

BLITZ!

How To ~~Pass~~

AMEB Musicianship Grade 5 Teacher Guide

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Introduction

When I first started writing BlitzBooks at the end of 2000, I had been preparing students for AMEB theory and musicianship exams for twelve years. Over this time, I have tried several texts and workbooks, none of which my students found particularly stimulating. I also found that the various texts did not address the way in which the questions are asked in the actual exams. My inspiration to write a series of books arose from this lack of appropriate materials.

At the time of publishing this web edition it is nearly 17 years on from there and BlitzBooks is about to celebrate its – you guessed it – 17th birthday. I am delighted to say that there are now some students who used BlitzBooks who have grown up to become teachers who recommend BlitzBooks.

This teacher guide is designed to support and enlighten teachers who are unfamiliar with the general expectations of AMEB examiners. Apologies if some of the page numbers are slightly inaccurate; these can change with new edition of workbooks. The content, however, is appropriate to any edition of the workbook.

I hope that the workbooks together with engaged teachers will create confident and well-prepared students. If students know their stuff and they know what to expect when they walk into the exam room, they should come out feeling like they “blitzed” it.

About AMEB Grade Five

After the easy year (or less) spent doing Grade 4 Musicianship, students are lulled into a false sense of security. They forget completely the intricacies of four-part vocal style or how to set poetry to a rhythm. They have never had to deal with set works before and the history section is much more involved. All this combined with the new topics of two-part writing and stringed instruments... it's no wonder they become a little daunted!

Ironically, the saving grace is the aural exam. It is not a lot different from fourth grade and in fact is a little easier due to the absence of 'Expression and Mood'. However, only 38 marks are allocated to the aural section in Grade 5 as opposed to 40 marks in Grade 4.

Note to Teachers of Instruments Other Than Piano

Although the Grade 5 workbook will be easy to follow no matter what instrument is being learned, there is no question that non-pianists are at a distinct disadvantage when it comes to harmony. In order to hear their harmony examples students will rely on either their instrumental teachers having piano skills (and indeed access to a piano during the lesson) or a friend who can play for them.

As a piano teacher it is easy for me to say that students must always hear what they have written in order to develop an inner ear, however I understand that this is not always possible. I have deliberately left out such instructions as 'play this phrase' in favour of 'see if you can get someone to play this phrase for you'. I believe that as difficult as it may be to organise, students MUST hear their harmony examples played at some stage if they are to develop an 'inner ear'. It is true that simply following rules and regulations can enable a student to complete a harmony example, but it then becomes less about music and more about maths.

It would be helpful though to organise a couple of sessions during the year with a piano (and pianist if necessary!) to play through all the harmony examples and discuss why they may or may not sound good.

In learning about the keyboard suites of Bach, recordings should be used wherever possible.

About the BlitzBooks Style

These books are written specifically for those students preparing for AMEB written examinations. For each grade there is a workbook, teacher guide and answer book. This workbook is also suitable for students who wish to complete an online exam. There is no need to purchase an online Musicianship course.

Each new concept is introduced with a 'step-by-step' worksheet which shows the student how to approach the question. Many teachers who use BlitzBooks prefer their own methods of explanation for new concepts and leave the 'step-by-step' pages until close to the exam, when the student can use them as a revision resource.

The conversational style of the worksheets makes revision easy, and the book sets out the concepts in the same order as an AMEB exam. The multiple-choice section shows up silly (and not so silly!) mistakes in an amusing way that appeals to children. There is also a Test Paper at the end for students to mark. This is a great way to help students understand how to check their work.

This teacher guide outlines certain points for discussion and shows common mistakes or variations of acceptable answers. Answer books are also available – these consist of replicas of workbook pages with answers written in.

How Long Will It Take to Complete This Book?

This depends on the type of music lesson. If theory is taught as a small part of a practical lesson, each book will last approximately 9-12 months. If lessons are solely theory or musicianship, it will potentially take much less time. However, teachers should allow a minimum of approximately six months to cover syllabus requirements and at least a further 2-3 months for revision. The workbook is designed to make revision easy: it would be quite adequate to read through all the 'Remembers' and 'Hot Tips' and anything else highlighted or boxed on the page.

The important thing for teachers to remember is that apart from this book, there are three important ways to practice for an exam:

Past papers, past papers and past papers!!

There is no better learning experience than seeing your mistakes. Completing past papers, sometimes under 'exam conditions', is an important revision strategy.

If you have students enrolled for an online exam, they have the advantage of being able to complete as many online practice papers as they wish, prior to the exam.

Unfortunately, the set work sections of the aural tests are not available due to copyright. This is a great shame as many students practise the concepts but go into the aural exam having never heard the slow, repetitive format, which can at times be quite off-putting. Go to <https://blitzbooks.com/audio-files> for a tutorial and three aural exams; here also the set works section is omitted due to copyright regulations.

Exam Techniques

Students need to have a few good 2B pencils and a really good eraser. Also, some students prefer/need to use a ruler for bar lines and/or stems.

I often put my hair in a tight bun, put glasses on and, just for a joke, pretend I am the "fussy old lady" who is going to mark their exam! It's amazing how their performance improves.

We all know how hard it is to proof read our own work. This course aims to help the students to get it right the first time, but the most important thing is for them to be able to check their work properly. So I tell them they must turn themselves into the "fussy old lady", and go about marking their own paper two or three times. This works wonders!

Revision

Many of these worksheets are step-by-step instruction sheets with one or two examples. With my own students I usually continue this step-by-step style on the whiteboard for at least 2-3 more examples or until I'm sure they've really got the hang of it. Even so, upon revising these concepts most students have forgotten the specific order of processes required. I feel that a lot of the art of teaching theory lies in getting the students to understand all of the concepts at the same time! The step-by-step pages provide an excellent resource for revision.

Doing past papers is a very important learning device for students and teachers. Attempting a past paper two or three months before the exam will show up any weak spots and will perhaps jolt the more laid back student into doing some revision!

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Guide to Workbook Sheets

This guide does not contain answers to every workbook question, as most of them will be immediately obvious to the teacher, as will most of the missing words.

Some worksheets are not featured in the guide as they are either straightforward revision or self-explanatory.

Introduction to Form and History - p.3

I have approached form and history in the same way as Grade 4... the 'answers' are not in the book, only the questions. The syllabus states that there will be 'general questions' on the topics of lieder, art song and chamber music for strings – so how does one decide which information is the most essential?

Most other musicianship textbooks contain a reasonably concise explanation of the abovementioned topics, however, as I said in Grade 4, my problem with this is that students always think if they learn all the stuff in one particular book that they will be well prepared for the exam. If the exam asks for a piece of information not contained in their book, the student exclaims, 'But it wasn't in the book!'

It is very important for kids to realise that topics of this size cannot possibly be covered in just a few pages of one book. I encourage them to gather information from at least three different sources. I used to recommend books like The Oxford Companion to Music (Percy Scholes) and A History of Western Music (Grout); perhaps these are available digitally, but if not the internet seems to be the main resource that any student will default to. The trick is to find **concise** information.

The Grade 5 Answer Book contains answers that would most probably gain full marks in an exam, but are by no means the only possible answers.

An excellent summary many aspects of form and history can be found in [How to Blitz! General Knowledge](#)

Lieder and Art Song - pp.4-5

Comments

These pages are set out in a way that stimulates thinking and encourages research. Whilst all the most important questions are asked in the workbook, wider research will ensure the discovery of more facts and interesting perspectives. This is vital to the development of good musicianship.

The multiple-choice format on page 4 is designed to lighten up the topic a little as well as promote discussion. This page is designed to whet their appetites and inspire them to go out and borrow books from the library!

The String Family - pp.6-7

Objective

To learn the instruments of the string family and to research strings enough to be able to give a full description and fill in the grid on page 7.

Comments

This section is easy for string players, and for anyone who has access to demonstrations by string players! In past exams only the range and tunings have been tested, but it is useful to be able to describe the instrument and even to be able to name a solo work written for it. The 'Terms Relating to String Playing' section of the syllabus does not cover a wide range of string 'skills'; terms such as vibrato, spiccato and even the meaning of 'harmonic' are omitted. If doing Grade 5 Musicianship is the only time non-string students will cover information on strings, it's best to feed them as much knowledge on the subject as possible!

Strings Search - p.11

Comments

The usual wordsearch format found in standard puzzle books lists all the words to find, however in this wordsearch clues are provided instead. This encourages much better learning and absorption of the information while still having fun.

One of the clues leads to a word which is not exactly essential grade 5 information...

Home of the 2000 Olympics – **SYDNEY**

The Melodic Minor Scale - p.13

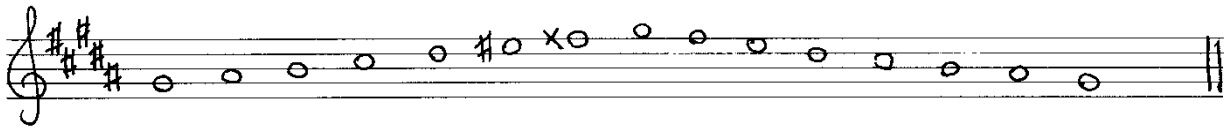
Objective

To learn the structure of a melodic minor scale and to learn how to mark the accidentals correctly.

Comments

There should generally be no problem understanding this concept, as most students doing Grade 5 Musicianship will have played a melodic minor scale on their instrument many times. It's simply a matter of learning how to place the correct accidentals.

The biggest mistakes crop up when a double sharp is required. As mentioned in Grade 4, it is important to remind students that a double sharp overrides the key signature. Hopefully this is now well understood... but many students become confused as to how to **lower** this on the way down, and assuming that the key signature will work its magic, end up with an answer like this:



Or worse, like this



Thinking that the flat lowers a double sharp by a semitone.

Another common mistake is assuming that the semitones occur in the same places as a harmonic minor scale. It is important for students to remember that there is no augmented 2nd, so the old rule of never marking 6-7 in a minor scale does not apply to melodic minor scales. As the semitones fall in different places in the ascending and descending octaves, I have generally found that rather than memorising any particular scale degree numbers to mark, it is easier simply to work out the tones and semitones by examining each interval up the scale. By this level students are pretty good at imagining playing the scale on their instruments.

Keys and Scales/ Scales for Strings - pp.14-15

Comments

Scale writing has been on the syllabus since grade 1, and by this level it is only a matter of inserting or applying the correct key signature. In fact, the scale-writing tasks required of students in Grade 5 Musicianship are surprisingly simple. In recent years there has not been a single instance of semitones or tones needing to be marked! The only new concept on the syllabus is the melodic minor scale.

As I mentioned in the M4 teacher guide, a broader approach should be taken which helps students to understand the entire system of key signatures. Kids should know all about the cycle of fifths by this stage of their learning; they may not always be diligent in learning their key signatures, but at least they've got the bigger picture.

In terms of the practicalities of memorising key signatures, students' lives can be made much easier with a key signature table. The problem with most tables is that they are either too hard to read or too hard to write out. Students need to have a table that is incredibly easy to remember and write out – this ensures they are looking at a CORRECT key signature table in the exam!

The Blitz Key Signature Table is one such example – it is a booklet that teaches a particular (foolproof) way of writing out a cycle of fifths. As soon as they are told by the examination supervisor to start writing, students write out the table in just a couple of minutes and then refer to it throughout the exam. This eliminates the difficulty of learning every existing key signature and 'takes the pressure off' in the exam. Having said that, it is of course important for kids to know their key signatures off by heart, but I find that this will eventually happen through learning to play the scales on their instrument; if we can make students' lives easier during exam time, why not?

The 'Scales for Strings' worksheet on page 15 requires combines the skill of scale writing with the knowledge of stringed instruments. In question 3, many students change to tenor clef for the second octave – this is great! The idea of the question of

course is for them to recognise that they can't start below the stave... even though this would require fewer leger lines, it would be outside the cello's range.

Melody Writing - pp.16-20

Objective

To expand on melody writing skills learned in grades 3 and 4.

Comments

This concept is once again discussed through analysis. It is much easier for students to understand how to compose a melody if they have heard one that sounds either good or bad and can understand the different factors that contribute to it sounding good or bad. In this way, kids start out with a clear set of guidelines but end up with the ability to write good melodies on the spot, without thinking about **why** a particular phrase sounds good.

The two different settings of 'Hummingbirds flutter' on pages 16/17 are best analysed in the same lesson, singing and discussing each. With any luck, students will instinctively dislike the A minor setting even before they read through the 'bad points'!

Students may now choose their own key when writing melodies. I always have to encourage my students AWAY from the good ol' C major! It's a good idea to discuss functions of tonality and moods of various keys, such as flat keys being pastoral and sharp keys being typically bright. I find a fantastic example is to play the beginning of the slow movement of the Moonlight Sonata in C minor instead of C sharp. It sounds INCREDIBLY different!

When writing melodies in a minor key, students should take particular care when using scale degrees 6-7, and AVOID an augmented 2nd. There is often confusion surrounding this issue; many textbooks explain the use of the melodic form of the scale, however neglect to point out that it is not necessary, for instance, to raise the 6th degree of the scale if not followed by the leading note!

This is often something that needs constant drilling: use the melodic form of the scale for scale degrees 6-7 but **only** when they are adjacent. It can help to apply a general guideline of looking at the direction of the melody; if it is ascending, raise them both, if it is descending, flatten them both – although this is by no means a strict rule. The idea is simply to avoid the augmented 2nd. This is mentioned on the worksheet for the melodic minor scale on page 13: that it is literally for use in melody writing.

On the subject of sounding good, this is of course a very subjective thing. A melody that is given full marks by one teacher may not be enjoyed by another.

One year, an adult student of mine sat for an exam, and upon finding that the poetry example was the same as that of a recent past paper, had the opportunity to write down the melody we had worked on together! We had a good laugh when the results came back – "we" got 8 out of 10. The examiner thought it lacked shape – yet I thought it was great!

Most students at this level of Theory or Musicianship have encountered subjective marking at school. It is important to prepare them for the fact that from now on, in terms of melody and harmony writing, there is no single 'correct' answer. I like to tell my students that if Mozart himself sat the exam, he wouldn't necessarily get full marks!

Most of the time, the given couplet will fit to an 8-bar rhythm, which draws on skills learnt in grades 3 and 4, as does setting that rhythm to a melody. The only difference in Grade 5 is the possible use of minor keys (see above).

Things that should be brought to a student's attention are:

- The importance of adding interest to a rhythm at appropriate spots, a topic also covered in grade 3
- Sensitive treatment of the words

The latter is also referred to as 'word-painting' - for instance, a student would receive extra credit for this setting:



As opposed to this:



Often there is no particular opportunity for word-painting, but as long as the student can be aware of the more creative possibilities when setting words to music, it will stand them in good stead for song writing in the future.

First Inversion Chords - pp.22-23

Objective

To understand the voicing of a first inversion chord in 4 parts.

Comments

The diagram on p.22 clearly names the three notes in the triad as root, 3rd and 5th. These names remain consistent throughout, even when referring to first inversion. Many textbooks change the name of the 5th to '3rd' and of the root to '6th' because of the name 'I⁶'. I find this is extremely confusing! The root is always the root, no matter where it is situated. The consistency of the names root, 3rd and 5th also help later on when learning doubling rules.

Although students understand the concept of first inversion triads from grade 3, writing these chords in 4 parts is a different matter.

There are 2 issues here:

- 1) Students are so used to the bass note being the root
- 2) Students are so used to doubling the bass note!
(No. 2 is the mistake I come across most often)

Once again, the best way to introduce this is through an aural perspective. A first inversion chord sounds less 'stable' than root position, but the different voicing is very appealing.

Throughout the workbook, I have tried to use a mixture of the names I_b and I^6_4 , as the former is so commonly used. Personally, I prefer I^6_4 because this directly relates to reading a figured bass, whereas 'b' and 'c' do not. In the next chapter, the 'Cadential I^6_4 ' is a rather difficult title to understand if the student has only ever called the chord 'Ic'!

6/3 Chords in Cadences / Cadence Points – pp.24-27

Comments

On these pages there are some practice examples for resolving first inversion chords in cadences. This is first time students come across doing harmony without following a set of 'rules'. It is important to get the point across that the 'rules' are simply there to help avoid consecutive 5ths and 8ves. Now that we are dealing with all sorts of interesting combinations of chords, there would be too many rules to learn – it is now time to concentrate on good voice leading. I find that harmony 'rules' are a great asset but can actually be too heavily relied upon.

The Cadential I^6_4 (or Ic-V) – pp.28-33

Objective

To learn the function of chord I in second inversion.

Comments

Page 28 deals with the progression Ic-V, and once that is well in hand page 29 introduces the concept of following Ic-V with either I or VI.

There is much conjecture about chord Ic and whether it should actually be defined as a 'chord' at all. To simply call it a second inversion chord implies that it can function on its own as a piece of harmony. However, the sole purpose of this chord (as far as a Grade 5 student is concerned) is to lead to chord V – it acts as a suspension, or an appoggiatura, always resolving to the dominant chord by step... no exceptions!

There is a strong need for an aural demonstration here. Once students can hear where the I^6_4 chord 'wants to go', they rarely forget that it cannot be used without chord V, and it helps them to understand (from an aural perspective) the reason for chord Ic being on a strong beat.

It is vitally important to get into the habit of doubling the fifth (which **is** the bass note) in chord I^6_4 . Once again, this 'rule' of doubling the fifth exists because there is no other way of resolving this chord with good voice-leading and no consecutive 5ths or 8ves.

The most common mistake I come across is doubling the fifth in chord V as well as in chord I_4^6 ! However, as long as the doubling is correct and the tonic is going to the leading note, there is not a lot that can go wrong.

The skill lies in detecting **opportunities** for using Ic-V. Although there is no reason why I-V-VI or I^6 -V-VI should not receive full marks if done correctly, for instance in a cadence such as this:



it is a fact, however, that I_4^6 -V would work well here instead of I_6 , and since it is the new inversion on the syllabus and the idea is to show that it has been learned, students are encouraged to use chord I in second inversion wherever appropriate, and to choose this chord over root position or first inversion.

Once students have this drilled into them, they sometimes start using Ic-V at all the cadence points without even checking to see if it works! The harmony examples on pages 31-33 provide many opportunities for using I_4^6 , however there are just one or two instances when using it would mean putting it on a weak beat... a definite no-no... hopefully students will pick this up themselves!

I always encourage students to use II_4^6 over chord IV when approaching a cadential $\frac{6}{4}$, in major or minor keys, as it just sounds so beautiful. Care must be taken though to avoid consecutive 5ths; consecutives are created too easily when there are so many neighbouring notes. There is of course nothing wrong with using a different chord, particularly if the given melody won't allow for II_4^6 , but the idea is to approach a cadential $\frac{6}{4}$ by step wherever possible, and the change in tonality from minor to major is what makes it sound so special.

Puzzle - p.34

Comments

The thing that must be done to chord I in second inversion is "Always Double the Fifth"! This is simply a fun way of revising a few key points.

Bass Lines – p.36

Objective

To help students realise that a given melody note does not determine the harmony, and that there may be several correct possibilities in the bass for any one note in the melody.

Harmonising the Whole Melody – p.37-38

Objective

To learn how to add an appropriate bass line to a melody.

Comments

The picture of the baby yelling “AAARGHH!” pretty much sums up how my 5th grade students feel when starting this section. The mechanics of actually harmonising the whole melody hinges on the two points on p.37:

- 1) Do the cadences **first**
- 2) Choose a solid bass line for the rest.

Page 36 was devoted to exercises on choosing bass notes in preparation for this. This was covered in Grade 4 but often needs careful revision – that is, students must remember that the melody note does not determine the harmony!

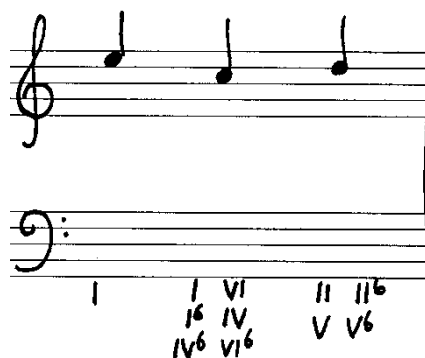
Once the bass line is in, adding the inner parts is the final step. Most students, particularly non-piano students, need some sort of written guide to help them remember which notes are in which chords. Whilst in high school myself, I remember visualising piano chords when doing my harmony, while my cellist friend next to me would write out the following (for C major):

I	CEG
II	DFA
IV	FAC
V	GBD
VI	ACE

I have found the above system most useful in helping students. I tell them that if a note from the first ‘column’ is in the bass, it’s root position, the second ‘column’ is first inversion and that for now **nothing** from the third ‘column’ is to appear in the bass!

Some examiners do not like to see this little table written on the paper. This is such a shame – it’s like enforcing a rule that you can only harmonise properly if you can do it in your head. However, since we don’t know who’ll be marking the papers, it’s probably best if students write the ‘table’ on spare paper or at least rub it out when finished.

I always get my students to write down every chord possibility (in both root position and first inversion) for each melody note e.g.



(It would not be appropriate to harmonise the first chord of a piece with VI⁶, so there is no point in considering this possibility.)

When choosing a bass line, it's a matter of deciding which choice of chord would make the smoothest progression. Students should try to remember that root position chords rising or falling in 4ths or 5ths sound great, as do descending thirds (e.g. I-VI-IV)

Suggestions such as these and all harmony rules up to Grade 6 are summarised in [The BlitzBook of Harmony Rules](#)

The Doubling Dilemma

The following comments apply mainly to higher grades where every note must be harmonized, however I felt it is worth discussing doubling at this point.

There are so many different views on doubling that it is difficult to write about any particular right or wrong things to do. Some teachers believe that one must never double the third, some believe one should always double a major third and some believe that there are no hard and fast doubling rules and that if it sounds good, do it!

I must say I was brought up with the latter philosophy. My music teacher would play examples that broke all the 'rules' but which sounded great, and would therefore give them full marks! On the other hand, I have never heard an example sound bad that DID follow all the rules... and that is the crux of the matter. The rules or guidelines exist because of what sounds good. I vividly remember studying Bach Chorales and my teacher saying: "Bach didn't follow the rules, he *made* the rules!"

When teaching harmony to beginners, however, it is not good enough to say that anything goes as long as it sounds good. Very few students can hear what they are writing, and for non-pianists especially it is very difficult to find out how their harmony compositions have turned out unless they have a teacher or relative who plays piano. Students need a clear set of guidelines that will help them to develop good harmony skills. I tend to teach the following:

- Doubling the third of a minor chord sounds better than doubling it in a major chord (doubling a major third should be avoided – it sounds too strong)
- Doubling the fifth instead of the root is often a very good option
- Tripling the root is always an option
- Decisions on which note to double should mostly be based on voice-leading, i.e. which notes will enable all parts to have a smooth line to sing.
- When in doubt, double a 'primary' note (i.e. scale degrees 1, 4 or 5)

The main problem I come across is trying to break my students' habit of always doubling the root! There is no easy way around this; to introduce different doubling options as early as Grade 3 would be far too confusing.

As mentioned in regard to melody writing, some examiners will accept things that others will not. It is important for teachers to keep an open mind and prepare their students for this! The main aim is to help students develop an inner ear; no matter how a student is marked in an exam, he/she has done brilliantly if able to **hear** the harmony example while composing it.

Harmony Hints / Other 4-part Harmony Rules - pp.39-41

Objective

To learn to avoid voice-crossing and voice-overlapping, as well as a few other handy hints.

Comments

The same music teacher who taught me about doubling taught me that voice-crossing and voice-overlapping are completely interchangeable terms! It doesn't really matter what they are called, as long as students simply don't do it.

Hidden/exposed octaves are not covered in the workbook but can easily crop up. This is when the outer parts approach an interval of a fifth or octave **by leap and in similar motion**. This is such a subtle thing for students to look for that I have rarely succeeded in getting 5th grade students to find them. It is actually easier to pick them up by listening than by looking... the consecutives are 'hidden' from the eye but 'exposed' to the ear!

Two-Part Writing - pp.44-46

Objective

To learn how to write an appropriate melody over a given bass.

Comments

This can be taught a few different ways, but by far the best approach is through chords. The melody is guaranteed to sound convincing if it is derived from the chords indicated by the bass line. Since it is always the bass line that is given in the exam, the process of chord selection is made much easier.

Once the bass notes have been analysed and the chord numbers written in, the general guidelines that work best for choosing treble notes are:

- If the root of the chord is in the bass, put the 3rd of the chord in the treble
- If the 3rd of the chord is in the bass, put the root of the chord in the treble

When a bass note can represent two possible chords, for instance IV or II⁶, there are two possible notes that could sound nice in the treble based on the above guidelines.

The choice between the two notes should be made based on the flow of the melodic line.

The guidelines above give students a great starting point, but are by no means the only way to go about the melody. The 5th of the chord can be used quite convincingly, and bare 8ves and 5ths between treble and bass can also work as long as they are used sparingly.

The main errors I come across are:

1. Consecutive 5ths and 8ves (as well as hidden consecutives)– students often neglect to follow 4-part harmony rules. These can often be avoided with a 'chord jump' e.g.
2. Too many intervals of a 3rd or 6th in a row
3. Crotchets all the way through (i.e. forgetting to add unessential notes)
4. Quavers all the way through
5. A mixture of crotchets and quavers, but the same rhythm in every bar
6. A melody consisting entirely of stepwise movement

The choice of harmony for the leading note in the bass should always be chord V⁶. This will most likely be followed by chord I, however many students will consider chord VI⁶ as an option, e.g.



Although the choice of chord and melody note above is not incorrect, it just does not sound as convincing as this:



The final note in the bass is always the tonic, and many well-trained students end on the 3rd of the chord in the treble. I tend to discourage them from this – I feel that ending on the tonic in the treble to form a perfect 8ve is a more convincing ending.

Good Treble Parts - p.47

Objective

This worksheet provides a quick-reference guide for writing suitable melodic fragments.

Comments

A colleague of mine currently teaching the HSC looked at this worksheet and immediately said, 'It's like a cheat sheet!'

The 'voice-exchange' type motifs shown on this page only work in two-part writing, as the Grade 5 harmonic vocabulary is not wide enough to use this successfully in 4-part writing. They are actually a precursor to the Passing 6/4 which is on the Grade 6 syllabus, but it sounds so good that it's worth knowing about in a 2-part context!

Set Works - p.52

Students should download this FREE supplement:

<https://blitzbooks.com/product/ameb-musicianship-grade-5-set-works-supplement/>

Comments

For each set work, there is a grid to fill in. My students have always found these extremely useful, as it forces them to summarise what is happening in each section in every aspect of the work. It works well to fill in the grid **after** the set work has become quite familiar, through listening with and without the score and discussing it in lessons.

Many students don't spend enough time on listening to their set works because they perceive it as an activity where they **MUST** sit down with the score. Whilst they certainly do need to sit down with score sometimes, I always encourage them to listen to the works in the car, while studying school work, while helping with dinner (!!!) – just as background music so they can hum along and get to know it well. This makes a huge difference to their confidence when answering questions related to the set works.

Students should search on 'set works' at www.blitzbooks.com.au

The Aural Exam - p.52

Comments

The aural component makes up 38% of the final mark yet it is often the most neglected aspect of the exam. It is **extremely** important to practice aural every week, particularly if the student finds it tricky. In just the same way that it might take several weeks for students to write an interrupted cadence correctly and confidently, it may take several weeks to easily **recognise** an interrupted cadence

aurally. All too often the aural component is approached in the same way as for a practical exam: a last-minute brush-up a couple of lessons before the exam.

Go to <https://blitzbooks.com/audio-files> for:

- A thorough tutorial on the various components tested in the exam
- Practice examples on each topic
- 3 complete aural exams (papers printed on pages 54-59 of the workbook)

These 3 aural papers are set out in similar fashion to AMEB papers, however there is no 'Set Works' section at the end. This is due to copyright and the problems associated with the reproduction of published recordings. As a result, the 'Set Works' section has been omitted and the maximum mark for each paper is 32 rather than 38.

For the six marks allocated to 'Set Works' in the AMEB exam, students are required to recognise three different excerpts from the set works for the grade. The best way to prepare for this is to purchase recordings and scores of the works and study them intensely, analysing form, instrumentation and poetry. It is also beneficial to listen to related works such as those of the same genre or composer to get a broad perspective on the period studied.

The examples and quality of the aural exams on the website are as close as possible to the style of AMEB examinations. Achieving such authenticity means using less than fabulous piano sounds, a droning male voice and pretty boring melodies! In the tutorial, examples have been put on separate tracks wherever possible to allow for easy repetition during practice.

Time Signatures – p.53

This type of question was in the Grade 4 aural exam but is still quite confusing for some students. They must listen to a melody and decide on the type of 'time' and this time they are given four choices – simple duple, simple triple, compound duple and compound triple. BUT... the choices can be immediately narrowed down to two, since the beat value is printed on the paper!

This is the reason for the table on page 53. To avoid confusion, it may be filled in completely divorced from any aural activity, but ideally should be followed up with examples of melodies to listen to in which they have to determine the 'time' and the time signature.