



Australian

Music

Examinations

Board

Teaching

Case studies

CTMusA Section II. Task A



Case Studies for CTMusA Section II. Task A

Candidates should choose **three** of the following case studies for this task.

Case Study 1

You have a beginner student who is diligently practising for 15-30 minutes per day to prepare for an upcoming examination, but is not improving their performance lesson-to-lesson. The student is becoming disheartened and losing motivation due to their lack of progress. Identify evidence-based strategies to help this student practise more effectively.

Case Study 2

You have a student who is exhibiting a great deal of anxiety coming into their lessons, and has shared that they are very nervous about their upcoming examination. They visibly shake when playing in lessons, and sometimes make mistakes in exercises they know due to their stress in performing for others. Identify evidence-based strategies to help this student overcome their music performance anxiety.

Case Study 3

You have expanded your studio to include online teaching of students in remote areas. Identify strategies and technologies you might use to help students meaningfully engage in music learning in an online environment.

Case Study 4

As you are preparing a student for the aural skills component of their examination, you notice that while they play well on their instrument they struggle to identify pitches aurally or match them with their voice. What might you do to help the student improve these skills?

Case Study 5

For the musical concept of your choice (for example, teaching a new rhythm, phrasing a specific passage, etc.), identify how you might use one learning theorist's perspective (Piaget, Vygotsky, Bruner, or Gordon) to design music learning activities to teach your chosen concept to the student.

Case Study 6

You have a student who is struggling with motivation to practise, despite expressing that they really enjoy playing music and want to continue with lessons. What strategies could you use based on theories of motivation to help positively motivate this student to engage in practice?

Case Study 7

You are introducing a new piece of music to a student (you may choose to speak about a specific piece in your example, or generally about a specific level of piece such as AMEB Grade 1). How can you use the principles of comprehensive musicianship to both teach the piece holistically and strengthen the student's aural skills for their examination?