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UNIVERSITY MUSICAL EXAMINATIONS.

The following is the pass-list in the primary examination in the theory of music in June:-

- Eileen Winifred Anstey (Miss H. C. Webb), *Christina Jubilee Binks (Sisters of St. Joseph, Norwood), Ada Pearl Blight (Miss A. G. Webb), Catherine Boyle (Miss J. D. Ure), *Ada May Brandt (Mrs. F. Stapleton), Jessie Brewster (Miss M. R. Nicolle), Ethel Harriet Bailey Bridgman (Mrs. H. Proctor), Beatrice Alberta Bulling (Mrs. W. Cairns), *Cleo Beatrice Burrows (Miss Stenhouse), Clarence Roy Butterworth (Mr. C. Barton), Eily Berna Carpenter (Convent of Mercy, Angas-street), Elsie May Carr (Miss Stenhouse), Edith Winifred Cottle (Mrs. W. Cairns), *Lilian Cramond (Miss Stenhouse), Amy Hilda DeLaine (Miss C. H. Webb, Osmond House School), Nellie Ellard (Convent of Mercy, Angas-street), *Mardie Louisa Ewens (Mr. C. Barton), Ida Hamilton Fergusson (Miss Querton), Amy Fiveash (Dominican Convent, Cabra), *Elizabeth Marion Foreman (Miss H. Laverty), *Ethel Florence Foreman (Convent of Mercy, Angas-street), Ada Foster (Mrs. Sampson), *Mabel Gwendolen Fraser (Miss Stenhouse), Elsie Isabel Geddes (Mr. C. Barton), *Belle Christina Gehra (Mrs. F. Stapleton), Hilda Constance George (Miss E. Ingleby), Gwendoline Grierson Gooden (Miss H. C. Webb), John George (Misses Davidson and Dunn), Thomas Bertram Harris (Mr. H. H. Davies), Barbara Henderson (Miss Grandfield), Bessie Henderson (Miss Sheppard), Charlotte Hicks (St. John's Convent, Port Pirie), Muriel Holder (Miss E. M. Hill), Caryse Matfield Hussey (Miss L. M. Newbery), Estella Grace Jagoe (Miss Stenhouse), Elsie James (Miss K. Cook), Maria Cora Linda Kelly (Sisters of St. Joseph, Russell-street), Lucy Kikdea (Miss Kearney), *Winifred Elsie Knowles (Miss H. C. Webb, Osmond House School), Jenetta Violet Lawrence (Hardwicke College), *Lillian Annie LeCornu (Mr. F. Bowering), *Amy Lillywhite (Mr. C. Barton), Clara Elsie Julia Little (Miss A. Kearney), Coralie London (Miss N. Treby), Gwladys Macaulay-Turner (Miss Painter), Ellen McConnachy (St. John's Convent, Port Pirie), Alexander George McCoy (Misses Davidson and Dunn), Elizabeth Gertrude Macdonald (Convent of Mercy, Angas-street), Elsie May McDonald (Miss A. Kearney), Catherine McNamara (Dominican Convent, Cabra), Bert Edward Maple (Miss E. N. Torr), Hilda Brisbane Mathews (Mrs. Sampson), Sissie Moloney (Dominican Convent, Franklin-street), Leila Moore (Miss E. M. Hill), *Lilian Maud Moore (Miss Stenhouse), Ruby Moore (Miss E. M. Hill), Nellie Murphy (Mrs. N. Proctor), Amy May Newbury (Miss M. R. Nicolle), Jane Nilan (Dominican Convent, Cabra), Annie O'Sullivan (Dominican Convent, Cabra), *Alberta Penrose (Ivyburn Private School), Minnie Pfitzner (Dominican Convent, Cabra), Laurinda Muriel Pringle (Miss Painter), Ralph Allan Pritchard (Mr. F. Bowering), *Lucy May Robinson (Mrs. F. Stapleton), *Alice Grant Rosman (Miss Rosman), Mary Thersa Roughan (Mrs. F. Stapleton), Sophia Rundle (Miss A. Kearney), Eva Jessie Sansom (Miss H. S. Stewart), *Amy Gertrude Schroder (Miss H. C. Webb, Osmond House School), Daisy Elsie Sheldow (Ivyburn Private School), Ethel Mary Sheridan (Dominican Convent, Cabra), John Thomas Gordon Short (Miss Matfield), Elizabeth Dickenson Skinner (Miss A. Westover), Alice Victoria Slattery (Convent of Mercy, Angas-street), Nellie Law Smith (Miss E. Ingleby), Bertha Cordeux Stables (Miss Painter), *Elsie Julia Walker (Miss Stenhouse), Vera Millicent Waters Ward (Miss Dunn), Hermann Weete (Miss M. Matfield), Adelaide Maud Whiting (St. Mary's Dominican Convent, Semaphore), Mabel Williams (Miss J. Jelley), Sidonia Anne Williams (Miss J. Jelley), *Millicent Maud Wilson (Miss Scott), George William Wright (Mrs. F. Stapleton).

*An asterisk denotes that the candidates passed with credit.

Advertiser
25th June 1900.

MUSIC EXAMINATIONS.
Music teachers will be interested to learn that the University authorities, at the suggestion of the chairman of the board of musical studies (Professor Ives) intends shortly to invite them to a conference, at which the question of the public examinations in music will be discussed with a view to eliciting their views on matters affecting the conduct of the examinations. For some time past the whole question has been under the consideration of the board, and a short time ago a committee was appointed to discuss the subject and to report thereon. It has been decided that it will be advantageous to the musical profession to invite expressions of the views of teachers on the subject before the report is framed, and this has led to the suggestion for a conference which is to be held at an early date.

UNIVERSITY MUSICAL EXAMINATIONS.

Professor Ives, the sole examiner at the primary examinations in theory and practice of music recently held at the University, has forwarded the following report to the Council of that institution:-

I have the honour to forward herewith the pass-lists for the examination in the primary division of music (theory and practice). There was a marked increase in the number of candidates presenting themselves. It has always been a pleasure to notice the good work that is being done by our teachers of music in the theoretical division. Time after time visiting examiners have joined in commenting on this, and the present occasion forms no exception to this general rule. Looking back some twelve years and noting the examination-papers sent then in the junior division, I cannot help noticing the progress we are making. The paper now set in the primary division is almost equal in standard to what was then set for the junior division, yet the candidates seem to have little difficulty in readily answering and working the questions and exercises set, and the retrospect is still more pleasurable to me when I remember that the percentage of marks required to pass now is 45, whereas it was then only 45.

In the pianoforte division of the practice of music the examiners have during the last two or three years been obliged to adversely criticize some of the work, and although their remarks may not have been pleasant reading for the teachers concerned, I am glad to notice in the performances at this examination that the comments of the examiners have been taken in a right spirit, and have led to more careful work being done. In years past it was quite a common thing for junior candidates to ignore rests, to make no pretence of observing the various signs that affect tone and touch, to play chords in the old-fashioned style by striking the left hand before the right, and to play scale passages with the right hand pressed down and with little regard to correct fingering. Added to this there was frequently evidence that little or no attention was paid to hand formation (an important subject when the foundations of technique are being laid), the fingers being as often straight as bent, and the wrist as often held below the level of the keyboard as above it. The recent examination has shown an improvement on all this. Our young students are beginning to hold their hands in better shape, their touch is improving, more attention is paid to rests and signs of expression, some attempt is made even in this, the primary division, at phrasing, there is more care given to correctness in fingering scales and arpeggios, and altogether the examination shows a marked improvement on those held in past years. Here, again, the comparison of the standards of former junior examinations with the present primary examination forces itself upon me. I find candidates in the primary division now playing music that met the standard of former junior division tests. Some, for instance, played the more difficult sonatas of Kuhlau and Clementi with correctness, facility, and even taste, and some played scales and arpeggios with more liquidity and evenness than used to be shown by many candidates in the junior division. Once more I am led to say that the number of marks now required to pass is 55, whereas in years ago it was, in the junior division, as low as 45.

On the whole, the examination throughout showed that we are making progress in this division of musical education, and I am more pleased to find reasons for congratulating teachers and students on the work done than on the mere increase of entries to which I have already alluded.

The new system of issuing cards in the practical division, showing the marks obtained in each department of their work, will, I hope, enable teachers and students to further profit from the lessons to be learned by these records of weakness or strength, and if the lessons are taken in the right spirit our work in the practical subjects of musical education may ere long gain the satisfactory position our theoretical work has for some years past occupied.

Advertiser 28th June 1900.

THE ELDER CONSERVATORIUM.

No more striking evidence of the popularity of the periodical concerts given at the Elder Conservatorium could have been afforded than was given by the crowded attendance which gathered in such inclement weather as prevailed on Wednesday night, to hear a recital by Mr. Edward Reeves. The large concert hall was filled and the programme proved interesting, varied, and of excellent quality. Mr. Reeves gave a number of recitals, exhibiting his versatile powers in such widely diverse items as "The bishop and the caterpillar" and Antony's famous oration over Cesar's dead body. Shelley's lines, "To a skylark," Tennyson's splendid poem "The Revenge," Shirley Smith's "Love in a balloon," and "The first settler's story," by Will Carleton, were the other recitations, and each was given with appropriate feeling, and received with hearty applause. Mr. Reeves was assisted by a number of the Conservatorium students in the formation of the programme. Miss May Manning played as an overture on the piano the bracket "Ballata" and "Ala Marcia," from Suite op. 14 (Biller). Miss Gwendoline Pelly met with a flattering reception when she appeared to play De Bériot's "Concerto in D." The young violinist interpreted this favorite selection not only with skill and precision, but with an ease and grace which impelled hearty applause. In response to a demand for a repeat, Miss Pelly re-played the latter part of the concerto. Miss Minnie Gebhardt sang "Wade with me" (Liddle) and "The little dustman" (Brahms). A tendency to flatness and a rather weak enunciation somewhat spoiled the latter number, but in the former the vocalist was heard to better advantage.

UNIVERSITY MUSICAL EXAMINATIONS.

To the Editor.

Sir-Your readers will recall the correspondence during December, 1898, upon this subject; and it will be remembered that extreme dissatisfaction then existed with regard to the mode of conducting University examinations in music, so that a number of leading teachers addressed a petition to the Council asking for reforms. Two or three of these were granted. For example, a satisfactory syllabus was issued dealing with the practical examinations, and further no super-sympathetic doorkeeper now enquires concerning the identity of the candidate's teacher. So far so good; but the memorial, as a whole, was disregarded, and consequently during the following year many teachers sent their pupils to the Trinity College examinations instead, with the result that Adelaide entries for that institution were 48 theoretical and 192 practical in advance of the previous year. Recently it occurred to me that, while the University Council evidently gave scant respect to teachers' memorials possibly the members thereof might be influenced to some extent by a financial argument. Accordingly I wrote a letter, which was brought before the Board of Musical Studies, in which I stated that the gain to Trinity College had resulted for the one year in a loss of at least £200 to the University. I received a reply, from which the following extract is taken:-"The Board have decided to convene a meeting of music teachers to ascertain their views as to the alleged grounds for discontent, with the object of removing any defects in the working of the scheme that may be shown to exist. Professor Ives is most anxious that this course should be adopted, and trusts that you will co-operate with the Board in obtaining a full representation of the musical profession at the proposed conference." I then wrote as follows:-"The chief reform desired is that for the practical examinations an examiner from one of the other colonies be appointed to act with a London examiner in lieu of the Director of the Elder Conservatorium. This, without any personal reflection, is a *sine qua non* without which the profession will give the least possible support to University examinations. Another reform is that a clearly defined and comprehensive syllabus should be issued with regard to the examinations in musical theory, such syllabus to be strictly adhered to. If these requests are granted at once there will be little need of a conference, and doubtless a number of teachers even this year will to some extent support the University examinations. As the teachers' memorial for the above reforms was presented to the Council in 1898, the salient points are, of course, familiar to the Board; and therefore I think it probable that some of the teachers will regard it futile to attend any conference until these essentials are granted." Considerable interest has hitherto been manifested in the correspondence concerning these examinations, and I therefore thought it well to state the present position of affairs for the information of the public. Provided that the reforms asked for are carried out, the majority of the music teachers, in my opinion, will prefer to support our own University, but if the requisite confidence in its methods of examining our pupils is lacking we will certainly look elsewhere for what we need.

I am, Sir, &c.,
ERNEST E. MITCHELL,
Woodville, June 29.

Register 2nd July 1900.

MUSICAL NOTES.

[BY MUSICUS.]

Judging from the present aspect of affairs an examination for the Elder Scholarship of Music will be held next November. The time of the present holder, Miss Mary Trevena Corvan, expires at the end of the year; and, as the University authorities have as yet received no intimation of an extension, like that granted to Mr. Wallace Kennedy, it may be assumed that she will only study for the customary three years at the Royal College of Music, London. If the procedure of the last examination is observed, the examiners will be Professor Ives and either Mr. Stewart Macdouglass or Mr. Somervell, representing the Associated Board. The age limits for this prize are as follows:-Composition, males and females, 21; pianoforte, males 18, females 19; organ, males 19, females 20; harp, males 18, females 19; violin and other stringed instruments, males and females 18; wind instruments, males not "less" than 17; singing, males between the ages of 18 and 23, females between the ages of 17 and 22. The instructions issued to competitors at the last examination were as follows:-"Candidates must bring with them not less than three pieces of music which they have prepared, one of which, in the case of instrumentals, should be a study, and they will perform any persons of them selected by the examiners. Their knowledge of the rudiments of music, such as clefs, keys, scales, time, &c., will be tested, and they will be expected to answer questions as to the meaning of any signs, marks of expression, &c., which may occur in the music performed, and, if possible, as to the form and modulation of the piece. They will also be expected to play or sing any score required, to read at sight, and to play or sing from memory, and generally to do whatever the examiners may require as a test of capacity and promise." The Scholarship is tenable for three years, and includes three years' free musical education at the Royal College of Music, with board and residence during the College term. Candidates must defray the cost of their own passages to and from England, and also their full expenses during the College holidays.