

The Register
30th Nov. 1898.

The Register
30th Nov. 1898

The Advertiser
30th Nov. 1898

MUSICAL EXAMINATIONS.

EXAMINERS' REPORTS.

The Registrar of the University of Adelaide has furnished us with the reports of the Examiners on the recent examinations in theory and practice of music.

THEORY OF MUSIC.

In the junior division excellent work was done, and some surprising results were shown. Of the 136 candidates entered 75 gained first class (25 with credit), 29 second class, 31 failed, and 1 candidate was absent from the examination. The unusual preponderance of "credits" and of first classes is quite remarkable, but careful revisions of the marking-sheets only served to show that these creditable results have been well earned. Two candidates gained no less than 90 per cent. of the total marks, four gained 88 per cent., while several others gained averages only just below these figures. It is evident that in this department of music study really good work is being done in South Australia. In the senior division 31 candidates entered, and of these 5 gained first-class and 15 second-class certificates, 10 failed, and 1 withdrew. One candidate was known to Professor Ives, and that gentleman refrained from taking part in the examination of the candidate's work. The harmony division of the paper was fairly well done, but some of the definitions given in answer to questions 1, 2, and 3 were rather loosely expressed. The melodies supplied in question 4 were not always satisfactory, while the root progressions given to the melody were in many cases weak. The counterpoint section was in most cases very weak, giving the impression that candidates had not sufficiently practised this species of writing. The answers given to questions on the "history of music," with three exceptions, did not impress the Examiners too favourably. In some instances the Examiners were given the choice of two or more answers to a question. In other cases the candidates were evidently making hazardous guesses. In preparing for future examinations senior candidates are advised to have ready good and clearly expressed definitions of words and phrases usually met with at this stage of their studies, to pay more attention to the harmonizing of melodies (taking care that implied modulations are duly observed), to endeavour, when adding parts above a figured bass, to give some interest to the highest part, to pay greater attention to their counterpoint, especially the fifth species, and to remember that a knowledge of great events in the history of music and the parts played by musicians in the development of their art is of more importance than the mere committing to memory of the dates when a few composers lived or died.

W. H. WALE.
J. IVES.

PRACTICE OF MUSIC.

We have the honour to forward the results of the examinations in the practice of music held at Adelaide, Broken Hill, Port Pirie, and Moonta by the University of Adelaide in conjunction with the Associated Board of the Royal Academy of Music and the Royal College of Music, London. It was decided to slightly raise the number of "pass marks" in order to come approximately into line with the standard adopted by the Associated Board in other parts of Australia and Great Britain, the pass numbers selected being:—Second class pass, 60 per cent.; first class pass, 75 per cent.; first, with credit, 85 per cent. In cases where candidates were personally known to Professor Ives the allotment of marks was left to the other Examiner entirely. Experience has shown that by allowing candidates to choose their own pieces many abuses have arisen, and much harm has resulted when candidates have selected pieces quite out of proportion to their capabilities. In many cases (as the Examiners in allotting marks adopted the detailed and analytical system used by the Associated Board) this unhappy choice of pieces made it difficult to adjudicate. Now that the objects and requirements of the examinations are more widely known the Examiners hope that the time is ripe to successfully adopt a general standard in the colonies with the same definite and decided list of pieces and requirements in each subject. The results of the examinations have been of very great variety. Out of 199 candidates in Adelaide and the country there were 85 passes (3 with credit), 114 failures. Four candidates withdrew from the examination. In nearly every case the knowledge of elementary theory was excellent, only eleven candidates failing in this subject. The practical part was not so satisfactory, but there were many cases where good methodical study was evident, and exceedingly creditable results were obtained. In too many other cases, however, the pieces were badly chosen, and not appropriate to the capabilities of the candidates, the fingering was oftentimes careless and slovenly, there was no attempt at elementary "technique," and an entire absence of method in the work. In anticipation of a future syllabus embracing a completely graduated series of examinations much advantage, educationally, might be gained if any suggestions could be thrown out as to the proper choice of pieces and the necessity of devoting adequate time to technical study. Many of the candidates presented themselves in a higher grade than that for which they were fitted. Success is much more likely to be attained by taking the examinations in gradually prepared steps, so that the technical and mental training may be a methodical and sequential process.

PIANOFORTE—JUNIOR.

In the junior division of the pianoforte playing there was a general want of attention to elementary and technical details. Rests were ignored, notes held on beyond their value, signs of legato and staccato unobserved, and a general disregard of variety in tone-quality as expressed by signs indicating various grades between piano and forte. The scale-playing was very indifferent both as to correctness of fingering and evenness of tone-quality. The fingers were in many cases held straight, and not raised, resulting in little or no firmness of touch. The reading at sight was fair. The theoretical knowledge was good throughout.

PIANOFORTE—SENIOR.

Several candidates gave evidence of careful methodical training, one gaining credit, and the general work was a little better than that done in the junior division. Many failures occurred, however, owing, not only to a lack of technical study, but to elementary faults—incorrect time, disregard of marks of expression (in some cases the whole of the piece selected for performance was played with the same tone-quality throughout). In the playing of scales and arpeggios there was a lack of firmness and brilliancy, and insufficient attention to evenness; sight-reading fair. Theoretical knowledge good.

SINGING.

Only one gained first class. The chief weaknesses were bad methods of production of the voice, faulty intonation, indifferent sight-reading, and faulty singing of scales and arpeggios.

VIOLIN.

In the junior division of this subject there was again evidence of carelessness as to elementary details, chief among which were awkwardness in holding the violin and bow, faulty intonation, indifferent playing of scales and arpeggios, inaccuracy as to notes and rests, and non-observance of signs and terms relating to speed and tone-quality. In the senior division some good work was shown by two candidates who gained "credit," and who give promise of future excellence.

FREDERIC CLIFFE.
J. IVES.

The Advertiser
30th Nov. 1898.

UNIVERSITY OF ADELAIDE.

In forwarding the results of the examinations in the practice of music held at Adelaide, Broken Hill, Port Pirie, and Moonta by the University of Adelaide, in conjunction with the Associated Board of the Royal Academy of Music and the Royal College of Music, London, the examiners append the following remarks:—

It was decided to slightly raise the number of "pass marks" in order to come approximately into line with the standard adopted by the associated board in other parts of Australia and Great Britain, the pass numbers selected being:—Second class, pass 60 per cent.; first class, pass 75 per cent.; first, with credit, 85 per cent. In cases where candidates were personally known to Professor Ives the allotment of marks was left to the other examiner entirely. Experience has shown that by allowing candidates to choose their own pieces many abuses have arisen, and much harm has resulted when candidates have selected pieces quite out of proportion to their capabilities. In many cases (as the examiners in allotting marks adopted the detailed and analytical system used by the associated board) this unhappy choice of pieces made it difficult to adjudicate. Now that the objects and requirements of the examinations are more widely known, the examiners hope that the time is ripe to successfully adopt a general standard in the colonies with the same definite and decided list of pieces and requirements in each subject.

The results of the examinations have been of very great variety. Out of 199 candidates in Adelaide and the country there were 85 passes (3 with credit), 114 failures. Four candidates withdrew from the examination. In nearly every case the knowledge of elementary theory was excellent, only 11 candidates failing in this subject. The practical part was not so satisfactory, but there were many cases where good methodical study was evident, and exceedingly creditable results were obtained. In too many other cases, however, the pieces were badly chosen, and not appropriate to the capabilities of the candidates, the fingering was oftentimes careless and slovenly, there was no attempt at elementary "technique," and an entire absence of method in the work. In anticipation of a future syllabus embracing a completely graduated series of examinations much advantage, educationally, might be gained if any suggestions could be thrown out as to the choice of proper pieces and the necessity of devoting adequate time to technical study. Many of the candidates presented themselves in a higher grade than that for which they were fitted. Success is much more likely to be attained by taking the examinations in gradually prepared steps, so that the technical and mental training may be a methodical and sequential process.

Pianoforte (junior).—In the junior division of the pianoforte playing there was a general want of attention to elementary and technical details. Rests were ignored, notes held on beyond their value, signs of legato and staccato unobserved, and a general disregard of variety in tone quality as expressed by signs indicating various grades between piano and forte. The scale playing was very indifferent both as to correctness of fingering and evenness of tone quality. The fingers were in many cases held straight and not raised, resulting in little or no firmness of touch. The reading at sight was fair. The theoretical knowledge was good throughout.

Pianoforte (senior).—Several candidates gave evidence of careful methodical training, one gaining credit, and the general work was a little better than that done in the junior division. Many failures occurred, however, owing, not only to a lack of technical study, but to elementary faults—Incorrect time, disregard of marks of expression (in some cases the whole of the piece selected for performance was played with the same tone quality throughout). In the playing of scales and arpeggios there was a lack of firmness and brilliancy, and insufficient attention to evenness; sight-reading fair; theoretical knowledge good.

Singing.—Only one gained first-class. The chief weaknesses were bad methods of production of the voice, faulty intonation, indifferent sight-reading, and faulty singing of scales and arpeggios.

Violin.—In the junior division of this subject there was again evidence of carelessness as to elementary details, chief among which were awkwardness in holding the violin and bow, faulty intonation, indifferent playing of scales and arpeggios, inaccuracy as to notes and rests, and non-observance of signs and terms relating to speed and tone quality. In the senior division some good work was shown by two candidates who gained "credit," and who give promise of future excellence.

In connection with the public examinations in the theory of music the examiners report:—

In the junior division excellent work was done and some surprising results were shown. Of the 136 candidates entered 75 gained first class (25 with credit), 29 second class, 31 failed, and one candidate was absent from the examination. The unusual preponderance of "credits" and of first classes is quite remarkable, but careful revisions of the marking-sheets only served to show that these creditable results have been well earned. Two candidates gained no less than 90 per cent. of the total marks; four gained 88 per cent., while several others gained averages only just below these figures. It is evident that in this department of music study really good work is being done in South Australia.

In the senior division 31 candidates entered and of these five gained first class and 15 second class certificates, 10 failed, and one withdrew. One candidate was known to Professor Ives, and that gentleman refrained from taking part in the examination of the candidate's work. The harmony division of the paper was fairly well done, but some of the definitions given in answer to questions 1, 2, and 3 were rather loosely expressed. The melodies supplied in question 4 were not always satisfactory, while the root progressions given to the melody were in many cases weak. The counterpoint section was in most cases very weak, giving the impression that candidates had not sufficiently practised this species of writing. The answers given to questions on the "History of music," with three exceptions, did not impress the examiners too favorably. In some instances the examiners were given the choice of two or more answers to a question, in other cases the candidates were evidently making hazardous guesses.

In preparing for future examinations senior candidates are advised to have ready good and clearly expressed definitions of words and phrases usually met with at this stage of their studies, to pay more attention to the harmonizing of melodies (taking care that implied modulations are duly observed), to endeavor, when adding parts above a figured bass to give some interest to the highest part, to pay greater attention to their counterpoint, especially the fifth species, and to remember that a knowledge of great events in the history of music and the parts played by musicians in the development of their art is of more importance than the mere committing to memory of the dates when a few composers lived or died.

The Age Age
9/12/98.
9/12/98 5

TECHNICAL EDUCATION.

WORK DONE IN SOUTH AUSTRALIA.

No. I.

THE AGRICULTURAL INDUSTRY.

[BY OUR SPECIAL REPORTER.]

That technical education receives recognition in New South Wales far more commensurate with its importance as a factor in national industrial progress than is given to it in Victoria has irrefutably been shown.

Turning now to South Australia, similarly indisputable evidence presents itself that there also the Government and the people have for over a decade been keenly alive to the great importance of the subject in its bearing upon agriculture, industrial pursuits and national education. In the sister colony there are seven State endowed institutions in which technical education constitutes either the whole or a large part of the school work. These institutions are chiefly maintained by Parliamentary votes, and are, with one exception, governed by councils of representative public men appointed by the Government. Practically the governing body of each is left altogether untrammelled by the State. The councils arrange for the classes, fix the fees to be charged to the students, determine the scope of instruction and the standard of examination, select and appoint the examiners and award the certificates or diplomas. Since each council is a law unto itself, admirable as is the work done, it is not surprising to find that it lacks somewhat in uniformity of standard. Apart from the strictly technical education afforded by the institutions referred to, and by some

of the Adelaide collegiate institutions as well, preparatory technical instruction is given by the teachers in the primary public schools of the Education department, under the name of "Hand Training," or "Eye and Hand Training." It is a compulsory subject, and one or more of the following subjects is seen on every school time table:—Agriculture, carpentry, clay modelling, drawing, fretwork, chip carving, punch work in wood, bookbinding, brushwork, bookkeeping, fancy needlework, while in one school housekeeping is taught. Although not able to gauge the precise results of this addition to the primary school curriculum, I examined enough of the children's manual work to convince me that, where a teacher understands and keeps in view the fact that the object of introducing technical instruction is not the making of things, but to train the eye and the hand, and, through these, to educate the mind, the permanent residuum of their teaching will justify the department's opinion that "the beneficial influence of these subjects on the formation of individual character and the unfolding of the intelligence is no less