

Agnes Gawler Addison, Mrs. Kingston and Miss Dow.

Ethel Beatrice Craigie, Mr. T. W. Lyons; Nellie Graham Crane, Mrs. Kingston and Miss Dow; Fanny Louise Crawley, Mr. T. W. Lyons; Louisa Clarke, Mr. T. W. Lyons.

Florence Josephine Dowdy, Dominican Convent, Cabra.

Daisey Humphris, Unley Park School.

Florence May Kingsborough, Mr. T. W. Lyons.

Nellie Kate Lipsham, Hardwicke College.

Olive Neate, Miss Amy Wylie.

Alice May Rowe, Mr. T. W. Lyons.

J. IVES,

Chairman Board of Examiners.

The University, November 27, 1896.

## CHAT WITH THE EXAMINERS.

The examinations in theory and practice of music of the Adelaide University have achieved a popularity which has certainly exceeded all expectations. This year the number of entries for the various examinations shows a larger increase than any of the previous years, which would seem to show that they are yet growing in public favour.

To enhance as far as possible the value of these certificates the University Council have this year with commendable wisdom arranged additional examiners to assist Professor Ives. These gentlemen were Mr. W. H. Wale, Mus. Bac., F.R.C.O., for the practical subjects, and Mr. T. N. Stephens, who has passed the first, second, and third years' examinations for Mus. Bac. at the Adelaide University for the theoretical subjects.

Of Mr. Wale's qualifications for this office it may be said that he graduated Mus. Bac. at Oxford University under the late Sir F. A. Gore Ouseley in 1874, and that subsequently his "Exercise" for the doctor's degree was accepted, though he has not yet passed his final examination for that degree. He passed the Fellowship Examination of the Royal College of Organists in 1868, and has letters of recommendation from such celebrated men as Sir John Stainer, Dr. J. F. Bridge, Dr. Hopkins, Dr. Tarpin, Dr. Frost, and the late Sir F. Ouseley, all of whom speak in the highest terms of his powers as an organist, pianist, and practical musician.

In the course of a chat with a *Register* representative on Friday evening Professor Ives kindly gave a large amount of interesting information anent the recent examinations and the weaknesses or otherwise of candidates who presented themselves.

"I am sorry to say," he began, "that I cannot speak in very glowing terms of the candidates in practice of music. In both the junior and senior they were not up to the standard of last year. This particularly with regard to the juniors."

"Well, taking the senior first, what were the principal defects?"

"Slovenly playing, a want of attention to detail, and numerous small faults, which, however, cannot be overlooked in an examination. Then several attempted pieces far beyond their powers, and in some cases candidates entered for the senior who ought really to have only tried the junior."

"But they were not all so bad as this?"

"Oh, no; some revealed very excellent abilities, and also the fact that they had been well prepared." In this respect Miss Eisie Hamilton, who received the only credit in the senior, played in a thoroughly artistic manner, and my colleague, Mr. Wale, who adjudicated in her case, was quite delighted with her performance."

"Do the candidates show a fondness for any particular piece?"

"Yes, very often. This year it was Beethoven's sonata "Pathetique" in the senior, which, I should say, fully one third of the candidates presented; and Clementi's sonata in E flat in the junior."

"Were there other conspicuous faults with the senior candidates?"

"Well, yes, they were generally very weak in their theory, the sight-reading was not up to the mark, and their scales and arpeggios were not what they should have been—too many mistakes in the fingering."

"What should students do in future to remedy this?"

"Pay far greater attention to detail—for instance, some entirely ignored the rests, paid not the slightest attention to the marks of expression, and in some cases had without doubt absolutely *learnt* their piece incorrectly. This we proved beyond a doubt, for some candidates on being asked to repeat certain passages still made the same mistakes. For instance, in the sonata "Pathetique" entirely wrong chords were played in the slow opening movement, and some students put in arpeggios when they were not written. Then a good many had evidently not been taught to count time correctly, and actually tried in the sight-reading to play a minuet in common time!"

"Whose fault is this?"

"The teacher's, undoubtedly. Several of these students had not been adequately prepared in any respect. For instance, take the case of one student who last year only secured a second-class pass in the junior; well, this year she comes up for the senior, and of course fails. Then one candidate—in the senior, mark you—did not obtain a *single mark*, a thing I have never known to occur before."

"Well, Professor, now what about the junior students in piano-playing?"

"Some were very bad indeed, absolutely unprepared for the examination-list in every respect. In my opinion it was downright cruelty on the part of their teachers to send them up. For you know a failure often has such a bad effect on young people that they entirely lose heart. However, I may say for their encouragement that the fault rests with their teachers, and had they received an adequate preparation they would probably have passed."

"What were the principal faults noticeable in these junior students?"

"In most cases there was simply no attempt whatever at hand formation. Candidates were trying to play with their fingers sticking straight out, their wrists down, hands lopsided, and indeed in all imaginable shapes and forms. Under these circumstances it would, of course, be quite impossible for them to even play decently."

"And were there other weaknesses displayed?"

"Yes; their knowledge of the rudiments of music was very unsatisfactory, and in some cases we did not get a single correct answer to the most elementary questions. Then the sight-reading was particularly weak. Fancy a student who had played one of Bach's preludes and fugues and then could not read a simple little piece written in the key of C major, common time, consisting mainly of crotchets and quavers and starting with single notes, but simply played it, as, indeed, many others did, as though the crotchets and quavers were all of the same time value!"

"Mind you," continued the Professor, "there were many cases which gave evidence of very excellent training, and several only just missed their first class by a few marks."

“Did you approve of the candidates choice of pieces?”

“Generally, yes. Though some had chosen pieces from the senior list, such as the sonata “Pathetique” and Bach’s preludes and fugues, which were utterly beyond their technical and mental powers.”

“What do these candidates, who have failed, require to do in order to bring them up to the standard?”

“First, obtain a thorough grounding in technique. Get their hands in the proper shape, learn their scales correctly and arpeggios, including the two forms of the minor scale.”

“Why, do you know,” said the Professor, breaking off from his subject, “some of the juniors had not learnt the minor scales