

Register 6th Nov. 1897.

## THE MUSICAL EXAMINATIONS.

[By MUSICIANS.]

The Senior and Junior Examinations in Theory of Music of the Adelaide University were held at the Central Hall, Grenfell-street, yesterday afternoon at 2 o'clock, when a large number of candidates presented themselves. As was the case last year, the papers were set by Professor Ives and Mr. T. N. Stephens. The junior paper, which contained twelve questions, was of a reasonable difficulty and fair length for the time allowed—three hours. Question 1 required the candidate to show how the time should be counted and where the accents occurred in two scraps of melody which were supplied minus the time signature. Both of these were plainly in six-eight measure, and the first might easily be counted with the customary 2 in a bar; but the somewhat florid nature of the second, and the syncopation which occurred in the middle of it, would suggest the wisdom of counting six. This was no doubt what the examiners wished to bring out. Question 2 required the candidate to explain the meaning of certain commonplace Italian terms, and also "sharp," "flat," and "natural," wherein some of the suggestions made in last Saturday's *Evening Journal* probably proved useful. It was also required to write the scale of D flat major, omitting the key signature, and using flats only where needed; and also to write the scale of F minor in three different forms. This latter question probably meant that the examiners desired the "harmonic," "arbitrary," and one of the "ancient" forms. A very old friend of most musical students appeared next, when the candidate was asked to explain the difference between three-four and six-eight time, but the question was amplified in a practical fashion when it was further required that "four bars of each shall be written, using both notes and rests in every bar, but never using the same arrangement twice." Question 6—three extracts—would test the candidates' knowledge of abbreviations and time. The first was in common time, with a triplet to be three times repeated; the next in nine-eight measure, with a dotted minim to be turned into six quavers, and finishing with a figure of two quavers, which takes the place of the customary triplet, and the last required a knowledge of the turn; it should in this case commence with the upper changing note A, and also the appoggiatura. It was in six-eight time. Question 7—to add bar lines and time signature, and state the key of two melodies which were given minus all three—no doubt proved the most troublesome. At first sight the former of these, which was very short, looked like two bars of six-eight time, the dotted crotchets, if nothing else, suggested this; and, moreover, it would exactly work out into two bars of six-eight. This would, however, probably be wrong, and the most likely solution, judging from its rhythm, appears to be two bars of 3-4 time, with a bar after the B flat, in the key of B flat major. The second extract, given in the alto stave, would easily be discovered to be in 6-8 time, though the bar lines and key might prove a little more difficult to determine. The B flat followed by a C sharp offered some clue to the key—D minor, and the accents would be seen to fall on the first note of each triplet, giving the initial bar, after the first two quavers. Candidates were also required to transpose this latter melody a minor third lower, using the bass stave; to describe an interval, and give the intervals in this melody. Question 10 was really the first two bars of the melody generally known as the hymn "Austria," but written in notes of double the customary length as four bars of 2-2 time. It was required to name this extract, and rewrite it in 4-4 time, so as to sound the same. This meant replacing it in its usual form as two bars of common time. The remaining questions were:—"What is a common chord? What is a triad? And may we use a common chord in every degree of the scale? Finally, candidates were required to add two parts to four minor common chords, forming portion of an example partially worked, and to discover an error in the key signature—two flats—written in with the F flat preceding the B flat on the stave.

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The senior paper was certainly not a stiff one, and was as exhaustive as could well be expected when three subjects had to be dealt with in three hours. The principal questions were a melody of four bars to be harmonized, with a credit for the use of proper clefs, a figured bass of seven bars to be worked; and three counter-points to be added to a canto firmo of nine notes in the tenor stave. The first of these was to be in the fifth species, the second in the first, and the last in the second species. The questions embraced—"What is a cadence, and what is its office? What is counter-point? And is there any connection between harmony and counterpoint?" In the history of music candidates were required to give a short account of Brahms, a most appropriate question, in view of the recent death of that talented writer; and also to state when Henry Purcell and Rameau lived, and in what department of musical work they excelled.

The "Advertiser" 6<sup>th</sup> Nov. 1897.

#### SUCCESSFUL ADELAIDE STUDENTS.

A number of medical students left Adelaide last March to complete their studies at the Melbourne University, amongst whom the following have passed their fifth and final examinations, entitling them to the degree of Bachelor of Medicine:—Miss V. M. Plummer, a daughter of Major Plummer; and Messrs. A. E. Johnson, of Prospect; F. J. Douglas; F. J. Chapple, a son of the headmaster of Prince Alfred College; H. M. Evans, a brother of Dr. Evans, of Hindmarsh; and A. E. Randell, a nephew of Captain Randell, M.P. Some time ago a number of young Adelaide doctors left for different parts of the world and several now occupy responsible positions. Drs. A. W. Campbell, H. S. Newland, and J. Bonnin are in the London Hospital; Dr. A. C. Cudmore is one of the house surgeons at St. Mark's Hospital, London; and Dr. J. L. T. Isbister is a house surgeon of the Sydney Hospital. Messrs. T. S. Parkinson and L. Dawkins are completing their studies in the Durham and Edinburgh Universities respectively.

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Messrs. F. S. Butler, J. A. R. Smith, and Haines, who left the Adelaide University last year for the sister institution in Melbourne, successfully passed their year at the first attempt in the October examination.

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ADELAIDE MEDICAL STUDENTS IN MELBOURNE.—Messrs. F. S. Butler, M.A., J. A. R. Smith, B.Sc., and M. Haines have successfully passed their fourth year examination in the medical course at the Melbourne University. All three students left the colony last year. The success is gratifying indeed, especially in view of the fact that although thirty-six students sat for the examination only fourteen passed, of whom the above-mentioned students were three.

BUILDING ON NORTH-TERRACE.

97. THE Torrens side of North-terrace is gradually filling up with public buildings. During the past twenty years the improvement effected in its appearance has been very great, but there is still some ground available for architectural purposes, and probably all will be wanted for the extension of existing institutions. In the appropriation of vacant sites care should be taken to look ahead, so as to make the best possible provision for the growth that is to be expected. Beyond Parliament Houses, on the western side of the terrace, the railways take up room that is not yet put to as good use as it ought to be. The traffic has outgrown the present station accommodation, but we have made shift with defective and inconvenient arrangements for many years because of the objection to a heavy expenditure on works of mere convenience while more important developmental undertakings claimed attention. The time has arrived, however, when much more than public convenience is at stake, although even that cannot be persistently ignored. For years past the imperfect means provided for working the traffic at the metropolitan station have been far from satisfactory either as to cost or safety. There ought now to be a wise start in the direction of improvement, and the Government will be fully justified in seeking authority, as they propose, for an outlay of £20,000 on neces-

sary alterations. It is intended to provide additional platforms to which access will be given by a carriage drive; but these works, it is understood, are merely the first and most urgent instalment of a scheme of entire reconstruction. The hope may be expressed that whatever is to be done has been so designed as to fit into a carefully matured plan of action to be gradually carried out as funds permit, and that the necessity will be avoided of any expensive rearrangements in the future. Good management is needed in order that the money spent shall yield the best return.

On the eastern side of North-terrace building operations are in prospect which also require to be well thought over with a view to preventing irremediable mistakes. The Government have an Art Gallery to erect, and the University a new hall and teaching rooms for the Conservatorium of Music. Both these structures the colony will owe to the munificence of the late Sir Thomas Elder. The first, it is true, will be built with public funds, but it is to house not only the art treasures accumulated up to date, but the new collection to be purchased with the Elder bequest of £25,000. In a sense, even the gallery may be said to be