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THE UNIVERSITY EXAMINATIONS.

THE results of the great divisions of the University Examinations, Theory and Practice of Music, are this year in very sharp contrast. In the former we have the best results both in the percentage and quality of the passes for the last five years; in the latter we have the worst. Indeed the results of the Junior Theory are so very excellent—75 first classes to only 29 seconds, and 25 of the former with the additional distinction of a special credit—that we must conclude that not only were the candidates of a high order and well prepared, but that also the two Examiners, Mr. W. H. Wale, Mus. Bac., F.R.C.O., and Professor Ives, were in an unusually appreciative frame of mind. It may be noted that one of the five candidates who obtained a first class in the Senior Division was Miss Jessie Goddard Ives, a daughter of the University Professor. From the results of both last year's and this year's examinations it is very evident that the appointment of an additional examiner representing the Associated Board of the Royal Academy and Royal College of Music, London, is bearing good fruit, and the practice should certainly be continued. It gives our local certificates the additional prestige of these great London institutions, whose examinations are, we believe, looked upon as the stiffest and best in the United Kingdom, and we secure the services of a musician of high attainments, who has the advantage of being a total stranger to both his candidates and all their friends, so cannot possibly be accused—even by the most prejudiced—of bias. The "failure list" in practical subjects, displayed at the University, affords pleasing evidence that the method and status of our Practical Examinations is being brought more and more into line with the practice of the Associated Board's tests. The various branches of this list, which are identical with those issued in the pamphlets of the Associated Board, are as follows:—Accuracy as to notes, rests, and marks of legato and staccato; correctness of fingering; strictness in time and choice of tempo, including use of *tempo rubato* when suitable; observation of phrasing and accent; accuracy of note values in part-playing; variety, gradation, and balance of tone; quality of touch; discretion in the use of the pedal; excellence of scales and arpeggios; reading at sight; and knowledge of signs and terms. From this it is evident that a high order of technique is demanded, for without it the proper observance of all those marks of expression and phrasing indicated by these requirements is impossible. Teachers would do well to observe these points carefully, and also to note that in the test piece the strictest accuracy is demanded. It is