REG 28-5-27 — ADV 28-5-27

AUSTRALIAN MUSIC EXAMINATIONS BOARD.

The Universities of Melbourne, Adelaide, Tasmania, Queensland, and Western Australia, and the State Conservatoriums of Music, New South Wales.

PUBLIC EXAMINATIONS IN PRACTICE OF MUSIC, 1927.

PASS LIST.

SOUTH AUSTRALIA.

The name of the school or teacher precedes that of the candidate, and is in larger type.

Honours.—ELDER CONSERVATORIUM—Piano, Hyde, M. G.

GRADE II.

Credit.—ELDER CONSERVATORIUM—Piano, Hall, M. L. Miss L. PHIPPS, A.M.U.A.—Piano, Grey, J.

Pass.—DOMINICAN CONVENT, CABRA—Piano, Russell, J. L. DOMINICAN CONVENT, FRANKLIN STREET—Piano, Kennett, S. M. ST. JOSEPH'S CONVENT, MARRYATVILLE—Piano, Lee, Dorothy. LORETO CONVENT, PORT ADELAIDE—Piano, Combs, Gwendoline.

GRADE III.

Honours.—LORETO CONVENT, MARRYATVILLE—Piano, Gilbert, M. C. Violin, Glynn M. ELDER CONSERVATORIUM—Piano, Fisher, M.

Miss A. RETHERINGTON, L. Mus. A.—Piano, Gilbert, D. Miss L. PHIPPS, A.M.U.A.—Piano, Smith, V. H.

GRADE III.

Honours.—MARRYATVILLE—Piano, Gillick, D. R.

Credit.—LORETO CONVENT, MARRYATVILLE—Piano, Of Loughlin, M. T. ST. JOSEPH'S CONVENT, PORT ADELAIDE—Piano, Combs, E.

Pass.—DOMINICAN CONVENT, CABRA—Piano, Hall, M. L. LORETO CONVENT, MARRYATVILLE—Piano, Bolitho, C. K., Alcock, V. C. M. ST. JOSEPH'S CONVENT, PORT ADELAIDE—Piano, Hancock, A. F. Miss A. W. McINTOSH—Violin, Rockwell, Miss M. MARTIN—Piano, Gower, E. P.

GRADE IV.

Credit.—LORETO CONVENT, MARRYATVILLE—Violin, Pick, D. MOUNT CARMEL SCHOOL, ALBERTON—Piano, Brown, E. M. BH. R. M. ST. JOSEPH'S CONVENT, PORT ADELAIDE—Piano, Bowden, E. MRS. W. L. PALMER—Piano, Laver, D. P. MRS. SLEIGH, A.G.S.M.—Violin, Sleigh, M. L.

Pass.—LORETO CONVENT, MARRYATVILLE—Piano, Bolitho, C. K. JOSEPH'S CONVENT, BROMPTON—Piano, Dwyer, G., Keogh, J. ST. JOSEPH'S CONVENT, ELLANGOWAN—Piano, Sullivan, M. T., Violin, Brown, F. D. ST. JOSEPH'S CONVENT, PORT ADELAIDE—Piano, Kennett, A. L., Kennett, S. M. MR. V. H. APPELT, A.L.C.M.—Piano, Kluske, M. Miss H. A. R. COX—Piano, Hobbs, W. L. MARTIN—Piano, Dyke, J. Miss E. M. TUCKWELL, A.T.C.L.—Piano, Grimmett, R. L.

GRADE V.

Credit.—DOMINICAN CONVENT, FRANKLIN STREET—Piano, White C. M.

Pass.—ST. JOSEPH'S CONVENT, PORT ADELAIDE—Piano, Laurenson, F. J. Miss H. A. R. COX—Piano, Poole, F. G. Miss L. PHIPPS, A.M.U.A.—Piano, Alcock, F. K. Miss LITCHFIELD, L. Mus. A.—Piano, Orr, Miss MRS. SLEIGH, A.G.S.M.—Violin, Mangercrich, Miss A. G. WEBB—Piano, Clark, D. M.

ST. JOSEPH'S CONVENT, BROMPTON—Piano, Barry, E. ST. JOSEPH'S CONVENT, ELLANGOWAN—Piano, Somerton, M. Piano, Batt, L. MISS I. FAULDS—Violin, Goodie, A. R. MISS A. CHAPMAN—Piano, Hughes, C. B. KENTISH, L. Mus. A.—Piano, Bolitho, Miss M. MCEGAN—Piano, Medgers, K. F. MISS SLEIGH, A.G.S.M.—Violin, Tomby, S.

GRADE VI.

Credit.—ST. DOMINIC'S PRIORY COLLEGE, NORTH ADELAIDE—Piano, Gray, V. L., Teakle, M. ST. JOSEPH'S CONVENT, ELLANGOWAN—Piano, Copp, A. E. Miss M. LEE, A.M.U.A.—Violin, Vaughan, A. M.

Pass.—DOMINICAN CONVENT, FRANKLIN STREET—Piano, Wilson, T. DOMINICAN CONVENT, PORT ADELAIDE—Violin, Mahony, P. ST. JOSEPH'S CONVENT, KENWICK—Piano, Bolitho, C. K. ST. JOSEPH'S CONVENT, THEBARTON—Piano, Badger, M. the longer he realized that the more they dwelt on the elementary principles of pianoforte playing the better. But it struck him that many teachers were not taught in the first stages the essential positions for the five fingers. They must get pupils to the stage where they realised the importance of five-finger exercises. Pianoforte students often followed the old method of going through monotonous similar exercises found the work most terribly boring, but with the modern method, of teaching two and then three fingers, their work, with and set so as to help to cultivate rhythm, was much more interesting. Once the fingers were thoroughly trained in five finger work the more extensions could be undertaken. The pupil should be thoroughly conversant with the legato touch. Finger staccato, however, held its own where one finger was fixed on the keyboard. When teaching children who work it was not advisable to use one tone. Two were much better, and he considered a semi-tone best interval. Distinction should be made between positive and negative touch, and the latter should be taught first. A tremendous amount of negative playing was done even in the higher branches. Taken all round, scales were not played nearly sufficiently. They were often rushed through mechanically up and down, and nothing resulted. Looking at the question in a broad manner, seven-eighths of scale work was the training of the thumb. In scales, again, they must proceed gradually, beginning by playing the first two notes and then three, and so on. The scale of D was generally begun with, but many amateurs advocated beginning with the scale of E as the thumb worked more easily in that key than any other. Another point frequently lost sight of was that the ascending of scales with the right hand was equivalent to the descending of scales with the left hand. The fingering laid down for D and A major played with the left hand was wrong, but would be correct if the scales were begun with the index finger. The foundation of the common chord should be done with three fingers, and not four fingers. Eight dominant sevenths, three diminished sevenths, and 12 common chords, which he specified, were the only ones necessary to exhaust the keyboard, and knowledge of that fact saved an enormous amount of work.

REG 30-5-27 also ADV

At the meeting of the Council of the University on Friday, the Chancellor (Sir George Murray) in feelingly expressed the death of Mr. Justice Poole, said:—Mr. Justice Poole was born in South Australia. He was educated at St. Peter's College and would have come to the University of Adelaide if there had been in those days a residential college. His father sent him to Trinity College, Melbourne, in order that he might have the benefit of such a college. He had a very brilliant career there, and after his return to South Australia he was admitted a member of the legal profession. Subsequently he acted as lecturer in classics for a short time, as a member of the Faculty of Law, and a lecturer and examiner in law for a number of years, and ultimately he was elected Warden of the Senate and a member of the Council of the University. Unfortunately his connection with the council was comparatively brief, but he was suffering a good deal from ill health, and therefore we had not the full advantage that we might have expected from his ability and experience. So far as his connection with the legal profession was concerned, he had a most successful career at the Bar. He was appointed a K.C. in 1919, and within a few weeks he was appointed a Judge of the Supreme Court, which office he held at the time of his early demise. I am sure you will all agree with me that the Council of the University has suffered a very great loss indeed." On the motion of the Vice-Chancellor it was resolved to record the Chancellor's remarks in the minutes, and to forward a copy of them to the members of the late Mr. Justice Poole's family, with an expression of the deepest sympathy.

ADV. 28-5-27

PIANOFORTE PLAYING.

ELEMENTARY PRINCIPLES.

The first of a series of lectures was given at the Conservatorium Hall on Friday evening by Mr. J. G. Reimann, whose subject was "Pianoforte playing and teaching." He said that a wide subject, which teaching rather than playing might dominate. The longer he taught

REG 30-5-27

THE SOUTH AUSTRALIAN ORCHESTRA.

From "EXTRA-MUSAST." I read with much interest, also with regret the letter issued by the orchestra executive, and I notice Mr. Hurlstone made a public appeal for more support to be accorded the Adelaide Glee Club. It seems that in these days the average people are really enthusiastic about music. How many grand choirs are there in this city to-day, and how difficult it is to get the members to attend rehearsals regularly? What is the reason? Every one is chasing the almighty dollar, therefore no one will sing and play, provided they are paid for it. So, I quite realize that professional musicians must live, but surely there are sincere, surely an organization such as the South Australian Orchestra should not be allowed to languish for want of support. It is not be possible for the band to give a series of (say) six concerts, at which the price of admission be made a guinea per person without a fee? A good sum of money could be raised in this way. Let the orchestra lead in this matter, and show their sincerity.

From JAMES HERMAN:—A calamity has indeed befallen the Government when funds are not forthcoming to keep the South Australian Orchestra out of a position of bankruptcy. Surely a city of one and a half thousand souls can afford only thing that will do this. The leadership of the band is of the first water. Under his masterly performances we have got their time and talent are all the city could desire. Those who have promised to help in terms of subscription are a true civic spirit. Those who attend the performances—a good proportion of a small population—are getting their "money's worth," have been good supporters and worthy cause. This infant, which Adelaide has hastily conceived and splendid nursed and reared, angry now, will soon be satisfied in wants. The pity of it, that art must stint and grovel while lesser wants is coverfed. May the appeal of Dr. Harold Davies meet with all success.

THE NEWS

SATURDAY, MAY 28, 1927

FIRST ENGLISH COMMUNISTS

(By Prof. W. K. Hancock)

"When Adam delved and Eve span
Who was then a gentleman?"

Toward the close of the fourteenth century peasants, taught by John Ball, began to think and to say that there are neither serfs nor gentlemen, and we are all equal.

Things did not go well for Ball. The lords and gentlemen were too strong for him, and had him executed on the gallows. It was rather unfair, for Ball's well-informed people then believed in communism—in theory. God had intended all men to hold all things in common, said the philosophers; but His plan had been ruined by Adam's sin. Private property was a result of man's fall. Ball suffered because he tried to put into practice the theories of the preachers and thinkers.

Sacred Property

English peasants forgot about Ball and his teaching for nearly 300 years. Then on April 10, 1049, news was brought to the council that a party of men with swords, spears and beans and carrots on somebody's property in Surrey. This council was a revolutionary body. Only a few months previously it had given orders to cut off the king's head. Property was more sacred than the blood of a king.

So the council in a panic sent down Capt. Gladman with a strong force to restore order in Surrey. The captain may have hoped to make himself a saviour of society, but he soon found that society was in no danger. "The business," he reported, "is not worth taking notice of."

There were but 20 fellows who called themselves diggers sowing vegetables and singing songs. Their leaders were Everard and Winstanley. One was a disbanded officer and the other "little better than a madman."