

6. Write, in either notation, a time exercise of six four-pulse measures [six bars of common time], introducing two-pulse, one-pulse, and half-pulse tones [minims, crotchets, and quavers]; also pulse-and-a-half tones [dotted crotchets], and whole-pulse and half-pulse silences [crotchet and quaver rests]. The exercise to be written on one note throughout.

7. In going to the first sharp key, by what interval *upward* is the Doh moved? What tone of the original key is displaced? What new tone is introduced? Describe in a similar way the process of going to the first flat key.

8. Write, in either notation—(a) One major and one minor third, (b) one perfect and one imperfect [diminished] fifth, (c) one minor seventh, (d) one minor second, (e) one augmented fourth.

9. Write in upright columns the Lah mode [minor scale] in its *melodic* form, ascending and descending.

9A. As an alternative to the foregoing question, write in the staff notation the scale of C minor, melodic form, ascending and descending, prefixing the proper key-signature.

10. Give the meanings of (a) *andante*, (b) *rallentando*, (c) *piu mosso*, (d) *vivace*, (e) *largo*, (f) *mezzo-forte*, (g) *da capo*, or *D.C.*

11. What means would you adopt for securing good pronunciation in the words of a school song?

12. Write from memory, in either notation, the melody of "God save the Queen," in key A.

13. Take the practical tests that will be given you by the Examiner.

Any two of the following phrases to be imitated by the candidate from the Examiner's pattern:—
Key C (or D).

(a.) $\left\{ \begin{array}{l} s : r | f : m | d : - | : \\ d : m | fe : l | s : - | : \end{array} \right\} \parallel$ (b.) $\left\{ \begin{array}{l} m : r | t : l | s : - | : \\ f : t | m : r | d : - | : \end{array} \right\} \parallel$

The following time test to be sung to Lah, on any convenient note, the Examiner giving the rate of speed:—

About $\text{♩} = 66$.

$\left\{ \begin{array}{l} 1 | 1 : - : 1.1 | 1 : : 1.1 | 1 : : 1.1 | 1.1 : 1 : - .1 | 1 : - : .1 | 1.1 : - .1 : 1.1 | \\ 1 : : 1.1.1 | 1 : - : - \parallel \end{array} \right\}$

The following tune test to be sung to the sol-fa syllables, and then to Lah, the Examiner giving the key-note:—

Key D (or C).

$\left\{ \begin{array}{l} d : - . r | m : s | r : - . m | f : l | s : d^1 | t : l | s : fe | l : s | r : - . m | f : l | \\ m : - . f | s : t | d^1 : ta | l : r^1 | s : t | d^1 : - \parallel \end{array} \right\}$

Maori.—For Senior and Junior Civil Service. Time allowed: 3 hours.

1. Illustrate the use of the demonstrative pronouns tenei, tena, tera, translating the sentences you use.

2. Give some sentences in Maori illustrating the various uses of the singular, dual, and plural numbers.

3. Translate the following into Maori:—

This gun is for him to shoot with. That gun is to shoot him with. These clothes are for him. Those fish are for him. This is a young horse. That is a young man. This person is a male. Those persons are females. These birds are females. That bird is a male. On your journey from Napier to Taupo, when you get to where the road branches into three, take the middle road; do not go by the one turning off to your left. This house is different from that one standing over there. How many children are being taught the Maori language at your school? Which do you prefer—to stay at home or to go to school?

4. Translate the following into English:—

He aha tera mea e piata mai ra i runga i te kaipuke? No hea koe; ko wai te ingoa o to papa me to iwi? Kua tae a Hoani ki te mania ki te hopu i nga hoiho, whaiwhai noa ia kihai i mau. He rere ke tona potae i tou. Hokowhitu te ope taua. Mau e tataua nga hipi, ka hoatu ai ma Hemi e whiu.

5. The King did not answer these foolish men for some time. At last he said, "I am tired; bring me a chair." And they brought him one, and he made them sit close to the water; and he said to the sea, "I command you not to let your waves wet my feet." The flattering lords looked at one another, and thought the King must be mad to think the sea would really obey him, although they had been so wicked as to tell him it would the moment before. Of course, the sea rose, as it does every day, and the King sat still till it wetted him and all the lords who had flattered him so foolishly. Then he rose up, and said to them, "Learn from what you see now that there is no being really great and powerful but God. He only who made the sea can tell it when and where to stop." The flatterers were ashamed, and saw that the King was too good and wise to believe their false praise.