1. Between which notes (*a*) in the major scale, (*b*) in the harmonic minor scale, do the semitones occur?

2. Explain the terms diatonic and chromatic as used in music.

3. Two very important matters in connection with the teaching of singing are—(*a*) correct breathing, and (*b*) sweetness of tone. How would you endeavour to secure these in classes of children?

4. Write, in either notation, a time exercise of eight three-pulse measures [eight bars of triple 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.

5. How would you begin to teach time to classes of young children? (Do not encumber your answer with tables of time signatures, but make it as practical as is possible in a written paper.)

6. What is transition [modulation]? How is it shown in the Sol-fa notation, and say how it may usually be recognised in the Staff notation?

7. Give illustrations of a sharp, a flat, a natural, and a double-sharp, and state the effect of each.

8. The training of the ear is now regarded as one of the most important points in the teaching of music. How would you set to work in this matter?

9. Write a time-table for a singing lesson of half an hour, to include exercises in voice and ear training, time, sight reading (tune), a school song, and anything else you may think necessary or desirable.

10. What is an interval? Give simple rules for the naming of intervals, and write six named examples of your own choice, in either notation.

11. Give the meanings of—(*a*) allegro vivace, (*b*) adagio, (*c*) piu forte, (*d*) meno mosso, (*e*) poco a poco, (*f*) da capo, or D.C.

12. Write, in either notation, any tune you can remember.

13. Take practical tests.

Any two of the following phrases to be imitated by the candidate from the Examiner's pattern:—

Key C (or D).

(*a.*) { | s : t$_{|}$ | f : m | d : — | : ‖ (*b.*) { | d : s | r : f | m : — | : ‖

(*c.*) { | s : fe | f : r | d : — | : ‖ (*d.*) { | m : l | r : s | d : — | ‖

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

About ♩ = 66.

| l : — : l.l | l : -.l : l | : l : l | l.,l : l : — | l.l : .l : l.l | l : — : ‖

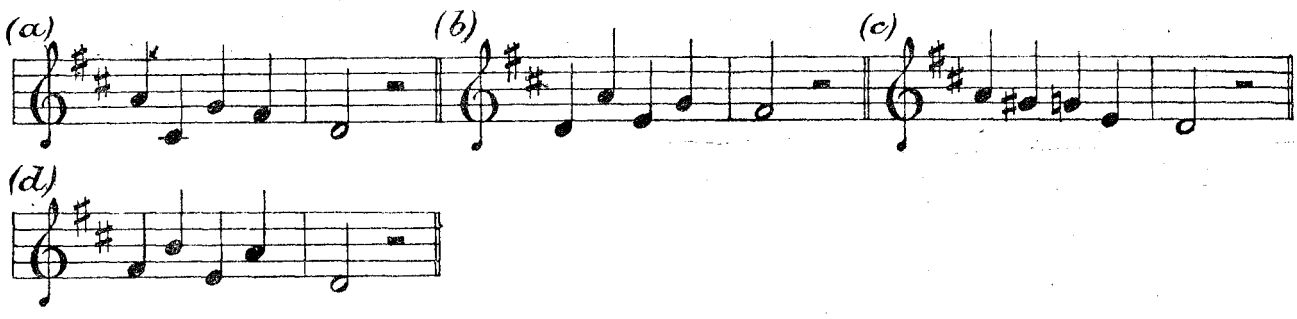
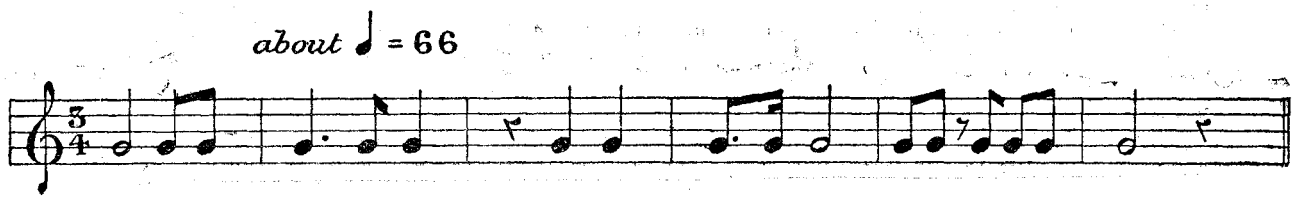
The following tune-test to be sung to the sol-fa syllables, and then to Lah, the Examiner giving the key-note:—

Key F.

| s : m.r | d : s$_{|}$ | l$_{|}$: d | m : — | f : -.m | r : s | m : fe | s : — ‖

| s : t$_{|}$.d | r : f | m : -.r | m : — | r.m : f.s | l : l$_{|}$ | t$_{|}$: r | d : — ‖

Any two of the following phrases to be imitated by the candidate from the Examiner's pattern:—



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