

**A HANDBOOK OF EXAMINATIONS IN
MUSIC: CONTAINING 650 QUESTIONS,
WITH ANSWERS, IN THEORY, HARMONY,
COUNTERPOINT, FORM, FUGUE,
ACOUSTICS, MUSICAL HISTORY, ORGAN
CONSTRUCTION, AND CHOIR TRAINING**

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A handbook of examinations in music: containing 650 questions, with answers, in theory, harmony, counterpoint, form, fugue, acoustics, musical history, organ construction, and choir training by Ernest A. Dicks

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ERNEST A. DICKS

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THEORY, HARMONY, COUNTERPOINT, FORM, FUGUE,
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CHOIR TRAINING

TOGETHER WITH

MISCELLANEOUS PAPERS

AS SET BY VARIOUS EXAMINING BODIES

BY

ERNEST A. DICKS

FELLOW OF THE ROYAL COLLEGE OF ORGANISTS.

5/6

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PREFACE.

THE present work was originally designed as a Handbook for candidates who are preparing for the various *Local* Examinations in musical knowledge, which are periodically held throughout the country. But it was afterwards felt that its scope might, with advantage, be somewhat extended, and the author hopes that this Manual will not only be found to fulfil its first intention, but that it will also be useful as a book of reference for students who are preparing for the higher grades of Diploma and Degree Examinations.

The advanced questions—Section viii., Part I.—will show the class of question which Examiners usually set for these higher distinctions, and the Miscellaneous Papers given in Part III. will illustrate the differences between the Examination Schemes of each University and Examining Body.

The author tenders his most sincere thanks to the Delegates of the Clarendon Press, Oxford; to the Syndics of the University Press, and the Local Examinations and Lectures Syndicate, Cambridge; to Arthur Milman, Esq., M.A., Registrar of London University; to Dr. Philip Arnes, M.A., Professor of Music in the University of Durham; to Dr. Mahaffy, of Dublin University; to C. K. Hodgson, Esq., B.A., Secretary of the College of Preceptors; to the Committee of Management of the Royal Academy of Music; to the late George Watson, Esq., Hon. Secretary and Registrar of the Royal College of Music; to S. Aitken, Esq., Hon. Secretary to the Associated Board of the Royal Academy of Music and the Royal College of Music; to the Councils of the Royal College of Organists and Trinity College London; to the General Council of the Incorporated Society of Musicians, and to the Secretary of the Education Department for so kindly and readily granting permission to print the Examination Papers contained in Part III. of this work.

E. A. D.

PREFACE TO THE SIXTH EDITION.

IN his preface to the revised edition of the *Handbook of Examinations in Music*, issued in 1898, the author was indebted to the kindness of Sir L. J. Grant, Bart., B.A.; Professor Niecks, Mus. Doc.; E. J. Chadfield, Esq.; and C. K. Hodgson, Esq., B.A., for the use of the Edinburgh Mus. Bac. Papers, the Literary and Theoretical Paper for candidates in practical subjects, for the Professional Grade Examination of the Incorporated Society of Musicians, and the Optional Music Paper set for the Diploma Examinations of the College of Preceptors. In the 1901 edition he was, through the kindness of Dr. Henry Hiles, enabled to include the Mus. Doc. Papers of the Victoria University; and now, with the issue of the sixth edition of the work, he again desires to express his most sincere obligations to E. J. Chadfield, Esq., for permission to use a selection of the papers of the revised scheme of Local Examination of the Incorporated Society of Musicians; to F. W. Renaud, Esq., for the use of the new paper on Form and Pupil Treatment required of all candidates for the L.R.A.M. Diploma in Pianoforte Playing; to Dr. E. H. Turpin, for the use of the new Rudiments of Music Paper, and those set on the Art of Teaching for the Higher Theoretical and Practical Examinations of Trinity College, London; and to Dr. H. Frank Heath, for permission to give some information regarding the new University of London Examination Scheme.

E. A. D.

PREFACE TO THE SEVENTH EDITION.

THROUGH the kindness of Dr. E. H. Turpin the seventh edition of the *Handbook of Examinations in Music* includes the latest type of Papers set by Trinity College of Music, London, in their scheme of Local Examinations in Musical Knowledge.

The work will also be found to have been considerably enlarged by the addition of fifty specimen questions, with answers. They have been designed for the most part after the manner of those set in the Theory Paper for the L.R.A.M. Diploma, and also that required by candidates for the Higher Practical Examinations held by Trinity College of Music, London. The author earnestly hopes that these additions will considerably enhance the value of the *Handbook*, and render it increasingly helpful to students.

1906.

E. A. D.

PREFACE TO THE NINTH EDITION.

THE author desires to acknowledge his great indebtedness to the authorities of the London University; the Royal Academy of Music; the Associated Board of the Royal Academy of Music and the Royal College of Music; The Royal College of Organists; Trinity College of Music, London; and the Incorporated Society of Musicians, for their kindness in allowing him to incorporate copies of their latest Examination Papers in Parts II. and III. of his *Handbook*, in order that he might present their latest examination requirements.

1912.

E. A. D.

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INTRODUCTION.

HINTS FOR PREPARATION.

No chapter on this subject would be of any practical value to the student unless it urged upon him the necessity for *method*. It is the prime requisite for the study of every branch of education; without it failure is certain, with it success may be assured.

After the student has decided upon which examination he proposes to enter, he should work thoroughly and continuously to the end; never by fits and starts. One of the most important factors of success is the proper distribution of each subject over the whole period of preparation; and in arranging his work the pupil should take care to allow for a thorough revision of every subject before the examination.

He should resolutely set himself against cramming. It is a species of preparation which may be termed dishonest, and which very frequently brings contempt upon the examination.

Knowledge is power when gained legitimately, by hard and persistent study; but surface knowledge acquired by mere cram—"a hasty crude form of study, by means of which persons may be made to seem to know more than they actually understand"—is utterly valueless. For this reason it would be well to avoid a too constant use of catechisms.

Musical History is about the only subject for which they can be recommended, and then only in conjunction with, and after careful study of, some standard work. Dr. Fitch, in his lecture on "Examining," says that "the use of catechisms is open to three objections: (1) That the language in which the answers are expressed has seldom or never any special value of its own to justify its being committed to memory at all. (2) That even when learned by heart, and remembered, the sentences are generally incomplete; for since part of the sentence lies in the question which is not learned by heart, the other part, or answer, is a mere fragment, and is of little or no use. (3) They assume that every question admits of but one form of answer, which is scarcely true of one question in a hundred."

The spirit of inquisitiveness should be encouraged. The student should seek to know everything possible about the subject he has in hand, and never to let anything pass for the sake of not asking questions. A good teacher should accept it as a hopeful sign when the curiosity of his pupil is so aroused as to make him sufficiently interested to ask questions. Archbishop Whateley says, "Curiosity is the parent of attention, and a teacher has no more right to expect success in teaching those who have no curiosity to learn, than a husbandman has who sows a field without ploughing it." This is a truism which may be well taken to heart by both teachers and students alike.

One very fruitful source of danger to the student is the frequent desire to work too hurriedly. It is always unwise to attempt to do work in three months which

should occupy six. The three months of lethargy, followed by three months of continuous application, constitute a great evil. It is the steady persistent effort, the determination to work on step by step, never leaving a single subject until its perfect mastery has been attained, wherein lies the true secret of preparation and the only sure pathway to ultimate success. There is yet another danger. Many students are too fond of reading up some favourite subject to the comparative neglect of others; but such a mistaken course, if not checked, will surely go against them in the Examination Room.

It is hardly necessary to point out that the study of the Rudiments of Music should in all cases precede that of Harmony. Sir George Macfarren says: "The knowledge of the Elements of Music is imperative in every musician, the lowest as much as the highest; nay, thorough familiarity with this knowledge is the threshold of musicianship, by which alone the mysteries of the art can be entered." Moreover, this elementary work should not in any way be unduly hurried. Each subject—Notation, Scales, Intervals, Abbreviations, &c.—should be thoroughly mastered.

The study of Time is of the utmost importance. The difference between Simple and Compound Time* should be thoroughly grasped, and many exercises on the various kinds of bars or measures should be worked, so that every question in Section iii., page 22, can be answered fluently and accurately. Scales, the writer ventures to think, should be studied before Intervals.

Intervals are made up of scale sounds, and a systematic study of their formation, both diatonic and chromatic, will materially assist the student in his efforts to master them. When the study of Scales has proceeded for some time, and fluency in writing them has been attained, it will be found useful for the pupil to test his knowledge by forming scales not actually in use, from extreme keys, such as from $G\sharp$, $D\sharp$, $B\flat$, &c.—see question 211. Sir John Stainer says: "It is quite unnecessary to commit to memory the number of semitones contained in all the intervals. Much valuable time is often wasted and patience worn out by undertaking this useless labour." Still, the number of semitones contained in a given interval is sometimes asked for, and therefore the subject should receive some attention.

An exercise such as the following will be found useful—viz., From the notes C, $C\sharp$, $D\flat$, D, $E\flat$, $D\sharp$, E, F, $F\sharp$, $G\flat$, $G\sharp$, $A\flat$, $A\sharp$, $B\flat$, $B\sharp$, and $C\flat$, write the following intervals:—

Major, Minor, Augmented, and Diminished	2nd
" " " "	3rd
" " " "	6th
" " " "	7th
Perfect, Augmented, and Diminished	4th
" " " "	5th
" " " "	8th

Each note will have to be written twenty-five times, and the intervals placed over them in the above order.

This exercise is a very comprehensive one and if the pupil can work it correctly he need fear no difficulty in writing any example for the Examiners.

* A most clear and concise explanation of this subject will be found in Mr. Banister's "Music," and one which materially enhances the value of a truly excellent work.