

medical man ; if in doubt on a legal matter you consult a lawyer ; if, however, it is a question of referring to music then you settle it yourself. Verily a little knowledge is a dangerous thing."

MR. ILLSLEY'S REPLY.

The following letter from Mr. Percival J. Illsley, Mus. Bac., Montreal, and which appeared in the Montreal "*Gazette*" serves still further to strengthen the position taken by Canadian musicians in this matter.

Mr. Illsley's letter:—To the Editor of the *Gazette*.

"Sir.—In your issue of to-day I observe a letter from the general representative of the Associated Board of Musical Examiners, in which letter the writer has referred to remarks of mine in connection with this subject.

"The letter quoted was written, now more than five years ago, and at a time when the need of a good standard of musical examinations was felt in Canada. It was addressed to the secretary of the Royal Academy of Music. What was the result? Simply a reply stating that the board had the matter under consideration. But, sir, I took this to be a polite refusal, and five years is certainly a long time to wait, and circumstances may arise during such a space of time to warrant one to change an opinion. Now, in the year 1897, the energetic secretary of the Associated Board visits Montreal. As a matter of common courtesy, and having knowledge of my request or opinion five years previous, he ought to have at least invited me to confer with him. But he does no such thing. He adopts high-handed methods and ignores the musical profession, whose sympathies he is supposed to enlist. He goes to business men, forms his centre and departs. Contrast with this the conduct of the representative of the oldest and probably the best examining body in England—Trinity College, London, who was lately here, in the person of Dr. Charles Vincent. What does he do? He sees a number of the best-known musicians of the city; he lays his plans before them, asks their advice, does not form his centre unless it is asked for. This he does in Toronto, as well as in Montreal, and consequently by his gentlemanly manner and professional way of procedure, makes friends for both himself and for the college he represents.

"Therefore, considering the course adopted by the Associated Board, considering the character of their examinations, with the examiner to adjudicate upon all branches of musical education, how can the Associated Board expect aught but opposition? Take, for instance, the teachers' certificate, with its absurd title of C.T.A.B. How can one man certify to the ability of a person to teach? It is surely the quality of his work that tells, not the possession of any diploma, so easily earned. A man may obtain his degree of M.D., but his *alma mater* does not guarantee him to be a skillful practitioner. It is his ability to cope with, and successfully combat the diseases to which mankind is heir to, that is his certificate. Experience docet, and surely, and of necessity, such must be the case with the teacher of music.

"We of the profession of music are not antagonistic to the Associated Board as an examining body, so long as it confines its work in its proper channel and does not intrude upon our rights; and certainly as leaders of the musical education we demand to have a voice in the matter. It is