

—a proper appreciation of the value of good music in promoting a devotional spirit. Next, a choir with naturally true voices and ear, fair ability to read music, and imbued with a right intention and willingness to practise thoroughly.

As regards the choir, the nucleus of it should be a good quartette. This, supported by a chorus, will make possible the rendering of compositions from the immense *répertoire* of church music written by the great masters. These compositions are not only worthy of careful study, but their persistent use, properly directed, must result in a sustained advance in the character and helpfulness of the Service of Song wherever used. A prevailing want in churches generally is an elevation of the class of music used, and also of the standard of proficiency in its rendering.

It is true that an interest in this important subject is now awakening in this country, and the continually increasing demand for *organists*, *directors* and *soloists* of distinctive merit and education amply testifies to this.

In the Conservatory, classes will be formed for the study of various kinds of church music, and such duly qualified students as desire to become conversant, as singers, with the larger choral works of Bach, Händel, Haydn, Mozart, Mendelssohn, Rossini, Schumann, Gounod, etc., will, under a special arrangement for the students' benefit, be able to do so through the medium of a choral society of several hundred members.

### **Harmony, Counterpoint, Composition and Instrumentation.**

The study of Harmony, Counterpoint and Fugue is compulsory in the Professional course, and pupils of every grade, excepting perhaps young children, are strongly advised to enter some class in Musical Theory.