

WHERE DO YOU STUDY MUSIC?

THE VICTORIA CONSERVATORY OF MUSIC is the only complete and thorough institution for the study of Music in the Province, and, in the excellence of its teaching staff, second to none in Canada. The Conservatory occupies the fine commodious building at 288 Yates Street (opposite the High School), with five large, well-lighted and furnished music rooms; a reception room with all the leading musical papers and standard works on music at the disposal of the pupils, and concert room for the frequent recitals, (with seating room for an audience of a hundred and fifty) the Conservatory offers exceptional advantages to those desiring to perfect themselves in music. Weekly and bi-weekly classes in theory and analysis, sight singing and ensemble playing are free to the pupils. Symphonies, operas and other works of the masters, arranged for two pianos, are studied, thus enabling the pupils to become familiar with the principal works of the great composers.

The Conservatory furnishes the best vocal instruction by the only teacher in the West who is qualified to train the voice after the true method—the method based on natural laws and the wonderful discoveries of modern science regarding the voice. Perfect control of the breath is necessary for the production of perfect quality of tone without strain, and under this method only is it possible and obtainable.

The Piano Department is in charge of the first teachers in the Province, and the methods used in teaching are those advocated by the finest teachers and musical authorities of the day.

The Violin and Orchestral Department is in charge of the only competent teacher and orchestral director in British Columbia. Although there are no so-called "certificated" pupils on the staff, yet the Conservatory possesses, in its teachers, pupils of the first masters in the world—it is not exaggeration to say the only thoroughly qualified staff of teachers in the Province.

In the Primary Department for children, every means are used for the foundation of correct playing, and the prices for tuition are such as to encourage parents to have the best instruction for their children from the beginning. In fact, no possible means are neglected that will develop and train the student, and that will go toward making the Conservatory famous for thorough and symmetrical musical training.

The Conservatory will be open for lessons in all the branches during the summer.

INTEREST TO SINGERS.

Perfect singing produces no strain. The shoulders and upper chest should show no movement. The face is pleasant and reposeful. The articulation is clear and distinct, and the quality of tone smooth and sonorous. The breathing of the well-trained singer is not noticeable to the listener.

The best quality of tone is obtained when one can sing with entire absence of sensation of doing anything. Quality is much affected by the shape of the pharynx (that is the back of the mouth), the lips and the face. The restful position of the mouth, the relaxed cheeks and forehead, and the free, easy throat, will permit good quality.

The tongue is the chief organ of speech, and the freedom with which it moves determines the distinctness of the words. The chief cause of poor articulation is too great use of the face and jaw. Let the tip of the tongue move all it seems inclined to, and let the face be as thoroughly at rest as possible. Years ago, teachers told their pupils to "open the mouth and let the tone out." That is wrong instruction. Don't do it any more. Opening widely the mouth shuts off the pharyngeal cavity (makes it small), in which tone is reinforced, and in which it obtains power.

Miss Heathfield, who takes the part of "Nancy" in "Martha," is a vocal pupil of the Victoria Conservatory of Music, where she has made a special study of her part in the opera. Possessing as she does talents far beyond the average, Miss Heathfield easily ranks first as the most artistic amateur soprano and actress we have in the city.