

NOTE.—Students who have passed the first examination for the Mus. Bac. degree at Trinity University, Toronto, or an examination of equally high standard at any other recognized institution, shall be exempt from taking the first examination as above, and may at once proceed to the second year.

Students who have passed the second examination for the Mus. Bac. Degree at Trinity University, or one of equally high standard at any other recognized institution shall be exempt from taking the first and second examinations as above, and may at once proceed to the third year examination for their diploma.

Students who are not pupils of the Conservatory are allowed to take the Theory Examinations on payment of an entrance fee, and the usual examination fee.

TEXT BOOKS USED IN CONNECTION WITH THE ABOVE EXAMINATIONS.

FIRST EXAMINATION.

Cumming's Rudiments (Novello's Primer, No. 2).	Banister, as far as Chap. 24.
Stainer's Harmony (Novello's Primer, No. 8).	McFarren's Rudiments of Harmony.

SECOND EXAMINATION.

Banister (Harmony and Counterpoint).	Richter's Counterpoint (Franklin Taylor's Edition.
Bridge's Counterpoint (Novello's Primer, No. 9).	Stainer's Composition (Novello's Primer, No. 20).
Prout's Harmony, its Theory and Practice.	
Prout's Counterpoint, Part I.	

THIRD EXAMINATION.

Bridge's Double Counterpoint (Novello's Primer, No. 12).	Pauer's Form (Novello's Primer, (No. 7).
Bonavia Hunt's History of Music.	Prout's Instrumentation (Novello's Primer, No. 15).
Cherubini's Counterpoint, Canon and Fugue.	Prout's Harmony.
Higg's Fugue (Novello's Primer, No. 10.	Prout's Counterpoint, Part II.
Jadassohn's Canon and Fugue.	Williams' Five Great Schools of Composition.
Ouseley On Form.	