

Ouseley's Counterpoint. Bannister's Text Book of Music (so far as relates to Counterpoint and Fugue).

FINAL EXAMINATION IN MUSIC.

Harmony, Counterpoint, Canon, and Fugue.
History of Music—Bonavia Hunt's History of Music.
 Hawkin's History of Music. (*For reference.*)
Form in Composition—Pauer's Primer of Musical Forms.
 Ouseley's Form in Music.
Use of Instruments—Prout's Primer of Instrumentation.
 Berlioz's Orchestration. Bannister's Text Book of Music.
 Score of some selected work.

DOCTOR OF MUSIC.

The Candidate for this Degree must produce a testimonial of his having studied in this Faculty for the space of three years subsequent to admission to the Degree of Mus. Bac.
 He must compose a song or anthem in at least six parts, with orchestral accompaniments, and this Exercise must be approved of by the Examiners.

A CONSERVATORY OF MUSIC.

A COMPREHENSIVE Conservatory of Music, which should afford a thorough education in all branches and sub-branches of the art is something which has long been talked of as a great desideratum in Toronto, but the attainment of which until now has seemed too difficult to be attempted.

Through the exertions, however, of Mr. Edward Fisher, a scheme has been projected and partially carried into execution, which promises to secure for our city an institution which shall meet the wants that have so long been felt in this direction, and will, with judicious management be a credit to the country. It is a lamentable fact that no music school of any considerable pretensions, maintained as such independently of other institutions, such as Ladies' Colleges, exists at the present time in Canada. Parents who desire to give their children the advantages which can only be obtained in such institutions are obliged to send them to Europe or the United States. Toronto has now become so great a musical centre and is making such rapid progress in the culture and appreciation of music, that a conservatory, established on a sound financial basis, and conducted under a broad and liberal policy, will undoubtedly be supported.

The scheme for the proposed conservatory is an eminently practical one, and has already been substantially endorsed by many of our prominent citizens. It is to be established on the joint stock principle, with a capital of \$50,000 in 500 shares of \$100 each, of which amount nearly one half is already subscribed. It will not go into active operation until September, 1887, thus affording the directorate ample time in which to perfect arrangements regarding the staff of instructors, and all other details. The conservatory will embrace the following schools, or department of instruction, namely:—Pianoforte, Voice, Violin, Orchestral Instruments, Military Band Instruments, Orchestral and Ensemble Playing, Church Music and Oratorio, Sight Singing and Chorus Practice, Musical Theory, Harmony, Counterpoint and Composition, Tonic Sol-fa Method, Piano and Organ Tuning, Elocution and Dramatic Action, Languages, especially Italian, German, and French, History and Literature of Music.

There will be both amateur and professional courses of instruction, the aim of the latter being to prepare pupils especially for teaching, besides training them

as artists for a public career. Certificates and diplomas will be granted to pupils after passing satisfactory examinations at the completion of their studies. Many free advantages will be derived by the students of the conservatory, such as lectures on various subjects pertaining to music, analytical piano, organ, and song recitals, and all concerts given by the conservatory. The musical atmosphere naturally pervading such an institution, is also of itself an inestimable advantage to the earnest student for the full development of his or her artistic sensibilities. In short, a conservatory rightly administered is a university of music, and has the same advantages over private instruction that our colleges have over individual tuition in the studies embraced in their curriculum.

It also greatly reduces the expense of a musical education, and makes it possible for pupils in moderate circumstances to have the benefit of instruction by the best teachers, whose private terms would perhaps be simply prohibitory.

Mr. Fisher has already met with so much encouragement and support in his laudable undertaking that he has every reason to expect a successful accomplishment of his plans.

The directors of the conservatory have organized, the following being the officers elected:—President, the Hon. G. W. Allan; First Vice-President, the Hon. Chancellor Boyd; Second Vice-President, George A. Cox, Esq. (Cobourg); Honorary Treasurer, A. Morgan Cosby, Esq.; Musical Director, Edward Fisher, Esq.

MUSIC, AND ITS RELATION TO THE OTHER ARTS.

BY MISS JESSIE LORD.

IT has been said that the sounds of nature are the raw material out of which music is made. All through inorganic nature, sounds—many sweet sounds—are produced. The roll of thunder, the ripple of streams, the sighing of the wind-swept pines, the rustle of leaves, the drip of rain, and a thousand others, combine to give us pleasure; but they are not music.

In the world of lower animal life, too, there are endless diversities of sound more or less agreeable—the songs of the birds, the chirp of the cricket, the lowing of the herd as it “winds slowly o'er the lea,” the hundred vocal expressions that constantly salute our ears; but not yet have we music. We speak indeed of the song of the classic nightingale, of the joyous notes of the lark, of the plaintive melody of the whip-poor-will, and in our moments of poetical sentiment we talk of choruses, and sometimes of the harmonies and symphonies of nature; yet only by license of language. We have not yet reached music. No thing or being, so far as we know, below man, has originated or employed the divine art. First intelligence, then music.

Although the laws of music are as well defined as those of any science, and though nothing can really be called music that is not an intelligently constructed concord of sounds, yet the trained ear and perceiving mind once awakened, we learn to ap-