



ESTABLISHED 1891.

...LONDON...

CONSERVATORY OF MUSIC

...AND...

SCHOOL OF ELOCUTION

Read This!

CONTENTS.

	PAGE		PAGE
Advertisements	31,32	Lessons	21
Banjo Club	17	Lodgings	18
Beginners	14	Mandolin Club	17
Board and Lodgings	18	Miscellaneous	18
Business	21	Music to Rent	18
Calendars Mailed, etc.	3	Music to Teachers	18
Certificates	21	Musical Bureau	14
Cheques	21	Musical Terms	27,28,29,30
Consultation	12	Organ	12
Course of Studies	5	Oratory	18
Curriculum (Piano)	7,8,9,10,11	Parents and Students	11
" (Voice)	15,16	Personally Responsible	5
" (Organ)	12,13	Physical Culture	17
" (Violin)	23	Piano	8
" (Elocution)	17	Positions	5
Diagram of City	4	Post-Graduate Course	22
Diplomas	22	Punctuality	21
Dramatic Club	17	Quartettes	15
Elocution	17	Railroad Tickets	5,21
Ensemble Playing	17	Recitals	16,17
Evening Classes	18	Rehearsals	16,17
Faculty	1	Rules and Regulations	21
French	19,20	Schedules	5
Free Advantages	16	St. Cecilia Club	17
Graduates	3,6,23	Teaching	3,5,12
Guitar Club	17	Ten per cent. off	21
History of Conservatory	2	Testimonials	22
Holidays	21	Time for Completion of Course	18
Hours of Instruction	13	To Students	6,11
Interesting Information	13	Tuition Fees	24,25,26
Lectures	17	Voice	14

MISS N. BARRON, A
MISS H. PATERSON,
MR. A. L. LAWRASE

MISS BELLE BR

Ha

MR. W. CAVEN

MR. R. POCOCK

El

FACULTY.

Piano.

MR. W. CAVEN BARRON, Principal.

MISS N. BARRON, A.L.C.M.

MISS A. PROUDFOOT, A.L.C.M.

MISS H. PATERSON, A.L.C.M.

MISS J. STEELE, A.L.C.M.

MR. A. L. LAWRASON, A.L.C.M.

MISS B. MOORE, A.L.C.M.

Voice.

MISS BELLE BROWN.

MISS KATHARINE MOORE.

Pipe Organ.

MR. W. CAVEN BARRON.

Harmony, Theory and Counterpoint.

MR. W. CAVEN BARRON.

MISS A. PROUDFOOT, A.L.C.M.

Violin and Violincello.

MR. R. POCOCKE.

MISS H. PATERSON, A.L.C.M.

Guitar, Mandolin and Banjo.

MISS LULU JONES.

Elocution and Physical Culture.

MISS INA HARRIETT BACON.

French Language.

MONS. E. MASSON.

HISTORY.

The London Conservatory of Music

AND

School of Elocution

WAS founded in the year 1892, by Mr. W. Caven Barron, immediately after his return from Leipzig in Germany, where he had been for some two years studying with the world-renowned pianist, critic and pedagogue, Herr Martin Krause, Capell-Meister Dr. Jadassohn, Paul Homeyer, and others. Surrounding himself with a small but zealous staff of assistant instructors, the Conservatory has continued to grow larger, in point of attendance, and in public confidence, until it is now recognized by musicians and the laity to be one of the leading institutions in the Dominion. In fact, the increase of students has been so great, that the institution has had to move three times, and each time to premises with twice the capacity. This year the Conservatory has had to remove again to No. 374 Dundas street, six doors east. The rooms are all very large. It has a fine large concert hall for recitals, etc. Only those teachers who are known to have in an especial manner the ability to impart knowledge to others, who have a natural liking for teaching, who have an interesting and encouraging personality, and are thoroughly educated in the art, are engaged as instructors.

Upon such basis has the Conservatory built its enviable reputation, and each year has so far added, from far and near, about fifty students to the average attendance.

The principal, having studied privately and in conservatories, and taught privately and in colleges for years, knows full well the advantages of studying in a school of music where the course is methodical, and of an up-to-date standard; where the lessons and work are regular and strict. The Conservatory is managed strictly upon collegiate principles. The benefits of this system will at once recommend itself to the intelligence of those interested in investing their money to the best advantage in studying Piano, Voice, Elocution, Physical Culture, Harmony, Violin, etc.

Radical i
musical subje
tion and phy
(which was s
compositions
be done is to
to do this, esp
uninterested
to go all over
before proper

It pays to
one who loves
sive, is concie
is that all—fo
human nature
teacher you d

Ca

Former st
attending the
present address
invitations to l

Friends of
mailed to other
address (clearl
copies post-pa

TEACHING.

Radical improvements have been made in the methods of teaching all musical subjects (especially the pianoforte and singing) and also in elocution and physical culture. The endless repetition of musical exercises (which was so discouraging) has been largely superceded by melodious compositions which afford enjoyment to piano students. The first thing to be done is to create interest, and that by giving enjoyment. It takes time to do this, especially if the student has been carelessly treated by a former uninterested or unmusical teacher. It is not only hard on the pupil to have to go all over the work, but it costs the parents a few terms of lessons before proper interest can be gained.

It pays to get a good teacher at first. By a good teacher is meant one who loves his duties, and teaches the best in his subject; is progressive, is conscientious, bright and of an encouraging, loving personality. Nor is that all—foresight, judgment, education, culture, and a knowledge of human nature is also absolutely necessary. Don't spend money on a teacher you don't like - give it away.

CALENDARS.

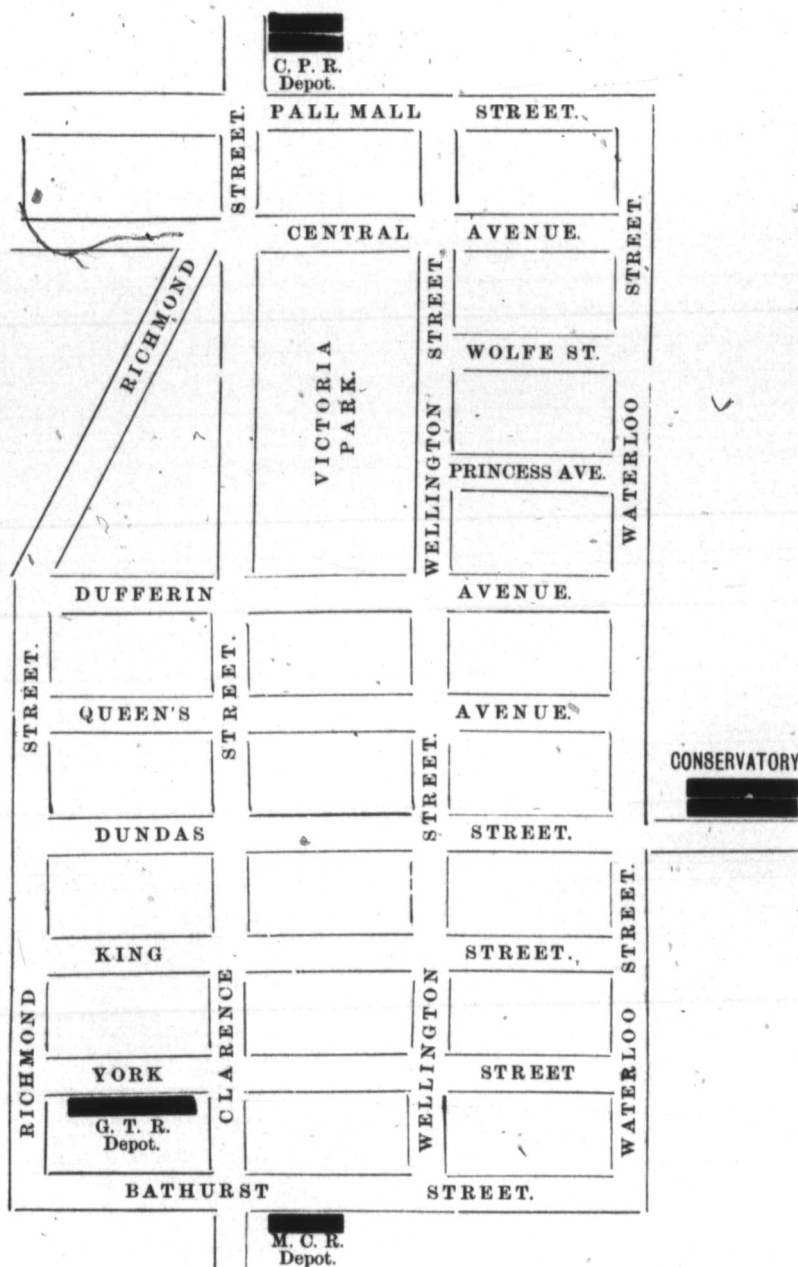
Calendars Mailed to Students and Others.

Former students, who have changed their place of residence since attending the Conservatory, are asked to notify the Manager of their present address so that they may receive the Annual Calendar, and such invitations to Recitals, etc., as will be sent out.

Friends of the Conservatory desiring duplicates of the Calendar mailed to others interested in musical education can send the names and address (clearly written) to the Principal, who will immediately forward copies post-paid.

DIAGRAM

Showing the Way to the Conservatory From the Depots.



The course i
grades. *Students*
number of terms to

Lessons Should
for inspiration,
with the teache
by the pupils h
and by having

Quality is of Mo
than quantity i
strong incentive
be kept right, b

About Three Tin
as much is lear
lessons a week a

Schedules
are furnished,
These contain p
lesson, serving t
age prominently
close work and
the teacher point

Cheap Railroad F
Intending pu
concerning the cl

Personally Respo
A most care
beginning. This
sonally responsit
departments.

POSITION

The demand for
guarantee is given, t
faithful work will be
pletion of the course.

COURSE OF STUDY.

The course is divided into *Elementary, Academic, and Collegiate* grades. *Students graduate according to ability, and not according to number of terms taken.*

Lessons Should Be Frequent

for inspiration, and the impulse to better work comes from contact with the teacher. Interest and enthusiasm in practice are maintained by the pupils having new music to learn and new ideas to work up to, and by having lessons regularly.

Quality is of More Value

than quantity in practice, and when lessons come soon the pupil has a strong incentive to do his best work. With frequent lessons pupils can be kept right, before mistakes or bad habits are established.

About Three Times

as much is learned with two as with only one lesson a week, *and two lessons a week are recommended as economy* to our patrons.

Schedules

are furnished, which the pupils read over at each practice period. These contain pungent and specific directions for each point of the lesson, serving to keep the special subject to be studied in each passage prominently before the pupil's mind, and to keep the pupils to close work and zealous study. Thus making it nearly equivalent to the teacher pointing out at each period just what and how to practice.

Cheap Railroad Fares.

Intending pupils should not fail to make inquiries from the Principal concerning the cheap railroad fares to the Conservatory.

Personally Responsible.

A most careful training and a perfect method is required at the beginning. This being so important, the principal holds himself personally responsible for careful and correct training in the junior departments.

POSITIONS AND TEACHERS.

The demand for teachers is constantly increasing, and while no guarantee is given, there is every assurance offered that those who do faithful work will be assisted in procuring lucrative positions at the completion of the course. We are frequently asked to recommend our pupils,

and are always pleased to render such assistance to those who are competent.

Our graduates are occupying prominent positions, which fact is in itself a guarantee of the thorough instruction given.

Institutions desiring permanent or temporary teachers are requested to apply to the Principal, who will give such applications his earnest attention. As it is to the interest of the school that every teacher sent out should be successful, only those will be recommended who have proven their ability.

To Students.

The Musical Director particularly desires a personal interview with all students upon their entering the Conservatory.

THE PIANO.

Any family with any pretensions to culture and refinement has a piano. It is an instrument on which music written for all other instruments can be played. It is difficult to teach it properly, and it takes time to learn. One great difficulty is the hand. The hand and arm must be shaped and developed by technical and gymnastic exercises until it can overcome all the demands made upon it for the playing of modern music; but, this development is a growth (the same as a tree), and of a necessity must be slow. How will "thought" make one develop—it is practice! practice! practice!

Some muscles and minds develop more rapidly than others, but it takes time with everyone. The standard for instruction is always a matter of grave importance, and the Principal has made the work and curriculum of the best Conservatories in Europe and America a study. He has taken ideas from the curriculums of the Leipzig, Berlin, Paris, Royal and New England Conservatories, and is satisfied that none are better or can be more thoroughly or practically taught than here

The piano department is divided into three forms—Elementary, Academic and Collegiate, and each form is sub-divided into three grades: Students know just where they are, what they know, and what they can do.

Piano Curriculum.

The Piano Curriculum is divided into three classes of work—the Technical, Emotional and Theoretical

The Technical is given as an illustration of the Methodical Principle of work.

N.B.—The Emotional is understood to refer to the proper rendition of compositions.

The Piano Pupil who Sings

has a marked advantage over one who does not. The singer thinks the music before singing it, and has the ability to realize its effect in advance of performance. This is the foundation of expressive playing.

A knowledge
Treble and Bass C

Scales
Of C and G M

Scales.

All Major Sha
Arpeggios.

All white keys
Broken Chords
(First Degree)

Two and Five-F
In Quarter and

Thumb Studies
(First Degree)

Wrist Movement
On one finger,

Arm Movement
In triads (Qua

Scales.

All Major Fla
on first of

Arpeggios.
On all white ke
staccato).

Broken Chords.
Second and Th

Two and Five-F
In Quarter and

Thumb Studies.
(Second and Th

Wrist Movement
In Octaves (Qu

Arm Movements
In Chords on w

PREPARATORY FORM.

Technic.

GRADE I.

A knowledge of the key board, the five lines and four spaces in the Treble and Bass Clef; of notes and rests to quavers.

Scales

Of C and G Major.

GRADE II.

Scales.

All Major Sharps, and how to form them—legato and staccato touch.

Arpeggios.

All white keys in Quarter tones (legato and staccato).

Broken Chords.

(First Degree) Quarter tones (legato and staccato).

Two and Five-Finger Exercises.

In Quarter and Eight tones.

Thumb Studies.

(First Degree).

Wrist Movements.

On one finger, and in Sixths in C Major, Quarter tones.

Arm Movements.

In triads (Quarter tones), First Degree, different touches.

GRADE III.

Scales.

All Major Flats in Quarter tones (legato and staccato), with accent on first of each four notes.

Arpeggios.

On all white keys, with accent on first of each four notes (legato and staccato).

Broken Chords.

Second and Third Degrees, in Quarter tones (legato and staccato).

Two and Five-Finger Exercises.

In Quarter and Eight tones (Second and Third Degrees).

Thumb Studies.

(Second and Third Degrees).

Wrist Movements.

In Octaves (Quarter tones), Scale of C, accent first of each four notes.

Arm Movements.

In Chords on white keys, Quarter tones (Second Degree).

ACADEMIC FORM.

Technic.

GRADE I.

Scales.

All Major in similar and contrary motion in 3rds, 6ths, 8ths and 10ths ; accents on the first of each 3rd, 4th, 5th and 9th notes (legato and staccato).

Arpeggios.

All Major keys ; accents on the first of each 3rd, 4th, 5th and 9th notes (legato and staccato).

Broken Chords.

In Quarter and Eight tones, Fourth Degree, and accents on the first of each 3rd and 4th notes.

Five-Finger Exercises.

In Quarter and Eight tones.

Thumb Studies.

(Violling).

Wrist Movements.

Mason and Doring.

Arm Movements.

Octaves and Chords.

GRADE II.

Scales.

All Minors (Melodic and Harmonic), in similar and contrary motions ; with different accents and forms.

Arpeggios.

All Minor keys, with different accents and forms.

Broken Chords.

Different forms, accents and motions.

Wrist Movements.

Mason and Doring.

Arm Movements.

In Octaves and Chords.

GRADE III.

Scales.

Mason's "Touch and Technic"

Arpeggios.

Mason's "Touch and Technic."

Wrist Movements.

Mason's "Touch and Technic" Doring.

Five-Finger Exercises.

Embellishments, etc.

Arm Movements.

Different Chords of the 7th.

All forms of Gymnastic work is used, as required to develop the different hands.

Scales.

Mason's "To

Arpeggios.

Mason's "To

Wrist and Arm

Mason's "To

Technical Diffi

Founded upon

Scales.

In Major and
accents at

Wrist and Arm

Mason's "To

Technical Diffi

Founded upon

Scales.

In Chromatic,
Sixths.

Wrist and Arm

Mason, Doring

Technical Diffi

Founded upon
Daily Stud

COLLEGIATE FORMS.

Technic.

GRADE I.

Scales.

Mason's "Touch and Technic," different accents, canon forms, etc.

Arpeggios.

Mason's "Touch and Technic," different accents, canon forms, etc.

Wrist and Arm Movements.

Mason's "Touch and Technic," different accents, canon forms, etc.

Technical Difficulties.

Founded upon advance forms of modulations, etc.

GRADE II.

Scales.

In Major and Minor and Chromatic Double Thirds, with different accents and fingerings, with prescribed tempo.

Wrist and Arm Movements.

Mason's "Touch and Technic," and Doring.

Technical Difficulties.

Founded upon advance forms of modulation, etc.

GRADE III.

Scales.

In Chromatic, Augmented Double Fourths, and Major and Minor Sixths.

Wrist and Arm Movements.

Mason, Doring, Kullak, Book 2.

Technical Difficulties.

Founded upon advanced forms of modulation, such as "Tausig's" Daily Studies," etc.

ELEMENTARY FORM.

Studies and Pieces.

GRADES 1, 2, 3.

Notation Exercises.

S. Emery Foundation Studies.

L. Kohler Popular Melodies, Litloff, Op. 512 and Op. 50.

A. Krause, Erstes Notenbuch (English) Op. 25 (Leipzig).

A. Ehmant, Op. 22, Selections from First Book (Paris).

Plaidy, Urbachs, Maurice Lee's Melodious Studies.

Lemonies Etudes, Op. 37, Book I.

A. Strelezki, Op. 100, Books I. and II.

S. Heller, Op. 125 and 128.

Gurlitts Sonatinas, Op. 50.

Clementi Sonatinas.

Kunze's Canons.

Biehl, Op. 30, Heft 1.

H. Berens, Op. 70, Heft 3.

Bertini.

Duvernoy's Etudes, Op. 120.

Pieces from Lichner, Gurlitt, Schumann, Lange, Streabbog.

ACADEMIC FORM.

Studies and Pieces.

GRADES 1, 2, 3.

Mertke, Schwalnm, Bertini, Berens, Jensen.

Mason, "Touch and Technic."

Chisander Technic.

Czerney, Heller, Loeschhorn, Hasert, Krause.

Cramer Bulow. A. Schmidt, Op. 16.

Bach Inventions.

Mason, Doring, Low, Turner's and Czerney's Octaves.

Beethoven, Reinecke, Kohler, Dussex Sonatinas.

Haydn, Mozart, Hummel Clementi Sonatas.

Compositions by Mendelssohn, Chopin, Schubert, Liszt, Rubinstein.

Strelezki, Moszkowski, Scharwenka, Merkel, Neupert, Grieg, etc.

Tausig—D.
Clementi —
Mendelssohn
Neupert, C.
Bach, Whole
Hiller—Cor
Mozart—C
Hummel—C
Field—Com
Liszt—Rha
Chopin—Et
Rubinstein.
Beethoven—
Concertos

TO

It is a Most S
and one tha
children rec
gard it as
make satisf
teacher call
to-day as im
sciences, an
old system o
now almost
be expected
players, for
which to dev
were compel
ness-like pla
than the pro
methods

It is an Errone
that it is best
tion is finish
ability, and i

COLLEGIATE FORM.

Studies and Pieces.

GRADES 1, 2, 3.

Tausig—Daily Exercises.
Clementi—Tausig, "Gradius ad Parnassium."
Mendelssohn—Preludes and Studies, (Peters' Ed.) and Concertos.
Neupert, Czérney, Haberbier's Etudes.
Bach, Wohltemperat, Klavier.
Hiller—Concerto.
Mozart—Concertos.
Hummel—Concerto.
Field—Concerto.
Liszt—Rhapsodies.
Chopin—Etudes.
Rubinstein.
Beethoven—Sonatas.
Concertos and pieces by other Masters. Kullak Octaves, etc.

TO PARENTS AND STUDENTS.

It is a Most Serious Mistake,

and one that has been frequently made, for parents to insist on their children receiving their musical instruction at home, because they regard it as an accommodation. They might as well expect them to make satisfactory progress in their school studies by having the teacher call at the house once or twice a week. The study of music is to-day as important as the study of mathematics, literature, and the sciences, and should be pursued in an equally efficacious manner. The old system of instruction from teachers, who go from house to house, is now almost obsolete, and well it is, for such teaching cannot hope or be expected to accomplish much in the production of musicians and players, for the lack of the proper conditions and appliances with which to develop the talents of the pupil. By the old system, teachers were compelled to work without the aid of needed facilities, in unbusiness-like places and ways, and the results could not be otherwise than the production of unbusiness-like, unmusical, and unprofessional methods.

It is an Erroneous Idea

that it is best to defer the study of music until after the general education is finished. *It is then too late* to acquire more than ordinary ability, and it is seldom that music is begun after the school days are

finished. It is better to study music from the first, and, if necessary, be a little longer at school

It is an Acknowledged Fact

that in a good Conservatory pupils learn from two to four times faster than in home teaching, and that money expended in the study of Music, Art or Elocution, in a school where these branches are taught by superior teachers, gives the patron several times more value for his money than if spent in private tuition.

Enthusiasm

is undoubtedly of the greatest worth toward successful study, and to keep it burning brightly, and to stimulate a keen and lively interest in work, the pupil must be with enthusiastic and energetic teachers, as well as with others who are earnestly pursuing the same studies with a prominent spirit of rivalry and ambition.

Our Teachers Consider

no effort on their part too great to induce the pupil to work with self-interest and a determination to excel.

A Knowledge of Music

has now become a necessary part of an education. As the study of higher mathematics cultivates the mind and enlarges the reasoning powers, so the study of music cultivates the emotions, and opens to the student a greater capacity and love for the refined and beautiful in art and nature.

CONSULTATION.

The Principal or any of the teachers will gladly confer with any who desire to consult them regarding their attainments and qualifications for studying or teaching. Consultation is gratuitous.

ORGAN.

Good organists are always in demand. It is a position adapted to ladies as well as gentlemen. The musician who has a position as organist as well as being a pianist, has twice the advantage over others.

ELEMENTARY FORM.

Pupils required to have studied piano previously.

GRADES 1, 2, 3.

Studies and Pieces.

Stainer, Rink, Dunham, Wely, Best, Lemmens.

Registration (elementary).

Pedal obligato playing.

Hymn tune playing.

Modulations, etc.

Whiting, P
Schneider ()
Dudley Bu
Extended s
Accompany
and ora
History of ()
Selections f

History of ()
Improvisatio
Studies from
Hesse, S
and mod

INTER

All students h
the best instructio

The low rates
Conservatory of 1
persons.

Neither advan

A complete m
beginning to the h

Hours of instr
a.m. to 6 p.m.

Patrons have t

The Developing
of hearing mu
in music depen
with artistic p
pupil who studi

Avenues Are Co
where the supe
ample scope for

ACADEMIC FORM.

GRADES 1, 2, 3.

Whiting, Preludes and Postludes.

Schneider (studies).

Dudley Buck (pedal phrasing).

Extended study of Registration.

Accompaniment to solo voices, quartettes and choirs, chants, mass and oratorio.

History of Organ.

Selections from German, French, English and American Schools.

COLLEGIATE FORM.

GRADES 1, 2.

History of Organ

Improvisation

Studies from Bach, Mendelssohn, Buck, Lemaigre, Thiele, Guilmant, Hesse, Saint-Saens, Merkel, Rheinberger, Warren, Best, Lemmens and modern writers.

INTERESTING INFORMATION.

All students have the guarantee of the Principal that they shall receive the best instruction and careful attention.

The low rates of tuition place the unequalled resources of the London Conservatory of Music and School of Elocution within the reach of all persons.

Neither advanced nor elementary knowledge is required for admission.

A complete musical education, theoretical or practical, from the very beginning to the highest artistic perfection, may be secured.

Hours of instruction are from 8 a.m. to 10 p.m. Office hours, 8.30 a.m. to 6 p.m.

Patrons have the choice of teachers.

The Developing Value

of hearing much fine music is not usually appreciated. Advancement in music depends largely upon the cultivation of the ear and familiarity with artistic performing. These advantages are not possible to the pupil who studies only at home.

Avenues Are Continually Opening

where the superior tact and delicate skill of cultured women can find ample scope for remunerative employment, and in no way can success

be so easily and quickly gained as in teaching the Fine Arts, and in none of the professions now open to women is the remuneration so large.

BEGINNERS.

Beginners and those in the elementary stages are especially welcome, as such pupils are free, or nearly so, from the many faults of performance which are so easily contracted by careless habits or defective teaching.

The *unlearning of bad habits* is always a tedious and discouraging task, and pupils who begin from the first at the Conservatory will be saved this unpleasant experience.

A MUSICAL BUREAU.

Is a department of the Conservatory for supplying the best talent for concerts, and assisting students to gain positions.

THE VOICE.

The Voice Department

is one of the exceptionally fine features of the Conservatory, and many students of this department, are filling important positions in choirs and concerts.

The voice is the greatest of all tone producers, but students sometimes have defects which under the care of a good instructor are soon overcome. A few reasons why a voice is poor is the outcome of self-consciousness which brings in its train contracted muscles, nervousness, improper control of breath, placing of the voice, quality, etc. The state of the constitution and health have an enormous influence on the voice. The shape of the throat, larynx and mouth affect the quality, resonance and power.

Judicious Training

will, and have made some great changes for the better, in voices that have come under our control.

The Method Used at the Conservatory

is a beautifully natural one. It assimilates all the excellent qualities of the Italian and German schools. A natural action of the respiratory organs is taught by a systematic course of diaphragmatic breathing exercises. The vocal muscles are intelligently developed without using the throat and neck muscles, which must not be used in the production of tone. This is most important. The tone of the voice must be so placed as to give the greatest resonance, and this can only be done by focussing the tone to the forward part of the mouth without contracting the throat. Great carrying power, with perfect ease, and the preservation of the voice, is the outcome of this excellent method. Clearness of articulation, correct intonation, phrasing, poetical and

musical sense
of posture,
teachers

The Basis of
Singing
refines the
element of
mental prin
attained.

Young Men
will find that
introduction
of uncultivat
pation, thus

Fine Voices
that are well
for concerts,
least advant
for his cultur

Male, Female,
are organized
names of the

The Fee for Jol
is very small.

The Vocal Inst
use their own
the proper q
pronunciation

Note.
Vocal stud
very much, fi
tunities of sing

Physiological S
The Art of Res
Placing the Vo
The Study of S
tained Ton
Lessons in Sigt
Concone Solfeg
Vaccas Method
Lablache Metho
Easy songs.

musical sentiment, style (both church concert and opera), gracefulness of posture, etc., are brought to a delightful state of perfection by our teachers

The Basis of all Musical Studies should be Vocal Music.

Singing develops the innate taste for music or the musical ear. It refines the ear in intonation or trueness of pitch, and it leads to a discernment of tone color or quality of tone, without which the fundamental principles of technic and touch, on the pianoforte cannot be attained.

Young Men

will find that vocal music is of special value for its social culture as an introduction to refined society, thus helping them avoid the corruptions of uncultivated associations. It gives a pleasant and profitable occupation, thus saving them from the temptations of idleness.

Fine Voices

that are well cultivated are always in demand by our church choirs, for concerts, and in other ways that bring remuneration; and not the least advantage enjoyed by a singer is that the world of music is open for his culture and pleasure.

QUARTETTES.

Male, Female, and Mixed Quartettes

are organized by the teachers of vocal music, and are distinguished by names of the great composers.

The Fee for Joining

is very small. (See list of fees).

The Vocal Instructors

use their own discretion in the choice of voices, which must be of the proper quality of tone; wide range; good intonation; correct pronunciation; and to be able to sing in-tune.

Note.

Vocal students should work for these quartettes; they will learn very much, find them intensely interesting, and have many opportunities of singing at concerts.

ELEMENTARY.

Physiological Study of the Vocal Organs.

The Art of Respiration.

Placing the Voice.

The Study of Syllables and Vowel Sounds in Declamation and Sustained Tone.

Lessons in Sight Reading.

Concone Solfeggios.

Vaccas Method of Singing.

Lablache Method of Singing.

Easy songs.

ACADEMIC.

Study of Scales, Crescendo, and Dimunendo.
Legato, Portamento and Staccato.
Arpeggios and Slow Trill.
Study of difficult Italian Arpeggios.
Study of Sacred Music ; Solo, Quartette and Chorus.
Sight Singing.
Songs in English, Italian, French and German.

COLLEGIATE.

Study of Dramatic Expression.
Development of the Voice to suit the requirements of Church, Concert Hall and Opera.
Different advance methods of Solfeggios.
Study of Opera Music : Mozart, Wagner, Gounod, Beethoven, and more modern writers, such as Massinett.
Study of Oratorio Music from Handel, Haydn, Mendelssohn, Mozart, and others.
Study of Harmony and Musical Theory.

FREE ADVANTAGES.

Any person pursuing any one subject at the Conservatory has the privilege of accepting all the free advantages (as stated here below). No student should neglect these privileges, as they are of vast importance in the progress of the different branches pursued.

Recitals and Concerts.

Perhaps there is nothing that the Conservatory is able to offer as a "free advantage" equal to the Rehearsals, Recitals and Concerts, given in the Concert Hall of the Conservatory, and the Grand Opera House. The weekly Rehearsals are private (admission to outsiders by invitation only), and are given by the students to overcome timidity and awkwardness, to acquire confidence and ease, and to test the improvement of the pupil. These entertainments also prove a great stimulus to study. They afford parents or guardians, etc., the best opportunity to see for themselves what the Conservatory is doing in the various branches of instruction. Our students have, perhaps, more free advantage than any other school of music and elocution in Canada, and that they are thoroughly appreciated, is shown by the fact that nearly every student takes advantage of them.

Rehearsals.

Saturday after

Recitals.

By members o

Lectures.

On Histor
of the staff.

St. Cecilia Club.

A chorus o
payment of the

Dramatic Club.

For all students

Mandolin, Guitar

For all students

Instruction

By the Principa

ELOCUTION

This department
late of Boston, and
Boston.

With each succ
branch of study. Th
educators for a broad
powers and faculties.
mind. The interdepe
equally imperative.
its highest function, t
well-developed, self-g
seen the effects of a d
shoulders, contracted
curved spines, uneven
exercise daily will ove
nerisms, strengthening
vital organs and equal
yet comprehensive. E
No apparatus is used,
those calculated to dev
flexibility or freedom, s

THEY ARE AS FOLLOWS:

Rehearsals.

Saturday afternoon at 3 o'clock, in which all students take part.

Recitals.

By members of staff and students.

Lectures.

On History of Music, Theory, and kindred subjects, by members of the staff.

St. Cecilia Club.

A chorus of 100 young ladies. Outsiders can join this club by the payment of the fees (See list of fees, page 26.)

Dramatic Club.

For all students studying Elocution.

Mandolin, Guitar and Banjo Club.

For all students studying those subjects.

Instruction

By the Principal and members of the staff in Ensemble playing.

ELOCUTION AND PHYSICAL CULTURE.

This department is under the supervision of Miss Ina Harriett Bacon, late of Boston, and Post Graduate of the Emerson College of Oratory at Boston.

PHYSICAL CULTURE.

"For of the soul the body form doth take,
For soul is form and doth the body make."

With each succeeding year comes added interest in this important branch of study. There is a growing desire on the part of both parents and educators for a broader culture, a more uniform development of all the powers and faculties. Health of body is essential to health and activity of mind. The interdependence of body and mind makes the education of both equally imperative. Only as we succeed in preparing the body to perform its highest function, that of serving the soul, can we attain to cultured, well-developed, self-governed manhood and womanhood. Everywhere are seen the effects of a disregard of nature's laws, in the slovenly gait, round shoulders, contracted chests, squeezed waists, protruding shoulder-blades, curved spines, uneven hips and flabby muscles. Fifteen minutes of uniform exercise daily will overcome these weaknesses as well as unpleasant mannerisms, strengthening at the same time the nerve centres, stimulating the vital organs and equalizing the circulation. The Emerson system is simple yet comprehensive. Each exercise has its hygienic and æsthetic value. No apparatus is used, no old-time jerky movements are allowed, but only those calculated to develop the four physical attributes, poise or equilibrium, flexibility or freedom, strength or control, grace or harmony of movement.

ORATORY.

There are multitudes of people in the everyday walks of life with minds well stored, but without the power to *express* what they know and feel.

In this age of literary circles and clubs it has become a necessity for everyone to know how to prepare a paper on a given subject, and read it in such a manner as not to *shipwreck* the thoughts therein expressed.

To know how to stand *comfortably and self-possessed* before an audience; how to send the voice into the remote parts of a large room without screeching; to know how—if necessary—to *emphasize a thought with the hand* without beating the air. To meet this demand, a thorough course in oratory and sight reading has been instituted which has for its aim *clearness, simplicity, ease and effectiveness in delivery*.

MISCELLANEOUS.

Students are requested to give two week's notice before the end of the term, when they intend to discontinue lessons.

BOARD AND LODGING.

For the convenience of pupils coming from a distance, careful and systematic arrangements have been made to supply them with suitable boarding places at reasonable rates.

The rates for board and room vary from \$3.00 and upwards per week, according to the nature of accommodation, of which particulars will be given on application. Application for board, etc., should be made as far in advance as possible.

MUSIC TO RENT.

Parents and students will please notice:—The Ensemble playing (for two and more pianos), in which all students must take part, is the quickest and best way to learn time, etc., and as such expensive music, if bought by pupils, would be of little use to them after having learned it, the Conservatory keeps a large stock of such music on hand, which it loans to students for five cents a week.

Teachers should get their music from us, for we have a splendid teaching stock.

EVENING CLASSES.

In order to accommodate those who are unable to attend the Conservatory during the day, Evening Instruction is given in Piano, Organ, Voice Culture, Violin, Mandolin, Banjo, and the various other branches.

TIME FOR COMPLETION OF COURSE.

It is impossible to fix with certainty the exact period required to complete any selected course of study. An approximate idea, however, may be obtained in individual cases after an examination by the Musical Director. The question is one of present attainments, talent, industry and perseverance.

Under the supervision of the French Department, Mons. Masson is giving a broad education; (in all its meaning)

Many of his pupils are reading, translating, and conversing with the French.

The "Berlitz method of learning" taught us our own language by object teaching through the content. It is proved every day that it is taught without translation. I think in the language I see a hat, for instance, first of the English word as familiar to the student into the memory. The "System" will never be a question, "Do you not get all about it?"

Having heard that the pupils do not forget the tune we have once learned to teach the orthography used; thus the eye lessons are given in

Talking is an art. The mother, teaching her child, there are such things as gravitation, etc. In language, commitment is bound to learn from the further study because anticipated.

If the student says grammar, although

FRENCH.

Under the splendid instruction of Mons. Masson, (late of Paris), the French Department of the School of Languages has made great progress. Mons. Masson is a cultured gentleman of the French School; he has had a broad education; has travelled extensively; and is an enthusiastic teacher (in all its meaning) of the French language.

Many of his students are French scholars of considerable ability in reading, translating, etc., but they find the greatest benefit in studying and conversing with Mons. Masson's pure *Parisian French*.

The "Berlitz System" is taught only. This is the most natural method of learning a language. The vocabulary is taught as our mothers taught us our own tongue, in other words, without the aid of translation. By object teaching at first, and afterwards by means of definitions and through the context, and in a thousand other ways familiar to teachers, it is proved every day that the entire vocabulary of any language can be taught without translation. That is the surest way to make a pupil to think in the language studied, and if, after some lessons a student in French sees a hat, for instance, he calls it at once a "chapeau" without thinking first of the English word "hat." Acquired in this way, the words become as familiar to the student as his own language, and press themselves deeply into the memory. A person having learned a language by the "Berlitz System" will never find himself obliged to give the typical answer to the question, "Do you speak French?" "Well, I used to, but I have forgotten all about it," or "No, but I read it."

Having heard the words and especially having used them in conversation, the pupils do not forget what they have learned any more than we forget a tune we have once known. And in order to help the memory, as well as to teach the orthography, blackboards at first, and readers afterwards are used; thus the eye as well as the ear is constantly drilled, but all the lessons are given in the shape of conversation.

Talking is an art, like walking. Would it come to the mind of a mother, teaching her child to walk, to begin by telling the little one that there are such things as principles of equilibrium based upon the law of gravitation, etc. Yet those who teach the theories of grammar before the language, commit as great and a more detrimental blunder, for any child is bound to learn how to walk, while the student becomes discouraged from the further study of a language on account of such theories, useless because anticipated.

If the student says, "This is a book," he applies half a dozen rules of grammar, although not knowing perhaps that these rules exist.

Through continuous drill in conversation, the pupils of the "Berlitz System" study grammar *in practice* from the very beginning, and acquire what the Germans call "Sprachgefühl" the *feeling* in the language, the surest and most reliable of all hand books, and this can be acquired in no other way.

As it is only after man has reached a higher degree of development that he can comprehend why, in walking, we can keep our equilibrium, and why, in running, we take a different position, so it is only after practically knowing the language to some extent that the student really gets any benefit from the theoretical study of grammar, and even that part of the instruction, as well as the study of literature, is carried on by conversational lessons, in which the didactical intention is not noticed by the student. It is always borne in mind that in the study of any foreign language the chief object is to learn how to speak it. Thus the most arid subjects can be made interesting, and interest in a lesson is as necessary as salt in food. Writing exercises are only of secondary importance. Too much value is not given to the written language to the detriment of the spoken one, and for pupils who have any spare time, home study consists chiefly in reading.

It is as impossible for an Englishman or an American to teach French or German, even if he is a *good scholar*, as it is for a Frenchman or German to teach English or Chinese. To say nothing about the accent, there are in every language thousands of little untranslatable expressions which give to it its peculiar stamp, and which only a native can teach with benefit to the pupil. Besides only a native can have the entire confidence of the student, without which confidence the lesson loses its force. The instruction is an individual work between teacher and pupil, and therefore given privately or in classes not exceeding eight members.

There is only one way of acquiring a foreign language, just as there is only one of learning the mother-tongue, and the nearer we can get to this process the nearer we are to the truth.

A word represents a *fact*, not a *typographical image*.

The organ by which we learn a language is the *ear*, not the *eye*.

The object of a language is not to translate or repeat what *others* have said, but to express our *own* ideas.

In order to express our own ideas it is not enough to know a certain number of words; we must know how to put them together in *sentences*.

A language cannot be acquired by *theory*.

A *practical knowledge* of a language is insufficient if not sustained by *grammatical study*.

Practice and *theory*, properly combined, form the ideal of any teaching.

RULES

Ticket.

1. Students must bring them to a given date on the card.

Cheques.

2. All cheques must be for "Music."

Business.

3. All matters relating to business, including payments at the office, must be settled on the spot.

Punctuality.

4. All students must be on time.

Trouble.

5. Any matter of trouble occurring in the school must be reported directly to the teacher.

Classes.

6. In the case of any department, the number of students will be *pro rata*.

Ten Per Cent. Fine.

7. Students who fail to attend the Conservatory for more than *those who pay* ten per cent.

Lessons Missed.

8. Lessons missed for any cause of protracted absence.
9. Lessons missed for any cause of protracted absence.

Holidays.

10. The school is closed at Christmas, and at Easter, 24th.

Certificates.

- Certificates of graduation are given to students at the Conservatory. Certificate granted by L. C. M. Elementary School and L. C. M. Academy.

RULES AND REGULATIONS.

Ticket.

1. Students will receive a card, on payment of their fees admitting them to a given number of lessons. The lessons will be deducted from the card.

Cheques.

2. All cheques must be made payable to "*London Conservatory of Music.*"

Business.

3. All matters of business connected with the Conservatory, including payment of tuition, changes of lessons, etc., must be arranged at the office, and not with the teachers.

Punctuality.

4. All students are positively required to be punctual at lessons.

Trouble.

5. Any misunderstanding, disagreement, or trouble of any kind, occurring in the relations between pupils and staff should be reported directly to the *Principal*.

Classes.

6. In the event of there being an insufficient number of pupils in any department to form a full class, the time allotted to such a class will be *pro rata*, according to the number of pupils it contains.

Ten Per Cent. for Cash.

7. Students may obtain all sheet music they require at the office of the Conservatory. A reduction of 10 per cent. will be allowed *only to those who pay cash* when received, or not later than the following lesson.

Lessons Missed.

8. Lessons missed by teachers will be made up.

9. Lessons missed by students must be paid for, but if missed because of protracted illness (only) they will be made up.

Holidays.

10. The only holidays given by the Conservatory are two weeks at Christmas, and two months in summer. Holidays will not be given at Easter, 24th of May and Good Friday.

Certificates.

Certificates are conferred upon students passing the regular examinations at the end of the Elementary and Academic Forms. The Certificate granted at the end of the Elementary course is called the *L. C. M. Elementary Certificate*, and at the end of the Academic, the *L. C. M. Academic Certificate*.

Diplomas.

Diplomas are conferred only upon those passing the third or final examinations in the Collegiate Form.

Diplomas are not granted to any who have attended the Conservatory as students for less than one year.

Graduates or winners of a Diploma in any *single* course of study in the Conservatory are entitled to style themselves *Associates of the London Conservatory of Music (A. L. C. M.)*

Graduates in the Theory course, who, in addition to the Theory Diploma, win a Diploma in any other subject—for example, the Piano-forte—are entitled to style themselves *Fellow of the London Conservatory of Music (F. L. C. M.)*

Students (of piano, organ, singing or violin) desiring a Diploma, must be able to give a Recital of not less than six pieces from the "Collegiate Syllabus," and have studied at least one year in Theory.

Students in Elocution must be able to give a Recital of at least six numbers from the course prescribed.

Diplomas \$5.

Testimonial.

Upon leaving the institution, each pupil may receive from the Conservatory a Testimonial in which the time passed at the Institution, diligence in study, and progress made will be faithfully stated, provided he or she take three terms of lessons.

POST GRADUATE COURSE.

A Post Graduate course has been arranged for in each of the leading departments for the benefit of such graduates as desire to reach a higher standard of excellence as artists.

A prominent feature in this course will consist in providing the student-artist with a varied *repertoire*, suited to his individuality and artistic bent of character. The length and scope of this course vary greatly according to the aims and ability of the student. The Principal will be pleased to give full information as to any details concerning this course.

Berthold Tours
Kreutzer, 50 C
Kaysers, Meloc
Dancla, Airs V
Alard, Studies.
Schradiack.
And other melo

Hubert Ries, V
Grunewald, Te
Kayser, Etude:
Marzas, Etude:
Singer, Etudes.

David, Etudes.
Florillo, Etudes
Meerts, Etudes.
David, Etudes.
Paganini, Etud
Vieuxtemps, Co
Ernst, Composi
Wieniawski, Co
Spohr, Composi
Beethoven, Bru
certos and Chamber

Students gradu
A L C. M. (Associ
course includes two
F. L. C. M. (Fellow

VIOLIN.

ELEMENTARY DEPARTMENT.

GRADES 1, 2, 3

Berthold Tours, Primer.
Kreutzer, 50 Celebrated Studies.
Kaysers, Melodious Studies.
Dancla, Airs Varies.
Alard, Studies.
Schradiack.
And other melodious pieces.

ACADEMIC DEPARTMENT.

GRADES 1, 2, 3.

Hubert Ries, Violin School.
Grunewald, Technical Exercises.
Kayser, Etudes.
Marzas, Etudes.
Singer, Etudes.

COLLEGIATE COURSE.

GRADES 1, 2, 3.

David, Etudes.
Florillo, Etudes.
Meerts, Etudes.
David, Etudes.
Paganini, Etudes.
Vieuxtemps, Compositions.
Ernst, Compositions.
Wieniawski, Compositions.
Spohr, Compositions.
Beethoven, Bruch, Dvoarak, Mendelssohn, and others, including Concertos and Chamber Music.

GRADUATION.

Students graduating in any one subject are entitled to use the initials, A L C M. (Associate of the Conservatory of Music), and providing the course includes two subjects, in which the student graduates, the initials F. L. C M. (Fellow of the Conservatory of Music) can be used.

MUSICAL DEPARTMENT.

TERMS OF TUITION FOR A TERM OF TEN WEEKS.

PAYABLE IN ADVANCE.

PIANO.

MISS H. PATERSON, A.L.C.M.

MISS J. STEELE, A.L.C.M.

MR. A. L. LAWRASON, A.L.C.M.

MISS B. MOORE, A.L.C.M.

Private Lessons, two lessons per week, of forty minutes each.....	\$ 7 00
Private Lessons, one lesson per week, of forty minutes each.....	4 50
Class of Two Pupils, two lessons per week, of forty minutes each. . .	5 00
Class of Two Pupils, one lesson per week, of forty minutes each....	3 00

MISS A. PROUDFOOT, A.L.C.M.

Private Lessons, two lessons per week, of forty minutes each.....	\$10 00
Private Lessons, one lesson per week, of forty minutes each.....	6 50
Class of Two Pupils, two lessons per week, of forty minutes each... .	6 50
Class of Two Pupils, one lesson per week, of forty minutes each....	4 50

MISS N. BARRON, A.L.C.M.

Private Lessons, two lessons per week, of forty minutes each.....	\$12 00
Private Lessons, one lesson per week, of forty minutes each.....	7 50
Class of Two Pupils, two lessons per week, of forty minutes each... .	8 00
Class of Two Pupils, one lesson per week, of forty minutes each....	5 00

PIANO OR CHURCH ORGAN.

MR. W. CAVEN BARRON, PRINCIPAL.

Private Lessons, two lessons per week, of thirty minutes each.....	\$20 00
Private Lessons, two lessons per week, of twenty minutes each.....	15 00
Private Lessons, one lesson per week, of thirty minutes each.....	12 50
Private Lessons, one lesson per week, of twenty minutes each.....	10 00

Class Lessons can be arranged for if desired.

Private Lessons
Private Lessons
Private Lessons
Private Lessons

Private Lessons,
Private Lessons,
Private Lessons,
Private Lessons,

Private Lessons,
Private Lessons,

Private Lessons,
Private Lessons,

Private Lessons,
Private Lessons,
Class of Two Pup
Class of Two Pup

Private Lessons, t
Private Lessons, t
Private Lessons, c
Private Lessons, c
Class of Two Pup
Class of Two Pup

VOCAL.

MISS BEÛLE BROWN.

Private Lessons, two lessons per week, of forty minutes each.....\$12 00
Private Lessons, two lessons per week, of thirty minutes each..... 9 50
Private Lessons, one lesson per week, of forty minutes each..... 7 50
Private Lessons, one lesson per week, of thirty minutes each..... 6 00

MISS KATHARINE MOORE.

Private Lessons, two lessons per week, of thirty minutes each.....\$20 00
Private Lessons, two lessons per week, of twenty minutes each..... 15 00
Private Lessons, one lesson per week, of thirty minutes each..... 12 50
Private Lessons, one lesson per week, of twenty minutes each..... 10 00

VIOLIN.

MISS H. PATERSON, A.L.C.M.

Private Lessons, two lessons per week, of forty minutes each.....\$ 7 00
Private Lessons, one lesson per week, of forty minutes each..... 4 50

MR. ROSELLE POCOÛKE.

Private Lessons, two lessons per week, of thirty minutes each.....\$15 00
Private Lessons, one lesson per week, of thirty minutes each..... 10 00

BANJO, GUITAR AND MANDOLIN.

MISS L. JONES.

Private Lessons, two lessons per week, of forty minutes each.....\$10 00
Private Lessons, one lesson per week, of forty minutes each..... 6 00
Class of Two Pupils, two lessons per week, of forty minutes each.... 6 00
Class of Two Pupils, one lesson per week, of forty minutes each.... 4 00

ELOCUTION.

MISS INA HARRIETT BACON.

Private Lessons, two lessons per week, of forty minutes each.....\$18 00
Private Lessons, two lessons per week, of thirty minutes each 14 00
Private Lessons, one lesson per week, of forty minutes each 10 00
Private Lessons, one lesson per week, of thirty minutes each, 8 00
Class of Two Pupils, two lessons per week, of forty minutes each. . 10 00
Class of Two Pupils, one lesson per week, of forty minutes each . . . 6 00

PHYSICAL CULTURE.

- Private Lessons, two lessons per week, of forty minutes each. \$18 00
- Private Lessons. one lesson per week, of forty minutes each 10 00
- Class of Two Pupils, two lessons per week, of forty minutes each 10 00
- Class of Two Pupils, one lesson per week, of forty minutes each 6 00
- Class of Four Pupils, two lessons per week, of forty minutes each 6 00
- Class of Four pupils, one lesson per week, of forty minutes 4 00

Classes of any number can be formed up to ten pupils, fee *pro ratio*.

FRENCH.

MONS. EUGENE MASSON.

See separate list.

"ST. CECILIA CLUB."

Any person not studying at the Conservatory, can join this club by paying the fees as below.

- For One Year's Active Membership of St. Cecilia Club. \$1 50

QUARTETTES.

Per Term of Ten Weeks.

- Two Lessons a Week, to vocal pupils of the Conservatory \$2 00
- Two Lessons a Week, to outsiders 4 00

HARMONY.

MISS PROUDFOOT, A. L. C. M.

- Class of Four Pupils, two lessons a week, forty minutes each. \$3 00
- Class of Four Pupils, one lesson a week, forty minutes each. 2 00

HARMONY AND COUNTERPOINT.

MR. W. CAVEN BARRON.

- Class of Four Pupils, two lessons a week, forty minutes each \$6 50
- Class of Four Pupils, one lesson a week, forty minutes each 4 00

Abbandono con. ment, despondi
Accelerando. Wi ing velocity of
Ad libitum. At v
Affettuoso. With pathos.
Agitato With ag
Alla Marcia. In
Alla Polacca. In dance music
Allegretto. Some not so quick as
Allegro. Quick,
Allemande. A sl mon time.
Al segno To the
Amabile. Amiable
Amore con. Signi tle and tender st
Andante. Slow a ment.
Andantino. Not s
Animato. With a
A piacere. At th performer
Appassionato W depth of feeling
Appogiatura. A ment generally character.
Aria. An air or
Arioso. In the sty dious.
Assai. Very.
Assoluto. Alone.
Attacca subito. Co ing movement a
A tempo. In time
Ballad. A short a

MUSICAL TERMS.

- Abbandono con.* With self abandonment, despondingly.
- Accelerando.* With gradual increasing velocity of movement.
- Ad libitum.* At will, or discretion.
- Affettuoso.* With tenderness and pathos.
- Agitato* With agitation, anxiously.
- Alla Marcia.* In the military style.
- Alla Polacca.* In the style of Polish dance music
- Allegretto.* Somewhat cheerful, but not so quick as allegro.
- Allegro.* Quick, lively.
- Allemande.* A slow dance in common time.
- Al segno* To the sign
- Amabile.* Amiably, tenderly.
- Amore con.* Signifying a soft, gentle and tender style of performance
- Andante.* Slow and distinct movement.
- Andantino.* Not so slow as andante.
- Animato.* With animation.
- A piacere.* At the pleasure of the performer
- Appassionato* With intensity and depth of feeling.
- Appoggiatura.* A note of embellishment generally written in a small character.
- Aria.* An air or song.
- Arioso.* In the style of an air, melodious.
- Assai.* Very.
- Assoluto.* Alone.
- Attacca subito.* Commence succeeding movement at once.
- A tempo.* In time.
- Ballad.* A short and familiar song.
- Barcarolle* Airs sung by the Venetian gondoliers or boatmen while following their avocation.
- Ben marcato* Well marked
- Bis.* Twice.
- Bolero.* A Spanish dance with castanets.
- Bourree.* Lively dance, in common time
- Brioso.* With brilliancy and spirit.
- Buffa.* Comic.
- Caballetta.* A simple melody of a pleasing and attractive character.
- Cadenza.* A cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
- Calando.* Gradually diminishing in tone and quickness.
- Calmato* With tranquility and repose.
- Cantabile.* In singing style.
- Cantata.* A species of composition for one voice, consisting of an intermixture of air and recitative
- Canti'ena.* The melody, air, or principal part in any composition, generally the highest vocal part.
- Canzone.* An air in two or three parts.
- Capriccio.* Fanciful and irregular species of composition.
- Cavalina.* An air of one movement or part only.
- Chaconne.* Air constructed on a ground bass.
- Choral.* A psalm tune.
- Chromatic.* Proceeding by semitones.

Coda. A few bars added at the close of a composition, beyond its natural termination.

Colla With the.

Colla Voce With the melody or voice.

Commodo. Quietly, with composure.

Con anima. With animation.

Con calore. With warmth and animation.

Con dolore Mournfully

Con forza. With force.

Con fuoco. With fire.

Con grazia. With grace and elegance.

Con gusto. Tastefully.

Con moto. With somewhat of an agitated expression.

Con sordini. With mutes.

Con tenerezza. With tenderness.

Concerto. A composition intended to display the power of some particular instrument, with orchestral accompaniment.

Courante. An antiquated dance tune in triple time.

Crescendo With increasing power.

Da capo, or D. C. From the beginning.

Decrescendo. Diminishing the force of the sound.

Destra. The right hand.

Diatonic. Naturally; that is, according to the degrees of the major or minor scale.

Diminuendo or Dim. Diminishing in power.

Divertimento. A short, light composition.

Dolce. Soft and sweet.

Dolente Grieving, mournful.

Dolcissimo. With extreme sweetness

Droite. Right; as *main droite*, right hand.

Dur. Major.

Durezza. Harshness.

Ecossaise. A dance, tune or air in the Scotch style.

Energico. With energy.

Enharmonic. One of the ancient genera; a scale that proceeds by quarter tone.

Etude. A study.

Fantasia. A composition in which the author gives himself up wholly to the caprice of his ideas.

Fermata. A pause or hold.

Feroce. Fiercely.

Fieramente. In a bold and energetic manner.

Finale The last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata.

Forte. Loud.

Fortissimo. Very loud.

Funebre Funeral.

Fuocoso. Extremely spirited.

Gavotta. A lively species of dance in common time.

Gigue. A jig.

Giocoso. Joyously.

Glissando. In gliding manner.

Grave Very slow, heavy.

Harmony. The art of combining notes so as to form chords, and causing the chords thus formed to succeed each other according to certain laws.

II. The.

Impetuoso. With vehement expression.

Impromptu. An extemporaneous production.

Innocentemente. Innocent.

Intermezzo. Intermediate.

Interval. Difference of pitch between two notes

Intrada. Introduction.

Klein. Minor, in regard to intervals.

Lacrimoso. Mournful, dolorous.

Langsam. Slowly.

Larghetto Slow and measured time.

Largo. Very slow and solemn.

Legato. Connected, slurred

Leggiero. Lightly

Leicht. Easy

Leit-motif. The g

Lento In slow ti

Libretto. The text

L'istesso tempo. I

previous movem

Loco. To be play

in regard to pitc

Loure. Old-fashion

Lugubre. Mournfu

Lusingando. Pers

Ma. But.

Maestoso. With m

Main. The hand.

Mancando. Dying

Mano. The hand

hand.

Marcato. Marked

Marcia. A march.

Martellato. Forcib

Mazourka. A natio

Mediant. Third ne

Melody. A series a

arranged as to p

and agreeable effi

Melodrama. A moc

spersed with vo

mental music.

Meno. Less.

Mesto. Mournfully.

Metronome. An

measuring the du

Mezzo. Half; as me

duced tone.

Minuet. A moveme

measure in, a slo

motion.

Modulation. Chang

Motto. Very extrem

Mordente. A grace

or more notes pre

cipal note.

Morendo. Dying aw

Mosso. Movement.

Musette An air gen

common time. C

soothing service.

Nobile. With noblen

Leggiero. Lightly.
Leicht. Easy
Leit-motif. The guiding motive.
Lento In slow time
Libretto. The text of an opera.
L'istesso tempo. In same time as previous movement.
Loco. To be played just as written in regard to pitch.
Loure. Old-fashioned French dance.
Lugubre. Mournfully sadly.
Lusingando. Persuasively.
Ma. But.
Maestoso. With majesty, grandeur.
Main. The hand.
Mancando. Dying away.
Mano. The hand. *M. D.* Right hand.
Marcato. Marked emphatic.
Marcia. A march.
Martellato. Forcibly marked.
Mazurka. A national Polish dance
Mediant. Third note of a scale.
Melody. A series as single sounds arranged as to produce a varied and agreeable effect on the ear.
Melodrama. A modern drama interspersed with vocal and instrumental music.
Meno. Less.
Mesto. Mournfully, sadly.
Metronome. An instrument for measuring the duration of notes.
Mezzo. Half; as *mezzo voce*, in subdued tone.
Minuet. A movement in three-four measure in a slow and graceful motion.
Modulation. Change of key.
Motto. Very extremely.
Mordente. A grace formed by two or more notes preceding the principal note.
Morendo. Dying away.
Mosso. Movement.
Musette An air generally written in common time. Of a soft and soothing service.
Nobile. With nobleness.

Nocturno. A vocal or instrumental composition of light fanciful character.
Non troppo allegro. Not too quick.
Offertorium. Part of the Catholic morning service.
Opera. A musical drama consisting of recitatives, airs, choruses, etc., combined with scenery, decorations and action.
Oratorio. A musical drama, founded on some scriptural story.
Overture. Introductory symphony of an oratorio, opera, etc
Parlante. In declamatory style.
Partitura. The full score of a composition.
Pastorale. Soft, rural movements.
Pavane. Old French dance of serious cast
Perdendosi. Dying away.
Pesante. Impressively.
Piangendo. Plaintively.
Pianissimo Extremely soft
Piano. Soft.
Piu lento. Slower.
Piu mosso. With increased action.
Pizzicato. In violin music, notes which are to be twitched with the finger.
Pochettino. A very little.
Poco. A little.
Poco meno. Somewhat less.
Poco Piu. Somewhat more
Polacca. A Polish dance in three-four time, in which emphasis is laid on first unaccented part of a measure.
Polka. Rather quick Bohemian dance, two-four time.
Pomposo. Stately, grand.
Portamento. Gliding from one note to another.
Pot pouri. A medley.
Prestissimo. Exceedingly quick.
Presto. Quick.
Prima vista At first sight.
Prima volta. The first time.
Quasi. In the manner or style of.

Rallentando. Gradually slower and softer.
Recitative. Musical recitation.
Redowa. A Bohemian dance.
Requiem. Musical services for the dead.
Rinforzando. Increased tone and emphasis.
Risoluto. In a resolute manner.
Ritardando. Gradually retarding the time.
Ritenuto. Abrupt slackening of time.
Ritornello. An interlude.
Romanza. A short lyric tale set to music.
Rondo. A composition of several strains at the end of which the subject is repeated.
Rubato. Robbed, borrowed; when some tones are held for more and others for less than their strict duration
Saltando. Proceeding by skips.
Sarabande. An antique slow dance time.
Saltarello. Neapolitan dance.
Scena. Portion of an opera.
Scherzo. A sportive playful movement.
Scherzando. Lightly, playfully.
Sciolto. Lightly, Playfully.
Sedgno. Scornfully.
Semplice. Plain, simple
Sempre. Alway.
Senza. Without.
Serioso. Serious style.
Sforzando. Emphasis and force on a particular note.
Simile. Similarly.
Sinistra. Left hand.
Sino al fine. To the conclusion.
Slentando. Gradually slower.
Smorzando. Dying away.
Sonata. A composition consisting of several movements generally

for a single principal instrument with or without accompaniment.
Sonatina. A short, easy sonata.
Sopra. Above.
Sordino. Mute, or damper applied to the bridge of a violin.
Sostenuto. Sustained.
Sotto voce. In a low tone.
Staccato. Short, detached.
Stretto. Hastened
Strepiloso. Impetuous, boisterous.
Stringendo. Accelerating.
Suave. Sweetness of expression.
Suite. Series, collection.
Sut. On or upon.
Symphony. An instrumental composition, consisting of several movements, designed for full orchestra.
Syncopation. Accent upon an unusual part of a measure, concealing the true accent.
Tace. Silent.
Tanto. Not so much.
Tarantella. A rapid Neapolitan dance in six-eight time.
Tenuto. To hold.
Tonic. The key note.
Tranquillo. With tranquility.
Tremanco. Tremulous kind of motion.
Triad. Chord of three notes.
Troppo. Too much.
Tutte Corde. Upon all the strings, discontinue the soft pedal.
Una corde. One string.
Un poco ritenuto. A little slower.
Veloce. In rapid time.
Vibrate. Strong, vibrating quality of tone.
Villanella. Name of an old rustic dance.
Vite. With quickness.
Vivace. Quick, lively.
Vivente. Animated, lively.
Volante. Light and rapid.



MISS SMITHETT

will receive pupils


.....AT 340 DUNDAS STREET.....

(Formerly Conservatory of Music.)

CLASSES* in English and French, for Girls from
eight to fifteen years of age--9.30 a. m. to
12.45 p. m.


CLASSES in English, French and German, for
Girls from fourteen to twenty years of age--
2 to 5 p. m.


Pupils not wishing to take full course may
join any class at the appointed time.





.....
We would have no other.....


* * *

 **H. M. FIELD:**
"Best Canadian make."



 **A. S. VOGT:**
"Instrument of the first rank."

 **E. REMENYI, the great Violinist:** "Gives me great satisfaction."



 **W. J. BIRKS:**
"Is everything that could be desired."

 **J. W. FETHERSTON:**
"First-class instruments."


* * *


 **PRINCE VON BISMARCK:**
"Proud to be possessor of it." 


GERHARD HEINTZMAN PIANOS.


 **LONDON CONSERVATORY OF MUSIC—Has got six Pianos.** 


* * *

W. CAVEN BARRON:
"Best piano I know." 

ST. JOHN HYTTENRAUCH:
"Gives full satisfaction." 

PROF. W. A. BLÜTHNER:
"A perfect instrument." 

PROF. ROSELLE POCOCCO:
"Gives every degree of satisfaction." 

FRED. L. EVANS:
"Action perfect, touch elastic." 

* * *

Warerooms: 229 Dundas St., London, Ont.
W. McPHILLIPS, Manager.