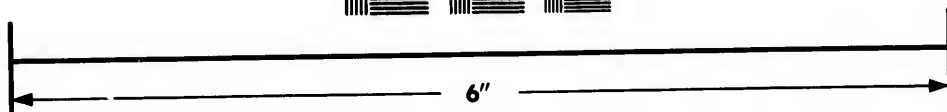
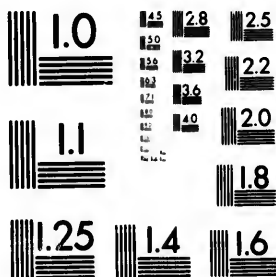


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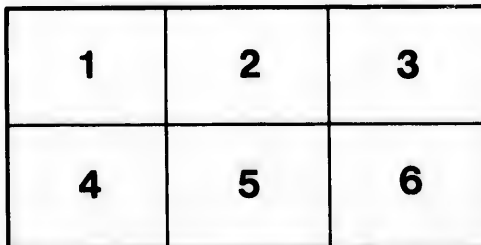
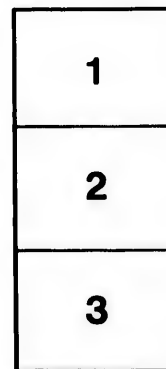
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The
CANADIAN
COLLEGE OF MUSIC

IN UNION WITH
THE LONDON COLLEGE OF MUSIC
London England

Wellington & Bank Sts.

OTTAWA ONT.

Directors of Departments.

Theory:

DINGLEY BROWN. F. C. SMYTHE.

Piano:

DINGLEY BROWN, A.C.O., L. Mus., L.C.M., F.S.S.A.
MISS BERTHA O'REILLY, GRADUATE NEW ENGLAND CONSERVATOIRE.

Organ:

F. C. SMYTHE, Mus. Bac. T.C.D.

Voice:

RUSHTON DODD. MISS A. DENZIL.

Violin:

FRANCOIS BOUCHER.

Reeds:

J. MULLEN.

Flute:

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Brass:

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Guitar:

J. H. PARKER.

Orchestration:

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Lecturers:

Musical History and Biography:

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Medical—Vocal Physiology and Anatomy:

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Physicians:

A. F. ROGERS, M.D. B. F. W. HURDMAN, M.D., C.M.

Bankers:

BANK OF OTTAWA.

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THE
Canadian College of Music,

IN UNION WITH

THE LONDON COLLEGE OF MUSIC,

54 Great Marlborough Street,

LONDON, W., ENGLAND.

Bank and Wellington Streets,

OTTAWA.


1889

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BOOK ROOM

The Capital.

TTAWA CITY—one of the most attractive Cities in the Dominion—is most centrally located, and very accessible. In all branches of Education it is fast becoming a centre. Indeed, at no remote period, besides being the Political and Social Capital, it will be the Art Capital; and in selecting this position the founders of the CANADIAN COLLEGE OF MUSIC have been fully cognizant of the importance attaching to this fact; and, furthermore, it must be noted that it is of the greatest moment, to surround those who have to leave their homes with refining influences only. While some of our larger cities have many good features, yet there are many questionable surroundings therein for even the experienced, which must be a cause of anxiety to parents entrusting their sons and daughters away from the protection of home.

We can state with confidence, that an enquiry made to any of the clergymen of this city, will be answered in the strongest affirmative that Ottawa is beyond question, in every sense, a most desirable place of residence for young people pursuing their studies.

Introduction.

THIS CALENDAR, which is submitted to your kindly notice, has been purposely condensed as much as possible. Concerning Music—no matter what period of its history we may take, what particular field in its universe of study, its position and influence in our midst, or as to the most advisable means of studying the art—concerning these, or many other phases, volumes might be written.

It was thought best, however, to state as concisely as possible the objects of the CANADIAN COLLEGE OF MUSIC, and give such information as would lead those interested to make further investigation either by visiting or writing the Principal. It would have been superfluous to have given a biographical sketch of that gentleman, or an epitome of his musical career, with the many works given under his *baton*. The Principal and his history are too well and favorably known to render this needful. An outline has been drawn of the reasons for founding the College, and the advantages for students therein, together with the principles and methods on which it will be conducted. For those not resident in the city a brief description of the College buildings and situation has been given.

Still, keeping the purpose of this Calendar in view, we must ask your consideration of the fact, that if we only take the *Church* and *Home* aspects, the question of Music becomes one of national importance; and we must realize how serious a matter, therefore, is the training of "Young Canada." In the general education of our rising generation, this has been recognized fully, by establishing our Public and High Schools, our Colleges and Universities. Proud we may well be of the fact, that the Dominion of Canada is in the front rank amongst the nations of to-day in this respect. Private enterprise, no matter how earnestly or intelligently directed, could not have accomplished what these centres of education have done.

Next to these great Monuments of civilization, those devoted to music demand our most serious attention. To reiterate, if we take only the two features named, Church and Home, we must admit this. If we ex.

cept Literature, Music is the greatest moral force by which we are surrounded. The analogy between the methods of conducting our recognized Collegiate Institutions and the CANADIAN COLLEGE OF MUSIC is most strikingly complete.

1. A general education is compulsory.
2. The division of the College into Departments, each for a specific training under a master of special ability in the subject taught.
3. Each student has direct supervision and training, according to his respective ability and requirements. Also, where undoubtedly beneficial, the bringing of the students together for class instruction.
4. The assembling of students, at frequent intervals, privately and publicly (as explained hereafter.)
5. The Diplomas and Scholarships, tending to promote healthful competition and honorable stimulation.
6. The free advantages, with the aggregation of musical interest and public observation.

In these, and many other ways, the fundamental principles and lines of procedure are parallel.

If we wish to educate our sons and daughters, we send them to college. The reasons are obvious. If we wish to educate them in the "art universal," and follow the same lines of reasoning, we must send them to a recognized College of Music, such as we believe the CANADIAN COLLEGE OF MUSIC will prove to be on investigation.

In closing this introduction, we must refer to the affiliation of the CANADIAN COLLEGE OF MUSIC with the LONDON COLLEGE OF MUSIC, whereby students can obtain Diplomas of sterling merit, by passing the examinations necessary, to win this coveted and valuable proof of their ability. Those obtaining the Diploma are allowed the distinction of appending to their names the letters L. Mus. L.C.M. (*See London College of Music.*)

Canadian College of Music,

:BANK AND WELLINGTON STS.:

OTTAWA, 1st September, 1889.

C. C. M.

This College has been founded at the earnest request of many of the leading gentlemen of the Capital, not only because they are of opinion that the location is the most favourable, but further, that (*there being no recognized Musical Institution of Education east of Toronto*) the time has come, when the *Dominion* should be prepared to meet this want, so apparent to every thoughtful mind, by affording the opportunity to cultivate, in the most thorough manner, the *musical art as in the celebrated European Schools*.

Having this object in view, these gentlemen saw at once the desirability of selecting, as Principal of the College, some eminent professor who had been connected with a similar institution in Europe. They decided that Mr. Dingley Brown, A.C.O., L.Mus., L.C.M., F.S.S.A., who is so widely known, and has demonstrated by experience his great fitness therefor, should be offered that important position, and that he should moreover proceed at once to form a faculty, each member of which, should be a specialist in his particular branch, thereby insuring a perfect knowledge of the same.

It may be now stated that herein lies the great difference between this College and the Conservatory principles of tuition.

On being communicated with, Mr. Dingley Brown, after carefully considering these proposals, decided to accept the position of Principal, and secured the services of *an eminent faculty*.

THE COLLEGE.

The *College buildings* are the most complete in the *Dominion* and are situated opposite the *Houses of Parliament* and *Supreme Court*, commanding a fine view of the grounds and Ottawa River, with the mountains beyond. *The Street Cars pass the door*.

On entering the building is the *Reception room* immediately on the right, wherein are to be found copies of all the principal musical journals in the world, and which are placed at the disposal of any one interested in the divine art, whether resident in, or a visitor to the city. Adjacent

to the Reception room is the *office of the Registrar, who will give every information as to the principles and mode of conducting the College, terms of study, tuition fees, or any relative enquiry, personally or by letter.*

On the right of the Reception room are some of the lesson rooms. We may here call attention to the clause on page 9, where it is stated, that teaching in class, as practised in the Conservatories and elsewhere, is most strenuously avoided. Sight Singing, Harmony, and Choral work, of course, excepted.

Adjacent to the Reception room is the College Hall, commodious and well lighted, in every particular most suitable for the concerts, recitals, lectures, conferring the Diplomas, Prize distributions, or any of the assemblies connected with the College, such as combined, orchestral, and choral practices, &c. Here the College organ will be placed. A magnificent concert piano by those most celebrated makers, W. Knabe & Co., Baltimore, has been purchased and placed therein. In this, as in every thing, the founders are determined to have the best possible equipment, believing that by so doing, they only add another endorsement to the superior advantages and thorough principles advocated for the CANADIAN COLLEGE OF MUSIC. Ascending by a commodious stairway from the College hall and immediately above the same are other lesson rooms for instrumental and vocal training. These are light, lofty and spacious. Across the corridor is the Lecture Room for class lectures, harmony, and other purposes not demanding the space of the College hall. Adjoining this, and over the reception and lesson rooms before mentioned, is a large room which will be appropriated for additional lesson or practice rooms of various natures as occasion demands. By reserving so much space for the College, and adding, of course, proportionately to the expenses, the advantages are obvious, as it will prevent overcrowding, and hurrying the studies.

The halls, lecture and lesson rooms, indeed the College generally is thoroughly heated by steam on the most modern plan. Owing to the fine open location and large windows, it is perfectly lighted also, a point, together with good ventilation, of the greatest moment. The Incandescent Electric light has been placed throughout the entire building, none other being used. The advantages of this are too well known to

need exhaustive comment, but we may mention "its brilliancy, freedom from smoke or smell, and best of all, it is the healthiest, as it does not consume the oxygen in the air."

ADVANTAGES TO STUDENTS.

Scholarships.

As an incentive to earnest application, and in order to recognize the desires of students who wish to acquit themselves to the particular satisfaction of the Faculty, (their success and that of the college being one and the same), scholarships have been founded. These are of a twofold nature. Firstly, those given by the Faculty in each Department *granting free or partial tuition according to merit* for one year to successful students, and, secondly, those given by the Patrons for a like term, or as specified. The former are open to students of any age, the latter according to the conditions named by the Donors, full particulars of which can be had on application to the Registrar. The scholarships will be awarded by the Principal on the recommendation of the Directors of the departments, and (apart from the honor attaching thereto, indicating the special ability of those to whom they are granted, being testimonials of the highest order) will be of *great financial assistance, or aid, in the studying of other branches of the art when desired.*

Reduction in Fees.

Being most fully aware that the best assurance of the superior work and methods of the College can be given by the students themselves, it has been decided to make a reduction of 10% (see regulations) in the fees of one study, to those students who introduce another student for a principal study.

This reduction will also be given to any student taking two principal studies. *Students in the College* will have the privilege of attending the *Piano and Organ recitals, Orchestral and Choral Concerts* given at regular intervals in the *College Hall*. Special arrangements will be made for admission to any public entertainment of high order and appropriate nature.

Special Recitals.

By visiting artists. These will be of a most instructive and at the same time enjoyable character. Students will be expected to attend, and also take notes and criticisms concerning the same, which must be submitted to their professor. This is an invaluable means of instruction.

Concerts.

Will be given at fixed periods also by the students themselves. These will be, *Firstly, of a private character*, students only being present for mutual instruction and supervised criticism, combining the great advantages of the class system advocated by the greatest masters past and present, without the erroneous and impracticable mode of teaching in class as practiced in some schools. In a word, individual instruction with frequent class performances is the method to be understood as advocated by the College.

Secondly, concerts at regular intervals by the students at which subscribers, patrons and (by special permission only) friends of the students will be admitted, thereby not only stimulating those taking part, but giving them the needful confidence and ease.

It must have been often noticed that some of our most cultured performers privately, who have been educated within the seclusion of their homes only, have been quite unnerved on performing publicly, not only doing little, if any, credit to themselves, and reflecting discreditably on those who have supervised their education, but, bringing dissatisfaction to their friends also—the result of which is most discouraging to sensitive minds and can rarely be removed. The methods used in the College minimise this difficulty completely. These recitals apply, of course, to all branches of vocal and instrumental work.

HARMONY AND COMPOSITION—REDUCED FEES.

It is not within the province of this work to enter into details as to the importance and the sad neglect of theoretical instruction. We may say that to perform any composition intelligently, without a knowledge of theory, is no more possible than an attempt to read literature without even knowing the alphabet, to say nothing of grammatical con-

struction. But to analyse a composition (which is the basis of correct interpretation), or criticise the performance of any work, is simply impossible without study in at least the fundamental principles or, to avoid technicalities, the grammar of music.

In making this study compulsory the faculty have been thus actuated, since the imperfect education allowed in most schools could not be consistently permitted.

At the same time it must be mentioned, that to do everything in their power to correct this neglect, the fees for study in this, the fundamental structure of a musical education, are merely nominal, viz. : \$2.50 per term.

Sight singing being of recognized importance and mutual benefit, has been treated in like manner, insomuch that it is compulsory, *but no charge is made for this study.*

The remarks as to harmony and sight singing apply, of course, only to students taking a principal study.

Free Harmony Class.

This class will be formed to assist those who have had no previous instruction in harmony, and who may not be capable of beginning with more advanced students. Though of a rudimentary character it will save time to students in instrumental or vocal work, who would otherwise have to devote portions of their individual lesson hours to acquire such knowledge.

Tuition Fees.

These are graded to meet the needs of all ; the difference in the rates only applies to the duration of the lesson and not to the choice of professor. (See Tuition fees).

London College of Music.

Diplomas ; Certificates ; Gold, Silver and Bronze Medals.

Students can obtain these honors by passing examinations held at the CANADIAN COLLEGE OF MUSIC—a privilege not obtainable elsewhere. (See London College of Music.)

Library.

In addition to the College Library, in which are to be found works of a purely musical nature, Historical, Biographical, Theoretical and Practical, together with the principal journals and periodicals, which will be largely added to, students in the College will have access to the Library of the Houses of Parliament, which is the most extensive and comprehensive in the Dominion. This advantage cannot be over-estimated.

Associations.

The students being surrounded, so to speak, with a musical atmosphere, and at all times within the elevating influences of the art, together with accessibility to the various professors, who will be always glad to advise students (when not strictly engaged), affords much profitable individual advantage.

Practice.

When required, facilities will be afforded for practise in the various private rooms within the College. Where a piano is used the nominal charge will be five cents per hour.

Organ Practice.

Students have the privilege of practising on several fine organs if they pay the cost of water, etc., for blowing. They will be afforded the opportunity of taking part in the services of the different churches, gaining the experience necessary for holding valuable appointments which will be found for graduates.

Boarding.

For those not resident already in the city, arrangements have been made for providing board and residence in comfortable and homelike situations, terms for which can be had from the Registrar.

Piano Hire.

Pianos will be rented for private use of students at their residences at very low rates.

DEPARTMENTS OF INSTRUCTION.

The facilities for study are complete, and on the broadest basis, as will be seen from the list of Departments :—

Piano.

Organ.

Singing—Voice Production and Culture, Lyric Art, Oratorio, etc.

Sight Singing—Including Primary Grammatical Knowledge.

Church Music—Oratorio, Chorus Practice.

Violin and other Stringed Instruments.

Wind Instruments—Including Wood and Brass.

Orchestra and Band Playing.

Quartette and Ensemble Playing.

Art of Conducting.

Theory of Music—Harmony, Counterpoint, Canon and Fugue, Orchestration.

Languages—Italian, German, French.

Elocution.

Lectures in all Departments—by resident and visiting Professors and by distinguished Physicians.

Besides the great advantage of having the undivided attention of specialists in each of the subjects named, the students being brought together (for the purpose of giving regularly *Private* and *Public recitals*, attending lectures and concerts as discussed before) promotes in a marvellous degree their general culture of mind, removing the danger of their being merely technical performers. The education of the mind musically must be coincident with that of the fingers or voice—the refining influences will thus be evident.

To use the language of a celebrated writer of the day, “Every student of music learns the alphabet of his art through some special vehicle of expression. In the early stages of his career, he as a singer,

or as a player on some instrument, gains his initiation into the world of poetic sounds. Insensibly his ideas grow in the form and fashion peculiar to his early guide and help. Unless very soon his survey of music becomes more expanded, and he views the land through wider openings, he must be in danger of growing up a slave to early habit and confined within a narrow groove." Mention has been made as to the attitude of the College with regard to Harmony, Orchestral and Choral study, with the analysing of works and performances, lectures, and other advantages designed to educate the student in the broadest legitimate manner. Again we quote the clear and forcible words of the same author when he says, "Our training must begin somewhere and we must have within our own individual reach some means of studying sounds," (not hearing alone), "and their combinations before we may be skilled to mix chemically our different qualities of forces and tone. The study of harmony must form the true basis of all real musical knowledge. The qualifications of a true artist are manifold. He must be inspired with a message and skilled in the mode of delivering it. He has something to say, but he cannot say it impressively unless he has acquired command of a suitable mode of speech."

The study of harmony does not apply to composition alone, but, to reiterate, "forms the basis of all musical knowledge," without this it is not possible to express original thoughts, of course, and moreover it is not possible to understand, or convey intelligently, the language of others.

It is therefore as essential to the interpreter as the author. We have only to take for examples the greatest masters of interpretation of the present day, many, indeed the majority, of whom have no renown for, and whose names are not honored through, their creative abilities but yet are theorists of the ripest character. The compulsory subjects for study with the advantages alluded to, and the principles of conducting the CANADIAN COLLEGE OF MUSIC, only display, therefore, the *sound* musical basis on which it has been established together with its elevating tendencies.

TUITION FEES.

SPECIAL NOTICE.

It will be observed that the fees for instruction vary. Take Piano, for instance: the rates of charge are from \$5 to \$15; Organ, \$7 to \$20; Violin, \$7 to \$20; Voice, \$6 to \$20. It must be distinctly understood that the CANADIAN COLLEGE OF MUSIC has been established for the people of Canada, and would not be true to its principles of foundation if it did not *provide for all*, who wish to acquire a sound musical education.

Music is the "Art Universal," but, unfortunately, those who have the most desire or ability, for financial reasons or through other contingencies, are not able to pursue the study of the art in which they feel naturally gifted, and love so much. Taking these facts into consideration, therefore, the *explanation of the different rates* of tuition fees is this: a student for the Piano, Organ, Violin or Voice, who has not the means, through other educational necessities, or, perhaps, the time to devote for long practice and study daily, can take the \$5, \$6 or \$7 course, as the case may be, and be under the same professor, with precisely the same method of instruction, as the \$15 or \$20 students; the *only difference being the duration of the lesson* and the amount of work given to do. Not being able to devote the time or pay so much immediately, the payments and requirements for study are simply extended over a longer period, with all the other advantages of being a college student, *the same exactly, as though the largest fees were paid.*

COLLEGE TERMS OF TEN WEEKS EACH.

Fall term commencing Wednesday, 4th September, 1889.

Winter " " 13th November, 1889.

Spring " Saturday, 5th February, 1890.

Summer " " 19th April, 1890.

For further information see Regulations.

Students may enter at any date, and will be charged from that date only.

TUITION FEES PER TERM.

*(Payable in advance.)***Theoretical.**

Harmony, if taken with another branch or in class	\$2 50
Counterpoint, Canon and Fugue, " "	5 00

With these subjects, and included in the fees, the usual accompanying studies, Musical History, Instrumentation, etc., will be progressively taken.

Private instruction will be given if desired, personally or *by correspondence*.

Vocal.

Singing—Voice Production and Culture	\$10 00	\$15 00	\$20 00
" " "	6 00	10 00	15 00
" Sight Singing, with a principal study			Free.
" " if studied alone			2 50
" Ladies' Choral Class } with a principal study			Free.
" Gentlemen's Choral Class } without " "			2 00

The Sight Singing and Choral Classes will be combined, as occasion may require, for practise and concert purposes.

Instrumental.

Piano	\$5 00	\$10 00	\$15 00
Organ	7 00	14 00	20 00
Violin	7 00	14 00	20 00
Viola, Violoncello, and Contra-Basso, each	7 00	14 00	20 00
Flute		5 00	10 00
Oboe, Clarinet and Bassoon, each		5 00	10 00
Saxophone, Horn, Cornet, Euphonium, Trombone, Tuba, etc., each		5 00	10 00
Guitar and similar instruments			20 00

Additional Subjects.

Orchestra and Band Practice, Quartette and Ensemble Playing, Art of Conducting, and Orchestration . . .	Special fees and privileges.
Church Music, Oratorio and Chorus Practise	“ “

Languages.

Italian, German, French	Special fees.
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Elocution.

As applied to singing	Free.
As a separate study	Special fees.

Lectures.

Students and contributors ,	Free.
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For full particulars apply to the Registrar.



REGULATIONS.

The College year is divided into four terms of ten weeks each.

Fall term commencing Wednesday, 4th September, terminating 12th November.

Winter term commencing Wednesday, 13th November, terminating 3rd February.

Christmas vacation of 12 days begins 21st December.

Spring term commencing Wednesday, 5th February, terminating 18th April.

Vacation of four days, April 4th to 7th, inclusive.

Summer term commencing Saturday, 19th April, terminating 28th June.

Students may enter at any date and will be charged only from that date.

Students must give at least one month's notice of their intention to leave the College.

All students are required to learn Harmony (the fee for which is nominal if taken with a principal study), and the rudimentary class free.

All students to attend the sight-singing class (for which there is no charge if a principal study be taken):

All vocal pupils are expected to study elocution (to whom this is free also.)

Students learning orchestral instruments, must take part in the practises of the orchestra, and all students, when competent, in the private or public performances connected with the College.

A student is not allowed to perform in public without the consent of the Principal.

A student is not permitted to publish any composition without the sanction of the Principal, and a copy of all such compositions must be presented to the library of the College.

As a mark of particular distinction advanced students (unless desiring exemption) are appointed sub-professors, and are required to give instruction in the presence of their own professor.

London College of Music, England, Examinations.

These examinations will be held twice a year, commencing the second Mondays in June and December, and for which the certificate and diplomas will be awarded. The last day of entry being the 25th day of each month preceding that in which the examination is held.

CANADIAN COLLEGE OF MUSIC EXAMINATIONS.—The examinations for scholarships will be held at the close of the summer term.

Students introducing new pupils will be entitled to enter for the LONDON COLLEGE OF MUSIC examinations (except licentiate) free of charge, or not taking these examinations, a reduction of 10 % in their own fees for a fixed period (not less than one term).

Students are required to implicitly obey all persons placed in authority over them, and to attend punctually at the time appointed for their instruction.

Students taking two principal studies will be entitled to a reduction of 10 % in the fees of one study.

Students desiring to be exempt from any compulsory subjects, or regulations, must have permission from the Principal.

Visitors are not allowed in the class rooms without permission.

Any infringement or violation of the Regulations, or any discreditable or improper conduct, will subject the student, at the discretion of the Faculty, to dismissal from the College.

These Regulations may be amended from time to time, of which due notice will be publicly given.

PRIVILEGES OF SUBSCRIBERS.

FIRST CLASS.

Contributors of \$100 in one payment, or \$20 annually, have the privilege of being present at, and of introducing three persons to, all the concerts, orchestral and choral recitals, practices, lectures, and prize distributions, which take place in connection with the College.

SECOND CLASS.

Contributors of \$50 in one payment, or \$10 annually, have the privilege of being present, and introducing one person on the occasions above mentioned.

Many ladies and gentlemen, who are deeply interested, have expressed a wish to be present at the various assemblies of the College students, and to not only show their sympathy by having the opportunity to visit the College, when so disposed, but to demonstrate their support by being contributors. This oft repeated desire is a most gratifying feature to meet and it is to be hoped will be universal.

For further particulars address THE REGISTRAR, CANADIAN COLLEGE OF MUSIC, OTTAWA.

SCHOLARSHIPS.

The attention of persons of wealth and lovers of music generally, is called to this commendable means of encouraging students. The scholarships can either provide for the free, or partially free tuition of students shewing evidence of particular ability or industry, for a given number of terms or years, and will be named after the donors. It is earnestly hoped that the Patrons of art will not fail in this respect to further endorse their proverbial munificence.

TEACHERS' SCHOLARSHIPS.

These scholarships will be given by the various teachers, granting *free or partial tuition for one year* to successful students.

The names of the donors and winners of scholarships will be published annually.

For further information address, THE REGISTRAR, CANADIAN COLLEGE OF MUSIC, OTTAWA.

The London College of Music,

54 Great Marlborough St., London, W. England.

The names of Sir George J. Elvey, Mus. Doc. Oxon. ; Sir Arthur Sullivan, Mus. Doc. Oxon., and Cantab. ; Sir Herbert S. Oakeley, Mus. Doc. Oxon. and Mus. Doc. Cantab., L.L.D. ; W. H. Cummings; and J. Baptiste Calkin, with many others connected with the LONDON COLLEGE OF MUSIC, are sufficient authority for its high position, and those who are fortunate enough to hold the *Diploma granted by THE LONDON COLLEGE OF MUSIC*, enabling them thereby to use the title L. Mus. L.C.M., possess credentials which are highly valued and recognized all over the Musical World. *To those intending to make music their profession*, the importance of acquiring this distinction cannot be too strongly urged. *To amateurs also it is invaluable*, not only because of the pardonable pride they may feel in having such proof of their successful study, but who can tell *how soon they may need* to turn their talents, or accomplishments, to more practical account and place themselves in the ranks as Professional musicians? At such a period, to be a *Licentiate of the LONDON COLLEGE OF MUSIC*, is a guarantee of fitness and ability, the advantages of which cannot be overestimated, and to parents and guardians, desiring a musical education for those in their care, this feature is worth the most serious consideration.

In addition to the Diplomas ; Gold, Silver and Bronze Medals will be offered for competition. These medals are specially designed for the College.

Being in union with the London College of Music the course of study in the CANADIAN COLLEGE OF MUSIC affords students every facility for passing the necessary examinations in each department. *By special permission the CANADIAN COLLEGE OF MUSIC is the only representative in the Dominion, of the London College of Music*, and by *special arrangement*, candidates for examination in that College can sit for examination at the CANADIAN COLLEGE OF MUSIC (see regulations), saving the time and expense of going to London, which has hitherto been a necessity. Candidates will be examined in Piano, Organ, Sing-

ing, Violin, or theory, separately or together, according to the subject for which they wish to hold the Diploma. *An example is herewith given of Piano and Organ work required for certificate :*

PIANOFORTE PLAYING.

Candidates will be required :—(1). To play from memory any of the Major or Minor (Harmonic) Scales‡ in 8ths, 6ths, 10ths or 3rds, in similar or contrary motion, and extending over several octaves ; also the Major Scales in double 6ths and 3rds ; also the Chromatic Scale in 8ths, 6ths, 10ths or 3rds, in similar and contrary motion ; also Arpeggi of Common Chords in similar or contrary motion. (2). To Read from First Sight. (3). To Answer Questions on the Theory of Music. (4). To Transpose. (5). To Play Selections from each of the following lists (A and B) :—

A

Ballade in A flat	- - - - -	CHOPIN
Andante and Presto Agitato	- - - - -	MENDELSSOHN
Studies, Op. 70*	- - - - -	MOSCHELES
Sonata, No. 21	- - - - -	BEETHOVEN
Toccata, Op. 12	- - - - -	RHEINBERGER

B

Douze études Caractéristiques, Op. 2*	- - - - -	HENZELT
Menuet in B flat, Op. 18 (Augener)	- - - - -	SCHARWENKA
Douze grande études, Op. 10*	- - - - -	CHOPIN
Tarantelle (Augener)	- - - - -	MOSZKOWSKI
Novelette in F, Op. 21, No. 1,	- - - - -	SCHUMANN

ORGAN PLAYING.

Candidates will be required :—(1). To Answer Questions on Organ Construction ; also the Pitch and Mode of Combining the various Stops. (2). To Play from a figured Bass. (3). To Transpose. (4). To Read at First Sight. (5). To Play Pieces selected from the following list :—

Sonata No. 2	- - - - -	MENDELSSOHN
Sonata No. 4	- - - - -	MENDELSSOHN
Air and Variations in A flat	- - - - -	HESSE
Passacaglia in C minor	- - - - -	J. S. BACH
Postlude in D	- - - - -	SMART
Fugue in G minor (Book 2, Peters)	- - - - -	J. S. BACH

‡ These should be prepared from the Academic Scale and Apeggio Manual: (Weekes & Co.)

* One only need be selected from these series.

CANADIAN COLLEGE OF MUSIC,

IN UNION WITH THE

LONDON COLLEGE OF MUSIC,

LONDON, ENGLAND.

PATRONS:

Sir George J. Elvey, Mus. Doc. Oxon.

Sir Arthur S. Sullivan, Mus. Doc. Oxon and Cantab.

The Most Noble the Marquis of Caermarthen, M.P.

The Hon. Sir William Grantham.

Sir Herbert S. Oakeley, Mus. Doc. Oxon, and Mus. Doc. Cantab,
I.L.D., Professor of Music, Edinburgh University.**HONORARY PRESIDENT:**William H. Cummings, Esq., Professor Royal Academy of Music,
Hon. Treasurer Royal Society of Musicians.**VICE-PRESIDENTS:**

J. Baptiste Calkin, Esq., Professor Guildhall School of Music, &c.

Frederic H. Cowen, Esq.

This College has chiefly for its objects the Examining of Students in *Practical* and *Theoretical Music—Certificates and Diplomas* being granted to those who successfully pass the requisite Examination. There are numerous students at the present time of the highest attainments, whose skill and ability have been recognized in a circumscribed sphere only, and are consequently unable to obtain the distinctions to which their abilities fairly entitle them. This Institution is designed to remove the barriers which hinder their progress and debar them from obtaining the rewards their merits deserve. The value of the work carried on by the College has been very generally recognised, and candidates are received from all parts of the world. The Council of Examiners comprises the names of gentle-

men of high repute in the musical world, all of whom are well qualified to discharge their important functions with the strictest fidelity and impartiality. The required examination having been successfully passed, the student then receives a certificate of proficiency in accordance with the meritorious qualifications displayed. *To gain the Certificate of the London College of Music is a sure guarantee of the proficiency of the student.*

HIGHER EXAMINATIONS.—Candidates can be examined for the Diploma of Licentiate, which carries with it additional special privileges. The acquisition of such a diploma will afford proof of possessing great musical abilities, and consequently be of immense value to all who desire the possession of such a mark of meritorious qualifications.

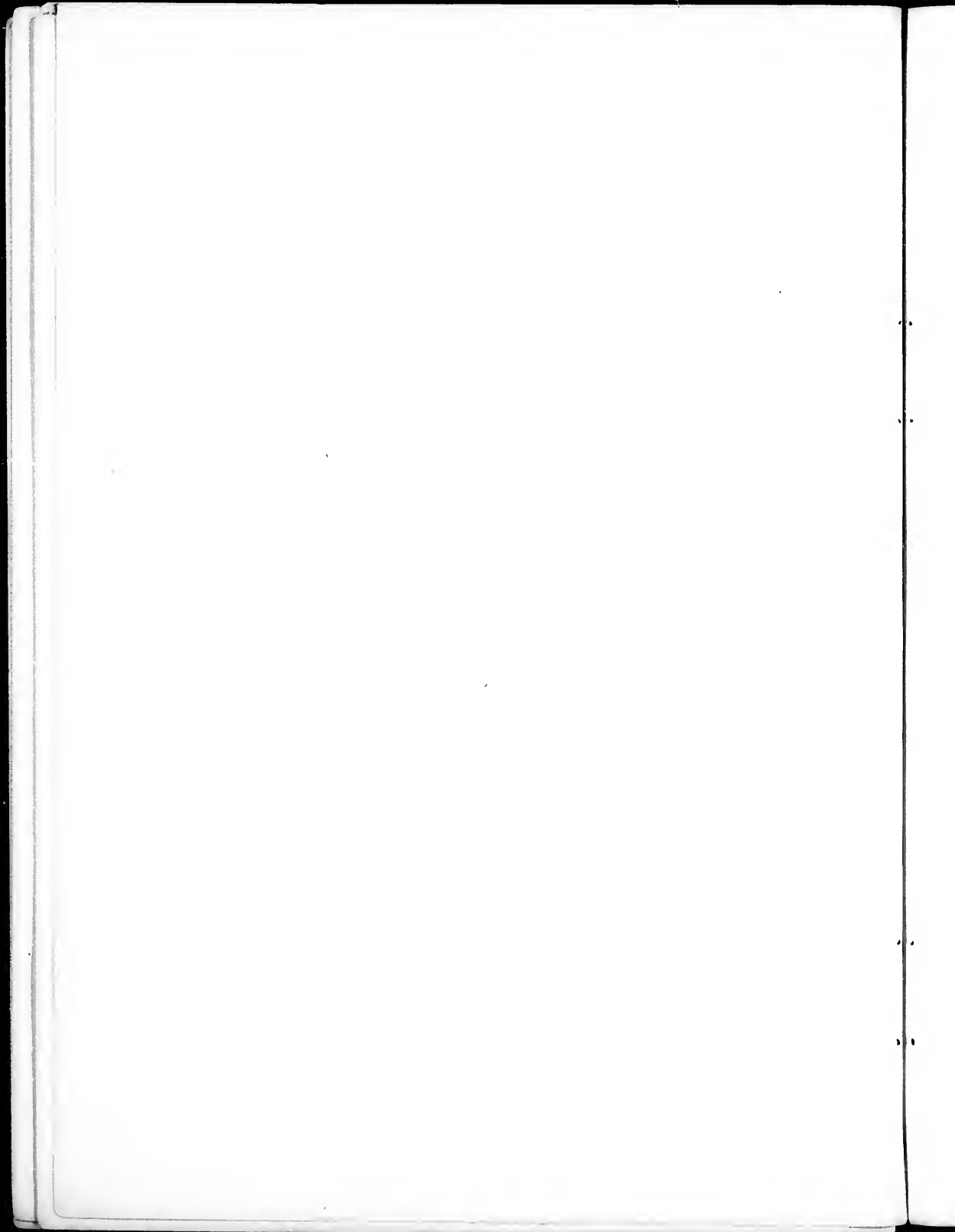
MEDALS.—Competitions are held periodically in all the various branches of musical knowledge, when the successful candidates receive rewards for proficiency, the value of which is regulated according to the character of the examination through which the student passes. For the *Silver or Bronze* Medal competition there should be at least twelve entries, and for the gold medal twenty-five entries. The competitions are open to all, without the payment of any extra fee, the award being made to the candidate possessing the highest musical attainments, either Vocal, Instrumental, or Theoretical.

FEES.—The fees for examination in Practical and Theoretical Music range from \$2.50 to \$5.00.

Licentiate in Music.—The fee for candidates who wish to enter for this high distinction is \$10.00.

The list of successful candidates will be published yearly.

All further information can be obtained from THE REGISTRAR,
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
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