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Annual Calendar

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Outlined Plan of E
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" Violoncello "
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Medals and Scholar
Certificated Pupils
Specimen Program
School of Elocution

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Cornet, French H

Euphonium and

Guitar.—L. N. W.

Orchestral and E

Sight-Singing, In

Church Music, Or

Elocution, Orator

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Languages.—Fren

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Piano and Reed C

Lectures.—Musica

Acoust

Medica

GEO. J. BARCLA

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German, Italian and Spanish.—CUNO KORTEN.

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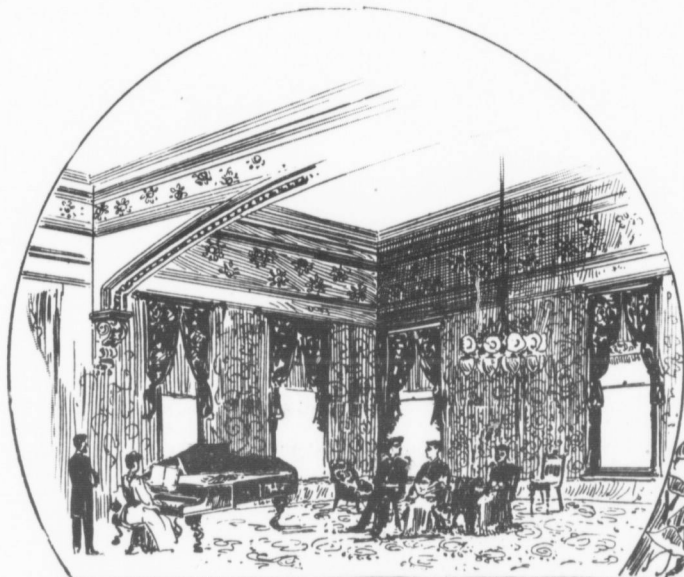
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R. THOMAS STEELE.

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Interior*



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Toronto Conservatory of Music.

ORGANIZATION, HISTORY, OBJECTS, ETC.



THE TORONTO CONSERVATORY OF MUSIC may justly claim the honor of being the pioneer institution of its kind in the Dominion of Canada. It is true the name "Conservatory" has in some instances been applied to private institutions which, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense that term is understood in European countries, and therefore the name has been in those cases a misnomer.

It was incorporated under the "Ontario Joint Stock Companies Letters Patent Act" Nov. 20th, 1886, and was first opened to the public in September, 1887.

The amount of its capital stock was placed at \$50,000, thus putting the institution at once on a solid financial basis. The corporation now contains fifty-eight shareholders, among whom are many of the most influential citizens in Toronto, all desirous of developing in our midst a Canadian Music School of superior excellence.

The objects of the Conservatory, as stated in its charter, are manifold, but of chief public interest are the following:—

"To furnish instruction in all branches of the Art and Science of Music, and to furnish instruction in such other subjects as may be considered necessary for the fullest development of the students' mental and physical faculties preparatory to their pursuing music as a profession, with full power to acquire and hold by lease, purchase or otherwise, all lands, buildings, instruments and appliances necessary for the thorough equipment and maintenance of a Conservatory of Music, and to exercise all such powers as may be calculated to advance musical culture and appreciation."

With the object of affording its students the highest university advantages, the Conservatory became affiliated in 1888 with Trinity University. By virtue of authority conferred upon this institution by Royal Charter, the degrees of Bachelor of Music and Doctor of Music are attainable by students passing the three prescribed examinations as

set forth in the University Calendar. Conservatory graduates in Theory are exempted by the terms of affiliation from the first two University examinations.

The substantial encouragement received by the Conservatory thus far has greatly exceeded the most sanguine expectations of its founders and friends, and has amply demonstrated the necessity and wisdom of establishing a Conservatory of Music in Canada.

The Conservatory opened in 1887 with about 200 pupils, but the attendance having gradually increased to more than double that number, it became necessary from time to time to increase, not only the number of teachers in the various departments, but also the class room accommodation.

During the summer of 1892, the Conservatory building was much enlarged and remodelled throughout, being now especially adapted to the work of the institution in all its departments. Previously it had been necessary to hold all concerts, recitals, lectures, etc., in halls more or less remote from the Conservatory building. Now, however, a commodious, well-lighted and well-ventilated music hall has been formed adjoining the reception rooms and offices, besides many new class rooms. Steam heating has been introduced throughout the building; electric lighting has largely been substituted for gas; speaking tubes and electric bells have been placed at various points communicating with the office; double floors, partitions and doors have been constructed throughout with the object of more completely isolating the class rooms respecting sound, and many other conveniences and improvements involving large expense have been added.

It has been the aim of the Board of Directors to furnish the Conservatory with the most complete equipment possible for the special educational work in which it is engaged. How well they have succeeded in this direction anyone may judge by paying a visit to the institution, inspection of which is at all times cordially invited.

The Faculty includes some of the most eminent musicians in Canada, besides others of great distinction brought expressly by the Conservatory from England and the United States. All are well known, and their names alone form the best possible guarantee that students receive careful instruction, and are educated upon sound principles.

So high is the esteem in which the training received at the Conservatory is held, that there is already a constant demand for its students in concert and church choir engagements, organ positions, *musicales*, etc. It has enjoyed the patronage of those who are most friendly to the cause of musical education, and has received the encouragement of a press which is fully alive to the agencies of culture which the Conservatory has set in motion.

It may fairly claim to possess all the principal requisites of a complete Conservatory of Music, and to be endowed with facilities for furnishing to students, at a moderate cost,

a thorough musical
church and platform

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TO THE SHAREHOLD

The Directors
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December, 1892.

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a thorough musical education in all branches of the art, preparing them fully for concert, church and platform work, as well as for the drawing-room and social circle.

SIXTH GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC :—

The Directors of the Toronto Conservatory of Music beg to submit to the Shareholders their Sixth Annual Report, together with a statement of accounts to the 31st December, 1892.

The past year has, upon the whole, been one of progress. The average attendance has been well kept up, and the excellent character of the work done by many of the pupils is shown by the increased numbers (as will be seen by the musical director's report), who have received diplomas and certificates of merit.

The contemplated enlargement of the Conservatory premises has also been completed, and the attractions and additions to meet the special requirements of the several departments have been successfully carried out.

The season of 1892-93 opened on the 5th September with most favorable prospects, and the opening concert of the Conservatory given in the new hall was very successful. The Lieutenant-Governor and Mrs. Kirkpatrick kindly honored the Conservatory with their presence, and the hall was filled with a large and appreciative audience.

The musical director, Mr. Edward Fisher, reports to the directors "that the past year has been one of continued prosperity in every respect. The attendance of pupils, though larger during some terms, and a trifle less in others, has been on the average, the same as last year. The increased accommodation provided, and the great improvements in other respects which have been made to the Conservatory building, have added very largely to the facilities for carrying on the work of the institution.

There is now class-room accommodation for nearly 1,000 pupils, and, in addition to this, a music hall of ample dimensions for the smaller concerts and for lectures and recitals. Mr. Fisher says "that the importance of the Conservatory possessing a hall of its own had become more strongly impressed upon him every day, and it seemed a matter of surprise now that it has been possible to do without it so long."

The number of graduates who have received diplomas from the Conservatory in the various departments during the past year, Mr. Fisher reports to be as follows :

HARMONY AND GENERAL THEORY	- - - - -	5
PIANOFORTE (Teachers' Course)	- - - - -	5
PIANOFORTE (Artists' Course)	- - - - -	6
VOICE " "	- - - - -	5
ORGAN " "	- - - - -	2
VIOLIN " "	- - - - -	2
ELOCUTION " "	- - - - -	5
		<u>30</u>

The number of pupils who have received certificates in the collegiate departments were as follows :

HARMONY AND THEORY (Junior)	- - - - -	37
" " (Senior)	- - - - -	10
" " (Final)	- - - - -	5
PIANOFORTE (Junior)	- - - - -	48
" (Senior)	- - - - -	13
" (Final)	- - - - -	6
VOICE (Junior)	- - - - -	1
" (Senior)	- - - - -	11
" (Final)	- - - - -	7
ORGAN (Junior)	- - - - -	6
" (Senior)	- - - - -	2
" (Final)	- - - - -	2
VIOLIN (Final)	- - - - -	1
MUSICAL HISTORY	- - - - -	11
MUSICAL FORM	- - - - -	11
TEACHERS' NORMAL COURSE	- - - - -	6
ELOCUTION	- - - - -	9
INTRODUCTORY THEORY AND SIGHT SINGING	- - - - -	79
		<u>265</u>

During the past year Mr. S. H. Clark being desirous of resigning his position as principal of the school of elocution, in connection with the Conservatory, Mr. H. N. Shaw, B.A., who for six years had had the direction of the department of elocution at "Acadia University," was appointed as his successor. Mr. Shaw's university training, combined with his extended study of elocution and oratory, thoroughly qualifies him for the position which he now holds.

Provision has also been made for a department of physical culture, under Mr. Shaw's supervision.

The directors in respect to special library of reference are all of such a institution, while those who may avail themselves

The treasurer of the conservatory is in a satisfactory position in fulfilling their duties, the dividend being decided

The directors, to defer the declaration that the position of the conservatory is in a satisfactory position but to continue

All of which is

The Board of Musical Director, M

Early in the course towards the diversification of the conservatories of Music, especially determined to thorough as far as possible, educational standpoint afforded him character concerning

Some four years Musical Director of

the Conservatory in the
e as follows :

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e collegiate departments

- - -	37
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<hr/>	
265	

resigning his position as
ervatory, Mr. H. N. Shaw,
of elocution at "Acadia
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lifies him for the position
culture, under Mr. Shaw's

The directors are persuaded that the advantages which the Conservatory now offers in respect to special musical instruction in all the various departments, the excellent library of references open to the pupils, the school of elocution and of physical culture, are all of such a character as must continue to attract increasing numbers to the institution, while they afford the best guarantee of the thorough training and culture of all who may avail themselves of the course of instruction which is there provided.

The treasurer's statement, which is submitted with this report, shows that the Conservatory is in a satisfactory, sound financial position, and one which would justify the directors in fulfilling the expectation held out in last year's report of the probability of a dividend being declared this year upon the paid-up stock of the institution.

The directors, however, after careful consideration, have considered it more prudent to defer the declaration of a dividend for another year, when they have every expectation that the position of the Conservatory will be such as will enable them not only to commence but to continue the payment of a fair annual dividend to all their shareholders.

All of which is respectfully submitted.

G. W. ALLAN, *President.*

The Musical Director.

The Board of Directors at the time of organization, appointed to the office of Musical Director, Mr. Edward Fisher.

Early in the course of his musical education, Mr. Fisher's attention was attracted towards the diversified and conflicting systems of instruction adopted in various Conservatories of Music. So deeply was he interested in what he observed of these institutions, especially while pursuing his own musical studies at Boston and Berlin, that he determined to thoroughly investigate the most important methods in use, and ascertain, as far as possible, their real value and practical effect on the art of music from an educational standpoint. His residence in Berlin and subsequent visits to other European cities afforded him opportunities for acquiring information of the most comprehensive character concerning the best music schools and systems of musical instruction.

Some four years later, after returning from Europe, and while engaged at Ottawa as Musical Director of the Ottawa Ladies' College, and Conductor of the Choral Society of

that city, he was offered and accepted the position which he has since held, as organist of St. Andrew's Church, Toronto; and soon after removing to this city, he also accepted the conductorship of the Toronto Choral Society, a position which the continued growth of the Conservatory made it necessary for him to resign in the spring of 1891. Among the many important works performed under Mr. Fisher's baton by the Choral and other societies, are the following, namely:

The oratorios *Samson*, *Israel in Egypt*, *The Messiah*, by Handel; *The Creation*, *The Seasons*, by Haydn; *St. Paul*, by Mendelssohn; *Eli*, by Costa; the cantatas *Athalie*, *Lauda Sion*, *Come let us Sing*, by Mendelssohn; *Stabat Mater*, by Rossini; *Gallia*, by Gounod; *Song of Victory*, by Hiller; *The Dream*, by Costa; *Psyche*, *Spring's Message*, by Gade; *Paradise and the Peri*, *Gipsy Life*, by Schumann; *The Coronation Mass*, by Mozart, besides many choruses, part songs, overtures, etc., by various composers. Mr. Fisher was also for six years, prior to the organization of the Conservatory, the Musical Director of the Ontario Ladies' College, Whitby. His specialty in the musical profession is pre-eminently that of a teacher, having made musical pedagogics, especially in its relation to the pianoforte, a constant study for many years. The large number of his pupils throughout Canada, who, besides being artistic and brilliant performers, are now filling important positions as piano teachers and organists, attest the thoroughness of his methods and his skill as an educator. Mr. Fisher was elected President of the Canadian Society of Musicians at the Annual Meeting in December, 1888, and re-elected in July, 1889, and has been Vice-President for Ontario of the Music Teachers' National Association since 1885.

It may readily be perceived that with such facilities for observation, the Musical Director of the Conservatory has had the best possible opportunities for noting the progress of the *art universal*, and the necessities of our own country in respect to its cultivation.

System of Instruction.

CLASS INSTRUCTION.

Both the Class and Private Lesson Systems are employed in the Conservatory. There are peculiar advantages in the former, concerning which a few words of explanation may be desirable for those who are unfamiliar with that system as applied to music.

The Class System shall contain all the studies which are to be studied.

Secondly, the student receiving a proportion of his instruction by listening to other members of the class on their performances, a portion of which may be given by means of private lessons.

The Class System is spurred on to greater activity by a higher degree of perfection. The progress of the class affords an opportunity which may profit by avoiding the usual channels; and judgment is given to the performances of the students.

Progress in music can, by many students, be made by instruction.

Students who are especially instructive in their faults are treated by the teacher individually, and which may be successfully in their class lessons consisting of the advantage of the Class System. The teachers and special

The Conservatory

Opinion of Mendelssohn whose object is to give to all those branches of the musician, and to educate by private instruction of the same studies, a true industry, and spurs on taste—a tendency again

The Class System consists firstly, in arranging students in graded classes, so that each class shall contain students of very nearly similar acquirements in the branches to be studied.

Secondly, the lesson, usually in classes of four, is *one hour in length*, each pupil receiving a proportionate share of individual instruction, while having the advantage of listening to other members of the class, and hearing all criticisms made by the teacher on their performances. Thus the entire hour becomes to such pupils a continuous lesson, a portion of which constitutes instruction of such a nature as is impossible to obtain by means of private lessons only.

The Class System of instruction excites emulation ; ambition is aroused ; the student is spurred on to greater efforts by observing the proficiency of those who have attained a higher degree of perfection ; a mistake or failure in any particular made by one member of the class affords a practical and valuable lesson to the others, through which they may profit by avoiding the causes leading to such a result ; energy is directed into proper channels ; and judgment is sharpened by the frequent opportunities afforded for hearing the performances of other pupils and comparing their respective merits.

Progress in music is essentially facilitated by competition. Confidence, ease and grace can, by many students, be more rapidly acquired in class lessons than by individual instruction.

Students who are preparing for the profession of teaching, find the Class System especially instructive, as it affords them opportunities of observing how various different faults are treated by the teacher ; faults which possibly they may be quite free from individually, and which, were it not for such opportunities, they could only hope to treat successfully in their own pupils after a long and hard earned experience. To such students class lessons constitute a *normal training* of great value. An important and special advantage of the Class System is that of affording instruction by the most accomplished teachers and specialists at very moderate prices. (See List of Fees.)

The Conservatory groups all these advantages around musical education.

Opinion of Mendelssohn (*Felix Mendelssohn Bartholdy*): "An institution such as the Conservatory, whose object is to give its pupils an opportunity of making themselves thoroughly acquainted with all those branches of study the knowledge of which is necessary and indispensable to the educated musician, and to educate them theoretically and practically in the same, has this advantage over the private instruction of the individual ; that by the participation of several in the same lesson and in the same studies, a true musical feeling is awakened and kept fresh among the pupils ; that it promotes industry, and spurs on to emulation ; and that it is a preservation from one-sidedness of education and taste—a tendency against which every artist, even in student years, should be upon his guard."

From an address delivered by Sarette, the Director, before the Conservatory of Paris in 1802, the following passage, appropriate in this connection, is taken: "But, however skillful a single teacher may be, there are two points wherein he can never compete with a Conservatory. First, in the matter of lectures upon indispensable topics of general usefulness, such as musical history, taste, expression, analyses of classical works and instruction; and, secondly, in its power to awaken in the mind a true and noble emulation and desire to improve, not so much for the sake of personal display or the gratification of petty vanity, as the possession of calm happiness arising from the thorough and faithful performance of duty, and consciousness of real excellence."

PRIVATE INSTRUCTION.

Private instruction has distinct merits and advantages of its own, both of which are greatly enhanced by the broadening and elevating musical atmosphere of a Conservatory of Music. The student preferring to do so may take private lessons at the Conservatory, either once, twice or oftener each week, the lesson consisting of thirty, forty-five or sixty minutes each in length, as may be desired, the tuition fees being proportioned to the length of the lesson.

There are many circumstances which should be taken into consideration by the pupil when deciding whether to take class or private lessons. In many instances a combination of both systems produces the best results. The Musical Director may be consulted at any time by pupils or parents on this or any other subject connected with the welfare of Conservatory students.

Free Advantages.

HARMONY, SIGHT-SINGING, VIOLIN, LECTURES, ENSEMBLE PLAYING, ORCHESTRAL PRACTICE, ETC.

Students of the Conservatory have, in addition to their regular lessons, certain specific FREE ADVANTAGES. Among these are included Elementary Classes in HARMONY, SIGHT-SINGING and the VIOLIN. One introductory term in each of these subjects may be taken by all Conservatory students pursuing one or more principal studies. The Free

Harmony and Sight-Singing THEORY class has been adopted practical and intelligent privilege of attending general progress in been established by in the study of string at convenient intervals. Orchestral practice to the more advanced gratuitously to all as *Musical History, Acoustics, Anatomy* subjects. These lessons gentlemen, are always performance of important and enjoyable, and to acquire with the

In addition to numerous concerts of sonatas, concertos piano trios, quartets formed by students *Quarterly Concert* is allowed to participate tution, it is often ne two similar ones, in Artists' Recitals are these more important conservatory pupils of all ages to take part.

Harmony and *Sight-Singing* classes are designated more properly by the name INTRODUCTORY THEORY classes. A new and improved method of teaching the rudiments of music has been adopted by the Conservatory, which renders the study of musical theory far more practical and interesting than by the usual methods. No student should neglect the privilege of attending these classes, as they have an important influence on his or her general progress in whatever branch of music pursued. The Free Violin Classes have been established by the Conservatory in order to increase the widely developed interest in the study of stringed instruments. The above-named free elementary classes are formed at convenient intervals throughout the year. Free Ensemble Piano instruction and Orchestral practice, under the personal supervision of the Musical Director, is extended to the more advanced pupils in these respective departments. Also LECTURES, accessible gratuitously to all Conservatory students, are given at frequent intervals, on such subjects as *Musical History and Biography*, *Æsthetics of Music*, *Analysis of Classical Works*, *Acoustics*, *Anatomy and Hygiene of the Vocal Organs*, *Health Principles*, and other relevant subjects. These lectures, delivered by members of the Faculty and other professional gentlemen, are always suitably illustrated—those on Musical History, often involving the performance of important classical compositions. They are altogether highly instructive and enjoyable, and form an intellectual background of inestimable value to all who wish to acquire with their practical studies an intelligent and comprehensive view of musical art.

CONCERTS AND RECITALS.

In addition to the other means of culture gratuitously afforded by the Conservatory, numerous concerts are held, at which the choicest works of the great masters, consisting of sonatas, concertos, etc., for the pianoforte, and for the pianoforte and violin, string and piano trios, quartettes and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. At the end of each quarter, a grand *Quarterly Concert* is given in which the more advanced pupils of the Conservatory are allowed to participate. Owing to the large number of such students attending the institution, it is often necessary to supplement these periodical concerts with one or sometimes two similar ones, in order to avoid undue length of programmes. Occasionally, also, Artists' Recitals are given by members of the Faculty and visiting musicians. Besides these more important occasions, weekly or fortnightly recitals are given in which Conservatory pupils of all grades, excepting the most elementary, are from time to time permitted to take part.

These exercises are of great advantage to pupils, stimulating them to increased exertion in their studies, and furnishing opportunities for the development of their powers, and the acquirement of that confidence so necessary to a creditable performance in the presence of an audience. The "Term Card," which all pupils receive on payment of their tuition at the beginning of each quarter, entitles them to admission to all Conservatory Concerts and Recitals. They also usually receive, on application at the office, one or more tickets for friends whom they may wish to invite to these entertainments. For the best visiting and local concert attractions, arrangements are frequently made whereby pupils of the Conservatory are enabled to obtain tickets at prices much below those charged the general public.

MUSICAL LIBRARY.

The great mass of musical literature now extant is rendered inaccessible to many students, simply owing to the large expense involved in purchasing books. Yet, to the liberal-minded and progressive musician, the literature should be as familiar as the *technique* of his art. Highly important is it also that students should have access for reference to the full scores of the symphonic, oratorio and operatic works of the great tone-masters. Many of these works are very expensive, and quite beyond the means of the ordinary student to obtain. The Conservatory Directorate has recognized the needs of its students in this direction by establishing a fund for the formation of a *Musical Reference Library*. A considerable number of books, Historical, Biographical, Theoretical, Technical, Aesthetical, Elocutionary, etc., have already been purchased, and additions will be made from time to time, until the library is complete in every respect. It is intended for the free use of students during all hours when the Conservatory is open. The leading European and American Musical Journals will also be kept on file in the Reception Room for the use of students.

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Outlined Plan of Education.

The Educational System of the TORONTO CONSERVATORY OF MUSIC is, for the sake of convenience in examinations, divided into two general departments: the Academic or Preparatory; and the Collegiate, or Graduating Department. These two departments do not differ from each other so much in the mode of instruction employed as in certain outward regulations, concerning which are given the following explanations:

ACADEMIC DEPARTMENT.

The Academic Department, which is intended to be preparatory to the Collegiate Department, is open to all persons above seven years of age, with or without any previous knowledge of music. This department is designed, firstly, as a *general school* of music, leading students through a carefully graduated course to the point where they can enter the Collegiate Department, and there pursue their studies until graduation without fear of having to sacrifice time and labor in correcting faults resulting from previous misdirected efforts. Secondly, this department is intended to meet the wants of amateurs who have not the time or inclination to enter upon an extended course of study, but who desire the best possible instruction during the time they may decide to devote to it, and who also wish to avail themselves of the general advantages afforded by a large Conservatory of Music; advantages which it is hardly possible to secure in connection with private instruction. No student will be admitted to this department for a shorter period than one term.

EXAMINATIONS IN THE ACADEMIC DEPARTMENT.

Examinations in all branches pursued in the Academic Department are conducted by the Musical Director at the end of each quarter, after which a written report of the pupil's progress, together with any suggestions which the examiner may make, will be forwarded to the parent or guardian of each pupil examined.

These examinations are not compulsory, but according as parents may or may not desire them.

OUTLINED PLAN OF EDUCATION (*Continued.*)

Those desiring examinations in this department should make it known, if possible, when registering at the beginning of the term, but in any case not later than a fortnight before the close of the term.

All pupils in the Academic Department over ten years of age are expected to study Introductory Theory until they have received the certificate of having passed the examination therein. The entire course in this branch is covered in two terms, the first of which is free to all Conservatory pupils.

COLLEGIATE DEPARTMENT.

The Collegiate Department is designed for students preparing for the profession as teachers and artists, and for amateurs desirous of obtaining a thorough training in the art and science of music, and who wish to pursue a definite and systematic course of study in one or more of its branches. This department is sub-divided into the ARTISTS' COURSE and TEACHERS' COURSE.

COURSE OF STUDY IN THE COLLEGIATE DEPARTMENT.

The full course of study in this department is intended to occupy a period of at least three years; but advanced pupils whose previous instruction has been correct, are graded in this department according to their proficiency on entering. In such cases pupils are not necessarily compelled to remain for the entire time specified.

EXAMINATION FOR ENTRANCE TO THE COLLEGIATE DEPARTMENT.

Any persons, whether already pupils of the Conservatory, or those intending to become such, desiring to ascertain whether they are prepared to enter the Collegiate Department, and if so, at what point in the course, should make application to the Musical Director, who will arrange for such an examination free of charge.

JUNIOR, INTERMEDIATE AND FINAL COLLEGIATE EXAMINATIONS.

The examinations in the Collegiate Department designated as above are held semi-annually, near the end of the Second and Fourth Terms.

N.B.—Pupils pursuing a special course they follow the Conservatory Syllabus.

Certificates are granted to pupils passing the regular course. A Certificate granted is called a *Certificate*, and that

Diplomas are granted to pupils of the Collegiate Department. Diplomas are granted for a course of less than one year.

Graduates or pupils who are entitled to style themselves

Graduates in the Conservatory diploma in any other branch of themselves, *Fellow* of

It is an undeniable fact that Musical Education in this country exist by the hundreds. The science of *teaching* music is an excellent professional excellence mainly by Ontario is justly regarded as having attained the magnificent training for young

OUTLINED PLAN OF EDUCATION (*Continued*).

N.B.—Pupils preparing for examination should read carefully the requirements of the special course they are pursuing as noted under that heading in the Calendar and the Conservatory Syllabus.

CERTIFICATES.

Certificates are conferred only upon members of the Collegiate Department and on passing the regular examinations at the end of the first and second year's course. The Certificate granted at the end of the first year's course is called the T. C. M. *Junior Certificate*, and that at the end of the second, the T.C.M. *Intermediate Certificate*.

DIPLOMAS.

Diplomas are conferred only upon those passing the third or Final examinations in the Collegiate Department.

Diplomas are not granted to any who have attended the Conservatory as students for less than one year. Exception to this rule, however, is made in the Theory Department.

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

Graduates in the Theory course, who, in addition to the Theory diploma, win a diploma in any other Artists' course—for example, the Pianoforte—are entitled to style themselves, *Fellow of the Toronto Conservatory of Music* (F.T.C.M.)

TEACHER'S DIPLOMA.

It is an undeniable fact that the great want of the present day in connection with Musical Education is that of competent, thoroughly trained teachers. Teachers of music exist by the hundreds and thousands, but how many of them have studied the art and science of *teaching*? This is said in no disparagement to the considerable number of excellent professional music teachers in our community, but have they not gained their excellence mainly by dint of long, laborious experience? The Educational System of Ontario is justly regarded with admiration wherever its merits are known, but could it have attained the magnificent results which it has shown without its system of Normal School training for young teachers? What Ontario Normal Schools are doing for students

OUTLINED PLAN OF EDUCATION (*Continued*).

desiring to enter upon the vocation of teaching, the Toronto Conservatory of Music aims to do for those desiring to fit themselves in a worthy manner for the music teachers' profession.

A special Normal course has been arranged for students desiring to obtain a *Teachers' Diploma*. This Diploma will rank the same in merit as the Diploma in the Artists' course, entitling the holder to be styled A.T.C.M., and indeed will involve precisely the same training for the first two years in the Collegiate Department. The third year of the Teachers' course, however, is entirely different from that of the Artists' course. Whereas in the latter the student continues to direct his attention mainly towards acquiring more technic, expression and finished style in his art as an executant, the student in the Teachers' course will take up such studies as have a direct bearing on the best methods of *imparting* musical knowledge. In order to make the instruction given in this department thoroughly practical, classes of children will be utilized, giving the Normal students an opportunity of doing actual teaching under the supervision of an experienced master. It is believed that this attempt on the part of the Toronto Conservatory of Music to supply a crying need in the musical world is unique in its character, and cannot fail to be productive of much good to musical progress.

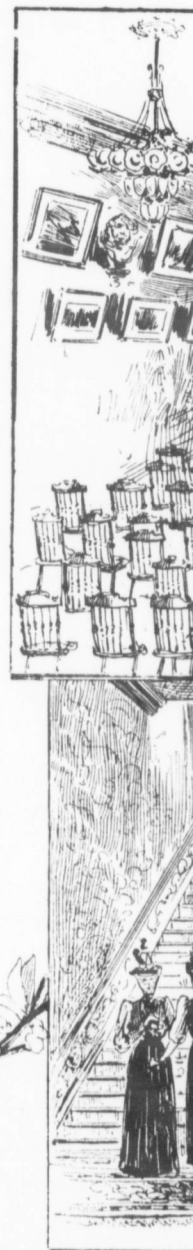
It may be added that pupils passing final examinations in both Teachers' and Artists' course, will receive Diplomas for each, thereby getting full credit for what they have accomplished.

N.B.—For particulars respecting the Collegiate Course in the various departments, the reader is referred to the portion of the Calendar under the respective departmental headings.

POST GRADUATE ARTISTS' 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 Musical Director will be pleased to give full information as to any details concerning this course.



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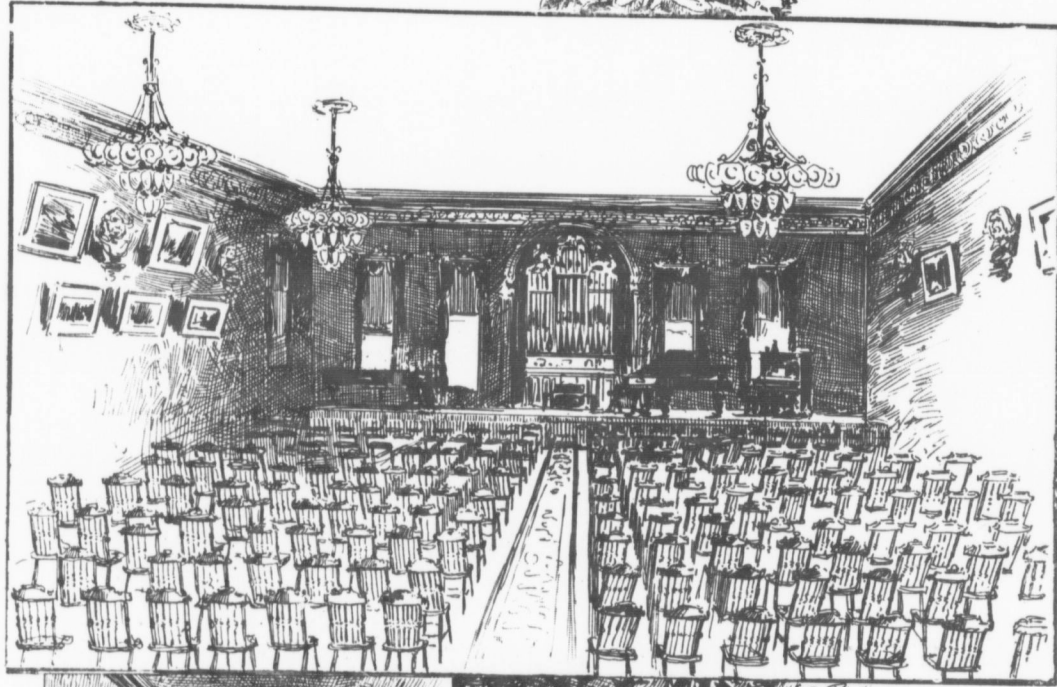
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Departments of Instruction.

The following list of Departments of Instruction is exceptionally comprehensive, embracing no less than twelve, each having a definite field of work, and presenting such distinctive characteristics as to give it the importance of a separate school.

SCHOOL FOR THE PIANOFORTE.

- " THE VOICE.
- " THE ORGAN.
- " THE VIOLIN, VIOLA AND VIOLONCELLO.
- " HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION, MUSICAL HISTORY AND ACOUSTICS.
- " RUDIMENTARY THEORY, SIGHT-SINGING, CHORUS PRACTICE AND PUBLIC SCHOOL MUSIC.
- " ORCHESTRAL AND BAND INSTRUMENTS.
- " ORCHESTRAL AND ENSEMBLE PLAYING, ETC.
- " CHURCH MUSIC, ORATORIO, CHOIR TRAINING, ART OF CONDUCTING, ETC.
- " ELOCUTION.
- " LANGUAGES, (Italian, German, French and Spanish.)
- " PIANO AND REED ORGAN TUNING.

Elementary Instruction.

An erroneous impression, unfortunately too general, is that any teacher will answer for beginners, whereas the truth is that this stage of tuition demands a thoroughly trained teacher, possessing a good method, sound judgment, the greatest patience, tact and foresight. Otherwise the student will inevitably fall into errors, and acquire faults which years of effort may fail to correct.

In the Conservatory the greatest attention is paid to beginners, as well as to advanced pupils, in order to establish a thorough ground-work, so essential to rapid and successful progress.

The piano is an indispensable article of instruction. It is well known that for good or evil it is the moral responsibility to teach the piano accomplished and charlatan, there is the gravest character, and the one receiving instruction.

The technical instruction of the piano is a wonderful degree of work. Pupils are awakening to the fact that they must adopt the method of teaching of the piano. They are learning the art of the Piano or any other instrument.

It is not necessary to play of melody and emotional and æsthetic developed simultaneously selected judiciously in the best possible manner to increased effort in the best possible manner.

The Toronto Conservatory of Music has pupils in all its departments a uniform method of instruction for the Pianoforte, and to the Pianoforte.

The most careful attention of every Conservatory of Music it follows that when

The most careful attention of every Conservatory of Music it follows that when

The Piano.

The piano is now an accompaniment to civilization, and it has grown to be an almost indispensable article in every household where there are pretensions to culture and refinement. It is well nigh an orchestra in itself, and is, indeed, the people's instrument.

For good or evil, its influence on music as an art cannot be overestimated, and great is the moral responsibility resting on the ever-rapidly increasing army of those professing to teach the piano. Between correct and thorough instruction from the hands of an accomplished and experienced musician, and instruction from a novice, or possibly a charlatan, there is a wide gulf. The possibilities in *right* and *wrong* directions are of the gravest character, and a consideration of these possibilities is of the utmost importance to the one receiving instruction.

The technical and intellectual side of piano playing and teaching has advanced in a wonderful degree within the last few years. Piano teachers of the more advanced type are awakening to the fact, that in order to secure good results from their labors, they must adopt the means by which educationists in other fields of knowledge achieve success. They are learning gradually that the same pedagogical principles which are applied to the teaching of the Languages, the Sciences, or other subjects, may be applied to the teaching of the Piano or any other branch of music, with far better results than by the old methods.

It is not necessary to deprive the student of the enjoyment afforded by the practice and playing of melodious compositions; on the contrary, it being most desirable that the emotional and æsthetical side of the pupil's musical nature should be cultivated and developed simultaneously with that of the intellectual and mechanical, such compositions, selected judiciously from the best masters, with a definite educational object in view, serve in the best possible way to develop the pupil's taste and at the same time stimulate him to increased effort in the right direction.

The Toronto Conservatory Piano School is conducted on sound educational principles in all its departments. The teachers in the junior grades are trained, not only in a uniform method of technic, touch and style, but also in the Conservatory Normal course for the Pianoforte, which comprises a course in the art and science of *teaching* as applied to the Pianoforte.

The most careful attention is given to the laying of a proper foundation in the playing of every Conservatory pupil, at whatever age he or she may enter the institution. Thus it follows that when pupils change from junior to the more advanced Conservatory teachers,

they are not subjected to the discouraging experience so common of having to undo their previous work and lay an entirely new foundation for their playing.

The best of all modern discoveries, inventions and methods are sought out and utilized in developing to the utmost the students' capabilities and talents.

While the standard classical composers are drawn upon for the greater part of the piano curriculum, the more modern romantic school is by no means neglected. The Conservatory recognizes the fact that pianists of the present day should be versatile and many-sided in their artistic resources, and to this end the piano course is planned from its most elementary stages upwards.

The new Conservatory Music Hall will be largely utilized in the interest of piano students.

Frequent Piano Recitals will be given, both by members of the Faculty and students, the latter being thus enabled not only to cultivate their taste by hearing the best composers interpreted by competent artists, but to develop their own powers of performance to the fullest extent.

Pupils studying in the elementary grades are allowed to appear at these recitals as soon as they are properly grounded in the primary requirements of touch, phrasing and conception.

Free instruction in ensemble piano playing is given one evening every week by the Musical Director. All Conservatory piano students are eligible to become members of this class, admission to which is decided by examination. Only the best compositions extant for four and eight hands are taken up for study in this class.

Frequent lectures relating to the art of piano playing are given by members of the Faculty throughout the year.

SHEET MUSIC LENDING LIBRARY.

In the interests of students, particularly of the pianoforte department, who are desirous of cultivating the art of Prima-vista or Sight Playing, the Directorate has established a Sheet Music Lending Library. This library contains a large number of Standard Compositions, besides many others of a lighter character, all being selected for the special object in view, and consequently not making too severe demands on the executive ability of the player.

Conservatory students are permitted on payment of a small fee, to take a varied selection of this music to their homes, returning it after a few days' use, when a further selection may be obtained.

COLL

REGULATION

1. Candidates prepared to perform of compositions composed by a number of which shall be
2. The pieces shall be chosen, as far as possible, with the view of testing the general executive ability of the candidate.
3. The Examination shall be of a more technical character than the ordinary.
4. No pieces of a more advanced character shall be included among those to be examined, than those contained in the Junior and Intermediate pieces.
5. The Examination may be included among the pieces to be examined.
6. The requirements for admission to the examination shall be as follows:
 - Excellence in the execution of the pieces.
 - Accuracy in the execution of the pieces.
 - Steadiness in the execution of the pieces.
 - Observance of the requirements of the pieces.
 - Balance in the execution of the pieces.
 - Variety in the execution of the pieces.
 - Quality in the execution of the pieces.
 - Discipline in the execution of the pieces.
 - Concentration in the execution of the pieces.
 - Playfulness in the execution of the pieces.
6. The requirements for admission to the examination shall be as follows:
 - performed are indicated in the regulations.
 - had on application

COLLEGIATE COURSE IN PIANOFORTE.

REGULATIONS GOVERNING EXAMINATIONS, REQUIREMENTS FOR CANDIDATES, ETC.

1. Candidates for each of the three Collegiate Pianoforte Examinations must be prepared to perform before the Board of Examiners twelve numbers selected from the list of compositions contained in the Conservatory Syllabus, Pianoforte Department. One number of which shall be prepared by the candidate entirely unaided.

2. The pieces selected should represent as many different schools of composition as possible, with the view of displaying the candidate's versatility of interpretation and general executive ability.

3. The Examiners will attach more weight to the *manner of performance* than to the mere technical difficulty of the compositions chosen.

4. No pieces contained in the Junior and Intermediate lists of compositions shall be included among those selected by the candidate for the Final Examination; and no pieces contained in the Junior list shall be included in those of the Intermediate Examination. Intermediate pieces, however, may be included among the Junior, and Third Year pieces may be included among those of the Intermediate.

5. The Examiners will pay special regard to the following points, namely:

Excellence of Scales, Chords and Arpeggios.

Accuracy as to Notes and Rests, Correctness of Fingering, etc.

Steadiness of Time, and Choice of Tempo.

Observance of Phrasing, Accent, Legato and Staccato.

Balance of Tone in Part-Playing.

Variety and Gradation of Tone.

Quality of Touch.

Discretion in use of Pedal.

Conception and Artistic Delivery.

Playing at Sight and from Memory.

6. The required technical and other tests aside from those contained in the pieces performed are indicated for the Pianoforte Examinations in the Syllabus, which may be had on application to the Registrar.

COLLEGIATE COURSE IN PIANOFORTE (*Continued.*)

7. Candidates passing the *Junior* Pianoforte Examinations will receive a certificate for the same after obtaining the T. C. M. Introductory Theory Certificate.

8. Candidates passing the *Intermediate* Pianoforte Examination will receive the corresponding certificate after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

9. Candidates passing the *Final* Pianoforte Examination will receive the T. C. M. Pianoforte Diploma (Artists' Course) after obtaining the T. C. M. Introductory Theory, the Junior Theory and the Musical Form Certificates.

10. Candidates preparing for the *Teachers' Course* will receive the T. C. M. Pianoforte Diploma (Teachers' Course) after obtaining the T. C. M. Intermediate Pianoforte Certificate with First-Class standing, the T. C. M. Intermediate Theory and the Musical Form Certificates, and the Pianoforte Normal Class Certificate.

The Voice.

No branch of musical education is of greater importance than the proper development and training of the voice, and yet it is certainly true that the average music pupil suffers in other branches of study from nothing that can compare with the baneful effects of injury to the vocal organs caused by forcing and mismanagement. Voices so abused seldom fully recover, but they may, by proper treatment, regain much of their original sweetness and power.

The practice of singing under a scientific teacher is calculated to bring about the healthy action and development of muscles, which otherwise might have lain dormant. Instruction in this department includes everything that assists in the development of the vocal artist, among which details of study may be mentioned, the union of the registers; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in the scales major and minor; the chromatic scale and arpeggios; the embellishments suitable to different styles of singing; dramatic expression; cultivation of the voice considered as an organ of æsthetical feeling

in art; English ballad
Oratorio; Recitation

Every possible
or graduate professional
advanced student
auspices are practical

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THE VOICE (*Continued.*)

in art ; English ballads and sacred songs ; Italian, German and French songs ; Opera and Oratorio ; Recitatives and Aria, etc.

Every possible advantage will be afforded students who wish to prepare themselves or graduate professionally for the concert-room, oratorio, or the lyric stage ; and for advanced students the opportunities for public introduction under the most favorable auspices are practically unlimited in Toronto.

COLLEGIATE VOCAL COURSE.

JUNIOR EXAMINATION.

Candidates for this examination will be tested in tone production, intonation, equality of registers, vocalization and solfeggi, and must be prepared to sing before the Board of Examiners five songs selected from the list contained in the Conservatory Syllabus, Voice Department. Candidates passing this examination will receive the T. C. M. Junior Vocal Certificate after obtaining the T. C. M. Introductory Theory Certificate.

INTERMEDIATE EXAMINATION.

Candidates for this examination will be tested in various Schools of Vocal Music, due importance being attached to voice production, correct pronunciation of words and articulation. They will also be carefully examined in the rendering of Oratorio recitative, and must be prepared to sing before the Board of Examiners eight songs selected from the list contained in the Conservatory Syllabus, Voice Department, Intermediate Examination. Candidates passing this Examination will receive the T. C. M. Intermediate Vocal Certificate after obtaining the T. C. M. Introductory Theory Certificate.

FINAL EXAMINATION.

The course for this year will consist in the formation of a *repertoire* which must be adapted to the character of voice of each individual pupil.

It shall be optional with the pupil to select an operatic, an oratorio or a concert *repertoire*.

COLLEGIATE VOCAL COURSE (*Continued*).

If the choice is for the opera, three complete operas must be studied and thoroughly learned; if oratorio, likewise three oratorios; if concert, a selection of six arias from operas, and six concert songs of varied character selected from the Conservatory Syllabus, Voice Department, Final Examination. Candidates will be required to sing at sight a ballad or song equal in difficulty to the average of the Junior Examination list of songs. While it is not compulsory for the candidate in this examination to sing in the German, Italian and French languages, yet the ability to do so will be considered in his favor.

Candidates passing in this examination will receive the T. C. M. Vocal Diploma (Artists' Course) after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 29) are equally applicable to the Vocal Course.

TEACHER'S DIPLOMA.

In order to meet the requirements of such students as propose to qualify themselves for *teaching* vocal music, but who perhaps may not be possessed of a voice of sufficient power or quality to ensure their success as concert singers, a special examination has been provided to enable them to obtain a Teacher's Diploma.

The teachers' course differs from the artists' course only in the third year.

The conditions necessary to obtain this Diploma are that the candidate must hold the T.C.M. Intermediate Certificate in Vocal Music with First-Class standing, the Intermediate Certificate in Theory, and the Junior Certificate in Elocution. The candidate must sing at sight, within fifteen minutes after receiving the music, a song or ballad of medium difficulty, rendering the same in all important points, such as time, intonation, phrasing, enunciation of words, etc., with correctness and intelligent conception of the whole composition. He must also play at sight the accompaniment to the same. The candidate will then be required to give a lesson before the examiners to one each of rudimentary pupils in the different classes of voices, as soprano, contralto, tenor and bass, and will be expected to evince a practical knowledge of the characteristics of each, and how they should be treated in voice training.

The candidate must also be able to read passages in Italian, French and German.

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The Organ.

In the Organ Department the Conservatory affords its students a complete course of instruction in the various great schools of organ music.

The Organ Faculty of the Conservatory is one of notable strength, comprising as it does musicians whose education and experience have been gained in England, Germany, Italy and America, and whose reputations in Canada are well established.

Besides several large church organs (two of which are among the largest and most complete instruments of the kind in Canada) now at the disposal of the teachers, the Directors of the Conservatory, recognizing the importance of the Organ department, have very greatly increased the facilities for organ teaching and practice by purchasing, at large expense, a grand Concert Organ, and erecting the same in Association Hall, one of the best known and most perfectly arranged concert halls in Toronto, capable of comfortably accommodating an audience of 1,300 persons, and forming the place where all the larger Conservatory Concerts are held.

The proximity of Association Hall to the Conservatory, and also to several different lines of street cars, are advantages which pupils resident in every quarter of the city will appreciate.

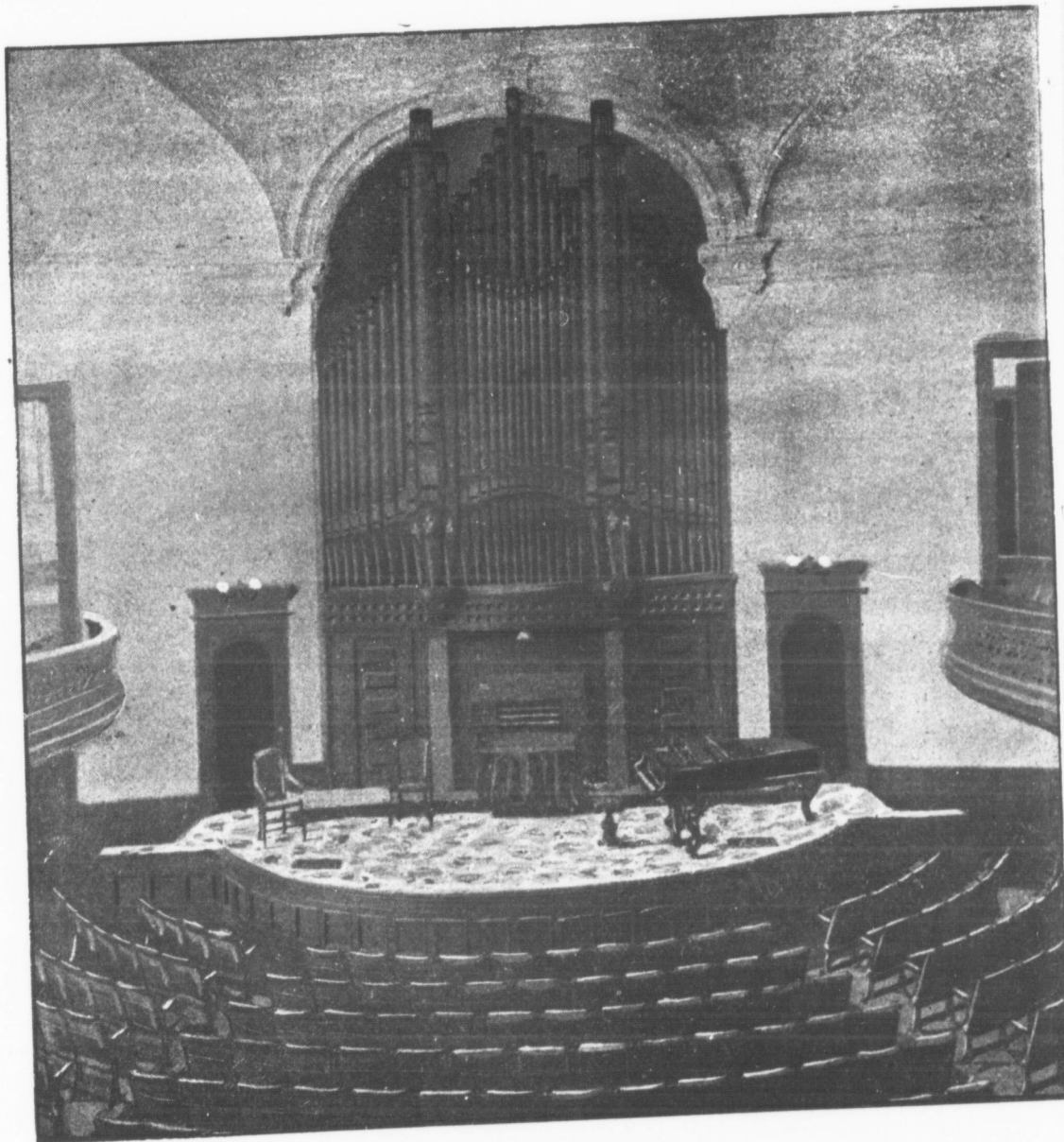
The organ was completed in December, 1889, and is designed expressly to suit the requirements of the Conservatory for teaching, practice, and also for organ recitals and concerts of the most comprehensive character.

For the purposes which this organ is especially designed to meet, it is the largest and most complete in Canada.

The majority of organ students naturally expect eventually to obtain positions as church organists, and intending organ pupils will readily perceive the advantage to be derived from pursuing their studies on an organ adequate in every respect for all church or concert purposes, and situated in a large auditorium corresponding in size to the church of average dimensions.

Arrangements have been made so that lessons and practice are obtainable on every week day and also during the evenings, except on evenings when the hall may be required for concert purposes.

In this arrangement ample provision is made for having the hall comfortably heated throughout the year.



CONSERVATORY ORGAN IN ASSOCIATION HALL.

THE PRINCIPAL CONCERTS, LECTURES AND RECITALS OF THE CONSERVATORY ARE HELD
IN THIS HALL. SEATING CAPACITY, 1,300.

Compass of

- 1 Open Diapason...
- 2 Dolce
- 3 Gamba
- 4 Doppel Flute.
- 5 Wald Flute

- 10 Bourdon (Treble)
- 11 " (Bass)
- 12 Open Diapason
- 13 Violi di Gamba
- 14 Aeoline. Meta
- 15 Stopped Diapason.

- 21 Geigen Principal.
- 22 Dulciana. Meta
- 23 Melodia

- 27 Double Open
- 28 Bourdon.

- 30 Swell to Great.
- 31 Swell to Choir.
- 32 Great to Choir.
- 33 Great to Pedal.
- 34 Swell to Pedal.
- 35 Choir to Pedal.

The organ is on
Toronto, and is desig
Hall. The case is of
gold and colors. Th

THE CONSERVATORY ORGAN.

Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to F, 30 notes.

GREAT ORGAN.

NOTES.		NOTES.	
1 Open Diapason.....	Metal, 61 8-ft.	6 Principal	Metal, 61 4-ft.
2 Dolce	" 61 8-ft.	7 Twelfth	" 61 2 $\frac{3}{4}$ -ft.
3 Gamba	" 61 8-ft.	8 Fifteenth	" 61 2-ft.
4 Doppel Flute.....	Wood, 61 8-ft.	9 Trumpet.....	" 61 8-ft.
5 Wald Flute	" 61 4-ft.		

SWELL ORGAN.

NOTES.		NOTES.	
10 Bourdon (Treble)	Wood, 61 16-ft.	16 Traverse Flute	Wood, 61 4-ft.
11 " (Bass)	" 61 16-ft.	17 Flautina	Metal, 61 2-ft.
12 Open Diapason	Metal, 61 8-ft.	18 Mixture (three ranks)..	" 183
13 Violi di Gamba.....	" 61 8-ft.	19 Cornopean	" 61 8-ft.
14 Aeoline.....	Metal and Wood, 61 8-ft.	20 Oboe.....	" 61 8-ft.
15 Stopped Diapason.....	Wood, 61 8-ft.		

CHOIR ORGAN.

NOTES.		NOTES.	
21 Geigen Principal.....	Metal, 61 8-ft.	24 Harmonic Flute.....	Metal, 61 4-ft.
22 Dulciana.....	Metal and Wood, 61 8-ft.	25 Harmonic Piccolo.....	" 61 2-ft.
23 Melodia	Wood, 61 8-ft.	26 Clarinette.....	" 61 8-ft.

PEDAL ORGAN.

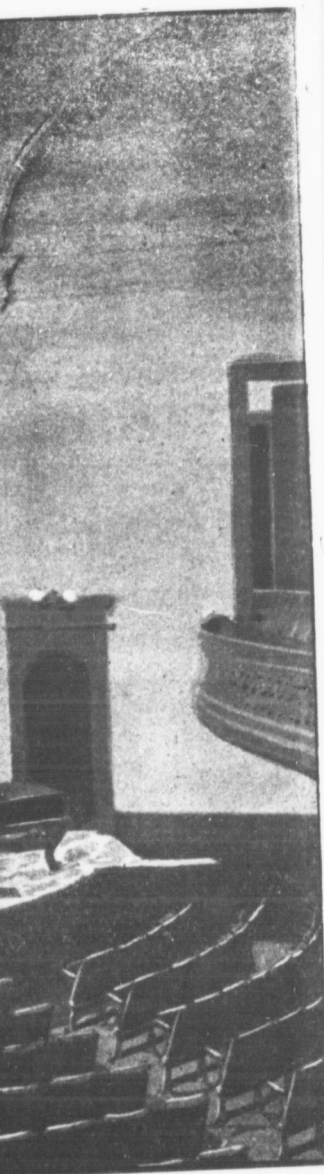
NOTES.		NOTES.	
27 Double Open.....	Metal, 30 16-ft.	29 Violoncello.....	Metal, 30 8-ft.
28 Bourdon.....	Wood, 30 16-ft.		

MECHANICAL REGISTERS.

- 30 Swell to Great.
- 31 Swell to Choir.
- 32 Great to Choir.
- 33 Great to Pedal.
- 34 Swell to Pedal.
- 35 Choir to Pedal.

- Tremolo Pedal to Swell Organ.
- Three Combination Pedals to Great Organ.
- Three Combination Pedals to Swell Organ.
- Pedal Swell to Great.
- Pedal Great to Pedal, Reversible.
- Balanced Swell Pedal.

The organ is one built for the Conservatory by Messrs. S. R. Warren & Son, of Toronto, and is designed to be strictly in harmony with the architecture of Association Hall. The case is of chestnut, finished in oil, the front pipes being richly ornamented in gold and colors. The specification, although prepared specially to meet the requirements



CIATION HALL.

E CONSERVATORY ARE HELD
1,300.

THE ORGAN (*Continued.*)

of the Conservatory, contains all that is necessary for a first-class concert instrument. The bellows are of ample size, and are operated by a large water motor, thus insuring a full and steady supply of wind at all times.

The keys and pedals are of the most approved pattern, and the action throughout is carefully bushed to prevent noise, and is provided with regulating screws at convenient points where necessary.

The front pipes are operated by tubular pneumatic action, thus ensuring an even touch throughout the manuals. The materials and workmanship throughout are first-class, and the tone quality of the highest order of excellence.

In brief, great care has been exercised to provide an organ in every respect suited to the varied requirements of an Organ School and Concert Hall.

SPECIAL ORGAN CLASSES.

Classes are formed under the direction of Mr. J. W. F. Harrison for the study of service playing in all its branches, special attention being given to that of the Episcopal service.

Instruction is given in the various modes of chanting, both Anglican and Gregorian, and in all the various details of an Anglican Cathedral Service, including hints as to training of choirs, both vested and mixed. Besides the above, cognate subjects are treated which are unavoidably excluded from private lessons owing to the limited time at the teacher's disposal.

These classes are of great value to those desirous of filling organ appointments, and all organ students are strongly advised to enter them. The terms have been made so low as to be within reach of all.

CLASS IN IMPROVISATION.

The Directorate has decided that advanced organ pupils of the Conservatory shall be afforded an opportunity of properly cultivating one of the most essential and delightful features of an organist's work, namely, the art of improvising.

No branch of organ playing is, perhaps, so much abused and so little understood as this, "the art of creating and performing music at one and the same time." This is not always an evidence of an absence of talent in extemporisation, but more frequently an indication of a lack of proper cultivation and direction of effort. Every earnest student

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THE ORGAN (*Continued.*)

of the organ should seek to so thoroughly master the details of *musical form* and *thematic development*, as to enable him to avoid the meaningless and rambling incoherence which characterises so many extempore performances.

While the rare gift of original melody may be lacking in many, yet properly directed study in the development of a given theme or subject, should enable the student to attain to a proficiency in this direction, which will be of inestimable value to him as an organist.

It is, of course, presupposed that intending students in improvisation will be thoroughly conversant with the rules governing chord progressions as laid down in the study of harmony. The study of counterpoint is also earnestly recommended to all who would desire to excel in this department.

In order to facilitate study on the lines mentioned above, classes will be formed at convenient intervals, under the direction of Mr. A. S. Vogt, organist and choirmaster of the Jarvis Street Baptist Church.

COLLEGIATE COURSE IN THE ORGAN.**JUNIOR EXAMINATION.**

Candidates for this examination must be prepared to perform before the Board of Examiners ten pieces selected from the Conservatory Syllabus, Organ Department. They will be required to play at sight a chorale and a simple chant in several different ways, according to service usages, as may be suggested by the examiners; to transpose a simple chant into any required key within the interval of a minor third from the keynote; and to explain the fundamental principles of organ construction in its relation to touch and registration. Candidates passing this examination will receive the T. C. M. Junior Organ Certificate after obtaining the T. C. M. Introductory Theory Certificate.

INTERMEDIATE EXAMINATION.

Candidates for this examination must be prepared to perform before the Board of Examiners ten pieces selected from the list of compositions contained in the Conservatory Syllabus, Organ Department, Intermediate Examination. They will be required to play at sight, with appropriate registration, the accompaniment of an anthem of moderate

THE ORGAN (*Continued.*)

difficulty, to transpose at sight a simple chorale in any required key, and to pass an examination in organ construction and registration of a more advanced and comprehensive character than that of the first year. Candidates passing this examination will receive the T. C. M. Intermediate Organ Certificate after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

FINAL EXAMINATION. (*Artists' Course.*)

Candidates for this examination must be prepared to perform ten of the compositions contained in the Conservatory Syllabus, Organ Department, Final Examination. They will be required to modulate from any given key to another; to play at sight, with appropriate registration, an anthem selected by the Examiners, and a sacred song set with piano accompaniment, the accompaniment to be played in a manner appropriate to the Organ. Candidates will further be tested in reading vocal score of four parts, in transposing a chorale containing at least two modulations into other keys; and playing their own arrangements of the accompaniments of one of the Handel Oratorio Choruses.

A *sight-singing* test of moderate difficulty will be required, strength of voice not being considered important; also an examination in the rudimentary principles of Organ Tuning.

Candidates passing this examination will receive the T. C. M. Organ Diploma, (Artists' Course), after obtaining the T. C. M. Introductory Theory, Junior Theory and Musical Form Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 29), are equally applicable to the Organ Course.

FINAL EXAMINATION. (*Teachers' Course.*)

The requirements for the Teachers' Diploma in the Organ Department are the same as in the final examination for the Artists' Course, with the exception that candidates need not prepare any solos for performance. Candidates must hold the following certificates, namely:—The T. C. M. Intermediate Organ Certificate with first-class standing; the Intermediate Theory Certificate, and the T. C. M. Musical Form Certificate. Candidates will be examined in the art of organ teaching in all its various phases, from the rudiments to the highest grade of service and concert playing.

VIOLIN,
VIOLA,
VIOLONCELLO,
CONTRA BASSO,

Besides thorough advanced students study chamber music.

As necessity department will be cello are deemed

Candidates for Examiners ten pieces Syllabus, Violin I. Candidates passing after obtaining the

Violin, Orchestra and Band Instruments.

VIOLIN,	FLUTE,	SAXAPHONE,	TROMBONE,
VIOLA,	OBOE,	HARP,	EUPHONIUM,
VIOLONCELLO,	CLARINET,	HORN,	TYMPANI, ETC.
CONTRA BASSO,	BASSOON,	CORNET,	
ORCHESTRAL, QUARTETTE AND ENSEMBLE PLAYING.			

Besides thorough courses of solo instruction in each of the above-named departments, advanced students practice in trios, quartettes and quintettes, and are thus enabled to study chamber music for piano, stringed and other instruments.

As necessity arises, definitely prescribed courses of study in each instrument of this department will be published. In the meantime, courses only for the violin and violoncello are deemed requisite as examples, these being as follows:

The Violin.

JUNIOR EXAMINATION.

Candidates for this examination will be required to perform before the Board of Examiners ten pieces selected from the list of compositions contained in the Conservatory Syllabus, Violin Department, and will be required to play at sight a simple composition. Candidates passing this examination will receive the T. C. M. Junior Violin Certificate after obtaining the T. C. M. Introductory Theory Certificate.

THE VIOLIN (*Continued*).

INTERMEDIATE EXAMINATION.

Candidates for this examination will be required to perform before the Board of Examiners ten pieces selected from the Conservatory Syllabus, Violin Department, Intermediate Examination, and will be examined in sight-playing in compositions of moderate difficulty. Candidates passing this examination will receive the T. C. M. Intermediate Violin Certificate after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

FINAL EXAMINATION (*Artists' Course*).

Candidates for this examination will be required to perform before the Board of Examiners ten pieces selected from the Conservatory Syllabus, Violin Department, Final Examination, and will be examined in sight-playing in compositions equal in difficulty to the average of those in the Junior Examination list. Candidates passing this examination will receive the T. C. M. Violin Diploma (Artists' Course) after obtaining the T. C. M. Introductory Theory, Junior Theory, and Musical Form Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 29), are equally applicable to the Violin Course.

The Violoncello.

The requirements for the three Collegiate Examinations in the Violoncello course are the same as those in the Violin course. The lists of pieces from which selections are to be made will be found in the Conservatory Syllabus, Violoncello Department.

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Harmony, Counterpoint, Canon and Fugue Composition and Instrumentation.

The study of Harmony, Counterpoint and Fugue is obligatory in the Professional course. Pupils of every grade, excepting perhaps the youngest children, are strongly advised to enter some class in Musical Theory.

New classes are formed in this, as in other departments, at the beginning of each term, so that pupils entering the Conservatory at any time may always find a place suited to their special needs. Pupils desiring to qualify for examinations at Canadian or other Universities will find every facility furnished them for taking any special course required.

Having entered into affiliation with Trinity University, students of the Toronto Conservatory of Music who have passed the First and Second Theory Examinations for the Diploma of the Conservatory, will be exempted from the First Trinity Examination in Music, and students holding the Theory Diploma of the Conservatory will be exempted from the First and Second Trinity Examinations in Music.

COLLEGIATE COURSE IN THEORY OF MUSIC.

- A.—The first, or Junior Examination, shall be on the Rudiments of Music and on Harmony, the latter consisting of Figured Bass exercises and questions in Book Work ; also in Musical History up to the end of the 15th century.
- B.—The second, or Intermediate Examination shall be on Harmony, including Harmonising of Melodies, Unfigured Bases and Pedal Points, also Counterpoint up to four parts ; also in Musical History up to the end of the 17th century.
- C.—The third, or Final Examination, shall be on Harmony and Counterpoint up to five parts, Double Counterpoint, Canon, Fugue as far as Exposition, Musical Form, Instrumentation, Analysis of some selected score, and in Musical History from the beginning of the 18th century to the present time.

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

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

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

The Junior Examinations will be held at the end of the second and fourth terms, and full examinations at the end of the fourth term of each collegiate year.

Maximum marks on each paper, 100; Rudiments in the Junior, and Harmony in the Intermediate and Final Examinations are failing subjects; 60 per cent. on the Rudiments and 50 per cent. on the Harmony papers must be gained irrespective of other marks. A gross total of 50 per cent. qualifies for a pass.

Candidates, who *pass* in the "failing subjects" in June, but whose aggregate does not reach 50 per cent. on the full examination, may take a supplemental examination early in September, *on payment of a special fee to cover expenses*, and a full Intermediate examination may be taken at the end of the second term on the same condition.

TEXT BOOKS FROM THE FOLLOWING LIST ARE USED IN CONNECTION WITH THE ABOVE EXAMINATIONS.

FIRST EXAMINATION.

Cumming's Rudiments (Novello's Primer, No. 2).	Banister, as far as Chap. 24.
Stainer's Harmony (Novello's Primer, No. 8).	Prout's Harmony, as far as Chap. 10 inclusive.

SECOND EXAMINATION.

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

THIRD EXAMINATION.

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

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The following are copies of the CONSERVATORY EXAMINATION PAPERS given at the close of the academical year in June last :—

PRIMARY EXAMINATION IN THE THEORY OF MUSIC.

RUDIMENTS.

JUNE 19TH, 1893.

AFTERNOON PAPER.]

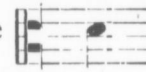
[TIME 3 HOURS.

1. For what reason is the C clef used ?

2. How would the following note be written (a) in the Treble clef ; (b) in the Alto clef ; (c) in the Bass clef :



3. Write the signatures of the two keys of which the following is the dominant :

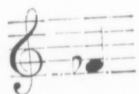


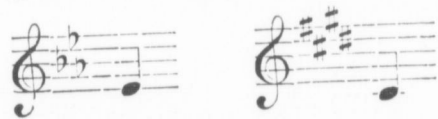
4. Write the key signature and the time signature of the following exercise :

5. Write the rest expressing (a) the value of a crotchet, (b) half the value, (c) four times the value, and (d) one fourth the value, of a crotchet.

6. What is the effect of two dots after a rest?
7. Write the time signatures of (a) simple duple time, (b) compound duple, (c) compound triple, and (d) simple quadruple.
8. Write out the Tenor of No. 4 in the Tenor Clef and in double the time.
9. Write out and bar the following passage and put correct time-signature:



10. Explain the meanings of the following: (a) M.D.; (b) M.S.; (c) V.S.; (d) Calando; (e) Sotto voce; (f) Affrettando; (g) Leggiero; (h) Rinforzando; (i) Cantabile.
11. Write the Scale enharmonically altered of the key in which No. 4 is written; also the Minor Scale, harmonic form, of which  is the minor 6th enharmonically altered.
12. Write the ascending Chromatic Scale (harmonic) from the following Tonics:



13. By the addition of an accidental convert each of the following into *diminished* intervals, and state to what key each interval, so altered, belongs:



14. What two dissonant intervals added together make an octave?
15. Write out the interval that occurs between the Bass and Treble of No. 4; consider them simple intervals and name them; afterwards write the *lower* notes a minor 7th higher, and state the result in each case.
16. Transpose No. 4 into $E\flat$ major.
17. The following is part of a familiar hymn-tune; name the key, and write the whole tune in D in the Alto clef:



(b) M.S.; (c) V.S.;
 ggiero; (h) Rinfor-

ch No. 4 is written;

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the following Tonics:

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 ered, belongs:

PRIMARY EXAMINATION IN THE THEORY OF MUSIC.

HARMONY.

JUNE 19TH, 1893.

[TIME 3½ HOURS

MORNING PAPER.]

1. Write the following chords in four parts in crotchets with the correct key signature in each case :
 - (a.) Second inversion of subdominant chord in G2 with the subdominant in the Treble.
 - (b.) First inversion of the same chord enharmonically altered.
 - (c.) Second inversion of the dominant 7th chord in E, dissonance in the Alto.
 - (d.) Third inversion of the dominant minor 9th in D2; the dissonances in the extreme parts.
 - (e.) Third inversion of the dominant 11th in B; give the name by which this chord is generally known.
2. Write the following cadences in *four* parts: (a) Authentic, in C# minor; (b) Plagal, in F minor; (c) Imperfect, in E2; (d) Interrupted, in B3 minor.
3. Write Alto and Treble parts above the following Bass, making complete *three-part* harmony :

Figured Bass for Bass Staff:

6 - 6 6 6 - 8 7 8 - - 6 5 6 #6 6 - 8 7 8 - - 6 5
 6 5 2 3 3 3 3 3 - 6 - 4 # 3 1 3 3 3 - 6 -

Figured Bass for Alto Staff:

- 6 5 - 6 5 - 6 5 4 6 4 #7 6 6 6 - 3 6 - #
 - 6 - - 6 - - 6 - 2 3 4 3 - 3 -

Figured Bass for Treble Staff:

5 - 2
 3 -

4. Explain
going5. Transpo
a Te

6. Explain

7. On wh
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mod

9. Write t

10. Give r

- 4. Explain the modulations, cadences and sequences that occur in the foregoing exercise.
- 5. Transpose the Bass of No. 3 a fourth lower, and, with the same figuring add a Tenor, Alto and a different Treble.
- 6. Explain the mistakes in the following exercise :



- 7. On what chords may the 3rd inversion of the dominant 7th chord be resolved? Say which is the most frequent resolution,
- 8. How many chords are necessary to define a modulation? State how a modulation may be effected.
- 9. Write three parts above the following Bass :

1 2 3

4 5 6 7

- 10. Give names and roots of the numbered chords in the foregoing exercise.

PRIMARY EXAMINATION IN THEORY OF MUSIC.

HISTORY.

JUNE 21ST, 1893.

[TIME 1½ HOURS.]

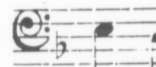
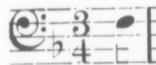
1. What proofs are there that the art of music was practiced by the Egyptians?
2. What instruments are known to have existed among the Greeks, and how did they employ them?
3. (a) Who was the most noted of Greek Theorists about 600 B.C.? who introduced the art of flute playing into Greece?
4. Say what you know about the *decline* of Grecian music, and the cause of it.
5. To what Prelates is attributed the arrangement of (a) the "Authentic" Modes, and (b) the "Plagal" Modes?
6. Write out (in letters) the Dorian and Phrygian Modes, and the corresponding "Plagal" Mode of each.
7. What is understood by "*discantus*"? by what other names was it called, and who was the first to make use of it?
8. Mention the improvements introduced by Guido d'Arezzo.
9. Give the names of the most noted troubadours living in the 13th century, and state what species of music they were composers of.
10. Who was the first important composer of the Belgian School?
11. State what you know of Ockenheim's brilliant pupil, and give names of several of *his* pupils.
12. What form of music did Adrian Willaert introduce, and who was his most distinguished contemporary?
13. Who succeeded Willaert at St. Mark's, Venice, and what title was given to him?
14. About what date were organ pedals introduced, and who is said to have invented them?
15. Who was the composer of the English School, and by what title was he known?

INTERM

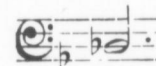
MORNING P

1. Treat the
(b) of
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75
3

INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC.

HARMONY.

JUNE 22ND, 1893.

MORNING PAPER.]

[TIME 3½ HOURS.

1. Treat the note A next below middle C as the *Bass* (*a*) of a first inversion, (*b*) of a second inversion, (*c*) of a third inversion, and (*d*) of a fourth inversion of a dominant minor 9th chord ; write each chord in *four* parts with key signature and resolution in each case.

2. Write *three* parts (Tenor, Alto and Treble) above the following Bass :

1 2 3 4 5 6 7

7 6 7 6 6 6 6 - ♯6 5 - - - ♯6 6 7 ♯6 -
 5 - 5 - ♯4 6 ♭4 4 ♯4 - 4 ♭5 - 4
 ♭ - ♯2 - 2 2 3 - 3 - 3

8 9 10 11 12 13

6 - - - 9 ♯7 8 - - - 7 ♭7 - 6 - 4 - 7 -
 ♯ ♯ 7 7 ♯ 3 3 ♯ 3 6 ♯6 6 - ♯ ♯ 7 5 - ♯5 4 ♭ - 5 -
 ♯5 3 3 3 3 3 - 3 - ♯2 - 4 3

14 15 16

♭5 6 ♯6 6 - ♯7 - ♭7 - 6 ♯7 ♭7 5 - 6 - 6 ♯6 ♭ 6
 3 - 4 3 ♯6 - 5 - 4 ♯6 5 - 3 - ♭ 4 ♯5 -
 4 ♯4 4 2 - 8 - 3 - - 8 3

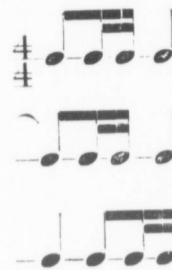
3. Analyze the numbered chords in the foregoing exercise and name the various modulations.
4. (a) Mention the important difference between the 13th and the other higher notes of a fundamental discord; (b) give the usual, and some exceptional, resolutions of the 13th; (c) under what condition may the minor 13th be written as an augmented 5th?
5. (a) What should be the first consideration in analyzing? (b) if the raised subdominant be present in a chord what chords will it suggest?
6. Write a *different* chord in four parts at each beat on the following pedal-points, and end with a plagal cadence:



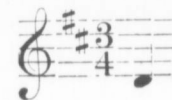
7. In how many keys may the *chord* of C be used? Write six or eight measures in $\frac{4}{4}$ time beginning and ending in the key of C major, modulating $\frac{4}{4}$ to each of those keys and using the chord of C, or inversion, in each.
8. Fill up the following in *four-part* harmony, treating as many of the quavers as possible as passing or auxiliary notes:

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the medal. E

9. Clothe t
modul



10. Harmon
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modul



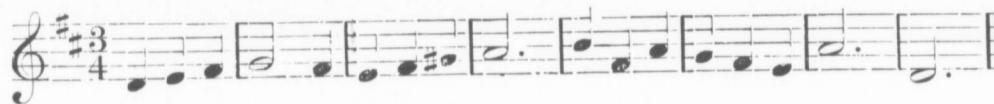
HONOURS.

The following to be worked only by those Candidates who intend competing for the medal. Half an hour extra allowed.

9. Clothe the following rhythm with melody in some minor key; suggest modulations and cadences, and write melodic sequences:



10. Harmonize the following melody in four parts—(a) as a Treble; (b) as an Alto; (c) as a Tenor, a 4th lower; (d) as a Bass, an 8ve lower; write modulations and suspensions where possible:



INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC.

COUNTERPOINT.

JUNE 22ND, 1893.

AFTERNOON PAPER.]

[TIME 3 HOURS.

1. Mention the mistakes in the following exercise :

2. Under what condition may a suspension resolve upwards?
3. Explain how the bad effect of consecutive 8ves between accented beats may be avoided in 2nd and 4th species.
4. Write a Counterpoint in the 3rd species below the following Cantus :

5. Transpose the C. F. of No. 4 into the *major* key a minor 3rd lower in the *Tenor* clef, dot each note, and above it write a Counterpoint in the 4th species.

6. Write the
Treb

7. Against the

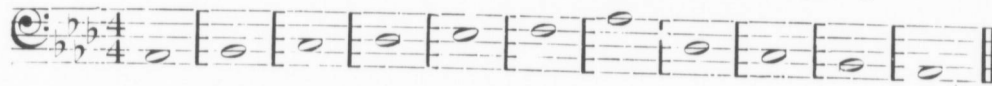
8. Write a r
clef :

9. Transpose
lower,
beat in

Nos. 4, 5

6. Write the C. F. of No. 1 in the Alto a major 6th higher and against it write a Treble in the 4th species and a Bass in the 3rd species.

7. Against the following C. F. write *three* parts above, all in the 5th species :



8. Write a rhythmical Cantus below the following Counterpoint in the *Tenor* clef :



9. Transpose the rhythmical Cantus you have written to No. 8 a major 3rd lower, and against it write a Treble and Alto with two crotchets to each beat in either part, and with due regard to contrast.

Nos. 4, 5, 6, 8 to be written in *open* score; Nos. 7 and 9 in close score.

INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC.

HISTORY.

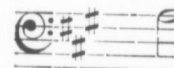
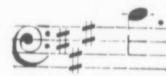
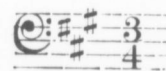
JUNE 21ST, 1893.

. [TIME 1½ HOURS.

1. To what is attributed the decadence of the Belgian School? Give the name of the last composer of this School, and mention certain important features he introduced into musical composition.
2. What important position did Christopher Tye hold? Give the name of his best known anthem.
3. Give names of several English composers who lived during Queen Elizabeth's reign.
4. (a) When was Palestrina born, and of whom was he a pupil? (b) What particular innovation is attributed to him?
5. Give the name, date of production, and the composer of the first Opera.
6. What instruments were used in the orchestras of Monteverde's time?
7. Say what you know of the origin and early development of the Oratorio.
8. What is the name of the first English Opera, and who was the composer?
9. (a) Give the date of Henry Purcell's birth; (b) What important position did he hold? (c) Write as complete a list as possible of his works.
10. Mention several composers of "Passion" music.
11. What two great composers were born in the *same* year towards the end of the 17th century? Give the date, and write an account of the life of one of them.
12. Give the name and composer of the first French Opera.
13. When was Lully born, and of what is he said to be the originator?
14. In what respect did Rameau improve on Lully's style? Give the names of his principal Opera.
15. (a) To what school did Alessandro Scarlatti belong? (b) Mention the improvements he made in the Oratorio; (c) Give the name of his celebrated fugue for two choirs, and say where it is still performed.

FINAL

MORNING

1. Give some
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FINAL EXAMINATION IN THE THEORY OF MUSIC.

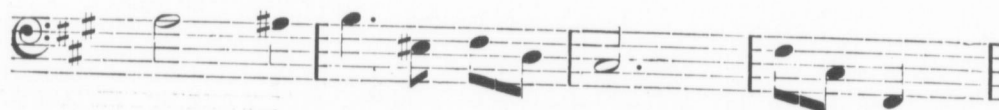
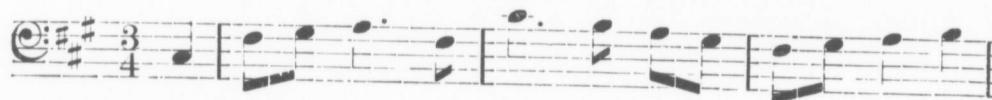
HARMONY.

JUNE 19TH, 1893.

MORNING PAPER.

TIME 3½ HOURS.

1. Give some rule with regard to the treatment of chords containing more than three notes in *three-part* harmony.
2. Harmonize the following in *three* parts (Bass, Alto and Treble) with two quavers to each beat, except at the first and last, in any part; treat some of the quavers given as passing and auxiliary notes, and write passing and auxiliary notes where possible in the added parts:—



3. Continue the following as a String Quartette by writing three parts (two violins and viola) above the figured bass *as far as bar 10*:

VIO. 1.



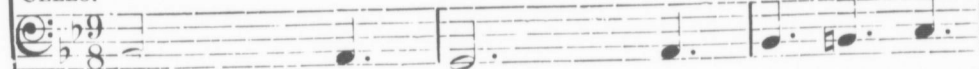
VIO. 2.



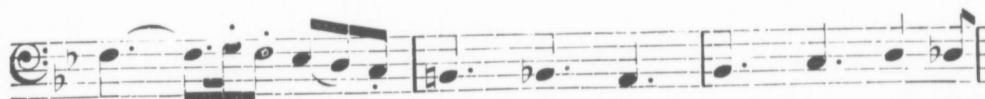
VIOLA.



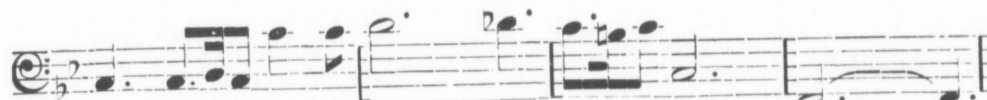
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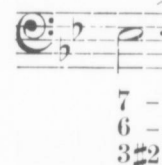
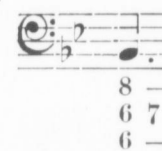
6 7 6 6 7 6 5 4 3
6 — 6 — 5 3 9 8



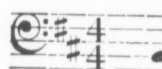
6 7 5 — 6 6 6 — 6 — 6 — 8 9 8 6 — 6 — 6
6 6 3 — 4 5 — 4 — 5 — 5 — 4 5 4 3 4 5
4 - 3 4 3 2 3 2 3 4 3 3 — 3 — 3



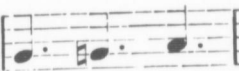
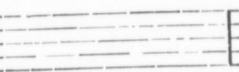
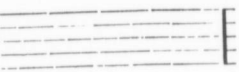
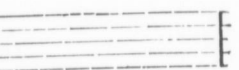
6 — 7 — 9 — 7 6 — 6 7 6 6 — 9 7 6 7 8 — 7 —
4 3 4 3 — 7 5 6 3 4 3 3 4 3 4 — 4 — 7 — 8 9 3 6 5 6 5 4 3
9 4 — 3 — 3 — 6 3 4 5 4 — 3 2 8



4. Write for
bass



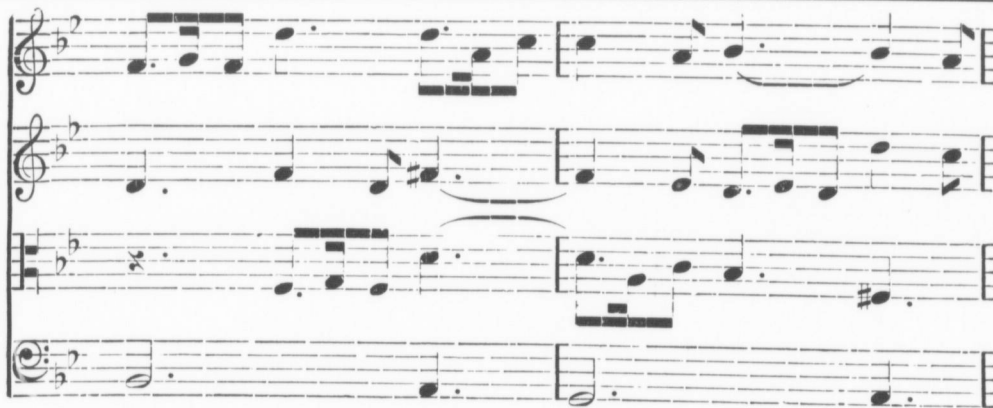
g three parts (two
10:



6 7 6 6 7 6 5 4 3
6 — 6 — 5 3 9 8



9 8 6 — 6 — 6
— 4 5 4 3 4 5
— 3 — 3 —



8 — — — — — 7 8 7 8 7 — — 5 — — 6 — 5 5 — #5
6 7 6 6 — 5 7 6 7 6 7 6 5 — — 5 — — 3 — — 6 — 5 5 — #5
6 — — 6 7 6 — — — 4 — 3 — — 3 #2 3 — — — 3 4 3

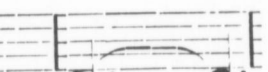


7 — 6 6 — 5 9 5 6 6 7 — — — — 9 — 6 5 — — 6 — — 7 — 7 9
6 — — 5 4 3 6 3 4 5 4 3 — — — 7 — — 3 — — 3 #2 3 7 5 4 3
3 #2 3 4 3 2 — — — 4 — 3 — — — 3 — — 3



5 #4 5 7 — — 6 7 6 5
3 — — 5 #4 5 #4 7 4 3

4. Write four parts, making *five-part* harmony, above the following figured bass :—



7 6 7 8 — — — — — 7 — — — —
— — — — — 8 9 3 6 5 6 5 4 3
— — — — — 3 4 5 4 — — — — 3 2 8

	1	2	3
9	8	7	5
7	6	4	3
5			
3			

	1	2	3
9	8	6	9
7	6	5	5
5			
3			

	1	2	3
#6	#9	#7	#7
4	7	#5	#5
#5	#5	#	#
#	#	#	#

4 5

6 7

6 6 #6 #6 7 -
4 #4 6 5
3 4

5. Analyse the numbered chords in the foregoing exercise.

6. Write a Pianoforte accompaniment to the following melody, with a dominant pedal in the bass in measures 8 to 12 inclusive :—

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7. Write the
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8. Harmon
mod

9. Analyse a

HONOURS.

The following to be worked only by those Candidates who intend competing for the medal. 45 minutes extra allowed.

7. Write three parts (two violins and viola) above the figured bass in the last eight measures of No. 3.
8. Harmonize the following bass as a *Chorale* in five parts, with at least three modulations :

Two staves of musical notation for exercise 8. The first staff is in 4/4 time, starting in B-flat major (one flat). The second staff continues the bass line, showing a modulation to D minor (two flats) in the final measures.

9. Analyse all the discords in the following excerpt :

Complex musical notation for exercise 9, labeled "CHOPIN." It consists of four staves of music in 3/4 time, starting in B-flat major. The notation is dense with many chords and intervals, including several dissonances (discords) that are the focus of the exercise.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

COUNTERPOINT.

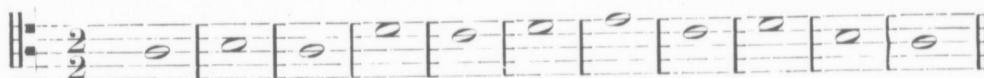
AFTERNOON PAPER.]

JUNE 19TH, 1893.

[TIME 3 HOURS.

STRICT COUNTERPOINT.

1. Against the following C. F. write a Treble in the 4th species, an Alto in the 5th, and a Bass in the 2nd species :

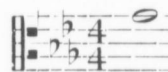


2. Mention some relaxations of the rules permitted in *five-part* Counterpoint.
3. Transpose the C. F. of No. 1 into the major key a minor 3rd higher ; place it in the Alto, and against it write *two* Trebles and a Bass in the 1st species, and a Tenor in the 3rd species, making *five-part* Counterpoint.
4. (a) Give some idea of the method you would adopt in writing Counterpoint containing figures of imitation. (b) Mention the various ways in which a "figure" may be imitated.
5. Write *three* parts below the following *Counterpoint*, all in the 5th species, introducing figures of imitation where possible :

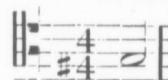


6. Mention the intervals

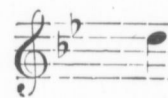
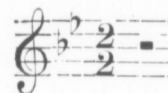
7. Write a Bass and in



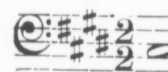
8. To the following counterpoint employ in composition



9. (a) Write a melody



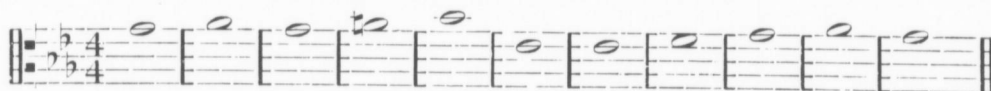
- (b) Write a Counterpoint



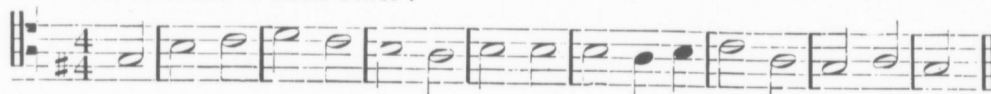
No. 1 to

FREE COUNTERPOINT.

6. Mention the two cases in which an augmented 4th may be used as a melodic interval in Free Counterpoint.
7. Write a Bass, Tenor and Treble to the following C. F., all in the 5th species, and in the free style, employing points of imitation :



8. To the following Chorale add a Bass, Alto and Treble in the free style, employing the first, second and fourth species only (*chiefly the last two*), in contrast to each other :

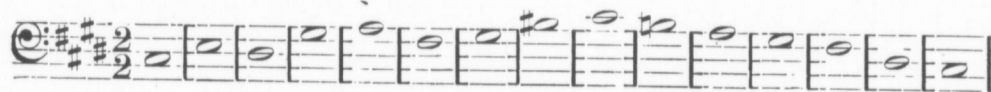


DOUBLE COUNTERPOINT.

9. (a) Write a Counterpoint in the 2nd species at the *octave* against the following melody ; show the inversion :



- (b) Write a Counterpoint in the 3rd species at the *twelfth* against the following C. F. ; show the inversion :



No. 1 to be written in open score.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

CANON AND FUGUE.

JUNE 22ND, 1893.

TIME 3 HOURS.

1. Continue the following Canon 2 in 1 with *two* free parts for not less than eight bars between repeats; make it infinite, and add a Coda of four bars:

2. When a fugue Subject in a minor key ends on the 3rd of the tonic, what choice of endings have you for an Answer?
3. Mention an important exception to the rule regarding the reproduction of an augmented or diminished interval in the answer.
4. Are the Answers to the following Subjects correct? If not, give your reasons and re-write them:

a. Subject.

BARNBY.

Answer.

b. Subject.

MERKEL.

Answer.

. Find the

a.)

b.)

6. Write the

(a.)

(b.)

(c.)

(d.)

7. (a) When
Where8. Write a fugue
Subject

Find the Subjects of which the following are the Answers :

a.) PROUT.

b.) PROUT.

6. Write the correct answers to the following Subjects :

a.) HANDEL.

b.) MENDELSSOHN

c.) KIRNBERGER.

d.) ALBRECHTSBERGER.

7. (a) When is a Codetta necessary before the first entry of the Answer? (b) Where is it more frequently employed?

8. Write a fugal exposition to the following Subject, employing a good Counter Subject :

A.E.F.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

INSTRUMENTATION.

MORNING PAPER.]

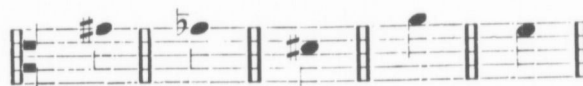
JUNE 21ST, 1893.

[TIME 3½ HOURS

1. Give the compass of the following instruments: Violin, Bassoon, Oboe, Basset Horn, Clarinet in A, and Flute.
2. (a) Is all the compass of the Clarinet alike in *timbre*? if not, which part is the worst? (b) What is the peculiarity in *timbre* of the lowest and highest part of the Bassoon?
3. (a) Write in *four* parts for one violin the chords as represented by the following figured notes:



- (b) Write chords of *three* notes for the viola using the following notes as the highest:



4. Name the principal transposing instruments and explain the nature of their transposition.
5. (a) Suppose there is one pair of kettle-drums in an orchestra what is the compass of each? (b) What system of notation was formerly used and what is the modern system? (c) In what lies the superiority of the kettle-drums over other percussion instruments?

6. Arrange



7. Score th



6. Arrange the following for two pairs of horns in different keys :

A.E.F.

7. Score the following for Wood-wind, Trombones, Timpani and Strings :

From an Organ "Postludium."

Maestoso. *tr.* MERKEL.

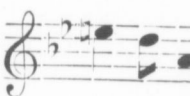
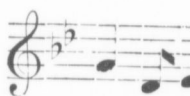
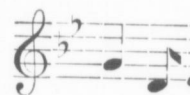
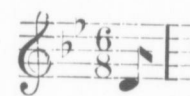


MENDELSSOHN'S OVERTURE TO "RUY BLAS."

8. Write an outline of the form in which this overture is written.
9. Make a Pianoforte score of the first four bars.
10. Write out (a) the Violin part in measures 17 to 22 inclusive for the Clarionets, and (b) the effect of the Horn parts in measures 242 to 245 inclusive.
11. Write the melody given to the 'Celli in measures 108 to 124 inclusive for the Bass Horn so that the same effect will be produced.
12. Is there any technical difficulty for the violins in the last two measures?

FINAL

1. Mention a melody



2. Give an outline of it somewhat which are two of a
3. Write an outline
4. Explain the
5. Write a short

FINAL EXAMINATION IN THE THEORY OF MUSIC.

MUSICAL FORM.

JUNE 21ST, 1893.

[TIME 2 HOURS.]

1. Mention anything exceptional in the rhythmical phrasing of the following melody, and mark the rhythmical phrases and periods :

2. Give an outline of what is understood by Song-form ; by what other name is it sometimes called? Mention the works of several illustrious composers which are written in this form, and write the melody of the first bar or two of any you can remember.
3. Write an original melody of 24 bars in Song-form.
4. Explain the difference between an Oratorio and a Cantata.
5. Write a short account of the Glee.

6. Mention any exceptions that may occur to you of other keys than the Dominant being used for the second subject of a movement in modern Binary form.
7. Write an outline of the various ways in which Rondo form may be treated.
8. Write an analysis (as completely as possible) of the second movement of Beethoven's Sonata, No. 18 (Op. 31, No. 3).
9. In what form are the other movements of the same Sonata?
10. (a) What Composers made a great improvement in the treatment of the Coda?
(b) What is very frequently the sign of the commencement of a Coda?
11. Explain any analogy that exists between a Fugue and a modern Binary movement.
12. Where do Stretto and Pedal occur in a Fugue?
13. On the chart, which is furnished, show the construction, together with an analysis of the Episodes, of Fugue No. 6, in the Second Book of Bach's "Wohltemperirte Klavier."

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FINAL EXAMINATION IN THE THEORY OF MUSIC.

HISTORY.

JUNE 21ST, 1893.

[TIME 1½ HOURS.]

1. State what you know about the origin of the "Opera Bouffe."
2. Give the name and date of birth of the composer of "Orfeo." Mention the improvements he made in Opera, and give the title of his succeeding work which was a further development of the same art principles.
3. Who wrote the "Seven Last Words?" Give the names of several other sacred works by the same composer; how many symphonies did he write? and say for what he is particularly noted.
4. Considering the age at which he died, who may be said to be the most prolific composer of the 18th century? Mention several of his operas and sacred works.
5. Who was the principal light of the French School about 1800? What technical work did he write, and in whose honor did he compose a Requiem?
6. When and where was Beethoven born? What was the original title of his one opera? About what time did he become deaf, and how many symphonies did he write under this affliction?
7. Give the names of two composers born in 1784, and of two born in 1794, and write an account of the life of one of them.
8. Which *two* of Weber's operas show a marked advance in the development of the German School? State the circumstances attending this composer's death.
9. Give the names and approximate dates of birth of *six* prominent English composers living during the first half of the present century.
10. What musicians were born in the following years: 1803; 1809; 1810. Give the dates of death of each, and mention several of their most prominent works.
11. Mention several composers who have used "Faust" as a subject for an operatic work.
12. Write a short account of the violin, and mention the names of some of the most celebrated makers of the instrument; also give the names of some of the most distinguished violinists during the two last centuries in chronological order.

Languages.

It is generally conceded that the Ingres-Coutellier School of Languages has acquired an enviable reputation for its method of teaching modern languages, hence the Board, being desirous of further promoting the efficiency of this department, have recently completed arrangements with the Directors of that school to take charge of the department of instruction in modern languages in the Conservatory of Music.

Messrs. Ingres and Coutellier, having carefully studied and gathered what others have discovered, and, using what their own long experience has taught them, have tried to achieve in teaching modern languages what others have done in other branches, that is, to have the teaching in their schools conducted exclusively upon rational principles. Their method might be briefly described as follows: Every language is composed of *vocabulary*, i.e., the list of words used, and *grammar*, i.e., the art of putting these words properly together.

They claim to teach both in the shortest possible way. 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 think in the language studied and, if after some lessons a student in French sees a hat, for instance, he calls it at once "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 in the Ingres-Coutellier school will never find himself obliged to give the typical answer to the question, "Do you speak French or German?" "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 boards at first, and drilled, but all the

Talking is another child to walk, of equilibrium base grammar before the child is bound to further study of a l

If the student although not know

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As it is only comprehend why, in a different position that the student real that part of the inst lessons, in which always borne in mind how to speak it. The lesson is as necessary. Too much value is and for pupils who l

The staff consists for an Englishman as it is for a French the accent, there are which give to it its pupil. Besides, only which confidence between teacher and members.

known. And in order to help the memory, as well as to teach the orthography, black-boards 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 Ingres-Coutellier School 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 is 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.

The staff consists of native and thoroughly educated teachers ; it is as impossible for an Englishman or 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.

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The Conservatory String Quartette Club.

Among the most important enlargements of the co-educational powers of the Conservatory has been the institution of the CONSERVATORY STRING QUARTETTE CLUB. With the members of this organization, piano and violin pupils are able to perform trios, concertos, quintettes, etc.

The Conservatory Orchestra.

A notable feature in the Conservatory is the ORCHESTRA, under the conductorship of Mr. Edward Fisher.

Students of the Conservatory, and others who are sufficiently advanced in playing orchestral instruments, are allowed to participate in the rehearsals and public performances of the Orchestra, on condition that they attend practices regularly, and study their parts at home whenever such study is deemed necessary by the Conductor.

The Orchestra, which is augmented as occasion demands, with professional players, assists at all Quarterly Concerts, and has been found to add in no small degree to the attractiveness of these enjoyable occasions.

Advanced students of the piano, and other solo instruments have frequent opportunities of publicly performing concertos, accompanied by the full orchestra. It is no exaggeration to say that very few institutions in America offer to their students advantages of this nature. It is considered a high honor to be invited to perform a concerto with orchestral accompaniment, and it is indeed one well worthy the aspirations of every ambitious and earnest student.

Sight=

Sight-singing shows the quality of voice and accurate perception of pitch.

It is of special importance in the study of time necessarily dependent upon the cultivation of the ear.

Familiarity with the ear, with rhythmic formations and combinations (all of which are facilitated by the progress of the study).

In connection with the study of the ear, step is practically executed more easily acquired.

The courses of instruction for those desiring thorough education in the ear, sense of rhythm, and approved methods of instruction, and teachers who desire to give instruction will include illustrations of the opportunity will be a most important work.

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In order to interest some extent the course of instruction in rhythmical and harmonic.

Musical expression by average students, and indispensable in the valuable time which will be formed for the relating to expression.

Sight-Singing and Chorus Practice.

Sight-singing should be included in the course of every music student, irrespective of the quality of voice, for in this study the ear is trained by constant comparison to an accurate perception of all rhythms and tune forms met with in ordinary music.

It is of special importance to those studying the piano or organ, where the proportion of time necessarily devoted to technical training leaves comparatively little for the cultivation of the ear.

Familiarity with the symbols used in musical notation and their significance to the ear, with rhythmic forms more or less simple or complicated, with harmonic and melodic combinations (all of which are readily learned in the study of sight-singing), will greatly facilitate the progress of any music pupil.

In connection with the study of harmony, sight-singing is of great advantage, as each step is practically exemplified in part-singing, and a thorough knowledge of the subject more easily acquired.

The courses of instruction will have special reference ; first, to the needs of those desiring thorough elementary instruction in music, and to the development of tone perception, sense of rhythm and the use and care of the voice ; second, to the best and most approved methods of teaching the same. This course is designed particularly for students and teachers who desire to prepare for teaching classes in public and other schools, and will include illustrations of the most important points by classes of children. Every opportunity will be afforded for a thorough and practical preparation for this most important work.

Classes in Rhythm and Metric.

In order to interpret music intelligently and correctly, a student must understand to some extent the construction of musical compositions, and learn to analyze ordinary rhythmical and harmonic forms.

Musical expression is based on definite principles which may be easily understood by average students, and a knowledge of these laws is helpful in the early stages of study and indispensable in the latter. To provide systematic instruction, and to save much valuable time which is usually devoted to this subject during individual lessons, classes will be formed for the study of phrasing, accentuation, metrical form, and other topics relating to expression.

Music in Public Schools.

Musical instruction should be coincident with the earliest educational training. It is an error on the part of parents to wait until a child develops unaided a marked taste for music, and is no more logical than it would be to defer teaching the child the alphabet until it has begun to manifest a genius for spelling and writing.

In nearly all children there is dormant the capacity to sing or to play upon some musical instrument, and to develop this capacity music should be an inseparable part of the curriculum of public and private schools.

The importance of this truth is now almost universally recognized, and music is generally engrafted upon the course of studies of our public schools. The consequence is that teachers are constantly in demand.

One of the chief objects of this department of instruction is to prepare those (*not necessarily regular students of the Conservatory*) who desire to teach singing in schools, etc. The teacher engaged for this department has had large and valuable experience in connection with public school teaching, and is exceptionally qualified for the work.

Church Music and Oratorio.

Important requisites of good Church Music are, first, on the part of clergymen in charge of churches—as an incentive—a proper appreciation of the value of good music in promoting a devotional spirit. Next, a choir with good voices and correct ear, fair ability to read music, and imbued with a right intention and willingness to practice thoroughly.

As regards the choir, the nucleus of it should be an efficient quartette. This, supported by a chorus, will make possible the rendering of compositions from the immense *repertoire* of church music written by the great masters. These compositions are not only worthy of careful study, but their persistent use, properly directed, must result in a sustained advance in the character and helpfulness of the Service of Song wherever used. A prevailing want in many churches is an elevation of the class of music used, and also of the standard of proficiency in its rendering.

It is true that an interest in this important subject is now awakening in this country, and the continually increasing demand for *organists*, *directors* and *soloists* of distinctive merit amply testifies to this.

Students desiring to gain the experience needed by church choir soloists will cheerfully be advised by the Musical Director as to what course they should pursue, and will be gratuitously assisted in procuring positions whenever possible.

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Reed Organs.

The manufacture of Reed or Parlor Organs has increased in late years to an almost fabulous extent, and the number of Canadian homes in which this instrument may be found is large and rapidly growing.

The demand for Reed Organ instruction has become so imperative that the Directorate has decided upon establishing for it a special course, separate and distinct from the Collegiate department, but which will be conducted upon sound and rational principles, made practical and as concise as shall be consistent with thoroughness, and the same placed within the means of all by moderate prices of tuition. The Reed Organ, on account of its small bulk and susceptibility to delicate musical effects, being especially suited to the drawing-room, fills a niche in the musical world which is denied to the grander and more massive pipe organ whose most appropriate home is the Church or Cathedral. And it follows that the study of the smaller instrument, possessing as it does a character and individuality all its own, with an infinite number of resources and beauties must be conducted on other lines and with other ends in view than that of the pipe organ.

It may be remarked, however, that when studied with the view of its employment in the rendering of sacred music it forms a most useful and natural introduction to the art of church organ playing in its entire scope and breadth.

Indeed a skillful player will, with a good reed organ in a room of moderate proportions, produce effects almost as great in variety, contrast and impressiveness as may be obtained with a pipe organ in a hall or church of correspondingly large dimensions.

Comparatively little attention has as yet been devoted to the development of the more artistic qualities of this instrument and there exists in consequence a deeply felt want for instruction of a more special and comprehensive character than under ordinary conditions has hitherto been afforded.

The Directorate will make an earnest effort to supply this want, having already engaged a teacher of undoubted ability exclusively for this instrument, with the intention of adding others as the requirement of the department may demand.

Piano and Reed Organ Tuning.

OUTLINE OF COURSE.

The Conservatory Course in Piano and Reed Organ Tuning may be finished in two years. Following is an outline of the course.

FIRST YEAR.

FIRST TERM.—The general study of Pitch and Relation of musical intervals as employed in Tuning. Study of Unison and Octave.

SECOND TERM.—Principles and Practice of Piano Tuning; structure of the Temperament. Musical Acoustics, embracing the Theory of Scales, Harmonics, Beats and Temperaments.

THIRD TERM.—Tuning Practice continued. Study of Mechanism of Pianoforte Actions. Stringing.

FOURTH TERM.—Tuning Practice continued. Principles of Tone Regulating and Action Regulating. Causes of Defects in Pianos, and their Remedies.

SECOND YEAR.

FIRST TERM.—General Review and Development of previous year's work. Principles of Reed Organ Construction and Tuning.

SECOND TERM.—Reed Tuning. Repairing and Voicing Reeds.

THIRD TERM.—Reed Tuning and Voicing. General Repairing.

FOURTH TERM.—General completion of all departments of study in this school.

Students are not registered in this department for a shorter period than one year.

Those passing the examination in Piano Tuning at the end of the first year will receive a certificate. Pupils may study either Piano or Organ Tuning exclusively. Those taking the full course of Piano Tuning exclusively are required at the end of the first year to take six months' practice outside, returning afterwards to the Conservatory for two quarters to review all work gone over. Students passing the final examination in Piano Tuning will receive a certificate stating that they have completed the course in this branch. The complete course in this department includes both Piano and Reed Organ Tuning, and only those passing the final examination in both of these branches will receive the Conservatory Diploma.

For the convenience of arrangements have been made at low rates.

The rates for board and lodging, the nature of accommodations, and the conditions for board, etc., shown on the

The advantages of the Conservatory for instrumental and vocal instruction are selected under the supervision of the Faculty to students, and they are

PIANO

Pianos can be hired or may be rented at a moderate rate, or one or two other pupils.

The expense for possession of an instrument, from ten to twenty

SIT

The Conservatory Building is situated on Avenue. The location is convenient for Strangers arriving at the Conservatory by street cars at the corner of the street at the Conservatory doors.

Miscellaneous.

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 \$3.50 and upwards per week, according to the nature of accommodation, of which particulars will be given on application. Applications for board, etc., should be made as far in advance as possible.

SHEET MUSIC DEPARTMENT.

The advantages of this department are that the stock will comprise only standard instrumental and vocal compositions, and such others as shall have been carefully selected under the supervision or by authority of the Musical Director. It is a convenience to students, and they are allowed a liberal discount on all purchases.

PIANO AND ORGAN HIRE AND PRACTICE.

Pianos can be hired at from \$8 to \$12 per term, or those in private boarding houses may be rented at a moderate price. The expense is frequently reduced by sharing with one or two other pupils.

The expense for pedal-piano and organ practice varies, according to the style of instrument, from ten to twenty-five cents per hour.

SITUATION OF THE CONSERVATORY.

The Conservatory Building is situated at the corner of Yonge Street and Wilton Avenue. The location is central and easy of access from every quarter of the city. Strangers arriving at the Union Station will find the "Union Station and North Toronto" street cars at the corner of York and Front Streets, which will convey them directly to the Conservatory doors.

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, and the various other branches.

REGISTRATION.

It is desirable that those who purpose entering the Conservatory should attend to all preliminaries, such as registration, arranging as to classes, courses of study, dates and hours of lessons, payment of fees, etc., in the week *preceding* the opening of a term.

While it is always more desirable for students to begin with the term, yet they are permitted to enter at any time, the term reckoning from date of entrance, and the fee being in every case paid in advance.

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.

HOME INSTRUCTION.

Persons desiring instruction at their homes in Toronto will be supplied with competent teachers at moderate rates, and all such students will be enrolled as members of the Conservatory and be admitted to the free privileges of the regular Conservatory students.

It is impossible to select a course of study in any of the cases after an examination of attainments, talent, indu-

The Musical Director will advise their entering the Conservatory.

The Musical Director will receive any persons, whether candidates for the study of any particular branches it will be necessary to apply to the

Young ladies, prospective students of their general education should apply to McIntyre, LL.B., Ph.D.

CALENDAR.

Former students, who have graduated from the Conservatory, are asked to receive the Annual Calendar.

Friends of the Conservatory, who are interested in Musical Education, should apply to the Registrar, who will immediately

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.

TO STUDENTS.

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

CONSULTATION.

The Musical Director will be pleased to make appointments for consultation with any persons, whether connected with the Conservatory or not, in regard to their qualifications for the study of music as a profession or as an accomplishment, also as to what particular branches it would be desirable to take up.

GENERAL EDUCATIONAL ADVANTAGES.

Young ladies, prosecuting their musical studies in the Conservatory, can also continue their general education at the Presbyterian Ladies' College under charge of Principal McIntyre, LL.B., Ph.D., where board and all home comforts can be obtained.

CALENDAR MAILED TO STUDENTS AND OTHERS.

Former students, who have changed their place of residence since attending the Conservatory, are asked to notify the Registrar of their present address, so that they may receive the Annual Calendar.

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 Registrar, who will immediately forward copies post-paid.

SCHOLARSHIPS.

To enable the Conservatory to render the best service to Musical Art in Canada, provision should be made for the partial support of students displaying evidences of possessing exceptional talent, but who cannot command the means necessary to complete their education. Such provision can best be made by the endowment of Scholarships, and this work is warmly commended to persons of wealth desirous of rendering Music in Canada a most needed service.

PROFESSIONAL SITUATIONS.

Although nominally a *Toronto* Conservatory of Music, the influence of its promoters is so distributed as to make it virtually a *Dominion* institution. As a natural result of this, combined with the reputation and standing of its Faculty, the Musical Director of the Conservatory is very frequently called upon to recommend Teachers, Organists, Vocalists, Pianists and Violinists for positions in schools, churches, orchestras, etc. In making recommendations towards filling such, the graduates and most advanced students of the Conservatory will always be given a preference, provided they are suitably qualified.

SELECTION OF MUSIC FOR EXAMINATIONS.

The choice of the music to be studied in the various courses is not restricted to the pieces or studies mentioned in the syllabus, but the works to be prepared for the Semi-Annual Examinations should be selected exclusively from the lists therein contained.

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Summer Normal Session.

A large number of persons—school teachers, music teachers and others—are occupied throughout the year except during the summer vacation, who in many instances are glad to avail themselves of an opportunity for beginning or perfecting their music studies under auspices which are in themselves a guarantee of thoroughness—that is, so far as thoroughness of study is possible within a limited time.

The Summer School.

OF THE

TORONTO CONSERVATORY OF MUSIC

Supplies what is needed in this direction.

For this term the class system of study is the exception, private lessons being the rule. The courses of study are adapted to the peculiar necessities of summer school students, and lessons may be taken twice or three times per week, and daily if so desired. The fees per term of twenty half-hour lessons are the same as in other terms.

Residents elsewhere desiring to come to Toronto and study in the Conservatory during the Summer Normal Session, need not be deterred through a fear of excessive heat. And it may be well to mention here that, owing to the charm of its summer, its water privileges, its proximity to Niagara Falls, and the frequency of private, society and public excursions there and elsewhere, both by rail and by steamer, Toronto has become a recognized summer resort. Students of the Conservatory can have abundant opportunities for participating in many of the popular forms of pleasure at very moderate expenditure.

Rules and Regulations:

1. All term bills are payable strictly in advance, at the beginning of each term, for the whole term. (There can be no exception to this rule.) All terms consist of ten weeks, but students may enter at any date. Cheques should be made payable to "TORONTO CONSERVATORY OF MUSIC."

2. Students receive a card on payment of their fees, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.

3. No deduction will be made for temporary absence from lessons, or for lessons discontinued. In case of protracted illness (of several weeks' duration), exceptions may be made to this rule, provided that prompt and explicit written notification shall have been made to the Musical Director.

4. Students may obtain all music they require at the *Office of the Conservatory*, where it will be supplied at a discount. All music so obtained must be paid for on delivery or at latest by date of next lesson.

5. Visitors will not be permitted in the class-room during lesson hours without permission from the Director.

6. All matters of business connected with the Conservatory, including tuition, changes of hours, or changes from one class to another, must be arranged at the office, and not with the teachers.

7. AS AN INVARIABLE RULE REGARDING LESSONS MISSED BY A TEACHER, THE PUPIL, IN EVERY INSTANCE, MUST OBTAIN A "CREDIT MEMORANDUM" FROM THE REGISTRAR, OTHERWISE ALL RIGHTS TO SUCH LESSONS WILL BE FORFEITED.

8. All pupils are positively required to be punctual at lessons.

9. Any misunderstanding, disagreement, or trouble of any kind, occurring in the relations between pupils and teachers should be reported *directly* to the Musical Director.

10. In the event of their 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.

11. Scholarship pupils must comply strictly with whatever rules or conditions may be attached to the Scholarships which they may have won. Failure in this respect renders the Scholarship liable to forfeiture.

LIBRARY.—The Library is intended to be used exclusively as a "Reference Library." Therefore the books must not be taken away from the Conservatory.

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Term Calendar, 1893=94.

FALL TERM, 1893.

Begins Monday, September 4th, and closes on Saturday, November 11th.

WINTER TERM, 1893-4.

Begins Monday, November 13th, and closes Saturday, February 3rd. Thanksgiving Day will be a holiday. Christmas vacation begins on Friday, December 22nd. Classes open again on Tuesday, January 2nd.

NOTE.—Only those pupils who missed a lesson on Thanksgiving Day, are entitled to Thursday, December 21st.

EXAMINATIONS.

Tuesday and Wednesday, January 30th and 31st, have been set apart for examination purposes. No lessons will be given on these days.

SPRING TERM, 1894.

Begins Monday, February 5th, and closes Wednesday, April 18th. Easter vacation begins on Friday, March 23rd, and classes open again on Tuesday, March 27th.

SUMMER TERM, 1894.

Begins on Thursday, April 19th, and closes on Saturday, June 30th. The Queen's Birthday will be a holiday.

EXAMINATIONS.

The days, June 21st, 22nd and 23rd, will be devoted exclusively to examination purposes.

SUMMER NORMAL TERM.

SUMMER NORMAL TERM (Eight weeks).

Begins Monday, July 2nd, and closes Saturday, August 25th. No lessons will be given on Civic Holiday.

Tuition Fees.

Term of Ten Weeks.

PAYABLE STRICTLY IN ADVANCE.

CLASS INSTRUCTION.—Two Lessons of One Hour each per Week, Except when Otherwise Specially Arranged.

PRIVATE INSTRUCTION.—Two Lessons of One-Half Hour Each per Week.

TEACHING HOURS—9 a.m. to 6 p.m.

	PRIVATE.	CLASS.
Pianoforte, First Division.....	\$ 8 00	\$ 5 00
Second ".....	11 00	7 00
Third ".....	15 00	10 00
Fourth ".....	20 00	13 50
Fifth ".....	25 00	15 00
Sixth ".....	35 00	20 00
Seventh ".....	50 00	25 00
Voice, First ".....	12 00	7 00
Second ".....	15 00	8 00
Third ".....	20 00	10 00
Fourth ".....	25 00	12 50
Fifth ".....	40 00	20 00
Organ, First ".....	15 00	8 00
Second ".....	20 00	10 00
Third ".....	30 00	15 00
Fourth ".....	35 00	20 00
Fifth ".....	50 00	25 00
Reed Organ.....	10 00	6 00
Violin, First Division.....	10 00	6 00
Second ".....	20 00	12 00
Third ".....	25 00	15 00
Viola, First ".....	12 00	7 00
Second ".....	20 00	12 00
Violoncello.....	25 00	15 00
Contra Basso.....	15 00	7 50
Flute.....	20 00	10 00
Oboe, Clarionet, or Saxophone, each.....	15 00	7 50
Bassoon, Horn, Cornet, Euphonium, or Tuba, each.....	15 00	7 50
Guitar.....	15 00	8 00
Zither, per term of twenty one-hour private lesson.....	15 00	7 50
Tympani.....	15 00	7 50
Public School Music (Normal classes).....		10 00
Sight-Singing (one lesson per week).....	7 50	5 00
" when taken with any other branch (one lesson per week).....		2 00
Theory, First Division, Private, two lessons per week.....	15 00	
" Second " " " ".....	20 00	
" Third " " " " ".....	30 00	

Theory, First Division, Class
" Second " "
" Third " "

Musical Form, Classes of F
Instrumentation " S

" Private le

Introductory Theory, Class,
" " when ta

Piano, Normal Class, two ho

Elocution, Oratory and Dram

Organ Practice on Conservat

" " Pedal Pian

Instruction under the headi
the regular bran

Fees for Examinations in the

Musical History, and Musica

Entrance Fee for Candidate
Primary Exami

Fees for Examinations in Ins
the Collegiate a

Certificate.....

Diploma.....

ADDENDUM

The Tuition Fees
as follows:—

First Year, (Junior), 2 L

" " I

" " 2

" " I

" " I

Second and Third Year,
(Intermediate ar

"

Mr. Anger will give,
weekly, admission to whic
will be devoted to studen
Examination work. Th
admitted to the Lectures
Third Division taking the
week of that term.

Otherwise

Week.

- CLASS.
- \$ 5 00
- 7 00
- 10 00
- 13 50
- 15 00
- 20 00
- 25 00
- 7 00
- 8 00
- 10 00
- 12 50
- 20 00
- 8 00
- 10 00
- 15 00
- 20 00
- 25 00
- 6 00
- 6 00
- 12 00
- 15 00
- 7 00
- 12 00
- 15 00
- 7 50
- 10 00
- 7 50
- 7 50
- 8 00
- 7 50
- 7 50
- 10 00
- 5 00
- 2 00

Theory, First Division, Classes of Four, one lesson per week	\$6 50 and \$5 00
" " Second " " Four or Five "	8 00 " 6 50
" " Third " " " "	8 00 " 6 50
Musical Form, Classes of Four or Five,	8 00 " 6 50
Instrumentation " Six,	8 00
" Private lessons 1 hour per week.	20 00
Introductory Theory, Class, one lesson per week	5 00
" " when taken with another branch, Class, one lesson per week	2 00
Piano, Normal Class, two hour lessons per week (classes of six)	17 00
Elocution, Oratory and Dramatic Action. (See special notice of School at page 104)	
Organ Practice on Conservatory Organ in Association Hall, per hour	25
" " Pedal Piano at Conservatory, per hour	10
Instruction under the heading of "FREE ADVANTAGES," see page 18, <i>if taken without one of the regular branches.</i>	4 00
Fees for Examinations in the Theory Course, Junior, Intermediate and Final, each	4 00
Musical History, and Musical Form separate from the above, each	3 00
Entrance Fee for Candidates who are not pupils of the Conservatory, payable with the Primary Examination Fee	3 00
Fees for Examinations in Instrumental and Vocal work in the Collegiate and Academic Departments.	} each... 3 00
Junior (1st year)	
Intermediate (2nd year)	
Final (3rd year)	
Certificate	1 00
Diploma	2 00

ADDENDA TO THEORY DEPARTMENT.

The Tuition Fees in the Third Division of the Theory Department are as follows:—

First Year, (Junior), 2 Lessons per Week, Private, - - - - -	\$25.00
" " I " " " " " " " " " " " - - - - -	13.00
" " 2 " " Class of Four, - - - - -	13.00
" " I " " " " " " " " " " " - - - - -	7.50
" " I " " Class of Six, - - - - -	5.00
Second and Third Year, (Intermediate and Final), 2 Lessons per Week, Class of Four,	15 00
" " I " " " " " " " " " " " - - - - -	8 00
" " Private Lessons, see page 84.	

Mr. Anger will give, in addition to his regular lessons, two Theory Lectures weekly, admission to which is free to all pupils in the Third Division. One lecture will be devoted to students in Junior work, the other to Intermediate and Final Examination work. Theory pupils in the First and Second Divisions will be admitted to the Lectures on payment of a fee of \$3.00 per term. Pupils in the Third Division taking the Examination in June will have no lessons in the last week of that term.

Tuition Fees.

Term of Ten Weeks.

PAYABLE STRICTLY IN ADVANCE.

CLASS INSTRUCTION.—Two Lessons of One Hour each per Week, Except when Otherwise Specially Arranged.

PRIVATE INSTRUCTION.—Two Lessons of One-Half Hour Each per Week.

TEACHING HOURS—9 a.m. to 6 p.m.

	PRIVATE.	CLASS.
Pianoforte, First Division.....	\$ 8 00	\$ 5 00
Second "	11 00	7 00
Third "	15 00	10 00
Fourth "	20 00	13 50
Fifth "	25 00	15 00
Sixth "	35 00	20 00
Seventh "	50 00	25 00
Voice, First "	12 00	7 00
Second "	15 00	8 00
Third "	20 00	10 00
Fourth "	25 00	12 50
Fifth "	40 00	20 00
Organ, First "	15 00	8 00
.....	20 00	10 00

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Theory, First Division, Class

 " Second " "

 " Third " "

Musical Form, Classes of For

Instrumentation " Six

 " Private les

Introductory Theory, Class, o

 " when tak

Piano, Normal Class, two hou

Elocution, Oratory and Drama

Organ Practice on Conservato

 " Pedal Piano

Instruction under the heading

the regular branch

Fees for Examinations in the T

Musical History, and Musical

Entrance Fee for Candidates

 Primary Examina

Fees for Examinations in Instr

 the Collegiate and

Certificate

Diploma

Piano and Organ Tuning—

 Private Lessons of one

 Class " of two,

 " " three

 " " four

Practice Tuning per week, one h

La

REGULA

2 Lessons a week, each.

3 " "

PRIV

20 Lessons.—

 2 Lessons a week

 3 " "

40 Lessons.—

 2 Lessons a week

 3 " "

A discount of Ten per cen

For private lessons at resid

Theory, First Division, Classes of Four, one lesson per week	\$6 50 and \$5 00
" Second " " Four or Five " 	8 00 " 6 50
" Third " " " " 	8 00 " 6 50
Musical Form, Classes of Four or Five,	8 00 " 6 50
Instrumentation " Six,	8 00
" Private lessons 1 hour per week.	20 00
Introductory Theory, Class, one lesson per week	5 00
" " when taken with another branch, Class, one lesson per week	2 00
Piano, Normal Class, two hour lessons per week (classes of six)	17 00
Elocution, Oratory and Dramatic Action. (See special notice of School at page 104)	25
Organ Practice on Conservatory Organ in Association Hall, per hour	25
" " Pedal Piano at Conservatory, per hour	10
Instruction under the heading of "FREE ADVANTAGES," see page 18, if taken without one of the regular branches.	4 00
Fees for Examinations in the Theory Course, Junior, Intermediate and Final, each	4 00
Musical History, and Musical Form separate from the above, each	3 00
Entrance Fee for Candidates who are not pupils of the Conservatory, payable with the Primary Examination Fee	3 00
Fees for Examinations in Instrumental and Vocal work in the Collegiate and Academic Departments. ...	} each... 3 00
Junior (1st year)	
Intermediate (2nd year)	
Final (3rd year)	3 00
Certificate	1 00
Diploma	3 00
Piano and Organ Tuning—	
Private Lessons of one hour	25 00
Class " of two, one hour	\$17 50 each
" " three " 	15 00 "
" " four " 	13 00 "
Practice Tuning per week, one hour each day	50

Languages==Tuition.

REGULAR CLASSES, Not more than Eight Members.

2 Lessons a week, each	Half Term (20 weeks)	Term (40 weeks)
3 " "	\$18 00	\$32 00
	24 00	42 00

PRIVATE CLASSES (and Private Lessons.)

20 Lessons.—	One Person.	Two Persons.	Three Persons.
2 Lessons a week	\$23 00	\$19 50	\$17 00
3 " "	20 00	18 00	15 00
40 Lessons.—			
2 Lessons a week	40 00	32 00	26 00
3 " "	38 00	30 00	24 00

A discount of Ten per cent. is allowed if several languages are studied.
For private lessons at residence the expenses are regulated by the time required.

Medals and Scholarships.

CONDITIONS AND REGULATIONS.

Gold Medals will be awarded to the graduates attaining first place, Class I, in Piano, Organ, Voice and Violin Departments.

A Silver Medal, presented by Mrs. George Tate Blackstock, will be awarded to the pupil who "displays the highest degree of skill in Extemporization" in the Organ Department.

A Silver Medal will be awarded to the candidate who attains first place, Class I, with honors, in "Second Year" Theory.

Partial Scholarships (value \$25.00), will be awarded to candidates attaining first place, Class I, in "Second Year," in Piano, Organ, Voice and Violin Departments, (conditional).

Partial Scholarships (value \$15.00), will be awarded to candidates attaining first place, Class I, in "First Year," in Piano, Organ, Voice and Violin departments, (conditional).

The conditions to which the above named partial scholarships are subject, are as follows:—The party winning shall continue his studies in the same department for a period of not less than four quarters; the amount of the partial scholarship being payable to said winner at the time of registering for the *fourth* quarter above mentioned.

Medals and Partial Scholarships will only be awarded to those holding certificates, *i.e.*, having passed the necessary Theory Examinations.

Conservatory Teachers, who may still be prosecuting their studies in the institution, are not eligible for Medals or Scholarships. Students who have won Medals or Scholarships in any department, are not permitted to compete again with other candidates in the same department for the same object.

NOTE.—The names are arranged in alphabetical order.

1888-1889

PIANO—JUNIOR

Miss Carrie Bruce
 Miss Lizzie Brethour
 Miss Jessie Bustin
 Miss Charlotte A. Chaplin
 Miss Emma C. Currie
 Miss Gertrude Davis
 Miss Juanita Douglas
 Miss May Adelaide Fahey
 Miss Florence N. H. Farwell
 Miss Emily Fensom
 Miss Annie A. Forbes
 Miss Isabella Geddes
 Miss Mary C. Harrison
 Miss Lillian F. M. Hewitt
 Miss Maud Hirschberg
 Miss Annie Johnson
 Miss Etta Kerr
 Miss Constance Lea
 Miss Kate Lindsay
 Miss Louie McDowell
 Miss Maggie C. McIntosh
 Miss Edith McLean
 Miss Via Macmillan
 Miss Florence H. Moore
 Mrs. J. Lister Nicholas
 Miss Lila Nichol
 Miss Jessie Parkinson
 Miss Ruby E. Preston
 Miss Lizzie J. Schooley
 Miss Aggie Scott
 Miss Charlotte Sheppard
 Miss Ada Sydney
 Miss Leonora Whithead

SENIOR

Miss Sara E. Dallas
 Miss Maud Gordon
 Miss Jennie E. Haight
 Mr. Donald Herald
 Mrs. Edgar J. Jarvis
 Miss Ethelind G. Thomas

FINAL

Mr. J. D. A. Tripp, A.T.C.M.

Certificated Pupils.

NOTE.—The names are arranged in alphabetical order, not according to number of marks obtained.

1888-1889.

PIANO—JUNIOR.

Miss Carrie Bruce	Newfane, Vermont
Miss Lizzie Brethour	Uxbridge
Miss Jessie Bustin	Uxbridge
Miss Charlotte A. Chaplin	St. Catharines
Miss Emma C. Currie	Toronto
Miss Gertrude Davis	Deseronto
Miss Juanita Douglas	Toronto
Miss May Adelaide Fahey	Toronto
Miss Florence N. H. Farwell	Toronto
Miss Emily Fensom	Toronto
Miss Annie A. Forbes	Toronto
Miss Isabella Geddes	Toronto
Miss Mary C. Harrison	Toronto
Miss Lillian F. M. Hewitt	Toronto
Miss Maud Hirschberg	Toronto
Miss Annie Johnson	Toronto
Miss Etta Kerr	Toronto
Miss Constance Lea	Toronto
Miss Kate Lindsay	Toronto
Miss Louie McDowell	Aurora
Miss Maggie C. McIntosh	Toronto
Miss Edith McLean	Toronto
Miss Via Macmillan	Toronto
Miss Florence H. Moore	Toronto
Mrs. J. Lister Nicholas	Toronto
Miss Lila Nichol	Toronto
Miss Jessie Parkinson	Toronto
Miss Ruby E. Preston	Toronto
Miss Lizzie J. Schooley	Welland
Miss Aggie Scott	Dunnville
Miss Charlotte Sheppard	Toronto
Miss Ada Sydney	Toronto
Miss Leonora Whithead	Walkerton

SENIOR.

Miss Sara E. Dallas	Toronto
Miss Maud Gordon	Toronto
Miss Jennie E. Haight	Montreal
Mr. Donald Herald	Toronto
Mrs. Edgar J. Jarvis	Toronto
Miss Ethelind G. Thomas	Belleville

FINAL.

Mr. J. D. A. Tripp, A.T.C.M. (Grad)	Toronto
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HARMONY—JUNIOR.

Miss Aimee Armitage	Seaforth
Miss Florence Brown	Port Perry
Miss Carrie Bruce	Newfane, Vermont
Miss May Corbett	Brampton
Miss Gertrude Davis	Deseronto
Miss Eleanor A. Dallas	Toronto
Miss Amanda F. Davy	Iroquois
Miss Juanita Douglas	Toronto
Miss Jennie M. Edmondson	Toronto
Miss Helen H. C. Emberson	Belleville
Miss Maud Fairburn	Toronto
Miss Florence N. H. Farwell	Toronto
Miss Emily Fensom	Toronto
Miss Isabel Geddes	Toronto
Miss Maud Gordon	Toronto
Miss Rachel Gowan	Sault Ste. Marie, Mich.
Miss Jennie E. Haight	Montreal
Miss Rowena E. Helliwell	Toronto
Mr. Donald Herald	Toronto
Miss Lillian F. M. Hewitt	Toronto
Miss Maude Hirschberg	Toronto
Miss Annie E. M. Hooper	Toronto
Miss Kate I. Hutchinson	Toronto
Mrs. Edgar Jarvis	Toronto
Miss Winnie Kavanagh	Toronto
Miss Etta Kerr	Toronto
Miss Martha Moore	Brockville
Miss Mary H. C. Morrison	Toronto
Miss Maggie C. McIntosh	Toronto
Miss Louie McDowell	Aurora
Miss Edith MacLean	Toronto
Miss Maud M. Matthews	Hamilton
Miss Lydia J. Orford	Toronto
Miss Jessie C. Parkinson	Toronto
Miss Gertrude E. Pyke	Parkdale
Miss Maggie M. Reid	Toronto
Mr. M. E. W. Robbins	Toronto
Miss Alice A. Smith	Hamilton
Miss Emma Smith	Tapleystown
Mr. J. D. A. Tripp	Toronto
Miss Hattie Walsh	Peterboro
Miss Anna M. Warren	Oshawa
Miss Lodemie White	Springfield
Miss Ida Wingfield	Parkdale

1888-1889 (CONTINUED).

SENIOR.

Miss May A. Bean.....	Oshawa
Miss May Adelaide Fahey.....	Toronto
Mr. H. J. Holden.....	Toronto
Miss Annie Johnson	Toronto
Miss Constance Lea	Toronto
Miss Annie M. Lewis.....	Toronto
Miss Kate Lindsay	Toronto
Miss Helen M. Moore.....	Caledonia
Miss Lottie McMullen	Toronto
Miss Lila Nicol	Toronto
Mr. Cyril E. Rudge	Toronto
Miss Ethelind G. Thomas.....	Belleville

VOICE—JUNIOR.

Miss Carrie Bruce.....	Newfane, Vermont
Miss Ella Hadcock.....	Mount Elgin
Miss Annie McWhinny	Toronto
Miss Eva N. Roblin	Napanee
Mr. William M. Robinson.....	Toronto
Miss Annie Rose	Toronto
Miss Leonora Whithead	Walkerton

ORGAN—JUNIOR.

Miss Florence Brown	Port Perry
Miss Lizzie J. Schooley.....	Welland
Miss Alice M. Taylor	Perth
Miss Lodemie White	Springfield

1889-1890.

PIANO—JUNIOR.

Miss Mary E. Alderson	Brampton
Miss Edith H. Beatty.....	Streetsville
Miss Mildred Beck	Toronto
Miss Flora M. Boyd.....	Crosshill
Miss Madeline Mary Caswell.....	Toronto
Miss Isa Christie	Toronto
Miss Bertha Dixie	Springfield
Miss Edith R. Drummond.....	Perth
Miss Amy Maud Muller Graham.....	Fort Erie
Miss Agnes Hague	Toronto
Miss Anna A. Hamilton.....	Toronto
Miss Madge J. Hobson.....	Mosborough
Miss Maud M. Hubertus	Toronto
Miss Mary A. Johnston.....	Fredericton, N.B.
Miss Ethel M. Jones	Toronto
Miss Lily Kerr.....	Toronto
Miss Maulie Kincade	Toronto
Miss Julia F. McBrien	Prince Albert
Miss Frances S. Morris	Perth

*Graduate. †Certificate.

Miss Edith Myers	Toronto
Miss Edith Perkins.....	Newmarket
Miss Lillian Pratt	Chatham
Miss Louie Reeve	Toronto
Miss Eva N. Roblin	Toronto
Miss Alice H. Saunders.....	Toronto
Miss Lizzie L. Walker	Perth

SENIOR.

Miss Edith H. Beatty.....	Streetsville
Miss Jessie Bustin.....	Uxbridge
Miss Charlotte A. Chaplin	St. Catharines
Miss Gertrude Davis.....	Deseronto
Miss Maud Hirschberg.....	Toronto
Miss Lillian F. M. Hewitt.....	Toronto
Miss Annie Johnston.....	Toronto
Miss Etta Kerr.....	Toronto
Miss Kate Lindsay	Toronto
Miss Via Macmillan.....	Toronto
Miss Louie McDowell	Aurora
Miss Florence H. Moore	Toronto
Miss Christian F. Nichols.....	Toronto
Miss Ruby Emily Preston.....	Toronto
Miss Louie Reeve	Toronto
Miss Kathleen B. Stayner.....	Toronto

FINAL (Artist's Diploma).

Miss Sara E. Dallas, A.T.C.M.*	Toronto
Miss Maud Gordon	Toronto
Mr. Donald Herald	Toronto
Mrs. Edgar J. Jarvis,	Toronto
Miss Ethelind G. Thomas,	Belleville

HARMONY—JUNIOR.

Miss Mary E. Alderson	Brampton
Miss F. Charlotte Boulton	Toronto
Miss Flora M. Boyd	Crosshill
Miss Alexandrina Forsyth Davis.....	Mitchell
Miss Maud Foster.....	Toronto
Miss Annie Evelyn Graham	Belleville
Miss Amy Maud Muller Graham	Fort Erie
Mr. John H. Heslop	Yorkville
Miss Madge Hobson	Mosborough
Mr. J. Oscar Honsberger	Cayuga
Miss Maude Hubertus	Toronto
Miss Mary F. Hurlburt	Bloomfield, N.J.
Miss Maulie Kincade	Toronto
Miss Kate Kurtz	Oakwood
Miss C. Elizabeth Lay	Toronto
Miss Via Macmillan	Toronto
Miss Julia F. McBrien	Prince Albert
Miss Minnie McCullough	Toronto
Miss Florence Mills.....	Toronto
Miss Florence Moore	Toronto

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Miss E
Miss Is
Miss R
Mr. Do
Miss K
Miss E
Miss M
Miss MMr. Fr
Miss C
Mr. Jo
Miss MMiss C
Mr. W
Miss E
Miss A
Miss I
Miss AMiss M
Miss I
Miss IMiss
Miss

Miss

1889-1890 (CONTINUED).

Miss Alice M. Murphy..... Simcoe
 Miss Lizzie J. Schooley..... Welland
 Miss Kathleen B. Stayner..... Toronto
 Miss Alice M. Taylor..... Perth
 Miss Lizzie L. Walker..... Perth

SENIOR.

Miss Madeline Mary Caswell..... Toronto
 Miss Eleanor A. Dallas..... Toronto
 Miss Gertrude Davis..... Deseronto
 Miss Amanda F. Davy..... Iroquois
 Miss Jennie M. Edmondson..... Toronto
 Miss Maude Fairbairn..... Bowmanville
 Miss Emily May Fensom..... Toronto
 Miss Isabella Geddes..... Toronto
 Miss Rowena E. Helliwell..... Toronto
 Mr. Donald Herald..... Toronto
 Miss Kate Isabel Hutchinson..... Toronto
 Miss Etta Kerr..... Toronto
 Miss Mary Edith Maclean..... Toronto
 Miss Maggie M. Reid..... Toronto

VOICE—JUNIOR.

Mr. Frank J. Barber..... Georgetown
 Miss Charlotte A. Chaplin..... St. Catharines
 Mr. John H. Heslop..... Yorkville
 Miss Maud Joy..... West Toronto Junction

SENIOR.

Miss Carrie C. Chaplin..... St. Catharines
 Mr. William M. Robinson..... Toronto
 Miss Eva N. Roblin..... Toronto
 Miss Annie B. Rose..... Toronto
 Miss Lizzie L. Walker..... Perth
 Miss Annie M. McWhinny..... Toronto

ORGAN—JUNIOR.

Miss Marion G. Ferguson..... Toronto
 Miss F. Constance Mellish..... Coledonia
 Miss Lizzie L. Walker..... Perth

SENIOR—1889-1890.

Miss Florence Brown..... Port Perry
 Miss Alice M. Taylor..... Perth

VIOLIN—JUNIOR.

Miss Lucinda Harriet Mallory..... Ridgetown

SENIOR.

Miss Maude Fairbairn..... Bowmanville
 Miss Lena Mandelle Hayes..... Toronto
 Miss Lillian Norman..... Toronto
 Miss Ethelind G. Thomas..... Belleville

HISTORY OF MUSIC.

Miss Carrie Bruce..... Newfane, Vermont
 Miss Eleanor A. Dallas..... Toronto
 Miss Sara E. Dallas..... Toronto
 Miss Maud Gordon..... Toronto
 Miss Jennie E. Haight..... Montreal
 Mr. Donald Herald..... Toronto
 Miss Lillian F. M. Hewitt..... Toronto
 Mrs. Edgar J. Jarvis..... Toronto
 Miss Ethelind G. Thomas..... Belleville
 Mr. John D. A. Tripp..... Toronto

MUSICAL FORM.

Miss Sara E. Dallas..... Toronto
 Miss Maud Gordon..... Toronto
 Miss Jennie Haight..... Montreal
 Mr. Donald Herald..... Toronto
 Mrs. Edgar J. Jarvis..... Toronto
 Miss Ethelind G. Thomas..... Belleville
 Mr. John D. A. Tripp..... Toronto

1890-1891.

PIANO—JUNIOR.

Mrs. M. D. Barr..... Toronto
 Miss Charlotte Boulton..... Toronto
 Miss Martha A. Brain..... Hornby
 Miss Lila Carss..... Smith's Falls
 Miss Julia Codd..... Frankford
 Miss Alice M. Coles..... Toronto
 Miss Edith N. Combe..... Clinton
 Miss Tillie M. Corby..... Belleville
 Miss Edith M. Crittenden..... Detroit
 Miss Anna M. Dunning..... Port Colborne
 Miss Elizabeth M. Glanville..... Toronto
 Miss Mamie J. Hogg..... Perth
 Miss Eva Hughes..... Toronto
 Miss Hattie Kelly..... Collingwood
 Miss Mamie M. Kitchen..... Chatham
 Miss Jean McArthur..... Toronto
 Miss Emma McKenzie..... Toronto
 Miss Janie McWilliams..... Port Hope
 Miss Laura Meighen..... Perth
 Miss Laura M. Moss..... Toronto
 Miss Maud Richardson..... Toronto
 Mr. Reuben L. Stiver..... Toronto
 Miss Jessie Sims..... Toronto

Miss Annie Smith Toronto
 Miss Alice M. Smith Hamilton
 Miss Charlotte Smyth Toronto
 Miss Edith Taylor Perth
 Miss Eva M. Thorpe Toronto
 Miss Grace Wyld Toronto
 Miss Lizzie Wallace Ethel

SENIOR.

Miss Mildred Beck Toronto
 Miss Flora M. Boyd Crosshill
 Miss Emily M. Fensom Toronto
 Miss Annie A. Forbes Toronto
 Miss Isabel Geddes Toronto
 Miss Mamie J. Hogg Perth
 Miss Mary Johnston Fredericton, N. B.
 Miss Julia F. McBrien Prince Albert
 Miss Edith Maclean Toronto
 Miss Frances S. Morris Perth
 Miss Lizzie J. Schooley Welland
 Miss Lizzie L. Walker Perth

FINAL.

Miss Louie Reeve, A.T.C.M.* Toronto
 Miss Kathleen B. Stayner, A.T.C.M.* Toronto

HARMONY—JUNIOR.

Miss Kate Archer Toronto
 Miss Louie K. Bambridge Oshawa
 Miss Martha A. Brain Hornby
 Miss Florence M. Cole Toronto
 Miss Edith N. Combe Clinton
 Miss Edith M. Crittenden Detroit
 Miss Bertha Dixie Springfield-on-the-Credit
 Miss Elizabeth M. Glanville Toronto
 Miss Mamie J. Hogg Perth
 Mr. Peter C. Kennedy Toronto
 Miss Eva M. Lennox Toronto
 Miss Ina Matheson Toronto
 Miss Maggie V. S. Milne Toronto
 Miss Frances S. Morris Perth
 Miss Mamie Morrison Toronto
 Miss Laura M. Moss Toronto
 Miss Louie Reeve Toronto
 Miss Ella F. Robinson Bondhead
 Miss Mary Russell Toronto
 Miss Maggie Sill Toronto

SENIOR.

Miss Flora M. Boyd Crosshill
 Miss Maud Foster Toronto
 Miss Maud Gordon Toronto

* Graduate.

Miss Amy M. M. Graham Fort Erie
 Miss Maud Hubertus Toronto
 Miss Mauiue Kincade Toronto
 Miss Minnie McCullough Toronto
 Miss Julia F. McBrien Prince Albert
 Miss Louie McDowell Aurora
 Miss Alice M. Murphy Orillia
 Miss Kathleen B. Stayner Toronto
 Miss Lizzie L. Walker Perth
 Miss Hattie A. Walsh Toronto

FINAL.

Miss May A. Bean, A.T.C.M.* Oshawa
 Miss Sara E. Dallas, F.T.C.M.* Toronto
 Miss Eleanor A. Dallas, A.T.C.M.* Toronto
 Miss Jennie M. Edmondson, A.T.C.M.* Toronto
 Miss Maude Fairbairn, F.T.C.M.* Bowmanville
 Miss Emily M. Fensom, A.T.C.M.* Toronto
 Miss Isabel Geddes, F.T.C.M.* Toronto
 Miss Rowena E. Helliwell, A.T.C.M.* Toronto
 Miss Kate I. Hutchinson, A.T.C.M.* Toronto
 Miss Annie Johnson, A.T.C.M.* Toronto
 Miss Edith Maclean, A.T.C.M.* Toronto
 Miss Constance Lea, A.T.C.M.* Toronto
 Miss Lottie McMullen, A.T.C.M.* Toronto
 Miss Alice M. Smith, A.T.C.M.* Hamilton

VOICE—JUNIOR.

Miss Jessie Caswell Toronto
 Miss Annie M. Dunning Port Colborne
 Miss Kate Elder Elder's Mills
 Miss Annie Hawkins Dixie
 Miss Kate Hay Collingwood
 Miss Mamie M. Kitchen Chatham
 Miss Frances S. Morris Perth
 Miss Clara Rothwell Listowel
 Miss Islay Sinclair Cannington
 Miss Kathleen B. Sowdon Toronto
 Miss Ethelind G. Thomas Belleville
 Miss Lizzie L. Wallace Ethel

SENIOR.

Mr. Frank J. Barber Georgetown
 Miss Charlotte M. Chaplin St. Catharines

FINAL.

Mr. Wm. M. Robinson, A.T.C.M.* Toronto
 Miss Lizzie L. Walker, A.T.C.M.* Perth
 Miss Eva N. Roblin Toronto
 Miss Annie B. Rose Toronto

Miss Hattie
 Mr. Peter
 Miss Ethel

Miss Lizzie

Miss Flora

Miss Maud
 Miss Lena

Miss Flora
 Miss Louie
 Miss Louie
 Miss Kathleen

Miss Flora
 Miss Louie
 Miss Flora
 Miss Ruby
 Miss Louie
 Miss Kathleen

Mrs. Belle
 Miss Nora
 Miss Caroline
 Miss Eva

Miss Helen

TEACHERS

Miss Sarah
 Miss Emily
 Miss Maud
 Mr. Donald
 Miss Annie
 Miss Ethel
 Miss Edith

* Graduate.

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Miss Hattie Kelly Collingwood
 Mr. Peter C. Kennedy Toronto
 Miss Ethel Morris Toronto

SENIOR.

Miss Lizzie J. Schooley Welland

FINAL.

Miss Florence Brown, A.T.C.M.* ... Port Perry

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 Miss Lena Mandelle Hayes, A.T.C.M.* Toronto

MUSICAL HISTORY.

Miss Florence Brown Port Perry
 Miss Louie McDowell Aurora
 Miss Louie Reeve Toronto
 Miss Kathleen B. Stayner Toronto

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 Miss Louie McDowell Aurora
 Miss Florence Moore Toronto
 Miss Ruby E. Preston Toronto
 Miss Louie Reeve Toronto
 Miss Kathleen B. Stayner Toronto

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 Miss Nora Gibson Berlin
 Miss Carrie Howard Toronto
 Miss Eva May Toronto

FINAL.

Miss Hermenia Walker, A.T.C.M. Toronto

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 Miss Emily M. Fensom, A.T.C.M.* ... Toronto
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 Mr. Donald Herald, A.T.C.M.* Toronto
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 Miss Edith M. Crittenden † Detroit

* Graduate. † Certificate.

Miss Lizzie L. Walker, A.T.C.M.* Perth
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1891-1892.

PIANO—JUNIOR.

Miss Lulu Armour Toronto
 Miss Laura Beecroft Toronto
 Miss Evelyn Bray Port Arthur
 Miss Flora Brodie Toronto
 Miss Mary Burgess Winnipeg
 Miss Effie Campbell Port Hope
 Miss Helena Codd Frankford
 Miss Amelia Coleman Toronto
 Miss Minnie Cornell Toronto
 Miss Madge Cowan London
 Master Napier Durand Toronto
 Mr. Frederick Ewing Carleton Place
 Miss Emma Geddes Toronto
 Miss Kate Greene Toronto
 Miss M. A. L. Hall Toronto
 Miss Kate B. Halliday Toronto
 Miss Lily Hardy Exeter
 Mr. Eddie Hardy Toronto
 Miss Leila Hearne Toronto
 Miss Elma Holliday Brooklyn
 Miss May Kirkpatrick Toronto
 Miss Elsie E. Kitchen Chatham
 Miss Etta Lee Walkerton
 Miss Mary McBride Toronto
 Miss Lizzie McConnell Toronto
 Miss Annie McFaul Bolton
 Miss Louise McLellan Toronto
 Miss Jessie Hope McLeod Georgetown
 Miss Alexandra Magurn Toronto
 Miss Kathleen Malloch Perth
 Miss Carrie Martin Chatham
 Miss Helen Maxwell Morrisburg
 Miss Maggie C. Merritt Smithville
 Miss Maggie K. Mills Guelph
 Miss Mary V. S. Milne Toronto
 Mr. J. Parnell Morris Toronto
 Miss Dora Morton Fergus
 Miss Ada E. Mulligan Port Hope
 Mrs. W. W. Nation Brampton
 Miss Elma Naylor Essex
 Miss Amy Pearce Toronto
 Miss Harrie Pearce Berlin
 Miss Mary Russell Toronto
 Miss F. N. Shuttleworth Toronto
 Miss Minnie Spaulding Toronto
 Miss Bessie B. Starratt Paradise, N.S.
 Miss Edith Steinbach Zurich
 Miss Edith V. Wilson Cumberland

1891-1892.

PIANO (CONTINUED).

SENIOR.

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 Miss Isabel Christie Toronto
 Miss Edith H. Combe Clinton
 Miss Eleanor A. Dallas Toronto
 Miss Mary Garland Portage la Prairie
 Miss Elizabeth M. Glanville Toronto
 Miss Amy M. M. Grahame Fort Erie
 Miss Maud Hubertus Toronto
 Miss Ethel Jones Toronto
 Miss Hattie Kelly Collingwood
 Miss Emma McKenzie Toronto
 Miss Edith Myers Toronto
 Miss Mary L. Robertson Portage la Prairie

FINAL.

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 Miss Bella Geddes, F.T.C.M.* Toronto
 Miss Louie McDowell, A.T.C.M.* Aurora
 Miss Via Macmillan, A.T.C.M.* Toronto
 Miss Frances S. Morris, A.T.C.M.* Perth
 Miss Ruby V. Preston, A.T.C.M.* Toronto

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Mr Frank J. Barber Georgetown
 Miss Mildred Beck Toronto
 Miss Mary Burgess Winnipeg
 Miss Jessie Bustin Uxbridge
 Miss Lila Carss. Smith's Falls
 Miss Ida M. Chambers Toronto
 Miss Isabel Christie Toronto
 Miss Dora Connor Berlin
 Miss Tillie M. Corby Belleville
 Miss Bertha Drew Oshawa
 Miss Marion G. Ferguson Toronto
 Miss Mary Garland Portage la Prairie
 Miss Thurza Gray Laurel
 Miss Kate Greene Toronto
 Mr. W. E. Hackleman Toronto
 Miss Lily Hardy Exeter
 Miss Lena M. Hayes Toronto
 Miss Maud A. Hirschfelder Toronto
 Miss Hattie Kelly Collingwood
 Miss Marianne Kilner Toronto
 Miss Mamie M. Kitchen Chatham
 Miss Florence Kitchener Toronto
 Miss Emma McKenzie Toronto

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 Miss Janie McWilliams Port Hope
 Miss Carrie Martin Chatham
 Miss Edith J. Miller Portage la Prairie
 Miss Ethel Morris Toronto
 Miss Edith Myers Toronto
 Miss Elma M. Naylor Essex
 Miss Mary L. Robertson Portage la Prairie
 Miss Clara E. Rolph Port Perry
 Miss Ethel Shepherd Port Hope
 Miss Ida I. Smyth Toronto
 Miss Ada M. Sydney Toronto
 Mr. Sidney Thompson Bendale
 Miss Grace A. Wyld. Toronto

HARMONY—SENIOR.

Miss Kate Archer Toronto
 Miss Eliz. M. Glanville Toronto
 Miss Eva L. Janes Toronto
 Miss Eva M. Lennox Toronto
 Miss Via Macmillan Toronto
 Miss Maggie V. S. Milne Toronto
 Miss Frances S. Morris Perth
 Miss Ada E. Mulligan Port Hope
 Miss Mary Russell Toronto
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FINAL.

Miss Maud Foster, A.T.C.M.* Toronto
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Miss Maggie Stanners Toronto

SENIOR.

Miss Mary Burgess Winnipeg
 Miss Isabel Christie Toronto
 Miss Madge Cowan London
 Miss Carrie Martin Chatham
 Miss Helen Maxwell Morrisburg
 Miss Mary W. Pridham Toronto
 Miss Marjory Ratcliffe Newmarket
 Miss Maud Richardson Toronto
 Miss Ethel Shepherd Port Hope
 Miss Ida Walker Kincardine
 Miss Laura S. Wise Ottawa

Miss Lou
 Mr. Fran
 Miss Cha
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Miss Lil
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 Miss Ma

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1891-1892.

VOICE (CONTINUED.)

FINAL.

- Miss Louie K. Bambridge *.....Oshawa
 Mr. Frank J. Barber *.....Georgetown
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 Miss Minnie Gould †.....Uxbridge
 Miss Mamie M. Kitchen *.....Chatham
 Miss Annie McWhinny †.....Toronto
 Miss Edith J. Miller*.....Portage la Prairie

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 Miss Marguerite Hall.....Toronto
 Mr. Donald Herald.....Toronto
 Miss Edith J. Miller.....Portage la Prairie
 Miss Eleanor Milliken.....Hagerman
 Miss Mary Robertson.....Portage la Prairie

SENIOR.

- Miss Ethel Morris.....Toronto
 Mr. Ernest J. Pearce.....Toronto

FINAL.

- Miss Sara E. Dallas *.....Toronto
 Miss Lizzie J. Schooley *.....Welland

VIOLIN.

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 Miss Ethelind G. Thomas *.....Belleville

HISTORY OF MUSIC.

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 Miss Edith M. Crittenden.....Detroit
 Miss Lena M. Hayes.....Toronto
 Miss Maud A. Hirschfelder.....Toronto
 Miss Kate V. Lindsay.....Toronto
 Miss Julia F. McBrien.....Prince Albert
 Miss Via Macmillan.....Toronto
 Miss Florence H. Moore.....Toronto
 Miss Frances S. Morris.....Perth
 Miss Lizzie J. Schooley.....Welland
 Miss Lizzie L. Walker.....Perth

* Graduate. † Certificate.

MUSICAL FORM.

- Miss Flora M. Boyd.....Crosshill
 Miss Lila Carss.....Smith's Falls
 Miss Edith M. Crittenden.....Detroit
 Miss Lena M. Hayes.....Toronto
 Miss Maud A. Hirschfelder.....Toronto
 Miss Kate V. Lindsay.....Toronto
 Miss Julia F. McBrien.....Prince Albert
 Miss Via Macmillan.....Toronto
 Miss Frances S. Morris.....Perth
 Miss Lizzie J. Schooley.....Welland
 Miss Lizzie L. Walker.....Perth

ELOCUTION.

- Mrs. F. Anthony†.....Toronto
 Miss Louise Bowman*.....Listowel
 Mrs. Bell Rose Emslie*.....Toronto
 Miss Laura Harper*.....Barrie
 Miss Mary E. Matthews*.....Port Colborne
 Miss Eva G. May*.....Toronto
 Miss Maud Newman†.....Lachine Locks
 Miss Bertha Sargeant†.....Toronto
 Miss Hope Smith†.....Toronto

TEACHERS' PIANO COURSE.

- Miss Lila Carss†.....Smith's Falls
 Miss Kate Lindsay*.....Toronto
 Miss Julia F. McBrien*.....Prince Albert
 Miss Frances S. Morris*.....Perth
 Miss Lizzie J. Schooley*.....Welland
 Miss Lizzie L. Walker*.....Perth

1892-1893.

PIANO—JUNIOR.

- Miss Jennie Anderson.....Toronto
 Miss Mabel Blaine.....Toronto
 Miss Alice E. B. Bull.....Niagara Falls
 Miss Mabel Burke.....Green River
 Mr. Dorsev A. Chapman.....Toronto
 Miss Maud Charlton.....Lynedoch
 Miss Dora Connor.....Berlin
 Miss Jennie Creighton.....Toronto
 Miss Jennie Cross.....Fenella
 Miss Laura A. Devlin.....Toronto Junction
 Miss Alberta Doble.....Seaforth
 Miss Annie E. Downey.....Toronto
 Miss Ida M. Fletcher.....Blenheim

1892-1893.

PIANO (CONTINUED).

JUNIOR.

Miss Lillie Fisher	Toronto
Miss Frances E. Forbes	Toronto
Miss Maria E. Gall	Toronto
Miss Ella E. Garland	Portage La Prairie
Miss Lizzie Gowanlock	Toronto
Miss Ella Howe	Toronto
Miss Emma Hunter	Toronto
Miss Marguerita Hall	Toronto
Mr. William L. Harrison	Toronto
Miss Ruby Hoffman	Gretna, Man.
Mr. Peter C. Kennedy	Toronto
Miss Katie M. Lang	Toronto
Miss Edith C. Miller	Toronto
Mr. Orwin A. Morse	Toronto
Miss Lillie M. McConnell	Toronto
Miss E. Maud Nelson	Fergus
Miss Jessie E. Parker	Winnipeg
Miss Ethel M. Reid	Toronto
Miss Carrie L. Sanders	Barrie
Miss Dinah Shier	Cannington
Mr. Malcolm Smith	Toronto
Miss Ida I. Smyth	Toronto
Miss Bertha Seager	Toronto
Miss M. Maud Whiteside	Lindsay
Miss Ada F. Wagstaff	Toronto

PIANO—SENIOR.

Miss Edith A. Burson	Belleville
Miss Isabel Christie	Toronto
Miss Lillie M. Corby	Belleville
Miss Edith M. Crittenden	Detroit
Miss Lily Dundas	Toronto
Miss Emma C. Geddes	Toronto
Miss Margaret R. Gillette	Port Hope
Miss Cassie Grandidge	Toronto
Mr. W. E. Hardy	Toronto
Miss Mary Ina Hogg	Winnipeg
Miss Elma Holiday	Brooklin
Miss Florence M. Johnston	Seaforth
Miss Elsie Kitchen	Chatham
Miss Kathleen H. Malloch	Perth
Miss Ada E. Mulligan	Port Hope
Miss Jessie H. McLeod	Georgetown
Miss Margaret C. McIntosh	Toronto
Miss Janie McWilliams	Port Hope
Miss Ethel G. Taylor	Perth
Miss Phœbe C. Williamson	Kincardine
Miss Grace A. Wyld	Toronto

* Graduate. † Certificate.

PIANO—FINAL.

Miss Lila Carss, A.T.C.M.* Smith's Falls
Miss Julia F. McBrien, A.T.C.M.* Prince Albert

HARMONY—JUNIOR.

Miss Lula Ada Armour	Toronto
Miss Maud Charlton	Lynedoch
Miss Amelia Coleman	Toronto
Miss Fanny Coleman	Toronto
Miss Jennie Creighton	Toronto
Miss Kate Cumming	Lyn
Miss Lily Dundas	Toronto
Miss Edith Fox	Toronto
Miss Marguerita Hall	Toronto
Mr. W. E. Hardy	Toronto
Miss Mary Ina Hogg	Winnipeg
Miss Katie M. Lang	Toronto
Miss Etta Lee	Walkerton
Miss Lillie M. McConnell	Toronto
Miss Lottie McCullough	Toronto
Miss Bertha V. McEwen	Carleton Place
Miss Jessie McNabb	Bracondale
Miss Alexandra Magurn	Toronto
Miss Kathleen H. Malloch	Perth
Miss Gertrude Marling	Toronto
Miss Helen Maxwell	Morrisburg
Miss Maggie R. Mills	Guelph
Mr. J. Parnell Morris	Toronto
Miss Jessie E. Parker	Winnipeg
Miss Ada F. Wagstaff	Toronto
Miss Ida Walker	Kincardine
Miss Annie B. Walton	Bronte
Miss Laura S. Wise	Ottawa

HARMONY—SENIOR.

Miss Lila Carss	Smith's Falls
Miss Isabel Christie	Toronto
Miss Tillie M. Corby	Belleville
Miss Edith M. Crittenden	Detroit

HARMONY—FINAL.

Miss Kate Archer.—A.T.C.M.*	Toronto
Miss Elizabeth M. Glanville.—A.T.C.M.*	Toronto
Miss Eva M. Lennox, A.T.C.M.*	Toronto
Miss Mary McCarroll, A.T.C.M.*	Toronto
Miss Via Macmillan, F.T.C.M.*	Toronto
Miss Maggie V. S. Milne, A.T.C.M.*	Toronto
Miss Mary Russell, A.T.C.M.*	Toronto

1892-1893.

HARMONY (CONTINUED).

SENIOR.

Miss Thirza Gray	Laurel
Miss Marianne Kilner	Toronto
Miss Florence Kitchener	Toronto
Miss Jessie Hope McLeod	Georgetown
Miss Emma MacKenzie	Toronto
Miss Ethel Morris	Toronto
Miss Emily R. Smith	Winona
Miss Ida Irene Smyth	Toronto

INTRODUCTORY THEORY.

Miss Jennie Anderson	Toronto
Miss Lottie E. Ballah	Aylmer
Miss Maggie C. Beacock	Caeserea
Miss Amy Berthon	Toronto
Miss Alice E. B. Bull	Niagara
Miss Annie E. Bull	Niagara
Miss Anna Butland	Toronto
Miss Rossie Campbell	Toronto
Miss Marie Cavers	Galt
Miss Juanita Chambers	Toronto
Mr. Dorsey A. Chapman	Toronto
Miss Florence Chapman	Toronto
Miss Bessie Cowan	Toronto
Miss Mabel Crabtree	Toronto
Miss Jennie Cross	Fenella
Miss Edith Despard	Toronto
Miss Laura A. Devlin	Toronto Junction
Miss Alberta Doble	Seaforth
Miss Annie E. Downey	Toronto
Miss Lily Dundas	Toronto
Miss A. C. Eldridge	Toronto
Miss Lillie Fisher	Toronto
Miss Ida M. Fletcher	Blenheim
Miss Amelia Fraser	Toronto
Miss Maria E. Gall	Toronto
Miss Bertha Gamble	Toronto
Miss Ella E. Garland	Portage-la-Prairie
Miss Jennie Gier	Grand Valley
Miss Thirza Gray	Laurel
Miss Nellie Green	St. Thomas
Miss Mary May Hamilton	Toronto
Miss May Hannon	Guelph
Miss Dora Hills	Toronto
Miss Mary Ina Hogg	Winnipeg
Miss Ella Howe	Toronto
Miss Elise Huger	Savannah
Miss Ida Hughes	Toronto
Miss Alice Irish	Toronto

Miss Carrie Lamonte	Toronto
Miss May Livingstone	Toronto
Miss Lillie McConnell	Toronto
Miss Mary H. McCracken	Toronto
Miss Mary McCrimmon	St. Thomas
Miss Anna May McFadden	Neepawa, Man.
Miss Florence McLean	Port Arthur
Miss Gertrude Marling	Toronto
Mrs. W. E. Martin	Toronto
Miss Edith C. Miller	Toronto
Miss Maggie Milloy	Nobleton
Miss May Morris	Toronto
Mr. Orwin A. Morse	Toronto
Miss Hannah Newsome	Toronto
Miss Jessie E. Parker	Winnipeg
Miss Minnie Philip	Guelph
Miss Florence Playter	Waterloo
Miss Katie D. Ryan	Georgetown
Miss Carrie L. Sanders	Barrie
Miss Dinah Shier	Cannington
Mr. Malcolm Smith	Toronto
Miss Lillian Sutherland	Toronto
Miss Annie Swanzey	Toronto
Miss Lillie Tedd	Toronto
Miss Ida Walker	Kincardine
Miss Ella Wallace	Toronto
Miss Allie Watson	Beaverton
Miss Claribel Webb	Waterloo
Miss Maud Whiteside	Lindsay
Miss Ola Wilkinson	Grimsby
Miss Phoebe C. Williamson	Kincardine
Miss Laura S. Wise	Ottawa
Miss Mary S. Witter	Shelbourne

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Miss Annie E. Bull	Niagara Falls
Miss Rossie Campbell	Toronto
Miss Marie Cavers	Galt
Miss Juanita Chambers	Toronto
Miss Jennie Gier	Grand Valley
Miss Nellie Green	St. Thomas
Miss Lottie Hill	Brussels
Miss Elise Huger	Savannah, Georgia
Miss Libbie Lennox	Toronto
Miss Edith Macdonnell	Lindsay
Miss Mary McCracken	Toronto
Miss Jennie McCrimmon	St. Thomas
Miss Anna May McFadden	Neepawa, Man.
Miss Florence McLean	Port Arthur
Miss Jessie Sims	Toronto
Miss Lillie Tedd	Toronto
Miss Ada F. Wagstaff	Toronto
Miss Allie C. Watson	Beaverton
Miss Claribel Webb	Waterloo

VOICE—SENIOR.

Miss Amy Berthon	Toronto
Miss Nettie Cassady.....	Toronto
Miss Jessie F. Caswall.	Toronto
Miss Marie Cavers.....	Galt
Miss Maud Charlton.	Lynedoch
Miss Anna M. Dunning	Port Colborne
Miss Jennie Gier	Grand Valley
Mr. Isaac D. High	South Cayuga
Miss Edith Macdonell	Lindsay
Miss Mary McCracken.....	Toronto
Miss Anna May McFadden....	Neepawa, Man.
Miss Maggie C. Merritt	Smithville
Miss Allie C. Watson.....	Beaverton

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Miss H. Ethel Shepherd, A.T.C.M.*	Port Hope
Miss Ida Walker, A.T.C.M.*	Kincardine
Miss Laura S. Wise, A.T.C.M.*	Ottawa

ORGAN—JUNIOR.

Miss Dora Connor	Berlin
Miss Mary May Hamilton.....	Toronto
Miss Eva M. Lennox	Toronto

* Graduate. † Certificate.

For Elocution Certificated Pupils, see Page 115

ORGAN—FINAL.

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Miss Ethel Morris, A.T.C.M.*	Toronto

TEACHERS' PIANO COURSE.

Miss Lila Carss*	Smith's Falls
Miss Isabel Christie*	Toronto
Miss Lillie M. Corby*	Belleville
Miss Amy M. M. Graham*.....	Fort Erie
Miss Maud Hubertus*.....	Toronto
Miss Ada E. Mulligan*.....	Port Hope
Miss Via Macmillan*	Toronto
Miss Ruby E. Preston*	Toronto
Miss Louie Reeve†	Toronto

MUSICAL FORM.

Miss Isabel Christie	Toronto
Miss Dora Connor	Berlin
Miss Tillie M. Corby	Belleville
Miss Maud Hubertus	Toronto
Miss Ada E. Mulligan	Port Hope

Opening

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Sample Programmes.

Opening Concert, Conservatory Music Hall, Monday Evening, October 24th, 1892.

1. Piano Duo, Bilder aus Suden, Op. 86, *Reinecke*—Mr. V. P. Hunt and Mr. Donald Herald A.T.C.M.
2. Vocal—I am in her Boudoir Fair, *Thomas*—Miss Edith J. Mil'er, A.T.C.M.
3. Reading—Clarence's Dream, (Richard III.), *Shakespeare*—Mr. H. N. Shaw, B.A.
4. Piano Duo—Ronda, Op. 73, *Chopin*—Miss Maud Gordon, A. T. C. M., and Miss Ethelind G. Thomas, A. T. C. M.
5. Cello Solo—Nordische Romanze, *Carl Bohm*—Sig. Giuseppe Dinelli.
6. Vocal—The Resting Place, *Schubert*—Miss Denzil.
7. Piano—Tarantelle, Op. 27, No. 2, *Moszkowski*—Miss Effie Labatt.
8. Vocal—Una voce poco fa, *Rossini*—Mme. D'Auria.
9. Piano —

<i>a</i> Prelude, (F. Minor, <i>Bach</i> <i>b</i> Liebestraume, No. 3, <i>Liszt</i> <i>c</i> Black Key Study, <i>Chopin</i>	} Mr. J. D A. Tripp, A.T.C.M.
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10. Recitation—Dream of Fair Women, *Tennyson*—Miss Laurette A. Bowes.
11. Trio—Andante con moto tranquillo, *Mendelssohn*—Mrs. Edgar Jarvis, A.T.C.M., (Piano); Mr. J. Bayley. (Violin); Signor Giuseppe Dinelli, (Cello).
12. Vocal Duet—Giorno d'orror, (Semiramis), *Rossini*—Mme. D'Auria and Miss Edith J. Miller

Saturday, December 3rd, 1892.—Organ Recital.

1. Organ—Toccatà and Fugue in D Minor, *Bach*—Mr. W. H. Hewlett.
 2. Organ—Marche Religieuse, *Guilmant*—Mr. A. T. Burns.
 3. Vocal—O Thou Cruel Sea, *Delibes*—Miss Hortense Jones.
 4. Organ —

<i>a</i> Rhapsodie No. 1, <i>Saint-Saens</i> <i>b</i> Benediction Nuptiale, <i>Saint-Saens</i> <i>c</i> Marcia Villereccia, <i>Fumigalli</i>	} Mr. W. H. Hewlett.
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 5. Vocal—A Summer Night, *A. Goring-Thomas*—Miss Edith J. Miller, A.T.C.M.
 6. Organ —

<i>a</i> Cantilene, <i>b</i> Grand Chœur, <i>Salome</i>	} Mr. A. T. Burns.
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- Organ—Grand March, (Aida), *Verdi Shelly*—Mr. W. H. Hewlett.

Saturday, December 10th, 1892.—First Quarterly Concert.

PART I.

1. Organ—Sonata No. 2, *Mendelssohn*—(Grave, Adagio, Allegro.)—Miss Edith J. Miller.
2. Vocal—Afterwards, *Mullen*—Mr. D. F. Maguire.
3. Reading—The Blind Girl, *Longfellow*—Miss Hermenia Walker, A.T.C.M., with Organ Accompaniment by Sig. G. Dinelli.
4. Piano—Sonata, C Sharp Minor, Op. 27, No. 2, *Beethoven*—(Adagio Sostenuto, Allegretto, Presto Agitato.) Mrs. M. D. Barr.
5. Violoncello—Vito, *Popper*—Miss Lilian M. Littlehales.
6. Vocal—Softly Sighs, (Freischutz,) *Weber*—Miss Mary Winstanley Pridham.
7. Piano—Quartette, A Minor, *Fadassohn*—(Allegro Energico.) Miss Minnie Gaylord, Messrs. J. Bayley, E. Corlett and Sig. Giuseppe Dinelli.

PART II.

8. Reading—To-morrow at Ten, *Perry*—Miss Eva G. May, A.T.C.M.
9. Piano—Andante and Rondo Capriccioso, Op. 14, *Mendelssohn*—Miss Franziska Heinrich.
10. Vocal—More Regal in His Low Estate, (Reine de Saba,) *Gounod*—Miss Theresa Rolleri.
11. Violin—Le Ritour de Paladin, Polonaise, Op. 42, *Leonard*—Miss Lena M. Hayes.
12. Vocal—E'strano! E'strano! (Traviata,) *Verdi*—Miss Hortense Jones.
13. Piano—Concert, Stuck, *Weber*—(Tempo di marcia, Piu mosso, Presto giojoso,) Miss Julia F. McBrien, Orchestral Accompaniment, 2nd Piano, Mr. J. D. A. Tripp, A. T. C. M. and Conservatory String Quartette.
14. Organ—Toccata, A Flat, *Hesse*—Mr. W. H. Hewlett, Jr.

Thursday, December 22nd, 1892.—Pupils' Recital.

1. Piano—Two Etudes, B Flat Major and G Minor, *Heller*—Miss Mabel Crabtree.
2. Piano—Variations on "Nel Cor Piu," *Beethoven*—Miss Annie Zoeger.
3. Piano—Gavotte, E Flat, *Reinecke*—Miss Edith Mills.
4. Vocal—Answer, *Robyn*—Miss Ada Wagstaff.
5. Piano—Fantasia, Op. 77, *Beethoven*—Miss Emma Geddes.
6. Piano—Arabeske, Op. 18, *Schumann*—Mr. Peter C. Kennedy.
7. Vocal—The Rest of the Story, *Dick*—Miss Juanita Chambers.
8. Piano—Impromptu, Op. 90, No. 4, *Schubert*—Mr. Walter E. Barclay.
9. Piano—Liebestraume No. 3, *Liszt*—Miss Ethel Jones.
10. Vocal—Last Night, *Kjerulf*—Miss Edith Macdonald.
11. Piano—Impromptu, Op. 142, No. 1, *Schubert*—Miss Lila Carss.
12. Vocal—Di Provenza il Mare (Traviata,) *Verdi*—Mr. D. F. McGuire.
13. Piano—La Fileuse, *Raff*—Miss Ada M. Sydney.
14. Vocal—Open Thy Blue Eyes, *Massenet*—Miss Dollie Cashman.
15. Piano—Variations Serieuses, Op. 54, *Mendelssohn*—Mrs. M. D. Barr.

Monday, January 30th, 1893.—Recital—Pupils School of Elocution.

1. Class in Swedish Gymnastics.
2. Recitation—"Tammy's Prize," *Anon*—Belle Rose Emslie, A.T.C.M.
3. Recitation—"Jem's Last Ride," *Stansbury*—M. E. Mathews, A.T.C.M.
4. Recitation—"Mrs. Jones' Revenge," *Arr. by Ingraham*—Fanny Steele Anthony.
5. Recitation—"Rizpah," (17) *Tennyson*—Jennie Hoag.
6. Vocal Solo—"The Flower Girl," *Bevignani*—Tena G. Gunn.

School of

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School of Elocution.—*Continued.*

PART II.

1. Recitation—"Sister and I," *Anon*—Hope Smith.
2. Recitation—"Leap of Roushan Beg," *Longfellow*—Maud M. Whiteside.
3. Recitation—"The Shadows," *Anon*—Anna R. Scanlan.
4. Recitation—"Grandmother's Wedding Dress," *Anon*—Florence May Lingham.
5. Recitation—"The Potion Scene," *Romeo and Juliet*—Eva Gertrude May, A.T.C.M.
6. Recitation—"The Rivals," Act I, Scene II, *Sheridan*—Bertha Sargant.
7. Male Quartette—"A Father's Lullaby," *Wiske*—Messrs. Whidden, Laidlow, Roxburgh and Shaw.
8. Class in Delsarte—(a) Transitions in Poise. (b) Folding Movements. (c) Oppositions. (d) Harmonic Expressions—Miss Maud Gordon, A.T.C.M., Accompanist, Misses. Sargant, May, Hoag, Smith, Mathews, Whiteside, Scanlan, Lingham, Wallace, Goodfellow, and Mesdames Anthony and Emslie.

Thursday, March 2nd, 1893.—Second Quarterly Concert.

PART I.

1. Organ—Fantasie A Minor, *Lemmens*—Mr. A. T. Burns.
2. Vocal—Flower Girl, *Bevegnani*—Miss Amy Berthon.
3. Piano—"La Fileuse," *Raff*—Miss Ada M. Sydney.
4. Vocal—"The Meeting," (Valse), *Arditi*—Mrs. H. W. Parker.
5. Piano Duo—"Les Pechuses de Procida," *Raff*—Mrs. M. D. Barr and Miss Lila Carss.
6. Vocal—A Summer Night, *A. Goring-Thomas*—Miss Marjory Ratcliffe.
7. Piano and Violin Duo—Sonata in C Minor, *Grieg*—(Allegretto espressivo alla Romanza, Allegro Animato), Miss Louie Reeve, A.T.C.M. and Miss Lena M. Hayes, A.T.C.M.
8. Vocal—Thou Great Mighty Sea, *Delibes*—Miss Clara Rothwell.

PART II.

1. String Quartette, from Quartette in C Minor, *Haydn*—(Andantino Grazioso and Menuetto), Miss Lena M. Hayes, A.T.C.M., First Violin; Miss Lillie Norman, Second Violin; Miss Ethelind G. Thomas, Viola; Miss Lillian Littlehales, Cello.
2. Recitation—Legend of Van Bibber's Rock, *Banks*—Mrs. Fanny Steele Anthony.
3. Piano—La Campanella, *Paganini-Liszt*—Miss Maud Gordon, A.T.C.M.
4. Vocal—Torreador Song, (Carmen), *Bizet*—Mr. D. F. Maguire.
5. Trio—Piano, Violin and Cello, Op. 26, *Sterndale Bennett*—(Serenade and Finale), Miss Ruby Preston, A.T.C.M., Piano; Mr. John Bayley, Violin; Signor Giuseppe Dinelli, Cello.
6. Vocal—Der Wanderer, *Schubert*—Miss Edith J. Miller, A.T.C.M.
7. Piano Duo—Danse Macabre, *Saint-Saens*—Miss Louie Reeve, A. T. C. M. and Miss Julia F. McBrien.
8. Vocal—O, Promise of a Joy Divine, *Massenet*—(Le Roi de Lahore), Mr. J. Martin.
9. Organ—Toccata in C, *Dubois*—Mr. W. H. Hewlett.

Thursday, March 23rd, 1893.—Pupils' Recital.

1. *Schubert*—Impromptu, Op. 90, No. 1—Miss Elma Holliday.
2. *Moszkowski*—Gondoliera, Op. 41—Miss Edith Combe.
3. *Henselt*—Spring Song—Mr. Peter C. Kennedy.
4. *Vogrich*—Staccato Caprice—Miss Elsie Kitchen.
5. *Strelezki*—A Day Dream—Miss Anna Dunning.
6. *Chopin*—Nocturne, Op. 9, No. 3.—Miss Tillie M. Corby.

Pupils' Recital.—Continued.

7. *Leschetizky*—Le Lucciole, Op. 39, No. 2.—Miss Lily Dundas.
8. *Reinecke*—Duo, Improvisation on a Gavotte by Gluck—Miss Louie Reeve, A.T.C.M. and Mrs. M. D. Barr.
9. *Clay*—'Tis Better Not to Know—Miss Laura S. Wise.
10. *Grieg*—Holberg-Suite, Op. 40, (in the olden style), Præludium, Sarabande, Gavotte. Air. Rigaudon.—Miss Ethelind G. Thomas, A.T.C.M.
11. *Kullak*—Octave Etude, A Flat Major—Miss Julia F. MacBrien.
12. *Strezski*—Of Thee I'm Thinking—Mr. J. Martin.
13. *Chopin*— $\left\{ \begin{array}{l} a \text{ Etude C Major,} \\ b \text{ Etude G Flat Major, (Black Key)} \end{array} \right\}$ Mrs. M. D. Barr.
14. *Grieg*— $\left\{ \begin{array}{l} a \text{ Anitra's Tantz,} \\ b \text{ In der Halle des Bergkoenigs,} \end{array} \right\}$ Op. 46—Miss Maud Gordon, A.T.C.M.
15. *Arditi*—Meeting, (Valzer Song)—Miss Ethel Shepherd.
16. *Weber*—Duo, Polacca Brillante, Op. 72—Miss Julia F. MacBrien and Miss Lila Carss.

Saturday, April 29th, 1893.—Third Quarterly Concert.

PART I.

1. Organ—Fugue from First Sonata, *Salome*—Miss Ethel Morris.
2. Piano—Tarantelle, *Chopin*—Miss Phoebe C. Williamson.
3. Vocal—When the Heart is Young, *Buck*—Miss Maggie C. Merritt.
4. Violin—Reverie, *Dancla*—Miss Winnifred Chisholm.
5. Organ—Adagio and Fugue, (from Sonate Pontificale), *Lemmens*—Mr. Ernest J. Pearce.
6. Vocal Duet—Venetian Boat Song, *Blumenthal*—Miss Ethel Shepherd and Miss Edith J. Miller, A.T.C.M.
7. Piano Duo—Andante and Variations, Op. 43, *Schumann*—Miss Maud Gordon, A.T.C.M., and Miss Louie Reeve, A.T.C.M.
8. Violin—Fantasie Pastorale, *Singeleer*—Master Willie Anderson.
9. Vocal Duet—Dite alla Giovane, *Verdi*—Mrs. H. W. Parker and Mr. H. R. Neapole.
10. Piano—Waldesrauchen, *Liszt*—Miss Anna Butland.

PART II.

1. String Quartette—Adagio from Kaiser Quartette, *Haydn*—Miss Lena M. Hayes, A. T. C. M., First Violin; Miss Lillian Norman, Second Violin; Miss Ethelind G. Thomas, Viola; Miss Lillian M. Littlehales, Cello.
2. Vocal—Jewel Song, (from Faust), *Gounod*—Miss Ethel Shepherd.
3. Piano—Liebestod, *Wagner-Liszt*—Miss Minnie Gaylord.
4. Reading—School for Scandal, Act II., Scene I., *Sheridan*—Miss M. E. Matthews, A.T.C.M.
5. Trio—Piano, Violin and Cello, Op. 25, First Movement, *Reissiger*—Miss Julia F. MacBrien, Mr. John Bayley, Signor G. Dinelli.
6. Vocal—If Thou Did'st Love Me, *Denza*—Mr. H. R. Neapole.
7. Violin—Reverie, *Vieuxtemps*—Miss Lillian Norman.
8. Vocal—'Tis a Madness, a fever doth seize me, (From Marriage of Figaro), *Mozart*—Miss Ida Walker.
9. Piano Duo—Ride of the Valkyries, *Wagner*—Miss Ethelind G. Thomas, A.T.C.M., and Miss Louie Reeve, A.T.C.M.

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Monday, May 8th, 1893—Recital by Pupils of Mr. J. W. F. Harrison.

1. Piano Duet—Suite Algerienne, *Saint-Saens*—(En vue d'Alger, Reverie du Soir). Miss Mabel Carey and Miss Martha Brain.
2. Vocal—Ave Maria, *Mascagni*—Miss Amy Riordan.
3. Piano—Berceuse, *Chopin*—Miss Evelyn Fennel.
4. Violin—Fantasie, Il Trovatore, *Singelee*—Miss Laura Acheson.
5. Piano Duet—Spanish Album, Nos. 1 and 4, *Moszkowski*—Miss Anna Butland and Miss Ella Wallace.
6. Vocal—My Mother Bids Me Bind my Hair, *Haydn*—Miss Jessie Caswall.
7. Piano—Fourth Ballade, *Chopin*—Miss Cassie Grandidge.
8. Reading—Song of the Market Place, *James Bucham*—Miss Maud Whiteside.
9. Piano—Air de Ballet, *Moszkowski*—Miss Phoebe C. Williamson.
10. Vocal—Polly Willis, *Dr. Arne*—Miss Tena Gunn.
11. Piano—First Ballade, *Chopin*—Miss Anna Butland.
12. Vocal—Island of Dreams, *Adams*—Mrs. Gooch.
13. Piano Duet—Wedding Music, "Feast," "Bridal Song," "Revel," *Jensen*—Miss Emma Acheson and Miss Emma Mackenzie.

Monday, May 29th, 1893—Pupils' Recital.

1. Piano Duo—Hungarian Dance, *Brahms*—Miss Julia F. MacBrien and Miss Lila Carss.
2. Piano—Polish Dance, E Flat Minor, *Scharwenka*—Miss Maude Charlton.
3. Piano—Barcarolle, 4th Concerto, *Bennett*—Miss Lily McConnell.
4. Piano—Liebestraume, No. 2, *Liszt*—Miss Jessie H. McLeod.
5. Vocal—Tell me my Heart, *Bishop*—Miss Jessie Caswall.
6. Piano—Waltz in E Flat, Op. 18, *Chopin*—Mr. Peter C. Kennedy.
7. Piano—Menuetto, E Minor, *Scharwenka*—Miss Elma Holliday.
8. Piano—Fantasie Impromptu, Op. 66, *Chopin*—Miss Maggie C. McIntosh.
9. Piano—La Cascade, *Pauer*—Miss Ida Fletcher.
10. Vocal—Love, *Benjamin Godard*—Miss Ethelind G. Thomas.
11. Piano—Gondoliera, *Moszkowski*—Miss Ethel Jones.
12. Piano— $\left. \begin{array}{l} a \text{ Berceuse,} \\ b \text{ Papillon} \end{array} \right\} \textit{Grieg}$ —Miss Edith Myers.
13. Vocal—She Wandered Down, *Clay*—Miss Helen Maxwell.
14. Piano— $\left. \begin{array}{l} a \text{ Des Abends,} \\ b \text{ Aufschwung,} \end{array} \right\} \textit{Schumann}$ —Miss Isabel Christie.
15. Piano—Barcarolle, A Minor, *Rubinstein*—Miss Lillie Dundas.
16. Vocal—Consolation, *Lacome*—Miss Laura S. Wise.
17. Piano Duo—Homage a Handel, *Moscheles*—Mrs. M. D. Barr and Miss Julia F. MacBrien.

Thursday, June 15th, 1893—Recital by Pupils of Mr. Edward Fisher.

1. *Roff*—Les Pecheuses de Procida, (2 Pianos)—Mrs. M. D. Barr and Miss Lila Carss.
2. *Moszkowski*—Air de Ballet—Miss Elsie Kitchen.
3. $\left. \begin{array}{l} a \text{ Chopin—Prelude, D Flat Major,} \\ b \text{ Grieg—Papillon,} \end{array} \right\} \text{Miss Edith Myers.}$
4. *Rubinstein*—Barcarolle, A Minor—Miss Lily Dundas.
5. *Hollaender*—March in D Flat—Miss Bella Geddes, F.T.C.M.
6. *Neidlinger*—(Vocal), Rock-a-bye—Toronto Ladies' Quartette: Mme d'Auria, Miss Edith J. Miller, A.T.C.M., Mrs. Scrimger-Massie, Mrs. D. E. Cameron.
7. *Schumann*—Papillons—Miss Lila Carss.
8. — $\left. \begin{array}{l} a \text{ Tschaiowsky—Barcarolle, Op. 37, No. 6,} \\ b \text{ Mendelssohn-Heller—On Wings of Song,} \end{array} \right\} \text{Miss Louie Reeve, A.T.C.M.}$

Recital by Pupils of Mr. Edward Fisher — *Continued.*

9. *Chopin*—Ballade, A Flat—Miss Julia F. MacBrien.
10. *Kullak*—Concert Octave Etude, E Flat—Mrs. M. D. Barr.
11. *Alice Horten*—(Recitation), Her Greatest Temptation—Miss Laurette A. Bowes.
12. *Sterndale Bennett*—Three Musical Sketches: The Lake; The Mill-Stream; The Fountain—Miss Ethelind G. Thomas, A.T.C.M.
13. *Grieg*—Peer Gynt Suite, Morning; Death of Ase; Anitra's Dance; In the Hall of the Mountain-King—Miss Maud Gordon, A.T.C.M.
14. *Chopin*—Scherzo, B Flat Minor—Miss Ruby Preston, A.T.C.M.
15. *Fitting*—(Vocal), "The Poacher."—Toronto Ladies' Quartette.
16. *Wagner*—Ride of the Walkyries, (2 Pianos)—Miss Ethelind G. Thomas, A.T.C.M., and Miss Louie Reeve, A.T.C.M.

Wednesday, June 21st, 1893—Piano Recital by W. H. Sherwood.

1. $\left\{ \begin{array}{l} \textit{Bach} \text{—Prelude and Fugue, G Minor, Vol. 1, ("Well-Tempered Clavichord.")} \\ \textit{Von Weber-Liszt} \text{—Polacca in E, Op. 72.} \end{array} \right.$
2. *De Koven*—(Vocal), Past and Future—Mrs. A. Jury.
3. *Schumann*—Selections from "Carneval," Op. 9, (Scenes Mignonnes, on four notes). Preamble, Pierot, Arlequin, Valse Noble, Eusebius, Florestan, Coquette, Replique, Papillons, Lettres Dansantes, Chiarina, Chopin, Estrella, Reconnaissance, Pantalonne Colombine, Valse Allemande, Paganini, Aveu, Promenade, Marche des Davidsbundler contre les Philistins.
4. *Verdi*—(Vocal), Oh! Native Land—Miss Ida Walker.
 $\left\{ \begin{array}{l} \textit{Mendelssohn} \text{—Scherzo a Capriccio, in F Sharp Minor;} \\ \textit{Rubinstein} \text{—Serenade, D Minor, Op. 93.} \end{array} \right.$
5. $\left\{ \begin{array}{l} \textit{Liszt} \text{—"Rigoletto de Verdi."} \\ \textit{Mercadante} \text{—(Vocal), Oft Still I Dream. (from Ginramento)—Miss Edith J. Miller, A.T.C.M.} \end{array} \right.$
6. $\left\{ \begin{array}{l} \textit{Liszt} \text{—Liebestraume Nocturne, No. 3, D Flat.} \\ \textit{Chopin} \text{—Polonaise, A Flat, Op. 53.} \end{array} \right.$
7. $\left\{ \begin{array}{l} \textit{Liszt} \text{—Liebestraume Nocturne, No. 3, D Flat.} \\ \textit{Chopin} \text{—Polonaise, A Flat, Op. 53.} \end{array} \right.$

Saturday, June 24th, 1893—Soiree Musicale.

1. Organ—Prelude and Fugue, D Minor, *Bach*—Miss May Hamilton.
2. Piano—Improvisata, Op. 29, *Grieg*—Miss Emma Geddes.
3. Vocal—Roberto tu che adoro, *Myerbeer*—Miss Amy Berthon.
4. Piano— $\left\{ \begin{array}{l} \textit{a} \text{ Valse, C Sharp, Minor, } \textit{Chopin} \\ \textit{b} \text{ Novelette, F Major, } \textit{Schumann} \end{array} \right\}$ Mr. Dorsey A. Chapman.
5. Violin—Romance, *Beethoven*—Miss Winifred Chisholm.
6. Recitation—Perdita—Miss Mary Gunn.
7. Piano—Prelude and Fugue, C Major, (Well-Tempered Cla. Book 1), *Bach*—Miss Laura Beecroft.
8. Vocal—Never a Rose, *Cowan*—Mr. Bruce Bradley.
9. Vocal Duet—Parigi o cara, (Traviata), *Verdi*—Miss Ida Walker and Mr. J. Martin.
10. Piano—Sonata, Op. 8, *Grieg*—Miss Florence Johnson.
11. Organ—Offertoire, D. Major, *Batiste*—Mr. Donald Herald.
12. Recitation—Claudius and Cynthia, *Thomson*—Miss Nellie Berryman.
13. Piano—Slavonian Dance, *Dvorak*—Miss Elsie Kitchen.
14. String Quartette—1st Movement, (Kaiser), *Haydn*—1st Violin, Miss Lena M. Hayes, A.T.C.M.; Viola, Miss Ethelind G. Thomas, A.T.C.M.; 2nd Violin, Miss Lillian Norman; Cello, Miss Lillian Littlehales.

Soiree Mu

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Soiree Musicale—*Continued.*

15. O mio Fernando, *Donizetti*—Miss Maggie C. Merritt.
16. Violin—Concerto, A Minor, Last Movement, *Viotti*—Miss Lillian Norman.
17. Vocal—Past and Future, *de Koven*—Mrs. D. E. Cameron.
18. Piano—Trio, C Major, *Mendelssohn*—Piano, Miss Anna Butland; Violin, Mr. John Bayley
Cello, Sig. Giuseppe Dinelli.
19. Vocal—Jewel Song, (Faust), *Gounod*—Miss Mary W. Pridham.
20. Piano—Scherzo Valse, (from Opera Boabdil), *Moszkowski*—Miss Amy M. M. Graham, Mus. Bac.
21. Vocal—Silent the Sombre Wings of Night, (Lucia), *Donizetti*—Mrs. A. Jury.
22. Organ—Postlude, *Prout*—Miss Eva M. Lennox.

Thursday, June 29th, 1893—Fourth Quarterly Concert and Closing Exercises.
(Sixth Season).

PART I.

1. *Wagner*—(Organ), Introduction and Bridal Chorus, (Lohengrin)—Miss Ethel Morris, (Grad.)
2. *De Breriot*—(Violin), Seventh Air Varie—Master Willie Anderson.
3. *Verdi*—(Vocal), Oh Native Land, (Aida)—Miss Ida Walker, (Graduate).
4. *Beethoven*—(Piano), Concerto C Major, Allegro con brio—Miss Lila Carss. (Graduate), accompanied by the Conservatory Orchestra.
5. *Servais*—(Cello), Souvenir de Spa—Miss Lillian M. Littlehales.
6. *Rheinberger*—(Organ), Sonata, Op. 88, Pastorale, Intermezzo and Fugue—Mr. W. H. Hewlett, (Graduate).

Presentation of Diplomas and Medals to Graduates in the Piano, Organ, Vocal and Theory Departments, by the President, Hon. G. W. Allan.

PART II.

7. *Mendelssohn*—(Piano), Concerto G. Minor, Adagio, Presto—Mrs. M. D. Barr, accompanied by the Conservatory Orchestra.
8. *Donizetti*—(Vocal), Oh mio Fernando, (Favorita)—Miss Laura S. Wise, (Graduate).
9. *Bargiel*—(Trio), Piano, Violin and Cello, Adagio, Allegro Energico, Andante Sostenuto—Miss Florence Benson, Piano; Mr. John Bayley, Violin; Signor G. Dinelli, Cello.
10. *Wieniawski*—(Violin), 2nd Concerto, Romance, Finale—Miss Lena M. Hayes, A.T.C.M.
11. *Chopin*—(Piano), Concerto E Minor, Allegro Maestoso—Miss Ruby Preston, Mus. Bac., A.T.C.M., accompanied by the Conservatory Orchestra.
12. *Proch*—(Vocal), Air and Variations—Miss Ethel Shepherd, (Graduate).
13. *Weber*—(Piano), Concert-Stuck, Larghetto ma non troppo, Allegro passionato, Tempo di Marcia, Presto assai—Miss Julia F. MacBrien, (Graduate), accompanied by the Conservatory Orchestra.

School of Elocution, Oratory and Physical Culture.



TEACHERS.

H. N. SHAW, B.A., Principal,
(Lecturer in Elocution at Trinity and Mc-
Master Universities and Wycliffe
College).

Philosophy of Expression, Vocal and
Pantomimic Expression, Voice Cul-
ture, Recitation and Phonetics.

MISS GENEVIEVE BARIGHT,
Physical Culture, Delsarte System of
Gesture.

EVA G. MAY, A. T. C. M.,
Junior Elocution and Delsarte.

English Literature under the direction
of Wm. HOUSTON, M.A.

TERM CALENDAR FOR 1893=94.

FIRST TERM begins Tuesday, 19th September, and ends Saturday, 16th December
—13 weeks.

SECOND TERM begins Tuesday, 2nd January, and ends Saturday, 17th March—
11 weeks.

THIRD TERM begins Tuesday, 20th March, and ends Saturday, 2nd June—10 weeks.
(One week omitted at Easter).

TORONTO CONSERVATORY SCHOOL
OF
Elocution and Oratory.

AIM.

The general aim of the course is to provide thorough and effectual training for the development of natural delivery in every form of expression. It is intended to be a school for growth and culture rather than mere acquirement. As true expression is not merely a product of will but of the co-operation of all the powers of man, it can never be taught by rule but only by the development of all the mental and emotive powers that express as well as control the outward agents of manifestation. The aim of training is to stimulate the powers to correct activity and bring them into perfect unity, to secure responsiveness in each agent of the body and to bring the whole organism into harmony.

METHODS.

It would be impossible in such small compass as the Calendar affords to explain fully the means of accomplishing the desired results, but sufficient may be said to assure their efficiency.

Artificial systems are not taught but students are led to study nature's processes.

True growth is from within outward.

A correct conception of the author's meaning is the first essential, then the stimulation of the assimilative instinct and artistic insight followed by the most careful training of voice and body and the highest development of each agency.

Such methods carefully carried out under conscientious, painstaking teachers, who have been *thoroughly prepared* for the work, cannot fail to accomplish the best results.

We aim to make the course eclectic. We are bound to no *one system* but employ those methods which careful research and experience have proven to be most beneficial.

The unexpectedly great success of this department, since the Directors decided to place it on its present basis, has proved the wisdom of their course, and satisfied them that a School of Elocution conducted on the lines of the leading American schools is a decided need in our country.

It is therefore with great pleasure that the Calendar for the third year is issued; and with the experience of the past to guide us, every assurance is given to prospective students of *the most advanced, thorough and efficient course provided by any school of expression in Canada.*

Course of Study.

The Collegiate Course of study extends over a period of two years, and includes Physical Culture, Respiration, Articulation, Vocal Culture, Singing, Æsthetic Physical Culture, Pantomime, Reading, Recitation and Public Speaking.

Details of the work in each year will be found under the Synopsis of the Course of Study. Students have the option of taking either the full Collegiate, or Graduating Course of two years, or of taking the shorter course of one year.

Those taking the Graduating Course will receive at its termination, and after passing the required examinations, the Diploma of the department.

THE ONE YEAR COURSE.

embraces the study of the technique of the art, and if, at its conclusion, the student for any reason does not see fit to take the second year's work, he may be assured that his knowledge will be such as will enable him to continue his studies by himself without any fear of deviating from the right methods. At the end of the year he will receive a certificate showing that he has passed a partial course satisfactorily.

Synopsis of Course of Study.

FIRST YEAR.

Phonetics.
Articulation.
Pronunciation.
Defects of Speech.
Emission of Tone.
English Literature.

Extemporaneous Speech.
Development of Ease, Precision and Harmony.
Physical Culture.
Plastic Action.
Pantomime.
Criticism.

SECOND YEAR.

Philosophy of Expression.
Advanced Vocal Culture.
Study of Shakespeare.
Preparation of Selections and their Delivery
before Public Audiences.
Physiology of the Voice.

Advanced Course in Delsarte.
Advanced Analysis.
Literature.
Pedagogics.
Æsthetics.

Private Instruction from the Principal.

POST GRADUATE COURSE.

For those desirous of continuing their training beyond the Collegiate Course.

History of Elocution.
Shakespeare.
Old English Comedy.
Psychology.

Advanced Vocal Culture.
Pedagogics.
Review of Collegiate Course.

Private Instruction from the Principal.

P.S.—This syllabus might be indefinitely enlarged, but details are purposely avoided.

Voice Culture.

The importance of a thoroughly developed and perfectly controlled voice is being more fully appreciated than ever before. In this department we offer exceptional advantages. We do not claim to have *discovered any wonderful method*—an advertisement always suggestive of charlatanism—but by the use of those principles and exercises which science and experience have proven to be correct, to develop the voice to its best possibilities. Artificial qualities are not desirable. The most perfect results are those which insure the greatest durability of voice. Sympathy, mellowness, elasticity and purity of tone are the results of our method. As the principles are those used by the greatest singing masters of Europe, pupils will find the exercises such as will benefit the singing voice rather than prove detrimental to it.

In a few words we present our methods.

To know and develop by exercises intelligently applied, the vocal muscles, without employing those throat and neck muscles which should not be used in production of tone, is most important.

The breath must be so controlled by the diaphragm and attendant muscles as to free the throat from all constrictive tendencies. This leaves the vocal muscles free to act, resulting in sympathetic quality and breadth of tone.

Next comes the placing of the voice for resonance. By focussing the tone to the forward part of the mouth without contracting the throat, carrying power is obtained with perfect ease and the preservation of the voice insured. The ability to articulate with ease and freedom, and clearness of enunciation is most effectually taught by exercises to secure localization of function.

Teachers of public schools and other instructors will find our method most valuable for ease and effectiveness in use. Fatigue of voice is absolutely overcome.

Clergymen and Public Speakers whose voices have been impaired by improper use find their voices restored and strengthened by correct use of the mechanism.

Physical Culture.

The object of gymnastic exercises in connection with the study of Elocution, is to develop the various parts of the body so that it becomes a perfect instrument by means of which the thoughts and feelings of the speaker are conveyed rapidly and with subtle power to the audience he addresses. But their value as an educational resource does not end here. All physical culture tends to develop muscular and nerve strength; the body is systematically developed and good health promoted. A course of training which can

secure these ends would in itself be valuable, but where, as in Elocution, the feelings and thoughts of the speaker have to depend for expression on a thorough control of the voice, and also, to a large extent, the gestures of the body, the value of the physical exercises, by which these, in great measure, are secured, becomes doubly important. The end sought in physical training is the acquisition of a graceful and dignified deportment, an easy grace of manner by which all appearance of self-consciousness is avoided, and the attainment generally of the ability to express by gesture and attitude the thoughts which are impressed upon the mind. To all readers and speakers such a course of physical training is invaluable. The course is divided into three parts.

FIRST—SWEDISH GYMNASTICS.

Having for their object, strength, dignity of carriage and grace of bearing. This system is now universally acknowledged to be the best, one of its features being light calisthenics and a *graduated scale of exercises*, becoming more taxing and difficult, only as the strength of the pupil increases.

SECOND—DELSARTE ÆSTHETIC GYMNASTICS.

Having for their object the removal of all stiffness and awkwardness of gesture and attitude, and preparing the body for the performance of its true office—*the manifestation of soul*. This feature of our work receives special attention, and as far as possible the endeavor is made to conform to the principles of the great master. It is well to bear in mind, however, that Delsarte left no complete work behind him, and all that we have are innumerable isolated notes discovered after his death. These notes have been collected and published by various pupils of Delsarte, who, by the way, often differ so widely in their interpretation as to be positively antagonistic. It is, therefore, plain that such a term as the "Delsarte Method of Elocution" is a misnomer. The Elocution side of Delsartism is *nil*, and its value lies entirely in the cultivation of the body to manifest the soul. This value is very great, and no system of æsthetic physical culture has done so much to impart ease and grace to those who practice it.

THIRD—ECLECTIC.

To those who purpose teaching, our course in Physical Training is peculiarly advantageous. The demand for elocution teachers who are competent to teach this branch also, is rapidly increasing. In order to meet the demand, we have arranged for special instruction in this department. In addition to the work outlined, a supplementary course in Eclectic Gymnastics will be given, consisting of marches, drills, etc. The teacher is an expert specialist, engaged, after careful consideration, on account of her eminent qualification for this work.

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Physical Culture for Singers and Pianists.

Extended experience in musical culture has proven the necessity of physical training as an element of success. Well-meaning but mistaken teachers too often bring the diaphragmatic or abdominal muscles into prominence while neglecting general physical development. Every muscle will affect, directly or indirectly, the quality of the tone and the singer's stage presence. The timbre or resonance depends very largely upon firmness of muscle and perfect condition of the mucous membrane. These are inseparable conditions.

By the strengthening of certain muscles inequalities of voice are frequently overcome.

A thorough course in physical culture often cures catarrhal difficulties, strengthens the lungs, and insures to the student health and consequent success.

Physical condition is an important consideration to the student of instrumental music who, to achieve success in this era of exacting technical requirements, must possess a good physique to endure the necessary work.

Literature.

It is evident that the power to bring vividly before the minds of others our own thoughts, or the thoughts of others that have been put in writing, requires an equally clear and vivid mental conception, on our own part, of the meaning intended to be conveyed. This presupposes a broad and practical acquaintance with Literature, more especially the Literature of the English language.

The work done in connection with this study, therefore, will be carried on with a view to develop the critical faculties of every student, and will consist of analytic study of the leading English and American poets, thus enabling students to acquire the habit of grasping readily the meaning of an author's works and of understanding them in their broadest aspects.

Pedagogics.

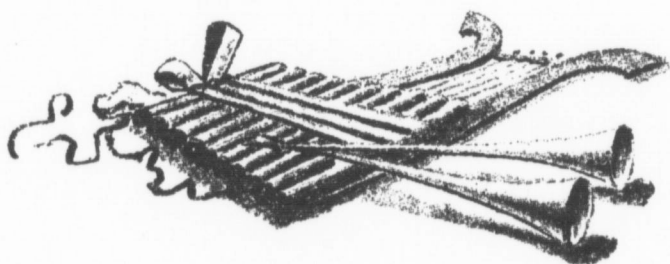
In connection with the regular work of the School, special attention is given to the line of study necessary to qualify students to become themselves teachers of expression. A thorough course in the methods of teaching reading in public and private schools, and of the whole system of elocution and oratory, is included in the work done. The course in Pedagogics is specially arranged to meet the requirements of teachers.

EXTEMPORANEOUS SPEAKING.

This refers, in the junior years, rather less to the power of extemporaneous speaking needed by orator or preacher than to that required by the teacher. The object is to give fluency and facility of expression, so that those desirous of teaching may acquire that gift of speech, clearness of thought and readiness of illustration so necessary in the teacher.

In addition to the tuition given in class form, 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 find no difficulty 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.

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.



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Method of Conducting the School.

Classes meet every morning in the week, except on Sundays and Mondays, from 9.30 a.m. to 12.30 p.m.

CLASS WORK.

The object of the class work is to give thorough exercise daily in the fundamentals of Expression, under the supervision of experienced teachers. The pupil is thus prevented from falling into bad habits of voice, etc., and has the best possible means put into his hands of making progress on good and scientific lines. The instruction gained is carried on from day to day, and this, it can be readily understood, is a very essential point in all elementary training.

PRIVATE WORK.

In addition to the class work every pupil receives a certain amount of private tuition, which is directed to his or her special needs. In this way no point in the student's training is overlooked, and by the combination of the two systems, class and private work, the pupil is afforded a guarantee of thoroughness in connection with his studies which could not be otherwise obtained.

N. B.—The private instruction is given either by the Principal of the School or under his personal direction.

WEEKLY PUPILS' RECITALS.

In addition to lectures and talks, which will be delivered to the School by specialists in their different lines of art and literature, weekly private recitals are given by the pupils, and these are followed by criticisms by both pupils and teachers. This in itself is an educational factor of no small importance. The lectures by specialists give opportunities to the students of obtaining much valuable information on the subject of their studies, while the pupils' criticisms develop in themselves the perceptive faculties and give insight into weak points in their attainments, thus acting as guides in what to avoid and what to cultivate.

A NEW FEATURE

Is the addition to the staff of competent junior teachers, who will train pupils who find it impossible to take the complete School course and who desire private training only. The methods adopted will be similar to those used in the School, and all the junior training *will be superintended by the Principal*. This option commends itself especially to young pupils.

Miscellaneous.

An important item to be considered by those who contemplate attending a School of Elocution is that of expense. Board in all the large American cities ranges from \$5 to \$8 per week, while board equally good can be obtained in Toronto at from \$3.50 to \$5. Here already is a saving of \$50 to \$60 for the school year, while to those residing in Canada the saving in railroad fares and expenses will amount to probably another \$30. So that students by attending the Conservatory School save on the season very nearly *One Hundred Dollars*, as compared with the expenses incurred were the tuition is taken in some of the schools of the United States.

Furthermore the reduced railway fares at Christmas and Easter enable the pupils to return to their homes at very low rates, which would be impossible did they attend schools out of Canada.

IMPORTANCE OF BEGINNING AT THE OPENING OF THE SESSION.

Students are particularly reminded that in every case it is most desirable that they enter on their studies at the beginning of the School season. The full benefit of the course is thus obtained, and the work of the classes greatly facilitated. It is in fact a necessity if pupils are desirous of obtaining the full advantages to be gained in the classes, that they enter at the beginning of the year.

Private Instruction.

Private instruction can be had daily in all branches by any who may be unable to take the full course.

N.B.—The Principal will be at the Conservatory offices on the afternoon of Monday, the 18th September, to confer with any pupils who may desire to see him, or to obtain additional information.

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Situation of the School.

The Conservatory building, owing to the increased attendance of the past two years, has been extended, until its dimensions are double what they were. The entire premises have been remodelled, making this the most commodious and best equipped institution of the kind in Canada. Among the additions is a spacious lecture-room for recitals, wherein pupils receive such training for platform work as will be of incalculable benefit in their future career. The building is situated in the heart of the city, corner of Yonge Street and Wilton Avenue, and within easy access of street car lines.

Special Advantages.

Students attending the school have, in addition to their regular lessons, certain specific free advantages, such as the privilege of attending the Concerts and Recitals given in connection with the Conservatory free of charge. These concerts consist of renditions by members of the Faculty, students and others, of selections from the works of the best classical composers. Such concerts assist greatly in the formation of a refined and elevated musical taste, which is always an advantage to the students of Elocution.

In addition to the above, the Conservatory Reference Library, containing many valuable works on Historical, Biographical, Theoretical, Technical, Æsthetic and Elocutionary subjects, as well as Reading Selections from the best authors, is available for the use of students during all hours when the Conservatory is open.

DIPLOMAS.

To students completing satisfactorily the two years' course will be granted a diploma entitling them to be styled—Associate of the Toronto Conservatory of Music.

IN CONCLUSION

We would ask those who are intending to take a course in Elocution to weigh carefully the following facts:

Our terms are as low as those of any first-class school, and in comparing these it must be borne in mind that *our teaching-year extends over thirty-four weeks.*

The Principal is a reader who ranks with the foremost, and instruction under him cannot fail to be of incalculable benefit to students.

Our diplomas are given only to those who pass the required examinations, and the Conservatory guards jealously its reputation for high-class work.

List of Fees.

COLLEGIATE COURSE.

Full course of thirty-four weeks, class and private instruction - - - - \$150.00

Payable as follows:

1st Term (in advance) - - - - -	\$60.00
2nd " " - - - - -	50.00
3rd " " - - - - -	40.00

Payable as above:

Cost of Books - - - - -	\$5.00
" Diplomas - - - - -	3.00
" Certificates - - - - -	1.00

No charge for Examinations.

SPECIAL COURSES.

PRIVATE INSTRUCTION.—(Outside of Collegiate Course), with the Principal.

Twenty lessons (two half hours per week) - - - - - \$25.00

DELSARTE, GYMNASTICS OR ELOCUTION.—Private instruction (First Assistant).

Twenty half hour lessons - - - - - \$17.50
Ten " " - - - - - 10.00

Private instruction (Junior Assistant)

Twenty half hour lessons - - - - - \$12.00
Ten " " - - - - - 7.00

CLASS LESSONS.

DELSARTE, GYMNASTICS OR ELOCUTION.

Twenty hours (10 weeks) - - - - - \$10.00

SPECIAL CLASSES IN LITERATURE.

SUBJECTS: ENGLISH POETS AND SHAKESPEARE.

Twenty hours (10 weeks) - - - - - \$6.00

REGISTRATION.

Pupils are required before entering on their studies to register their names at the Conservatory office and make payment of the fees. Term cards are then issued entitling the holder to admission to the classes. In every case the fees for each term are payable strictly in advance. No deduction for absences will be made, except in cases of protracted illness.

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Rev. M
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Students of 1892-93.

POST GRADUATES.

Mrs. Belle Rose Emslie, A. T. C. M., Class of '92 Toronto
 Miss M. E. Mathews, A. T. C. M., Class of '92 Port Colborne
 Miss Eva G. May, A. T. C. M., Class of '92 Toronto
 Miss Hermenia Walker, A. T. C. M., Class of '91 Toronto

GRADUATES—(A. T. C. M.)

Miss Jennie Pearson Hoag Newmarket
 Miss Bertha Tovell Sargent Toronto
 Miss Lillian Hope Smith... De Soto, Mo., U.S.

JUNIORS—(WITH CERTIFICATES).

Miss Nellie Berryman Hamilton
 Miss Agnes Goodfellow.. Bradford
 Miss Mary Gunn.. Toronto
 Miss Florence May Lingham..... Belleville
 Miss Anna Rose Scanlan... Le Roy, N.Y., U.S.
 Miss Katharine Wallace..... Toronto
 Miss Maud Whitesides..... Lindsay

SPECIAL CLASSES AND PRIVATE PUPILS.

Rev. M. Allan Hamilton
 Mrs. F. B. Anthony Toronto

Miss Balmer Toronto
 Miss Florence Cameron London
 Mr. A. R. Chapman Toronto
 Mr. M. R. Chapman..... Toronto
 Mr. E. Coatsworth, M.P..... Toronto
 Mr. R. Corrigan..... Toronto
 Miss Anna M. Dunning..... Port Colborne
 Miss J. Dwyer..... Washington, D.C.
 Mr. A. H. Dwyer..... Toronto
 Prof. Fairclough..... Toronto
 Miss Tena M. Gunn Toronto
 Miss Birdie Hope Toronto
 Miss May Hughes Toronto
 Miss Laura Harper, A.T.C.M. Barrie
 Mr. A. J. Irwin Toronto
 Mr. L. A. Kennedy, M.A. Toronto
 Mr. W. F. McGiverin Hamilton
 Miss Minnie MacKenzie Toronto
 Miss Lottie MacKenzie Toronto
 Miss Sarah McLean Toronto
 Miss Alexandra Magurn..... Toronto
 Miss Margaretta Miller Toronto
 Miss Sarah E. Nation..... Toronto
 Mr. H. S. Osborne Toronto
 Mr. E. L. Proctor Toronto
 Mr. H. M. Pellatt Toronto
 Mr. J. Senior..... Toronto
 Miss Grace Sherman Toronto
 Mr. A. O. Shore..... Toronto
 Mrs. A. H. Staneland..... Toronto
 Miss Emily Swallow..... Toronto
 Miss E. Wetherald..... London
 Miss Windsor Toronto
 Miss Carrie Williams..... Port Hope

Programme of Closing Exercises—Association Hall, June 9th, 1893.

Organ Solo—Selected—Sig. Giuseppe Dinelli.
 Recitation—"Scene between Amy Robsart and Leicester at Kenilworth," *Scott*.—Miss Sargant.
 Recitation—"The Flood on the Floss," *Elliot*.—Miss Smith.
 Vocal Quintet—"Ave Maria," *Mendelssohn*.—Misses Gunn, Lingham, Hoag, Gunn and Mrs. West.
 Recitation—"A Set of Turquoise," *Aldrich*.—Miss Hoag.
 Scene—"A Coquette in Difficulties," *Belinda*.—Sara, Miss Lingham; Belinda, Miss Sargant.
 Vocal Solo—"Judith," *Concone*.—Tena G. Gunn.
 Recitation—"Vashti," *Dorr*.—Miss Mathews, A.T.C.M.
 Reading—"Miss Squeers' Tea Party, from Nicholas Nickleby," *Dickens*.—Mrs. Emslie, A.T.C.M.

Awarding of Certificates and Diplomas.

Violin Solo—"Air Varie," *Vieuxtemps*.—Miss Hayes, A.T.C.M.
 Scene—"Princess," *Tennyson*.—Dramatized by Miss Haughwout.
 Dramatis Personæ—Princess, Miss May; Lady Psyche, Miss Smith; Prince, Miss Mathews; Florian, Miss Goodfellow; Cyril, Miss Wallace; Melissa, Miss Whitesides; Lady Blanche, Miss Scanlan.
 Esthetic Gymnastics and Tableaux by the Pupils of the School.
 Organ Solo—Selected—Sig. Dinelli.

PART II.

STUDIES FROM THE CLASSICS—POSES PLASTIQUE.

1. Right—Group of Gauls, Cupid; Centre—Orpheus, Eurydice and Demon; Left—Orestes and Electra, Terpsichore.
2. Centre—Group of Three Muses; Diana, Gladiator, Gannymede, Cain, Amazon.
3. Sun Worshipers—*a* Watching; *b* Welcome.
4. Bas Relief—Right—Apollo; Centre—Three Graces; Left—Muses.
5. Diana's Hunting Party.
6. Group from the Industrial Arts of Peace.
7. Nine Muses.
8. Right—Venus; Centre—Pleiades; Left—Grecian Shepherdess.
9. Death of Boadicea and Her Two Daughters.
10. Right—Duellists, Diana of Versailles; Centre—Fates; Left—Orpheus, Eurydice and Mercury.
11. Niobe Group.
12. Revels of the Muses.
13. Battle between the Romans and Gauls.

Press Notices on Closing Exercises.

HELD JUNE 9TH, AT ASSOCIATION HALL, TORONTO.

The Empire.

Association Hall was crowded to the doors last evening on the occasion of the closing exercises of the Toronto Conservatory School of Elocution. Many of Toronto's fairest daughters were there, and as a very large number of the ladies were in evening dress, tasteful both in hue and style, the scene presented was a very fine one. The heat was sweltering, but so attractive did the audience find the programme that very few left before its completion. Through unavoidable circumstances there was a delay in opening the proceedings, and, as the programme was somewhat longer than usual, the termination was not reached until after the ordinary hour at which such entertainments come to an end. No doubt many in the audience were already conversant with the attainments of the students who graduate at the school; but others there were who were surprised and pleased beyond measure at the excellence of the various numbers. With no single exception all the young ladies who gave recitations displayed elocutionary power of the most meritorious kind, united to which they exhibited a graceful and self-composed presence, which rarely attends other than those who have devoted to elocution many years of study. Certainly Mr. H. N. Shaw, B. A., principal of the school, and his accomplished associates, are to be congratulated on the great educational work they are accomplishing in Toronto.

Miss Sargant's recitations of the "Scene Between Amy Robsart and Leicester at Kenilworth" was a strong dramatic effort. She was rewarded by the presentation of two beautiful bouquets. In the recitation, "The Flood on the Floss," Miss Smith scored an undoubted success. Her lines were given in a simple, unaffected manner, the pathos of the piece receiving proper treatment. She was likewise given a bouquet. Nothing but praise can be awarded Miss Hoag's recitation of "A Set of Torquoise." The piece is a difficult one, in which tragedy and humor are closely allied, but the fair elocutionist was equally at home in both phases, showing herself to be possessed of dramatic gift of a most exceptionable order. In place of "A Coquette in Difficulties," which was down on the programme, a scene from "The Rivals" was recited by Miss Sargant. Frequent bursts of laughter testified to the skillful conception of the humorous characteristics of the selections. Following came the recitation "Vashti," by Miss Mathews, A.T.C.M. There was a ring of genuine pathos about her acting that appealed irresistibly to the hearer. The reading of "Miss Squeer's Tea Party," from "Nicholas Nickleby," by Mrs. Emslie, A.T.C.M., proved a most enjoyable number, and the infection of the piece communicated itself to the audience.

Then came the distribution of the diplomas and certificates.

It may be mentioned that of those who received diplomas Miss Smith gained 100 the highest possible number of marks, after six hours' examination, in English literature, the examiner, Mr. William Houston, M.A., pronouncing her work to be a model for

students. Then followed the presentation of a scene from Tennyson's "Princess," dramatised by Miss Haughwout. In this too, the fair actresses did full justice to the various parts. The second part of the programme consisted of poses plastique, in which were represented with much beauty of effect several of the characters known to students of classical history. In every respect the evening's entertainment was a most enjoyable one.

The Saturday Night.

One of the most flourishing departments of the Toronto Conservatory of Music is that of elocution, which under the direction of Mr. H. N. Shaw, B. A., principal, has developed in a manner which reflects the utmost credit upon him and Miss Bowes, who is associated with him in the work. The closing annual exercises of this department of the Conservatory were held in Association Hall on Friday evening of last week, and notwithstanding the intense heat and an unusually long programme, the audience which crowded the spacious hall on this occasion were so well pleased with the performance that few left the building before the entertainment came to an end, which was near midnight. The programme was a well contrasted one of music and recitations. One of the most successful numbers of the evening was the vocal solo, Judith, by Miss Tena G Gunn, soprano, one of Mr. Shaw's pupils also. An enthusiastic encore was accorded her. An excellent quintette was rendered also by vocal pupils of Mr. Shaw, including Misses Gunn, Lingham, Hoag, Gunn and Mrs. West. In the elocutionary work Miss Sargant's recitation of the scene between Amy Robsart and Leicester at Kenilworth, was particularly effective. Miss Smith, in the recitation "The Flood on the Floss," also scored a decided success, both these young ladies being awarded floral tributes. Miss Hoag's recitation of "A Set of Torquoise" was rendered in excellent style, the same being true of Miss Sargant in "The Rivals," and Miss Mathews, A.T.C.M., in "Vashti" and "Miss Squeer's Tea Party" from Nicholas Nickleby. A scene from Tennyson's Princess was presented.

The Globe.

The closing exercises of the Toronto Conservatory School of Elocution took place last night in Association Hall, the audience being a very large and fashionable one. There was considerable delay in starting, and the result was that the lengthy programme kept the audience until a late hour. However, a splendid bill of fare was provided, and the principal, Mr. H. N. Shaw, had every reason to be proud of his pupils. Admirable recitations were given by Miss Sargant, Miss Smith, Miss Hoag, Miss Mathews, Mrs. Emslie. There were æsthetic gymnastics and tableaux by the pupils that were interesting in the extreme. The various certificates and diplomas were awarded.

The Times.

A large and fashionable audience was present at the closing exercises of the Toronto Conservatory School of Elocution which took place on Friday evening of last week. The entertainment was thoroughly good throughout, the only fault being that the programme

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was rather too lengthy for such a warm evening. However, under the circumstances, it was quite excusable and was listened to with interest. The opening piece was an organ solo, rendered in Sig. Dinelli's masterly style. After that came a recitation by Miss Sargant, "Scene between Amy Rosbart and Leicester at Kenilworth," which was well given. Miss Smith then recited "The Flood on the Floss," in a very realistic manner, after which came a vocal quintette. "Ave Marie," by the Misses Gunn, Lingham, Hoag, and Mrs. West, under the leadership of Mr. Shaw, which formed a pleasant break in the programme. "A Set of Torquoise," as recited by Miss Hoag, was unquestionably the best piece of the evening. Miss Hoag is possessed of great dramatic ability and has good facial expression as well; her voice would be better were it stronger, but time will remedy that. Miss Mathews gave a good rendering of "Vashti," and Mrs. Emslie, A.T.C.M., created much amusement by her reading, "Miss Squeer's Tea Party," from Dickens' well-known *Nicholas Nickleby*.

Next came the awarding of certificates and diplomas to the "sweet girl graduates," by Mr. Shaw, followed by a few words from Mr. Fisher, and a well rendered scene from the *Princess* finished the first part of the programme.

The second part of the evening, which was greatly enjoyed by all, consisted entirely of classic tableaux, given with lime-light effects.

The Ledger.

The closing exercises of Toronto Conservatory School of Elocution on June 9th, was one of the best performances of its kind given to a Toronto audience during the past season. The hall was well filled. The beginning was rather late, but that gave all a chance to have a short chat before the commencement. An organ solo by Sig. Giuseppe Dinelli was the first thing on the programme, then a recitation by Miss Sargant, which was most enthusiastically applauded. Miss Smith, Miss Hoag and Miss Mathews, A.T.C.M., gave recitations which cannot be too highly spoken of. A vocal quintette by the Misses Gunn, Lingham, Hoag, O. Gunn and Mrs. West was exceedingly good. "Miss Squeer's Tea Party," from *Nicholas Nickleby*, read by Mrs. Emslie, was well appreciated by the audience, and Miss Hayes charmed those present with a violin solo. It is no wonder the hall is well filled when such enjoyable performances as these take place.

The Week.

The closing exercises of the Toronto Conservatory School of Elocution were given in Association Hall, Friday Evening, June 9th. The house was full, and the programme a good one, and well varied. The performance throughout showed most excellent teaching on the part of the faculty, and gave great pleasure to the large audience present. The studies from the classics in the second part were beautiful and effective, and the musical selections meritorious.

The Principal.

Upon the resignation of the former Principal the Conservatory Board of Directors after careful consideration selected as his successor Mr. H. N. Shaw, B.A., who for six years had the direction of the Department of Elocution at Acadia University. The success of the Conservatory School of Elocution during the past year proves the wisdom of the choice, and it is with pleasure that the Board announce that Mr. Shaw will continue as Principal.

Mr. Shaw possesses exceptional qualifications for this position. He combines the comprehensiveness of a University education with extended research in the science and art of Expression in all its forms. With the history and theory of Elocution and Oratory he is fully conversant. Feeling that teachers of Elocution frequently do more harm than good in attempting to train voices, Mr. Shaw has given much time to the most thorough study of the cultivation of the singing and speaking voice, adopting the principles of such teachers as Lamperti, Garcia, Vannini, Shakespeare, Henschel and Guilmette. The cognate subject of Physical Culture has been given careful attention by Mr. Shaw, who has spent some years in the study of the Delsarte, Swedish and Eclectic systems under their most able exponents.

Since coming to Toronto he has been appointed lecturer at Trinity and McMaster Universities and Wycliffe College, where his teaching has been successful to a marked degree.

The following excerpts certify to the esteem in which he is held by those who have had ample opportunity to judge of his ability:

From Rev. A. W. Sawyer, D.D., LL.D., President Acadia University.

"He has rendered very efficient and valuable service."

From Sig. Emilio Agramonte, the eminent teacher of voice and singing, New York.

"You are a man thorough in any study you undertake, a very efficient and able instructor."

From J. W. Searer, M.D., Director Gymnasium, Yale University.

"He has taught with marked success. I heartily endorse him for any position."

From Rev. E. M. Keirstead, M.A., Professor of English Literature, Acadia.

"A man of excellent moral character * * * a diligent student, possessed of a fine mind. His scholarship is exact, his taste cultivated, and his appreciation of literary qualities in general, of the first order. As a teacher Mr. Shaw has been very successful * * * worthy of the fullest confidence and the patronage of all who desire thorough instruction."

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From R. V. Jones, M.A., Ph.D., Professor of Classics, Acadia.

"His ardor, his fine perception of thought and its expression, his enthusiasm in the study of the Ancient Classics, I cannot soon forget. The life and culture thus gained he put into the subject in which he himself gave instruction. He has clearly shown us what instruments of culture Elocution and Music are when effectively and thoroughly taught."

From C. W. Roscoe, M.A., Inspector of Schools and Member of Board of Governors, Acadia University.

"I have had abundant opportunity to become acquainted with the work of Mr. Shaw. The results of his work I regard as invaluable. He thoroughly understands his subjects, and his methods of teaching are such as produce the best results. Several teachers whom he instructed have done excellent work in the schools under my inspection: As one of the Board of Governors, I fear it will be almost impossible to fill the place made vacant by Mr. Shaw's resignation. He possesses the power to control young people so as to secure their attention and respect, and he leaves the college generally beloved by the students."

From I. B. Oakes, M.A., Principal, Horton Collegiate Academy.

"As an Elocutionist and as a teacher of Elocution and Voice, I regard him as thoroughly qualified. We have never had his equal."

From L. E. Wortman, M.A., Principal, Union Seminary, St. John, N.B.

"He is a man of much talent, a capable, enthusiastic and successful teacher. I have great confidence in expressing the opinion that he will discharge with tact, energy and success the duties of any position that he may accept."

"Mr. Shaw is a master of the art he professes to teach, and his lectures are characterized by a thoroughness and spirit which inspire in his pupils both respect and enthusiasm."—*Trinity University Review, March, 1893.*

From Mr. E. B. Warman, the eminent Lecturer, Author and Reader.

MY DEAR MR. SHAW,—Judging from what I saw and heard the morning I visited your school, I have no hesitancy in saying that I was pleased with your methods, pleased with the results, and especially pleased to meet a teacher of Elocution who could talk in a natural tone of voice. Wishing you God-speed, I am, etc.,

EDWARD B. WARMAN,

Chicago, Ill.

May 30, 1893.



MUSIC!

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The Twentieth Century

Piano

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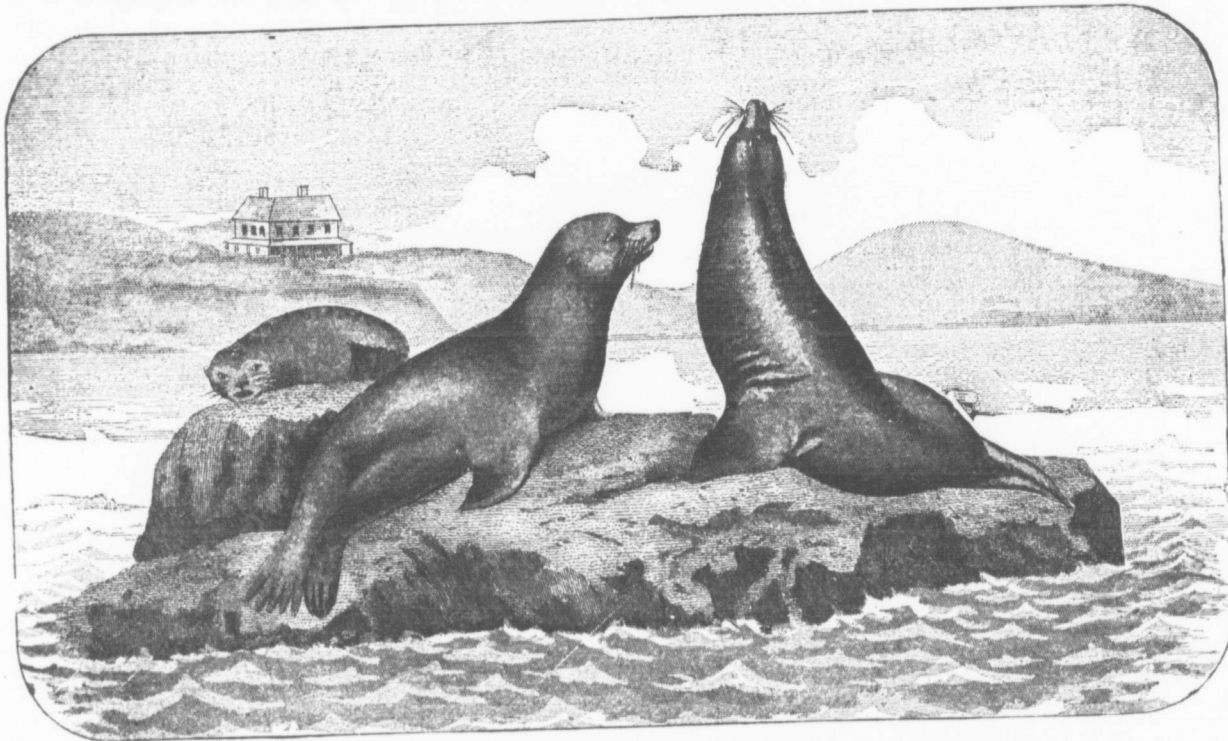
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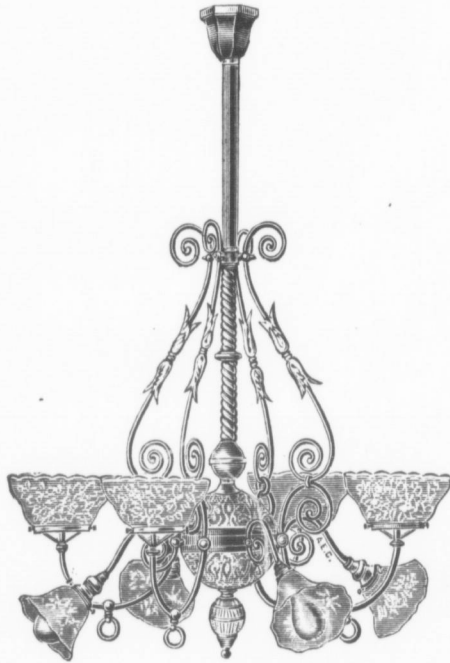
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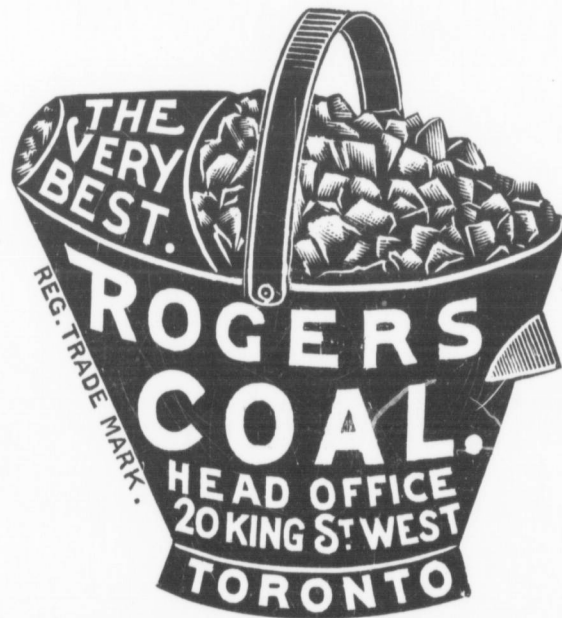
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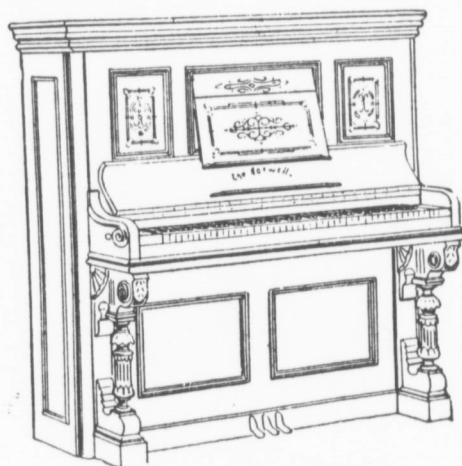
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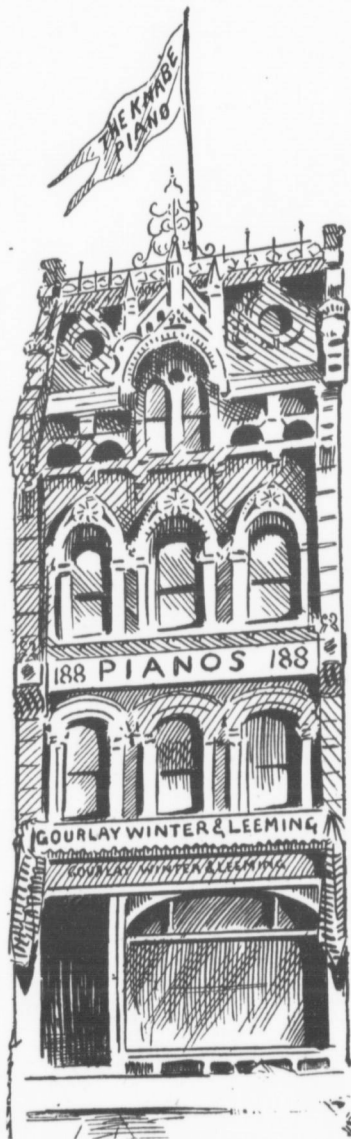
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