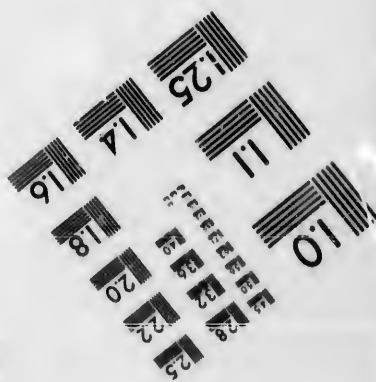
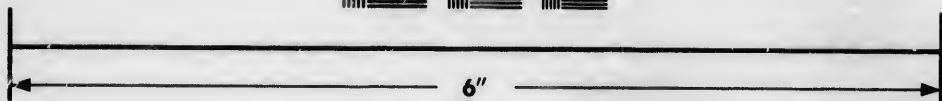
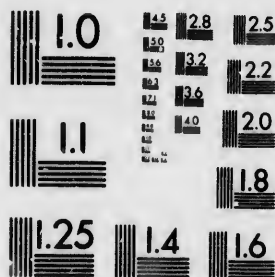


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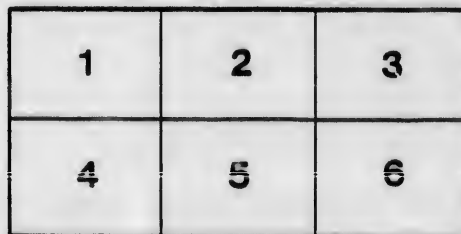
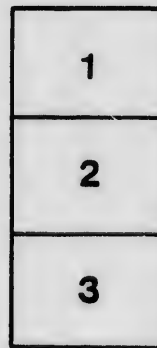
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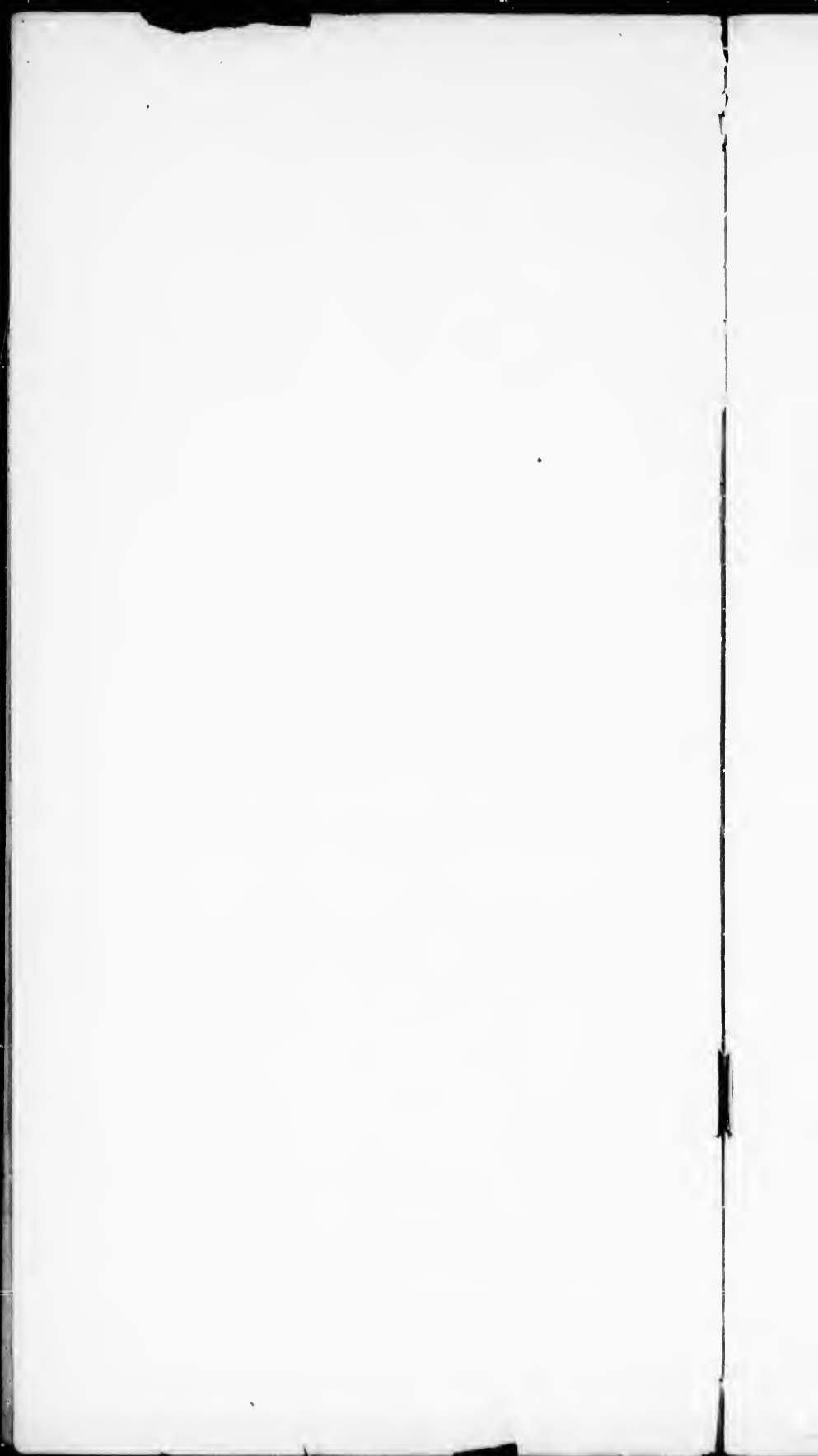
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THE CASE
OF THE
ASSOCIATED BOARD

OF THE
SCHOOLS OF MUSIC, TORONTO

flyers

The case ...



PREFACE.

In these pages are set forth the case for the Associated Board, and the reasons for its appearance and work in Canada.

They are written in the interests of musical education, of truth and of fair play.

They advocate freedom for teaching and freedom for examination, irrespective of the interests of the Board itself, or of any institution that may be affected thereby.

They are in opposition to all systems which are shams and frauds, and they wage uncompromising warfare against any suspicion of "sweating" and "overworking."

They proclaim a system of examinations which are unimpeachable, impartial and imperial—a system unifying the Mother Country and all the Colonies which make up our great Empire—a tried and proved system which can do nothing but good.

They set forth a system not carried on for shareholders or money-making or dividends, but simply for art.

In them will be found—critical remarks on all the foregoing—proof of existing abuses, correspondence, extracts from speeches and letters; explanations as to Trinity University College, and as to the musical institutions of Toronto, etc., and (inserted) the writer's letters to the Toronto Globe and the Toronto World, etc., etc.

It is for the public to say whether they are satisfied with what exists, or whether they will not prefer such a reliable test as will be afforded by the Associated Board's examinations.

For the hundredth time, let it be repeated, the Board has no desire or intention of "forcing" itself upon any Colony or individual. If it can do a good work it should be accepted and welcomed—if not it should be ruthlessly rejected. The Board is seeking no favors, and asks only for justice and fair play.

Canada is the last great Colony which has not yet fully fallen into line with the Board's examinations.

These pages clearly set forth the reasons.

SAML. AITKEN,
Hon. Secy. Associated Board.

TORONTO,

March 29th, 1899.

The objects of the Associated Board are :

1. To hold musical examinations when required.
2. To provide equal and independent privileges in musical examinations in Canada.
3. To encourage any legitimate effort toward the advancement of the art.
4. To increase and perpetuate friendly relations between the members of the profession, regardless of creed, nationality, or musical connection.
5. To guarantee equal rights to all.

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HIS EXCELLENCY THE GOVERNOR-GENERAL.

The following letter from His Excellency, the Governor-General has been sent to me, and I reproduce it because it has not hitherto appeared in its entirety :

GOVERNMENT HOUSE, OTTAWA,
6th March, 1899.

SIR,—I am instructed by His Excellency to thank you for your letter of February 28th, referring to the question of musical examinations in Canada, and enclosing a copy of a "Protest against the introduction into Canada of examinations by outside musical examining bodies," which it is intended to forward to His Royal Highness the Prince of Wales, the Earl of Aberdeen, the Right Hon. J. Chamberlain, Lord Strathcona, Sir A. Mackenzie, Sir C. Hubert Parry, etc.

The Protest is stated to have been signed "by representatives of Universities and other educational institutions and musical organizations, as well as individual musicians throughout the Dominion of Canada," and is directed "against the action of the Associated Board of the Royal Academy of Music, and the Royal College of Music, London, England, as represented by the Honorary Secretary, in conducting musical examinations in Canada for the purpose of granting diplomas and certificates in the various departments of musical education."

His Excellency regrets that he cannot accept the views expressed in the Protest. The reputation of the Associated Board of the Royal Academy of Music and Royal College of Music stands so high that he can hardly think that examinations conducted under its supervision could tend either to lower the standard of Canadian institutions, or to create antagonistic musical factions ; indeed they would appear to him likely to produce entirely opposite results. The Board now sends examiners to Australia and to South Africa, and the diplomas it grants are practically the only ones that carry any value in the eyes of the musical world.

His Excellency heartily sympathizes with the desire expressed in the Protest to retain for Canada Canadian institutions of her own ; but he believes that the acceptance by Canadian musicians of the examinations in question would, instead of proving injurious to such institutions, conduce greatly to insure their ultimate success, and will open up a wider field for the development of musical genius than at present exists.

I am etc.,

(Sgd.) L. G. DRUMMOND, Major,
Gov.-Gen.'s Secy.

S. C. Church, Esq.,
9 Pembroke St., Toronto.

P. S.—The above-mentioned "Protest" received by the press, having been commented upon by the press, I am directed to forward a copy of this reply to be made public in a similar manner.

(NOTE—It has often been claimed that the "Protesters" practically include all the Profession of Canada. There are 400 teachers of music in Toronto alone, out of these 21 are (January 21st, 1899) "stated to have signed" the document called "The Protest." The signatures are not all genuine, and of those that are so nearly all belong to the two Toronto Institutions which are opposing from motives of self-interest.)

THE UNIVERSITY OF TORONTO

I have also had a correspondence with the Chancellor and the Registrar of the Toronto University, and requested to appear before their Senate to explain the position of the Associated Board, and to answer any questions that might be asked, and I have furnished the Registrar with information as to our Colonial examinations with the Australasian and Cape Colony Universities.

March 14th, 1899.

The Registrar writes :

"I have been instructed, in connection with your recent letter to President Loudon to say, that as our Senate meets but once a month it seems impossible to have such a conference as you desire, but I am to assure you that should the question of local medical examinations come before the Senate, no action will be taken in the matter without the fullest inquiry.

Yours very truly,

(Sgd.) JAMES BREBNER,
Registrar.

THE ROYAL ACADEMY AND ROYAL COLLEGE OF MUSIC.

The annexed letter from Sir Alexander C. Mackenzie, Principal of the Royal Academy, and from Sir C. Hubert H. Parry, Director of the Royal College of Music, will sufficiently answer those who have had the hardihood to assert that the Associated Board has nothing to do with these two institutions :

20th December, 1898.

This is to certify that the examinations of the Associated Board which have been and which will be conducted in Australasia, Canada and other British colonies have, in the preparation of the Syllabus, and in the general organization of the scheme, had our personal and constant attention, and that the Associated Board is acting in this matter with the entire authority and concurrence of the Royal Academy of Music and the Royal College of Music.

The Board has decided to offer its examinations to Canada in May and June next, and to continue its examinations in Australasia, India, Gibraltar, etc., at the latter end of the year 1899.

(Sgd.) A. C. MACKENZIE,
Principal R. A. M.

(Sgd.) C. HUBERT H. PARRY,
Director R. C. M.

The Associated Board has reason to complain that when its scheme has been subjected to public discussion it was never invited to be present, consequently one-sided discussion has always taken place.

I have recently issued a challenge for a free and open meeting to discuss all these questions fully and clearly, and that challenge has been accepted by those who have protested against the Board's advent in Canada.

I have answered in my letters the objections which have been raised, I have corrected the misstatements which have been made, I have discussed and compared our standard and syllabus, (and of this no notice has been taken,) and I have asked a series of questions.* No notice whatever has been taken of the official letter above of Sir Alexander Mackenzie and Sir Hubert Parry, who have contradicted the statement so gratuitously circulated that the R. A. M. and R. C. M. had nothing to do with the Associated Board. I have explained the reasons of the introduction of these examinations, and to all my points no clear and distinct answer has been made, in fact I may say, no answer has been made at all.

I must therefore leave the public at large to form its own opinion.

No educational institution should be run for individual profits and for dividends, and this applies with greater force still to an examining body. Whatever profit the R. A. M. and R. C. M. make, is devoted entirely to musical education, they have no shareholders to satisfy, and no dividends to pay.

The Associated Board justly feels that in its treatment in Toronto it has not had what is known as "British fair play."

It is due to myself to reproduce extracts from my letter to Mr. Anger of the 18th of August last. Mr. Anger must have had this letter actually or metaphorically, in his pocket at the meeting of September 26th, in which he made his unworthy attack on the Board and allowed others more virulently still to misrepresent the Board and myself. It will show my feelings towards Canadian institutions and effectually dispose of the nonsense that has found currency as to our overriding and refusing to recognize the rights of existing organizations.

18th August, 1898.

Dear Mr. ANGER,—I am much obliged to you for the feeling of respect which you express towards the Associated Board and those connected with it, although I am sorry to note that you do not hold with the extension of our examinations in Canada.

Would it not have been better and wiser of you to have tried and made some arrangements with us by which the "leading Conservatory of Toronto" would have worked hand in hand with the leading examining body of the Old Country? I have noticed and regretted the violent and virulent attacks which have been made upon us in the Toronto press, but I have thought it advisable up to now not to make any reply thereto, as I have no desire to excite any further ill feeling. We mean to try our examinations in Canada, and, if we find they serve a useful purpose, they will probably live; if not, we shall be satisfied that we have tried to give a straightforward and honest examination.

I am speaking to you in the most open and friendly manner possible.

I do not for one moment suppose that you cannot hold your own in music in Canada, although as far as my limited experience of it goes there was nothing that I saw there superior to what exists in Australia, and nothing that I think could not be immensely improved by the association and joint working of such a Board as our own and such a Conservatory as yours. If you should think anything further of the matter, you will find me quite willing to help to press forward the interests of music and to do all I can to accomplish some really good work.

With kind regards,

Yours etc.

SAML. AITKEN.

* The answers and my reply thereto are given elsewhere.

TRINITY UNIVERSITY COLLEGE, TORONTO

As a great deal of misapprehension exists in Canada, respecting the reason of the opposition shown in Great Britain to the granting of musical degrees by the above named University, it will be well briefly to recount the various reasons which were given for taking that step.

These were clearly set forth in a letter dated the 7th of July, 1890, which was sent, together with an explanatory statement, to the Right Honorable Lord Knutsford, Her Majesty's Colonial Secretary. *This letter* (being in the nature of a reply to the Memorial presented by the Trinity University) was forwarded by the Colonial Secretary to the University representative for answer. *No reply was ever made to it* and the scheme was abandoned.

The principal points set forth in this letter are as follows :

1. The University received its Royal charter in the year 1852.
2. The charter was sought and granted for the purpose of promoting "the more perfect establishment *within the diocese of Toronto* of a College, for the education of youth, etc."

3. The power therefore of granting degrees in England was outside its duties, it was evidently not the intention of its founders and it is beyond the powers accorded to it by its charter.

4. Although founded in 1852 no attempt was made to confer degrees in music by examination until the year 1885.

5. The persons who then applied for these degrees in England were not bona fide students in the said College.

6. The charter did not confer the peculiar privilege of granting degrees *in absentia*, that being a power which is not exercised by our Universities, and consequently the action of the Colonial Institution was altogether *ultra vires*.

7. It was shown that the Trinity University, of Toronto, claimed to confer degrees in any faculty *in absentia*, such as arts, divinity, music, law and medicine. It was also shown that five other Canadian universities possessed the same privileges as the Toronto Trinity University, and, therefore, in Great Britain, a country in which it will be universally admitted that the most ample provision is made for the granting of degrees, such a claim could only result in the most disastrous consequences to all university life.

8. It was also shown that the examination tests proposed were not on a parity with the home universities, as,

First, no literary test was required.

Secondly, candidates who failed at our universities, passed the test of Toronto with ease, and even obtained distinction.

Evidence was also forthcoming that the degree of Musical Doctor was offered for even such a trivial test as writing and scoring a song.

9. It was further shown that no invitation from any university or musical school, or from any of the prominent musicians of Great Britain was ever given to this Toronto University. I am aware that this statement was challenged, but when proof to the contrary was asked for, it was never forthcoming.

Much of the opposition to the Associated Board has arisen from ignorance of the above facts, and many would have taken no part therein had they known what I have here put forth.

I would like to say in introducing Trinity University at all into this discussion, I have done so to answer objections, founded on its treatment in England, to our Board's coming here. I feel sure that in its legitimate province, "*within the Diocese of Toronto*," it is doing good work, and that its visit to England was a mistake and probably arose from a misapprehension and from the University being badly advised at that time.

CONTRAST.

Now, in contrast to the foregoing, it will be well to state respecting the Associated Board :—

First, that the operations of the two chartered institutions which it represents are carried on throughout Great Britain and the colonies.

Secondly, that it always sends its own examiners from Great Britain to conduct the examinations which are held under its auspices.

Thirdly, that the Associated Board is in Canada by the direct invitation by many of its Professors of Music, and notably by the heads, or those representing them, of the Toronto College of Music, The Toronto Conservatory of Music, and the Dominion College of Music, Montreal.

Fourthly, that Canada was not, and is not, fully equipped as to examination bodies, a fact conclusively proved by the new organization which is being called into existence as a set-off against the action of the Associated Board.

Fifthly, that it is quite unlikely that any of the Board's certificates will ever be granted to those who have failed to pass the tests imposed in Toronto in a similar grade, and that the work of the Board is on a much higher plane, is fully demonstrated by the contrast of Toronto institutions passing at fifty per cent. of marks, (the Board requiring two-thirds and three-fourths respectively for its passes,) and when such startling omissions of scales and studies have been made in the local examinations. Pretentious lists of pieces, which can be varied with a charming liberty, afford no criterion of the standard of the examination or of the status of the examiner.

In view of this statement (No. 5), the following extract from a letter, dated the 11th January, 1899, from Mr. F. G. Gibbs, Nelson, New Zealand, may be interesting :

"The absurd manner in which certificates have been showered on musical students of well known incapacity, has brought the examination system very much into discredit, and some of us feared that the Associated Board might possibly bid for popularity by setting an equally low standard. But the fearless way in which Mr. Davenport (the Board's examiner), has failed candidates throughout the colony, has completely reassured us. We are not anxious to secure a large percentage of passes, but we are anxious to place before the pupils a high ideal for them to strive to attain to. We were, therefore, really gratified when your examiner failed four-sevenths of our candidates. We shall try and induce the pupils of our school to make it their ambition to gain your certificates."

CORRESPONDENCE AND SPEECHES.

Let us call up a little evidence from those who have been writing and speaking for and against us.

Mr. A. S. Vogt.

In his speech at the last meeting of Musicians, Mr. Vogt says : "That organization (the Associated Board) had a legal right to hold examinations if they chose."

If that be so, what then is the meaning of all this opposition? Does not this give away the whole question?

Mr. J. Humphrey Anger.

In a speech made on the the 26th September last, Mr. Anger says : "I do not think that any member of the Board of the R. A. M. and R. C. M. as individuals would care to be associated with the Associated Board."

Let us see what Mr. Anger said on the 17th of August, 1893, just about one month before this : "I should like to say to you that I have the greatest respect for the Associated Board, and for the eminent men connected with the two institutions."

(Oh Mr. Anger, how are you going to explain this? Which is the real person, the former or the latter? Why this wrath? I am inclined to think it is not "righteous anger." Perhaps it is only "Humphrey Anger.")

On the 11th of January, 1897, Mr. Anger writes as follows :

"The proposal to hold examinations under the auspices of such an important Board in the Province of Ontario, and perhaps throughout the Dominion, appears to me to be very good, and the time is now ripe for the same. I regret to inform you that the so-called London College of Music through its agent, Mr. Stocks Hammond, is attempting to introduce its flimsy examinations into this country. I may say that I have given this gentleman one pretty severe rap in a recent letter about our local papers. Furthermore, another scheme calling itself 'The Dominion College of Music' is also commencing to hold examinations in music. I feel, however, that the Associated Board should and would be able to carry everything before it. I have always felt that if the Conservatory were in affiliation with one of the great English institutions it would be a source of mutual benefit, and I must confess that I was heartily glad to receive your syllabus last week, and to see that the subject of a closer union between the Mother Country and Canada was in contemplation. I cannot refrain from saying a word as to the standing of the Conservatory—as a musical institution it is far ahead of anything of the same kind in Canada. The Toronto Conservatory of Music is not only the leading musical institution in Canada, but it is perhaps only second to the great Boston Conservatory on this continent."

(What does Mr. Torrington think of this?)

Following this on the 15th of March, 1897, Mr. Anger again writes : "The matter of introducing examinations in music under your auspices is so important that one hesitates to act without very careful deliberation.

"I have discussed the matter with Mr. Fisher, the director for the Conservatory on more than one occasion, and we both feel that the spring (and rather late, say early in May) would be the best time for holding examinations in Toronto. May I ask you to send me a few copies of the English Syballus for the present year."

(On these, I suppose, the Conservatory found their scheme. Mr. Anger, is very loose in his dates, seldom putting in the year. He is like his friend, Mr. Torrington, who seldom used to put a postage stamp on his letters.)

Mr. Percival J. Illsley

On the 20th of June 1893, Mr. Illsley writes : "There is a strong desire in Montreal for practical examinations from some recognized Institutions, in order to advance as much as possible the culture of instrumental and vocal music in this city. At present the only English Institution holding examinations in this country is the London College of Music, which has centres in Ottawa and Montreal. Their examinations, however, are open to criticism, and, the manner of conducting them is not altogether satisfactory. I think I am right in saying there is a decided feeling among English musicians here that an effort might be made to try and induce the R. A. M. to open up a centre in Montreal. That there is ample scope for such examinations is beyond doubt. If we could get you to aid us in our efforts to advance the study and practice of music by opening out to us your examinations, I do not for one moment think there would be any lack of candidates."

(This letter was a legacy to which I succeeded in the middle of the year 1896, and in less than six months I had taken up the entire scheme of Colonial examinations with our Board)

Mr. Illsley writes on the 11th of January, 1897, in answer to a proposal from me, that we were too late and says : "A number of our most prominent teachers met, and the outcome of the matter was that the Dominion College of Music was organized, equipped and incorporated, under the laws of the Province. We have now practically the control of Canadian examinations. I am very sorry that action on your part was not taken earlier, for I am perfectly convinced that if my advice had been properly met even at one year's time, the whole of the musical profession would have gone heart and soul into the matter and could very easily have obtained candidates enough and to spare to warrant an examiner being sent out from England. But after having launched at great expense our own organization, we are in duty bound not to abandon the ship unless some joint action or plan can be adopted between your Board and our council whereby both organizations would mutually benefit. So for myself again, I can say you would have been received with open arms if only you had acted earlier, and you will have found all English musicians in Canada doing their level best for *the two institutions we all so greatly respect and esteem.*"

Mr. F. H. Torrington.

Mr. Torrington writes under date December 28th, 1896: "I am glad to know that your Board favors examinations in Canada, for which I have urged for years, and I have no doubt that large numbers of musical students will avail themselves of the same. As you have already instituted examinations in the Cape of Good Hope, and appointed representatives in Australia and Tasmania, probably the arrangements made in those places may indicate the lines of action for Canada."

Again on February 2nd, 1897: "I wrote you in reply to your letter, since then the copies of the syllabus of the Colonial examinations came to hand. . . . Were it not for fear of being misunderstood I should press upon you the urgency of your being thoroughly represented, as I feel that if you do not act promptly, others less worthy will take possession of the land."

Again on February 13th, 1897, in answer to a proposition which I made to him, Mr. Torrington submits the following for consideration:

"First, that we be appointed exclusively representative for your Board, either for the Dominion, or at least for the provinces of Ontario, Manitoba, British Columbia and Quebec.

"Secondly, that the director of our College be associate as examiner for the practical work with your examiner.

"Thirdly, that until the number of candidates warrants its being otherwise, one-half of the costs of sending an examiner from England be borne by your Board.

"Fourthly, that the general scheme be on the mutual principle, and that the agreement on the whole arrangement extend over a period of five years.

"We claim to occupy the same position relative to music here that your institutions do in England."

The letter in reply which I wrote to Mr. Torrington, dated April 5th, 1897, enumerates as follows:

"That we could not appoint any institution as exclusively representative of our interests; next, that our Board makes a point of always sending its own examiners; and that it could not commit itself to any arrangement extending over a period of five years."

In place of this the Board offered Mr. Torrington to conduct an examination in connection with any candidates that he might present, if he could only guarantee the cost thereof, and explained further that that cost would be a very trifling one in addition to the travelling and hotel expenses of the examiner. (*This letter was never replied to by Mr. Torrington.*)

Dr. Albert Ham.

Dr. Ham's correspondence reveals the curious fact, and explains the reason why he (and probably others like him), have found themselves opposing the Associated Board, not on its merits, but on the score of their own interests.

Dr. Ham writes, 17th of January, 1898: "I heard on good authority that the Associated Board had decided to hold examinations in Canada. I hope this *is* a fact. I have realized that there is a splendid field in Toronto, Montreal and other large cities in Canada for examinations of a sound character, and tests under the auspices of the two great English Musical Colleges would give such an impetus to the study of music that great results would soon follow. If I can be of service to you in furthering this project by holding a meeting, or in any way you will suggest, it will afford me great pleasure. Of course there may be a little opposition from the Colleges of Music here, but that would soon vanish. I trust the arrangements for carrying into effect the scheme may be completed at an early date, and with all good wishes for its success, etc."

Again on May 13th, 1898, "I am glad to know that the matter was definitely settled, and that the examinations *will* take place at an early date. For some time past, one of the local papers has printed a tirade against your scheme, implying that the whole thing is a moneymaking, worthless undertaking. Of course this is hardly worth noticing. Would it not be well to have letters printed in one or more of the principal places of the Dominion setting forth the advantages of having these examinations conducted by first rate men from England? Pardon my troubling you, but *I am very interested in this scheme and am anxious that success shall attend it.*"

Again on the 5th of August, 1898, Dr. Ham writes: "The Musical Colleges here are seriously opposed to your scheme and have obtained the ear of several editors of local papers, and have poisoned the public mind to a large extent."

Other correspondence of a friendly nature took place, and Dr. Ham promised to send candidates for our examination last autumn. It was therefore a matter of pain and surprise that on the 14th of October, 1898, Dr. Ham should write to our representative as follows:

"I am sorry to say that I have not any pupils for the Associated Board locals. *The fact of my being connected with the Conservatory here prevents me from sending candidates for any of the English examinations held in Canada.*"

Well, I ask Dr. Ham and the Toronto Conservatory of Music, and the public at large, if they think that our examination scheme has had anything like fair play, and if the opposition to it has not almost entirely been the result of self interest and of misrepresentation?

Dr. Ham, who is a cultured gentleman and a musician, and who has often borne witness to the good work of the Associated Board, will not grudge me the testimony of his own letters of last year, but why should a candidate, anxious to take our last year's examinations, and one who had prepared our pieces, not be allowed to do so? Because Dr. Ham had in the meantime been "roped in" to the Conservatory!!

"Is Canada a free country? I trow not.

"Canada for Canadians" is an excellent cry, but

"Freedom for Canada" is a better.

Further extracts from correspondence can be given if necessary, but these will suffice to emphasize the points at which I have been aiming, as to *where* the opposition to our scheme has proceeded from and as to *what have been the motives* which have influenced it. They are not such as will commend themselves to a fair minded people or to those who are seeking the advancement and good of musical art.

A PAGE OF ABUSE.

It has frequently been said that the Associated Board's examinations were below the standard of even intermediate examinations in Canada. I think I have disproved this.

It has been said that I have intentionally and deliberately ignored the work of Canadian institutions. I venture to think that I have disproved this also. (As to this see also pages 7, 11, 12, * and †).

Exception has been taken to some things which I have said, especially in my later letters to the press.

Let us see what the other side has said respecting the Associated Board. The following phrases culled at random from a casual survey of the public and private correspondence of Canadian musicians, will, I think, tend to show that we have had serious provocation.

Our advent to Canada has been spoken of as "An unjustifiable act—A pernicious effect—An injustice—Cold sordid £.s.d.—Motives highly commercial—Unsolicited interference—Direct opposition to representative musicians—Uncalled for introduction," etc., etc.

Dr. Fisher

Talks of a "screw loose" with the Board in authorizing such a scheme. Says it is "disgraceful, etc.

(I much question if the learned Doctor is an authority at all on this matter. A brilliant pupil of his told me a few days ago that the Doctor could not write a line of counterpoint to save his life. The Doctor may easily disprove this by taking our next examination).

Mr. A. S. Vogt

Calls to his assistance the zoological kingdom. The ass—the mule—assist him in his kind remarks about the Board. He talks of the examinations as "Trumpery—Oldfashioned—A scramble for lucre—A traffic in certificates—Certificate peddling—Bargains in degrees—Absurd buncombe—Twaddle—Huckstering concerns—Flimsy tests—Absurd schemes—Sharing the swag—Ludicrous campaign—Bumptious declaration—Coarse invective—Untruthful methods—Asinine tactics—Mulish obstinancy—Bolstering up a farce," etc., etc.

(He mixes up Christmas plum pudding and its attendant indigestion and purchases of C. P. R. shares (what these have got to do with musical examinations I fail to see) with personal abuse of a highly respected and able brother musician, the latchet of whose shoes he is not worthy to unloose. There is no argument in this sort of thing. Neither would there be any were it said that had the Conservatory "sweated" Mr. Vogt to the tune of 50% of his fees, he might not now be putting up a new palatial residence in Bloor St. But the latter remark would be much more to the point.

Mr. Church.

This "orator" entirely and purposely misrepresents the Associated Board. He says: "The Board is really a separate institution, using only the names of the R. A. M. and R. C. M." (*In other words, a fraud*). "Its career unsatisfactory—Its features commercial—The two institutions" (with which it has nothing to do) "needy—Its management, motive and design changed—Degenerated to commercial enterprise—Introduced itself without solicitation—Without recognizing rights of Universities and institutions—Its examinations foreign, unnecessary, trivial—Attracting uneducated—Pernicious effects—Childish urbanity—Commercial proclivities—Grasping tendencies—A modern octopus—Vampire like—Sapping commercial blood—Sacrificing musical bone and sinew," etc., etc.

It is useless to give further quotations, these are sufficient to show the language that has been used, and the spirit that has been rampant for the last twelve months.

Even when an esteemed gentleman and able brother professional, Mr. J. E. P. Aldous, ventures to write the letter reproduced on another page he is at once assailed by Mr. Vogt with such expressions as "Virulent—Anti-Canadian—Scolding, ungentlemanly epistle—Childish insinuations—Ridiculous and curious contortion of fact—Illtempered effusion, etc., etc.

So *anyone* who dares to differ from Mr. Vogt can only do so on the risk of being called illtempered and illmannered. I feel in this matter that I myself am in very good and respectable company.

A PAGE OF COMMENDATION.

It is very satisfactory to note amidst all this snarling and peevish opposition that there are still some left among professional musicians who have not bowed the knee to Baal, and who see through the motive and reason of all this disturbance.

A "lady teacher" writing a few weeks ago says as follows :

"I was just thinking of making some arrangement with Mr. Fisher for the examination of some pupils yearly, when I saw your advertisement, and being an old pupil of the late Director of the R. A. M., I at once without hesitation changed my tactics and welcomed your examinations with delight. Why Mr. Torrington and Mr. Fisher should have arranged such a commotion, I cannot see. They do not represent all the musicians in Canada. They are most insolent, too, I think, in wishing to control everything. I can place my hands now on young ladies who have been sent by their parents to Toronto to finish their education, they have been there some two, some three years paying forty, fifty and sixty dollars a term for piano. They could play a few pieces with so-called brilliancy—those not well—that was all. They knew nothing of harmony, could not even have told you the construction of the tonic and dominant chord of a given key."

... "Then Saturday Night takes it up and worries away; this was shown to me two or three times and I told my friends to turn to the other side of the sheet, and see the columns of advertisements of different musicians; that would tell why the editor of Saturday Night was so worried. These gentlemen cannot be gentlemen in the highest sense of the term, or they would not seek to injure anyone, but mind their own business, and let others send their pupils where they pleased for examination, in peace."

Mr. J. E. P. Aldous.

Mr. Aldous' letter dated *Sept. 24th, 1898*, is worth reproducing at this juncture. It is as follows:—"The bitter opposition to the examinations of the Associated Board which is being femented both by Toronto and Montreal musicians is as amusing as it is distressing to those who really wish for musical advance in Canada. Most of the opposition is based on fallacious grounds. . . . The Toronto examiners pass candidates at fifty per cent; the London examiners at two-thirds per cent. This does not look like a lower standard. . . . The present attitude of the Toronto and Montreal musicians, I consider beneath the dignity of our profession. If the Board examinations are useless they will fall to the ground. But I imagine that there are a good many people in Canada who are of opinion that the issuing of a certificate by the Board is a guarantee of worth in the candidate who obtains it. It is claimed that this is a money-getting scheme on the part of the Board. Are the Toronto musicians going to examine for nothing? For the senior examination the board charges \$7.50. For the corresponding examination the Toronto examiners charge \$7, and yet the Toronto examiner has not to cross the Atlantic. . . . I would not have trespassed on your space but I feel this question is not being dealt with fairly."

This is the letter of a musician, a University man and a gentleman.

I quite recently had the pleasure of seeing Mr. Aldous, and his latest letter to me, dated March 9th, would seem to indicate what ought to be the attitude even of those who oppose us; and I certainly should commend Mr. Aldous' example to his musical brethren in Toronto. Mr. Aldous writes:

"I forget whether I made it clear to you that the newly proposed Toronto (or Canadian) Examining Board are anxious to get their scheme under the ægis of the University of Toronto (not Trinity University). I wish also to make clear my position with regard to this scheme. I was invited to the initial meeting, which I attended by a proxy letter, I pointed out that the only possible way of making it successful was to be totally independent of Toronto institutions, especially financially. If this is done I cannot refuse to prepare candidates for them, if candidates so desire, but the Toronto fellows all know quite well my view of the Associated Board, and that in no case shall I work against it. Wishing you every success in dealing with the university. I am, (Sgd.) J. E. P. ALDOUS."

Another Ontario lady teacher writes me under date of 8th of March, as follows:

"I had to smile when reading your (theory) papers at the thought of some of these back number country teachers I hear of on every hand, trying to pass for a teacher on the lines your Association lays down. I venture to say that most of these people do not realize the littleness of their knowledge. . . . Wishing you every success in your efforts to elevate the musical standard of the country, etc., etc."

Mr. O. F. Telgmann, Kingston,

Says: "I have no hesitation in speaking in the highest terms of the manner in which the Associated Board conducts its examinations in music in Canada, and heartily recommend them to all students in music. Examinations equal to those conducted in England by a Board of so high a standing and world-wide reputation surely should be good enough for Canadians. Moreover, as His Excellency, the Governor-General of Canada, puts it, the diplomas granted by this Board are really the only ones that carry any practical value in the eyes of the musical world. Canadian institutions granting diplomas in music should receive this Board with open arms, as anything it may do must tend to make diplomas granted by our institutions more valuable. I certainly do not agree with Mr. S. T. Church, of Toronto, and his Protesting Committee. Is it possible that art has found a resting place in the bosom of this committee, and do they really represent the majority of the musical profession of Canada? If so, Amen."

Mr. C. A. E. Harriss.

Mr. Harriss, than whom no greater authority on the state of music in Canada, or of what would be for its good and advancement, writes as follows :

"The fact that Mr. Torrington, head of the Toronto College of Music, Mr. Anger, head of the Theoretical department of the Toronto Conservatory, and Mr. Illsley, head of The Montreal Dominion School of Music, having under their own signatures requested the R.A.M. and R.C.M. to extend their work to this country, effectually disposes of the arguments now raised by these gentlemen against the scheme, and for the greater part of the opposition raised by those other gentlemen, who occupy positions on the teaching staff of these three schools. The whole argument made against the English movement must, in the eyes of the disinterested public, appear as highly unfortunate. The objections raised against the R.A.M. and R.C.M. examinations have been made by gentlemen on the staff of the Toronto and Montreal institutions, these institutions, I take it, claiming to be examining bodies, and as a consequence, there is no need for other workers. I say this is a mistake, the Canadian Schools of Music can surely hold their own whilst permitting legitimate competition. In this very soul of competition the power for good arises. Are we in a position to say that our Canadian musical institutions absolutely fill all and every requirement for musical knowledge sought after throughout this vast Dominion? If not, surely there must be room for the work of the R.A.M. and the R.C.M., without let or hindrance to the continued and successful operations of home institutions. If, as is said, the Canadian standard of examinations and the tuition involved, are of a higher degree in merit than called for by the English standard, the Canadian schools of music have nothing to fear. I am a nonpartisan musician and desirous of seeing everything succeed which has for its object musical advancement, and fail to see what good can be derived from opposition to the English scheme, and until other reasons than those already adduced are forthcoming, I shall subscribe myself a supporter of the English movement.

"Now in none of the professions is there more charlatanism perpetrated than in the profession of music. It is a profession free to all people that take a notion to teach the Art (?), because no system of teacher's examination has been hitherto necessary to establish the right of those entering the ranks of the musical profession. I venture to say a goodly number of those in Canada to-day who earn a livelihood from teaching (?) music would helplessly fail without more study to obtain a teacher's certificate by examination from either the R. A. M. or R.C.M. I say let us have a tribunal, and by a proper system of well-defined examinations sift the wheat from the chaff.

"The late Professor of Music at Oxford, Sir Frederick A. Gore Ouseley, Bart., who passed Mr. Anger for his Bachelor degree, and under whose roof it was my great privilege to live and receive my earlier musical training, was a staunch supporter and believer in these English institutions, now so much opposed by a section (only) of the musical profession of Toronto and Montreal. I am quite willing to take the platform in friendly discussion with those who beg to differ with me. I venture my opinions not without reason. The only instrumental pupil in Canada ever attaining to an English scholarship in music served her articles with me. I refer to Miss Russell of Montreal, who took the R. C. M. scholarship after public competition in this country. I therefore enter into the spirit of this question with the assurance that ultimate good eventually will come of it all. Let me assure the parents of children and musical students generally, that whereas England is good enough for Canada in most cases she will suffer little in comparison with any nation though the bone of contention should prove to be examinations in Canada as conducted by the R. A. M. and R. C. M.

"Yours truly,

(Sgd.) "CHARLES A. E. HARRISS."

A Lady Teacher

In Toronto writes me, Mar. 3rd, 1899 : " I must state that I never met such poor musicians and such badly-taught children as are given me to teach, and I would rather be connected with an English College of Music."

An Ontario Teacher

Writes, March 2nd, 1899, and makes a distinct point in this dispute : " I am sorry for this breeze these men are calling up. They call this a free country—surely they can do as they like—but cannot they let others do the same."

Yet another Ontario Teacher,

March 3rd, 1899, writes : " I think it should be made a matter of legislation, so the country would not be over-run with cheap incompetent teachers. There are a few such in this neighborhood. I doubt very much whether they either play or teach scales in thirds and sixths. I would prefer to disappear rather than to sail under false colors or teach my pupils errors—laying in fact a poor foundation where none but the best is good enough."

Mr. I. C. Arlidge, Toronto

Writes, March 18th, 1899 : " I am of the opinion that all the members of the musical profession in Canada, who are in sympathy with the Associated Board of the R.A.M. and R.C.M., should express their appreciation of the great advantages offered by the establishment of local examinations in music. Actions speak louder than words, so I, to show my hearty sympathy with the Associated Board, intend to present one of my pupils as a candidate at the next examination and shall endeavor to send several next year. Wishing every success to the Associated Board in its laudable enterprise, etc."

Mr. Ashford-Jones, Toronto,

In a letter published a few months ago, makes some pertinent and weighty remarks. He says : " The 'mass meeting' (of September 26th last) was simply a swell gathering of ladies and gentlemen, to the number of about twenty. Until near the close I do not believe the numbers would exceed ten—it was simply a one-sided gathering convened for the purpose of protecting selfish interests. . . . If the Board protects the public in the selection of instructors for their children and establishes a standard of musical education, it should be welcomed as one of the greatest blessings ever placed before the Canadian public. The most remote districts will be reached—no necessity for sending long distances to fashionable and speculative music schools. The examiners will have no personal nor selfish motive to serve. Parents and students alike should hail the advent of this movement with joy. I shall continue to champion such an honorable and impartial movement, convinced that I have the truth and the verdict of the masses of the people on my side."

Mr. Jones challenges the profession to a public discussion—a challenge which, like others, met response.

Catholic Register.

The following leader from this journal, dated March 23, 1899, is of great interest :

LOCAL EXAMINATIONS IN MUSIC

The public must have watched with keen interest a controversy that has occupied much space in the newspapers between some of our local musicians and Mr. Samuel Aitken, hon. sec. of the Associated Board of the Royal Academy of Music and the Royal College of Music, of London, England. The subject of this controversy is of the greatest importance to all who are interested in the cultivation of music in this country, and it has surprised us not a little that the public seems in a general way to regard the issue as one for local musicians and schools of music to settle. Perhaps the temper introduced into the discussion by one or two of the persons engaged in it has acted as a sort of warning that the ground is preserved, and that trespassers should beware. In fairness to Mr. Aitken it must be said that his letters have been extremely moderate, and that his strongest argument is an invitation to his opponents to consult openly for the best interests of the rising generation seeking a practical education in music. Surely our local teachers cannot pretend that their own interests are distinct from or superior to the public advantage. Their schools and colleges depend entirely upon public favor, which cannot be arbitrarily dealt with. There is room for only one opinion of the examinations of the Associated Board. The only other point to consider is whether the local colleges and schools can prepare for these examinations. If they can there is no reason why they should not welcome a system that would give their work a world-wide recognition. The dispute must settle itself on the basis of the highest advantage to the public.

The controversy with the local musicians has thrown into shade the examinations of the Associated Board for primary schools. The scheme of these latter examinations we understand is one suggested by His Eminence Cardinal Moran and formulated by Sister Mary Paul of St. Vincent's Convent, Sydney, N.S.W. The Board is working in the convents of England, Ireland and all the colonies—except Canada—and we would recommend that our convents turn their attention also to the advantages the Board is prepared to offer them. The study of music in our Catholic primary schools is not neglected, and we feel that our teachers would not be slow in accepting the opportunity to come under the examinations of the Associated Board, which offers a fair field in the view of the world and no favoritism.

Dr. E. H. Turpin

I have already published a letter from my friend Dr. Turpin, dated January 22nd, 1899, and condemning in sufficiently strong language the unwarrantable action of his examiner and representative, Dr. Vincent. In one of his latest letters, dated January 21st, 1899, Dr. Turpin says to me : "I venture to hope that you will quote my words and state my good wishes to your cause when in Canada. I venture the thought that the clergy, both Protestant and Catholic, are really little in sympathy with the recent musical crusade and they command the schools, etc. I expect you will find this time a much clearer course. I hope you will be rewarded with a peaceful triumph. If I can see you before you set out again as the Missionary of Musical Education, I will. Kindest regards."

ABORTIVE ATTEMPTS.

Looking through the files of some old papers a few days ago, I came across two attempts at organization that had been made about ten years since by Canadian musicians. One was the "Canadian Society of Musicians," the other, the "Canadian College of Organists." Both perished at an early stage—indeed it does not seem quite clear to me whether they were ever actually born. I would suggest to the present body of "protesting musicians" that they need something more binding than an explosive and repellant force, simply used to keep out the Associated Board. Remove the external pressure and it will all go off into smoke, and then they will be just where they were before. Honestly, I have not much faith in gunpowder and dynamite as binding elements.

Mr. Schuch writes (March 8th and 15th, 1889), to the *Saturday Night*: "I see the promoters of the College of Organists have proceeded to organize the College, with themselves as Fellows. This has much to recommend it, principally the fact that by these means they won't have to pass any examination, but can, in some cases, force such an ordeal on aspiring candidates. Your vote can elect our Professors, Fellows. The humour of this lies in the fact that some Fellows never occupied the organ in a church service in their lives, and I doubt if they could play a pedal scale decently. I suggest the formation of a Mutual Admiration Society, calling ourselves The College of Criticism, and approving each other as Fellows.

"Come, Bro. Parkhurst, Bro. Cummings, Bro. Schuch and Bro. Adamson, let us form a 'college' and dub ourselves F.C.C., Canada."

I see one idea of this college which brought ridicule on it, was the proposal to create Associates on the strength of programmes played sometime or other—but not in the hearing of the examiners!

The attempts of Canadian musicians at combining do not seem to have been very successful. I am afraid that their present effort will be similar to previous ones. As a matter of money, Dr. Fisher had better have given up half the examining fees to the Associated Board rather than have to renounce the whole of them to the new organization. We shall see how it works out. Candidates may after all prefer the certificates of the Associated Board—"practically the only ones that carry any value in the eyes of the musical world."

TORONTO COLLEGE OF MUSIC AND TORONTO CONSERVATORY OF MUSIC.

I see that a little error has crept into my information as to the above institutions and I gladly do all I can to rectify it.

According to the latest sworn statement, there are only seven shareholders in the Toronto College of Music—Messrs. Austen, Blackstock, Gooderham, Kerr, Macdonald, and Professor and Mrs. Torrington. The amount of stock held by all the above is returned at \$3,650, of which Mr. and Mrs. Torrington hold \$3,200. It would appear that nothing is paid up, as the total *unpaid* amount is returned at \$3,650. Another document says 649 shares have been subscribed for and allotted and that there are no calls unpaid. I would suggest that these returns need revision. On the face of it, for a total of \$3,650 of stock held (and apparently not paid) £10,000 to an English syndicate would seem to be a good price for this concern.

The Conservatory statement seems clearer, but of a total of \$32,500 of stock held (half of which only is paid up) Dr. Fisher is returned as holding \$6,000 (not half, as stated), Mr. Anger, \$1,000, Mr. Vogt, \$500. The rest is held by 51 shareholders. It looks like a flourishing trading concern.

One can understand the loss of examining fees affecting dividends, and the consequent desire of one body to sell out, but as a matter of business I do not see how the new Provincial Examining Organization is going to help. It is, nevertheless, satisfactory to me to know that Toronto musicians are feeling grateful to me (and are saying so) for having compelled them to adopt a self-defence examining movement. I have done some good whatever comes of it.

ANSWERS TO QUESTIONS.

It is only right that I should prominently put forward the answers to the questions contained in my letter of the 9th March, and I print also my reply to Hon. G. W. Allan. Certain information has been given me, and it is manifestly difficult, indeed impossible, for me to prove or disprove it. I have used it, however, with scrupulous care, and I accept without reserve the answers given. There are many other things to say, if necessary, and if provoked, but the fact remains, even on present admissions, that the examinations hitherto carried on in Toronto have not met the requirements of Canadians, or of the profession itself, and they cannot be regarded as satisfactory. Indeed it seems that the regulations and conditions laid down are not adhered to. I have just been told of a young lady obtaining a diploma (which should have carried with it an obligatory harmony test) without being asked to pass the harmony examination at all. My informant described the whole thing as a "first class fraud."

The following is from Mr. W. E. Fairclough, F.R.C.O., in reply to my question No. 5 :

Editor World,—Mr. Samuel Aitken, Hon. Sec. Associated Board, in a communication to The World of yesterday's date, asks the following question :

"Is it true that Mr. W. E. Fairclough's verdict in his examinations at the Toronto College is revised and overruled by the director, Mr. Torrington?"

Permit me to say, in justice to Mr. Torrington, that it is absolutely untrue.

W. E. FAIRCLOUGH, F.R.C.O.

Toronto, March 11, 1899.

The Hon. G. W. Allan writes as follows :

Editor World,—It is a matter of regret that in the lengthy article in your issue of the 10th inst., over the signature of Samuel Aitken, Hon. Sec. Associated Board, that the writer should have gone out of his way to attack the character of the Toronto Conservatory of Music examinations.

The Conservatory Board might have passed the matter over, satisfied that the well-known standing of the Conservatory and its methods of examinations required no defence to such an unwarranted attack by a stranger, but they feel that coming from an agent who claims to represent such well-known gentlemen in England as those mentioned in the letter, the truth should be known for their benefit at least.

The answers to these questions are given in the same order.

1. The last mid-winter examinations were conducted by Dr. Fisher, Mr. Vogt and Mr. Harrison. Among the candidates was one pupil of Mr. Vogt and three of Mr. Harrison. No diplomas were awarded, the candidates being all of the junior and intermediate grades, the highest marks in each case being awarded to the pupils of one of our lady teachers. The professional and personal standing of the three gentlemen who composed this Board of Examiners is such that the term "solemn farce," as applied to their decisions, is wholly unwarranted.

2. Mr. W. H. Sherwood of Chicago has acted as examiner in the piano department (June examinations) since the first year of the Conservatory's existence. He is engaged by authority of the Board of Directors, through the secretary, and is paid for his services by the Conservatory. Dr. Fisher exercises no control over Mr. Sherwood's examinations, as can easily be ascertained by asking Mr. Sherwood himself. It does not invariably happen that one of Dr. Fisher's pupils secures the gold medal in the piano department.

3. Signor Agramonte made no protest over the inefficiency of the candidates examined by him and did not request that a more searching examination be made. On the contrary, the standard of marking adopted by Signor Agramonte was of a more lenient character, giving the candidates higher marks, than that to which we had been accustomed, when the examiners consisted of members of our own staff of teachers. This being the case, there could be no proposition for Dr. Fisher to over-rule.

4. Mr. Anger certainly sets the papers for the theory examinations, he being the principal theory teacher. In no case, however, do candidates attach their own names to their papers, they being known to the examiner only by numbers which have been assigned by the Registrar. It frequently happens that pupils of other teachers receive the highest number of marks in their respective grades.

In the case of candidates for the gold medal only those are eligible who have studied in the Conservatory for the period of at least one year.

In conclusion, it is hardly necessary to say that the Board regrets the animus shown by Mr. Aitken in the above questions and the tone and manner in which they are couched. The Conservatory examinations are such that we invite the fullest criticism into the methods employed and shall be glad to profit by any wise suggestions for their improvement. It is not too much to ask, however, that criticism shall be honest and fair, especially as coming from one who claims to represent the best in thought and feelings of the English musical institutions.

By order of the Board of Directors of the Toronto Conservatory of Music.

HON. G. W. ALLAN, President,
GEO. J. BARCLAY, Secretary.

MARCH, 20th, 1899.

The HON. G. W. ALLAN,
President Toronto Conservatory of Music.
Toronto.

Dear Sir,—I notice your letter in the Toronto World this morning. You complain that I have gone out of my way to make an unwarranted attack on your institution, and that I have shown animus in my tone and manner.

I have already announced in the public press that I should decline any further newspaper warfare, and to that I mean to adhere.

I am preparing a short pamphlet in which I shall give extracts from the speeches and letters of those who have opposed us and have favored our coming here.

I shall print your present letter, prefacing it with the following statement :

"I append the answers given to the questions asked in my letter of the 10th of March. I have no desire to be unfair, and therefore, though, late in coming, I give my opponents the full benefit of their own words, merely showing that even as far as they go, the contradictions are in direct conflict with other statements that I have received.

"I cannot help remarking, however, that it would have been well if the president and secretary of the Conservatory (and others also) had objected to their director and professors making such undignified and unwarranted attacks upon the Associated Board and its personnel for a period extending over the past twelve months.

"I claim in this controversy that I have used no expression that a gentleman could not reasonably make use of, and I invite by way of contrast, what has been said respecting us by Dr. Fisher, Mr. Anger, Mr. Vogt, Mr. Church and others. The controversy has been needlessly forced upon us, and it is not for the musical institutions of Toronto, now, to cry out against our method when their own staff have been allowed the unbridled use of such insulting language."

I notice that you invite the fullest criticism into your methods, and ask for any wise suggestions for their improvement.

May I offer you a friendly suggestion? In my opinion the system of running a musical institution for the benefit of shareholders and of paying dividends, is a most questionable one, especially when the director of that institution is, as has been stated and not contradicted, the owner of more than half its stock. It opens the door, I am afraid, to all sorts of artistic and other abuses. Let me give you one. A medical man brought before my notice a few days ago, the fact that nothing less than a system of "sweating" was being carried on. I have investigated one case myself of a young girl of tender years who has been broken down in health by the overstrain of long hours, and who has had no less than fifty per cent. of her fees deducted from her by a musical institution in Toronto. These facts I have had from her father direct, and they, in addition to the admissions which are involved in your reply of to-day, would sufficiently prove to me that the basis of some of your institutions in Toronto is entirely unstable and improper.

I have no desire to misrepresent, and I wish above all things that any criticism of mine shall be honest and fair, altogether regardless of those connected with you who have so strangely and so purposely misrepresented us.

I am, dear sir,

Yours truly,

SAMUEL AITKEN.

To this letter I have as yet (March 28th) received no reply.

CONCLUSION—SUMMARY.

I have shown in the accompanying letters and extracts that :

1.—The grades of examinations offered to Canada are much above the standard provided by Canadian Institutions and will be real tests of merit and acquirement.

2. *That the Toronto College of Music* (calling itself the leading musical Institution and claiming to occupy the same relative position as the R. A. M. and R. C. M.) *The Toronto Conservatory of Music* (claiming to be "far ahead of anything of the kind in Canada") and *The Dominion College, Montreal* (claiming to have, now, 1897, "practically the control of Canadian examinations") have each in turn invited our co-operation and have spoken of our work in the highest terms, and that our Board has encouraged and tried in each case to bring about a union.

3. The reason such arrangement has not been brought about is because the gentlemen representing these Institutions have altered their minds.

4. They therefore suddenly find that the Associated Board is no longer entitled to confidence and they hazard statements about its work and aims which will not bear the best of scrutiny.

5. Irrespective of what may or may not be the state of musical instruction in Canada, it can be only for the good of the Dominion that an independent and reliable body should be called in for the purpose of examinations, and the question of examiners is surely one to be decided upon by those who pay for instruction and who are willing to pay for examination, and not by those who teach and are paid for teaching.

6. "Foreign" examiners are objected to if they come from Great Britain, but are quite acceptable if they come from the United States.

7. This question has not been judged upon its merits and it has been misrepresented and misunderstood.

8. The Board has (I repeat) no desire and no intention of forcing its examinations on Canada. If the Dominion desire them they are offered, if not they will not be pressed. If Canadians would rather their children were not subject to the wholesome influence of an unbiassed English examination there is nothing more to be said. There is no attempt at "forcing" and there never has been. The public must judge between the two rival sets of motives.

9. The Board will never take a penny out of Canada however successful it may be. It is expending large sums of money every year on the colonies. Its aims are educational and imperial and not money-making.

10. The Board feels it has been unfairly treated because its scheme has been subjected to public discussion and it has never been allowed to take any part therein. Moreover, its own challenge for a free and open meeting, that of Mr. C. A. E. Harriss and that also of Mr. Ashford Jones, have been totally disregarded. Its opponents have preferred confusion, darkness and misrepresentation to the clear light of truth.

11. Many have joined the protest in utter ignorance of facts and especially of the true explanation respecting the opposition in England to Trinity University degrees. (See page 8).

12. The Associated Board has no favors to ask. It seeks no revenue from Canada. It offers a high-class, independent and reliable examination, unprejudiced by any local or financial consideration. It advocates freedom of teaching and freedom of examination and it desires to foster and encourage all good musical work and to establish a uniform and imperial system of examination beyond all cavil and reproach, for Great Britain and for the colonies.

The Board will hold its examinations in Canada in June next, the *Theory* work about the second week, and the *Practical* from about the middle to the end of the month, the exact dates of which will be announced. All entries close on May 1st.

A PARABLE AND A PARAPHRASE.

Now it came to pass in a large country called Canada that certain men, Professors of Music, invited a fully equipped and honorable body called the Associated Board, to examine their disciples and students, and to see whether they were receiving a goodly training, and were sound in the musical faith.

And sometime afterwards these Professors fearing the loss of fees, and fearing also that their teaching and work should be made known, did alter their minds.

And with one consent they all began to make excuses, and they tried to let and hinder the work of the Hon. Board which they had invited to that country.

And there arose no small stir about that way in a city called Toronto.

For certain men (the aforesaid Professors) which made and dispensed diplomas and certificates to their disciples, brought no small gain unto the craftsmen;

Whom they called together with workmen of like occupation (as many as would come) and said Sirs, ye know that by this craft we have our wealth.

Moreover, ye see and hear that not alone in Canada but almost throughout all the world, this Board hath persuaded and turned away much people from bad to good teaching, saying that they be no examinations (which are played with hands) without thirds and sixths and studies, and which get letters at marks two score and ten per cent.

So that not only this our craft is in danger to be set at nought, but also the great Temples of Music should be despised and their dividends destroyed.

And when they heard these sayings they were full of wrath and cried out saying "Canada for Canadians," and they rushed with one consent to the common hall.

And the whole city was filled with confusion, and some cried one thing and some another; for the assembly was confused; and the more part knew not wherefore they were come together.

And when the Hon. Board would have made its defence to the people they cried and clamored for the space of six months: "Great are the Temples of Toronto."

And when the people were appeased—one said, "ye men of Toronto—what man is there that knoweth not now that the city of Toronto is a worshipper of the great Goddess of Music—and of the College and Conservatory—the temples which fell down from Jupiter.

"Seeing then that these things cannot be spoken against, ye ought to be quiet and do nothing rashly.

"For this Hon. Board which ye have brought thither, are neither robbers of CHURCHES nor yet blasphemers of your Goddess.

"Wherefore if the professors and craftsmen which are with them have a matter of music against any man, the law of the art is open, and there are the prophets and masters, let them be enquired of.

"But if ye enquire anything concerning commercial and money matters and dividends it is a shame to speak of those things before the great Goddess of this art.

"For ye are in danger to be called in question throughout the world for this uproar, there being no cause whereby ye may give an account of this concourse."

So the assembly was dismissed. Every man returned to his own home, to his vine and fig tree, and the Hon. Board pursued its good work and was had in reverence of all men.



