

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.

Students may chafe under "exercises" and rudimentary instruction generally, and long for brilliant compositions which will afford them opportunities for display; in brief, yearn to read before acquiring the alphabet; but foolish or ignorant indulgence in this respect on the part of incompetent teachers only too surely will ruin natural abilities of the brightest promise.

It is not necessary to deprive the student of the enjoyment which the practice of melodious compositions brings, but these should be taken up judiciously, and require to be selected with great care and judgment.

The Toronto Conservatory Piano Department is conducted on sound educational principles. 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 insures their having a thorough knowledge of teaching as a science and art.

Thus it follows that when pupils change from junior to the more advanced Conservatory teachers, they will not be subjected to the discouraging experience so common of having to undo their previous work and lay an entirely new foundation for their playing.

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 they must adopt the modern methods for success. They are beginning to apply the new methods to the teaching of the piano, and to the teaching of the old methods.

The most careful consideration is being given to the teaching of every Conservatory student. The best of all methods is being developed to the advantage of the student.

While the standard piano curriculum, the Conservatory record, and the many-sided in the Conservatory, its most elementary

A letter dated 1890, from a piano teacher and an allusion to the Conservatory

"My experience in 1890, was very satisfactory. The methods of teaching, as well as the results of the Conservatory, years past, is on a par with the present."