

The Conservatory will be a guarantee against all too prevalent evils in piano and other musical instruction, *i.e.*, *erroneous methods* and *illiterate* and *incompetent teachers*.

Students will be required to pursue the most thorough modern system of technical training. Those who are advanced will have frequent opportunities for practice in, and public performance of OVERTURES, SONATAS, SYMPHONIES, etc., for four and eight hands.

A certain number of hours' daily practice will be required. These will be according to the grade of the student, and as the teacher may direct.

The Voice.

FORMATION AND DEVELOPMENT.
SOLFEGGIOS.
BALLAD, CHURCH, AND ORATORIO
MUSIC.

CONCERTED SINGING.
SCENA AND ARIA IN OPERA, DE-
LIVERY AND EXPRESSION.
LYRIC AND DRAMATIC RECITALS.

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. Recognizing to the full the necessities of the department of vocal instruction, the Conservatory will always have on its staff skilled and experienced teachers of pronounced merit and professional standing. 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 favourable auspices are practically unlimited in Toronto.