and I will enumerate a few of them: The society listener, the thoughtful and intelligent listener, the earnest and emotional listener, and the critical listener. The careless listener I will mention, but pass over as not worthy of consideration.

The society listeners are fortunately for the exchequer usually numerically strong, but occasionally not the most attentive listeners. Sometimes during a symphony, a concerto, or a sonata, quite a conversation is carried on, remarks thoughtlessly ejaculated respecting its performance while it is proceeding, thus interfering with the comfort of the earnest listener, and sometimes with the performance itself, when the conversation attains too great a proportion. This occasionally refers to a few of the society listeners, who should certainly know better.

The thoughtful and intelligent listeners are practically of the same type, as it requires intelligence to be thoughtful, and an amount of thoughtfulness to be intelligent.

Earnest and emotional listeners do not necessarily always come under the hearing of thoughtful or intelligent listeners, yet frequently do so, as there are probably comparatively few intelligent and thoughtful listeners who are not earnest ones.

The strictly emotional listener belongs to a class that cannot be identified with the thoughtful and intelligent listener. To be an intelligent listener (and this is the class of listener that is wanted above all others) requires a knowledge of musical grammar, of form of interpretation and a certain familiarity with the technical matters in connection with the music listened to.

It is evident that the analysing element is a main factor in the art of listening, the listener first requiring the ability of registering as it were in his mind the physical sensations of the sounds given forth, than of utilising the intellectual faculties upon these sounds or tone sensations, at once classifying and arranging them, and then passing a mental criticism upon the combined elements of the music performed.

Listeners of this class are as yet too few, and it behoves musicians who have the ability to assist in developing as far as possible this species—that is, the artistic listener.

The Emotional Listener.—The pleasure of emotional feelings is certainly fascinating, but such feelings should be made subordinate to intellectual discipline. In comparing the two classes of listeners, viz., those who intelligently appreciate music without feeling emotion, and those who have the emotional feeling minus the intelligence and analytical faculty, I think the most satisfactory listener from the musician's standpoint would be the former.

The criticism of the intelligent though non-emotionalist would be of some value, but the criticism of the non-intelligent or untrained emotionalist would carry no little weight. To appreciate to the full the artistic performance, the listener requires to have a mind well balanced between emotionalism and intellectuality.

The critical listener or critic (I allude generally to the professional critic) is one who belongs to a class of listeners separated from the ordinary listener by a great gulf, inasmuch as the one not only passes as an authority, but frequently has great power to lead or mislead the public, at least for a time.

It is quite the usual custom with many listeners who attend concerts to express pretty strong opinions respecting what they consider the merits or otherwise of a performance; yet without having the slightest knowledge of what they have been listening to.

Listeners often in wholesale terms praise or condemn a performance without thinking or reasoning the matter out, and in talking about the performance in particular and about music in general, misunderstandings are frequently caused simply because of the general ignorance of the exact meaning of common musical terms.

Ask the average concert-goer about a symphony, opera, oratorio, or a song even, that he has been listening to, and I think you will find that it is the impression of the performance that will be talked about, and not the work itself. It is simply because most people talk of music subjectively and tell you how they like it or otherwise. It is the few, like the educated musician, who talk or think of music objectively, of what it really is or is not. There is no doubt that music is somewhat difficult to describe, and consequently the inability of so many to express their thoughts on the subjects.

W. F. Apthorp, a very able American author, expresses his opinion on this subject as follows: "It is not the difficulty or impossibility of turning musical expressions into language that makes ordinary musical thought so vague and aimless and musical conversation so futile; it is the lack of what I will call the critical habit in the average music lover. He is too fond of merely hearing music, and has not sufficiently formed the habit of really listening to it."

Most people possess the power of musical observation up to a certain point; I mean by musical people, those who as it were are musical by nature, and not necessarily trained musicians. Such music loving folk listen to a certain kind of music, say such as folk songs and music made up of simple melodic elements, in a similar manner to the cultured musician; but this would not be the case when more complex forms of music are being listened to. Both these classes of musical folk may feel a similar emotion when hearing certain music, but the intelligent listener, the musician, understands what he is listening to, which the other does not.

There is a strong emotional element in the enjoyment of music. But the musician is not content with this alone. He wants more. He must enjoy music as an art and as something in itself as beautiful and grand, and not merely as a stimulant only.

In hearing a song as a rule the listener is mostly impressed by the voice of the singer and not nearly so much by the rendition of the song itself. It frequently happens that a good singer giving a most artistic rendition of a song receives far less applause than a singer with a somewhat better voice, who actually gives a downright bad rendition of his item, but who tickles the susceptibilities of his hearers who like power, with top notes and showy effectiveness. This is a common occurrence, which proves that we require a more intelligent class of listeners, and not those who are carried away merely by the feeling of emotion. There is no doubt that a particular quality of sound has a strong influence on many. A singer with only a few exceptionally beautiful notes can far more influence an audience when those notes are used to great advantage than by a generally good all-round interpretation, wherein those particular notes are not specially prominent.

Sometimes it is the music itself that appeals to the listener, but oft-times it is the pathos, the sentiment, the passion, which the singer expresses directly to the ears of his audience.

I will conclude my thoughts on this subject with the following attributed to Ambrose: "The enjoyment of a work of art is by no means a passive state; a correct understanding and with it the highest enjoyment consist in our re-creating for ourselves, as it were, that which is offered by the composer."

Musical Examinations.

I have been requested to give my opinions on this subject this evening, otherwise I should not have done so. I will therefore be as brief as possible.

It is possible that the examination craze, if I may so designate it, on the one hand, has done a considerable amount of good, and on the other a certain amount of harm.

Let us consider the first phase of the subject. Both teachers and pupils have often been made to work more thoroughly at least with the music requiring preparation for certain examinations, than they might otherwise have done. Where examinations are well conducted, and by thoroughly competent, experienced and independent examiners, and a high standard kept up, there is much to be said in favour of pupils being periodically examined. This applies of course to both theoretical and practical work. I consider pupils should not be forced to go up for examinations, but they might occasionally be encouraged to do so, but I certainly think, and pretty strongly, that pupils should not be taught to consider that the aim of their study is to pass examinations and to gain certificates with high marks.

Examinations should be incidental to study and not compulsory, and certificates should clearly state when school or students' examinations, as well as the grade or division.

Frequently too little time is given to the examination of pupils, and the work necessarily more or less hurried. This opinion I express, although it is probably contrary to what might be said by the examiners themselves, who are expected to rush through as many candidates as possible in a very limited time.

Occasionally the sending up of pupils for examination does harm, especially when the pupils are kept to the examination music nearly the whole year, the study of other music being entirely neglected.

In a number of cases harm is done when a pupil of perhaps a nervous and emotional temperament makes just sufficient slips, mostly through nervousness, to cause a failure, and probably to be placed by the teacher and fellow pupils beneath those who are actually inferior performers.

There has been considerable controversy in the Wellington papers between two well-known professional teachers there, the one seeing almost everything that is good in examinations, while the other does not see much, if anything, in their favour. I do not feel very strongly on either side, but I certainly think there is room for great improvement in the matter of examinations and their conduct, some of the syllabus being anything but up-to-date, as well as some of the examiners.

I consider that more time should be given to the examining of the candidates generally, that two examiners should be the rule and not the exception, and examiners should be thoroughly qualified in every subject they have to deal with. Thus a pianist, to examine a pianoforte candidate, a violinist a violin candidate, and so on, particularly when such candidates are in the higher grades. It can hardly be expected that an examiner should understand and fully appreciate the niceties of an instrument with which he is not to some extent practically acquainted.

Studying at Musical Schools v. Private Lessons Only.

The student going to a private teacher rarely has any of the advantages that can be obtained by attending a well-equipped school of music in large centres. In such a school of music the environment is wholly musical. The atmosphere is loaded with tone; the walls themselves give continual evidence of the purpose for which the building is provided. In the large schools of music the student is stimulated by working in classes with others, and has the substantial benefit of attending orchestral, choral, and chamber concerts.

The student also has the benefit of lectures, and the advantage of a library for study and reference, not attainable when taking strictly private lessons from the average teacher.

We have fortunately choral and orchestral societies, and a Liederiafel, and I would much like to find young students encouraged more to attend the concerts of these Societies, by having the advantage of students' tickets at a nominal cost, so that the high-class concerts may not be considered only for adults.

It appears to me that except in comparatively few cases the young student class is somewhat neglected, and not sufficiently encouraged to take up more serious work.

The music generally at our smaller concerts is far too limited (and often commonplace), but if the higher grade music schools and first-rate orchestral and choral societies were well supported much could be done to increase the repertories in the right direction.

Instrumentalists as well as vocalists are great sinners in respect to their programmes, generally confining their repertory to a very small number of pieces.

To conclude, let me draw your attention to the fact that out of the enormous number of music pupils who take lessons with more or less regularity (pupils say from the age of 9 to 19, for illustration) few attain anything which approximates to artistic success. We are therefore forced to the conclusion either that music is not an art for the people, or that the immensity of effort involved is greatly misdirected.

There is, unfortunately, a lamentable misconception on the part of many fathers and mothers (more particularly the mothers) as to the objects of music study, such misconception often being reflected in the children, and not infrequently shared by the teacher. I allude to the strong desire of all concerned (the pupil, parents, and teacher) that the little one should play, and play in public, as soon as possible.

This is, of course, a laudable ambition when the young pupil is expected to play with understanding, and certainly a legitimate undertaking when such performances are only utilised as a means to an end.

To make the playing in public or the gaining of certificates for passing some examinations the main object of ambition, is to be deprecated by all those who have the interests of music study at heart.

I have time after time, both by the pen and the tongue, appealed to the parents to take more interest in the musical education of their children, and not merely send them to any teacher who happens to come across their path, but to take a little trouble to ascertain whether their children are going to receive thorough instruction and whether they will get anything for their money.

I now close my lecture, appealing to all those present to do something to better the cause of the Divine art in our midst, by encouraging and supporting teachers who by their solid and thorough work have proved themselves worthy of the confidence of those who desire the progress of musical education.—Lecture on "Musical Education" delivered by Mr W. H. Webbe, at his School of Music, Auckland, July 5th, 1905.

Kitchen Aristocracy

Continued from page 6.

How long will it be before we have a home-grown menial aristocracy to bolster up and make strong our fashionable aristocracy? It may be longer than one might imagine. The educated people, the lawyers, superintendents, merchants, social, political and financial hangers-on, who serve the plutocracy fall easily into servile habits. The big corporation lawyer and his family, the $50,000 a year dummy railway president and his family, eagerly pay court to the great plutocrat, bow and scrape and mould themselves to his and his family's humours. But the "lower classes" here remain obstinately insolent. They go into plutocratic domestic service only under stress; they act in a manner that exasperates their servility-seeking employers: they leave as soon as they can get any sort of job anywhere. Also, they rouse the soundly sleeping or stunned manhood and womanhood of the imported aristocracy-adoring servants, and so compel the constant recruiting of the ranks of the menial aristocracy by fresh importations.

Until this obstinacy of the "lower classes" is overcome, the plutocracy will not feel secure. The college graduate will crook the pregnant hinges of the knee for its benefit in vain. It will see only the grin of the democratic "proletariat."—"Post," Philadelphia.

Royal Academy Statistics.

The "Art Journal" gives some interesting statistics of the present 137th annual exhibition of the Royal Academy.

There are at present 38 Academicians, the two others being as yet R.A.'s-elect only. Ten of these are absentees, and the remaining 28 send, in all, 90 exhibits.

There are thirty Associates, three only being unrepresented. The 27 A.R.A.'s have sent another 90 of the exhibits, Mr. Cope, another portraitist, being the only one to send six oils. By an unwritten law, the writer says, Associates who contribute more than four works are apt to have one at least ill-hung. In this way he accounts for the fact that only two painters have exceeded this number.

As has been stated, Members and Associates are responsible for only 180 exhibits, about 10 per cent. of the whole. It is further estimated that on the average each work attracts about 150 persons, making the attendance work out roughly at 300,000 for the three months. The total number of exhibits this year is 1832; in 1904 it was 1842. Of these, non-members are responsible for 1645, 902 men sending 1195 works, and 357 women 450 works.