

# MUSIC

By HENRIETTA M. REES.

**A** THIS TIME OF YEAR, when many students are entering for the first time upon the study of music, the old question of the choice of a teacher comes to the fore and vexes the mind of the prospective pupil to a greater or lesser degree, according to his disposition or temperament. He looks through the musical pages of the Bee, especially when there is some large musical issue, and finds the advertisement of not only one but several teachers in whatever particular branch of the art he may desire, and they all read so well that he is still undecided as to just which is the one for him.

The next step is to go and see them and to find out something of what they and their pupils can do. It is a good scheme to consult several teachers before making a choice, and to investigate their qualifications carefully. Hear the work of some of their best pupils and find out how long they have studied with their present teacher and how much of their work was done with other teachers. Hear what the pupils have to say about the teacher's work. Choose in the end one from among them who appeals to you as thoroughly prepared, who obtains satisfactory results, and who will be able to teach you personally the most. There is a great deal in the personality of both the teacher and the pupil. Choose a personality that you find instinctively attractive, one from whom you would not only prepare the desired lesson, but whose sincere approval you would be most anxious to win. Above all choose one in whom you have absolute confidence that he knows whereof he speaks. Do not let the size of his fee interfere too seriously with your judgment. It costs money to study music, as well as it does to do anything else. It is to your interest to make a good investment, one which is capable of bringing returns. Make your choice of teacher wisely and then once it is made give the teacher enough time and a fair chance to make good. But at least try to choose a wise teacher.

The wise teacher not only knows, but is able to teach those essential fundamentals of music which it is necessary for every music student to know. He is able to recognize and develop the particular need of each individual student, technically, mentally and emotionally. He will make his lessons instructive and interesting from the very first. He will take pains that the student understand and conquer every difficulty as it is brought to light. He will temper his musical studies to the ability and conception of the student. He will be thorough, seeing that no part of the lesson is vague; firm, insisting that the pupil do his share, and patient, making haste slowly. He will demand that the pupil not only understand things, but does them. He will insist that the pupil not only does things, but understands them. He will require that every musician in the lesson be looked up and remembered.

He will show the pupil how to practice intelligently and develop good habits of practice that will stay with him in all future study. He will be accurate as to tonality himself and will demand the truth of pitch from each and every pupil. He will not only be particular about the musical facts, but the musical fancies as well. He will be a stickler for detail.

He will choose only the most melodious, well-written music, and will draw attention to the fine points in its construction. He will avoid the hackneyed. He will expect the pupil to understand the general scheme of construction of each piece studied. He will lay as much stress, if not more upon training the ear than the voice or fingers, and more upon the mind and soul. He will inspire and encourage his followers by showing them the constantly multiplying beauties which they must lead them onward with his own sincere enthusiasm to an evergrowing appreciation.

All this, and more, is not too much to expect from a first class teacher of which kind there are several in each branch of the art in Omaha and many a pupil has cause to look with gratitude upon the work they have done for them. No matter what your object in studying music, the best teachers are the cheapest in the end. They are like the express trains which get you where you want to go with fewer stops and less inconvenience and loss of time than any other. If a person only aspires to ragtime, he wants at least to do it right, to keep the time and to use the correct notes, and to give the lifting swing to it that will make people want to dance when they hear it. All of this the ragtimers will be able to do much sooner if they will take a course of lessons from a first class teacher, studying the music he gives them without a murmur, and following out his instructions to the letter, rather than by going to a poorer one. For the good teacher is not a skip over mistakes without pointing them out, will not leave many ununderstood points in the lesson serenely out, and will not be careless about rhythm or time, staying on the key, or the manner of playing or singing. For these are a few of the things you are paying him for. The music that the good teacher picks out will probably be music which will teach the most about music in the shortest amount of time, and after attaining a comparative amount of proficiency under his careful eye, and good habits of working, why ragtime will be easy. Not only that, but the ragtime may find his interest caught by other kinds of music as well, thus broadening his horizon. If he keeps on he may even become an enthusiast for higher types of music.

If one only wants to be able to play or sing for his own amusement, in the home, it is just as necessary to study with a good teacher. With him each succeeding steps successfully won brings delight, and each piece of music added to one's repertoire a sense of achievement. One cannot play for his own amusement without playing at least fairly well, or he will not be amused. For the serious student who really does something with

music whether as a teacher, concert singer, or successful amateur, the first class teacher is indispensable, and is the largest factor in the success or failure of his most cherished plans.

The many mechanical music devices of the present day, instead of discouraging the desire for personal music study in the home, should be and usually are, the source of even greater inspiration. With them one may have the ideal constantly before him, always beckoning or urging him on with its alluring charm of finished perfection and ease of accomplishment. In a home where these are found, the best records of the best music should hold a foremost place. Young children, especially, and even their elders are more or less subject to their environment. Unconsciously many little good or bad habits of speech, song, phrasing or manner are picked up from association, and by associating with the best in music one's taste and personal effort will be unconsciously lead in the right direction. Fine records, however, can never take the place of the teacher, for they but give a glimpse at the desired goal, while the teacher with care and patience attempts to lead the student toward it.

**Musical Notes.**  
Miss Frances Niles, Omaha's talented young concert artist, will play the following program on her weekly October 10, in the Aeolian hall, New York City. The recital is under the personal direction of Miss Niles' husband, who left the managerial field in Omaha last year to devote himself to Miss Niles' interests.  
Program:  
Symphonies: No. 1, opus 11, G flat major, by Beethoven; No. 2, opus 19, E major, by Chopin; No. 3, opus 37, A flat major, by Chopin; No. 4, opus 24, E flat major, by Chopin; No. 5, opus 24, E flat major, by Chopin; No. 6, opus 24, E flat major, by Chopin; No. 7, opus 24, E flat major, by Chopin; No. 8, opus 24, E flat major, by Chopin; No. 9, opus 24, E flat major, by Chopin; No. 10, opus 24, E flat major, by Chopin; No. 11, opus 24, E flat major, by Chopin; No. 12, opus 24, E flat major, by Chopin; No. 13, opus 24, E flat major, by Chopin; No. 14, opus 24, E flat major, by Chopin; No. 15, opus 24, E flat major, by Chopin; No. 16, opus 24, E flat major, by Chopin; No. 17, opus 24, E flat major, by Chopin; No. 18, opus 24, E flat major, by Chopin; No. 19, opus 24, E flat major, by Chopin; No. 20, opus 24, E flat major, by Chopin; No. 21, opus 24, E flat major, by Chopin; No. 22, opus 24, E flat major, by Chopin; No. 23, opus 24, E flat major, by Chopin; No. 24, opus 24, E flat major, by Chopin; 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