

Perhaps Mrs. Cranston possesses a share of my discrimination, and has discovered already that there's not many truer-hearted girls in the world than my Marian."

"Grace, you are very—silly!" her sister said, as she kissed her.

"Yes, dear; so we'll descend from the realms of romance, and talk sense. We're out of ruled foolscap, and Miss Jones wants a packet of invitation cards. Her papa, the brewer, has consented to a couple of croquet parties. They have a famous lawn behind the house, and there is to be a dance in the evening. She tells me her cousin Darleston has promised to come to one, if not both her parties, and because it looks well, she says, to have a few Londoners, Mr. Courtney has been asked to accompany him."

"But will he come? Is he coming?" asked Marian, suddenly arousing into interest.

"Who? Darleston? Yes. Did I not tell you——"

"No, no; his friend."

"I didn't think to inquire. The young ladies at the Hall have sent a list of odds and ends that are to be sent up to-morrow."

But Marian heard no more of Gracie's news, though the latter talked on for several minutes. Mr. Court-

ney, the pleasant, gentlemanly-looking man, who had known her father, was coming to Emstone. In a few days at the farthest it might be in her power to question him, to learn what surely his child had now a right to learn—how far Mrs. Wynyard was justified in her strange and unnatural reticence concerning him.

But scarcely was the resolution to question Mr. Courtney made, when another thought presented itself. If Mrs. Wynyard discovered that her daughter was venturing on forbidden ground, would she forgive her? Marian had a dim conception of how terrible her mother would be if seriously angered. Would it be wise to risk the utter loss of the love she still hoped to win, for the sake of indulging a feeling in which certainly mere curiosity must be mingling?

"If mamma loved me, I could not, I dare not risk it!" she murmured.

"Risk what?" asked Gracie, wondering at her abstraction, and the spell was broken; but the resolve was neither forgotten nor set aside, and Marian watched and waited with feverish impatience for the moment when she could say to Mr. Courtney, "What can you tell me of my father?"

END OF CHAPTER THE TWELFTH.

HOW TO QUALIFY FOR THE MUSICAL PROFESSION.



BEFORE a young man makes his choice of a profession, or before a parent decides for his son, it is desirable to ascertain whether the candidate possesses the special gifts or capacities which the profession in question will demand of him, whatever the calling may be. As regards the profession of music, it is most imperative that the student should have what is called "a good natural ear," and further, that he should

possess more than a mere lazy appreciation of the art. He must enter upon the study of music as a science, with all the enthusiasm and patience of an explorer—unless, indeed, he elect to confine himself to some practical branch, for instance that of a mere instrumentalist, in which case all that is required is a mechanical and artistic acquaintance with the particular instrument of his choice, which he will acquire with more or less success under the tuition of a specific teacher. But this paper is intended for the guidance of those only who desire to qualify as general practitioners—that is, persons who act as teachers, composers, and conductors.*

* As a matter of fact, the great majority of musicians, while following the above avocations, possess a knowledge of the pianoforte or organ—a most useful accomplishment, which we advise every student to practise. At the same time the greatest professional eminence, as a rule, is reached through the above avenues. The present University professors are all accomplished players, but it is scarcely necessary to say that they attained their high position by previous success as composers or teachers.

Although at the present time there is no organisation which lays down a definite boundary-line, or passing-point, at which a student can begin to practise, the growing enlightenment of the age has begun to demand that the new "professor of music" shall have obtained a certificate of proficiency from some training institution or examining body. In Germany no one is allowed to teach music without such a certificate, and sooner or later the same regulation will have effect in this country. Those well-established musicians whose ability and learning has been proved by long practice have no immediate need of a diploma, though many of them have complied with the demand of the times. But to all present and future aspirants some recognised certificate of proficiency has become a matter of necessity; for, notwithstanding the fact that at present there is no legal bar to their practising without a diploma, the large and increasing number of degreed or certificated men now in the field will naturally drive them out of it, and that very speedily. Besides, each student should feel it to be his duty to the profession he is about to embrace (as well as to his own interests) that he should first possess a sufficient and an acknowledged qualification.

The particular line of study will and must depend to a great extent upon the student's special taste or capabilities. Before deciding, he will do well to take the advice of some professor of experience and reputation. The two modes by which he may receive professional training are—1. Private tuition; 2. Attendance at an academy or College. Should untoward circumstances place the second alternative out of his reach, our student must be careful to select a teacher

whose qualifications are beyond all doubt. The instructor should either possess a diploma, or have a more than local reputation if he be uncertificated.* But by far the best course is to go through a regular curriculum at one of the recognised public academies, where the student is certain of obtaining thorough instruction from the best professors, at a rate far below what he would have to pay as a private pupil of any of these men. Of the London institutions the first to be named is the Royal Academy of Music (4, Tenterden Street, Hanover Square), which is distinguished as having been the *alma mater* of some of the best musicians of the day. Here instruction may be had in every conceivable branch of the art and science of music, and various scholarships, exhibitions, and other prizes are open to the student. The London Academy of Music (4, Langham Place) is, in all respects and subjects, a similar institution; and Trinity College, London (17, Ridinghouse Street, Langham Place), offers the advantages of evening instruction to those whose employments during the day preclude them from morning or afternoon attendance. The Royal and London Academies provide instruction in instrumental† and vocal as well as in theoretical branches, while Trinity College at present excludes the instrumental departments, but adds to theoretical and vocal instruction the subjects of a classical, mathematical, and ordinary English education. In all three institutions, scholarships and other advantages are to be obtained, the fortunate possessors of which are thus enabled to receive a free, or partly free, training for the profession. The National Training School of Music (South Kensington), as yet in its infancy, is open to holders of scholarships only, upon a competitive examination. The scholarships are divided into two classes—the first giving free instruction only, the second providing maintenance also. The distinctively training institutions outside London are very few. The only special public music-schools are the Royal Irish Academy of Music, in Westland Row, Dublin, and a branch of Trinity College, London, at 18, St. Ann Street, Manchester. The Professors of Music attached to the various Universities and larger Colleges give lectures on various musical subjects at regular intervals, but there is no responsible staff of teachers or organised instruction in special departments.

To give detailed lists of the various classes in these institutions would occupy too much space. The principal "theoretical" subjects, common to all, are Harmony, Counterpoint, and Form in Composition. A satisfactory knowledge of these three subjects will be found necessary at any of the public examinations

hereafter mentioned. The cost of the musical curriculum is very small, as compared with that of other professions. The average fee per term at the Royal Academy is ten guineas; at the London Academy, for three subjects, five guineas per term; and at Trinity College one guinea for each class, or any three classes for two and a half guineas per term; besides which there are at the last-named institution two free preparatory classes, one in harmony and one in English grammar and composition:—a nominal entrance-fee of half-a-crown is required by the statute for placing the student's name on the College books. For further particulars we can only refer the reader to the Principals or secretaries of these institutions, at the addresses we have, for this purpose, already given.

For the course of study there is no fixed limitation of age (except in the case of some scholarships), and no definite extent of time. Everything depends upon the aptitude of the student. In the generality of cases the requisite knowledge for passing one of the lesser examinations is gained in from two to three years' study—that is, if the student be regular and diligent. He will naturally take the advice of his preceptors before venturing on so important a step, for they alone can form the best estimate of his proficiency. There are at present six public examining bodies. We will take the Universities first in order, premising that these bodies grant two degrees: 1. Doctor in Music. 2. Bachelor in Music. For the purposes of this paper it will suffice to deal with the latter and more usual degree. At Oxford there are two examinations: the Preliminary, which takes place about the beginning of the year; and the Final, which is held in the Michaelmas term—both on dates previously announced in the public journals. The subjects of the Preliminary are limited to harmony and counterpoint in not more than four parts. After passing this examination the candidate must compose an Exercise for voices with an accompaniment of at least a quintett string-band, containing five-part harmony and good fugal counterpoint. On the approval of this exercise, the candidate will be admitted to the Final Examination, the subjects of which are: *a.* Harmony. *b.* Counterpoint in not more than five parts. *γ.* Canon, imitation, &c. *δ.* Fugue. *ε.* Form in composition. *ζ.* Musical history. *η.* A critical knowledge of the full scores of such standard classical compositions as shall be selected previously by the professor, and duly announced after the former examination. The public performance of a Bachelor's Exercise is not required. The necessary fees amount in all to from £20 to £25.

At Cambridge there is only one examination, usually in December, for the degree of Bachelor. An Exercise of much the same description as that for Oxford must be previously submitted and approved. The subjects of the examination are: *a.* Harmony. *b.* Counterpoint in not more than five parts. *c.* Canon in two parts. *d.* Fugue in two parts, especially as to the relation of subject and answer. *e.* Form in composition. *f.* The pitch and quality of the stops of the organ. *g.* Such knowledge of the quality, pitch, and compass of orchestral instruments, as is necessary for reading from

* Here we may, *en passant*, explain to the reader the initials "R.A.M." or "L.A.M.," which many musicians place after their names. The possessor has at one time been a student—perhaps for two or three years, perhaps for one quarter—at the Royal or London Academy of Music: the initials indicate no diploma. On the other hand, "A.R.A.M.," or "Associate of the Royal Academy of Music," and "A.L.A.M.," "Associate of the London Academy," are distinct and reliable qualifications.

† We may here suggest to these institutions the advisability of granting specific certificates to instrumentalists—at any rate, to those of their own training.

score. *h.* The analysis of some classical composition previously announced. The fees are about the same as at Oxford.

At Dublin, the requirements are in most respects the same as at Cambridge; there is, however, the all-important addition of a Preliminary Examination in Arts, of an elementary character, comprising English composition and literature, arithmetic, Latin, and a modern foreign language.

We may here give the candidate for either of the above-mentioned degrees a useful hint. He had better fix upon his University some time before he is ready to enter for an examination, and acquaint himself with the particular theories adopted by the examiners for that University. He will take care to work by the special text-books; for on some points there are vital differences of opinion and practice, to err in which would seriously affect the candidate's chances of success. And as an additional precaution, he will seek the advice and aid of a man who has passed at the same University, as a too slavish dependence upon rules given in the text-books (we speak from experience) tends to cripple the student unnecessarily; and from his anxiety to conform in every case to rules which can only have a general application, he frequently falls unawares into grievous errors, which under other circumstances he would have avoided.

It is not improbable that the University of London will, in a short time, confer musical degrees; and there is no doubt that all candidates will have to pass the ordinary Matriculation Examination. We have good authority for stating that the Senate have the matter under active consideration, a memorial on the subject having been sent to them from one of the institutions we have referred to, bearing the signatures of many influential musicians, amongst them Sir Julius Benedict, Sir Michael Costa, Sir John Goss, and Sir George Elvey. But it can scarcely be expected that every musical practitioner will aspire to one of the University degrees. After all, the bulk of the profession must be content with a more modest, but no less effective diploma: and in any case the student will do well to possess himself of one (or both) of the following practical qualifications.

The two lesser public examining bodies are Trinity College, London, and an institution not previously mentioned, for the reason that it does not provide instruction or training—the College of Organists (41, Queen Square, Bloomsbury). The Trinity College examinations for the respective diplomas of Associate and Licentiate in Music, held twice a year (Midsummer and Christmas), are conducted under the following sections: A—i. Sight-singing, phrasing, and expression; ii. Choir-management and musical history (mere quality of voice is not essential in the vocal examination). B. Harmony. C. Counterpoint, canon, and fugue. D. Previous exercise in sacred choral music, containing five-part writing, with organ or

orchestral accompaniment. E. Preliminary Examination in Arts—i. English grammar, orthography, and composition; ii. Arithmetic; iii. Geography and English history; iv. Elementary Latin, German, or French—any *one* language at the option of the candidate. This preliminary examination may be submitted to at any time separately from the musical subjects. For the Associateship, the candidate must pass in sections A, B, and E, with the exception that he need not take the Latin or modern language paper. For the Licentiate, generally entered for at a subsequent examination, *all* the remaining sections must be passed, including the language paper. The fees for Associate amount to two and a half guineas; for Licentiate, an additional one and a half to two guineas. Prizes are generally awarded at these examinations in some of the subjects. For the College of Organists' Examinations, which take place half-yearly (Midsummer and Christmas), a special knowledge of the organ is essential; the examinations also comprise harmony, counterpoint and fugue, instrumentation, and general musical knowledge. Diplomas are given in two classes: 1. Fellowship; 2. Associateship. Associates may at any after-time become candidates for the Fellowship. The fees for these examinations amount to one guinea for members and two guineas for non-members. The College of Organists' examinations are open to women.

Having passed either of the examinations mentioned above, the student of music (and in this, as in every other science, the professor is *always* a student) may with propriety commence to practise. Possessing a theoretical as well as practical acquaintance with the fundamental principles of the science, whether he teach, compose, or perform, he is at least free from all aspersions of quackery. And if he take our counsel, which is identical with that of the great heads of the profession he is entering, he will by no means neglect that general culture of the mind which is essentially necessary to the member of what should be universally recognised as a learned profession. At the University of Dublin, for the last fifteen years, a preliminary general examination has been made necessary to the acquirement of a musical degree—and the existence of this most desirable feature is mainly due to the praiseworthy efforts of the present professor, Sir R. P. Stewart—but in England itself the only institution requiring a similar test is the comparatively new one we have already mentioned—Trinity College, London. We trust—indeed there are already some strong indications—that the great Universities of Oxford and Cambridge will before long make similar regulations, and that in consequence such an anomaly as an illiterate professor will speedily become a phenomenon of the past.

We hope shortly to have something to say to our readers on the subject of music as one of the fine arts, and as a most valuable accomplishment.

