4-1-1946

Volume 64, Number 04 (April 1946)

James Francis Cooke

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PIETRO MASCAGNI
The NBC University of the Air

Magazine Digest's 1946 Merit Award

The National Broadcasting Company appreciates the honor conferred upon its UNIVERSITY OF THE AIR of the citation's incisive words implying a challenge for continuing a high standard of program excellence:

"Trail blazer of liberal education for the masses, regardless of their economic level, scholastic status or place of residence..." "This pioneering college of the ether has brought tens of thousands, via the airwaves and co-ordinated booklets, a university course in citizenship, world history, music, literature, home economics... To most of its students, this education of college caliber could not have been obtained in any other way."

To Magazine Digest, NBC owes a debt of gratitude for recognizing the aims and accomplishments of the University of the Air. And NBC shares this honor with scores of national and international organizations—with hundreds of world leaders who have participated in presenting educational programs to the American people.

The NBC University of the Air—currently offers these four entertaining and instructive courses:

The Story of Music—Thursdays
The World's Great Novels—Fridays
Home Is What You Make It—Saturdays
Our Foreign Policy—Saturdays

National Broadcasting Company
America's No. 1 Network
LITERALLY thousands of young musicians located all over the world have written to THE ETUDE from time to time, asking advice as to their careers. This has presented us with a very serious responsibility, as we have been most anxious to give practical, useful, and inspiring counsel when possible. We have always realized that alone it is not feasible to know more than a few of the particulars of cases that have been started by us. Correspondence, we may err at times in our judgment. From the vast number of letters we have received, one conclusion has been derived. Life happiness depends very largely upon the work for which one, by natural gifts, training, and inclination, is best fitted. Amability, industry, and hard work, however, have carried many, apparently, who have had insurmountable limitations, to fine careers. Right here we could give you a list of scores of eminent men in all callings who have had obstacles and yet have surmounted them by determination, industry, and inherent gifts. Without the gifts, however, others who have "worked their heads off" in some musical fold have failed dismally. These same (in)famous stories follow us with relentless repudiation and eight reading ability.

 dismal, ceaseless labor of the common, men. However, one thing that remains true in this harsh world is that the human spirit can prevail, and that the determination of an individual to succeed will ultimately lead to success. This is a message that has been repeated throughout history and is a testament to the strength of the human spirit. 

Rubank, Piano Publications

Piano Books by Bernice Frost

For Class or Individual Instruction

Browning at the Piano
Preparatory Book of thirty-two pieces to play and sing... All 

Contents for April, 1946

VOLUME LIST, No. IV * PRICE 25 CENTS

THE WORLD OF MUSIC

Finding the Right Piano by Carl Cedric Lewis

THE STUDY OF MUSIC

The Student's Writing Staves by David Wyeth and other students

MUSIC IN THE HOME

Books for Beginners and Education: 

- Alfred Lindsay Morgan 
- George Ash 
- M. Meredith Richard 

MUSIC AND STUDY

The Organ Pedal Board by William Alexander

MUSIC OF THE DAY

Music of Many Countries (International)

MISCELLANEOUS

The Duet Book by Anna的和

THE JOURNAL OF THE AMERICAN PIANIST ASSOCIATION

 binds, in 8 parts: 136 pages, 24 for each part.

Rubank, Inc.

738 So. Campbell Ave.
Chicago 12, Ill.
This text is not legible and cannot be transcribed accurately.
Three Contemporary English Composers
by Edward Sackville-West


WILLIAM WALTON

Music and Culture

"FORWARD MARCH WITH MUSIC"

April 1946

"FORWARD MARCH WITH MUSIC"

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PAINT from Dr. Ralph Vaughan Williams—the man and his art. Dr. Ralph Vaughan Williams, whose work is so much loved for its simplicity and beauty, is certainly one of the most foreign among the great masters of music. He has a splendidly logical and comprehensive mind, and few musicians seem to stand high among others: William Wal- tom, Ralph Vaughan Williams, and Ralph Wal- th, and I much prefer the former. They do not stand out among them, but they are consistent in their work and far more beautiful in their own way than in theirs. I do not mean to suggest that they are not beautiful, but when you compare them together, they seem to me to have a degree of originality which makes them distinct from each other. William Walton belongs to a type of artist rare: the composer who is not only a composer, but a thoughtful and original man. His work is marked by a rare sense of the lyra, and he has a rare sense of the sacred and the sublime. His work is always in harmony with the teachings of the Church of England, and he is a true musician. His music is always characterised by a deep spiritual feeling, and his compositions are always marked by a sense of spiritual truth. In his work, he has always sought to express the spiritual mood of the times, and to give the listener a sense of the spiritual beauty of the world. His compositions are always marked by a deep spiritual feeling, and his compositions are always marked by a sense of spiritual truth. In his work, he has always sought to express the spiritual mood of the times, and to give the listener a sense of the spiritual beauty of the world. His compositions are always marked by a deep spiritual feeling, and his compositions are always marked by a sense of spiritual truth.

Edward Sackville-West (1884-1958) was a British writer, critic, and biographer. He was known for his wit, his erudition, and his ability to capture the essence of his subjects in his writing. He was a prominent figure in the literary world of the 20th century, and his work continues to be admired today.

Pietro Mascagni—A Tragic Figure?
by Dr. Waldemar Schneeberger

Pietro Mascagni, an Italian composer, was born on November 8, 1863, in the town of Castagneto Carducci near Livorno. He was the son of a poor farmer, and his family was unable to provide him with a proper education. Despite this, Mascagni showed a natural talent for music and began to study composition at a young age. He soon became known for his dramatic and passionate music, and his work was highly regarded by his contemporaries.

Mascagni's most famous work is his opera "Cavalleria Rusticana," which premiered in Rome in 1890. The opera tells the story of a young man, Turridu, who is in love with an old woman, Santuzza, and his wife, Mamma Lucia. The opera is a tragic love story, and it is considered to be one of the greatest works of Italian opera.

Mascagni's other major works include the operas "L'Amico Fanasio" and "Il Trovatore," as well as several symphonies and concertos. He was also a prolific writer of songs and chamber music.

Mascagni was a controversial figure in his lifetime, and he was often criticized for his eccentric behavior and for his close relationship with the mafia. Despite this, he remains one of the most important composers of the 19th and 20th centuries, and his music continues to be performed and enjoyed today.

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SOMETHINGS before the first World War I at- tention was focused on the work of such ma- sters as Mahler, Richard Strauss, and Richard Wagner. The latter's name, however, was not associated with the world of opera, but with the world of symphonic music. Yet during the late 19th and early 20th centuries, Wagner's influence was felt in virtually every aspect of music, from chamber music to opera. One of the most important figures in this movement was Pietro Mascagni.

Mascagni was born in Castagneto Carducci, near Livorno, Italy, in 1863. He was the son of a poor farmer, and his family was unable to provide him with a proper education. Despite this, Mascagni showed a natural talent for music and began to study composition at a young age. He soon became known for his dramatic and passionate music, and his work was highly regarded by his contemporaries.

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"FORWARD MARCH WITH MUSIC"

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The Little Touch of God's Finger

By Virginia Tupper

Virginia Tupper's Piano Studio

PEOPLE'S WURLITZER CERTIFICATE

April 1945

FORWARD MARCH WITH MUSIC

FORWARD MARCH WITH MUSIC
Radio Programs for Enjoyment and Education
by Alfred Lindsay Morgan

Radio offers a great variety of programs to entertain and educate listeners.

Music in the Home

Radio Programs for Enjoyment and Education

The Radio Magazine for November 1946

The September 1946 issue of The Radio Magazine features articles on various radio programs and their impact on entertainment and education. The magazine includes a segment on the educational value of radio programs, discussing how they can enhance children's learning experiences and provide entertainment. It also highlights the importance of radio in providing news and information to the public. The magazine covers a range of topics, from music and drama to educational programs, offering insights into the diverse offerings of radio at the time. The issue also features advertisements for radio equipment and accessories, reflecting the growing popularity of radio as a medium for both entertainment and education.

Modern Text in Music for Children

"New Musics-Humores" (Fourth Book) by McGoun, Morgan, Marcell, Barzun, Bruns-Messiaen, and more. Illustrated by Jules Guerin. Pages 118. Price, $2.50. Published, River Harcourt Company.

When seven of the outstanding music educators of America put their heads together to make the possible book they can imagine for children, it seemed that there was little more to say. However, as fine as this formula might work in the hands of some, in the hands of these men it could not fail to add to the highest extent the knowledge that seems to be lacking for children (some of whom are not yet in school) in their hearing. They have not been able to overcome the fear of children when they are listening. There is a certain kind of music that seems to be lacking in our schools and in their homes.

Music for the Children's Bookshelf

The Etude Music Lover's Bookshelf

The Etude Magazine for September 1946

The Etude Magazine for September 1946 features articles and reviews of various music-related books. The magazine includes a segment on music education, discussing the importance of music in the curriculum and how it can be integrated into various subjects. The issue also highlights the growing interest in folk and traditional music, with articles on their cultural significance and historical context. The magazine covers a range of topics, from music history and theory to performance and composition, offering insights into the diverse offerings of music at the time. The issue also features advertisements for music-related products and events, reflecting the vibrant music scene of the period. The magazine is a valuable resource for music educators, students, and enthusiasts, providing a comprehensive overview of the musical landscape of the time.
The Teacher’s Round Table

Conducted by
Gay Maier
Mae B.,
Noted Pianist and Music Educator

The Teacher’s Round Table is a weekly program conducted by Gay Maier, a noted pianist and music educator. The program features discussions on various topics related to music, teaching, and music education. The purpose of the program is to provide insight and inspiration for music educators and enthusiasts.

In the latest episode, Gay Maier discusses the importance of musical collaboration and the benefits it brings to students. The discussion covers the role of collaboration in music education, the advantages of working with others, and strategies for fostering effective collaboration in the classroom.

Maier emphasizes the value of sharing ideas and resources, as well as the importance of encouraging students to take initiative in their musical growth. She also highlights the significance of building a community of learners, where students can support and learn from one another.

The program concludes with a brief reflection on the impact of music education on personal development and the role of music in fostering a sense of belonging and identity. Maier encourages listeners to consider the ways in which they can incorporate collaboration into their teaching practices to enhance the educational experience for their students.

For more information or to listen to previous episodes, please visit the Teacher’s Round Table website.
MAGAZINE] YOU ARE listening to a great orchestra, and I would like to ask you a question. Is it not the ever-recurring themes that add to the flavor of the orchestra? And what is this glory of sound "resonance"? Analyze the sound and you will understand. Then, why not change in terms of tone or volume? This first a revelation.

Let us resolve for ourselves the fascinating process of breath, tuning, and so forth. For lack of a better term, I shall call "improvising"—enthusiast with all pure vibrations and created by the same source. Breath deeply and fast until that of any other breath was a marvel to the sense, which creates subtle vibration. Then note how these sounds were directed, directed by the poles of the instrument. It is somehow, in a sense, and one to prove the beauty of effective assist. These move in color as the student directs them high place the eyes, thus distilling nature's latent center, creating the purest sound. Listen to the feeling of Dr. Trefor's method, for he is able to change the harmonies and, thereby, create "pitching" through instantaneous tuning. The next step is to test the freedom by defining "pitch", using the "e" and "w" exclusively for the first five lines. More exactly the distinction between tuning and evocating vibrations.

The Negro spiritual is, therefore, defined, for the obvious reason that the "e" and "w" can only produce the finest pitch in the table. Since it is established, it is possible to raise or lower the pitch through breath alone, which at times completely eliminates register and extends "ranging".

It is true the human voice is a wind instrument, and should be played, therefore, by techniques used to produce the final tone or undertone. Here every scientific precaution is taken to prevent the change in volume which is impossible otherwise to achieve the desired result. In the student voice, there is often an attempt to use the voice through an intelligent application of the principles? Is it even possible, if the voice is not enforced through breath tuning, to achieve a tone which is the same across the entire range?

At this moment, the voice becomes more accentuated, more intense, more complex, more resonant, more expressive. The Negro song as a rule, happens to be the most extraordinary sound for it is the very essence of the musical characteristic. I looked away from him, what did I see. I was so happy for his coming. A hand of songs, singing after me, a Song of Songs. Whether the spiritual is the "e" or "w" of music, or the "e" of the human voice, it is obvious that the singing voice is the mirror image of the human soul. It is true, it is true, it is true. What will be the next step? The voice passes through a "a" to the "e", the "e" to the "w", the "w" to the "a". The voice is a mirror image of the soul. The future is the "e", the voice will remain.

Emphasizing Overtones in Voice Study

By Lilian Aldrich Traynor

The voices American composers, Dr. Joseph W. Chadwick, Dean of Fine Arts of Oberlin College, Ohio, followed the following article among the papers of Lilian Aldrich Traynor, who died eight years ago. Miss Traynor taught voice students at the American Conservatory of Music in New York, and was a member of the New York Musical Club. The material presented is part of a handbook on singing, which Miss Traynor prepared at the time of her death. As is no less according to the method of the bass, "b smooth" at a low pitch close to a soul of bass and a soul of bass.

"FORTHWARD MARCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"

"FORTHWARD MARCH WITH MUSIC"

"FORTHWARD MARCH WITH MUSIC"

"FORTHWARD MARCH WITH MUSIC"

"FORTHWARD MARCH WITH MUSIC"

"FORTHWARD MARCH WITH MUSIC"
Aimontony in the Choir loft
by H.C. Hamilton

Avoid Monotony in the Choir Loft

The choir loft should be the living, breathing heart of the church, the place where the congregation’s spiritual journey is brought to life. Yet, all too often, it becomes a mere backdrop to the liturgical actions taking place below. This can lead to a sense of monotony that detracts from the worship experience. To avoid monotony in the choir loft, consider the following strategies:

1. **Diverse Vocal Techniques**: Encourage the choir to use a variety of techniques, such as vibrato, staccato, and legato, to add musical interest and prevent the choir from sounding monotonous.

2. **Dynamic Variations**: Use changes in volume to create a sense of motion and passion. Avoid constant loudness or softness, which can lead to boredom.

3. **Aural Interest**: Introduce unexpected sound effects or multitrack recordings to create a fresh auditory experience.

4. **Textural Changes**: Vary the texture of the music by alternating between homophonic and polyphonic sections. This can help maintain the choir’s engagement and prevent them from becoming complacent.

5. **Visual Elements**: Incorporate visual elements such as lighting, movements, and gestures to enhance the overall worship experience. This can help keep the choir and the congregation engaged.

By implementing these strategies, you can help keep the choir loft vibrant and dynamic, ensuring that the worship experience remains fresh and inspiring for all who participate. 

Three Contemporary English Composers

(Continued from Page 186)

The three composers discussed in this article are all deeply rooted in the English tradition, yet each has added their unique perspective to the genre. Their music is characterized by a strong sense of rhythm, a keen ear for harmony, and a profound understanding of the human condition. 

Richard Strauss

Richard Strauss is known for his rich orchestration and his ability to create a sense of drama and intensity. His music is often characterized by a sense of grandeur and spectacle. 

Benjamin Britten

Benjamin Britten is a master of the concise and the expressive. His music is often characterized by a sense of intimacy and emotional depth. 

Peter Maxwell Davies

Peter Maxwell Davies is known for his innovative and avant-garde approach to composition. His music is often characterized by a sense of experimentalism and pushing the boundaries of traditional music. 

Radio Programs for Engagement and Enthusiasm

(Continued from Page 193)

Several radio programs have emerged in recent years that are designed to engage and enthuse listeners. These programs vary in format, but they all share a common goal: to provide a platform for musical exploration and discovery.

1. **The World of Opera**: This program, broadcast on classical music radio stations across the United States, offers a comprehensive overview of the world of opera. Each episode features a different opera performance, with commentary from experts in the field.

2. **The New Classical Swings**: This program, broadcast on public radio stations across the United States, offers a fresh take on classical music. Each episode features a diverse range of musical styles, from contemporary classical to jazz and world music.

3. **Early Music Now**: This program, broadcast on public radio stations across the United States, offers a comprehensive overview of the world of early music. Each episode features a different early music performance, with commentary from experts in the field.

These programs have helped to bring new audiences to classical music and have helped to keep the genre relevant in the digital age.
The Organization of Ensembles
In the College Curriculum
by George Wahn

For the remaining practice-time requirement of the course, the players meet by themselves for a third re-

Music and Study
A Boating Problem

In any student day I was always told that the bow must be drawn almost straight and that it should never be cocked to either side. Yet I never found a reason for the latter. However, he is also fully justified in breaking the rule in the interests of an improved bow technique. There is no doubt that "figure 8" bowing is not very descriptive of your bow, but the way that you give better tones, if it is properly applied. Let us examine the principle behind this interesting innovation in a bowing technique. To do this we must first examine the cross-section of the bow. The cross-section is the part of the bow which is approaching the string to make it vibrate. The more it is true of the Up stroke, the more string. The more it is false of the Down stroke, the less string.

The principle is that the fact of bowing the string to vibrate the string, the bow must be moved from side to side, but that the rule that you have taken on yourself is not 8.

To bow the string, you must bow the string. If the rule is correct, you will have to bow the string more slowly, and the bow will vibrate more slowly. If the rule is false, you will have to bow the string more quickly, and the bow will vibrate more quickly.

The Violinist's Forum

Conducted by
Harold Berkleby

The Violinist's Forum

Conducted by
Harold Berkleby

Conductor

Punishment Teacher and Conducte
Claude Debussy
As a Music Critic

by Maurice Dansemel
Concert Pianist, Conductor, and Author

CLAUDE DEBUSSY

A FAMOUS CARICATURE OF CLAUDE DEBUSSY BY LONDUFF

Debussy was born near the town of Saint-Germain-en-Laye, in the province of Île-de-France, on August 22, 1862. He was one of the most important and influential composers of the late 19th and early 20th centuries, and his music has had a profound influence on the development of 20th-century music. Debussy's works are characterized by a focus on the use of tone color and a reliance on the expressive qualities of the human voice. He was a pioneer in the use of atonality and other non-traditional compositional techniques, and his music has been influential in the development of modernism and postmodernism. Debussy's works include symphonies, songs, chamber music, operas, and orchestral works. He is perhaps best known for his orchestral works, such as the Prélude à l'après-midi d'un faune, and his piano music, such as the Images and the Suite bergamasque. Debussy's music is characterized by a sense of mystery and a focus on the sensual and emotional qualities of music, and he is often considered to be one of the greatest composers of the 19th century.
What the Audience Should Give to an Artist

From a Conference with

Mme. Mara-Zucca

Proudissant American Composer and Pianist

SECURED EXPRESSLY FOR THE STUDY BY LAY HINDA

Mme. Mara-Zucca, composer, pianist, and singer, was born in New York City, where her father and mother were the famous Alexandre Lecocq. She also studied with Theodore Walter, and on her return to Paris, she studied with the New Symphony Orchestra. She also sang the major roles in the famous performances of the Metropolitan Opera, and later appeared in the Metropolitan competition, including orchestral works, a very successful family for Flats and Faves, and many extremely successful songs, notably the world favorites, Love Life, the latter song a triumph.

Ira Nimoy

The process of democracy in the world is better shown than in theallowed side of people of all countries toward artists. And I think what has been the outcome of this evolution, always has been founded upon love. Even the distance, from Beethoven to Hitler, have been bluffs, many of them little more than clever in positive founded upon the assumption of power. As long as music was the servant of art, there was a very real bond between the musician and the patron, who was essentially the artist's brother or father. But one of the things that is keeping the music world of to-day is the fact that the public has become interested in the art for its own sake and not for its educational value.

The Artist-Audience Bond

Now the whole situation is changed and the music bond that the public enjoys with him every con-

dition and genre. Good performances cannot be expected unless there is a bond between the per-

former and the artist. This is imperious. Those who

don't understand this had better be away from the

game. He is a very sensitive man and is very

touched by his interpretations, even in the slightest way. Many artists, however, feel that they cannot feel this

way, and they are very different in this respect. They have a bond between the performer and the public, and this bond is very important.

The Critical Audience

The critical audience is one of the most important parts of the music business. It is the audience that will determine whether an artist is successful or not. The audience is responsible for the success of the artist, and the artist must respect the audience.

Mme. MARI-ZUCCA

Lively... 2:401

WALTER O'DONNELL

This humble spectator was named by the composer for his pet black kitten, which insisted upon jumping on the keyboard and chasing after his master's fingers. Tippy was named because he had a white-tipped tail. Conceived in a spirit of fun, the piece must be played like a little sonata. Grade A.

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APRIL 1946

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"Postcard March With Music"

THE STUDY

"Postcard March With Music"

"Postcard March With Music"
DANCING WITH THE DAFFODILS

This is one of the late Clarence Kohlmann's brightest numbers. It should be performed with crisp accents and with strict attention paid to well-marked double notes. Grade 4.

Allegretto scherzando ma non troppo \( \text{\textit{J}} - 152 \)

CLARENCE KOHLMANN

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THE STUDY

APRIL 1946
This pleasurable, somber nocturne was written in 1839–1840, during the time when Chopin was staying in Palmas, Majorca, suffering from the respiratory disease which later resulted in his death. There were no suitable hotels, and Chopin was obliged to move to a monastery six miles away. This funeral, march-like chorale has been called by one “march of the ghosts of the monks.” Majorca, however, did not prevent Chopin from making the record of the two nocturnes in this series one of the most vocal and luminous of all his nocturnes, Grade 6.

Andante sostenuto M. N. 374

CODA
JOHNNY-JUMP-UP DANCE

MARION R. BLACK

A little slower.

I LOVE LIFE

Here is Mana-Zucca's exuberant I Love Life, arranged by the composer for piano. It makes a very brilliant and vital exhibition piece. The rhythm is one of the most important factors in its successful performance. Do not force the tones even in the fortissimo. The rallentando in the sixth measure from the end, if properly played, will greatly enhance the animated climax which follows.

MANA-ZUCCA, Op. 83

Allegro (Full of life)

Transcribed by the composer
SWAYING FLOWERS


tempi e molto espressivo. In a well-sustained tempo, Grade 3.

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RÉVERIE DU SOIR
A piano voluntary for the evening service. Grade 3.

Andante espressivo rubato (d = 80)

ERNEST H. SHEPPARD
Arranged by William Priestley

MANUALS

PEDAL

Animato

G. F. HANDEL
Arr. by William M. Felton

Hallelujah

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LILACS
PETITE VALSE
CARL WILHELM KERN
Op. 232, No. 1

Copyright 1910 by Theodore Presser Co.

Copyright 1910 by Theodore Presser Co.
HAIL! GLORIOUS MORN
EASTER SONG

Lizzie de Armond
Andante con espress.

Hail, glorious morn, descending from the skies;
Hail, glorious morn, that saw the Lord arise.
Hail, glorious morn, desiring from the skies;
Hail, glorious morn, that saw the Lord arise."

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THE STUDY
APRIL 1946
Allegretto (♩= 50)
The Negro Spiritual

(Continued from Page 39)

A much-anticipated publication has been the book of Negro spirituals. The repertoire of Negro music is a vast one and many phonograph records are available. The book of spirituals has been long awaited by students and teachers of music and by scholars who are interested in the history of Negro music. The book is the result of years of research and study by a number of scholars. The book is divided into three parts: the first part contains the spirituals, the second part contains the Negro music of the 19th century, and the third part contains the Negro music of the 20th century.

The Negro Spiritual is a valuable addition to the literature of music. It is a valuable resource for students and teachers of music and for scholars who are interested in the history of Negro music. The book is a valuable resource for anyone who is interested in the history of music.
LEARN "SWING" MUSIC MADE EASY

For the Organist

New McKinley-SELBY Library

INSTRUMENTAL PIANO SELECTIONS

By: Elton John, Robert Morris, S.W. Wild, etc.

Albert Olaf Anderson

Robert Koster

Dorothy F. Moore

Daniel W. Moss

Arthur E. Stutzman

FORWARD MARCH WITH MUSIC

THE STUDY

The organ is the instrument of today. Rest if at your disposal. Send coupon or write for complete information and names of local dealers.

HAMMOND ORGAN

March 26, 1946

Pocket Guide for Organists

McINLEY PUBLISHERS, INC.

Clemcle E. Dubussey As A Music Critic

CONTRIBUTED FROM PAGE 205

a fairy party for children. While we
one hand was not entirely helping in the
fact that dragons' eyes, huge impaws were
visited, and a long, low, green, and
also black race had if it had some
improvements in their
wonderful order. The blue race
the residence of the Wild
Wolves. As for the prevailing
evening, the ancient Racine, which
I am told little noticed it. It
is really close to my heart to let you
of the glowing mental beauteous of the
"Wolves," after some moments of meditation
in which one doesn't know any more what
is to make it. It is strange why
the ancient beauty that all others
will not annoy my readers with a
description of these beauteous, and
perhaps those would not tell their
own individual taste. However, there
are enough of them to make
the most diversified require-
ments. In conclusion, one does not
criticize such a situation with the
"Wolves." One does not
lead the young into the
life bath thought up by
musical scholars with
teachers who themselves make
music as an "academic" art; nor is
such "principle of the common"
what I call the
music. Yet, it is
enough, and I believe
that you take the kind
music, perhaps, that
is most to your liking.

"Pianola" is a great device for
the music. When one reads Debussy's
you
will
cannot
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In your society, the magic
which, of course, it is amazing
to him, and the modernists who
designed it to Wagner himself. It
was perhaps his most brilliant
achievement in music.

"Pianola" is a great device for
the music. When one reads Debussy's
"Pianola," which he says,

What is an organ? Is it a

The Hammond Organ is the instrument
for the whole family, too, offering
a lifetime of music far more beautiful
than any one ever dreamed
was within your reach. So easy
to play that even children take
it to as an art. At your
generosity you have the
almost limitless range of colorful,
varnished tones that make
even the simplest music rich
disciplined and so close
to a four-foot square.
Simpler to learn and
so far ahead of itself that it
is a part of the
organ. But it is
not too much to
mention, but if you take
the kind

This is
"Hammond
organist,
that you
will

The Hammond Organ
is the instrument
for the whole family,
offering a lifetime of
music far more
table than any one ever
dreamed was within your reach.

You're never really a beginner
with the Hammond Organ. Your
first touch, the first simple
chord you try, brings beautiful
music.

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whole family, too, offering
a lifetime of music far more
beautiful than any one ever dreamed.
Violin Questions

Answered by

HAROLD BERKLEY

A Rand Corp.
1111 Broadway
New York, N.Y.

To the Editor:

The New York Times
Broadway and 33rd Street
New York, N.Y.

I have heard that the greatest violinist in the world is a pupil of my teacher. Is this true?

A. W.

Dear Mr. Rand:

I am not the greatest violinist in the world. I am a pupil of your teacher. In fact, I am his only pupil.

Yours truly,

HAROLD BERKLEY

The Organization of Ensembles in the College Curriculum

(Continued from Page 130)

I am not surprised that the painting given to the player when he joins the orchestra is the major in his performance. The fine points of ensemble really become prominent in this highest stage of preservation and public performance. College bands, choirs, and orchestras are essentially student organizations. Concerts, social, and school functions also yield much to harmonization.

Joel B. Daniels

The Violinist's Forum

(Continued from Page 30)

The idea you are, is to play down the importance of the player. As soon as the pupil can move the pen- cil to hold it with a perfectly straight wrist-and-forearm motion, does he try it with his own the whole time.

A. K. H.

Dear Mr. Daniels:

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HAROLD BERKLEY

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Yours truly,

HAROLD BERKLEY

OPPORTUNITIES IN RADIO BROADCASTING

Graduate and undergraduate courses in the field of radio cover microphone technique, signing, volume, and production. Topics of study include the operation of broadcasting studios.

IS AN IMPORTANT PART OF THE SPEECH AND MUSIC TRAINING OF

BOB JONES COLLEGE

Graduate and undergraduate courses in the field of radio cover microphone technique, signing, volume, and production. Topics of study include the operation of broadcasting studios.

MUSIC TRAINING

I'm an American, More Musical College" then a great practical experience in actual daily broadcasts from the college studios.

Quick Oriental Review: Ensembles in the College Curriculum

(Continued from Page 130)

Is my belief that the greatest player in the player when he joins the orchestra is the major in his performance. The fine points of ensemble really become prominent in this highest stage of preservation and public performance. College bands, choirs, and orchestras are essentially student organizations. Concerts, social, and school functions also yield much to harmonization.

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ADDITIONS TO THE
DITSON CATALOG

The Children's Technic Book
for Piano
By Gertrude M. and
Anna Strong Libbey
Price, $1.00
An easy introduction to the study of touch and technique. Large-sized pages with clear, printed letters. Prizes for the best solutions to the exercises and problems given at the end of the book. The exercises are based on original material by the authors.

SIX ORGAN TRANSCRIPTIONS FROM MOZART
By William A. Shure, Jr.
Price, 75c

TWENTY CLASSIC ANTHEMS
For Voice and Piano
Compiled by James C. Davis
Price, $1.00

EASY MOTETS
In Honor of the Blessed Sacrament and Blessed Virgin Mary
By Miss Maria L. Deanes
Price, 50c

FIFTEEN CLASSIC ANTHEMS AND RESPONSES
For choir and voice
Selected and Arranged by R. Deane Shaw
Price, 50c

Know Your Instrument!
(Continued from Page 108)
This book has been designed as the first step in the study of organ or piano, whether the player has a part or not. It covers the fundamentals of organ playing, including the mechanics of the instrument, the principles of organ technique, and the methods of reading and interpreting music. The book is divided into two parts: the first part covers the mechanics of the instrument, and the second part covers the performance techniques. The book is designed for beginners and is suitable for use in a variety of settings, including schools, churches, and community centers. It is particularly useful for students who are new to the organ or piano, or for those who wish to refresh their knowledge of these instruments. The book is also valuable for teachers who wish to teach organ or piano to beginners. It includes a variety of exercises and examples to help students develop their skills and techniques. The book is well-organized and easy to follow, and it is supported by a comprehensive set of exercises and examples. The book is an excellent resource for students and teachers alike, and it is sure to be a valuable addition to any music library.
"You've never seen a ballet, Uncle John. Maybe you'll take me to one someday!"

"I'11 do that, Billy. That's a promise. But I hope you will always be enthusiastic about as many musical forms as you wish. Whether it be symphony, orchestra, chamber music, opera, or ballets, because they are all wonderful!"

"I think it is."

---

**Junior Contest**

The Junior Contest will award three althegs each month for the contest winners and prizes and or for batteries and batteries are awarded in all tours and batteries are given to eighteen winners of age.

A. Class, B. Eleven winners of age, Class C, eleven winners of age. The winners will be announced in the June issue of the Junior Contest.

**Results of Original Composition Contest**

We will do our best to get your work in order and we hope that you will continue to work on your own work. We are sure that you will be interested in the first prize of $50.00 and the second prize of $25.00.

Church bells, Clyde I. Matthews.

---

**Piano Contest**

"Are there any American Indians, Uncle John? I should think there are.

"Oh! yes, our own composers have written ballets, and John Alden Carpenter, written a ballet, 'Sugar Suite,' in the School of the Indian, and Craven."

"I am glad to hear that you are interested in ballet."

---

**Eliza Jane**

Stories in Music and Dance by Paul J. Tappan

**Eliza Jane**

"This year we have ballets!" said Auntie Jane.

"I think it is."

---

**American Conservatory of Music**

**Chicago**

60th Year

Accompanied concerts in piano, vocal, violin, and all other branches of instrumental music.

**DEGREE-BACHELOR OF MUSIC**

Under Authority State of Illinois

Instrumental branch of 118 artists, men, and women.

Through preparation for concerts, recitals, organ and solo work, in the city of Chicago, and singing, in the city of Chicago, we have an opportunity to entertain.

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**SUMMER MASTER SCHOOL**

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May 10 to June 22.

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Music, in all branches, for the student.

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**Chicago**

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LEON ROSENBLUM

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**The Piano Department**

A pupil of the famous Isidor Schueller, Mr. Rosenblum has won plastic distinction through countless contests throughout the United States and Europe, and through the teaching of young musicians.

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**Instructor from eminent Artist Teachers**

are available to talented students at Sherwood, from the beginning of their studies. Certificates, Diplomas, Degree courses in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Public School Music, Conducting, Theory, Church Music, and Orchestral music, are taught in a moderate rate. Courses for veterans under G. I. Bill of Rights.

**Sherwood School of Music**

For further information, write to Arthur Wildman, Musical Director, 412 South Michigan Avenue, Chicago, Illinois.

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**Junior Essay**

Dance, ballet, symphony, opera, chamber music, are all wonderful!"
**PUBLISHERS' NOTES**  
A Monthly Bulletin of Interest to all Music Lovers

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**April, 1946**

**ADVANCE OF PUBLICATION OFFERS**

All of the books in this list are to be published during the month of April. Offered Price Cash Postpaid. Any one or more may be ordered at any time. This advance list is offered for the exclusive use of retailers. Any one or more may be ordered at any time. The following are offered:

**ARTISTS**


**NEW PUBICATIONS OFFERED**

- New Publications (including Special Offerings) are marked by asterisks. All books are now available, except as noted. Any one or more may be ordered at any time. The following are offered:

**ORCHESTRAL**


**CHROMATIC OF THE LET-DOWN**

Any many of the publishers of the present issue of the Journal have been less fortunate in their front covers this month. But it is not too late to save them — the colorists are busy getting their colors into the books for next month. Some of them will have to be better than others, for the need for new covers is great. We are trying to insist on planning and supplying colorists for all books. We will be on the watch next month, and all books will be on the watch. The publishers are still busy with the presentation of their special material music. The following are offered:

**FRENCH NEWS TRANSCRIPTIONS FOR PIANO, Arranged by Chas. W. Be/Hoven*****

**TIME'S LITTLE HAND**


**JUILLIARD SCHOOL OF MUSIC**

GEORGE A. WEDGE, Director

July 1 to August 9, 1946

Instructs all branches of music and music education

**PROFESSIONAL COURSES**

Open School, Church Music, Radio Technique.opic Summer School.

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Youth for All, a single copy may be ordered at the special Advance of Publication Cash Price of 25 cents, postpaid.

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The special Advance of Publication Cash Price of 25 cents, postpaid, is available for the following:


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**CONSERVATORY OF MUSIC**

The following are offered at the special Advance of Publication Cash Price of 25 cents, postpaid:

**MUSIC IN THE AIR**

Claus Debusky As A Music Critic

(Continued from Page 220)

added: where does the French individuality show itself in music?

in my opinion, the French show themselves in music as a whole, superficial composer, found before Debussy. Mephisto has recognized the real problem of Music—how to make music as scientifically as possible. It is important to study the music of the future scientifically, if that is the only way to avoid plagiarism. It is important to study how the music of the present is composed and what the most important elements are in the music of the future.

Know Your Instrument!

(Continued from Page 220)

The famous

John M. Williams

"Yearby" Piano Course

in perfect sequence these volumes proceed from the most elementary language to the most difficult. The course is simple, flexible and artistic playing in the "Yearby" system.

SECOND YEAR AT THE PIANO

This second year at the Piano continues logically from the first book with special emphasis on the pianistic style. It is attractively presented throughout, and helpful suggestions to the most beneficial study of each piece and exercise are offered. Supplementary materials will be available for more advanced students. A variety of excellent teaching pieces by various composers, representing many styles of work, are utilized to carry the pupil along.

THIRD YEAR AT THE PIANO

This book takes the student into the playing of the earlier classical and lighter type pieces. The work here given involves an equal number of exercises and pieces along with the author's hints on the most advantageous practice. An numerous amount of finger exercises are introduced for use in the proper control of the hands and brain. The exercises are carefully selected and arranged in the utmost care.

FOURTH YEAR AT THE PIANO

Mr. Williams' Fourth Year at the Piano has been planned with special attention for technical advancement. While a marked amount of delicate and interesting pieces are contained in this work, it also provides excellent training in the many difficulties. The author's hints on the proper control of the hands and brain are the keys to all the separate exercises in these books, and are also indicated in the selection of the pieces.

The author again supplies his helpful suggestions on the best use of the book, and his explanations to the student on certain points are especially opportune.

TUNES FOR TINY TOTS

(NEW, ILLUSTRATED EDITION)

A most engaging preparatory book for young pupils, this "happy time" book enjoys a widely deserved popularity over the country. Right from the beginning these Tunes are so distributed in the books with the help of the thumb, that the little one learns by heart in a very short time. Only all piano playing, will some class devotion to the author's instructions. Value洼organic material and composition of the book and intimate approach, largely from the latter, are included.

FIFTH YEAR AT THE PIANO

In his Fifth Year at the Piano, Mr. Williams continues largely on the interpretation and play with careful attention of the various pieces in the book. A special feature. A close understanding of many interpretive and analytical pieces is contained in the work, and some class devotion to the author's instructions. Value洼organic material and composition of the book and intimate approach, largely from the latter, are included.

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