

The CADENZA

Issued in the Interest of the
MANDOLIN, BANJO and GUITAR



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THE WITMARK Mandolin News

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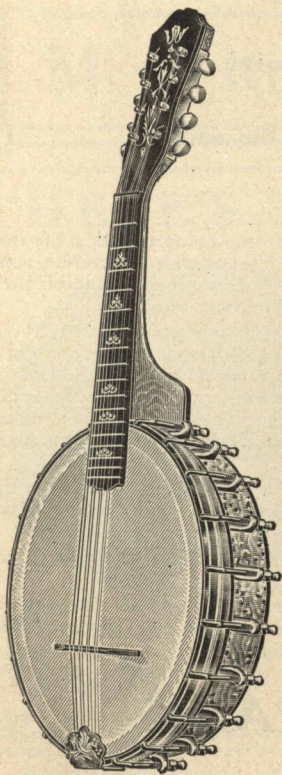
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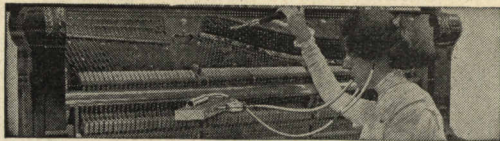
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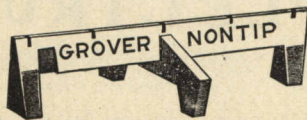
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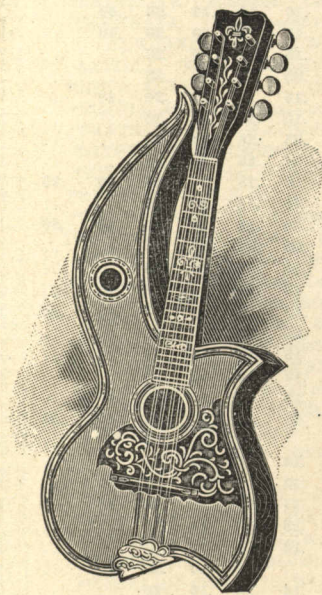
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	Grade	1st Mandolin	2d Mandolin	3d Mand. Oct. M.	Tenor Mand. Mando-Cello	Mando-Bass	Flute Ob. Cello Ob.	Banjo Acc.	Guitar Acc.	Piano Acc.	Banjo Solo	Guitar Solo
ABENDLIED. Evening Song. (Schumann).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
MOMENT MUSICAL. (Schubert).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
†*AGGRAVATION RAG. (Cobb).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	..
†*AH SIN. Eccentric Two-Step Novelty. (Rolfe).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	..
ALLURING GLANCES. Waltz. (Rolfe).....	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
AMOURETTE. Waltz. (Leigh).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
ANGEL'S SERENADE. (Braga).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
ARBITRATOR, THE. March and Two-Step. (Taubert).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	.30
AU MATIN. (Godard).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
†*BARN DANCE. The Bunnies' Gambol. (West).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	.30
BASHFUL BUMPKIN. Schottische and Barn Dance. (Rolfe).....	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	..
BERCEUSE from "Jocelyn." (Godard).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
BERLIN IN SMILES AND TEARS. Overture. (Conradi).....	B	.40	.20	.25	.25	.25	.25	.25	.20	.35	..	..
BOYS OF THE MILITIA. March. (Boehnlein).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	..
CAVATINA. (Raff).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
CHAIN OF DAISIES. Waltz.....	A	.30	.10	.15	.15	.15*	..	.15	.10	.20	.40	..
CHANSON SANS PAROLES. Song Without Words. (Tchaikowsky).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
†*CLOUD-CHIEF. Two-Step Intermezzo (Philie).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	..
COLORÉD PROMENADE, THE. March and Two-Step.....	A	.30	.10	.15	.15	.15*	..	.40	.10	.20	.40	..
COME BACK TO CONNEMARA. Irish Novelty Two-Step. (Grey).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
COMMANDER, THE. March and Two-Step. (Hall).....	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	..
CONSOLATION. No. 6. (Liszt).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
COPPELIA. Valse Lente. (Delibes).....	B	.40	.20	.25	.25	.25	.25	.25	.20	.35	..	..
COQUETTE, THE. Mazurka Capriccio.....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	..
CRUCIFIX! (Faure).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
CUPID ASTRAY. Waltz. (Rolfe).....	B	.40	.20	.25	.25	.25	.25	.25	.20	.35	..	..
DANCE OF THE CLOWNS. (Marceline) (Trinkhaus).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	..
*DAT YAM RAG. A Darkie Delicacy.....	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	..
†*DIXIE TWILIGHT. Characteristic March. (Johnson).....	A	.30	.10	.15	.15	.15*	.15	.15	.10	.20	..	..
†*DREAM KISSES. Waltz. (Rolfe).....	A	.40	.20	.25	.25	.25*	.25	.25	.20	.35	..	..
DROWSY DEMPSEY. A Coon Shuffle.....	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	..
EL TORERO. Waltz.....	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
†*FAIR CONFIDANTES. Waltz. (McVeigh).....	B	.40	.20	.25	.25	.25*	.25	.25	.20	.35	..	..
FAIR DAME. Lanciers. (Brown).....	B	.40	.20	.25	.25	.25	.25	.25	.20	.35	..	..
†*FAIRY FLIRTATIONS. Dance Caprice. (Boehnlein).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	.30
FAREWELL TO THE FLOWERS. Reverie.....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
†*FARMER BUNGTOWN. March Humoresque. (Luscomb).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	.30
FIFTH NOCTURNE. (Leybach).....	B	.40	.20	.25	.25	.25	.25	.25	.20	.35	..	..
†*FLIGHT OF THE BIRDS. Ballet.....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	..	..
*FOUR LITTLE PIPERS. Schottische. (O'Connor).....	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	..
†*FUN IN A BARBER SHOP. Novelty March. (Winne).....	A	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	.30
GLORIANA. Overture.....	B	.40	.20	.25	.25	.25	.25	.25	.20	.35	..	..
GRETCHEN, MY RATHSKELLER FAIRY. (Ayer).....	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
HASHED BROWN. Novelty Two-Step. (Allen).....	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
†*HEAP BIG INJUN. Two-Step Intermezzo. (Sawyer).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	..
†*HEART MURMURS. Waltz. (Rolfe).....	B	.40	.20	.25	.25	.25*	.25	.25	.20	.35	.40	.30
HILARIOUS ZEB. An Ethiopian Oddity.....	A	.30	.10	.15	.15	.15*	..	.40	.10	.20	.40	..
†*HOME, SWEET HOME. Medley "Good-Night" Waltz.....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	..	..
†*HOOP-E-KACK. Two-Step Novelty. (Allen).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	..
HUMORESKE. (Dvorak, Op. 101, No. 7).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	..
HUNGARIAN DANCE No. 5. (Brahms).....	C	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
HUNGARIAN DANCE No. 6. (Brahms).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
IN A DIXIE DELL. Slow Drag.....	B	.30	.10	.15	.15	.15*	..	.40	.10	.20	.40	..
IN CUPID'S TOILS. Waltz. (Morse).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
INDIFFERENCE. Characteristic Morceau. (Rolfe).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
IN LOVERS' LANE. Caprice.....	B	.30	.10	.15	.15	.15*	.15	.40	.10	.20	.40	..
IN ROYAL FAVOR. March and Two-Step. (Potter).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	..	..
INTOXICATION RAG. (Whidden and Conrad).....	B	.30	.10	.15	.15	.15	.15	.15	.10	.20
†*IRVINA. Intermezzo. (Two-Step) (Rolfe).....	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	..

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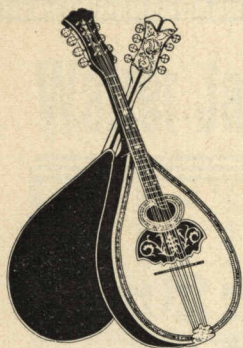
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	Grade	1st Mandolin	2d Mandolin	3d Mand. Oct. M.	Each Mando-Cello	Each Mando-Bass	Flute Ob. Cello Ob.	Banjo Acc.	Guitar Acc.	Piano Acc.	Banjo Solo	Guitar Solo
JOLLY ROBBERS. Overture. (Suppe)..... Arr. R. E. Hildreth	B	.50	.30	.35	.35	.35	.35	.35	.30	.40		
†*KENTUCKY WEDDING KNOT. Novelty Two-Step. (Turner)..... Arr. Walter Jacobs	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	
KING MYDAS. Overture. (Eilenberg)..... Arr. R. E. Hildreth	B	.40	.20	.25	.25	.25	.25	.25	.20	.35		
†*KISS OF SPRING. Waltz. (Rolf)..... Arr. Walter Jacobs	A	.40	.20	.25	.25	.25*	.25	.25	.20	.35	.40	.30
LA CINQUANTAINE. Air in Olden Style. (Gabriel-Marie)..... Arr. R. E. Hildreth	A	.30	.10	.15	.15	.15	.15	.15	.10	.20		
LA LISONJERA. The Flatterer. (Chaminade)..... Arr. Geo. L. Lansing	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
LIGHT CAVALRY. Overture. (Suppe)..... Arr. R. E. Hildreth	B	.50	.30	.35	.35	.35	.35	.35	.30	.40		
LORAIN. Mazurka. (Nichols)..... Arr. Hildreth-Jacobs	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	.30
LUCIA DI LAMMERMOOR. Selection. (Donizetti)..... Arr. R. E. Hildreth	B	.50	.30	.35	.35	.35	.35	.35	.30	.40		
MAZURKA, No. 1. (Saint-Saens)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
MERRY WIDOW. Waltz. (Lehar)..... Arr. Hildreth-Jacobs	B	.40	.20	.25	.25	.25	.25	.25	.20	.35		
†*MONSTRAT VIAM. March. (Joy)..... Arr. Walter Jacobs	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20		
MOON WINKS. Two-Step Intermezzo. (Jaques)..... Arr. Thos. J. Armstrong	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	
†*MOOSE, THE. March. (Flath)..... Arr. Walter Jacobs	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20		
MYOPIA. Intermezzo. (Wilson)..... Arr. Thos. J. Armstrong	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.30	
NAVAL PARADE. March and Two-Step. (Allen)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
†*NATIONAL EMBLEM. March. (Bagley)..... Arr. Geo. L. Lansing	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20		
NOCTURNE. (Chopin, Op. 9, No. 2)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
NORWEGIAN DANCE, No. 2. (Grieg, Op. 35)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
OLE SAMBO. A Coon Serenade..... A. J. Weidt	A	.30	.10	.15	.15	.15*		.40	.10	.20	.40	
ONION RAG. A Bermuda Essence..... A. J. Weidt	A	.30	.10	.15	.15	.15*		.15	.10	.20	.40	
ON THE CURB. March and Two-Step. (Allen)..... Arr. Walter Jacobs	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	
†*PANSIES FOR THOUGHT. Waltz. (Blyn)..... Arr. Walter Jacobs	A	.40	.20	.25	.25	.25*	.25	.25	.20	.35		
*PAS DES AMPHORES (Dance of the Vases). Air de Ballet. (Chaminade) Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
†*PERSIAN LAMB RAG. A Pepperette. (Wenrich)..... Arr. Walter Jacobs	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	
PIZZICATO POLKA. (Strauss)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
POLISH DANCE. (Scharwenka)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
PRINCE OF GOOD FELLOWS. Quadrille. (Allen)..... Arr. Walter Jacobs	B	.40	.20	.25	.25	.25	.25	.25	.20	.35		
RAG TAG. March and Two-Step..... A. J. Weidt	A	.30	.10	.15	.15	.15*		.15	.10	.20	.40	
†*RED EAR. Schottische and Barn Dance. (Morse)..... Arr. Walter Jacobs	A	.30	.10	.15	.15	.15*	.15	.15	.10	.20		
ROGUSH EYES. A Flirtation. (Gruenwald, Op. 396)..... Arr. Jacobs-Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
†*ROMANCE OF A ROSE. Reverie. (O'Connor)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20		
RUBBER PLANT RAG. A Stretcherette. (Cobb)..... Arr. Walter Jacobs	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	
†*RUSSIAN PONY RAG. A Syncopated Prance. (Ramsay)..... Arr. Hildreth-Jacobs	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	
RYE REEL. (Two-Step) A Little Scotch..... Geo. L. Lansing	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	
*SALUT D'AMOUR. (Love's Greeting) Morceau Mignon (Elgar)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
SATELLITE. Mazurka. (Asmus)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
SERENATA. (Moszkowski)..... Arr. R. E. Hildreth	B	.40	.20	.25	.25	.25	.25	.25	.20	.35		
HUNGARIAN DANCE NO. 7. (Brahms)..... Arr. R. E. Hildreth	B	.40	.20	.25	.25	.25	.25	.25	.20	.35		
SEVILLA. Waltz di Concert..... Percy M. Jaques	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20	.40	
SHOW FOLKS. March. (Wenrich)..... Arr. Walter Jacobs	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
SIMPLE AVEU. Simple Confession. (Thome)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
SKATERS, THE. (Les Patineurs) Waltz. (Waldteufel)..... Arr. R. E. Hildreth	B	.50	.30	.35	.35	.35	.35	.35	.30	.40		
SKIPPER SUSIE GREENE. Nautical Novelty. (Two-Step.) (Ramsay)..... Arr. Hildreth-Jacobs	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
SOLARET. (Queen of Light). Valse Ballet. (Allen)..... Arr. Hildreth-Jacobs	B	.40	.20	.25	.25	.25	.25	.25	.20	.35		
SPANISH DANCE NO. 2. (Moszkowski)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
SPANISH GAIETY. Bolero..... Paul Eno	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
†*SPYING CUPID. Waltz. (Rolf)..... Arr. Walter Jacobs	A	.40	.20	.25	.25	.25*	.25	.25	.20	.35		
STACK OF FUN. Barn Dance (Rolf)..... Arr. Hildreth-Jacobs	A	.30	.10	.15	.15	.15	.15	.15	.10	.20		
†*STARLAND. Intermezzo Two-Step. (O'Connor)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20		
SWEET CORN. Characteristic March..... A. J. Weidt	B	.30	.10	.15	.15	.15*		.15	.10	.20	.40	
THIRD DEGREE, THE. Waltzes. (Bendix)..... Arr. Walter Jacobs	B	.40	.20	.25	.25	.25	.25	.25	.20	.35		
TRADING SMILES. Schottische. (Ramsay)..... Arr. Jacobs-Hildreth	A	.30	.10	.15	.15	.15	.15	.15	.10	.20		
TRAUMEREI AND ROMANZE. (Schumann)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
TRI-MOUNTAIN. March and Two-Step. (Weekman)..... Arr. Hildreth-Jacobs	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	
TROOPERS, THE. March and Two-Step..... Fred J. Bacon	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	
TURKISH TOWEL RAG. A Rub-Down. (Allen)..... Arr. Walter Jacobs	B	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	
†*TWO LOVERS, THE. Novelette. (Flath)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15*	.15	.15	.10	.20		
†*U AND I. Waltz..... R. E. Hildreth	B	.40	.20	.25	.25	.25*	.25	.25	.20	.35		
VENETIAN ROMANCE. Barcarole..... R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
VIGOR OF YOUTH. March and Two-Step..... W. M. Rice	A	.30	.10	.15	.15	.15	.15	.15	.10	.20		
VIRGINIA REEL. Old Standbys..... Arr. R. E. Hildreth	A	.40	.20	.25	.25	.25	.25	.25	.20	.35		
*WESTWARD HO! March..... Geo. L. Lansing	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	
WHIRLING OVER THE BALL-ROOM FLOOR. Waltz. (Ramsay)..... Arr. Hildreth-Jacobs	A	.30	.10	.15	.15	.15	.15	.15	.10	.20		
WIEGENLIED. Cradle Song. (Hauser)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
KUIAWIAK. A Polish National Dance. (Wieniawski)..... Arr. R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
WITH THE WIND. Galop..... R. E. Hildreth	B	.30	.10	.15	.15	.15	.15	.15	.10	.20		
YANKEE DANDY. Characteristic March..... A. J. Weidt	A	.30	.10	.15	.15	.15	.15	.15	.10	.20	.40	
YOU LOOK JUST LIKE A GIRL USED TO KNOW. (Ramsay)..... Arr. Jacobs-Hildreth	A	.30	.10	.15	.15	.15	.15	.15	.10	.20		
YOUTH AND RICHES. Overture (Whiting)..... Arr. Walter Jacobs	B	.40	.20	.25	.25	.25	.25	.25	.20	.35		
ZAMPARITE. Characteristic March. (Lake)..... Arr. Walter Jacobs	A	.30	.10	.15	.15	.15	.15	.15	.10	.20		

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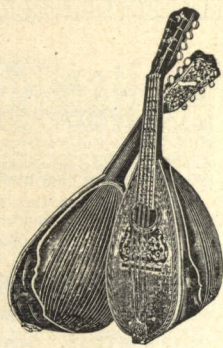
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MANDOLIN, BANJO AND GUITAR

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No. 8



LESLIE TRUDGIAN J. W. WARFEL JOHN F. SASS ERNEST SAFFORD

THE DENVER PLECTRUM QUINTETTE, DENVER, COL.

W. O. VAN DUSEN, DIRECTOR

Convention Cozy Corner

"There's a Little Cozy Corner" in the Hotel Sherman for you!

Weather prognostication — the "Windy City" will be the "Hottest Town" on the map about April next.

The Crystal Room, the Gray Room, the Rose Room, the Italian Room, the College Inn, and the Men's Cafe! Dear, dear, what a lot of "eats"!

Cut lessons or cut lemons! cut corners, cut creditors and cards! cut ice, cut stakes, cut any old thing! but *don't* cut Chicago's Convention.

Don't take it out in just reading all about it in "Convention Cozy Corner" chronicles. Pack your grip, get the little ticket slip, and enjoy yourself in holiday canonicals.



MR. ALFRED A. FARLAND

For its first presentation of soloists who will concert-capture the great Chicago Guild Convention, THE CADENZA "Cozy Corner" of this month has the pleasure of giving to its readers the latest portrait and a short account of Mr. Alfred A. Farland, the American banjoist *par excellence*, and one who really needs no further introduction than the mention of his name. This first of the "Cozy-Cornerites," to quote from his own words,

was "Canadian born, but Yankee brought up," the latter fact being quite apparent to all who have ever been so fortunate as to meet him personally and listen to his inimitable banjo playing. And *playing* the instrument, in the fullest and largest sense of the word, is just what Mr. Farland has been doing for a period extending over thirty-five years.

At the very beginning of his musical career, Mr. Farland, to again quote, "was the entire orchestra at country dances when a young boy, and next had five years of the show business, filling practically every position from supe to manager." Following this theatrical experience came six years of teaching in Pittsburgh, and then, through mention of his ability as a banjo player by Mr. Geo. L. Lansing to the late Mr. S. S. Stewart, he was brought out by the latter as a concert banjoist before an audience of thirty-five hundred people at the Academy of Music in Philadelphia. At this concert he played the last movement of the Mendelssohn Violin Concerto, and gained a world-wide renown.

Mr. Farland has made no less than seven trans-continental tours, and a great many shorter ones, not to mention his almost innumerable private recitals, winning from press and public fresh laurels as a player-musician at every performance. In England, too, he has given many recitals in the largest halls and best theatres, playing programs ranging from fourteen to twenty numbers in length, exclusive of encores, and holding his audiences to the end of the last number, a feat of no small accomplishment. Illustrative of his power over the listeners, it will not be malapropos to quote here from the Zanesville (Ohio) *Times Record* a unique criticism on one of his private recitals, and written by one who was prejudiced against the instrument:

"Association of ideas is responsible for most of our likes and dislikes; for instance, if Nancy Brown, whom we love quite dearly, affects vermilion, vermilion unconsciously finds its predominant way into all our color schemes. The first time I heard a banjo played it was in the hands, and skilled hands, too, at that, of a man whom I knew to be low down white trash. The sound waves reached the repulsive side of my nerves and forever after I associated the banjo with scum-of-the-earth white trash. So much for association of ideas. Last evening that adamant idea got a jolt in the short ribs that made it sit up and take notice. It was my fortune to hear the recital by Alfred A. Farland, who is styled 'the world's greatest banjoist,' and I now qualify my judgment by saying that the banjo may be a wonderful instrument in the hands of a wonderful musician such as Farland.

"The recital was a close corporation affair given by Cyrene Commandery No. 10, Knights Templars, at their asylum for themselves and their immediate families.

"Quite a swell gathering it was that sat spellbound to occasionally reward the artist with that subdued applause called by 'troopers' 'kid gloves,' which is none the less sincere, if not vociferous. Perhaps his best number was reserved for the last; I can't say, it was all so clever, and that overture always associated itself with a luxurious dinner I bolted to its tempestuous strains in Chicago, one time. Therefore it seemed the masterpiece. Association again."

As a concert player, Mr. Farland is today one of the very small number of banjoists before the public, whose work as soloists is considered seriously by eminent musical critics, and a hearing will best justify their universal commendation. As musician and soloist, he stands easily at the head of his profession through temperament, technic, interpretation and repertoire. At the coming Convention Concert in Orchestra Hall, Chicago, on April 23 next, Mr.

Farland will again play the same composition that won him fame and established his reputation eighteen years ago.

A MUSICAL ARC-LIGHT

A QUINTET, etymologically speaking, is a — well, just a quintet — an ensemble of five, perhaps parts, people or players. Musically considered, however, there sometimes are quintets that seemingly are more; more in weight (not *avoids*), more in influence (musical and not political), more in tonal power and balance, in fact, more in everything that goes to make up the average musical quintet. For its frontispiece this month, THE CADENZA has the pleasure of picturing such a quintet, The Denver Plectrum Quintette of Denver, Colorado.

To be thus considered, as a quintet possessed of larger musical qualifications than the average, tacitly implies many things. Such a body must first of all be constituted of musicians, and the members of this Denver quintet, individually, are musicians by temperament, education and practice. On these characteristics is built the successful musical organization, while without them is courted swift and sure failure. Temperament is the prerequisite, and this must be developed, moulded and brought into personal subjugation through practical education. This, given and accomplished in the individual, to make possible the trained body must next be welded into perfect unification by unremitting practice, and by "unremitting practice" are not meant the semi-occasional rehearsals held when weather conditions and personal inclinations permit. It means persistent and assiduous practice with intelligent and comprehensive grasp, under the direction of a conscientious and competent leader.

It is such discipline, and under such conditions, to which the Denver Plectrum Quintette voluntarily submit themselves, holding their weekly rehearsals without absences, rain or shine, blow or snow. And it is this discipline, united with personal sacrifice and enthusiasm of the members, and coupled to high musical ideals for the advancement of the plectrum instruments, and the musical literature thereof, that has made this quintet a "Musical Arc-Light" in Denver, placed it in the front rank of musical organizations in the West, and marked it as a leader in its chosen field of work.

The Denver Plectrum Quintette in reality is but a musical babe, having been in organization and practice only since March, 1910, and therefore being less than two years old. But it is "a wonderfully developed child for its age," performing programs of marked difficulty with broad interpretation, musical spirit, technical skill, tonal power and gradation, attack and artistic shading that might well tax the capabilities of some of the "grown-ups" in musical organizations. It is under the directorship of W. O. Van Dusen, a trained and well-grounded musician of experience, and formerly director of the "Bush and Gerts Mandolin and Guitar Club" of Austin, Texas.

The club personnel and instrumentation is — W. O. Van Dusen, director, first mandolin and banjo; J. W. Warfel, secretary and second mandolin; J. F. Sass, third mandolin and club vocalist; Leslie Trudgian and Ernest Safford, guitars. The club repertoire includes such numbers as "The Toastmaster," March, Odell; "Andalusia," Spanish Waltz, Le Thiere; "Zulu Patrol," Characteristic, Best; "Sympathie," Valse, Mezzacapo; "Columbus March," Pettine; "The Messenger," March, Liddicote; "Spanish Silhouettes," Pomeroy; "Mignardises," Polka de Concert, Mezzacapo; "Sobre las Olas," Waltz, Rosas, and "Mazurka Sentimental," Munier.

A FEW "SIDE-LIGHTS" ON TEACHING

BY ERASTUS OSGOOD

IV

I CLOSED my last talk by insisting that it is very poor business to retain tone-deaf or unmusical pupils, and I dare say that many of the "Get-Rich-Quick Wallingford" members of our profession who read my article smiled to themselves and remarked indulgently, "Very pretty in theory, but I am not in the teaching business for my health." My friend, did you ever hear of a weapon used by the Australian bushmen called a boomerang? It sometimes misses the game at which it is hurled, and has been known to describe some remarkable curves and ultimately return with great violence in the direction of the person who threw it.

As a final tip, I would mention still another point, which I fear will serve to bring a howl of protest from the "tightwad" constituency. Whenever you find a pupil who is endowed with perhaps only a moderate degree of talent, but is doing his level best to "make good," and shows promise of reflecting credit on himself and you, never demur about giving him a little extra time. It is the most convincing way I know of positively demonstrating that you are taking a personal interest in his progress, outside of any sordid consideration.

And now, my patient reader, I believe I have "flashed" about all the "side-lights" at my command on the complex science of teaching. As I said in my first installment, which appeared in the November issue of THE CADENZA, I was not so sure that I would be able to say much that would prove of genuine illuminating value, but I would endeavor in all sincerity of purpose to touch in brief outline on certain points that served as guide posts and warning signals to me in my long career as an instructor of the trio instruments.

I imagine all writers are more or less fanciful, so I can readily believe that quite a large number of the men and women who have followed my little talks, have remarked with a patronizing smile, "Oh, you are all right, you mean well; but you seem to lose sight of the fact that conditions have changed since you were in active service." Quite right; but human nature has not changed, so perhaps a few of my suggestions may still be found practical.

As I review in retrospect the alternations through which our favorite instruments have passed during the last twenty years, I am inclined to believe that, on the whole, the present day conditions are far more favorable to the progressive and competent instructor than they were in the early nineties. I am perfectly well aware that at that period the banjo was a fad, but its great popularity, like "vaulting ambition, o'erleaped itself." Its actual standing then was scarcely more than a novel, amusing toy, and is it at all surprising that this atmosphere of feverish enthusiasm should soon cool? It was unhealthy, artificial, and with the waning tide, the "good old banjo" was for a time almost submerged.

Another factor which I believe had much to do with dislodging the banjo from its throne of popularity was the "canned" musical devices which appeared on the market. But that the banjo has risen above all these contingencies and has again been restored to popular favor proves conclusively that it unquestionably possesses a distinctive charm, which will never fail to appeal to a vast army of admirers.

The mandolin and guitar have also had "troubles of their own," but unless all signs are misleading, they are rapidly approaching the zenith of their popularity; and far better than this, they are every day becoming more and

more recognized as legitimate musical instruments, worthy the serious consideration of discriminating musicians.

I repeat, I believe that present conditions are more favorable to the competent, enthusiastic teacher than they were, say, twenty-five years ago. Let us make a few comparisons.

In my time, or the greater part of it, the best instrumentation of which a mandolin club could boast was first and second mandolins and guitar, and occasionally, octave mandola, for which instrument a part had to be especially arranged, while today, the leader is able to equip his orchestra with first, second and third mandolins, tenor mandola, mando-cello and harp guitar, and we must not forget the latest addition to the mandolin family, the mando-bass, and *printed* parts for all the instruments may now be obtained at a trifling cost. Is not this a tremendous advantage? And, Mr. Leader, do not lose sight of the fact that the scores for the present day mandolin orchestra are not only fuller than formerly, but the arrangements are for the most part made by arrangers who bring to their aid the ripe experience of years devoted to arranging music for the regular string orchestra. Can't you see how all this places the trio instruments before the public in a more advantageous light?

A most potent factor in bringing into existence the new members of the mandolin family, and a host of other good things, has been the American Guild, which is a comparatively new institution. As the leading teachers and instrument makers of the country meet in convention year after year, ideas are exchanged, enthusiasm is aroused, and advancement along all lines is the natural sequence. The Guild concerts have been a never-failing source of inspiration. I feel sure any one of my readers who has ever attended one will bear me out in this assertion.

But, in my humble opinion, the vital influence which has helped to bring the banjo back from almost hopeless obscurity, and by persistent effort raised the mandolin and guitar to their assured position in the musical world, can be traced to the two magazines published in the exclusive interest of the trio instruments. Truly, we old-time teachers were indebted to the publishers of S. S. Stewart's *Journal* and Gatcomb's *Gazette*, and two or three other periodicals, which, during the too brief span of their existence, heroically did their share to help on the good work, but they were all essentially house organs, and almost primitive compared to the broad and progressive magazines which it is the privilege of the modern teacher and club leader to enjoy, and from which he may derive such incalculable benefits. I am tempted to say that the old-time teachers, instrument makers and publishers were virtually pioneers, who blazed the trail through an almost impenetrable forest of prejudice, jealousy and ignorance, clearing the ground, as one might say, and sowing the seed for the harvest that the teacher of the present day may reap — IF HE WILL.

THE BROKEN TIE

By W. J. KITCHENER

A flower fresh in the garden lay,
Its haughty head beamed bright as day;
'Twas plucked and rudely cast away —
Its name was "Friendship."

Bereft of beauty, and of bloom,
It sank into an early tomb;
The hand that crushed it holds perfume
Called "Sweet remembrance."

BANJO EXPERIENCE

By JOHN DOUGLAS

DIOGENES hunting for an honest man had no harder time than the writer hunting for a suitably musical banjo. Diogenes wanted a man who could chuck a \$10,000 bribe into the fire, or who would not "skin for home" half an hour before closing time because the boss was away, while yours truly merely desired a banjo that would sing sweetly and loudly with a refinement of timbre such as would enlist the interest of a critical musician.

Diogenes never got what he wanted, but I have — almost.

Many were the banjos I tried — and oh, what nightmares some of them were! Eighty per cent, when tuned to concert pitch, were soulless, rasping, staccato things of no use whatever musically. None of them would work just right with guitar accompaniment, being too thin in tone (a banjo must be full-toned and sweet to make ideal music with a guitar), and, of course, with the more robust piano matters were even worse. Some of these banjos when tuned three notes below concert pitch sounded much more musical, but what they gained in sweetness they lost in strength.

At last I resolved to have "just one more" banjo made to my own specifications, with an old style metal rim and a few ideas of my own added. When it arrived, it certainly was a beauty to look at, and I anticipated great things of it. The ladies pronounced it a "dear," the gentlemen a "peach." It did not take me long to restring it, adjust it, and tune it, and then I played it for an hour. At the end of the hour I wondered how much I could get for it in a pawnshop. I was tempted to stick my foot through the beautiful white head, just to relieve my pent-up feelings. No need to spend hours seasoning, and coaxing, and trying a dozen different bridges. Nothing could ever alter the fact that it was a mongrel.

Why this elegantly-made instrument should be a failure puzzled me not a little. It was exasperating. Perfect strings — a splendid skin — a rim that was apparently flawless — and yet the tone was strangled, submerged, unsympathetic, irritating. And the action was peculiarly stiff — suggestive of wire strings — so that expressive playing was utterly impossible.

"Try a higher bridge," suggested my better half, and I did so, but without any noticeably good result. At the end of a week's tinkering, no improvement was manifest, and I felt that my banjo patience had about reached its limit of endurance. I had grown too critical, I thought, too exacting, and might as well give up the quest for perfection. So, presently, I advertised the banjo for sale. No use. It remained on my hands. Then, one day, the old fever coming on again — the never-say-die banjo fever — I got out my tool-box, took off my coat, and proceeded to dissect the refractory banjo.

"Goodness!" exclaimed my wife. "At it again!"

"I believe I am," I replied, laughing, for this banjo fad is the standing joke in our family. My wife says that had I worked at my business as hard as I have worked at the banjo we would be living in our own house, with a big rubber plant on the front porch and a fancy chicken-house at the back for growing eggs at a dollar a dozen. However, that has nothing to do with *this* banjo.

"Yes," I continued, "I'm at it again. It's better than going out 'with the boys' eh? I can't sit still doing nothing, I'm not in a reading humor, and if I put in all my time writing banjo articles for THE CADENZA at \$200 a page, Mr. Jacobs will wear a worried look. I'm going

to see how this banjo is put together. Something is wrong with it. There's a bone stuck in its throat. It's all nonsense to say that pure, musical vibrations cannot be got from a banjo like this. There's a fly in the milk, and I'm going to pick it out with a screwdriver."

My wife nodded her approval (she's a good sort, and likes the banjo almost as much as I do). "But remember," she said, "no more new banjos for a long while. We've got coal to buy for the winter, and goodness knows how many Christmas presents."

Well, I took the banjo to pieces, refraining only from unscrewing the polish. Everything seemed perfect. The rim was made like a watch. But when I put the neck back into the rim I discovered a bad fault. To the end of the cross-bar which spans the rim was attached one of the several neck-adjusters that came into use a few years ago. To get this device connected with the rim I found that the cross-bar had to be sprung sideways a little before it would engage with the metal connection attached to the rim.

I whistled — not a tune, but a whistle of exclamation. "A nigger in the wood-pile there!" I said to myself.

I soon discovered that the springing or forcing of the cross-bar created a strain on wood fibres that should not be strained; moreover, I saw that when the neck-adjuster came into play, a similar strain in yet another direction would be in evidence, and these strains having a binding effect on the rim fabric, a dampening of sympathetic vibration must result.

This was not "according to Hoyle," and I didn't like the looks of it a little bit. I thought perhaps the rim had sprung out of shape since the time of its manufacture, but that was not so, for I made a test and found it to be a perfect circle. The trouble lay in the cross-bar, which had either warped or not been centred properly in the heel of the arm. As for the neck-adjuster (a contrivance I have always regarded with distrust), it seemed a superfluity, if not an actual detriment. How on earth it could have any appreciable effect on the fingerboard certainly puzzled me, for the heel fitted so snugly everywhere against the rim that there was no play up or down, and the only effect possible when the powerful screw-lever of the adjuster was put to work was an unnatural strain on the cross-bar at its junction with the heel. Perhaps in some banjos, where the arm does not fit the rim too snugly, the neck adjusters (and there are several, I believe) may have some trifling effect on the pitch of the fingerboard, but in nine times out of ten there will be a strain that will prove to be a retarder of rim vibration. This was the trouble with my banjo, and I proved it to my complete satisfaction by putting the banjo together without attempting to force over the end of the cross-bar and engage it with the metal connection on the rim, preferring to rely on the perfect fit of the arm in the rim, and the locking of it by the wedges back of the heel.

The change in the character of that banjo's tone was surprising. It was no longer strangled, or submerged; the action was like velvet; the vibration was nearly twice as prolonged, and when played to a guitar accompaniment, the blending of the music was delightful.

I am continuing to play this banjo without daring to connect the end of the cross-bar with the rim. The perfect fit and the wedges keep the arm sufficiently rigid. I ought to send the instrument back to the makers and have a new and correctly fitted cross-bar put in, with nothing but a mere screw to connect it with the tail-piece side of the rim, "But why not let good enough alone?" says my wife, and I wisely take the hint.

Out of my experience and observation I have precipi-

tated the following conclusions concerning banjos, part of which may be wrong in the opinion of some people, and right in others.

The nearest and surest approach to ideal musical tone in a banjo has invariably been secured by following the methods of the old makers, who employed a carefully made metal rim on a suitably constructed foundation, or lining, of fine, seasoned wood, the edges of the metal being carefully turned over a heavy wire; diameter of rim eleven inches; length of arm nineteen and a half; the wood lining bent and finished with painstaking care, and neither too light nor too heavy; the metal covering fitting like a glove, so that when the brackets are put on and the bolts tightened no sign of buckling or denting of the metal shall be discoverable. All this having been properly achieved, we may feel sure that we have a rim of great strength, unity, and responsiveness, a fit foundation for the sustaining of the enormous strain to which the tightening up of the skin subjects it.

Unfortunately, some workmen of the present day who are making these metal rim banjos, evidently do not employ sufficiently exact methods in building their rims. The result is disaster. But this is nothing new in most manufactures of the times. In nearly all branches work is done in a hurry. The one aim is profit; and so much work is crowded into little time that inferior mechanical results must perforce follow.

Wood-rim banjos have their virtues, too, but I do not as a rule, find them so sensitive, nor with such a virile clarity of tone as the other kind have when well made and properly played. I have, however, a well-known make of wood-rim banjo which I think a great deal of, but for general playing, and for entertaining, I get more life and brilliancy out of my metal-rim. Different temperaments however, are attracted by different kinds of banjos; what suits one will not suit another, so that a discussion of merits is worse than useless. The wood-rim banjo has fine points, but there is room for all kinds. The thing of paramount importance is the making of each kind solidly, honestly, of old seasoned wood, with painstaking exactitude. We are willing to pay the money for the real goods — but oh, what a set back it is when we find we have bought a gold brick!

Truly, some of us banjoists have been mighty restless rainbow-chasers! And I guess there's lots of the same activity around yet. At any rate, speaking for myself, I still believe that I shall some day find a banjo infinitely superior to any I have owned — and that is saying a whole lot. It may be a wood-rim, or it may be a metal-rim — you never can tell; but if anybody has got such a wonderful banjo to send me, please hold it until I've paid my winter's coal bill. It takes an awful lot of coal to heat our house; and my wife — oh, well, you understand.

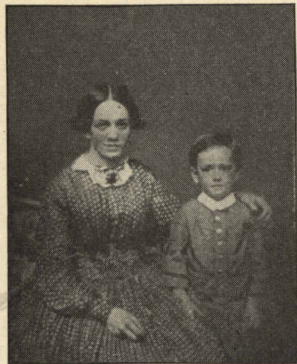
RANDOM REMINISCENCES

BY GEORGE W. BEMIS

To present to its readers in this issue of "The Cadenza" the first installment of the "Reminiscences" of Mr. George W. Bemis is both a pleasure and a gratification. It is a pleasure to recall to an older generation the name of a man with whom they are not unfamiliar, and a gratification to introduce to the younger readers a man intimately acquainted with many of the best-known musicians and most noted characters of his time. As a record of men, music and events of the past, and a connecting link between that past and the present, these "Reminiscences" possess a value which "The Cadenza" believes its readers will find in them.—Ed.

WHEN asked by THE CADENZA to write a few musical reminiscences I was at first puzzled to know what I could write to interest its readers, but finally decided to make the attempt and trust to their indulgence.

I was born in Boston on the fifteenth day of June, 1848, of parents who were both musical, and so had many opportunities to hear the instruments (flute, violin, guitar and piano) that were taught by my father. I was very fond of the flute, and instantly in love with the guitar when I first heard its beautiful tones. At this time my father was teaching at Great Falls, N. H., where we both located after the death of my mother in April, 1859.



Master Bemis at Five.

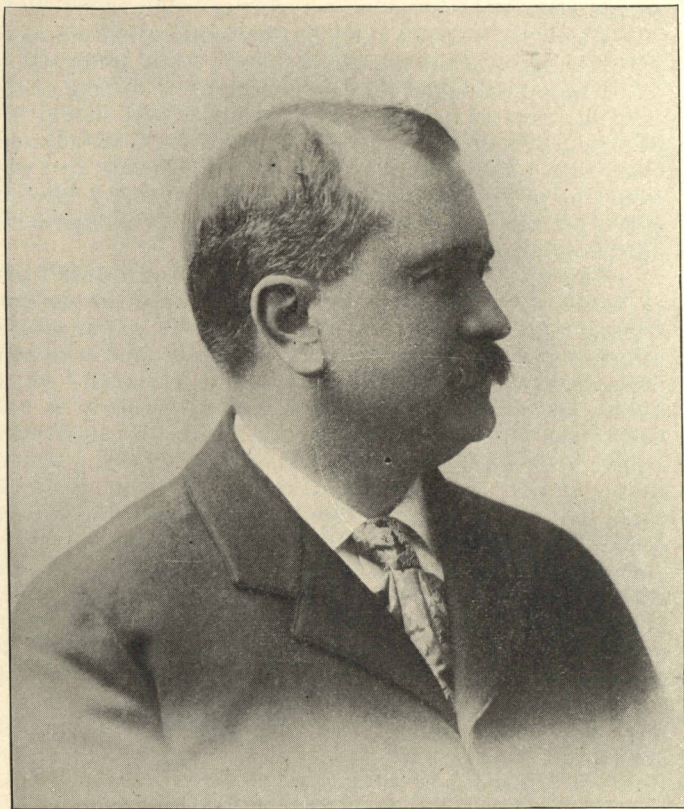
I commenced the study of the flute at an early age under the tuition of my father, and played many times in public when quite a young boy. It was at one of these youthful appearances that stage fright saved my "bacon." The proprietor of the hotel in Great Falls was possessed of two sons, one of whom was possessed of the — well, he rarely attended the Sunday School, and possessed a jackknife that was a young tool chest in itself. On the night of the concert this young imp occupied a prominent seat well in the front of both house and performers. When I stepped to the front for my flute solo, with my feet turned in from stage-fright, the boy drew the knife from his pocket, slowly and deliberately opened its corkscrew blade, and placing it to his mouth like a flute, followed my every motion of playing. It was funny, and the only reason I didn't laugh and kill the solo was because I was in a blue funk through fear and couldn't, and so stage-fright really saved me from a breakdown.

Although but fourteen years old at the outbreak of the Rebellion, like everybody else at that time, I suffered from a very bad attack of war-fever and wanted to enlist as a fifer. But being under age, and my father refusing his consent, I was obliged to recover from the attack. He did, however, allow me to go into camp with a number of enlisted men of our acquaintance, who had joined a company of the Ninth New Hampshire Regiment then encamped at Concord. Here occurred many ludicrous things that no doubt appeared much more funny in camp than they now would in black and white. One of these incidentals though I shall never forget, and that was the way in which the fifer of the company played. He could not read a note of music, and played everything by "ear" and tongue. That is, when playing he would place his fife well over to the left corner of the mouth, and then blow with his tongue just protruding between his lips. I often wondered what effect a sudden blow underneath his chin would have on his tone.

After the men were mustered into service and had received their uniforms and equipments, they returned to Great Falls on a furlough. And now, assisted by the quartermaster of the regiment, who had learned that I could read music readily at sight, they again tried to convince my father that the fifer-boy was rarely in any danger and that the regiment would first go to Annapolis and remain there six months under drill. But argument failed to convince and the prediction was not verified, for just before General Lee's army invaded Maryland, the Ninth New Hampshire again left camp at Concord, and arrived at the "front" in time to take active part in the battles of South Mountain and Antietam. It was here that one of my close companions at the old camp gave up his life for his country. His body was sent home and given a military burial, and at his funeral I played with the band

(a fife and drum band) that furnished music for the military escort. For this service I received thirty-three cents in postage stamps, the legal currency at that time. It was a boy's pay, but a man's honor, and that I appreciated.

I now took up the study of the guitar without a teacher, and continued at it for some time alone. But one day, while I was working assiduously, my father unexpectedly entered the room, and from that time on added much to the already heavy debt I owed him. In the winter of 1864 we returned to Boston, and it was there I heard Charles Sumner's most masterly effort. It was at the memorial service held in Music Hall to honor Abraham Lincoln, and the great Sumner was to deliver the eulogy. I was extremely anxious to attend this service, but could see no way to gain admission to the hall. And so, boy-like, divided my time hovering between the two entrances at Winter Street and Hamilton Place, watching for a possible "chance." At last a gentleman came out who



Mr. Bemis at Fifty-Eight.

must have read my thoughts, for he kindly offered me a ticket, which I immediately accepted with many thanks. That ticket I have always kept; a most cherished souvenir of a most woful event.

(To be continued)

It is good to chronicle the results of successful training in the younger instrumentalists, for in them are embodied our future orchestras. That such training is the specialty of Mr. Victor Lamy of Dorchester, Mass., was exemplified in the high grade of efficiency shown by his pupils at their last violin and mandolin recital, December 4, 1911. THE CADENZA was pleased to note on the program one of its own staff of employees, Master Charles Leroy Tuttle, who figured in full ensemble and a trio number, "Waltz" from *Faust*, Gounod.

COMMON SENSE IN TEACHING AND STUDY

BY DAVID E. HARTNETT

THE right application of sane study to any particular art or science will indubitably disclose either its merits or its defects. And the intelligent focusing of clear thought upon the essential principles of such study must bring to light the embodied, elemental truth, and lead to the ultimate acquirement of the desired goal.

Since the advent of the plectrum instruments in the musical world, rapid strides have been made by manufacturers of these instruments in the perfecting of both their structural and tonal qualities. These later instruments in capable hands, and with good music arranged by competent musicians for the modern instrumentation, now possess capabilities for musical effects that, in a manner, parallel those obtained by the standard orchestras.

And yet, notwithstanding this wonderful development in the *making* of the instruments, *methods of instruction*, as applied to them, have changed but very little, if at all. This remarkable quiescence cannot be interpreted to mean that these methods, of which there are many, have reached that state of perfection which permits of no improvement, for the reverse is the real truth. And there is a second truth, discussion of which will be taken up in a later article—*there is probably no one branch of science or art in the world today which repulses so many of those who would seek its beauties and benefits, as does music.*

Even though there is a large element in teaching that of necessity must always be variable, owing to the many individualized personalities of those engaged in music, with their differing capacities, it is not at all unreasonable to assume that there is one best way to combine and unify these divergent conditions. Underlying all this vagary in methods of teaching there is a unity, and it can be reached by definite and unswerving principles of action. There are certain conditions and principles, the ignoring of which must lead to failure, while their correct application leads to that *ultima Thule* of desire—Success.

The field of instruction is a broad one, and presents a kaleidoscopic medley of heterogeneous compounds. There are music pedagogs of every kind, title and description, from the fake teacher of unknown quantity to the conscientious instructor of *competent* quality, and pupils ranging from children to adults, representing every degree of musical intelligence and studious inclination. None is immune to the magnet of music.

Correct teaching in the preliminary period deals primarily with the proper handling of the knowledge *prepossessioned* by the beginner. The process of adjusting the new (?) to the old mostly consists in supplying connecting links between the thought and emotions dormant in the pupil's mind. And the extent to which such adjustment is carried, and the nicety of its handling, *determines the effectiveness of the instruction imparted.*

For the utilization of that knowledge which the pupil already holds, and for its most advantageous adaptation, as applied to his individual case, the teacher not only must be acquainted with all the facts involved and to be presented, but he also must be in touch with the *temperamental idiosyncrasies* of the student to whom they are to be presented. This is one of the most difficult points in teaching and the supreme test of the teacher, and requires a knowledge of human nature to be successful. A brief study of the conditions existing in the preliminary period will disclose the fact that there is little, if anything, that is really *new* for the student to learn. It is rather how to use correctly the fundamental principles of which he already is in possession, and adapt them to his proper grasping of the

system of musical notation, the medium through which, and by means of his instrument, he hopes to enjoy music.

That which will best and most quickly fit the pupil for *right* work must find first place in any adequate, educational scheme. Methods, after all, are but special plans and devices whereby may be taught a particular branch or subject in any art. And since there are practically no limitations to the diversity of applications of a truthful principle, so must the methods of teaching adults be approximately the same as those used with children. If this were not so, it would be difficult, if not impossible, to have any general principle of methods. All want to know the sources, possibilities and limitations of that which is contemplated.

True teaching is a serious work. That teacher who enters this field without fixed principles, although at heart he may be well intentioned and find consolation in the fact that, inasmuch as there are a great variety of methods used, his own may possibly be as good as the others, that teacher can at best be but half-hearted in his work and weak as an instructor. Therefore, no matter what little success he may gain, in the end his method proves all too much like the others—a growth born of uncertainty and confusion.

All appearances indicate that most teachers have no uniform method of treating the various subjects in music, no fixed principles that in themselves might serve as a positive guide to all teachers alike, whereby they can assure success (where success is at all possible) to all pupils desirous of taking up the profession. Teachers show an infinite variety of individual traits, and the fact that they employ various methods does not stand as evidence that there may not be a common mode of procedure in instruction. No one can deny the value of an underlying stratum of truthful principles, once they are discovered and made known; nor can anyone fail to profit through their application. Edison, with all his power, money and influence, *could not suppress the use of electricity, nor Marconi, wireless telegraphy.*

Prior to now, the varied interpretations given to methods of teaching were made necessary by a lack of fixed principles. And this statement is not intended as an intimation that teachers were in any way to blame for this searching after truth—this groping in the dark for something they could not find. It is rather to emphasize the fact that, *at one point in the application of musical notation there always existed a gap which could be bridged by but one in every ten.*

There are today many teachers who are seriously and conscientiously working with the best end in view, but despite their most earnest efforts,

"Nine out of ten are failures in music."

The very fact that there is such a great variety of methods in use reveals a confused state of affairs; an indefiniteness of purpose that can carry with it naught save doubt, perplexity, confusion, wasted energy and—nine times out of ten—utter failure.

Instead of having a definite and uniform process of teaching and then adhering to it, each teacher considers that he is a law unto himself, regardless of scientific principles of pedagogy. The basic principles of methods of study should not be founded on the subjective whim of each individual teacher, *but upon the common law of mental action, which is universal to all.*

"Truth crushed to earth shall rise again!"

History teaches that everything new, every innovation of worth, has had to fight for its life and existence; the

(Continued on page 38)

THE CADENZA

DEVOTED TO THE INTEREST OF THE MANDOLIN, BANJO AND GUITAR

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We do not hold ourselves responsible for the opinions of contributors. Our columns are open impartially to all competent writers on matters relating to the Mandolin, Banjo and Guitar, but we must reserve the right to condense articles and to reject such as are found unavailable or objectionable.

Unjust criticism or personal abuse positively ignored.

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VOL. XVIII FEBRUARY, 1912 No. 8

EDITORIAL

THE CADENZA balks even at the sight of a muzzle.

THE CADENZA desires its readers to thoroughly understand that the publication of articles, from contributors upon any subject, is in no way whatsoever indicative of the bias and trend of the magazine itself concerning the subjects therein treated, or the opinions expressed. As a magazine wishing to be true to its corps of readers, and holding a sense of justice for all, it firmly believes that all points of view on any theme, when rightly expressed, should be placed fairly before the readers, reserving, however, its own right in every case to eliminate and edit according to its best judgment. THE CADENZA'S OWN viewpoint, when expressed at all, will be stated only through its own articles and editorial columns.

It has been the policy of THE CADENZA in the past to acquaint its readers, by advance notices, with any prospective innovations. But for once, reversing such policy, the magazine this month presents its readers with something in the nature of a double surprise. One is the introductory opening of its new "English Department" to be conducted by no less a man than Mr. A. de Vekey, of Bournemouth, England, an expert exponent of the trio instruments and a writer of authority on their affairs, whose "foreword" lucidly explains the trend of the new department. The other is the first of a running series of scholarly, pedagogic articles on "Common Sense in

Teaching and Study" contributed by Mr. David E. Hartnett, of New York City, and who needs no formal introduction after a reading of his "Pertinent Pointers to Pupils."

ON SOME MUSICAL CRITICISM

There are some scribes attached to the New York Press who are more eminently fitted to report a Poultry Journal than pose as music critics on a great Daily in the most cosmopolitan city of the world. For the one, are required men of imaginative instinct and poetic feeling; men whose clarity of vision is not clouded by prejudice; men of truth and tact. For the other — well, a few stretched statistics as to the number laid and the date of their entry into cold storage, coupled with the ratio of corresponding cackles for each laying and writing, will answer.

We have to speak of a somewhat remarkable musical criticism (?) which appeared in the New York *Evening Sun* of December 6, 1911, regarding a concert given in that city by Mr. Valentine Abt's Plectrum Orchestra. And to show the profundity of knowledge and fecundity of language and wit of the scribe reporting the concert, it is necessary to reprint the critique, if such it can by courtesy be called, though by so doing the enforced putting into prominence and perpetuating an enfeebled effusion is most regrettable. It is to be understood, too, that although this particular instance is the incentive, the action covers many more of exactly the same calibre. The following is one man's idea of high musical criticism:

If New York has mute, inglorious Miltons of the picked string band, it will have to "be shown." The New York Plectrum Orchestra gave the first of a series of winter concerts last evening in Carnegie Lyceum, and anybody with a twenty-days-till-Christmas feeling in his heart cannot help but wish that the audience at the second concert shall make strenuous efforts to outnumber the members of the orchestra. Some of those present last evening must have been reminded of their college days — provided that the days were spent in a co-educational institution — for several auditors with their enthusiastic humming tried to outdo the male and female wielders of the plectrum, especially when such popular numbers as Offenbach's "Barcarolle" were given. The soloist was Miss Lucy Marsh.

Nothing on the program was so entertaining as the remarks of two women who evidently had never attended such a concert before. "What sort of musical instrument is this plectrum thing?" asked one before the curtain rose. "I don't know," replied the other, "but I expect it's something like these here balalaikas that the Roosians play on." Sullivan's "Lost Chord" brought forth the remark, "I don't see how they can play that chord if it's lost."

This little squib is not remarkable for its exposition of erudition either musically or otherwise. Its writer certainly did not know the difference between a banjo and a mandola, a mandolin and bandoline (the last being a sort of pomade used by women to glue to the forehead those cute little spit-curls). But it is remarkable from two other points of view. First, for its peculiar, prehensile qualifications, in that it got its hind feet firmly fixed on what it presumed to be the perch of acute sarcasm and would not be shaken therefrom. Second, and even more remarkable, is its entire lacking of any real report on what it was supposed to cover. It may be that, owing to stress of circumstances and press of reportorial duties, this assignment came to the young fellow who usually "covers" the petty, criminal court cases. If such be the fact, then there is excuse for lack of musical knowledge and rhetoric, but none for lack of courtesy and kindness.

The author of this little — nay, that is a solecism, for real authors do really write something. The cricket that cricketed this cricketism knew as much of musical criticism as he evidently did not know of good manners, and his printed effort clearly shows how far removed he was from

(Continued on page 33)

The musical score is written for piano and consists of 12 staves. The key signature is D major (two sharps) and the time signature is 3/4. The first two staves are part of the main piece, with dynamics *mf* and *ff*. The third staff marks the beginning of a 'TRIO' section, indicated by the word 'TRIO' and a piano (*p*) dynamic. The Trio section continues through the remaining staves, featuring various musical techniques such as triplets, sixteenth-note runs, and dynamic contrasts between *f*, *mf*, and *ff*. The score concludes with a final *ff* dynamic.

The CADENZA

Pas des Amphores

2^d MANDOLIN(DANCE OF THE VASES)
AIR DE BALLET

C. CHAMINADE

Arr. by R. E. HILDRETH

Tempo di Mazurka

ff *mf* Flute & Bells

mf Mandola

accel.

rit. *a tempo* Mandola

f

p *accel.* *f* *mf a tempo*

f

ff *mf*

SOL *ff* *dolce* *mf*

f

p *accel.*

Vivo

ff

Four Little Pipers

SCHOTTISCHE

LAWRENCE B. O'CONNOR

Composer of "Four Little Blackberries"

Arr. by WALTER JACOBS

1st MANDOLIN
or VIOLIN

Four Little Pipers

SCHOTTISCHE

2d MANDOLIN

LAWRENCE B. O'CONNOR

Arr. by WALTER JACOBS

f *ff*

mf *f*

mf *f*

1-2 last *ff* *ff* *ff*

Mandola *D.S.al.*

TRIO *p-f* Mandola

f-ff Mandola

mf *ff* *mf* *ff* *D.C. Trio al.*

The CADENZA

Four Little Pipers

SCHOTTISCHE

TENOR MANDOLA

LAWRENCE B. O'CONNOR

Arr. by WALTER JACOBS

Measures 1-12 of the Tenor Mandola part. The key signature is one sharp (F#) and the time signature is common time (C). The music features various dynamics including *f*, *mf*, and *ff*. Measure 12 ends with a repeat sign and the instruction *D.S. al*.

Measures 13-20 of the Trio part. The key signature is one sharp (F#) and the time signature is common time (C). The music features various dynamics including *p-f*, *f-ff*, *mf*, and *ff*. Measure 20 ends with a repeat sign and the instruction *D.C. Trio al*.

The CADENZA

Evening Shadows

GUITAR SOLO

Reverie

A. J. WEIDT

Andantino

mf

più mosso

f

meno mosso

mf

più mosso

f

meno mosso

mf

Tempo I

mf

dolce

p

rit.

a tempo

mf

p

D.C. al Fine

Fine

Four Little Pipers

MANDO - CELLO

SCHOTTISCHE

LAWRENCE B. O'CONNOR

Arr. by WALTER JACOBS

First section of the musical score, featuring a Tenor Mandola part. The music is in 4/4 time with a key signature of one sharp (F#). The score consists of eight staves. The first staff is labeled 'Tenor Mandola' and begins with a forte (*f*) dynamic. The second staff starts with a mezzo-forte (*mf*) dynamic. The third and fourth staves continue the melody with various dynamics including *f* and *mf*. The fifth staff includes a first ending marked '1-2' and a final measure marked 'last'. The sixth and seventh staves continue the melody. The eighth staff ends with a double bar line and a repeat sign, followed by the instruction 'D.S. al C'.

Trio section of the musical score. The section begins with the word 'TRIO' and a piano-forte (*p-f*) dynamic. It features a Tenor Mandola part. The music is in 4/4 time with a key signature of one sharp (F#). The score consists of five staves. The first staff is labeled 'Tenor Mandola'. The second and third staves continue the melody. The fourth staff includes a first ending marked '1' and a final measure marked '2'. The fifth staff ends with a double bar line and a repeat sign, followed by the instruction 'D.C. Trio al C'.

Four Little Pipers

MANDO-BASS

SCHOTTISCHE

LAWRENCE B. O'CONNOR

Arr. by WALTER JACOBS

1

f *ff*

mf *f*

mf *f*

1-2 last *ff* *ff*

f *ff*

mf

TRIO *p-f* *f-ff*

1 Mando-Cello 2 *ff*

ff *mf*

D.C. Trio al

Note: The small notes are for readers of the Bass Clef.

The large notes are in Universal Notation (reading the same as Treble or G Clef) and sound where written, as the lower part of the Combination Clef (Bass or F Clef sign) indicates the voice or pitch.

The C A D E N Z A

The Open Strings

4th Str. 3d Str. 2d Str. 1st Str.

BANJO SOLO
C NotationDat Yam Rag
A DARKIE DELICACY

A.J. WEIDT

Bass to D

The musical score for "Dat Yam Rag" is written for a Banjo Solo in C notation. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The music is marked with various dynamics: *f* (forte), *mf* (mezzo-forte), and *ffz* (fortissimo zingando). The score includes several measures with triplets and other rhythmic patterns. The piece is titled "Dat Yam Rag" and is described as "A DARKIE DELICACY". The composer is A.J. WEIDT. The copyright is MCMXII by Walter Jacobs, International Copyright Secured.

This page of musical notation is for a piano piece, likely a sonata or concerto, written in G major (one sharp) and 2/4 time. The notation is arranged in a single system with multiple staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff is marked 'TRIO' and begins with a new key signature of two sharps (D major) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The piece concludes with a final chord marked *ff* and a fermata.

The C A D E N Z A

Four Little Pipers

GUITAR ACC.

SCHOTTISCHE

LAWRENCE B. O'CONNOR

Arr. by WALTER JACOBS

Mandolins

f *ff* *mf* *f* *ff* *ff* *D.S. al.*

TRIO

p-f

f-ff

mf

ff

mf

ff

The CADENZA

D.C. Trio al

EDITORIAL

(Continued from page 16)

both. And the pity of it all is, that even the abortive attempt at a cricket-chirp did not result in a good, temporary tree-toad croak. It is an indubitable fact that this youthful reporter — it is to be hoped that he is still in youth for then he would yet have a chance — that this youthful reporter has much to learn of music and musical criticism.

He must learn that all unity of tonal sound is music only when it appeals, but that it always appeals — to somebody, somewhere. If it stirs the emotions of but one individual, even though its medium of expression be only a choir of Jew's-harps, then is it music to that individual and should be respected as such. To him, in his limitations, it carries all the spirit and dignity of music in its highest form. And that it should be so looked upon and treated by others of supposedly wider limitations is his inalienable right. Criticise, if need be and capabilities permit, but criticise in a spirit of kindness and with dignity and decorum befitting one whose prerogative it is so to do. Criticise with the kindly intent of extending another's limitations, proud of the privilege granted to broaden the scope of the perhaps lesser enlightened.

This scribe in question has also to learn that eavesdropping to vulgar illiteracy, and then "reporting" it, is not recording competent, critical comment. Neither is it a brilliant display of sarcastic wit, but rather an indecent exposure of low buffoonery. If a man be assigned to "cover" a concert, whether it be vocal or instrumental, of either plectrum, percussion or bowed instruments, let him do so to the best of his ability. Let him not slither about mixing his metaphors, muck-raking and disclosing his own critical incompetency by beginning nowhere and ending at the same place. If perforce he must fill certain, specified "space," and is handicapped through his inability to tell nuance from a nuisance, musical dynamics from dynamite or doughnuts, then let him avoid technicalities and write a straight story in a dignified, straightforward way. To even print the program in full will help to eat space, and if careful not to misspell composers' names and music titles, and to have day and date correct, he will have the satisfaction of knowing that he at least has given something of solidity to his readers, even though it be only a record of events.

And here is a little fable. Once upon a time — a glorious, moonlit, night-time — sweet Phyllis and her Astrophel strolled happily through the moon-flecked fields, soft scented with the bloom of night flowers. They were alone, save only the habits of night in their mysterious movings, alive only to love, and the joy of the love of living, in the glorious, enticing night. High perched in a swaying, whispering treetop at the edge of the woodland, where the moonbeams played in mystic shadows like dancing fairies or elf-sprites sporting, a nightingale sang its wonder-song of love to the enchanted night, while the lovers stopped to listen. To them it mattered little whence came the song, whether from nightingale, throstle or nightjar. For them it was music only; ecstatic, melodic music, and to music they stopped to listen.

Low down at the foot of the tree on a great, gray gnarled root, close to the soil and deep down within the shadows, there chirped a little cricket. In its own small way and in the lowliness of its sphere, cricket was doing its best, playing its own humble and appointed part in the divine economy of night and nature. And then, suddenly, came to the cricket jealousy and animosity; jealousy of the golden-voiced gift of the nightbird, and animosity to its song-captivation of the listening lovers. It resolved to

out-chirp the singer. And here aspiration was right though motive was wrong, and with wrong motive came the incentive to hurt and destroy. It knew that it could never out-sing the singer that poured its flood of full-hearted and full-throated melody, while itself could only rasp with its little hind-legs against the basal ends of its wings. This it knew, but thought to mar and destroy for the lovers the beauty of the other's song. So it chirped, and chirped, and chirped, with each successive chirp more strident than the last, until it nearly wore off the fine edge of its wings and braised its little legs with the friction.

At length the bird ceased its song. Not because it was at all disturbed by the cricket's little effort, which it had heard again and again whenever it found time to listen between the tones of its own melody. It had ceased but to gather fresh impetus for a new and lovelier burst of melody. At the close of the song, with a full drawn sigh of rapturous ecstasy and blissful content, the lovers strolled on, yet not before Phyllis, stooping to the foot of the tree to pluck a forget-me-not for Astrophel, all unconsciously placed her dainty foot on the old, gnarled root. And when her foot was again lifted, lo! the cricket was — squashed.

In all points, save one, this criticism of Mr. Abt's concert has scored a distinct failure. As musical criticism it fails, for it tells nothing; as a record of musical news it fails, since there it tells less, and as literary effort it is *nil*. But as a bad example of a splenetic shaft tipped with reportorial sham, a shaft badly aimed and worse shot, it stands supreme.

THE CADENZA, as a magazine wholly devoted to the interests of the plectrum instruments and their players and exponents, fully realizes both the possibilities and limitations of these instruments. It does not claim for them superiority over the bowed instruments; but it does contend that, within their own peculiar sphere and performance, these instruments provide music, and good music of the best composers, for the many. And for the many such provision is always an intellectual, musical uplift. As a magazine whose particular province it is to help raise the plectrum instruments and their devotees to as high an educational plane as possible, THE CADENZA further holds that all earnest endeavor and capable effort, as was Mr. Abt's concert, should be accorded full reportorial respect; and that without attempt to belittle by inefficient and insufficient reporting, and to degrade by short-circuited sarcasm.

To the uninitiated it may seem that an infinitesimal matter has been prolific of incontinent discussion, but there is definite purpose and intent behind such discussion. When concerts are to be criticised, the public, as readers of the press, has the right to request real reporters; the performers, as contributors to public recreation, have the right to expect men of discrimination and musical intelligence to report them; and we believe that the great newspapers, as purveyors to the public, do not mean to be misled as to the capabilities of their individual staff members.

The Plectrum or Mandolin Orchestra is here; and it is here to remain, all critics and reporters to the contrary notwithstanding. It is true that it is yet in its infancy. And it is equally true that if infancy be criterion to maturity, then will there be innumerable egotists who may find themselves in the humiliating position of having to eat the soured fruit of their own raising. The playing of the Plectrum Orchestra is *music*; and music was, while yet "the morning stars sang together," æons upon æons before our own small universe with its central sun sprang into the ken of creation. And music will be; and for ages

after our sun has burned itself out, and when *Sun* reporters shall be no more. For ourselves, we believe that in music it is better to hold the heart of the listener than to compel the mind of the critic.

CADENZA CONCERT CALENDAR

As a musical purveyor to many hundreds of the musician readers constituting that great body (comprised of teachers, students, performers and music lovers) which stands for and with the trio instruments and their literature, THE CADENZA is not only willing, but most anxious, to be a positive and conscious help in holding together the integral parts of that body and keeping them in vital touch, each with the other. And a most potent factor in the accomplishment of this is a complete cognition, as far as may be possible, of the many concerts occurring throughout the country.

Such cognition should include first, an advance knowledge of the dates of these concerts, thereby enabling many within a radius of easy access to attend concerts that otherwise might be overlooked; second, a familiarity with the program composition of different clubs and orchestras, thus by comparison assuring a future working knowledge of the best and latest program numbers; and lastly, a reading acquaintance at least with professional players, and amateur performers who in time may themselves become "head-liners."

To further this end, THE CADENZA offers the use of its columns gratis, and purposes to publish each month a "Cadenza Concert Calendar" giving an advance list of all concert and recital dates that may be submitted. It therefore earnestly requests that every manager, director or projector of prospective concerts or recitals will make use of this offer by submitting such advance lists of dates for publication in this "Calendar." All data should be sent in as far ahead of concerts as *absolute certainty* will permit, and such will appear in each issue up to the time of actual performance. The publication of programs, as heretofore, will follow the concert performance.

Boston, Mass., March 28, 1912. *Jordan Hall.* Geo. L. Lansing and H. F. Odell, directors: The Boston Festival Mandolin Orchestra, three hundred performers and great organ; Langham Mandolin Orchestra, forty members; Lansing Mandolin Orchestra, thirty members; Mrs. Lafayette Goodbar, soprano; Miss Ethel Batting, entertainer; Miss Gladys Moore, banjoist; Geo. L. Lansing, banjoist; H. F. Odell, mando-cellist; J. Albert Baumgartner, organist and accompanist.

Brooklyn, N. Y., first week in February. Joseph D. Valdes gives his second annual concert. (Further detail unknown.)

Chicago, Ill., April 23, 1912. *Orchestra Hall.* The Eleventh Annual Convention Concert of The American Guild of Banjoists, Mandolinists and Guitarists, with three great orchestras, a noted trio and four distinguished soloists.

Meriden, Conn., April 17, 1912. W. C. Knipfer presents The Big Trio, assisted by an ensemble of one hundred performers; The Wesleyan Glee and Mandolin Clubs, The Portland High School Club, The Middletown Y. M. C. A. Club, the "Knipfer Juniors," and The Serenaders Mandolin Club. The concert hall has seating capacity for twelve hundred people.

New York City, January 24, 1912, *Carnegie Chambers.* Concert by The Big Trio (Messrs. Bacon, Pettine and Foden).



The Mandolinist

CONDUCTED BY

Sig. Giuseppe Pettine

VIRTUOSO

and Member of the Famous "Big Trio"
Bacon-Pettine-Foden

This department is created for your special interests, Mr. Soloist, Teacher and Amateur. All questions and suggestions made in good faith, will receive prompt and due consideration. Anonymous communications will NOT receive attention. Address "The Mandolinist," care of The Cadenza.

JOTTINGS FROM WAYSIDE JUNCTIONS

COMPLIMENTS to Mr. Rowden. His mandolin orchestra is a good step in the right direction. I would ask him one question, however. Why did he eliminate the guitar?

Mandolin lovers whose enthusiasm is running low should go to Seattle, Wash., for there radiates enough enthusiasm in that city for any one to get recharged in a jiffy.

Those wishing to organize a juvenile mandolin orchestra should at once communicate with Mr. H. A. Weber of Portland, Ore., or hear "his children" play.

The mandolin is well taken care of in Los Angeles, Cal., with Mr. De Lano as one of the best "boosters." I am assured that Miss Ethel Lucretia Olcott, the talented and versatile guitarist, will also teach mandolin in the future.

Rejoice, O brother mandolinist! Mr. Siegel has promised to play for us sometime during the next convention. He has not been asleep, you see. Go to Chicago in April.

The mandolin will be well represented at the next Guild Convention Concert. The choice of Mr. Place, Jr., as the soloist should be received with pleasure by every one. Lovers of good tone will not be disappointed.

Will some one please inform me why people will spend fifty dollars to one hundred dollars for a good mandolin, and then play with a twenty-five cent per gross plectrum, using the cheapest strings they can buy? I wonder if these persons realize that the best mandolin will sound as badly as the worst one made, when the strings are poor and the plectrum a bad one.

I would be pleased to hear from lovers of the mandolin, suggesting some side of the mandolin's technique that they would like to have me treat upon in the future.

EXPRESSION

(Continued from the January issue)

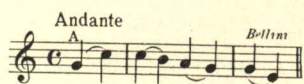
I will not go further into details regarding the use of the different accents, as enough has been said to enable every mandolin student to know and distinguish between the several forms, and therefore to accent the music correctly. To play with expression, however, we not only must accent the notes that demand some one of the different forms, but must sustain some notes for less time than their marked value, substituting rests for the time-value taken from them. This is called *phrasing*. And sometimes we must play faster or slower, louder or softer, as the composition may suggest, even though it is not thus marked. I will take up each of these subjects separately.

PHRASING

The note at the end of a slurred group loses some of its designated value.



The above example should be played as follows, using the tremolo on all of the notes.



The following examples



are played after this manner:



But if the same were written without using a "slur" sign of any kind, then the tremolo would have to be stopped at the end of each note, and resumed on the next. There should be no rest between the notes, but a slight accent at the beginning of each one.

If the value of the slurred notes does not allow of the tremolo, then the last of the slurred notes should be played with the up stroke. This up stroke, however, must be very light, must touch but one string only and must be at an obtuse angle; also, the vibrations of the previous note must not be stopped when the plectrum touches the strings.



The above example should be executed as follows:



The note marked with the small star is to be played with an up stroke as explained above. A down stroke will be used on the first note of the example, and alternating strokes on the remainder of the group. Yet the combination of the notes, or the key in which the piece is written, may be such that the use of the up stroke will be either impracticable or very difficult of execution. In such cases the *portamento*, or the glide of the plectrum is used. The glide of the plectrum will be marked /, the portamento with a wavy line as in second example below.



The manner of executing Example 1 is very easily understood. Example 2 is executed as follows:



(The up stroke is used on the note marked with the star)

The mandolin, as well as other musical instruments, has its impossibilities. One of them is that of securing this slurred effect at the end of a group of notes in some combinations, and especially in rapid tempo. In such cases the best that the player can do is to make the last stroke as light as possible, or if the tempo is a too rapid one, to pay no attention to them at all, as then no perceptible difference could be made.



Observe in the two examples above that at C the slurred effect on the first three notes of each group is impracticable because of the rapid tempo; that at D the first triplet only can be played as marked by using a down stroke on the first note, sliding the plectrum to the second, with an up stroke on the last. The remaining triplets would have to be executed with down and up strokes alternately, as if they were written with one long slur sign above all of them.

I have explained that the last note of a slurred group loses some of its value, with a rest substituted to take the place of the time value thus taken from it. This, however, does not apply indiscriminately to all slurred groups. In the first place the length of the pause at the end of the group is determined by the value of the last note. To illustrate, the length of the pause at the end of the slur in Example A is shorter than that in Example B, because the first is to be taken from a quarter note, while the other is taken from a half note.

(To be continued)

"THE" PLACE IN PROVIDENCE

While on a recent trip to Providence, R. I., where I had been engaged to furnish the entertainment under the auspices of the local Young Men's Christian Association, I seized the opportunity between performances to call on Mr. William Place, Jr., who is to be the mandolin soloist at the next Guild concert. Mr. Place received me most cordially at his beautifully appointed studio. He was in a decidedly optimistic mood, which seemed fully warranted, when he explained, with all due modesty, that nearly every hour in the day was occupied with pupils, and his long list of bookings for solo work would gladden the heart of any artist. Not only are Mr. Place's individual services in constant demand, but his new string quartet is creating a positive sensation. That the quartet has been engaged to play at vespers, and other special services, at most of the prominent churches in Providence, would plainly indicate that its rendition of high-class music must be of superlative excellence. During my brief call Mr. Place most graciously played one or two of his choicest selections, and "take it from me," those who attend the next Guild concert are due to listen to the work of a great master.—E. O.



THE GUITARIST

CONDUCTED BY
WILLIAM FODEN

VIRTUOSO
and Member of the Famous "Big Trio"
Bacon-Pettine-Foden

This department is created for your special interests, Mr. Soloist, Teacher and Amateur. All questions and suggestions made in good faith, will receive prompt and due consideration. Anonymous communications will NOT receive attention. Address "The Guitarist," care of The Cadenza.

THE student is not to take it for granted that the three ways of striking the strings, as treated in the previous examples, are all there is to guitar playing. On the contrary there are many other right-hand fingerings; but for the present the student will have enough to do in mastering the three as given. Other styles will be exemplified later on. All violinists realize the necessity of studying the different styles of bowing, and will practise diligently for days in order to master just one little technical difficulty, and, even after its mastery is accomplished, will continue to work at it until it becomes mere mechanical action. If, then, this is necessary for the violinist, how much more so it is for the guitarist, who must educate each finger so that it will respond when occasion requires. It seems to me that if teachers and students would look deeper into this side of guitar playing, and give to it the proper attention, more and more better players would be the result.

The right hand, in general, is the more troublesome one. There are many players who can manage the left hand in a capable and admirable manner, but often fail in the management of the right. To such these suggestions should appeal, for without a good command of the right hand the efforts of the left are null. It is like a coat with one of its sleeves missing — incomplete. I therefore earnestly urge all guitarists to greater effort; to study the ways and works of the best writers of guitar music; to practise scales and arpeggios in all keys and in all positions, and endeavor to school the fingers of the right hand to an equality with those of the left. To be an artistic guitarist is a task by no means easily or speedily achieved. It requires the same concentration of mind and energies as that given to the study of the violin, piano, flute, clarinet or any other instrument.

If we listen to the performance of two players on an instrument, one good and the other bad, and try to analyze the differences which exist between their renderings of the same composition, *two points* chiefly force themselves upon our attention, and this even supposing both players capable of playing all the written notes correctly. The first of these points is *touch*, the passages of the good player being distinct and brilliant, while those of the other are blurred and ineffective. Again, the cantabile or melody playing of the one is clear, rich and full in tone and the expression vocal — the instrument seems to sing; whereas a melody played by the supposed bad performer, is weak and short in tone and, on an instrument like the guitar, often overpowered by heavy accompaniment.

The second of the two points of difference to be noticed is the different rendering or conception of the whole work, as given by the two players. In the one case the whole is intelligible and satisfactory, while in the other much of the music appears vague and meaningless, and

one is inclined to wonder what the composer could have meant by it. From this point of view, it will be found that the chief difference between the readings of our two imaginary performers lies in their good or bad *phrasing*. Touch is to the guitarist what a good management of the voice is to the vocalist, or a good bow action to the violinist; i.e., the means of producing agreeable sounds and of executing difficulties. To play good music with a bad touch, is very much like attempting to read a fine poem in a language which one is unable to properly pronounce.

SOME "PICKINGS" FROM THE SERENADERS

BY MYRON A. BICKFORD

THE membership of this unique organization has now passed the hundred mark, and in celebration of this event a banquet and general jollification is to be held at one of New York's well-known hostelrys.

A peculiar feature of the Serenaders is that every member immediately becomes a recruiting officer, and it is in this way alone that the organization has had such a remarkable growth during its short existence. One of the recent "joiners" is J. J. Derwin, well known to all CADENZA readers as a former President of the American Guild. Mr. Derwin plans to attend the Serenades very often, since "it only takes me two hours to run down." On a recent visit, when Mrs. F. L. Berthoud was Chief Serenader for the evening, he treated the members and visitors to a number of banjo solos, assisted in an impromptu banjo club, and officiated at the mandolin and mando-cello simultaneously in the general ensemble. One of the pleasing novelties of this particular Serenade was a soprano and alto duet, in which the singers were accompanied on the banjo by Messrs. Derwin, Foster and the writer.

Probably the most unique Serenade which has yet been given was that of Christmas eve, when Mr. F. Percy White was master of ceremonies. After an impromptu program, in which Miss Jessie Delane, Mr. C. L. Partee and Mr. White played the banjo, Mr. F. L. Berthoud played a Dvorak Sonatina on the mandolin, and Miss Clarice Laughton played the piano, Santa Claus, in the person of Mr. White, appeared on the scene, and, bearing all the usual reindeer *accoutrements*, announced that he had brought some musical toys which he hoped the recipients would be able to put to good use. He then proceeded to disburse trumpets, cuckoo whistles, drums, cymbals, nightingales, triangles, "bob white" whistles, etc., after which the entire company joined in a masterful performance of Haydn's *Kinder Symphony* — sans rehearsal, sans almost everything except enthusiasm and vim! The conductor busied himself between giving an occasional crash with the six-inch cymbals, calling out to the various artists when to "cuckoo," "trump," or keep still — and finding his own place in the score. Everybody present voted this one of the most enjoyable Serenades ever attended, and Mr. White as a masterly "Chief." At the close of the program he gave some imitations of famous vaudeville performers, not omitting Eva Tanguay among the rest. His "specialties" on the xylophone and Chinese fiddle were exceptionally clever, and stamp Mr. White as the real artist.

The recently formed Serenaders' Orchestra is progressing in splendid fashion, the rehearsals being held weekly.

There was a slight error in the December "Pickings," in which it was stated that Mr. Andreef, the conductor of the Russian Balalaika Orchestra, had been made an honorary member of the Serenaders. This should have read that he was made the recipient of a note of appreciation from the organization for the splendid work he has accomplished.



The PROBLEM PROBER

CONDUCTED BY
MYRON A. BICKFORD

Eminent Teacher, Performer
and Litterateur

This department has been created in the express interests of teachers, students and readers of The Cadenza, and questions are solicited. To insure prompt answer, and as evidence of good faith, all queries MUST be SIGNED. Signatures will NOT be published, but ALL ANONYMOUS communications will be consigned to the waste basket. Address "The Problem Prober," care of The Cadenza.

F. F., Pipestone, Minn.

Q. The majority of music I have run across is plain, straight notes, even in ragtime. I would like to know how to get the double-time rag swing to the music. Rag players usually have to put in the extra notes themselves, and I wish to get this style. Can you offer any suggestions?

A. This is a question which has perplexed many banjoists (I assume that you are referring to banjo music), and the real solution will come when composers and arrangers of banjo music incorporate the proper notes into the music instead of leaving so much to the ingenuity, skill and fancy of the player. You are perfectly right in saying that most of the music in this style is written in single notes, but there are at least two composers of banjo music who actually put in all the necessary notes to give the real rag swing. Paul Eno, one of our best writers for the banjo, in his "Marksonian Caprice," "Ragioso Rondo," "Shiney Eyes," "Mokapoke" and "Banjoisticus," has given us splendid illustrations of ragtime for the banjo, while Joe Morley, the London banjoist, has written a series of equally famous rags, all of which are written exactly as they are to be played. Probably Vess L. Ossman is the most famous rag player at the present time, in this country at least, through his phonograph records, and many of his best records can be obtained in sheet form and exactly as he plays them.

You could do no better than to obtain as much of this music as possible, and to make a thorough study of the way it is written and fingered, since it will give you a standard by which to judge other pieces, and you will be able to form a style of playing which will not be far from what you are seeking. One of the secrets of the style in question, either in writing or in playing, is to take one or two of the notes belonging to the chord in conjunction with the melody note, especially when this comes on a strong accent. You will notice that this is done continually in the compositions mentioned above.

It is impossible to go deeper into this subject at the present time, but I am preparing an article for a future issue of THE CADENZA which will deal with the various phases of ragtime and be illustrated with musical examples.

W. E. A., Arkansas City, Kans.

Q. 1. What instrument would be best to add to a trio comprising first and second mandolins and guitar?

2. Also give me a little information about the mando-cello, as I understand it is used as a transposing instrument. Please explain fingering and object of transposing.

A. 1. My preference for a fourth instrument in such a case would be the mando-cello, with the mandola as a second choice.

2. The mando-cello is the counterpart of the violoncello and should not properly be considered as a transposing instrument. It was made so immediately on its general introduction into mandolin orchestras a few years ago, for the reason that very few mandolin players were able to read in the bass clef (the accepted clef for the 'cello). Hence they were told to think of the mando-cello strings as identical with the corresponding strings on the mandolin, which means that to play a regular 'cello part it is necessary to re-write it, transposing it an octave and a fifth higher. Thus the first string of the mando-cello, which is A, and is tuned to the first A below middle C, this being the actual pitch of the note, now becomes E (on paper) and is represented by the fourth space of the staff, using the treble clef. By this arrangement a mandolinist could easily take up the mando-cello, since he could read it as a mandolin.

To a musician who has even a remote sense of absolute pitch, this system of writing is bound to be confusing. For example, when he strikes a note written on the third line of the staff in the treble clef, he naturally expects to hear the first B above middle C, instead of the first E below. The object of transposing is simply to make it possible to play the instrument without learning the bass clef.

As to the fingering: the general principles are the same as for the mandolin, except that it is necessary to make changes frequently owing to the distance between the frets. For instance, the notes D-E-F on the C string (A-B-C if it is considered as a mandolin G string) must be fingered with the first, third and fourth fingers instead of with the first, second and third, as would be the case on the mandolin.

A. D., Prescott, Ariz.

Q. Kindly give a list of banjo numbers that constitute the repertoire of an average Eastern amateur — not what they ought to play but what they actually do play — and which maintains their interest and entertains their friends, and is the incentive for studying the banjo.

A. This is a question which can hardly be answered in a satisfactory manner by any one man, unless he be a sort of walking delegate, so I shall be obliged to deal in generalities and give you my own impressions.

With all due respect to the average Eastern amateur, as I have found him, I must say that either his lack of musical taste or of ambition has kept him from adding to his repertoire many beautiful and effective numbers which are available and within the scope of an average player.

Among the pieces I have actually heard played by amateurs, and in several cases in a manner which would do credit to any professional, are "Darkies' Dream," "Darkies' Awakening" and "Flying Yankee," by Lansing; "Chinese Picnic," by St. George; "West Lawn Polka" and "Crusader's Galop," by Glynn; "American Rondo," "Castle Square Fantasia" and "Sambo's Wedding," by Stuber; "Dandy Fifth," "Tripping Thro' the Meadow" and "Hauser's Cradle Song," by Farland; "In a Dixie Dell" and "Tickled to Death," by Jaques; "Polonaise No. 2," "March Impromptu," "Glenside March," "Cupid's Arrow," "Hot Corn" and "Shiney Eyes," by Eno; "Blue Ribbon March," by Hall; "Winner Galop," by Stannard; "Massa's in the Cold, Cold Ground," "Pride of Fifth Avenue," by Bacon; "Royal Standard March," "Sounds from the Cottonfields," and "B'Gosh," by Jennings; "Music of the Pinewood," by Farrand; "The Speed-

way," "Yankee Dandy," "Kaloola" and "Red Rover," by Weidt. As I hinted at the outset, it is practically impossible to make this list complete and entirely authentic, but I have mentioned some of the more important numbers which are actually played by many amateurs. Besides these there are dozens of easy pieces of about the same grade as Babb's well-known "On the Mill Dam Galop," and even easier, which are played and enjoyed by hundreds of banjoists. There are amateurs in the East, and the West also, who play more difficult selections, such as the Finale to the William Tell Overture, "Gypsy Rondo" and "Alice Where Art Thou," as arranged by Farland, also Bacon's arrangement of the "Concert Polka," by Bartlett and the "Wieniawski Waltz," but this would hardly apply to the average. There is no doubt at all that any amateur who can play acceptably the above list of pieces is well able to entertain his friends.

O. S., Berkley, Va.

Q. 1. What is "Universal Notation?"

2. What does it mean to "Tune banjo to D"?

3. When it says "Tune bass to B" will the open string read as A or B?

A. 1. In a nutshell, Universal Notation is a system of writing music by which the degrees of the staff (lines and spaces) always retain the same letter names, regardless of what instrument or voice is being written for. The system which fixes middle C on the first added line below the staff, and which is known as the G, violin, or treble clef, was selected because it is more universally familiar than the other three clefs in use at the present time. Under this system, notes intended for alto, tenor and bass instruments or voices, and usually in what are known as the alto (or viola), tenor (used only for higher notes on 'cello) and bass clefs, are all written exactly the same as in the treble clef, the proper pitch or octave of the notes being shown by placing the proper clef sign on C for the alto and tenor, and on F for the bass. It is not my purpose to enter into any discussion in these columns as to the merits or demerits of this system over that which has been in vogue among musicians for some centuries. If you will consult the files of THE CADENZA, you will find a number of interesting articles on the subject.

2. Taking this question literally as you have put it, it means that the fourth string is to be tuned to D, the third to A, the second to C sharp, the first to E, and the fifth to A, thus making the entire instrument in the key of D, or at least as much so as it is in the key of C when the fourth string is tuned to that note. This higher pitch is often adopted by public performers, since it makes the banjo sound a little more brilliant, partly owing to the tautness of the strings. If you were thinking of C notation when you asked the question, you might have meant "Tune bass to D," in which case this string would be raised to D, while the rest of the banjo would remain at the regular pitch.

3. This question can, of course, imply nothing but the A, or so-called American notation, and, since there is no chance for two meanings, when the bass is "tuned to B" it is read as B, which means that all the letters come exactly the same as on the first string, which is a B string. With this tuning of the open bass to B, you will find no note lower than B in music which has been specially written for the tuning.

COMMON SENSE IN TEACHING AND STUDY

(Continued from page 15)

common tendency to cling to old ways, means and methods leading men on the one hand to ignore a good thing, or on

the other either to criticise it, ridicule it (the trap wherein so many are too easily ensnared), or to condemn it. And all for the reason that it is much easier to follow the line of least resistance than it is to *investigate*.

Truth and reason must go hand in hand irrespective of personal beliefs, theories and opinions. Many of us have been compelled to discard old ideas and beliefs, because the light of investigation has disclosed their unreality and the unreasonableness of their tenure. Therefore, it is well to defer passing judgment upon the *new* until *after* careful investigation. Constantly arising are new conditions, new ideas and new methods that cannot be cast aside without at least a hearing. Any system that taxes energy to its utmost and repels the majority who approach it, and is unremunerative from every standpoint to a deplorable degree, is but the natural result of this clinging to the old. When results of this spineless attitude in teaching are analyzed, they show nothing of merit, and scattered forces from which little or no success can come.

When the walls of the musical edifice are tottering and falling, and in their fall, killing nine-tenths of those seeking safe refuge within them, it is time that something was done to strengthen the building. Nor will it be necessary to erect an entire new edifice in order to correct such deplorable methods of construction, if taken in time. The application to its foundation walls of correct principles of building will not only give firmness and solidity, but add a new grandeur to the whole structure.

The bitter disappointment of those who seek instruction, equip themselves with the necessary and expensive accessories and then *fail*, is beyond all power of expression.

Think of the intense, unsatisfied longings of that disappointed soul for the glorified visions he deems it impossible to ever enjoy. Think of the musical desires that seemingly are never to be gratified, the absence of all hope of entering into the enjoyment of the greatest art known to the world, *for the most pleasure comes to him who personally renders music*. Think of the unhappiness which fate seems to have assigned him, *and all the direct result of taking the wrong approach by which all methods up to the present time lead the student to the temple of music*.

Musical notation is *learned* correctly only through *observation*, through the medium of the eye. Music itself is *enjoyed* through the sense of *hearing*—the ear. When children first enter school they have an *ear vocabulary* of several hundred words, which must be changed into an *eye vocabulary*. For the alphabetical system is first absorbed by the child through the medium of the eye; later, understood and enjoyed through both the eye and the ear.

An analytical investigation of the methods employed in music up to the present time proves that the tendency is to further develop the ear vocabulary, which is wrong, instead of developing the eye vocabulary, which is right.

Only then by the keenest desire and strongest intent to win, backed by perseverance and grim determination to surmount the apparently insurmountable, upheaving the obstacles thrown in his path at the very outset, can the student under the present regime hope to succeed. In the face of the awful discouragements indissolubly wedded to the many vagaries termed "methods," only the perfectly poised and best equipped mentality can rise in triumph, and by correct acquirement and application of the principles of musical notation reap its enjoyment to the full harvest anticipated.

The weak and indeterminate, and their name is legion, must fall and mingle with the flotsam of musical failures, until grappled by the hook of "Common Sense in Teaching and Study."

(To be continued.)



English Department

CONDUCTED BY

A. DE VEKEY

BOURNEMOUTH, ENGLAND

FOREWORD

In accepting the Editor's offer to conduct the English Department of this magazine, an outline of my policy — from which I shall not deviate — will be of interest.

Having no axe to grind, holding no brief for any trade house, and being an absolute free lance in all matters, I take this opportunity of making it known to the readers of *The Cadenza* that in my monthly letter I will give to them the condition of things in England *AS THEY ARE* — without bias, — without exaggeration, — without favor.

To this end I cordially invite the co-operation of all in England connected with any of the Banjo, Mandolin, or Balalaika family of instruments, and the Guitar, whether Amateur, Professional, Maker, or Publisher, and if they will send to me at my Bournemouth address (No. 1 Stafford Road), all news of general interest, concerts, improvements and suggestions of all kinds, they will be reviewed in the columns of *The Cadenza*, as they appear to the eye of an absolute free lance, with unswerving impartiality.

On the other hand, if readers of *The Cadenza* from the States, Canada and other of the British Colonies, wish for information concerning the industry in England, and will write to *The Cadenza*, stating clearly and concisely what they wish to know, I will answer in the number following the one in which the question is put, when possible.

THE RE-CONSTRUCTION OF THE BANJO BAND

IMPROVEMENTS in the way of better orchestrated parts for the Banjo Band are taking place. The late "Banjo Band" style of orchestration, mostly with "Banjo or Banjeaurine lead," and including parts for Mandolins, Octave Mandola, Guitar and Piano, are ceasing to satisfy, or be "good enough," and are being pushed out of existence on every hand. In its place there has arisen a new orchestration that should satisfy the most critical requirements of those to whom the tone of the banjo in combination appeals. This of course means the "exit" of the Mandolin from the Banjo orchestrations, and in the writer's opinion is a very wise decision, and in the best interests of the two "families." The indispensable "sustained" parts are now taken by the Plectrum Banjo, and very excellent, indeed, is the effect.

The latest Banjo orchestrations include the following parts: Piccolo Banjo, first and second Banjos, Plectrum Banjo, Bass Banjo, and Contra-bass Banjo, according to the paper of one publisher (Essex), and the Banjo Quintette of another House (Dallas) being termed Obligato Banjo, Banjeaurine, Banjo, Bass Banjeaurine, and Bass Banjo. As yet no departure appears to have been made from the old-style Banjo orchestrations on the part of others.

THE MANDOLIN AN EASY "FIRST"

The above improvements in Banjo orchestrations notwithstanding, *purely Banjo* combinations are not nearly holding their own in point of popularity with the Mandolin Bands which, since the inclusion of the deeper voice instruments, are more in evidence than ever, and certainly creating greater interest, generally speaking, than the Banjo family combination.

THE "READING" FOR THE BASS INSTRUMENTS

The parts for the Contra-bass Banjo, and Contra-bass Mandolin or Mando-bass, are at present issued in the bass

clef. I have already written to *THE CADENZA* in effect that the decision of the American publishers to issue Mando-bass parts in the "treble reading" (even though some may issue in the "bass reading" also) is giving great satisfaction here, and I think that unless the same decision is arrived at in England, a large number of English teachers will eventually turn to the States for their Mandolin orchestrations, just as surely as the American publishers of Banjo music who may drop back to the A Notation just because there is not a big demand for the C Notation *while the change is being effected*, will find that American players in a year or so will be turning to England for their music if their requirements are not adequately catered for in the States.

A GUITAR REVIVAL

The desire for Guitar "articles," on the part of some to whom this instrument in the past has been of secondary interest, indicates that more than usual interest is being shown, and such being the case, I hope later to be able to report further developments.

THE BALALAIKA

Balalaika interests are being looked after in the main by the Clifford Essex Company, who are identifying themselves with the importation of Balalaikas, Domras, and the orchestrations for same, besides being the only British House issuing a Balalaika Tutor in ordinary notation, which certainly is a very great advance on the previously issued "cypher" booklet. In fact, it is the only British "B. M. G." House that apparently considers the Balalaika worth exploiting, and is certainly doing its level best to bring about its popularity here by featuring it at concerts in different parts of the country. The orchestra is composed of Banjo, Mandolin and Guitar players who have taken up the study of these instruments, and under the conductorship of Prince Tchagadaeff have performed at a number of fashionable functions recently. A few Balalaika orchestras have made their appearance in provincial towns, among the most prominent at the present time being those of Miss Alice Gardiner of Cheltenham, Mr. Tarrant-Bailey of Bath, and Mr. Plumbridge of Brighton, and I might add that in the second named organization one of the Domras is played by Miss Elsa Leigh, the writer and mandolinist.

THE INTERNATIONAL TOURNAMENT OF MUSIC

This will take place at Whitsun, in Paris. The Paris Municipality are apparently keen on getting English competitors to take part in it as they are distributing one thousand parts to conductors of English Orchestral and Choral Societies, without any charge.

Combinations of Mandolins, Banjos, Balalaikas, Guitars and the "lighter" instruments may compete, but I understand that single contests will not take place. In a future issue of *THE CADENZA* I hope to give more news of this interesting event.

THE "TIMPLIPITO"

The London Symphony Orchestra are featuring this instrument at their concert on January 14. It hails actually from the Caucasus, and will be heard in London for the first time in an exclusively "Russian" program of music. At time of writing, particulars are not yet to hand, and if found of interest to the Mandolin, Banjo, Guitar and Balalaika playing fraternity, some information of same will follow in due course.

TURNER'S CONCERT

The old established firm of John Alvey Turner whose issues are known the world over, and who have until recently

considered it satisfactory to remain practically quiescent, so far as the actual giving of concerts is concerned, wound up the year by "presenting" at the Steinway Hall on December 14, a formidable array of — principally Banjo talent, including among other well-known names, those of A. D. Cammeyer, Olly Oakley, and the ever popular "Joe" Morley, whose many characteristic and melodious banjo compositions those American Banjo teachers advocating "C" notation, — the best for the industry, whatever some may think to the contrary, — might investigate with advantage to themselves and pupils. A few of this clever writer's Banjo solos are published in the "C" and "A" notations, presumably with the idea of giving American banjo players a sample of what we can produce in this line over here.

However the latest of Morley's compositions are issued in the "C" (the ultimate notation), and include a very graceful number, — "Dresden China," — featured on most of the composer's programs at the present time.

MANDOLIN "DUO" MUSIC

American Mandolin "duos," or "unaccompanied" as some prefer to call them, are meeting with great appreciation on the part of British Mandolinists, and from actual experience with a variety of publications obtained from various American publishers, everything points to a big demand for this class of music in this country. True, we have a small number issued by the three publishers mentioned in these notes, but they are not nearly sufficient to meet the demand. Of course, by far the greater sale will be for the ones of, say, moderate difficulty or the "easy," and the smaller sale for the intricate, and very difficult, that few but the Virtuoso in constant practice, and with flawless technique, would risk a public performance with.

THE "LATE" BRITISH GUILD

I am sorry I have to insert the word "late," but this is an account of things here *as they are*. When the news was heralded at the Convention of the American Guild recently that the long discussed, much opposed, and much favored British Guild had at last actually come into being, few indeed of that presumably convivial assembly would have imagined that, but a few months later, its "obituary" would be announced. Yet such is a fact.

The British Guild is dead, — that is to say, if it can truthfully be said to have *ever been given a real chance to live*. It would not serve any useful purpose, and moreover would be undesirable, to detail in these columns some of the causes leading to its "evaporation." An "experience," however, remains, which those knowing things from the *inside* are not likely to forget, and should *profit* by in the future, should any similar scheme be mooted.

All the conditions leading up to the eventual "abandonment" of the Guild have been carefully noted (by at any rate *some* of the eighty odd originally "favorable") with the result that some of the most prominent teachers in this country are firmly convinced that, to be a success, all similar projects in the future must cut clean away from any trade house, and run the Guild on absolutely *free lance* management, somewhat on the lines outlined by the writer in a recent issue of *Keynotes*, which, it may be as well to add, represent the views of *others* as well as his own.

Managed by an independent body of teachers, who would resolutely make it clear at the onset, that all thought of trade favoritism would be thrown out, and the project run in the best interests of the Cause, I feel sure that the entire trade element would put their confidence in said management, and help make it a success. In fact, managed thus, few of the trade could *afford* to be entirely

indifferent to the suggested alterations, improvements, etc., made by such a representative body.

Personally I am not discouraged by the failure of the Guild. I believe in it still, but under different conditions.

The strength of the "opposition" to the Guild (on the late "lines") was underestimated. The strength of the "opposition" to the Guild simply brings *into the light* certain features that must be eliminated if similar projects in the future are going to thrive. The strength of the "opposition" to the Guild is tantamount to an admission of the influence it would wield in the industry, — to the good if under free lance management, but, — as they see it — *not* so, if any one house shall take a dominating part.

In concluding my notes for this issue, I would like to add that I will always be found willing to join, and help, so far as is in my power, *any* organization that has for its object the general betterment of things, commercially, artistically, or socially.

THE NEGLECTED AMATEUR

By KENNETH F. H. UNDERWOOD

IT may not be amiss to say a word in favor of the enthusiastic amateur performer on the mandolin and guitar, and of the little opportunity for him to join forces with his brother players, owing to the lack of suitable clubs in which he might perfect himself more fully in ensemble playing.

Aside from the College Clubs, even in the great city of New York, there is almost no chance for the gifted amateur to derive the benefit of club playing, except he be talented enough to mingle with professionals. The few small home gatherings which are sometimes formed generally collapse after a few meetings through want of enthusiasm and a leader who will heighten the interest with clever arrangements of good music and by his own thorough knowledge of the work.

The members of such clubs, generally, are almost beginners on their respective instruments, and expect to learn somewhat from those members who are more advanced. These in turn learn practically nothing, but are even held back by the weaker members.

A great interest in these stringed instruments might be aroused, with much profit to the players, by the formation of one good club, or even various quartets, could some one make it practicable for the many amateur mandolin players, who are more or less scattered about, neglecting a pastime of which they are really fond, either through lack of an accompanist, or of a competent leader to bring before them the true beauty of such music when played in combination.

The professional has many advantages of this sort, and most of his brothers are sufficiently far advanced to be of use as accompanists, etc. But the amateur of fair ability has little opportunity of joining an organization conducted in the style, say, of Mr. Abt's admirable "Plectrum Society," with, possibly, one or two professional members at the head. One such club formed, and a long step has been made toward arousing more enthusiasm in behalf of instruments which are not yet universally valued at their true worth. Who will be the Moses?

Mr. Wm. J. Murray, a popular teacher and player of Pittsburgh, Pa., might be accused by the calamity howlers as being too optimistic in writing, "The mandolin orchestra in Pittsburgh is more popular than ever before in its history." But it proves his optimism plus some "countism" when he continues, "I have *more* pupils this season than I can teach."



MR. John F. Kozminski is an enthusiastic mandolin and guitar teacher of N. S., Pittsburgh, Pa., and leader of both an orchestra and a mandolin club.

Mr. Joseph D. Valdes is an enthusiastic member of the B. M. G. fraternity in Brooklyn, N. Y., who is to give his second annual concert some time during the first week in February.

Mr. and Mrs. Homer Metcalfe of Klamath Falls, Ore., are teachers of the mandolin and guitar, artistic performers on these instruments, and members of a local mandolin orchestra.

Mr. D. P. Sexton of West Nashville, Tenn., is an ardent admirer of and a talented performer on the trio instruments, and follows their interests regularly through the columns of THE CADENZA.

Mr. H. H. Pickering, teacher of the mandolin and guitar in Columbus, Ohio, is the director of the Ohio State University Mandolin and Guitar Club, and reports the club as on the way to big things in the future.

Mrs. C. L. Dow, teacher of piano, violin, banjo, mandolin and guitar in St. Louis, Mo., is a very energetic woman. Besides handling the details of a prosperous music business, Mrs. Dow has the record class-list of 142 pupils.

Mr. Benjamin N. Eaton is one of the progressive teachers of the banjo and mandolin in Rhode Island, located at Wakefield. Mr. Eaton keeps abreast of the times, and well in touch with the best ideas and latest literature in this field.

The Killgore Banjo Trio of Grand Rapids, Mich., composed of Roy Killgore director and banjo and mandolin soloist and instructor, Miss Theda Peake, and Miss Ina Killgore, are constantly kept busy with their concert and recital engagements.

Mrs. Elmer E. Sprague, née Maude Emerson, is now located at Wentworth, N. H., where she is endeavoring to interest the community in the trio instruments, and to form a club. If it depends alone on energy and the "know how," then the club is as good as formed.

Dick Lansing, the son of Mr. Geo. L. Lansing, is now a regular member of his father's famous Club, "The Boston Ideals." This Club is just now making a decided hit with Director Lansing's "Rye Reel," a composition that seems to be a perfect "fit" for banjo players.

Mr. Herman Leschke, banjoist, concert soloist and instructor, is now *en tour* in the West and reaping a golden harvest of musical success. In criticism, the New York *Sun* says of one of his performances, "Mr. Leschke's work

upon the banjo was a decided hit. He responded to three encores."

Mr. Paul Goerner of Seattle, Wash., who is always in the active field either teaching, managing, directing or playing, has changed his location in that city and writes, "I have the prettiest suite of rooms in Seattle in the best location in town, and in the largest music building in the Northwest."

Mr. M. Paul Jones, concert soloist and teacher of mandolin, banjo, guitar and harmony, has removed from New Orleans to settle in La Porte, Texas. This move has greatly broadened Mr. Jones' sphere of musical action, enabling him to cover class work in La Porte, Houston and Galveston.

Mr. Willie Holmes of New York City is certainly an enthusiastic one. Besides being a member of the "Clef Mandolin and Guitar Club" and the "Amsterdam Orchestra," he has just perfected the organization of a mandolin club of young players, of which he is working hard to make a concert organization.

It is not easy to break from the ranks. Mr. F. M. Dell of Flint, Mich., after refraining from teaching for a period of five years has opened his new "Simplex Mandolin and Guitar School" and renewed his subscription to THE CADENZA, as he naively expresses it "to again get in touch with mandolin and guitar affairs."

That indefatigable human dynamo and omni-musical man, Mr. A. J. Weidt, always seems to be at concert pitch, if not two tones higher. He makes the pleasing announcement that he has organized a permanent Mandolin and Banjo Orchestra, which adds yet another to his already onerous duties as teacher, composer, director and performer.

Mr. George Hd. McCauley, a very competent mandolin and guitar soloist, and a teacher of these instruments in Baltimore, Md., writes, "What a pity you cannot publish two CADENZAS each month as good as the January, 1912 number." The editorial hat is raised to the compliment, but editors must sleep sometimes, and THE CADENZA does not desire the whole field.

Mr. Leight M. Rohn of Easton, Pa., has reorganized his "String Quartet" and "Concert Party" for this season, and reports the business outlook as being very bright. The "Quartet" is composed of some of the leading players of the mandolin and guitar in Easton, and the "Concert Party" is an organization of ten musicians, players and vocalists, who present varied and entertaining programs of the classics, semi-classics and the popular.

WHAT THE CLUBS AND ORCHESTRAS ARE DOING WHEN HERE and HAT



THE Christmas concert of the Glee and Mandolin-Banjo clubs of Smith College, given on December 13, at the John M. Greene Hall, was an artistic musical success. The program was an exacting one, well balanced and well performed. It follows in full:

<i>Glee Club</i>	
a. "Alma Mater"	<i>Sleeper</i>
b. "Legends"	<i>Möhring</i>
<i>Mandolin Club</i>	
"The Passing Band"	<i>Lansing</i>
<i>Glee Club</i>	
a. "Farmer's Calendar"	<i>Berger</i>
b. "The Sparrow's Twitter"	<i>Otto</i>
<i>Banjo Club</i>	
"Yankee Dandy"	<i>Weidt</i>
Vocal — <i>Misses Pearson, Brown, Evans, Lewin, Hoffman and the Glee Club</i>	
Cantata, "The Sea-Fairies"	<i>Beach</i>
<i>Mandolin Club</i>	
"Serenade"	<i>Schubert-Hildreth</i>
<i>Banjo Club</i>	
"Newport Galop"	<i>Jennings</i>
Vocal — <i>Miss Spring and the Glee Club</i>	
"Topical Song," <i>The Red Widow</i>	<i>Arr. Fink, '12</i>
<i>Mandolin Club</i>	
Medley	<i>Arr. Lansing</i>
<i>Mandolin and Glee Clubs</i>	
"Souvenir de Rome"	<i>Paladilhe</i>

Mr. A. J. Weidt presented his numerous musical organizations in another one of those big, brilliant, banjo, mandolin and guitar festivals in the New Auditorium of Newark, N. J., on Thursday evening, December 7. The effectiveness of the program was increased by the assistance of Mr. Valentine Abt, mandolin virtuoso; Miss Lorraine Davies, reader, and Mr. Myron A. Bickford at the piano.

The program in full was:

<i>Newark Mandolin Orchestra</i>	
a. "Flower Song"	<i>Lange</i>
b. "Summer Secrets," Waltz	<i>Taubert</i>
Mandolin Duet — <i>Jos. Baldwin and Emil Maier</i>	
"Happy Land," March (guitar acc., A. Winkerleid)	<i>Thome</i>
<i>Whyte Laydie Banjo Club — A. J. Weidt, leader</i>	
a. "Darkies' Patrol"	<i>Lansing</i>
b. "Watch Hill," March	<i>Kenneth</i>
Violin Selection — <i>Baby Grace Godfrey</i> (five years old) (Youngest pupil of A. J. Weidt, acc. by P. Reynolds)	
Mandolin Solo — <i>Valentine Abt</i>	
"Andante Concerto"	<i>Mendelssohn</i>
Reading — <i>Miss Lorraine Davies</i>	
<i>Gibson Mandolin Orchestra — A. J. Weidt, director</i>	
Selections, <i>Bohemian Girl</i>	<i>Balfe</i>
Banjo Duet — <i>Wm. Meier and R. Melvin</i>	
"Dance of the Phantoms"	<i>Farrand</i>
Mandolin Solo — <i>Valentine Abt</i>	
a. "Valse Brillante"	<i>Abt</i>
b. "In Venice Waters" (duo)	<i>Abt</i>
Reading — <i>Miss Lorraine Davies</i>	
<i>Ideal Banjo Club</i>	
a. "Chicken Pickin's" (Characteristique)	<i>Allen</i>
b. "An African Smile," March	<i>Eno</i>

The following program together with an excerpt from the local press will serve to show the status of the trio instruments in concert work in far New Zealand. From the press: "Age has not staled the music of the Christchurch Mandolin Orchestra, nor has its popularity suffered by the familiarity which is said to bring contempt in its wake, and the ninth concert of Mr. Joseph Wright's orchestra, which was held in the King's Theatre last evening, was well attended and artistically a success. In the orchestral numbers the audience found particular enjoyment, especially in the difficult selection from *Lucia di Lammermoor* (Donizetti), which was played with considerable expression, and some of the harmonies were delightful. The big descriptive fantasia 'Our Navy,' might seem to be beyond the power of a mandolin orchestra but the varying moods of the number were capably handled. 'Life's Lighter Hours,' a dainty gavotte, was an entirely different composition, but it was prettily played." The program in full was:

PART I

Overture, "Royal Plume March"	<i>Fletcher</i>
Selection, "Lucia di Lammermoor"	<i>Donizetti</i>
Waltz, "Wiener Burger"	<i>Ziehrer-Odell</i>
Vocal Solo — <i>Mrs. C. Wood</i>	
"Hush-a-Bye" (Orchestral acc. arr. by Joseph Wright)	<i>Denza</i>
Banjo Solo — <i>Master D'Arcy Wright</i>	
"Cooee Ma Girlie" (Orchestral accompaniment)	<i>Cammeyer</i>
Selection,	
Gavotte Caprice, "Life's Lighter Hours"	<i>Wells-Smith-Odell</i>

PART II

Grand Selection, "Lohengrin"	<i>Wagner-Odell</i>
Descriptive Selection, "U. S. A. Patrol"	<i>Peck</i>
Mandolin Solo — <i>Miss M. Twose</i>	
"Chant du Soir" (Melodie)	<i>Bara</i>
Humorous Recitation — <i>Mr. Clement Pully</i>	
Descriptive Fantasia, "Our Navy"	<i>Fletcher</i>
Banjo Orchestra, "The Kilties"	<i>Grimshaw</i>

To Mr. F. Munro Planque, teacher and exponent of the trio instruments, the musicians of Vancouver, B. C., are indebted for a hearing of "The Big Trio." Under the management of Mr. Planque, Messrs. Bacon, Pettine and Foden gave one of their memorable concerts in that city, playing their usual program. The local press was unanimous in praise and encomium, saying in part: "ensemble, as well as solo numbers were played, and each in turn distinguished himself as a master of the instrument he handled. In the instrumental 'Trios,' two in number, the exquisite shading and dexterity of technic were features which won for the players enthusiastic ovations. It must have been a source of great satisfaction to Mr. Planque that such a large audience was present to partake of the pleasures the entertainment afforded." [The foregoing announcement was inadvertently omitted from "Trio Travellings" in THE CADENZA for February. — Ed.]

Signor Camillo d'Alessio, assisted by the Estudiantina Mandolin Orchestra, gave his sixth annual pupils' recital and concert on December 13, at Y. M. C. A. Hall, in Montreal. As soloists, Signor d'Alessio had the services of Mrs. C. W. Henderson, soprano; Miss Elizabeth Whimbey, pianist; Mons. H. Desjardines, tenor; Messrs. J. Lombardi, mandolinist; A. Mastrocola, mandola; C. d'Alessio, mandolncello; G. Mascheroni, mandolone; C. A. Gregory, lute and 'cello; Helen Gordon and Norma d'Alessio, two child pianists aged respectively nine and six years. Program was as follows:

Orchestra — <i>Estudiantina</i>	
Overture, "Nabucco".....	<i>Verdi-d'Alessio</i>
Piano Duet — <i>Helen Gordon and Norma d'Alessio</i>	
a. "Spring Flowers".....	<i>Behr</i>
b. Galop.....	<i>Webb</i>
Piano Solo — <i>Norma d'Alessio</i>	
"Sonatina," Op. 157.....	<i>Spindler</i>
Mandolin Solo — <i>Signor d'Alessio</i>	
"Air Varie," Op. 12, No. 6.....	<i>De Beriot</i>
Piano Solo — <i>Helen Gordon</i>	
a. "Andante".....	<i>Reinecke</i>
b. "Scherzo".....	<i>Foerster</i>
Violin Solo — <i>Signor d'Alessio</i> (acc. by little Norma).....	<i>Bellini-Artot</i>
"Fantasie," <i>La Somnambula</i>	

Vocal Solo — <i>Mrs. C. W. Henderson</i>	
"Oh, Promise Me".....	<i>De Koven</i>
Piano Solo — <i>Miss Elizabeth Whimbey</i>	
a. Etude, No. 13.....	<i>Czerny</i>
b. "Charge of the Uhlans".....	<i>Bohm</i>
Quintet — <i>Messrs. J. Lombardi, A. Mastrocola, C. d'Alessio,</i>	
<i>G. Mascheroni, C. A. Gregory</i>	
Selection, <i>Rigoletto</i>	<i>Verdi</i>
Vocal Solo — <i>Mons. H. Desjardines</i>	
"Che Gelida Manima," <i>La Boheme</i>	<i>Puccini</i>
Orchestra — <i>Estudiantina</i>	
Grand Selection, <i>Il Trovatore</i>	<i>Verdi</i>

The annual winter concert and dance given by the combined musical clubs of the Massachusetts Institute of Technology at Copley Hall, Boston, on December 15, was the usual annual success. The vocalists were in fine fettle and the instrumentalists were a credit to both themselves and their trainer, Mr. Geo. L. Lansing. The program, which follows, would have tested the technical capabilities of some of the professional clubs.

Technology Orchestra	
Selections — <i>Magic Flute</i>	<i>Mozart</i>
Glee Club	
"The Song of the Cannibal".....	<i>Scott</i>
Mandolin Club	
Waltz — <i>The Pink Lady</i>	<i>Caryll-Odell</i>

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LAFRANCE, GEO. L., Teacher of Banjo. 82 Cote d'Abraham, Quebec, Canada.

LIEFELD, A. D., Organist and Director Orch. Glee and Mandolin Clubs. Instr. M. G. B. & P. 222 Federal Street, N. S., Pittsburg, Pa.

LEVERT, JOHN J., Teacher of Banjo, Mandolin and Guitar. 352 St. Catherine Street, W., Montreal, Can.

OLCOTT, MISS ETHEL LUCRETIA, Guitar Soloist and Teacher. Director of "La Bandurria Trio." 722 West 11th Street, Los Angeles, Cal.

OSTRANDER, MRS. JENNIE M. DURKEE, Teacher of Guitar, Mandolin, Banjo, Piano and Harmony. 1915 Park Avenue, Denver, Colo.

POTTER, FRANCIS, School of Music for Banjo, Mandolin and Guitar. R. 10, Baldrige Block, Omaha, Neb.

ROWDEN, MR. AND MRS. CLAUD C., Teachers of Banjo, Mandolin, Guitar and Piano. 27 E. Randolph Street, Handel Hall, Chicago, Ill.

RUSSELL, MRS. ALICE M., 'Cello, Guitar, Mandolin and Banjo. Teacher and Soloist. 36 Coburn Avenue, Worcester, Mass.

SHAW, A. J., Teacher of Banjo, Mandolin, Guitar, Violin, 'Cello and Harmony. 3915 Cottage Grove Avenue, Chicago, Ill.

TSCHOPP, CARL, Instructor of Mandolin, Guitar, Banjo and Zither. 1263 No. 29th Street, Philadelphia, Pa.

VREELAND, WALTER F., Teacher of Guitar, Mandolin and Banjo. Students Guitar Club and Mandolin Orchestra. 178a Tremont Street, Boston, Mass.

WARREN, EDWARD S., Teacher of Mandolin and Guitar. Pasadena, Cal.

WEBBER ACADEMY OF MUSIC, Mandolin, Violin, Guitar, Banjo, Piano. S. E. Webber, H. A. Webber. 489½ Washington Street, Portland, Ore.

WEEDFALD, OVID S., Performer and Teacher of Guitar. 31-11th Street, Upper Troy, N. Y.

WEIDT, A. J., Teacher of Banjo, Mandolin, Guitar, Violin and Zither. 439 Washington Street, Newark, N. J.

WOOTEN, W. H., Soloist and Teacher of Mandolin and Guitar. Studio, 503 Shawmut Avenue, Boston, Mass.

TEACHERS OF MANDOLIN, BANJO AND GUITAR

YOUR professional card inserted in these columns will cost you \$2.00 per year in advance. The insertion must begin with the January, April, July or October issue.

Banjo Club	
"Sweet Corn".....	Weidt
Vocal Quartet	
"Under the Southern Moonlight".....	Allen
Technology Orchestra	
a. Selections — <i>Faust</i>	Gounod
b. "Cleopatra Dances".....	Oehmler
Mandolin Club	
"Butterfly Waltz".....	Andreef
(As played by the Russian Balalaika Orchestra.)	
Glee Club	
"Winter Song".....	Bullard, '87
Banjo Club	
"Plantation Symphony".....	Eno
Glee and Mandolin Clubs	
"A Stein Song".....	Bullard, '87

The "Hub City Trio" of Boston, Earl Brown, first mandolin; William W. Wright, second mandolin and manager; Henry Hector, guitar; assisted by Frank Gaston Hill, reader; William T. Bell, baritone; and Millard Smith, accompanist, gave a concert at Malden, Mass., on November 16, for the benefit of the Union Baptist Church of that city. A pleasing program was rendered as follows:

Hub City Trio	
a. "Marche des Petits Pierrots".....	Bosc
b. "Magnolia Serenade".....	Missud
Reading — <i>Frank Gaston Hill</i>	
"When Malinda Sings".....	Dunbar
Hub City Trio	
"Pilgrims' Chorus" from <i>Tannhauser</i>	Wagner
Song — <i>William T. Bell</i>	
"Mona".....	Adams
Hub City Trio	
"Lustspiel Overture".....	Keler-Bela
Mandolin Solos — <i>William W. Wright</i>	
a. "Romancia".....	Odell

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Reading — <i>Frank Gaston Hill</i>	
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b. Waltz, "Third Degree".....	Bendix
Guitar Duet — <i>Miss Melotz and Mr. Potter</i>	
"El Crillito".....	Eno
Solos — <i>Mr. Francis Potter</i>	
a. "Modestie" (mando-cello).....	Odell
b. Sextet from <i>Lucia</i> (mandola).....	Donizetti
c. "Impromptu" (mandolin, unacc.).....	Abt
Banjo Solo — <i>Mr. Robert Maguire</i>	
"Polonaise".....	Eno
Soprano Solos — <i>Mrs. O. A. Melcher</i>	
a. "The Serenade".....	Neidlinger
b. "Love is a Bubble".....	Allitsen
Mandolin Solo — <i>Master Otto Bernhardt</i>	
"La India".....	Siegel
Banjo Quartet —	
<i>Messrs. Potter and Maguire, Mrs. Goettsche, Miss Wilmoth</i>	
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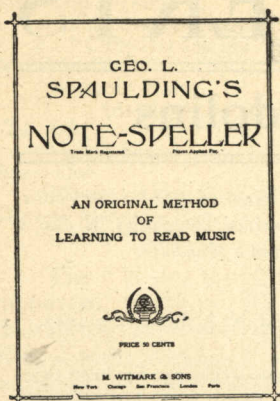
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Boston Yodel, The. Dance a la Fandango	Lansing	A 30	30	10	20
Boys' Brigade, The. March	Arr. Hildreth-Jacobs	B 40	15	10	20
Boys of the Militia. March. (Boehnlein)	Arr. Hildreth	B 40	15	10	20
Bucking Broncho, The. Intermezzo Two-Step	Arr. Hildreth	B 40	15	10	20
Budding Rose, The. Mazurka	Weidt	A 40	15	10	20
By the Watermelon Vine. (Lindy Lou) Schottische	Arr. Jacobs	B 40	15	10	20
Chicken Pickin's. Dance Descriptive. (Allen)	Arr. Jacobs	B 40	15	10	20
Chirpers, The. Morceau Characteristic	Frank	A 40	15	10	20
Colored Guards, The. Characteristic March	Weidt	A 30	30	10	20
Country Dance, A. (Brown)	Arr. Jacobs	B 40	15	10	20
Cupid's Glimpse. Waltzes	Eno	B 50	25	20	35
Cupids on Parade. March and Two-Step	Lansing	A 40	15	10	20
Cupid's Victory. Waltz	Weidt	A 30	30	10	20
Dance of the Phantoms	Farrand	B 40	15	10	20
Dance of the Skeletons. Descriptive. (Allen)	Arr. Jacobs	B 40	15	10	20
Dancing Goddess, The. Caprice. (Hildreth)	Arr. Weidt	B 40	15	10	20
Darkey's Drill, The. Two-Step Cake Walk	Jacobs-Hildreth	B 40	15	10	20
Darkey's Holiday, The. Sidewalk Shuffle	Arr. Hildreth	A 40	15	10	20
Darkville Favorite, The. A Dance	Kenneth	A 30	15	10	20
Dickey Dance, The. Caprice Humoresque	Lansing	B 40	15	10	20
Dinah's Soiree. Cake Walk	Lansing	A 40	15	10	20
Dixie Antics. A Darkey Exhilaration	Lansing	B 40	15	10	20
Dixie Rube, The. Characteristic March. (Allen)	Arr. Jacobs	B 40	15	10	20
Dixie Twilight. Characteristic March. (Johnson)	Arr. Jacobs	B 40	15	10	20
Down the Pike. March and Two-Step	Weidt	B 40	15	10	20
Drowsy Dempsey. A Coon Shuffle	Lansing	B 40	15	10	20
Dushka. Russian Dance	Lansing	A 30	30	10	20
Elephant Promenade. A Toe Ticker. (Saunders)	Arr. Jacobs	B 40	15	10	20
Fairy Flirtations. Dance Caprice. (Boehnlein)	Arr. Jacobs	B 40	15	10	20
Fanchette. Tambourine Dance. (Hildreth)	Arr. Jacobs	B 40	15	10	20
Fanchon. Mazurka	Weidt	A 30	30	10	20
Farmer Bungtowna. March Humoresque	Arr. Hildreth-Jacobs	B 40	15	10	20
Fire-fly. Polka	Weidt	A 30	30	10	20
Flower Waltz	Jacobs	A 40	40	10	20
For the Flag. Military March Two-Step	Hildreth-Jacobs	B 40	15	10	20
Four Little Blackberries. Schottische. (O'Connor)	Arr. Jacobs	B 40	15	10	20
Frost King, The. March and Two-Step	Kenneth	A 40	15	10	20
Fun in a Barber Shop. Novelty March. (Winne)	Arr. Jacobs	B 40	15	10	20
General Jasper Jones. Cake Walk Two-Step	Lansing	B 30	15	10	20
Good-bye Mister Greenback. Schottische. Arr. Jacobs-Hildreth	Arr. Jacobs-Hildreth	B 40	15	10	20
Guest of Honor, The. March and Two-Step	Arr. Jacobs	B 40	15	10	20
Happy Hayseed, The. Characteristic March	Arr. Hildreth	B 40	15	10	20
Happy Jap, The. Geisha Dance. (O'Connor)	Arr. Jacobs	B 40	15	10	20
Hazers, The. March and Two-Step	Weidt	A 40	15	10	20
Heart Murmurs. Waltz. (Rolfe)	Arr. Hildreth	B 40	25	20	35
Hey! Mister Joshua. Medley Schottische	Arr. Jacobs	B 40	15	10	20
Home, Sweet Home and Spanish Fandango	Arr. Jacobs	B 40	15	10	20
Hoop-e-Kack. Two-Step Novelty (Allen)	Arr. Hildreth-Jacobs	B 40	15	10	20
Horse Marines, The. March and Two-Step. (Allen)	Jacobs	B 40	15	10	20
Idabel. Waltz	Weidt	A 30	30	10	20
Idolizers, The. March and Two-Step. (Corey)	Arr. Weidt	B 40	15	10	20
In a Rose Garden. Polka Redowa. (Allen)	Arr. Weidt	B 40	15	10	20
Jack in the Box. Character Dance. (Allen)	Arr. Jacobs	B 40	15	10	20
Jasper's Symphony	Lansing	B 40	40	10	20
Jolly New Yorker, The. March and Two-Step	Weidt	B 40	15	10	20
Jolly Sailors. March and Two-Step	Weidt	A 40	40	10	20
June Bride, The. Waltzes. (Allen)	Arr. Jacobs	C 50	25	20	35
Jungle Echoes. A Cocanut Dance	Hildreth	B 40	15	10	20
Kaloola. A Darktown Intermezzo	Weidt	A 30	30	10	20
Katie. Waltz. (Potter)	Arr. Jacobs	A 40	15	10	20
Kentucky Wedding Knot. Novelty Two-Step	Arr. Jacobs	B 40	15	10	20
Kidder, The. Characteristic March. (Bushnell)	Arr. Jacobs	B 40	15	10	20
Kiss of Spring. (Rolfe)	Arr. Jacobs	A 40	25	20	35
Koonville Koonlets. Characteristic Cake Walk	Weidt	B 40	40	10	20
La Ballerina. Caprice	Lansing	B 30	15	10	20
Lady Rose. Waltz. (Stevens)	Arr. Jacobs-Hildreth	B 40	15	10	20
Laughing Sam. Characteristic March. (Rolfe)	Arr. Jacobs	A 40	15	10	20
La Veta Schottische	De Lano	A 40	40	10	20

Degress of difficulty are marked thus:

A, Easy B, Medium C, Difficult

When the price of the Banjo Solo is the same as the Banjo Accompaniment the two parts are printed together and therefore cannot be obtained separately.

	Grade	Banjo Solo	Banjo Acc.	Guitar Acc.	Piano Acc.
Lazy Luke. A Raggy Drag. (Philpot)	Arr. Hildreth-Jacobs	B 40	15	10	20
Light Heart. Polka	Weidt	A 30	30	10	20
Lilies of the Valley. Waltz	Weidt	A 30	30	10	20
Little Aristocrat. Petite Danse	Weidt	B 40	15	10	20
Little Duchess. Waltz	Kenneth	A 40	40	10	20
Little Sparkers. Danse Brillante	Lansing	A 40	15	10	20
Little Sunbeam Waltz	De Lano	A 40	40	10	20
Live Wire. March	Bone	B 40	15	10	20
Luella Waltz	Weidt	C 50	25	20	35
Manana. Chilian Dance. (Missud)	Arr. Jacobs	B 40	15	10	20
Marconigram, The. March and Two-Step (Allen)	Arr. Jacobs	B 40	15	10	20
Masterstroke, The. Military March. (Lampe)	Arr. Hildreth	B 40	15	10	20
May Belle. Schottische	Weidt	A 30	30	10	20
Men of Harvard. March and Two-Step	Arr. Hildreth-Jacobs	B 40	15	10	20
Merry Monarch, The. March and Two-Step	Arr. Jacobs	B 40	15	10	20
Military Hero, The. March and Two-Step	Kenneth	A 40	15	10	20
Minor Jig	Kenneth	A 30	15	10	20
Minstrel Echoes	Kenneth	B 60	60	20	35
Montclair Galop	Weidt	A 40	40	10	20
My Dusky Rose. Schottische. (Allen)	Arr. Jacobs-Hildreth	B 40	15	10	20
My Old Kentucky Home. With Variations	Arr. Lansing	B 40	15	10	20
My Old Kentucky Home and Fair Harvard	Arr. Jacobs	A 30	15	10	20
Myra Waltz	Bemis	A 40	40	10	20
Myriad Dancer, The. Valse Ballet. (Allen)	Arr. Jacobs	B 40	15	10	20
New Arrival, The. March and Two-Step	Brazil	A 40	15	10	20
Northern Lights. Overture	Weidt	C 50	25	20	35
Old Acquaintance. March	Kenneth	B 40	40	10	20
Ole Black Mammy. Coon Shuffle	Lansing	B 40	15	10	20
Ole Sambo. A Coon Serenade	Weidt	A 40	40	10	20
Onion Rag. A Bermuda Essence	Weidt	A 40	15	10	20
On Venice Waters	Roeder-Derwin	C 30	15	10	20
On Boston Common. March and Two-Step	Bemis	B 40	15	10	20
Oshkosh Chief, The. March and Two-Step	Arr. Jacobs	B 40	15	10	20
Our Director. March. (Bigelow)	Arr. Lansing	A 40	15	10	20
Over the Waves. Waltzes. (Rosas)	Arr. Jacobs	B 50	50	20	35
Pavana. Entr'Acte. (Allen)	Arr. Jacobs	B 40	15	10	20
Pepeeta. Vals Espanol	Hildreth	B 40	15	10	20
Persian Lamb Rag. A Peppercette. (Wenrich)	Arr. Jacobs	B 40	15	10	20
Pickaninny Pranks. Cake Walk Characteristic	Jacobs	B 40	15	10	20
Pixies, The. Dance Characteristic. (Farrand)	Arr. Jacobs	A 40	15	10	20
Pizzicati. From "Sylvia." (Delibes)	Arr. Grout	B 30	15	10	20
Pokey Pete. Characteristic March. (Lerman)	Arr. Jacobs	B 40	15	10	20
Pretty Mamie Clancy. Medley Waltz	Arr. Hildreth	B 40	15	10	20
Prince of the Prairie. March and Two-Step	Arr. Hildreth	B 40	15	10	20
Prince Charming. Waltz. (Duffell)	Arr. Jacobs	A 40	40	10	20
Prince of India, The. March. (Farrand)	Arr. Jacobs	B 40	25	20	35
Queen of Roses. Waltzes	Weidt	C 50	25	20	35
Rag Tag. March and Two-Step	Weidt	A 40	15	10	20
Raiders, The. Galop	Weidt	A 30	30	10	20
Red Rover, The. March	Weidt	A 30	30	10	20
Rollicking Rube. Breakdown	Kenneth	A 40	40	10	20
Runabout, The. March and Two-Step	Arr. Hildreth-Jacobs	B 40	15	10	20
Sand Dance. Moonlight on the Suwanee	Arr. Lansing	B 40	15	10	20
Scissors to Grind. March and Two-Step. (Allen)	Arr. Jacobs	B 40	15	10	20
Sissy Giggles. Characteristic March	Arr. Hildreth-Jacobs	B 40	15	10	20
Sky High. Galop	Gionna	A 40	15	10	20
Smiling Sally. Caprice	Lansing	A 30	30	10	20
Soap Bubbles. Characteristic March	Arr. Jacobs-Hildreth	B 40	15	10	20
Social Lion, The. March and Two-Step	Hildreth	B 40	15	10	20
Song and Dance Schottische	Kenneth	A 40	40	10	20
Sorella. Spanish March. (Borel-Clerc)	Arr. Jacobs-Hildreth	B 40	15	10	20
Southern Pastimes. Schottische. (Wheeler)	Arr. Jacobs	A 40	15	10	20
Spanish Dance. No. 1. (Moszkowski)	Arr. Jacobs	C 40	40	10	20
Speedway, The. Galop	Weidt	A 40	15	10	20
Story Maid, The. March and Two-Step. Arr. Jacobs-Hildreth	Arr. Jacobs-Hildreth	A 40	15	10	20
Story-Teller Waltzes, The. (Farrand)	Arr. Jacobs	B 50	25	20	35
Summer Breezes. Waltz	Lansing	A 30	30	10	20
Summer Girl, The. Waltz	Weidt	A 30	30	10	20
Summer Secrets. Waltz. (Taubert)	Arr. Jacobs-Hildreth	B 50	25	20	35
Sweet and Low and Forsaken	Arr. Lansing	C 30	15	10	20
Sweet Corn. Characteristic March	Weidt	B 40	15	10	20
Tehama. Intermezzo Romantique. (Haines)	Arr. Jacobs	B 40	15	10	20
Tiptopper, A. March and Two-Step. (Corey)	Arr. Jacobs	B 40	15	10	20
Topsy's Recreation. A Dance (with Guitar Acc.)	Kenneth	B 40	15	10	20
True Blue. March and Two-Step	Kenneth	A 40	15	10	20
Under Palm and Pine. March and Two-Step	Kenneth	B 40	15	10	20
Under the Double Eagle. March. (Wagner)	Arr. Jacobs	B 40	40	10	20
Veritas. March and Two-Step. (Densmore)	Arr. Lansing	B 40	15	10	20
Victorious Harvard. March and Two-Step	Arr. Hildreth	B 40	15	10	20
Watch Hill. Two-Step	Kenneth	A 40	40	10	20
Whip and Spur. Galop. (Allen)	Arr. Jacobs	B 40	15	10	20
White Crow, The. March Oddity	Eno	B 40	15	10	20
"Who Dar!" Cake Walk and Two-Step. (Soule)	Arr. Jacobs	A 40	15	10	20
Wild Flowers. Schottische	Weidt	A 40	15	10	20
Yankee Boys. March	Weidt	A 30	30	10	20
Yankee Dandy. Characteristic March	Weidt	A 40	15	10	20
Yazoo Buck. Wing Dance. (Godfrey)	Arr. Jacobs	A 40	15	10	20
Zeona. Waltzes. (Arnold)	Arr. Jacobs	B 50	25	20	35
Zophiel. Intermezzo. (Hildreth)	Arr. Jacobs	B 40	15	10	20
Zulu Moon Dance. A Midnight Diversion	Odell	B 40	15	10	20

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