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AND THE
PROFESSIONAL PIANIST



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Mister Joshua Medley Schottische *Hi Ho Hum Rag Fox Trot †Home, Sweet Home Medley "Good-night" Waltz *Hong-Kong-Gong One-Step or Two-Step *Hoop-e-Kack Two-Step Novelty *Horse Marines, The March and Two-Step *Idle Hours Waltz †Idolizers, The March and Two-Step †Indian Sagwa Characteristic March †Indomitable, The March and Two-Step †In Dreamy Dells A Fairy Fantasy In High Society Intermezzo *In the Jungle Invincible Guard March *Iroquois Fox Trot *Irvina Intermezzo *Jack in the Box Character Dance *Jacqueline Valse Hesitation Jamestown Rag March and Two-Step †Jolly Companions March and Two-Step *Jolly New Yorker, The March and Two-Step †Jungle Echoes A Coconut Dance *Kangaroo Kanter One-Step or Fox-Trot *Ken-Tuc-Kee Fox Trot †Kentucky Wedding Knot Novelty Two-Step *Kidder, The Characteristic March *Kiddie Land One-Step or Two-Step *King Reynard Fox Trot Kismet †Kiss of Spring Waltz †K. of P., The March and Two-Step *Koonville Koonlets Characteristic Cake Walk	R. E. 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Ossman *Lazy Luke A Raggy Drag †Little Coquette Morceau Characteristique *Looking 'Em Over One-Step or Two-Step *Love's Caresses Waltz *Luella Waltz Gavotte †Mandarin, The Novelty One-Step †Marconigram, The March and Two-Step †Masterstroke, The Military March and Two-Step †Mazetta A Gypsy Idyl *Meditation and Chansonette Leigh *Men of Harvard March and Two-Step †Merry Madness Valse Hesitation †Merry Monarch, The March and Two-Step †Mi Amada Danza de la Manola †Midsummer Fancies Valse Novelette *Military Hero, The March and Two-Step †Mona Lisa Valse *Moose, The March †Monstrat Viam March and Two-Step *Muses, The Waltzes †Musidora Idyl d'Amour †Myriad Dancer, The Valse Ballet †National Emblem March *Neath the Stars Waltzes *New Arrival, The March and Two-Step †Numa An Algerian Intermezzo On and On Two-Step and March *On Desert Sands Intermezzo Two-Step On the Mill Dam Galop †Our Director March *Pansies for Thought Waltz *Paprikana One-Step or Two-Step *Parade of the Puppets Marche Comique *Pearl of the Pyrenees A Spanish Intermezzo †Pepeeta Vals Espanol †Perfume of the Violet Waltz †Periscope, The March and Two-Step †Persian Lamb Rag A Pepperette *Pickaninny Pranks Cake Walk Characteristique *Pixies, The Dance Characteristic *Pokey Pete Characteristic March *Prince of India, The March †Pussy Foot Eccentric Rag *Queen of Roses Waltzes *Queen of the Night Nocturne *Rabbit's Foot Fox Trot †Red Ear, The Schottische and Barn Dance †Romance of a Rose Reverie Rosetime Waltzes †Rubber Plant Rag A Stretcherette *Russian Pony Rag A Syncopated Prance *Rustic Dance	George L. 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Cake Walk and Two-Step *Yip! Yip! Yip! Fox Trot †Yo Te Amo (I Love You) Tango Argentino †Young April Novelette *Zamparite Characteristic March †Zeona Waltzes *Zophiel Intermezzo	Thos. S. Allen Leo Friedman Thos. S. Allen Norman Leigh Eduard Holst A. J. Weidt Frank H. Grey George L. Cobb Raymond Howe Thos. S. Allen Idyll Walter Rolfe Thos. S. Allen R. E. Hildreth R. E. Hildreth Thos. S. Allen Thos. S. Allen Thos. S. Allen J. W. Wheeler C. E. Pomeroy Frank H. Grey Thos. S. Allen Thos. S. Allen Thos. S. Allen Everett J. Evans Walter Rolfe Lawrence B. O'Connor Walter Rolfe Lawrence B. O'Connor R. S. Isherwood Thos. S. Allen Van L. Farrand P. Hans Flath Theo. O. Taubert Arthur C. Morse John Francis Gilder John T. Hall Albert Perfect Thos. S. Allen Valentine Abt Chauncey Haines Bernisne G. Clements George L. Cobb W. A. Corey Valentine Abt W. K. Whiting W. D. Kenneth Thos. S. Allen P. Hans Flath R. E. Hildreth W. D. Kenneth Thos. S. Allen Walter Rolfe Carl Paige Wood Mae Davis Paul Eno W. D. 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WALTER JACOBS, 8 Bosworth Street, Boston, Mass.

Contents of this issue---January, 1916

	Page		Page
THE PIANIST Conducted by Edward R. Winn	1	THE PROBLEM PROBER	44
Rag Time Piano Playing		Questions and Answers	
Piano Schools and Teachers		COMMON SENSE IN TEACHING AND STUDY	
Working in the Orchestra Pit		By D. E. Hartnett	45
Carbaret, Cafe, Dance and Restaurant		A HOLIDAY HIKE	47
Questions and Answers			
With Our Correspondents			
What Readers Say			
Melody Notes			
Musical Notes from San Francisco			
New Popular Piano Music			
A Musical Farce Comedy			
THE AMERICAN GUILD	14		
Secretarial Scintillations			
Chapter Reports			
Chapter Notes			
From the Mail Bag			
EDITORIAL	16		
Adjustment			
PERSONALS	37		
THE MANDOLINIST	38		
The Querist			
THE MANDOLIST AND MANDO-CELLIST			
Conducted by William Place, Jr.	40		
Start or Join a Guild Chapter			
Plectral Combinations			
Questions and Answers			
THE BANJOIST Conducted by W. M. Rice	41		
Tuition in Banjo Technic			

MUSIC SUPPLEMENT

PIANO SOLO

- GIRL OF THE ORIENT.** Persian Dance.... Thos. S. Allen
BUDS AND BLOSSOMS. Waltz..... George L. Cobb
KANGAROO KANTER. One-Step or Fox Trot
 Arthur C. Morse
HONG KONG GONG. One-Step or Two-Step.. R. E. Hildreth

GUITAR SOLO

- THE HERD GIRL'S DREAM.** Idyll (Labitzky)
 Arr. Walter Jacobs

BANJO SOLO (C Notation)

- PAGANI.** Waltz..... Arr. by D. E. Hartnett

MANDOLIN

1st Mandolin or Violin, Guitar or Piano acc.

- GOLDEN DAWN.** A Tone Picture (Cobb) .. Arr. R. E. Hildreth
THE HERD GIRL'S DREAM (Labitzky) .. Arr. Walter Jacobs

THE PIANIST



Conducted by
EDWARD R. WINN
 Teacher, Composer and Director
 Authority on Popular Music, Ragtime,
 Motion Picture and Vaudeville
 Piano Playing

Where are all those resolutions made about January 1, 1915?

Lost, mislaid, broken, or just badly bent?

Don't you remember how you were going to do this, that and the other thing, and did, too, for a little while, and then—well, you're going to do better this year, aren't you?

And now, having received all those "best wishes," "Merry Christmases," "Compliments of the season," "Happy New Years," etc., and having resolutely resolved to capture and re-

tain Old Prosperity for the entire coming year, our message to you is, bring your best efforts to the fore, make a special study of your abilities and qualifications and try to improve them, for "knowledge is power."

In any event have faith in yourself. Be self-confident to a degree. Believe in yourself completely and display this self-assurance without a conspicuous showing of self-esteem.

Successful persons possess this quality of self-confidence as a rule, and their success is due in great measure to this endowment. They accomplish many times by sheer force of will power—confidence in their ability—what to the timid minded seems utterly impossible. True, they sometimes make mistakes, but rarely do they make the same mistakes twice.

The complete routing of fear and anxiety is essential to those who aspire to lead. Lose your self-reliance and the result is bound to be failure.

Most difficulties are merely surface deep. Apply common sense, grit and self-confidence and these impediments disappear as snow beneath the noon-day sun. The world has little place for those faint hearted and helpless.

One well known pianist tells of the extremely hard time he had in securing occupation at first. In fact, he depended upon and obtained much of his work through the influence of his friends. He realizes now why he did not secure very many engagements himself in the beginning.

The trouble, he admits, was that he was timid, nervous, apprehensive and easily dis-

WE WILL PAY

Regular space rates to readers willing to help others in their problems by writing instructive, advice-giving articles on any branch or phase of Popular Music and Ragtime Piano Playing or Teaching. Interesting experiences as pianists will also find ready acceptance. Address The Pianist, 155 West 125th Street, New York, N. Y.

couraged when approaching a prospective patron. What little boldness he did possess left him when applying for employment, and it was with difficulty that he managed an interview. Surely, it was no wonder this musician failed to impress others when he so lacked dependence himself.

So, face your present task calmly, obstinately and with rock-ribbed determination master it. For in securing happiness and success the exercise of self-assurance is one of the greatest forces you can bring to your assistance.

Do not let doubt retard your ability. Discipline your determination and you will realize your resolve for signal success.

The New Year stretches straight before. May good fortune shower blessings upon you; may the things which you desire most come to you; may unexpected joys, happiness, peace, progress and plenty be yours; may your best hopes be realized.

Well, here's extending you enough good wishes to last 'till next January.

A happy and very prosperous New Year.
 Cordially and sincerely yours,

Edward R. Winn

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RAGTIME PIANO PLAYING

A Practical Course of Instruction for
Pianists *

By EDWARD R. WINN

[In each issue for a period of several months we will publish an instalment of this serial course of instruction in ragtime piano playing. The complete course will include single and double two-step rag, waltz rag, discord (passing note) bass, ragged bass, playing the melody in the bass with the left hand and ragging the harmony (chords) in the treble with the right hand, various melodic and harmonic embellishments, etc.—Editor.]

Outline of Lesson I in March issue: Formation of the scale—Rule for memorizing the formation of the major scale—Rule for memorizing the formation of the minor (harmonic) scale—Five mostly used keys—Formation of the three fundamental harmonies upon which all music is based—straight bass.

Outline of Lesson II in April issue: Letter-names and tones constituting the three fundamental chords, and usual position and manner in which they are employed in "straight" bass shown by notation in the keys of C, G, F, Bb and Eb—How to decide the chord to be used in each measure—Principle of classifying chords—Avoidance of Passing Chords, Altered Chords, etc.

Outline of Lesson III in May issue: Review of "Straight" bass in all twelve keys—Principle of playing all melody notes in octave form—Avoidance of counting the metre (time) aloud—Full harmony in the right hand—Avoiding the crossing of the hands—Producing variety in the bass.

*Note—This course of instruction is copyrighted by Edward R. Winn and is also protected by the copyright covering the entire contents of The Cadenza. Reproduction of any or all parts is forbidden under penalty.

Outline of Lesson IV in June issue: Rhythm No. 1, ragging one melody note in a measure, including passing note and harmonic tone—Ragging two melody notes in a measure.

Outline of Lesson V in July issue: Rhythm No. 1, ragging three melody notes in a measure—Ragging four melody notes in a measure—Comparative ragtime arrangement of "My Old Kentucky Home," demonstrating employment of Rhythm No. 1—Avoidance of hands "crossing" or interfering—Full harmony.

Outline of Lesson VI in August issue: Rhythm No. 1 given variation by omission of harmonic tone—General directions—How to convert a melody into ragtime—Ragtime arrangement of "Come Back to Erin" and "Melody in F," demonstrating employment of Rhythm No. 1.

Outline of Lesson VII in September issue: Ragtime arrangement of "Marching Through Georgia," demonstrating employment of Rhythm No. 1.

Outline of Lesson VIII in October issue: Rhythm No. 2—Ragging one melody note in a measure—Ragging two melody notes in a measure—Ragging three melody notes in a measure—Ragging four melody notes in a measure—Effecting syncopation by binding or tying—Comparative ragtime arrangement of "My Old Kentucky Home," demonstrating employment of Rhythm No. 2 and employment of both the passing note and harmonic tones.

Outline of Lesson IX in November issue: "Spring Song," demonstrating employment of Rhythm No. 2—Comparative ragtime arrangement of "Flower Song," demonstrating Rhythm No. 1 and 2 and combinations of both—Review of Straight Bass in all major keys—Usual piano keyboard playing positions of the three fundamental chords of each of the twelve major keys.

Outline of Lesson X in December issue: Relative chords—Passing notes—Passing chords—Altered chords—Complete exposition of dissonant harmony—Minor mode.

LESSON XI.

Double Straight Bass

When the majority of the measures of a composition contain more than four melody notes each, no matter in what metre (time) the piece is written, whether 2-4 or 4-4, the bass of each measure may be given eight counts instead of four, or each measure may be divided in half and four counts applied to each half. This doubles the number of octaves and chords in the bass of each measure. Hence, the name, Double Bass. Apply Double Straight Bass to other melodies having more than four melody notes in the majority of measures.

Lesson X demonstrated and explained all the possible alterations and dissonances of the three fundamental chords. The pupil should now practice marking each measure of the sheet music with the name of the chord required to harmonize it and also devote a certain amount of time to reading strange pieces and deciding the chords at first sight

by consulting the notation in the treble and bass of the instrumental part. In this way the pianist will soon learn to classify and play off-hand in full harmony.

Later lessons will embrace Rhythms Nos. 3, 4 and 5, discord (passing note) bass, ragged bass, playing the melody with the left hand and ragging the chords with the right hand, waltz rag, various "stock" ending, "fill-ins," embellishments, etc. This instruction will be particularly valuable and exceedingly interesting.

The pupil is reminded that the first ten lessons were merely of a fundamental character. The most enjoyable part of the course is about to be shown.

It is hoped that readers who are interested in this subject will not fail to secure a copy of each number of The Cadenza, containing an instalment of this serial course of instruction.

Each portion, if closely followed and thoroughly understood, will constitute a vital link in a chain of information that, when completed, will make it easy and natural for any pianist to convert any melody into professional style ragtime for singing or dancing.

Readers of The Cadenza who are following Mr. Winn's serial course of instruction in Ragtime Piano Playing are invited to write to him regarding further or special information that will assist them in observing his rules and principles. Mr. Winn will also be interested in learning of the results of these lessons. Address all communications to The Piano Department of The Cadenza, 155 West 125th Street, New York.

(To be continued in the February issue)

Piano Schools and Teachers

There are many reasons why the teaching of popular music and ragtime piano playing is bound to be in demand. Here are three:

First—To play popular and standard songs is the desire of almost every adult person today, but the taking up of classical music in order to learn popular music and the attempt to master unreasonable, difficult systems requiring hours of study and constant practice is aggravating and discouraging to them, forcing upon them that which they are not interested in and proving valueless from their standpoint.

Second—Because of the great and increasing interest in dancing the pianist of today is expected to be able to play well defined dance time, and the better one does this the more popular socially and in demand is that person.

Third—The player-piano is gradually supplanting the manually played piano and, becoming perfected, it is able to competently interpret and place in the home of everyone the classical music that, played by hand from notes, is forever out of the reach of all but the very, very few. In order to better appreciate this fact, consider what effect the phonograph and talking machine have had upon the profession of the singing teacher. It has almost ruined it.

George F. Bernard is a Worcester, Mass., pianist who is about to embark in the popular music teaching field.

Professor J. T. B. Turner of Middletown, Conn., for eight years organist at Trinity Church, Portland, Me., with studio at the

17

"BILLIKEN" MARCH

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Universalist Church, Main Street, has decided that teaching popular music and ragtime piano playing is anything but sacrilegious or profane. He will open a special studio for piano students at his residence, "The Greystone," on College Street.

"It is wonderful the way my popular music pupils progress. Have more applications than I can accept. If my enrollment grows much larger I will have to give up my motion picture work. Am now giving a monthly social affair at my home, having the pupils entertain at the piano. This stimulates interest and increases my classes." Thus writes Mrs. Frank Firestone of Galvin, Ohio, an exceptionally successful piano teacher and performer.

Charles Thorschmidt, a Brooklyn, N. Y. popular music school director who is enterprising, issues at stated times cards bearing a strong appeal to learn ragtime and popular music in a quicker, easier, surer way on one side and the chorus of a popular "hit" printed on the reverse side.

The Winn School of Ragtime of Seattle, Wash., put out a clever piece of direct advertising last month in the shape of a two-color—red and green—circular, letterhead size, setting forth the advantages of a course of twenty lessons as "an appropriate Christmas gift for every member of the family to enjoy every day of the year." A picture of Santa Claus laden with toys helped to attract the eye and hold interest.

Mr. J. L. Bailey, formerly pianist at the

WE WILL PAY

Regular space rates to readers willing to help others in their problems by writing instructive, advice-giving articles on any branch or phase of Popular Music and Ragtime Piano Playing or Teaching. Interesting experiences as pianists will also find ready acceptance. Address The Pianist, 155 West 125th Street, New York, N. Y.

Princess Theatre Company's moving picture and vaudeville house in Sarnia, Ontario, Canada, now located at The Strand, Port Huron, Mich., has opened a studio for piano instruction in the popular and professional branches in the latter city.

Basil Sadler, the Baltimore orchestra leader and director of popular music schools, conceived and carried out a splendid advertising idea. On December 31 he mailed private postcards to prospective pupils who had failed to enroll up to that time. They read as follows:—

"RESOLVED that I will begin at once to take my lessons in POPULAR MUSIC & RAGTIME PIANO PLAYING and stick until I finish the course, for I believe what has been done can be done. Others have learned and I believe that I am just as capable. I therefore resolve to see Mr. Sadler, and make arrangements to begin at once. I'll keep this one resolution if I break all others."

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Working in the Orchestra Pit

THE CADENZA advocates the public billing and programming of the house musicians, and urges the theatre managers to recognize in this manner the importance of the pianist as a factor in the performance.

Readers who are theatre patrons are requested to repeatedly demand at the box office that their favorite musicians be given to appeals from his supporters. Help in this movement by getting your friends interested and write to us telling of your success.

Thomas C. Brennan is "following" the silent drama with appropriate musical setting at the Gem Theatre in St. John, N. B., Canada.

The "Barrymore," Marshall, Minn., leading theatre of that city, featuring motion pictures, road attractions and vaudeville, has P. R. Goodwin as pianist.

Charles W. Gallagher is supplying appropriate piano music for the pictures shown at the Crescent Theatre in Jacksonville, Ind.

Prof. Lucien Beggs, who plays the piano at the Opera House, says he wants the boys in the gallery to quit throwing paper wads at his bald head.—Clafin (Mo.) Recorder.

The Needles Orchestra of Needles, Cal., possesses a finished pianist in Mrs. F. W. Ihmbach. Much of her time is occupied filling engagements at local motion picture houses, where she plays all the standard rags.

Cabaret, Cafe, Dance and Restaurant

This department particularly wants the biographies and photographs of motion picture, vaudeville, restaurant, cabaret, cafe, dance, orchestra and all professional or unusual amateur pianists. If you have not the time, or perhaps the inclination, to write your own story, send in the details and the picture and we will prepare the story—but send it in. Don't forget to supply the material.

Waiting on table is an art. In the recent waiters' strike in New York after a little strife was indulged in, hours reduced to sixty a week, wages increased ten per cent and the union recognized, it was considered that the waiter who gives a cabaret performance between drinks is a hindrance to the uplift and as an institution ought to go.

There arises in this connection the question, Is it the waiter who interferes with the singer or the singer with the waiter? They are neither coterminous, conterminous nor conterminal we are told, but everyone knew that before all the fuss. Anyway they cannot collaborate on the same job. It's an age of specialization.

Every man to his profession. Soon the pianist who sings will not be permitted to accompany himself.

One touch of art that gathers no moss.

Nixon and Rooney are a popular musical team consisting of Cecil C. Nixon and F. Rooney of Butte, Mont. They furnish piano and traps for all occasions and, as they admit themselves, "We make 'em dance."

These two performers have been working together now for six years and have developed the business of supplying music for dances, social functions, clubs and concerts

to such an extent their only regret is that there are only seven evenings in a week.

Mr. Nixon plays and "fills in" from orchestra arrangements exclusively, and Mr. Rooney puts in the "wild" stuff with drums and traps, which accounts for their success in the dance field.

As a professional pianist Cecil C. Nixon is well known in his city. He is director of Nixon's Concert Orchestra and accompanist with the Entre Nous Quartet.

"Here!" said the rude customer in the restaurant; "tell the orchestra leader to play the 'Carmen' selection while I wrestle with this steak. I feel so much like a bull fighter I want to hear the 'Toreador song.'"

The Bouton Orchestra, of Bouton, Iowa, has Miss Gertrude May Bryan as pianist, William S. Arthurs, violinist, M. F. Parks, cornetist, and F. F. Dissinger, doing the Vernon Castle with traps and drums.

Melody Notes

Many thanks for the kindly yards of good wishes received from our friends. Didn't know we had so many admirers or that they made so many different kinds of remembrance cards.

No man can be wholly popular with woman until he has acquired the habit of kissing babies, says the New York Times. This would account in part, then, for the terse expression "some baby," employed so frequently by writers of popular songs.

Frank Schwarz of Brooklyn has written a rag dedicated to the writer of this column that is a bear, as we say in our set. It will be published soon and if you don't get a "proof" copy it's your own fault. It is called "The Pianist Rag" and says right on the cover—title page—"It's easy."

L. Wolfe Gilbert and Irving Berlin, both song writers, met the other day, and, during the course of the conversation Mr. Gilbert spoke of Dutch Guiana.

"Is that a country?" asked Mr. Berlin.

"Sure!"

"Spell it, will you?"

Mr. Gilbert spelled it and Mr. Berlin took the name down in a note book.

"I've run out of states in my song writing," the latter explained.

Edward R. Winn, having become thoroughly provoked about the ragtime argument, offers \$50 to anybody who can prove that Ben Harney isn't "the representative pioneer propagandist of American ragtime" says Bide Dudley, columnizing "About Plays and Players" in the New York Evening World. Sounds more like a promissory rather than a melody note. Wonder if any one will collect.

A famous hymn, "The Day is Past and Over," is believed to be a translation from the Greek and written by St. Anatolius.

A Minneapolis music professor has been awarded an iron cross by the Kaiser for playing a piano on a truck at the front. Some persons would rather play than eat—or fight.

Gosh! It beats all. Just when we were trying to decide whether to purchase a regular

car or one of those 99c tin coffee grinders called an Oscar III, the very latest thing in flivers, along comes George R. Bartow, who plays "movie" music and teaches ragtime piano playing out there in Hen Ford's town, and advises us to get a Schripps-Booth. Now, we don't know what to do.

A man who describes himself as "an opera singer" has written a weird screed denouncing capital punishment. Wow! Have heard some male voices that would make execution just and proper.

Questions and Answers

Questions pertaining to any phase of popular piano music, if upon matters of general interest will be answered in this column. All CADENZA readers are welcome to avail themselves of this privilege. In cases where the subject is not suitable, or space does not permit, letters will be personally answered by Mr. Winn if accompanied by stamped, self-addressed envelope. Readers are requested to make their queries specific, and to avoid requesting information regarding other than popular music. Write on one side of paper only, and as an evidence of good faith give name and address. Initials and city only will be printed. Unsigned and anonymous letters will be disregarded. Address all communications to The Pianist, 155 West 125th Street, New York.

J. C. P., Herbert, Canada.

Q. In several articles in the Pianist Department has appeared the remark "Proficient in popular and ragtime piano playing in several months." Would this be possible for a mandolin and guitar teacher without any knowledge of piano, only about an hour or less a day to practice and no teacher in the vicinity from whom to take personal instruction?

A. I would not recommend that you undertake any course of ragtime piano playing unless you have a teacher.

If you had a knowledge of piano, the opposite would be the case, because with personal correspondence lessons you could be taught this style.

M. H., Brooklyn, N. Y.

Q. There is now open for me employment in a moving picture house. As I have had no experience, I appeal to you for help and aid. What music is suitable for comedy, sad and exciting scenes, also what music is suitable for a scenic production? If possible, will you please name some pieces which would help me in the productions that appear mostly in everyday pictures?

A. Your query as to what to play for comedy, sad, exciting scenes, etc., is best answered by saying that the whole range of music is open for employment. The motion picture pianist is confronted with the problem of acquiring a library of sheet music the cost of which is enough to "eat" up his salary.

To start to mention titles would mean to run the whole gamut of published music. Numbers suitable for scenic productions would necessarily depend upon the film subject.

For practical purposes supplement your

classical repertoire with about ten popular "characteristic" pieces and the same number of instrumental waltzes. Keep up on the popular "hits" of the day and attempt improvising and acquire this branch of the art. Read up on all you can find pertaining to playing for pictures? It's a big question.

What Readers Say

I wish to say that I consider THE CADENZA a very valuable musical publication and like it very much. Wishing you a happy New Year, I am,

Very truly yours,
Edwin Farrington.

Baltimore, Md.

All I can say of THE CADENZA is that you are giving us the stuff that we all are looking for. With best wishes.

Respectfully yours,
J. R. Clifford.

Los Angeles, Cal.

I am well pleased with THE CADENZA. It is fine. I find lots of additional information in The Pianist not given in the other musical magazines.

Yours very truly,
W. S. Collan.

Ft. Worth, Texas.

I feel that THE CADENZA is as necessary to my business as any other part of the equipment of my school. It is the best musical journal on the market today. Very truly yours,

Frank Schwarz.

Brooklyn, N. Y.

New Popular Piano Music

Mention will be made here of all late issues submitted by publishers, regardless of their relation with THE CADENZA, as a matter of general information and guide in selecting music. To receive prompt notice reference copies should be mailed direct to the conductor of The Pianist Department, Edward R. Winn, 155 West 125th Street, New York.

When You're Down in Louisville, Call on Me," is the long title of Irving Berlin's latest song riot.

The Sam Fox Publishing Co. of Cleveland, Ohio, has issued the third waltz hit of Lionel Baxter,—"Valse Annette." "Valse June" and "Valse Elaine" were composed by this writer.

One of the best one-steps he has ever written—and that's saying a whole lot—has been placed by James V. Monaco with Leo Feist, Inc., of New York. "It's So Tempting," is the title. It will be remembered that James wrote "Pigeon Walk."

F. J. A. Forster of Chicago has acquired "Missouri Waltz" a sensational moonlight dancing number that is different from the usual composition in this style.

The best liked song since "Tipperary," which it now rivals in esteem is Ivor Novel-

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Oh What a Beautiful Baby.....Brown
When It's Night Time in Burgundy.....Paley
I'm On My Way to Dublin Bay.....Murphy
Back to Dixieland.....Yellen
When the Roses Bloom in Avalon.....Wells
Alabama Jubilee.....Cobb

FOX TROTS

I Want to Linger.....Marshall
On the 5:15.....Marshall
Over the Hills to Mary.....Wells
Wrap Me in a Bundle.....Van Alstyne
Davis Fox Trot, The.....Davis
Doctor Brown.....Irvin
Silver Fox.....Lodge
I'm on My Way to Dublin Bay.....Murphy

HESITATION WALTZES

Love's Kiss.....Owen
Wonderful Thing, A.....Kummer
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Geraldine.....Lodge
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MISCELLANEOUS

Buenos Dias. Maxixe.....Widmer
Operatic Rag.....Lentzberg
Rag, Baby Mine.....Botsford

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You can make \$1.50 an hour teaching the Christensen System of Ragtime Piano Playing in your own home, or studio. Besides this you will make a large profit on the instruction books and music.

Edward J. Mellinger, Suite I, Odeon Bldg., St. Louis, Mo., started using the Christensen System in St. Louis six years ago (see article about him in the June CADENZA). Now he has four "Christensen Schools" and lots of teachers working for him and drives his own automobile. What the "Christensen System" has done for him and other teachers, it can do for you.

Axel Christensen, the "Czar of Ragtime," started alone in 1903, teaching his system in Chicago. Now the Christensen System is being taught and played from coast to coast.

We show YOU how to make good and furnish you (at cost) with booklets, circular letters and printed matter. We furnish you (at wholesale price) with the Ragtime Instruction Books, which is where our profit comes in.

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Mr. Basil Sadler is the director of Sadler's Society Orchestra of Baltimore, Md., furnishing the music for the clubs and social functions in that city. He has had charge of the music at the Beach Amusia Pier and the Hotel Chesapeake at Betterton, Md., for the last seven years. Mr. Sadler is the owner of the Sadler-Winn Schools of Popular Music and personally supervises the teaching of more than 400 pupils each week.

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Baltimore, Md., June 14, 1913.

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Having decided to adopt your system of teaching Ragtime Piano playing, I feel that a great deal of credit is due you for originating a method that will enable "live" people to learn Ragtime in a very few lessons.

I have taught Ragtime Piano Playing by another method, but the progress was slow and the pupil lost interest. When I found this state of affairs I began to look for a remedy, and when I investigated your Method I decided to take up same, for with it I can teach Popular Music on the very first lesson.

I also find that when you advertise "Ragtime Piano Playing" you receive any number of inquiries from people who can play the melody line with the right hand, but cannot play the bass. With your Method I can teach these applicants—formerly I had to turn these people away.

Since employing your system I have booked more pupils than ever before, and the work is more interesting. Wishing you the greatest success, I am

Very truly yours, BASIL SADLER.

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lo's "Keep the Home Fires Burning 'Till the Boys Come Home," a new popular war lyric that is being sung and whistled by everyone in England.

Young Ivor Novello, a born composer, is a brilliant pianist and was one of the most accomplished choristers in England, but it was "Till the Boys Come Home" which has given him fame.

"I do not know what inspired me to compose the song," he remarked. "I had in mind the idea of keeping the homes as happy as possible while the soldiers are away, and in half an hour I invented the air, not a note of which has since been altered." The Chappell Music Co., Ltd., of New York are the publishers.

"Sunset in Eden," a new waltz considered to be another "Kiss of Spring," published by Walter Jacobs, Boston, may be had now as a piano solo. This is an appropriate number for picture players in particular and is especially recommended for lengthy descriptive action.

Jerome H. Remick & Co.'s latest fox trot, "Kangaroo Hop" is out of the ordinary and will be heard from.

A rattling, whistling, get up and "go to it" dance number called "Hitting the Trail" has been issued by Leo Feist, Inc., of New York. This is a brand new corking novelty one-step, picked out of the ginger jar by Phil Schwartz.

The best piano arrangement seen this season, and for many others, for that matter, is that of "What's the Good of Moonlight When You Haven't Got a Girl to Love?" by Frank Davis and Winthrop Brookhouse. The Maurice Richmond Music Co. of New York are the lucky publishers. This number is unreservedly recommended to teachers and pupils of popular music for its technical style and melodiousness. We don't know Winthrop Brookhouse, but we do know he can give some of the "experts" points on arranging for piano, and the above mentioned number is our proof for this statement.

Broadway Production Favorites

"I'm Simply Crazy Over You," *Hands Up*; "Tom is the Best of All," *Princess Pat*; "Waltz Entrancing," *Alone at Last*; "When the Right Girl Comes Along," *Around the Map*; "Ladder of Roses," *Hippodrome*; "My Bonnie, Bonnie Jean," Harry Lauder; "Teach Me to Smile," *Girl Who Smiles*; "Auf Wiedersehn," *Blue Paradise*; "Hello, Frisco," *Follies*; "Those Come Hither Eyes," *Cousin Lucy*; "Lotus Land," *Two is Company*.

A Talented Couple

Mrs. A. G. Osborn, pianist, vocalist and member of the Osborn Orchestra of Flandreau, South Dakota, of which her husband, Mr. A. G. Osborn, is manager, may be rightfully considered a pioneer—one of the reel pioneers—of the motion picture piano playing profession, having been associated with it

since the very beginning. Not the least of Mrs. Osborn's accomplishments is her ability as piano tuner, from which source she derives a goodly income. Her professional experiences have ranged from the "movies" and dance work to concert performance.

Mrs. Osborn, telling of her experience, says: "I began my career as a picture pianist at the Starr Theatre, Alpena, Mich., soon

after the 'movies' were introduced in our locality. Of course I did not then know much about the work, but as I was able to harmonize off-hand—'fake'—and possessed a retentive memory, I soon became proficient at the work. In those days all picture houses were using illustrated songs, and as I had a strong contralto voice the manager featured my singing more than my piano playing. My second position lasted one night. This manager knew of and realized my inexperience and told me I wouldn't do. But I was not to be discouraged. With determination to win, I worked hard to learn and soon advanced myself. I went to the various picture houses and studied the work of experienced pianists at every opportunity, and in this way learned a great deal. I kept the third position a year.

"It was then that I felt enough confidence in my ability to 'barnstorm' the State of Michigan. About six years ago I came to South Dakota, and later married. This culminated in the establishing of the Osborn Orchestra, as Mr. Osborn plays trombone and is an artist on drums and traps, including bells, xylophone and other up-to-the-minute novelties. We have been doing dance and picture work together for four years now and use all the latest popular numbers and rags, selections from the operas and musical comedies, and a good library of the standard overtures. We usually have a trombone solo one night and a xylophone the next. These come between shows. The third evening we usually play a production selection or some good overture. We play pictures just as they are, never allowing a cue to slip our notice. I find the work very pleasant and fascinating. We both like it very much. It does not become so tiresome to me since having drums to work with, as there is always more of a variety, and having the bells, trombone or xylophone coming in at different times on different strains, gives such a change. Our last posi-



A. G. Osborn

Manager Osborn Orchestra



Mrs. A. G. Osborn

Pianist with Osborn Orchestra

tion was with the Crystal Theatre, Flandreau. We saw where we could realize more financially from our work with the dance orchestra, in which work we are now engaged and having great success. We play a show now and then, however, and it seems good to be at it once again.

"I find the hardest problem in picture work is getting in with the right kind of managers. So many of them don't know real music when they hear it and are always ready to kick at this or that, or come down to the pit and tell you to play this or that for such and such a scene. I had one manager that insisted on my always playing "Turkey in the Straw" for a dancing scene. He knew "Turkey in the Straw" and nothing else, and I played it to suit him until I was ashamed to look a turkey in the face. If managers would place more confidence in their pianists and let them use their own judgment, I think our work would be lots easier and more satisfactory.

"But we really like dance work better than movie work. You have a complete change every night, and it is not so monotonous. In regard to playing pictures, I think pianists should follow the picture. I love to modulate into a sneaky movement as the burglar appears. I am fond of minors and use them every chance I get. We employ all the effects such as telephones, fire gongs, boat whistles, in fact we work every cue to a finish, and it makes the picture more real. But we all have different ideas and the best of us cannot please all managers and all audiences."

Roy J. White

Pianist and Teacher of Chehalis, Wash.

Among the many units which go to make up the strength and development of the popular music expansion into what is perhaps the greatest general factor in the musical profession—the evolution which the teaching of rag-time piano playing has brought about—Roy J. White, of Chehalis, Wash., whose photograph appears herewith, has made unusually interesting occupational history.

Born at Dowagiac, Mich., in 1893, Mr. White commenced the study of piano at the age of ten years under the direction and discipline of Mrs. F. L. Jones, a well-known southern Michigan teacher of ability in the sympathetic handling of the young. A few years later, when the picture houses commenced springing up everywhere, Mr. White played for the celluloid dramas after class hours during his high school term, and later entered upon orchestra work in vaudeville houses. Leaving Dowagiac, he moved to Michigan City, Mich., and then to Kokomo, Ind., where he continued his orchestra-pit engagements. Two years ago he "went West," and Seattle, Wash., became his stopping place. Here he soon met recognition in professional musical circles because of his ability as a cabaret and cafe pianist. He was for six months with the famous Hawaiian Orchestra at the Angeles Cafe and accepted engagements in several local "movie" and vaudeville houses. His

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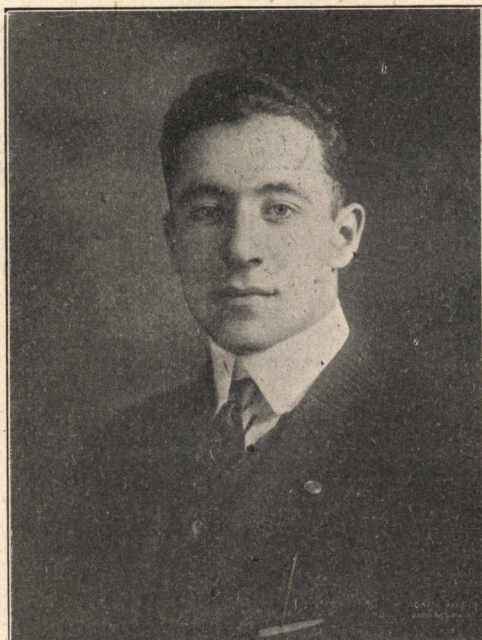
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Mr. Roy J. White

last position was at the Empire Theatre, North Yakima, Wash., for, after a long run here, Mr. White decided to adopt teaching as his specialty, he having discovered that a successful instructor derives far greater income from his efforts than the performer. Then came the very natural question of where to locate—city or small town? The statement that a pianist can best make headway in a smaller town appealed to Mr. White, and this he found to be true, for in locating in Chehalis he soon became well acquainted, and experienced no difficulty in securing pupils even from the several small towns in and about this territory.

"I am the only teacher around here," writes Mr. White, "who teaches popular music and ragtime, and I dare say that I have twice as many students as any other teacher in Chehalis and Lewis counties, which my territory includes. And there are a quite a number of instructors here, too, among whom may be found several very fine classical teachers. The majority of the people, however, desire ragtime. I find it advisable to study every pupil individually, and when, if ever, they are seen to lose interest, to assign them as part of the lesson one of the latest popular hits. This keeps up their interest as nothing else will. I instruct sixty pupils on an average each week, visiting a different nearby town every day. Occasionally I play in one of the local picture houses when the regular pianist wishes to "lay off," and in this way I am continually in touch with the theatre-going public. Regarding playing for the films, I use popular music and ragtime, more or less, especially the latter on the comedies. Improvising is necessary, of course, and I always "follow" the dramas by improvising. But I watch my chance, and whenever I can, I introduce a popular number. I find that selections from the big musical comedies take well in con-

nection with scenic views and educational pictures.

"The results so far this season," continues Mr. White, "already have proven that my anticipations and results in regard to the practical success of the method I am using in teaching have not been disappointing. The majority of persons interested in piano today wish to learn a crisp, snappy style, and this I am fully equipped to teach, the Winn Method for Piano having made it possible to concentrate and properly instruct in this work."

Mr. White has devised several very novel advertisements and believes thoroughly in printers' ink, finding it absolutely essential, but his favorite form of publicity is the house-to-house canvass, for, as he says, this brings the teacher in direct personal contact with the prospective pupil, and if they like your playing they are bound to speak a good word for you. Among Mr. White's Chehalis students may be mentioned Miss Clarice Westover, Ralph Rice, Roy Sheldon, Miss Carrie Morris, Bert Anderson, Miss Velta McCrary, John Boone, Earl Rush, Harry Power and Mr. F. W. E. Eggerton.

A Chehalis paper, speaking of Mr. White's pianistic ability, says: "As a pianist Roy J. White has not been excelled in Chehalis. His music, both popular and classical, is enjoyed by all, and many expressions of approval have been heard. As Mr. White intends making Chehalis his home and to continue the local branch of the Winn School of Popular Music, of which he is owner and director, he has the best wishes of this paper for uninterrupted success."

Several important factors have contributed to Mr. White's success in Chehalis. First, of course, was his foresight in recognizing the opportunity presented for teaching popular music and ragtime piano playing, then the fact that persons were quick to appreciate the advantages of this instruction, and last, but by no means least, his complete preparedness for this work and his aggressive business competency and aptness. His is the reward for anticipating and supplying the needs of the musically inclined.

Remarkable Musician at Eighty Years

Mrs. Jennie O'Riley Mageniss of No. 1127 West Ninth Street, Los Angeles, Cal., is a musical prodigy says the *Times* of that city. In her eightieth year she can sing and play the piano like an artist in the prime of life, and no doubt she is one of the few octogenarians who can boast such a triumph here.

This musical phenomenon cannot remember when she started to sing. She says she hummed the popular songs of her day long before she could talk plainly, and playing the piano has always been one of her easiest accomplishments.

Mrs. Mageniss also has attracted attention to her musical compositions. She has written many songs and today is working upon what she expects will be her best. It is Chas. K. Harris' song hit of more than twenty years ago, entitled "After the Ball," to which she is adding some catchy variations.

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FRANK SCHWARZ

It's a good little world. Wish everybody a Happy and Prosperous New Year!
 Sincerely yours,

GEORGE SCHATZ.

P.S.—Kindest regards to Edward R. Winn.

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While Mrs. Mageniss enjoys to the utmost popular songs and airs, she does not restrict herself to them. She plays selections from Wagner, Rossini and other great composers with the same ease that marks her rendition of the more shallow compositions.

Mrs. Mageniss came to Los Angeles three years ago from White Bear Lake, Minn., and has made many friends in the local musical colony. She has been especially appreciated at the meetings of various State societies, where she has played on the piano their State songs and other selections. Only last week she appeared before the Woman's Club and gave the members a treat in singing and playing.

"I feel sure I will live to be 100 years old," the spry and bright little woman said yesterday. "It is now my ambition to become a centenarian and celebrate the event at my piano. I want to be able to play the song that I played the morning I was married many, many years ago. It is familiar to all of the old-timers, being very popular in those days. It is entitled, 'Let Me Be Happy Tonight.'"

Mrs. Mageniss has one child, a son, Prof. A. E. Mageniss of Los Angeles. She is remarkably well preserved, and from her appearance it would seem that her wish to celebrate her centennial will be granted.

Mr. D. L. Carver

Concert Pianist, Instructor and Manager of the
 Boston School of Music

It is with distinct pleasure that we here present the likeness of Mr. D. L. Carver of Bangor, Me., for the last eight years concert pianist with the Kebo Valley Club Orchestra of symphony players of Bar Harbor, Me., leader of Carver's Novelty Orchestra and instructor and manager of the well-known Boston School of Music of Bangor.

The old parlor reed organ or harmonium, now so seldom seen, was the first means of Mr. Carver's musical expression, he having commenced his musical career when eight years of age on this instrument. It was several years later before he had access to the pianoforte for regular practice and study. Mr. Carver located in Bangor in 1884, and has devoted most of the time since then to musical endeavor in and about this section. However, he has been "on the road" several times, playing in theatres from Maine to Victoria, B. C., and has also served in regimental

MUSIC NEWS

Charles E. Watt, Editor and Publisher

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MUSIC NEWS, Kimball Hall, Chicago, Ill.



Mr. D. L. Carver

bands in Victoria under the sovereignty of King Edward and in Maine for Uncle Sam.

The road experience of Mr. Carver while "trooping" would fill the proverbial book or make up a three reel film. One of these Mr. Carver tells of while "out" with James R. Waite of Poughkeepsie, N. Y., with whom he had a very pleasant season one year. It seems that, strange and unprecedented for him, Mr. Carver was late one day for a matinee performance. All out of breath and greatly chagrined, for as he entered the theatre he heard the piano thumping, he rapidly, but quietly hiked himself to the orchestra pit. Much to his surprise he found the clarinet player in his place "getting away with murder." Without a noticeable break in rendition, Mr. Carver "took" the piano part from the clarinetist and the latter calmly slid over to his accustomed place and joined in with others at the proper moment without anyone being the wiser.

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"Popular music has never before received an impetus such as that given it by the methods, schools and teachers now interested in clothing the instruction in this branch of music with proper dignity," said Mr. Carver recently. "I find that, on the whole, the modern melodies give the greatest pleasure and enjoyment from an entertainment standpoint.

"The moment you add popular music to your programme you commence to revise some of your preconceived ideas regarding music and begin to see things in a different light. A great deal of the popular music is just as educational and worthy in its way as the classical forms. I like to see the person who can take pleasure in music, whether grand opera or grand uproar. When you can do that you're 'regular.'"

As a pianist Mr. Carver is capable to a degree. He is also an entertainer able to "work alone." One of his vaudeville stunts is the playing with his hands encased in a pair of heavy mittens. Another, is the covering of the piano keyboard with a blanket and then performing. His Novelty Orchestra, consisting of string trio to any number or combination of pieces desired, including xylophone soloist, furnishes music for concerts, dances, receptions and social functions, or other engagements.

The Boston School of Music, with Mr. Carver as its head, is able to give students in piano, violin and mandolin a careful training for finished amateur or professional work. The students' orchestra, of twenty-five or more pupils, ranging in age from ten years upward, includes in its repertoire all the standard numbers, such as "Poet and Peasant," "Lucia di Lammermoor," "Surprise Symphony" and others of that type. Mr. Carver must be rated as a high class, successful instructor. His record shows that. Just a word about two of his pupils: Miss Inez Lawrence, of his city, a piano student, with but one year's training was able to accept professional work of average requirements; Miss Grace Madeline Carver, his daughter, is another, a violinist, who in fifteen months from the time she first held a bow in her hand was in a position to effectively perform in orchestra and solo work. This is a record, and Miss Carver is perhaps one of the most accomplished violinists in the State of Maine. She is but fifteen years of age and about to graduate from the local high school, of which

Double Straight Bass.

Funeral March

In Ragtime - Employing Rhythm No. 1.

CHOPIN

Arr. by Edward R. Winn.

Slowly.

*Note.—Octave may be omitted because of inconvenient skip in melody.
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she is at present a student. Her natural talent as a vocalist has also been ably developed and she sings with pleasing effect.

Mr. Carver has done considerable composing. The "Kebo Valley Club March" and "Queen of the Navy," also a march, are from his pen, and well established as good sellers. Several of his songs are about to be published. An enthusiastic autoist, Mr. Carver, will tour the State of Maine during the coming summer season with a five-piece orchestra, employing his car as a means of transportation.

Advocates of popular music and all those interested in its development and acquainted with its progress must view with pride the entrance into this special field of an instructor, performer and executive of the calibre of Mr. D. L. Carver and welcome him as representing the very highest type of musician to be connected with the popular music world.

A MUSICAL FARCE COMEDY

BY BASIL SADLER

(Written expressly for THE CADENZA)

[Note.—This scene and dialogue actually occurred in front of a large vaudeville theatre in Baltimore. The names of the parties have been changed for reasons of neutrality.]

Scene.—In front of a vaudeville house.

Time.—Afternoon, after the matinee.

CAST OF CHARACTERS

Mr. Schmidt—An old German piano teacher and 'cellist in theatre orchestra.

Mr. Jones—Teacher of popular music and ragtime piano playing.

Jones.—Good afternoon, Professor. I haven't seen you for some time. How is your good health?

Schmidt.—Go on, you fake. I don't care to talk mit you. You are the ruination of civil-

ization. You take peoples mit talents for beautiful moosic, and what do you do mit? What do you do? You spoil dem mit your ragtime. Shame on you. You should be put out of the city. Oh, where is der lofliness of Wagner, Schumann, Chopin. Where is der—

Jones (Interfering).—Just a minute, Professor, you're getting excited. That isn't at all necessary. Keep cool, and let me ask you a few questions. Are you still playing 'cello in this theatre?

Schmidt (Proudly).—Yes, sir! For six years I have played 'cello mit der orchestra in this theatre.

Jones.—Don't you know that you have been playing popular music and ragtime for six years?

Schmidt (Excited).—No! No! No!

Jones.—Yes! Yes! Yes! You certainly are not privileged to "drop out" of a popular number, or a rag, and only play the classic numbers. Don't stand there and try to make be believe it, either. Only this afternoon I heard you. In the act using "Maple Leaf Rag," "Jubilee in My Old Kentucky Home," "Everybody Rag With Me," "Ragging the Scale," and a 'Medley of Operatic Airs in Ragtime," you played every number. Now if you have been getting a salary, week after week, for six years, for playing popular music and ragtime you should not denounce it the way you do. If it wasn't for that particular style of music, you would not be playing a 'cello in a vaudeville theatre, for if you care to get down to facts you will find the greatest portion of any vaudeville bill today using popular music and instrumental rags. Yet you will not teach your pupils to play what you play every day.

They want to learn to play popular music and ragtime, and are willing to pay for it. Why not teach your pupils what they want to learn? You probably know that in the last two weeks I have taken three of your pupils. One was your own niece. You could have kept them,—they really like you,—but it's a matter of satisfaction with them. They don't want to become professionals. They feel that if they can play popular airs so they can entertain themselves and friends, that's all they ask.

Schmidt.—But how can I teach ragtime when I don't know how?

Jones.—If you are really in earnest, Professor, I'll coach you in the work and help you the best I can to get headway, for I'll soon need another assistant and I wouldn't care if his name was Schmidt, for I feel that with a little coaching, you can take up this work. What do you say, is it a go?

You know you're in business to make money, aren't you? You're trying hard to get pupils. You lost three last week. I got them with fifteen others—all new pupils. Isn't that enough to convince you that I'm right? Think it over.

Schmidt.—But I studied in Brussels, Leipsig and in Boston. Think of the money I spent. I must lose it all.

Jones.—Wrong again Professor! I don't say teach EVERYBODY popular music and ragtime. You'll find some people will want

classic music. Teach them what they want, but you will find the greater number will want ragtime, so treat them fair and teach them what *they* want. You won't have to give up your classical teaching, but I'll wager you that you'll have more calls for ragtime than classical.

Now do this. Come and see me tomorrow morning and I'll explain everything about the method of teaching to you, and in a little while you can teach your pupils to play what you are playing every day and they won't say what they have said about you.

Schmidt—What did they say about me?

Jones.—They said, "My, he's selfish. He won't teach *us* to play popular music and ragtime, and he plays it every day."

Schmidt—Do they say that about me?

Jones.—They certainly do.

Schmidt.—By golly, Chones, I show 'em I'm not selfish; I teach 'em, by golly. Tomorrow morning, Chones, nine o'clock I come by your house. I show 'em, I will. Chones, come haf a glass bier.

Jones.—Sorry, I won't have time. I will see you in the morning. Thanks, just the same.

Schmidt—Very well, goot-by. I see you in the morning, rain or shine.

(Curtain)

Well-Known Song Writer Complains of Misuse of One of His Best Efforts

Alfred Bryan, long connected with song making and identified with a number of theatrical interests, the writer of the famous "I Didn't Raise My Boy to Be a Soldier," has written to the *New York World*, calling attention to the misuse of this number in connection with a screen production of large proportions. The letter follows:—

In "The Battle Cry of Peace," a moving-picture "sensation" exhibited on Broadway, written obviously for the purpose of awakening the public to the necessity of preparedness, the scene opens with the action of a crowd of women singing "I Didn't Raise My Boy to Be a Soldier," the other side of the picture emphasizing indifference, lack of patriotism and unpreparedness, and holding up this song to public contempt as the battle song of peace-at-any-price.

As the writer of this song, it surpasses understanding how anyone can garble its meaning and intent by separating the title from the content. The song is self-explanatory and needs no apology. "Let nations arbitrate their future troubles; it's time to lay the sword and gun away," is purely a plea for arbitration. "There'd be no war today if mothers all would say, 'I didn't raise my boy to be a soldier.'" The plea is universal. If mothers "all would say" and sons would "all obey" there could be no wars.

The song was written at the opening of the European war, when this nation was shocked at the sudden reversion to barbarism by the offending nations of Eu-

rope, and its subsequent acts of brutality and violence visited upon the peaceful women and children of the countries invaded. It is purely and simply a protest, through the voice of motherhood, against that form of "Kultur" which has enslaved millions of people to the will of one man, and which exacts fidelity even "unto the third and fourth generation" to the Fatherland from those who have migrated to other lands and taken the oath of allegiance to the country of their adoption—as witness the propaganda of the Dumbas and others.

I have been accused of writing this song to strengthen the cause of the so-called peace societies in but not of this country. Nothing could be further from the truth. I have nothing but contempt for those loud-mouthed traitors, who, while extolling the marvellous efficiency of their own

country, are endeavoring to pull this country into a sense of false security for the benefit of future aggressions from abroad.

Personally I am unalterably opposed to monarchies and royal houses of all descriptions. I could never contemplate the greatness of an Alexander or Napoleon without thinking of the vast hordes of slaves—the huge conquering armies—who made these tyrants possible.

There are seven relatives of mine now fighting with the Canadian regiments in the trenches in France in the cause of freedom—all Bryans. No! no relation to William Jennings.

Patron (in restaurant)—Waiter, this food is awful. Send me the proprietor.

Waiter—He's not in, sir.

"Where is he?"

"Over at the hotel, sir, getting his dinner."

Double Straight Bass.

Old Folks At Home

In Ragtime - Employing Rhythm Nos.1 and 2 and Combinations of both.

Play treble (right hand) octave higher than written.

FOSTER

Arr. by Edward R. Winn.

When facility in playing the above and other exercises has been acquired the harmonic tones may be added in the right hand, as explained on Page 14, Instruction Book No. 1.

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MUSICAL NOTES

—FROM—

SAN FRANCISCO



By AL. J. MARKGRAF

2476B Post Street, San Francisco, Calif.

Mr. PIANIST: If you have any items of interest concerning yourself, your pupils, business, engagements, balls, etc., you would like published in this department, get in touch with Mr. Markgraf at the above address.

A Happy New Year!

Jerome H. Remick Co.'s best sellers are: "Mollie Dear, It's You I'm After," "Wedding of the Sunshine and the Rose," "Sweetest Girl in Monterey," and "Tulip Time in Holland." New Issues are "Sooner or Later," "In the Valley of the Nile," "On the Trail to Santa Fe" and "Bring Along Your Dancing Shoes."

Chas. N. Daniels' best sellers are "In Monterey," "Nadja" and "Dear Hawaii." New issues are "The Forgotten Melody," words by Harry Williams and Jean Havez, music by Chas. N. Daniels; "Meadow Lark," fox trot; "Rosalie," three step. and "Lovin' Blues."

"His Last Thought Was of Mother," a new mother song, has just been published by Cy. W. Ownes.

A song dedicated to Miss Virginia Root, of Sousa's Band, and published by the composer, Mrs. Blanche B. Treat, of Canonsburg, Penn., has just made its appearance. The title of the song is, "Roses Are Blooming for You."

Jos. Fitzgerald, a local composer with a few hits to his name such as "Sadie Malone," "Come Back, My Boy," states that he has just placed in the hands of some leading publishers of New York a number of his latest efforts. Hope they're hits.

Lester Stevens, leader of the Princess Theatre orchestra, has just completed a new march which he has dedicated to Manager Knottner of the same house entitled "Welcome Home." This march was featured at the Princess Theatre week of December 5.

Miss Pauline Eliaser, a clever little piano player of Oakland, has just completed a new set of waltzes which are very pretty and should be great sellers when published.

Sherman Clay & Co. have just issued a beautiful set of Hawaiian waltzes "Aloha Oe" is the title. The waltzes contain the follow-

ing Hawaiian songs in waltz time: "Aloha Oe," "Fair Hawaii," and "One, Two, Three, Four."

A new music store has been opened in Powell Street and is being conducted by one of our brother musicians, Emil Cruels. Emil has three stores now.

"Almost Home," an Irish march song, has just been published here by the Black and White Music Co. It was composed by Chas. W. Kemling.

The Del Mars held their Dansant Saturday evening, Nov. 20, and it proved a great success. During the evening between dances song pluggers from the publishers appeared and sang. They included Dale Wilson from Shapiro-Bernstein; Monte Austin, from Leo Feist's; Al. Brown, the always-busy-manager of the Joe Morris Co.; Phil J. Otis from Jerome H. Remick & Co.; and H. Leland Spencer from Charley Daniels. Al. J. Markgraf and his orchestra featured his big hit "Smiling Moon," a three-step. Talk about a time. This was some big night. A time for both dancers and singers which will never be forgotten.

Genaro Saldierna, for many years leader of the Columbia Theatre Orchestra, and for the past few months of the Post Theatre, is now engaged at the Wigwam Theatre, taking the place of W. Sharp.

A clever ragtime piano player and an all round good fellow is Chas. F. Faude. If this boy continues in the future the way he has in the past you will hear great things of his playing and himself as a true ragtime artist.

A. J. McCarroll has now charge of the Argonaut Music Shop in Market Street.

W. E. Hunter has a tango banjo orchestra which should be a great feature at all dances.

Following is a list of the most popular songs that are selling in S. F.:

"To Lou," "America I Love You," "Virginia Lee," "My Little Girl," "Norway, Land of the Midnight Sun," "Sweetest Girl in Monterey," "In Blinky Winky Chinky Chinatown," "In the Valley of the Moon," "Ballin' the Jack," "When I Was a Dreamer and You Were My Dream," "My Bird of Paradise," "When It's Tulip Time in Holland," "Piney Ridge," "Jubilee in My Old Kentucky Home," "Down Among the Sheltering Palms," "There's a Little Spark of Love Still Burning," "Little House Upon the Hill," "Wrap Me in a Bundle," "I Want to go to Tokio," "My Own Venetian Rose," "When You're a Long Way From Home," "When It's Moonlight in Mayo," "Soldier Boy," "Memphis Blues," "Jane," "Wedding of the Sunshine and the Rose," "There's One California for Mine," "Chinatown, My Chinatown," "Tennessee, I Hear You Calling Me," "Everybody Rag With Me," "Down in Bom Bom Bay," "Mine," "I'm on My Way to Dublin Bay," "Silver Threads Among the Gold," "When You Wore a Tulip and I a Big Red Rose," "When You and I Were Young, Maggie," "Those Songs My Mother Used to Sing," "Till the Sands of the Desert Grow Cold," "Ypsilanti," "That's the Song of Songs for Me," "So Long Letty," "She Sang Aloha to

Me," "Come Back Dixie," "When You're in Love with Some One Who is Not in Love With You," "If We Can't be the Same Old Sweethearts, Let's be the Same Old Friends," "When I Leave the World Behind," "Little Bit of Heaven," "Somewhere a Voice is Calling," "A Perfect Day," "Mollie Dear it's You I'm After," "Mother," "Little Grey Home in the West," "A Little Love, Little Kiss," "I Hear You Calling Me," "All I Can Do Is Just Love You," "In Monterey," "Can't You Hear Me Calling, Caroline."

Instrumental Hits: "Smiling Moon," three-step, a big seller; "Maple Leaf," rag; "Get Over Sal," rag; "Pigeon Walk," fox trot; "Memphis Blues," "Destiny Valse," "Cecile," waltz; "Aloha Oe," waltzes.

Most popular Hawaiian songs: "She Sang Aloha to Me," "Fair Hawaii," "Honolulu by the Sea," "My Rose of Honolulu," "One, Two, Three, Four," "Aloha Oe," "Forget Me Not," "On the Beach at Waikiki," "A Lonely Little Girl in Honolulu," "Burning Love," "My Honolulu Lu," "In Old Hawaii," "My Honolulu Bride," "Paradise Isles," "Little Honolulu Lou," "Fair Hawaii," "My Honolulu Tom Boy," "My Hawaiian Maid," "My Tropical Hulu Girl," "Mauna Kea," "Good-bye Honolulu," "Na Lei O Hawaii."

A few of the most popular teaching pieces: "Melody of Love," "Moon Winks," "Black Hawk Waltz," "Smiling Moon," "Beautiful Star of Heaven," "Love and Devotion," "Love and Passion," "Robin's Return," "Herd Girl's Dream," "Barcarolle" from "Tales of Hoffman," "Humoresque," "Sweet Suspense," "Dance of the Brownies," "Dance of the Demons," "Dance of the Honey Bees," "Dying Poet," "Salute a Pesth," "Apple Blossoms," "Dance of the Golden Rods," "Birds and the Brook," "Meditation" from "Thais," "Chapel Chimes," "Flower Song," "The Storm," "Warblings at Eve," "Mountain Belle Schottische."

Al. J. Markgraf, composer of "Smiling Moon," three-step, and other popular melodies, has written a new rag, "A Del Mar Shake-Up," and has dedicated same to the Del Mar Club. This number was featured at their dansant.

Victor Herbert, America's foremost conductor-composer, and his orchestra of sixty-five, gave popular concerts of the best music, at the Exposition.

Two San Franciscans of prominence in music made their vaudeville debut at the Orpheum Theatre recently. Una Fairweather, mezzo-soprano, and Jean Baptiste Toner, pianist. Both had been heard in society recitals at the St. Francis Hotel and Miss Fairweather is especially popular. The singer delighted her friends in the boxes and orchestra circle and made good even to the top of the gallery. She sang a Samson and Delilah aria, The Habanera, from "Carmen," "Macushla," "You, Dear, and I," Tosti's "Good Bye," and "The Last Rose of Summer." No undue variations of the last named song were attempted, but Mr. Toner did a welcome thing in giving some

added music to the accompaniment. A solitary solo number by Mr. Toner, a Chopin etude, proved delightful and the accompaniments were beautifully played.

Over 3,600 miles of telephone wire two theatrical companies exchanged songs and compliments. On the stage of the Colonial Theatre in Boston the "Ziegfeld Follies," led by George Purcell and Ina Claire, sang "Hello, Frisco," while in the auditorium of the American Telegraph and Telephone Company exhibit in the Liberal Arts Building at the Exposition the "So Long Letty" players listened first to the soloists, then to the full chorus, afterward the orchestra interlude, and finally the burst of applause from the audience, the members of which probably were unconscious of the fact that their handclapping was being heard within sight of the Golden Gate.

Sunday afternoon, November 31, Herr J. F. Schopp, basso, rendered a program of songs in five languages in the Missouri Building at the Exposition. The recital was so successful that efforts are being made to have it repeated. Herr Schopp is an Austrian and bears the distinction in that country of being the director of Royal opera houses in three cities, including Vienna.

Lotta Crabtree, California's first and most famous actress, and donor of Lotta's fountain, has come back to San Francisco to see the city and Exposition. Here is the program of the public reception to Miss Crabtree: Arrival of Miss Lotta Crabtree at her fountain in a coach of pioneer days drawn by horses, Music by the Municipal Band, Singing of "Home, Sweet Home" by Carolina White, Singing of the "Hallelujah" chorus and Gloria chorus from Mozart by the official Exposition chorus of 300 voices, conducted by Wallace Sabin, A guard of honor consisting of four men and four women members of the "So Long Letty Co.," escorted Miss Crabtree to the fountain. The guard of honor members were dressed in costumes of 1850.

Ellen Beach Yaw, the noted California soprano, gave a free recital at the Exposition last month.

Miss Christine Miller, the American contralto, who is here at the invitation of Thomas A. Edison to help him in demonstrating his latest invention in sound recreation by phonographic means, appeared in a private recital in Scottish Rite Hall. In the demonstration of the sound recreation Miss Miller really sang a duet with herself.

Pacific Composers' Day of the San Francisco Musical Club drew a record crowd to the St. Francis Ballroom.

Music and the Emotions

The great naturalist, Charles R. Darwin, said in the latter part of his life that he regretted having allowed the emotion-

al side of his nature to die out. It is now generally known that our health and happiness suffer from suppression of the emotions, says *The Etude*. The best example of perfect health and overflowing joy and activity is found in little children, from one to three or four years of age. During this stage their emotions have full play. They shout with laughter whenever the impulse prompts, or burst into a flood of tears when their feelings are wounded. Does anyone believe for a moment, that they would continue to be so plump and rosy and full of fun, if their emotions were suppressed?

Pent-up feelings must have an outward expression. This applies with equal force to men and women, but custom and etiquette step in and balk nature's wise provision for our welfare. In this respect women are more rational than men. They keep nearer to nature's plan. They talk more, thus giving the feelings larger freedom of expression. If their emotions reach the overflowing point they go and have a good cry. Strange, is it not, that we of the stronger sex suppress, in our pride, that which would help us, while we smoke, chew, drink, swear and do other harmful things. For the very reason that men fight nature's laws, by suppressing the emotions, they are driven to these other evil things in the vain search for a substitute.

There is a substitute far better than those we have mentioned. It is music. Through this we can keep alive the emotions that mean so much to our health and happiness. How stimulated and refreshed one arises from the piano when he has put his whole thought and sentiment into some favorite piece. How quickly the tired feeling disappears, and all looks bright, when we grasp the violin and let all of our imprisoned emotions flow out through its sensitive and beautiful tone. This is the best expression of our inner selves, that craves such an outlet, and would otherwise die within us from lack of use.

Of course music, like anything else, can be overdone. Herein lurks danger to the professional player. To give us an hour or two of enjoyment he spends months and years in constant practice. He is therefore almost too much under the stimulating influence of music. The great artists, and those who aim to become such, would do well to guard against this danger. They accumulate what might be called a "surplus charge" of music. The professional player may, or may not, realize the situation, but something is apt to happen, unless he regularly gets rid of this surplus charge, as the cloud relieves its electrical tension by a lightning flash to the earth.

The remedy is simple and easy enough if he will apply it. It is to get frequently in touch with a totally different atmos-

phere or environment from his own, as "plus" electricity gets in touch with "negative" electricity during a thunder storm. Fortunately we are all impressionable and readily influenced by whatever surroundings we put ourselves into. Go to a lecture on geology, astronomy, political economy, or whatever else you know nothing about and in which you have not the slightest interest. That very fact is your salvation. You will get out of your musical self completely, which you cannot do if you attend exclusively those functions in line with your own tastes.

Animals' Concerts

A unique musical experiment has been conducted recently in France. It was resolved to institute concerts for animals for the purpose of observing the effects of music upon them. The results of the observation made, established the fact that disconnected tones on stringed instruments created no effect upon horses beyond causing some of the animals to manifest signs of impatience, but when a melody was played the horses turned toward the players, pricked their ears, and showed plainly the pleasure they experienced.

An orchestral concert was given before the elephants in Le Jardin des Plantes. The animals became excited and impatient when passionate music was played, but calm when a sustained melodious and flowing style was adopted.

Dogs were found to be partial to the various instruments according to the breed, but the dog that will show affection or even respect for the bagpipes is not yet born. Dogs have marked musical likes and dislikes, says London *Tit-Bits*. Some have a liking for, others aversion to, the piano, violin and flute, but all become enraged when tunes were played at a very rapid rate.

It was found also that dogs had frequently their favorite composers, and would prefer Handel to Beethoven, Mozart to Mendelssohn, Brahms to Schumann, Moscheles to Chopin, but none was discovered to show an appreciation for Wagner.

The late Rev. R. Eastcote, of Exeter, once told the story of five choristers who, one Sunday evening, were walking along the banks of the Mersey in Cheshire. After a time they sat down on the grass and began to sing an anthem. A hare passing with great swiftness towards the place where they were sitting, stopped at about 20 yards' distance from them. She appeared to be highly delighted with the music, and as soon as the singing ceased returned to the wood. When she had nearly reached the end of the field the choristers began to sing again. The hare stopped, turned around and came swiftly to the same place, and remained listening in seeming rapture and delight until the singing ceased, when she returned to the woods.



THE AMERICAN GUILD of BANJOISTS, MANDOLINISTS and GUITARISTS

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SECRETARIAL SCINTILLATIONS

Standards

By the time this is in print the examination questions, blanks and stationery for Grades I and II, mandolin, mandola, mando-cello, banjo and guitar will be ready to mail to Guild members desiring them.

It is not possible to print the questions in the Official Organ, but that the teacher and student may have an idea of the required course, the outline of mandolin Grade I is given below. The same outline, with a few changes as noted, applies to the examination for banjo, guitar, mandola and mando-cello.

No particular instruction book is required by the student, the standard works now on the market covering all the points.

GRADE I

Rudiments of Music and technic of the Mandolin. Twenty questions, five points each. (Sub-questions, proportional part of five points.)

RUDIMENTS OF MUSIC

1. Definition of Music.
2. Various kinds of notes and rests.
3. Six common musical forms and characters.
4. Time.
5. Written major scales and theory of major scale construction up to and including three sharps and four flats.
6. Concerning the dot.
7. Ten most common musical terms, their meanings.
8. Ten musical abbreviations. (Student is required to give Italian words which abbreviations stand for. Also meanings.)
9. *Concerning the legato and staccato as applied to Mandolin playing.
10. *Five simple questions concerning the right wrist, the tremolo, instrumentation and tuning.

TECHNIC OF THE MANDOLIN

GRADE I

1. Location of miscellaneous notes.
2. Simple major scales to be played from memory; limit four sharps and four flats.
3. *Ten questions concerning note values, grace notes, simple chords, legato, staccato and tremolo to be illustrated by the student.
4. Syncopation illustrated.
5. Tuning.
6. Simple sight reading.
7. Exercise on which home study is allowed.

*These questions changed to suit requirements of Banjo and Guitar.

8-9-10. †Student is required to play any three of the following from memory.

Kiss of Spring.....Rolfe (Walter Jacobs)
 Charming Despot..Pettine (R. I. Music Co.)
 Battery B.....Schouls (Lagatree Pub. Co.)
 Patrician Belle.....Goggin (Ted Goggin)
 All the Rage.....Brunover (Wm. Stahl)
 Frivolezza.....Berthoud (F. L. Berthoud)
 Aloha Oe.....Lilioukalani (Carl Fischer)
 Enchantment Waltzes
 Alberti (Hinds, Noble & Eldredge)
 The Butterfly..Andreeff (Maximum Pub. Co.)
 Barcarolle (Beautiful Night)
 Offenbach-Odell (H. F. Odell & Co.)
 Il 16 Dicembre.....Cambria (S. Cambria)
 Any simple first grade number of the teacher's composition.

Not Asleep

A few good Guild members have ventured the criticism that someone has been asleep on the Standards of Attainment matter. Perhaps there is a reason for this, but when the facts are known it will be only too apparent that no one has slept very long in the neighborhood of the Committee of the Executive Office. The fact that Chairman Goggin was ill some months following the 1915 Convention, with Mr. Thompson temporarily incapacitated, thrust the bulk of the work for a time on Brother Pettine. Unfortunately, a considerable distance separates the committee members, and after all were well enough to be "back on the job," it has taken several weeks to get the details straightened out by correspondence. It is certain that the Guild will be well repaid for its patience, for even our skeptical friends will agree that the Committee has done its work exceedingly well. In truth, it may well be considered an honor to hold a Guild student certificate, and the owner of a Grade IV Diploma will be justified in taking as much pride in his achievement as does the man who has earned a college degree.

Something to Think About

I would deem it a favor if you will send me particulars of the American Guild and the Official Organ.

J. C. D., Garden, Cape Town, S. Africa.

With regard to the American Guild, the motto seems to be "The Guild for Americans and Americans for the Guild." It is a pity the Guild's work cannot be made more representative and wider in its scope of influence—international in fact.

W. J. S., Sidney, N. S. W.

Until recently the American Guild has maintained some connection with B. M. & G. Brethren across the waters. That this relationship is not now as close as formerly is not entirely due to the unpleasantness in Europe, as there is no record to show that the Guild has made any great effort to establish branches and authorize the proper representatives in the various

* †8-9-10. Music list, similar to mandolin list, provided for each instrument.

foreign countries, at least, during recent years. The fact is that the Guild has been pretty well busied with the problems and tasks already undertaken. However, the Chapter plans and the Standards of Attainment are in such shape that there is now something tangible to offer to the trade and profession abroad. The Guild does not intend to be stingy—in fact it cannot afford to put any limit on its usefulness, and, therefore, it would seem expedient to bring before the next Convention such Constitutional amendments as will provide for duly authorized branches in all countries where the Guild will be welcome.

Proposed Guild By-Law Amendment

To provide for the seriatim numbering of Guild Chapters in order of organization, the following paragraph will be presented to the 1916 Convention as a substitute for Section 2, Art. III of the Guild By-Laws:

All Chapters shall, upon being organized or permitted to organize, pay immediately to the Field Secretary a Charter Fee of \$5.00, and shall be assessed a yearly tax of twenty-five (25) cents per capita, such tax to commence with the dating of its Charter and to continue so long as the Chapter shall exist; and any Chapter may organize with a nucleus of five or more members. *Each Chapter shall be known, designated and recorded by its seriatim number in the order of its recognition as a duly authorized Chapter, with the prefix of the name of its locality, as Providence Chapter No. 1, American Guild of Banjoists, Mandolinists and Guitarists, Jackson Chapter No. 2, Schenectady Chapter No. 3, etc.*

The italic lines, which embody the proposed change in this section will do away with the present system of numbering by cities, and the prevailing but erroneous impression that there is any advantage in a mere number.

Chapter Membership Transfers

At the present time, Article III, Section 3 of the By-Laws reads as follows: "Any number of Chapters may be organized in any one state, city, town or locality, upon due and proper authority and permission, but no member of one Chapter shall be permitted to register as a member of another, *until his resignation from the first shall have been tendered and duly accepted.*"

To my way of thinking, a resignation is unnecessary; I believe a transfer should be issued instead. To resign from one Chapter to become a member of another means that a member will have to sever his relations with the Guild temporarily, which would necessitate his paying another per capita tax upon joining a different Chapter. This may be stretching it a point, but it appears in that light to me.

I propose that an amendment be drawn up, making it possible for a member to

(Continued on page 33)

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EDITORIAL

Adjustment

The great eternal secret of the Universe as unfolded in the unfailing occurrence and recurrence of its times and seasons, of day and night, tidal ebb and flow and all other mysteries of evolution and devolution—the Infinite expression of potential force in the heavens and the conformity of the earth therewith—lies in universal adjustment.

The dictionary definition of adjustment is "The act of making correspondent or conformable; to bring into proper relations," but there are many kinds of adjustment, with many methods for their making.

When for no apparent reason a man's watch either loses or gains in time, failing to respond to its regulator, he at once places the erratic timekeeper in the hands of a skillful watch-doctor—certain that it requires mechanical adjustment. When from no conceivable cause his heart overbeats, underbeats or occasionally misses a beat by way of variety, he hurries to the family physician or to a specialist—convinced that he needs medical adjustment. When from no unusual strain the once keen vision begins to dim, when the eyes weep under strong light and fail to focus as heretofore, he flies to the oculist—satisfied that he wants myopic adjustment.

When with no forewarning his brain commences to fog and fails in its customary spon-

tanity or grasp, through family or friendly or medical advising and strongly impelled by personal fear, he immediately seeks wide change in environment and takes a needed rest—he is seeking mental adjustment. And when, with insidious movement almost too impalpable for notice, age quietly begins the stalking of youth, if he realizes and is a man given to righteous retrospection of perhaps fancied slips in youthful circumspection (coupled with much meditation upon the "done" and the "left undone"), he then is prone to turn to the church—the final resource of the self-fearful. He is making a belated attempt at spiritual adjustment.

Thus the unwritten and inevitable law—older than the adjustment of time—moves on, and from the cradle to the grave man (either consciously or unconsciously) ever is seeking adjustment while ascribing the reason for his own paccadilloes to some force without rather than to an influence within. All of the specified foregoing adjustments are active for good in their respective times and places, although oftentimes unnecessary. For in his self-consciousness of errors committed, and because of over-anxiety as to ensuing results (practically the tacit admission of law and enforcement), many times man overlooks the one greatest and most true adjustment—that of self.

To be somewhat more specific and adapt premise to argument: when from no outside cause other than imaginary a man's moral mechanism either races or lags; when entirely without reason his better judgment slips a cog and he allows rage to run riot with reason; when because of carelessness or cultivated habit his mental vision obscures or becomes oblique, and to his eyes unmistakable progression of the whole looms only as something inimical to the individual or thing—generally himself or his special hobby; when all of these symptoms and many more occur it does not require deep diagnosing to discern that something is wrong with the mechanism somewhere, nor need the diagnostician be super-skillful to accurately locate the "somewhere."

Plainly stated, such people are temporarily out of adjustment—not alone with themselves but with the whole organism everywhere—and for the time being they cannot correlate cause and effect properly. They may sense that somewhere and somehow an adjustment of some kind is needed, but rarely do they realize that the cause may lie wholly within themselves and that the effect is their own misadjustment. Nor can they realize that any possible readjustment perhaps may have passed beyond all aid from the outside and is dependable wholly upon that from the inside; they do not seem to know that the most perfect of all adjustments may be made by themselves and within themselves, i. e., calm and judicial introspective with a lengthening of their own foreshortened perspective. This is self-adjustment.

There are some few people who view the American Guild from either one of two oblique points of mental vision: either as an objectionable organization that is deliberately

striving to injure the interests of *one* of the three instruments for which it stands, and without logical reason for committing the injury, or else as an organization of no further use to the whole—a dead or dying organization which is all but ready for the obsequies and flowers. With such people the watch is running wrong, in some inexplicable manner reason has slipped a cog, by some means the mental eye has lost its clearness of vision and for the moment they are out of adjustment with the whole mechanism, needing a readjustment—that of self. That this is true is self-evident, for a clear and unhampered view of what the American Guild has done and is doing—the work which it is accomplishing in slowly and surely perfecting an absolute unity of the whole with injury to none—should be self-apparent even to the self-afflicted, and that with but little self-adjustment.

These are not random statements founded upon hearsay circumstances, but are truths based upon certified facts. To cite one of the facts, and a very recent one—when a man (far away from Boston) thinks that he is helping to adjust the Guild by withdrawing his subscription to its Official Organ because he *imagines* it is seeking to eliminate or sidetrack the banjo, there again is a strong evidence that the watch is losing time, that the mechanism of the mental is momentarily out of gear and that adjustment of another kind is needed much nearer home. It also is obvious that the needed adjustment is that of self, for a cool and calm survey of *recorded facts* will show that any failure to support and uplift the banjo, and bring it into greater public appreciation, is not the fault of the Guild or of its Official Organ but that the real fault lies at the doors of such members of the fraternity as this man unconsciously is self-illustrating by impulsive action.

Proof of this statement, as to wherein lies the fault, is ample and accessible and on record. Neither the American Guild nor THE CADENZA—the latter either officially or unofficially—has ever intended or attempted to ostracise or obliterate the banjo, but quite on the contrary. For a number of years the Guild fought against odds to introduce the C notation for the banjo (practically the Universal) because that organization believed it to be the only salvation of an instrument rapidly declining in public popularity, and fought to the verge of what was said to be disruption. Was this *against* the banjo?

At its Fourteenth Annual Convention in Providence, after investigation and substantiation by a competent committee, the Guild body devoted valuable time to discussing and legislating on a question of proper nomenclature for new members of the banjo family (introduced by Mr. Jas. H. Johnstone), and then unanimously passed the resolution, *recommending officially defined names for the banjo and its variants*. Further, and almost without an exception during a period of thirteen consecutive years, the Guild concert managers—in conjunction with Guild officials under constitutional enactment—have exploit-

(Continued on page 33)

Girl of the Orient

PERSIAN DANCE

THOS. S. ALLEN

Moderato

PIANO

ff *p* *ff* *p* *mf*

mf

Basso marcato

f



TRIO



The C A D E N Z A

First system of musical notation. Treble and bass staves. Key signature: two flats. The system includes a first ending bracket with two endings. Dynamics: *f* and *ffz*. There are also some 7-measure rests.

Second system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *p*. The system includes a repeat sign at the beginning.

Third system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *f* and *ffz*. There is an 8-measure rest in the treble staff.

Fourth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *p* and *f*. There is a triplet of eighth notes in the treble staff.

Fifth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *f*. The system includes a first ending bracket with two endings. Text: *D.C. Trio al C then D.C. al C* .

CODA

Sixth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *p*. The system includes a triplet of eighth notes in the treble staff.

Seventh system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *ff* and *ffz*. The system includes a triplet of eighth notes in the treble staff.

The C A D E N Z A

Buds and Blossoms

INTRO

WALTZ

GEORGE L. COBB

Andante

PIANO

*p**rit.*

WALTZ

mf

The musical score is written for piano and consists of two main sections: an Intro and a Waltz. The Intro is in 6/8 time, marked 'Andante', and begins with a piano (*p*) dynamic. It features a melody in the right hand and a bass line in the left hand, with a 'rit.' (ritardando) marking towards the end. The Waltz section is in 3/4 time, marked 'mf' (mezzo-forte). It begins with a new melody in the right hand and a bass line in the left hand. The score is divided into six systems, each with a grand staff (treble and bass clef). The final system ends with a fermata over the last note of the melody.

The CADENZA

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mf *ff* *mf* *ff*

mf *D. C. Waltz al* *then Trio*

TRIO

p *2^d time f* *f-ff*

1 2

Kangaroo Kanter

ONE-STEP or FOX TROT

ARTHUR C. MORSE

PIANO

f *ff* *mf*

cresc. *f* *mf*

cresc.

f *mf*

f *cresc.*

ff *f*

cresc. *ff* *f*

D.S.al
then Trio *ff* *mf*

TRIO

mf

The CADENZA

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system continues the melody in the treble clef. The third system features a treble clef and a key signature of one flat, with a dynamic marking of *f* (forte) and a triplet of eighth notes. The fourth system continues the melody in the treble clef. The fifth system features a treble clef and a key signature of one flat, with a dynamic marking of *f* (forte) and a triplet of eighth notes. The sixth system continues the melody in the treble clef. The seventh system features a treble clef and a key signature of one flat, with a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes. The piece concludes with a double bar line and a fermata.

Hong Kong Gong

ONE-STEP or TWO-STEP

R. E. HILDRETH

PIANO

ff

mf

f *mf*

p *f* *ffz*

f

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The CADENZA

mf cresc.

f

D.S. al (then Trio

TRIO

mf

cresc.

f

mf

The Herd Girl's Dream

27

GUITAR SOLO

(TRAUM DER SENNERIN)

IDYL

AUG. LABITZKY, Op. 45

Arr. by WALTER JACOBS

Andante grave

Andante con espressione

rit.

un poco più vivo

Tempo I

Andante grave

CODA

a tempo

pp

ppp

ffz

D.S. al

The C A D E N Z A

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Golden Dawn

A TONE PICTURE

GUITAR ACC.

GEORGE L. COBB
Arr. by R. E. HILDRETH

Moderato

mf *rit.*

p a tempo *mf*

p *f* *rit.*

Mandola

Mando-Cello

p *p* *2p* *3p* *mf*

f *molto rall.* *p a tempo* *mf*

p *f*

p-f

mf *D.C. al*

CODA

p *f* *fz*

Mando-Cello

The C A D E N Z A

Golden Dawn

1st MANDOLIN
or VIOLIN

A TONE PICTURE

GEORGE L. COBB
Arr. by R. E. HILDRETH

Moderato

mf

rit.

Guitar

a tempo

p 2^d Mandolin

mf

p

f

rit.

Guitar

p

mf

Guitar

molto rall.

f

a tempo

p 2^d Mandolin

mf

p

f

Guitar

2^d Mand. & Mandola

p-f (Small notes for Extra Mandolin)

Guitar

mf

Guitar

mf

Guitar

D.C. al

CODA

Mando-Cello or Guitar

p

2^d Mandolin

f

fz

The Herd Girl's Dream

1st MANDOLIN
or VIOLIN

(TRAUM DER SENNERIN)
IDYL

AUG. LABITZKY, Op. 45
Arr. by WALTER JACOBS

Andante grave

Guitar

pp

p

pp

rit.

Andante con espressione

p

f

frit.

p

mf un poco più vivo

f

mf

frit.

p

Tempo I

p

frit.

p

1

2

a tempo

p

2d Mandolin

Flute

rit.

a tempo

mf

f

mf

f

un poco più vivo

a tempo

p

frit.

Guitar

f

p

Tempo I

f

p

rit.

3

p

2d Mandolin

1

2

mf

f

p

rit.

Guitar

D. S. al

Andante grave

Flute or Solo Mandolin

p

a tempo

pp

ppp

ffz

The C A D E N Z A

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The Herd Girl's Dream

31

(TRAUM DER SENNERIN)

GUITAR ACC.

IDYL

AUG. LABITZKY, Op. 45

Arr. by WALTER JACOBS

Andante grave

pp *p* *pp*

Andante con espressione

p

un poco più vivo

f *p* *f rit.* *p* *mf*

Tempo I

f *mf* *f rit.* *p*

f *p* *f rit.* *p*

p *a tempo* *mf* *f* *p rit.* *a tempo*

p *mf* *f* *p rit.* *a tempo*

un poco più vivo

f *p* *f* *p rit.*

Tempo I

p *mf* *f* *p rit.*

Andante grave

CODA

p *rit.* *a tempo*

pp *ppp* *ff*

The C A D E N Z A

BANJO SOLO

C. Notation

Pagani Waltz

Arr. by D. E. HARTNETT

p

f

mf

D.C. al.

BANJO SOLO

(Plectrum Style)

p

f

mf

D.C. al.

EDITORIAL

(Continued from page 16)

ed and featured the banjo through its greatest living exponents, ranging from Vess L. Ossman (first Guild concert) to Thomas W. Carey (last concert), and including in this wide range such players as G. L. Lansing, Fred J. Bacon, Fred Van Eps, Alfred A. Farland, J. J. Derwin and many banjo ensembles. Aside from its official reporting of these as the Guild Organ, and on its own initiative as a private publication, from its very first number down to the present issue THE CADENZA from time to time has featured a host of other banjoists (professional and non-professional) by long articles and photographs, and in its issue of last month (December) the magazine devoted *one whole page and a quarter column* to featuring "Ban-Joe" Wallace of New York City. Truly, an adjustment of some kind is needed somewhere.

Again, the present Official Organ of the American Guild always has upheld and (when- ever possible) featured the banjo and banjoist—the latter from the obscure amateur to the most brilliant professional. As the Official Organ THE CADENZA also took an active part in the struggle for C notation, and flatters itself that it was *not uninstrumental* in helping that notation to win. Later, as the official mouthpiece of the Guild, it not only accorded greater space to the banjo resolution of Mr. Johnstone than was morally, legally and officially demanded, but quite *unofficially* the publisher of the magazine gratuitously and unasked even reprinted that same resolution in his "Orchestra Monthly," merely to give it wider publicity in another field. Surely, as a publisher, he most certainly needs *much* adjustment.

Also, as both an official organ and an independent publication, THE CADENZA has diverged from its legitimate path as an *American B. M. G. publication* to provide its readers with a "British Department" devoted mainly to the banjo, thus putting the American fraternity into close touch with their English musical brothers. And today, at an expense of some hundreds of dollars yearly, the magazine is furnishing to its readers an *American Banjo Department*—conducted by a most competent man who makes it his business to keep well abreast of all matters banjoistic—the publisher even going "behind the returns" in having this department commence at the very foundation of banjo tuition for the especial benefit of banjo beginners, thus striving to induce them to enter the banjo field.

Of a certainty, and from the banjoistic side of the question, it is neither the American Guild nor its Official Organ whose time-piece is ticking out of tempo and needs adjustment. Rather is it those members of the fraternity who—through carelessness, indifference or worse—seem to have developed myopia and fail to focus fairly upon what is actually before their eyes. These are they who require adjustment—an *adjustment which can and must be made only by themselves*, within and not without.

We do not need further to cite from our

own experience to furnish convincing proof of the last statement, but merely to quote from an open circular letter recently issued by Mr. Frederick J. Bacon, publisher of the *late Banjoist*. Here is the proof, with the italics introduced by ourselves:

"I am sorry to tell you that the *Banjoist* magazine has not been sufficiently supported to warrant my publishing it any longer. I have sent out hundreds of sample copies to the players of the three instruments, and in seven months have received less than 401 subscriptions. I have tried hard to make the 'Banjoist' go, and have lost considerable money in this venture, but the players for some reason or other have not given the necessary support."

Puzzle—find who needs adjustment, according to the above!

As it is with individuals so also is it with organized bodies of individuals, and with every organization there comes a time in its existence when its controlling mechanism halts. At such a time the body faces some sort of an adjustment necessary to restore the smoothness of its running power, and such adjustment (if the organized machine is not to slow down, stop for a time and perhaps finally fail) may be made in one of two ways—either consciously (autocratic), outside of itself and by others for it; or unconsciously (automatic), within itself and by itself.

The greatest self-adjuster in the universe is nature, and that which at any time is found to be unnecessary to the economic whole is quietly self-eliminated. The same may hold true with organizations which possess inherent vitality, yet may be temporarily debilitated by some inside force which has become a menace to its economic functioning. The matter is not as serious as it may appear from the outside, for many times, if left alone, it will take care of itself through the unconscious (automatic) self-adjustment of temporary self-elimination.

But the misadjusted, those who neither will see results nor try to discern reasons, cannot view this natural process in its true light when their own mechanism temporarily is out of gear. To them the process may seem to presage ultimate extinction and then comes the losing of faith, with the consequent dropping from the ranks for a time of those who for the moment cannot correlate cause and effect. May not this process (which, after all is but simple evolution) be the same as nature's self-operative means of self-adjustment, and brought about all unconsciously?

For, after a time as they see the ranks fill up with new material and find the supposed extinction does not occur, there comes their own self-adjustment, the mental and moral vision eventually clears and all things loom larger and brighter in the light of re-adjusted truth. As with all bodies into which enters the legislating for others, it was inevitable that misunderstandings should arise and that certain measures could not be passed by the American Guild without causing friction. Yet without this very force which we

term friction there could be no propulsion whatsoever, and every forward movement in the world (either mechanical or mental) would come to a standstill.

It is much easier to preach than to practise. It was easy to write the old proverb, "Physician heal thyself!" yet its originator was penning a precept which is hard to follow even to the edge of the impossible. For where we can see a disease in the other fellow, we cannot view the same thing in ourselves even as a slight ailment—probably not see it at all. It requires the keenest and most acute self-adjustment for the most of us to clearly discern between the like and unlike in all of us; to not mistake the little "foible in me" for the big "fallacy in you" when both may be identical. Therefore it behooves us all to be charitable with each other, and patiently wait for the temporarily misadjusted to make their own self-adjustment.

There never yet was a beginning which did not embody the germ of its ending, and the beginning of self-adjustment in either individual or organization involves the germ of its ending—a better equipoise and a more perfect balance. Nor was there ever yet one secret which did not include another, and if the great secret of the Universe is universal adjustment then back of that adjustment lies universal love.

They who make the best adjustment of anything are those who best love that which they seek to adjust. The men who best adjust a delicate piece of mechanism are the ones who best love mechanics; the physicians who best adjust the mental and physical are the ones who best love the human mutations; the musicians who best adjust time, tune and harmony to the pleasure of others are the ones who best love that work, and he who would make his own best self-adjustment in all things is the one who loves broadest and best. If he be of the banjo, mandolin and guitar fraternity, then he will love the trio instruments, love the best in their work, love to see them exploited and have some element of love for any organization or opportunity that best exploits that work, and this without quibbling until sure of that over which he quibbles.

If the fraternity want the trio instruments and their variants, indivisible and without favor, then the American Guild wants the fraternity in the same undivided and impartial way and ultimately will gain them all. THE CADENZA is not worrying for it knows that—eventually, and for all which is true—the inevitable and invariable law will prove itself—untangle all tangles, whether *real or fancied*, and "bring into proper relations" all who momentarily are out of relation. For the American Guild is open, broad and true, and the law of adjustment is universal.

AMERICAN GUILD

(Continued from page 15)

obtain a transfer from one Chapter to another, should it be satisfactory to both Chapters. A form might be printed on the back of the regular membership card, stating that Mr. Soandso, of Cleveland

Chapter No. 1 has been duly transferred to New York City Chapter No. 2, signed by the Cleveland and New York City Chapter Secretaries, or something to that effect. It would then be up to the latter Secretary to notify the Field Secretary of the transfer so that he could fix his books accordingly.

W. B. E., New York, N. Y., Dec. 10, 1915.

Another Guild Humorist

It was with keen interest that I read of the inability of one member to organize a Guild Chapter. While remarks may be inopportune concerning the predicament of our would-be fellow Guilders, as a Allo-Mechano-Osteo-Scientist I shall always feel that had the perhaps deceased member allowed gastronomical soteriology to admonish him that he had arrived at the ultimate state of deglutition consistent with dietetic integrity upon the national gormandizing fête day commonly known as Thanksgiving, his internal workings would not have become clogged with peach stones and the Guild would have boasted another Chapter. (From unsigned post card received by the executive office.)

A New Correspondent

I have to hand a copy of a magazine called The Cazan which you sent to my boy Tim, and I seen by reeding it that you be the Secertary of it. I was glad to see that the afore said magzeen is making a duce of a holler about the manderline. My boy Tim got one last fall from Seers & Robuk and I tell Emmy that there manderline is the life of our house. Lige Pringel who live on the farm next to ourn is goin to by his boy one for his next birthday. A year ago he got hit on his boys birthday with a brick offen his chimibly and was lade up fer a spell and couldn't give him nothing at all but he ses he is agoin to selebrate this time.

We bought a new separator and a Victoria this winter and have got all the manderline records. That high flown stuff of Places dont suit us fer peenuts but that there rag time record of Pennies is a corker.

I aint much at writen letters as you may see but what Im gitten at is culd you send us some more free magzeens and such and culd me and Tim and his ma by one of them Chapters we was areeding about. Reeding is powerful skurse in this distrik and any free stuff you have got wuld come in handy.

Yours respectful,

J. A. S., —, Mont., Dec. 1, 1915.

P. S. tim is goin ter play Onion Rag at the Sunday School Christmas tree. I wisht you culd heer that boy tickell them strings.—J. A. S.

Classified

There were three other musical numbers on the program, and the Mandolin Club played during the intermission.—Big Rapids (Mich.) Pioneer.

Ouch!

Visitor—I see your High School boasts of a Mandolin Club.

Senior—Oh, no! we never boast of it.—Jackson High School Reflector.

1916 GUILD MEMBERSHIPS

Professional Members

1. C. V. Buttelman, Jackson, Mich.
2. Wm. Place, Jr., Jackson, Mich.
3. B. W. De Loss, Washington, D. C.
4. L. A. Burritt, Chicago, Ill.
5. Joseph E. Platz, Long Island City, N. Y.
6. Donald Kline, Jersey City, N. J.
7. George Furbeshaw, Washington, D. C.
8. Daniel H. Teague, Peekskill, N. Y.
9. Andy Vogel, Pueblo, Colo.
10. Albert J. Basler, Pueblo, Colo.
11. L. Livingston, Cleveland, Ohio.
12. Vernie Yates, Union Springs, N. Y.
13. W. Ewing Marks, Salem, Ohio.
14. Walter Jacobs, Boston, Mass.
15. Frank B. Welch, Mandin, N. Dakota.
16. Walter Piper, Cleveland, Ohio.
17. C. B. Goodrich, Norwich, Vermont.

Associate Members

1. Mrs. Wm. Place, Jr., Jackson, Mich.
2. E. E. Krites, Marshallville, Ohio.
3. Mrs. C. V. Buttelman, Jackson, Mich.
4. Myron V. Freese, Boston, Mass.

CHAPTER REPORTS

Lansing Chapter No. 1

A pre-organization meeting of Lansing Chapter No. 1 was held in the Y. M. C. A. on Friday, December 18, with eleven players present. Mr. Place spoke at some length and outlined the Chapter plan in detail, and Mr. Harry Rosenbush spoke forcibly upon the opportunity and necessity of a plectral organization affiliated with the American Guild. After a brief conference, Mr. H. C. Newman was appointed Secretary pro tem, and it was voted that a meeting for permanent organization should be held the first Friday in January. It is the opinion of the organizers that the Lansing Chapter promises to be a live one and the members are working for a prize in the Chapter Contest.

Port Richmond Chapter No. 1

Organization meeting of Port Richmond Chapter was held November 17, 1915, with fifteen Charter members present. The regular meetings of the Chapter will be held the first Tuesday in each month. The Chapter plans to send a delegate to Washington if possible. The personnel of the Chapter membership and directory, the thorough manner in which the work has been done and the ability and popularity of the musical director and organizer, Miss Cora L. Butler, form the firm foundation on which we build our prophecy of an enduring and useful Chapter in Port Richmond. The following is the list of members:

Ralph Barnaby (president)
Cora L. Butler (musical director)
Isabel Clark
Alva Decker
Nisbet Elder
Mary Farrell
Katherine Fay
Helman Hicks
John Hillyer
Harold Kless
Donald Nichols (chapter secretary)
Viola Noon
Elizabeth Watters (vice-president)
Augusta Helenius
Elva Malsbury (librarian)

Schenectady Chapter No. 1

Schenectady, N. Y., Dec. 12, 1915.

On account of Mr. Goggin's sickness we did not start as early as usual, our first rehearsal being held in October with not a very large attendance, sickness keeping a great many away. Our first business meeting saw us with ten new members, and we have been adding new members at each rehearsal, so that now we have forty-two, three or four of these to be balloted upon at our next meeting. We certainly do have some ripping good business meetings. We have had only one concert this year, but have two booked for the first of January. Our plan is to give one big concert, proceeds to send the delegate to Washington. We are much inter-

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ested in the Chapter emblem question and hope that a suitable design will be adopted very soon.

Mrs. C. M. Root, C. S.

San Jose Chapter No. 1

San Jose, Dec. 13, 1915.

Everything is going on well in our Chapter. Enclosed find per capita tax for two new members, Stanley H. Kelly, Mrs. L. D. Costa. The Chapter is becoming more enthused each month; our musical programs show wonderful improvement and our committees always offer something new and interesting. We expect to add several new members at the beginning of the new year.

Mrs. Mae Muntz, C. S.

December 6, San Jose Chapter No. 1 of the American Guild, met for their usual monthly rehearsal at the studio of Mrs. Mae Muntz. Aside from the regular members a number of their friends were in attendance to listen to a well-arranged program. A brief business session followed, all the officers for the coming year being re-elected.

After the meeting, in compliment to the Chapter, Arthur Bolkers, the president, together with the "Gibson Five," sprung a surprise upon the entire company, by appearing at the door with a well equipped motor trolley, into which the merry crowd climbed. A 20-mile ride was enlivened by song to the strumming of ukuleles until the object of their destination, Oak Grove, was reached. Games, contests and dancing were indulged in, and comic prizes were given to the fortunate winners, causing much merriment.

At the noon of night a bell tolled and all were summoned to a delicious repast prepared by the efficient chef, W. Crawford, vice-president, assisted by Miss P. Johnson of the committee. The crowning surprise of the evening was the rather startling appearing upon the scene of a gypsy, Madam Fortuna, who portrayed to each a rose-hued future.

The homecoming was marked with the same joyous spirit that prevailed the going forth, and all voted it an evening of rare pleasure.—San Jose Mercury.

Philadelphia Chapter No. 1

Philadelphia, Pa., Dec. 15, 1915.

Twenty-five members were present and fourteen visitors at the December meeting of this Chapter. The business meeting was a short one and there was no speaking as the members wanted to make this meeting more of a social and musical affair. A letter from Mr. George Krick was read explaining his absence and promising a guitar solo in the near future. Letter from Mr. Buttelman was read and greatly appreciated as it was full of good advice and inspiration. The amount of dues collected at present is just enough to cover necessary expenses in organizing, and the Secretary is authorized to communicate with several hundred banjo, mandolin and guitar players before our next meeting so that we can grow financially as well as musically. Great activity is anticipated in January in building up Philadelphia Chapter No. 1.

The social and musical end of our December meeting was most enjoyable.

Members rendered several ensemble numbers in a combination of twenty-five instruments and introduced Miss Estella M. Stiles, a twelve-year-old pianist of rare promise and considerable achievement. Little Estella made a charming picture against the background of older musicians, and later in the evening showed extraordinary skill as accompanist to Mr. Carl Tschopp, who delighted our Chapter with a Rienzo's "Capriccio de Concert" as a mandolin solo. The refreshments prepared by Mrs. Albah Rittenhouse were greatly enjoyed as well as the dancing and everyone went away at one o'clock A. M. with determination to bring their friends in January to join in making Philadelphia Chapter No. 1 a great big powerful musical fraternity in the American Guild.

J. Val Bryan, C. S.

New York City Chapter No. 2

New York City, Dec. 15, 1915.

Our November Social was held at the home of Mrs. Watkins, our mandolinist in Hoboken, N. J. On account of the long journey and late arrival, we followed no regular musical program. We adjourned for the "eats" after we had played a couple of hours. As usual we had an excellent supper. It is hard to tell which we did more of—laughing or eating. When a bunch of jolly Germans get together (we have several in our Chapter), especially in Hoboken, a good time is sure to follow. Mr. Reyelt of Hoboken was among the guests and we can hold him responsible for a big share of the mirth, and music as well, as he kindly brought his Harp-Guitar with him and helped us out nicely in the ensemble. After supper we took turns at dancing and playing, and when the clock struck two began to realize that it was quite a journey back home, so adjourned after a very enjoyable session.

At our December business meeting we took in a new member, Mr. Hugh P. Stone, who will play first mandolin in the Chapter orchestra. It was decided to start a second quartet in the Chapter after the first of the year. Our first quartet was formed the latter part of November. Arrangements are being made for the Chapter to give one Sunday afternoon a month to playing in the different City Hospitals, etc., for charity. Our December Social was held at the home of the writer under the direction of Miss Bertha Evans, second mandolinist. This was the first appearance of our Quartet, which consists of Mr. A. V. Roth, first mandolin; Miss Bertha G. Evans, second mandolin; Mr. Geo. J. Hubert, mandola, and Mr. Wm. B. Evans, mando-cello.

After a very tasty supper we went back to the music and dancing, of which we all had our fill. Two o'clock seems to be the regular breaking up time for these Socials.

Wm. B. Evans, C. S.

Union Hill Chapter No. 1

Dec. 5, 1915.

At the December meeting of this Chapter the annual election of officers was speedily taken care of by the re-election of the old officers. The officers are:

Henry Pierson, President; Emil Bodmer, Vice-President; J. H. Wark, Chapter Secretary; Paula Beyer, Treasurer; Emil Bodmer, Librarian; Board of Directors—Phillip J. Grenbel, Fred Hoffman, Henry Wark, Morris Samuel.

The Hudson *Observer* contains the following account of our social session:

An interesting program of music was presented by members of Union Hill, Chapter No. 1 of the American Guild of Banjoists, Mandolinists and Guitarists, at its headquarters at Weiss' Hall, Spring and Shippen Streets, West Hoboken. The musical entertainment was a feature of the social and dance given regularly by the members of the organization.

Following are the selections played: "In Royal Favor, march, arranged by Hildreth; "Four Little Blackberries," schottische, arranged by Jacobs; "Cupid's Glance," waltz, by Paul Eno; "King's Mydas' Overture," by Eilenburg; and "The Myriad Dancer," valse de ballet, by Allen. The Misses Anna Winkler and Paula Beyer played a piano duet, consisting of "Humoreske," by Dvorak, and "No Surrender," by Morrison. The closing number of the program was played by the entire club, the selection being "The Masterstroke" march by Lampe.

Dancing and refreshments followed the musical entertainment.—Hudson *Observer*.

Cleveland Chapter No. 1

Cleveland, Ohio, Dec. 21, 1915.

The Chapter here is growing, and we expect to enroll twenty new members in January. At the meeting of November 19 we initiated six; December 3 we initiated seven, and at the last meeting seven were obligated to be initiated at the first meeting in January. The outlook here is promising for a rousing good Chapter. We are at present working on the Chapter ex-

Important Notice

To Guild Members

YOUR ANNUAL DUES FOR 1916 which include the Official Organ, are payable on or before January 1, 1916, and amount to

\$2.00 for the Professional Member
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Canadian Associate Membership, \$1.75
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C. V. BUTTELMAN,

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Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c

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Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c
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chequer, which is the chief essential in carrying out some of our big ideas, one of which is a visit from our Secretary-Treasurer.

Walter S. Piper, C. S.

CHAPTER NOTES

Mrs. Edna-Dole Wilcox, Chapter, Secretary of Battle Creek Chapter No. 1, has been confined to her room by a nervous breakdown for the past six weeks, but at this writing is considerably improved. The Chapter meetings and rehearsals have gone on uninterrupted, however, the excellent organization and loyal support of Battle Creek Chapter providing for such emergencies.

New York Chapter No. 4 held its preliminary organization meeting December 15.

Jackson Chapter plans a big concert for the third week in February.

Lansing Chapter is a husky child, and from all indications will make an excellent showing in the membership contest.

It pays to advertise. Seven Sacramento players learned of Miss Laura Walters' desire to organize a Chapter through these columns. Result, Sacramento Chapter No. 1.

Constitutions and By-Laws have been submitted by Port Richmond Chapter No. 1, Cleveland Chapter No. 1 and San Jose Chapter No. 1.

"Progress and good fellowship"—Port Richmond Chapter's motto is the essence of Chapter success.

Newark Chapter No. 1 will give a big concert early in the spring.

Do you notice how our Chapters continue to attract newspaper notice?

FROM THE MAIL BAG

Three View Points

I read Mr. Lansing's letter which Mr. Buttelman refers to in THE CADENZA, and certainly think that Mr. Lansing's assertion that banjoists need never hope for help from the B. M. & G. Guild of America, and that matters banjoistic have been side-tracked for years, hits the nail on the head. There is no use to go into details. I have heard a few others express the same opinion, and the fact that banjoists were left for a long time with no one to edit their columns in the Official Organ, while the mandolin and the guitar had the very best players obtainable, is enough to condemn the Guild or make good Mr. Lansing's assertion. Banjo players must bring their instrument into its own themselves and not trust to others hereafter.—Oakland, Cal., Nov. 17, 1915.

As I understand it, the Guild is a co-operative society—what it accomplishes is the direct result of the work of its members. Naturally the banjo players cannot expect to stay at home and have the mandolin players and guitarists do their work for them. I believe that the Guild members are fair and impartial in convention, and if the banjoists feel that they are not getting their share, they will get plenty of support for their legislation if they will get out to the convention and make their desires known. I am a banjoist, and I know I receive all I deserve from the Guild.—Cincinnati, O., Dec. 1, 1915.

You may not know me by reputation, although I think perhaps you do, but nevertheless I am taking the liberty of imposing upon your valuable time to say a few words regarding the banjo.

Nearly twenty years ago I gained my first knowledge of the fretted instruments by purchasing a banjo, which was as you know more or less of a craze at that time, and up to five years ago have been a devoted advocate of that instrument. I have even been so fanatical on the subject that I have dreamed of a banjo symphony orchestra, but alas, we all suffer from delusions at times and I regret the many years of energy which were almost wasted. There is a saying "Once a banjoist, always a banjoist," but this is not always true.

Just at present there is a great hue and cry regarding the small amount of space devoted to the banjo in our magazines, but if my fellow fans are as powerful and enthusiastic as they believe themselves to be, I would ask them *why they did not support the bright and breezy little paper which was recently published in their interests and which has gone to the wall within the last month or so.*

Personally, I think the banjo still has its place, but can never be considered a serious competitor of the mandolin family. The banjo is a valuable adjunct to mandolin orchestras, but nothing more.

What I want to say to my fellow banjo players is, "Wake up, boys; *think and listen a little.*"

You may publish this letter, Mr. Buttelman, but I prefer not to have my name used, as I hope this letter will wake up some of the old timers who have nearly gone to sleep.—St. Louis, Dec. 11, 1915.

P. S. Chapter idea is a wonder. It ought to start something everywhere.

Mr. Stannard Strikes a Chord

I have often wondered why the American Guild couldn't do something real to educate our teachers. Mr. Stannard has presented a thought which should be considered carefully.

T. A. P., Providence, R. I., Dec. 24, 1915.

What is the Guild Convention for?
Why not make it fill the bill?

E. S. P., New York, N. Y., Dec. 20, 1915.

Good plan, hope it can be put through.

L. W., Denver, Colo., Dec. 26, 1915.

It's my opinion that the Guild ought to finish what it has already started.

B. R. H., Boston, Mass., Dec. 23, 1915.

Mr. Stannard's idea is excellent. I hope the next Convention will take action.

J. H. J., Kalamazoo, Mich., Dec. 20, 1915.

Mr. Stannard's suggestion will undoubtedly furnish much food for thought, and worked out in detail it should prove decidedly practical.

W. P., Jackson, Mich., Dec. 25, 1915.

We Are All Going

I will attend the Convention if possible.

C. A. B., Baltimore, Md., Nov. 26, 1915.

Will probably attend the Convention.

F. N. B., St. Charles, Mo., Nov. 21, 1915.

Will go if possible.

C. C. B., Philadelphia, Pa., Nov. 30, 1915.

Will probably go.

G. H. M., Baltimore, Md., Dec. 2, 1915.

I want to go—hope I can.

C. S. P., New York, Dec. 3, 1915.

I can't afford to go to Washington, and I can't afford to miss the Convention.

C. A., Chicago, Dec. 12, 1915.

I fully expect to attend the Convention next April—in fact the Chapter says I must.

W. E. M., Salem, O., Dec. 30, 1915.

I think the Chapter plan very good. It is very interesting and we also learn a great deal by it. I don't believe anyone would ever have the chance to regret having joined it once they attend the meetings. We all have a good time socially as well as musically and I am glad I am a member.

T. H., Philadelphia, Dec. 25, 1915.

I think the Chapter is quite remarkable, considering the things accomplished and the pleasure derived from the organization. . . . I expect to attend the next Convention; in fact am already looking forward to meeting all the old and new Guild members.

I. J. E., Meadville, Pa., Dec. 17, 1915.

It seems to me that these "Standards of Attainment" should be pushed through at once so that the Guild would have something for these new Chapter members to work for. Any information on Chapters (not to be found in THE CADENZA) that you may be able to send, would help me to get a Chapter started here.

F. E. S., Orange, N. J., Nov. 29, 1915.

What is the matter with the Guitar Department in THE CADENZA? Have they

stopped it? Several subscribers that I got last year are guitar players and they are not going to renew it on that account.

W. E. M., Salem, Ohio, Nov. 25, 1915.

Enclosing check for two dollars, 1916 dues as Professional member of the American Guild. * * * As I am working toward the formation of a Chapter, wish you would send me the necessary data.

D. H. T., Peekskill, N. J., Dec. 20, 1915.

Are all active members entitled to wear Chapter emblems?

W. S. P., Cleveland, Ohio, Dec. 20, 1915.

(According to By-Laws in the Guild, there is nothing to prohibit any active Chapter member from wearing the Guild emblem should he so desire. Many Chapter members are wearing these emblems now, but the larger portion are awaiting the new Chapter pins which will carry a design similar to the National Guild emblem.—S. T. F. S.)

Will try to get a march or two ready for the Contest.

F. M. P., Tacoma, Wash., Dec. 17, 1915.

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LYON & HEALY, Chicago, Ill. CRESSEY & ALLEN, Portland, Me.

At first I could not find even the required five players to organize a Chapter, but I now have the names of seven besides myself who are interested and who came to see me, having read in THE CADENZA that I wanted to organize a Chapter. * * * Would like to organize just as soon as I can hear from you.

L. C. W., Sacramento, Cal., Dec. 17, 1915.

I am glad to see a B. M. G. society with *boosting* as its active principle instead of *knocking*. I hope you will succeed in uniting the entire fraternity under one flag.

A. P., New York, Dec. 12, 1915.

PERSONALS

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March..... Tieke-Odell-A

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When I look at the compositions for mandolin by Carlo Munier, Raffaele Calace and Silvio Ranieri; when with love, admiration and reverence I play them, I cannot help but wonder at the apparent lack of interest in such works shown by mandolinists in general.

In the programs published monthly by the B. M. & G. magazines we sometimes do see the name of Munier—possibly due to the fact that his compositions are of easier interpretation—but hardly ever do we see those of Calace and Ranieri. What is the matter with our mandolin soloists? Do they think such music beneath them? Do they lack the technical ability demanded by such pieces, or are they not aware of the existence of such music?

Not until such pieces as the "Concerto in D major" by Ranieri and the "Rapsodia Napolitana" by Calace are often played in public may we hope ever to see anything better published. And whoever calls himself a mandolin soloist without having studied the "Concerto in G major" by Munier, the "Rapsodia Napolitana" by Calace and the "Concerto in D major" by Ranieri is hardly worthy of the name.

While we are about it, let us look over the list of some of our best composers of solo pieces for the mandolin: Carlo Munier, Enrica Maruccelli, Ferdinando de Cristofaro, Giuseppe Bellenghi, Giuseppe Branzoli, G. La Scala, Raffaele Calace, Samuel Siegel, S. Leonardi, Silvio Ranieri, Stelario Cambria and Valentine Abt. This list, comprising only those who have come to my notice through their compositions, is not of course a complete one, but it will suffice to bring out the point upon which I wish to bear—that much of the best music for the mandolin is utterly neglected by the great majority of players.

There are of course a great many other composers whose works, while musically meritorious, are of a lighter calibre, and

This quotation is from the press critique of a Thanksgiving concert given in Paris, Ill., by Moren's Mandolin Orchestra—not a class of pupils, but an organization that has worked hard for about a year, and is now giving public demonstrations of what the plectral instruments are doing in the middle west. Incidentally, it is noticeable that more and more space is being gratuitously accorded to this class of concerts by the press all over the country, a splendid indication of the growing power in music of the plectrum instruments.

That this concert was something far removed from an amateur performance or a class recital is evidenced in two directions—the press notice and the program. The orchestra is well balanced, consisting of four first mandolins, two second mandolins, two tenor mandolas, one mando-cello, one mando-bass, two guitars and piano. This, with a soprano soloist and reader, affords a fine ensemble for capable concert work. Mr. Emil Taflinger, the mando-cellist, composes his own solos and self-arranges them for orchestra. It is hardly necessary to state that, in conjunction with its own hard work, the orchestra owes much to the musical and executive abilities of its director, Mrs. Wm. Moren. The program follows:

- Ensemble—Mandolin Orchestra
- "Lustspiel Overture"..... Keler-Bela
- Solo—Miss Nellie Winn and Orchestra
- "My Flower of Hawaii"..... Liliuokalani
- Ensemble—Mandolin Orchestra
- (a) "Nightingale's Song"..... Zellar
- (b) "Traumerei"..... Schumann
- (c) "O Sole Mio"..... Di Capua
- Reading—Miss Belle Mullins..... Selected
- Ensemble—Mandolin Orchestra
- (a) "One Wonderful Night" Waltzes..... Jones
- (b) "Frog Frolics," Schottische..... Hildreth
- Mando-Cello Solo—Mr. Emil Taflinger
- "Until the End of Time"..... Taflinger
- Ensemble—Mandolin Orchestra
- (a) "Lucille"..... Van Ness
- (b) "A Hundred Years from Now"..... Jacobs-Bond
- (c) March, "Westward Ho!"..... Lansing
- String Quintet
- Selection, "Bohemian Girl"..... Balfe
- Ensemble—Mandolin Orchestra
- Selection, "Madame Sherry"..... Hoschna
- Solo—Miss Nell Winn
- "Somewhere a Voice is Calling"..... Tate
- Ensemble—Mandolin Orchestra
- Selection, "Faust"..... Gounod
- Reading—Miss Belle Mullins..... Selected
- Trio—Taflinger Brothers
- "Chinese Blues"
- Ensemble—Mandolin Orchestra
- "Waldmere," March..... Losey
- Solo—Miss Nell Winn and Orchestra
- "Aloha Oe" ("Farewell to Thee")..... Liliuokalani

"It is raining rain to me,
It's raining violets."—Lanier.

Mr. Paul Goerner's Gibson Mandolin Orchestra of Seattle, Wash., although "bucking against wind and weather," gave a successful benefit concert for the "Theodora Home" on Thursday evening, November 18, 1915. This is the fourth concert given within three months, which, with Chapter activities, makes some "concerting."

On the evening of the concert it is evident that the weather "weathered," for Mr. Goerner reports that it "rained some

(Continued on page 47)

others whose compositions have not come to my notice. However, it is very evident to the observant person that the most meritorious compositions for the mandolin very seldom are given a public hearing. Is it, then, to be wondered at that the list of worthy mandolin pieces—music of the kind which has a chance of becoming classic—does not grow very fast?

Every violinist, even of modest attainments, has studied several of the best pieces by Alard, Dancla, De Beriot, Kreutzer, Spohr Viotti, Wieniawski and many more. Every pianist, who has had any training whatsoever, is familiar with some of the best works of Beethoven, Chopin, Clementi, Hummel, Mozart, Liszt, Rubinstein and a host of lesser lights. Yet I wonder how many mandolinists have studied even one (or more) of works composed by musicians named in my first mentioned list! And yet those composers have produced some of the best that we have in the music literature of the mandolin!

It should be understood that I do not intend to infer by comparison that the works of those men are of the larger calibre and musical importance produced by the composers mentioned in the second and third lists, nevertheless they possess real merit and are fully worthy of being very widely studied by mandolinists and used in public.

Some time ago a piece for unaccompanied mandolin came to my notice—"Rêve Orientale" by D. Dounis. I was very favorably impressed by this solo, and at once performed it in public. I have not seen that piece on any program since! Brother mandolinists, what is the matter with us? Is there a taint of professional jealousy in us? If so, the sooner we are rid of it the better it will be for ourselves and for the art to which we have devoted our lives.

It may be, however, that this state of affairs is only a natural outcome of the development of the mandolin and of its art; that each individual artist is striving for individuality, and is so taken up with his work that he cannot view in the proper light what is going on about him, even in his own field of endeavor.

It is the same in Europe, where the great artists of the mandolin very seldom play the compositions of their contemporaries. But is this consistent with our love for the mandolin and our interest in the instrument? And are we just to our art? Time of course is an infallible judge, worthy compositions cannot be kept in the dark forever, and sooner or later they will take their place in the mandolin's literature.

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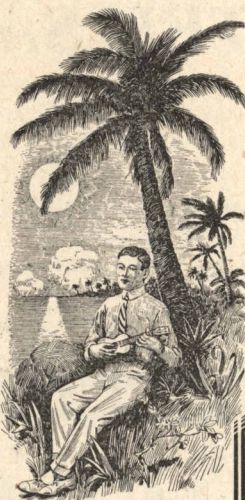
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Q. 1. Where can I get the mandolin solo "Prelude, Op. 45" by R. Calace, as played by D. Dounis for the Edison Phonograph Co.? Also would like to get Offenbach's "Barcarolle" from "Tales of Hoffmann," arranged for mandolin orchestra, quartet, quintet or other combinations. Would this not make an excellent number?

2. Referring to V. Abt's arrangement of "Annie Laurie," in the finale or vivace movement, why are the shifts from the first to the third and fourth positions called for? For a vivace tempo they seem to make the sixteenth notes more difficult than would the first position, especially in the measure where the first finger (b) must slide to the fourth position.



3. Referring to the first or cantabile movement of Abt's arrangement of Dancla's "Fifth Air Varie," how should the lower notes be played? I have been trembling the upper notes and giving the lower ones a stroke only, but holding the fingers down so as to make them sound through the correct length of time. Have also tried playing the upper notes (except the quarter notes) with but one stroke, but this hardly seems proper for a cantabile movement.

A. 1. The "Prelude, Op. 45" by Calace (which, by the way, is the first of three by him) can be had through the R. I. Music Co., 49 Penn St., Providence, R. I. The "Barcarolle" from the "Tales of Hoffmann" you can get through Walter Jacobs, Boston, Mass. This piece would certainly make a very good number for mandolin orchestra, or any combination of plectrum and kindred instruments.

2. The shifting to the third position (a) is used in order to have the hand ready to finger the chord in the following measure as marked. As for the shift to the fourth position (b), the only reason that I can see for its use is that the A major chord, as written there, sounds softer in the fourth position. However, if you can execute those two measures more smoothly in the first position, then play them so. I would say, however, that they sound better when fingered as marked by the composer, providing one has been training correctly and has had enough experience.

3. The lower as well as the higher notes of this Cantabile must be played with the tremolo because there are two *legato* signs, one above and the other below the chords. But the double stops written without the *legato* signs should be played with single down-strokes.

THE MANDOLIST —AND— MANDO-CELLIST



Conducted by
WILLIAM PLACE, JR.
VIRTUOSO
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Start or Join a Guild Chapter!

The writer is much pleased to find that his article of last month met with some approval, even though somewhat foreign to the mandola and mando-cello. This month, while not intending to devote his entire space in the issue to Guild affairs, he nevertheless wishes to say a word or two concerning the Standards of Attainment.

It has been his privilege to see the several examination courses after their completion by the committee, and he wishes to say that not only are the questions admirable in their scope and bearing, but (as he firmly believes) they will stand permanently as the greatest advancing step which the Guild has taken since its organization. He, therefore, would earnestly exhort all teachers to procure copies of the papers at once, and to imbue their students with the idea of the power which the American Guild is beginning to assume.

Teachers! I cannot tell you here, in a few brief lines, just how much these new "Standards" mean to you and to your pupils, but this I can say—that, if you use them conscientiously, from a business standpoint they will undoubtedly increase your teaching capacity five-fold, for the pupils you have previously been able to interest for but a year will now have an incentive to work and you can hold them for *five years*.

Besides this, what does it mean to the plectral instruments in general? It means that we will now be respected by standard and orthodox musicians, because our student-players will be obliged to know at least all of the musical rudiments which are required in orthodox conservatories. This is not the time to balk. It is the hour of acceptance and the clock is striking full twelve! ACT NOW!

Plectral Combinations

Of all the departments in our good little magazines, I find the program lists about the most interesting. When the papers arrive I

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immediately look at the programs to see what has been going on, and during the past few months I have been interested to see that many of our good teachers have been deviating from the beaten ensemble path—trio, quartet, quintet and orchestra—with the evident purpose of lending variety to their programs.

To my mind there is little which recommends such combinations as banjo, mandolin and harp-guitar, or two mandolins, mandola and mando-bass, etc., and while their novelty cannot be disputed the presentation of such conglomerate combinations is inadvertent and not to the good of our cause, invariably giving a false impression of the possibilities of our instruments.

We now have a complete mandolin family and a complete banjo family of instruments with guitar or piano for accompaniment, and for the benefit of those teachers who really wish to present the legitimate on their programs I am listing combinations of the mandolin family which will not only prove musical, but will meet with approval from the most critical and intelligent audiences.

SOLO

Mandolin (Unaccompanied)
Mandola (Unaccompanied)
Mando-cello (Unaccompanied)

DUET

Two mandolins (piano or guitar accompaniment)
Mandolin and mandola (piano or guitar accompaniment)
Mandolin and mando-cello (piano or guitar accompaniment)
Mandola and mando-cello (piano or guitar accompaniment)

TRIO

String trio (mandolin, mandola, mando-cello) (with or without acc.)
Two mandolins and mandola (piano or guitar acc.)
Two mandolins and mando-cello (piano or guitar acc.)

QUARTET

String quartet (1st & 2d mandolins, mandola, mando-cello) (with or without accompaniment)
Two mandolas and two mando-cellos (preferably without accompaniment)

QUINTET

String quintet (1st & 2d mandolins, mandola, mando-cello and mando-bass) (with or without accompaniment)

While from the pleasing standpoint there are several other good combinations, nevertheless those listed above are comparable to vocal combinations. The concert manager should remember that the mandolins represent the soprano and alto voices, the mandola the tenor voice and the mando-cello the baritone, it therefore is quite as incongruous to combine two mandolins and mando-cello without accompaniment, as it would be to present a trio of soprano, alto and baritone sing-

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ers without piano. Even with the latter instrument as accompaniment, the loss of the tenor voice would be noticeable when quartet choirs are to be heard everywhere.

As an unusual, and yet quite legitimate novelty, I would particularly call the attention of the reader to the combination of two mandolas and two mando-cellos. This combination corresponds to the vocal male quartet, and is very effective without piano accompaniment. We occasionally hear of people who detest a violin, abhor a piano, etc., but it is a strange individual indeed who does not enjoy a male quartet.

In preparing students in the ensemble just referred to, male quartet scores can be used to good advantage; the mandolas play the first and second tenor parts, and the mando-cellos play the first and second bass parts. The mando-bass may be substituted for the mando-cello, but experience has proved that the ensemble is not as effective. This "male quartet" combination of our instruments is well worth programming as a feature number, and the writer has found that upon a miscellaneous program this new ensemble often proves a decided "Hit."

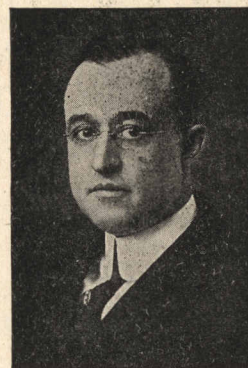
Questions and Answers

H. L. C., Chicago, Ill.

Q. Will you kindly tell me through THE CADENZA if there is any "short cut" in learning to play tenor clef, as found in violoncello music on the mando-cello?

A. Short cuts in music are *never* advisable nor are they a legitimate musical procedure, and I would advise you to learn the tenor clef just as you have doubtless learned the treble and bass. Since you have asked, however, I will say that tenor notations may be played on the mando-cello by reading as though the clef were bass and playing a string higher, but this method is decidedly unsatisfactory for a beginner when the notes run much beyond the second or third positions on the A string. By all means *learn* your clef.

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Tuition in Banjo Technic

In this month's installment of Tuition in Banjo Technic a new diagram is presented which shows all the notes on the third string from the fourth to the twelfth fret, both ascending and descending. The student should memorize the position of each new note in the diagram in reference both to its letter and the fret upon which each new note is found. The positions of the natural notes should be memorized first, and it then will be a simple matter to locate the sharps and flats.

Study No. 49 is made up of exercises in double stop thirds. A double stop third is very important for the player to understand, as it leads to the study of a chord from its fundamental position to its last inversion. If the left-hand fingering, as given in Study No. 48, was carefully studied, many duplicate points may be utilized in the exercise following in this study.

In regard to the right-hand fingering, the alternate fingering should be cast aside temporarily and only the natural fingering be used, i. e., the thumb should strike the third, fourth and fifth strings, leaving the first and second strings to be picked by the second and third fingers respectively. Other than this explanatory note no further indication of the right-hand fingering will be given in this study.

As it was carefully explained in Study No. 48 that all single-note thirds above C and E on the staff were to be played on the first and second strings, the encircled figures to indicate strings have been omitted in Exercises A, B, C, and D. It is understood that all double stop thirds above C and E are to be used on the first and second strings.

BANJO MUSIC

IN C NOTATION

Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult

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	Grade	Banjo Solo	G. Acc	P. Acc
Adalid (The Chieftain).... Hall	B	.30	.10	.20
March				
Ah Sin..... Rolfe	B	.40	.10	.20
Eccentric Two-Step				
Airy Fairy..... Weidt	A	.30	.10	.20
Schottische				
Aloha Oe..... Liliuokalani	A	.30		
The Famous Hawaiian Melody				
Baboon Bounce, The..... Cobb	B	.40	.10	.20
A Rag-Step Intermezzo				
Black Eyed Susan..... Ossman	B	.30	.10	.20
Schottische				
Boston Yodle, The..... Weidt	A	.50	.10	.20
Dance a la Fandango				
Butterscotch..... Weidt	A	.30	.10	.20
Characteristic March				
Camilla..... Bone	B	.30	.10	.20
Chilian Dance				
Caper Sauce Rag..... Griffin	C	.40		
A Musical Condiment				
Chain of Daisies..... Weidt	A	.40	.10	.20
Waltz				
Chicken Reel..... Daly	B	.30	.10	.20
Two-Step and Buck Dance				
Chiming Bells..... Lansing	A	.30		
Waltz				
Cloud-Chief..... Philie	B	.40	.10	.20
Two-Step Intermezzo				
Colored Guards, The..... Weidt	A	.30	.10	.20
Characteristic March				
Commander, The..... Hall	A	.40	.10	.20
March and Two-Step				
Cowboy Capers..... Allen	B	.40	.10	.20
Characteristic March				
Cupid's Victory..... Weidt	A	.30	.10	.20
Waltz				
Dance of the Clowns. Trinkaus	B	.40	.10	.20
(Marceline)				
Dance of the Lunatics..... Allen	B	.40	.10	.20
An Idiotic Rave				
Dance of the Moths..... Weidt	B	.30		.20
Caprice				
Darkey's Dream, The..... Lansing	A	.30	.10	.20
Characteristic Barn Dance				
Dat Yam Rag..... Weidt	A	.40	.10	.20
A Darkie Delicacy				
Dixie Twilight..... Johnson	B	.40		
Characteristic March				
Dushka..... Lansing	A	.30	.10	.20
Russian Dance				
Encouragement..... Moyer	A	.30		
Waltz				
Evolution Rag..... Allen	C	.30	.10	.20
Falling Meteors..... Bowen	B	.40		
Valse Caprice				
Fanchon..... Weidt	A	.30	.10	.20
Mazurka				
Fascination..... Bone	A	.30	.10	.20
Waltz				
Fire-fly..... Weidt	A	.30	.10	.20
Polka				
Four Little Pipers..... O'Connor	B	.40	.10	.20
Schottische				
Frog Frolics..... Hildreth	A	.30	.10	.20
Schottische				
Ger-Ma-Nee..... Weidt	B	.30	.10	.20
One-Step or Two-Step				
Hazer, The..... Weidt	A	.30	.10	.20
March and Two-Step				
Hikers, The..... Weidt	A	.30	.10	.20
March and Two-Step				
Humoreske..... Dvorak	B	.40	.10	.20
Invincible Guard..... Shattuck	A	.30	.10	.20
March				
Irvina..... Rolfe	B	.40	.10	.20
Intermezzo				
Kaloola..... Weidt	A	.30	.10	.20
A Darktown Intermezzo				
Ken-Tuc-Kee..... Weidt	B	.30	.10	.20
Fox Trot				
Kentucky Wedding Knot Turner	B	.40	.10	.20
Novelty Two-Step				
Kiss of Spring..... Rolfe	A	.40	.20	.35
Waltz				
Knock-Knees..... Cobb	B	.30	.10	.20
One-Step or Two-Step				
La Sirena..... Burke	B	.30		
Danza Habanera				
Light Heart..... Weidt	A	.30	.10	.20
Polka				

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	Grade	Banjo Solo	G. Acc	P. Acc
Lilies of the Valley..... Weidt	A	.30	.10	.20
Waltz				
Lorain..... Nichols	B	.30	.10	.20
Mazurka				
May Belle..... Weidt	A	.30	.10	.20
Schottische				
Me Melican Man..... Weidt	B	.30	.10	.20
A Pigtail Rag				
Montclair Galop..... Weidt	A	.40	.10	.20
Mos-Kee-Toe..... Weidt	B	.30	.10	.20
One-Step or Two-Step				
Myopia..... Wilson	B	.30	.10	.20
Intermezzo				
On Desert Sands..... Allen	B	.30	.10	.20
Intermezzo Two-Step				
Onion Rag..... Weidt	A	.40	.10	.20
A Bermuda Essence				
On the Curb..... Allen	B	.40	.10	.20
March and Two-Step				
On the Mill Dam..... Babb	A	.40	.10	.20
Galop				
Paprikana..... Friedman	B	.30	.10	.20
One-Step or Two-Step				
Parade of the Puppets..... Rolfe	B	.30	.10	.20
Marche Comique				
"Pauline"..... Allen	B	.40	.10	.20
Waltz				
Pert and Pretty..... Weidt	A	.30	.10	.20
Waltz				
Phantom Bells..... Weidt	A	.40		
Gavotte				
Polonaise Le Grand..... Griffin	C	.50		
Pranks of the Pixies..... Lansing	B	.30		
Caprice				
Rabbit's Foot..... Cobb	B	.30	.10	.20
Fox Trot				
Rag Tag..... Weidt	A	.40	.10	.20
March and Two-Step				
Raiders, The..... Weidt	A	.30	.10	.20
Galop				
Rambling Roses..... Morse	B	.40	.10	.20
Waltz				
Red Rover, The..... Weidt	A	.30	.10	.20
March				
Rye Reel..... Lansing	A	.40	.10	.20
Two-Step (A Little Scotch)				
Sand Dance..... Friedman	B	.40	.10	.20
(Moonlight on the Suwanee)				
Serenade d'Amour..... Von Blon	B	.30	.10	.20
Sky High..... Glionna	A	.40		
Galop				
Speedway, The..... Weidt	A	.40	.10	.20
Galop				
Spitfire, The..... Griffin	C	.40		
Polka di Concert				
Starry Jack, The..... Hildreth	B	.30	.10	.20
March and Two-Step				
Stop! Look! and Listen..... Allen	B	.30	.10	.20
A Railroad Fox Trot				
Swedish Wedding March				
Sodermann	B	.40	.10	.20
Sweet Corn..... Weidt	A	.40	.10	.20
Characteristic March				
Sweet and Low and Forsaken				
Lansing	B	.30		
Swing Along..... Bone	B	.30	.10	.20
Characteristic March				
Swing Song..... Lansing	C	.30		
That Banjo Rag..... Weidt	A	.40	.10	.20
Troopers, The..... Bacon	B	.40	.10	.20
March and Two-Step				
Turkish Towel Rag..... Allen	B	.40	.10	.20
A Rub-Down				
Ultimatum, The..... Allen	B	.30	.10	.20
March and Two-Step				
Under the Spell..... Allen	B	.30	.10	.20
(Plectrum Arrangement)				
Watch Hill..... Kenneth	A	.30	.10	.20
March and Two-Step				
Westward Ho!..... Lansing	A	.40	.10	.20
March				
Yankee Boys..... Weidt	A	.30	.10	.20
March				
Yankee Dandy..... Weidt	A	.40	.10	.20
Characteristic March				
Zamparite..... Lake	B	.40	.10	.20
Characteristic March				

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Exercise A. An exercise showing the scale of C harmonized in thirds. On the third count of the third measure note that the fourth finger of the left hand falls on the double stop, while the first finger covers the third on the fourth count of the measure. The first and second fingers are used for both major thirds which occur on the first and second counts of the fourth measure. Note slides, also that the fourth finger falls on the double stop on the third count. In the descending part of the exercise the left-hand fingering is identical to that used for the ascending, the only difference being that the hand moves in an opposite direction. Note slides.

Exercise B. As this exercise moves about more than the previous one, the changes in the left-hand should be carefully noted. In the third measure cover the double stop third on the first count with the fourth finger. This allows the first finger to fall on the next third. The first finger is now in position to slide back and cover a note in the following third.

In the fourth measure the first and second fingers should cover the major third on the first count of the measure. The following three minor thirds are to be covered by the first finger, this finger being allowed to slide back, then forward again. The left-hand fingering in the fifth, sixth and seventh measures is similar to that given for the descending part of Exercise A. Note slides.

The double stop on the first count of the eighth measure should be played on the first and fifth strings, in order to prevent an awkward shift of the left hand. It is advisable many times to play this double stop in this manner rather than at the fifth fret, yet the tone at the fifth fret is preferable.

Exercise C. An exercise showing short runs of double stop thirds moving in different directions, and illustrating the effect on the left-hand fingering. To derive the most benefit from the exercise it should be divided into four equal parts of four measures each, and each group of thirds in a measure should be analyzed separately as to their progression.

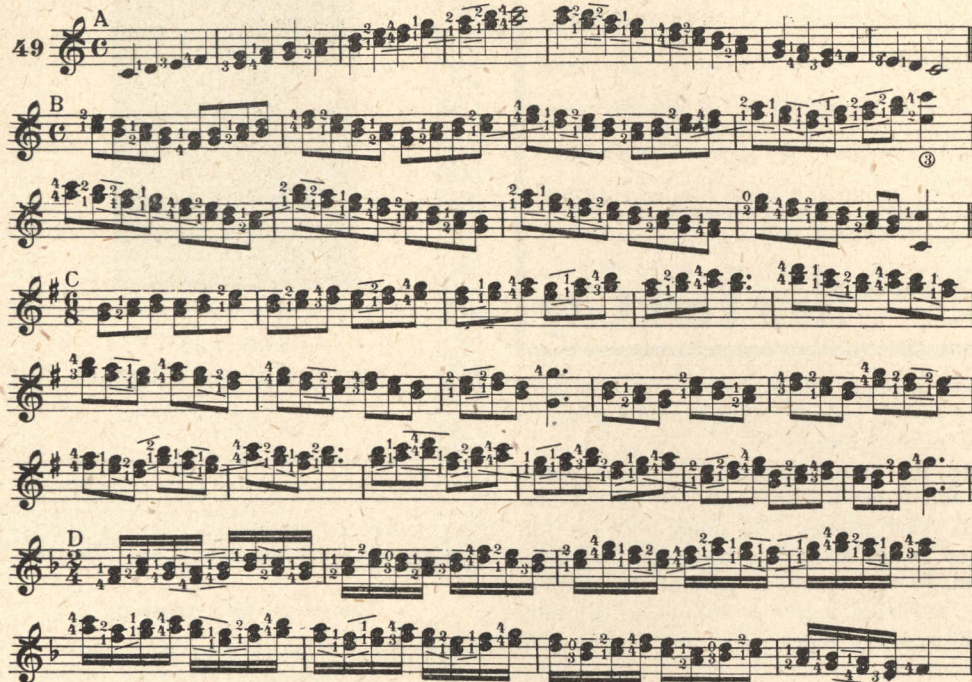
In the first part the group ascends a third and then descends a second, then again ascends a third. In the second part the group descends a third and then ascends a second, and then descends a third. In the third part the group descends a third, skips a fourth upward and again descends a third. In the fourth part the group ascends a third, skips a fourth downward and again ascends a third. Owing to the progressions in the different groups the left-hand fingering naturally is affected, therefore the fingering as given shows how many movements of the left hand may be saved under different conditions.

In the second measure the first and second fingers cover the double stop on the

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second count, and also the double stop on the fourth count. To hold the hand in this position the third and fourth fingers should be used to cover the double stop on the third count. On the fifth count the first and second fingers are allowed to advance and cover this same double stop, the fourth finger falling on the minor third on the sixth count.

In the third measure the shifts in position are made on the second and fifth counts, the third and fourth fingers falling on the major third on the sixth count. In the fourth measure the shift in position is made on the second count.

In the fifth and sixth measures the shifts in position are made on the third and sixth counts.

The major third on the fourth count of the seventh measure should be covered by the third and fourth fingers. When this same double stop occurs in the next meas-

ure, it should be covered by the first and second fingers. Owing to the shift of a fourth occurring many times in the remaining part of the exercise, extreme care should be taken that the left hand is favored whenever possible.

In the tenth measure note that the double stop on the first count is covered by the third and fourth fingers, while the same double stop on the fifth count is covered by the first and second fingers.

Both of the major thirds on the third and fourth counts of the eleventh measure are to be covered by the first and second fingers, with the first finger used on both minor thirds at the end of the measure.

Note the fingering in the twelfth measure. While the last double stop should be covered by the third and fourth fingers, the first and second fingers are preferable, as the hand is then in position to begin the next measure.

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slides, and hold fingers whenever possible.

Exercise D. Double stop thirds in the lower positions in the key of F are extremely awkward at times. This is caused by the fourth finger extension, especially

when a minor third is played on the third and fourth strings. Note example given in the first measure.

In the second measure in these cases, D and B flat are to be played on the first and third strings. By doing this the left hand is not obliged to leave the first position. In the remaining part of the exercise the left-hand fingering should be carefully followed, the slides noted and fingers held whenever possible.

Exercise E. This is an exercise showing all double stops played on the second and third strings. The exercise should be played through several times, or until all new notes on the third string are firmly fixed in the student's mind. While the fourth finger may be used occasionally to cover a major third on these strings, it nevertheless should be used sparingly, as the first finger usually is able or in position to cover this interval.

In the first two measures the first finger is indicated to be used in covering the major interval. In the third measure an example is given in which the fourth finger is used.

Exercise F. An exercise showing the double stop thirds alternating between the first and second, and the second and third strings. By fingering the exercise as marked, many shifts of the left hand will be avoided.

In the double stop at the end of the first measure cover E with the substitute third finger. From here on, each double stop on the count, and its afterbeat, are to be played in the same position. Note slides and fingering.

Exercise G. An exercise combining the different ideas of fingering that have been shown in the previous exercises. The double stop at the end of the second measure is to be played on the second and third strings. In the last four measures note when double stops are played on the second and third strings. Note slides and hold fingers when possible.

It is to the advantage of all concerned that THE CADENZA be mentioned when writing advertisers

The PROBLEM ROBER



Conducted by

MYRON A. BICKFORD

Eminent Teacher, Performer
and Literateur

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.

Questions and Answers

J. M. H., Weston, West Va.

Q. 1. In making a crescendo which is better—to begin above the sound-hole and gradually move the plectrum towards the bridge, or to keep the plectrum in its regular place (about one-half inch below the sound-hole)?

2. About what grade would the music in "Ascher's Standard Waltz Folio No. 2" average?

A. 1. There is a difference of opinion among plectral players as to the methods of producing the crescendo and diminuendo. Personally, I prefer to keep the plectrum in approximately the same place during either one or the other, and this for the reason that moving it from the fingerboard towards the bridge changes the quality or timbre of the tone, as well as its volume—something which properly does not come under the head of either crescendo or diminuendo. I am aware that many players adopt the method of moving the plectrum back and forth over the sound-hole, more or less indiscriminately, but to me this is more of an affectation than true artistry.

2. The music in this folio would be classed as ranging from the second to the fourth grade.

C. H. W., Newark, N. J.

Q. 1. How often should mandolin strings be changed?

2. What kind of strings are used by the good mandolin players? Also, what kind of picks?

3. Where can I procure — banjo strings?

4. What kind of strings are used by the good banjo players?

4. 1. The changing of mandolin strings depends somewhat upon the usage they receive. Under ordinary conditions the E and A strings may be left on until they break, always provided they do not become false. In the event of one of a pair breaking, or for any reason being renewed, *both* should be changed at the same time. In the case of the D and G strings it is better to change them every few weeks, whether they break or not, since they lose their brilliancy after a short time.

2. There are a number of good brands of strings on the market, all of which are in use by the best players. The same also holds true with picks. It is impossible for THE CADENZA to recommend any particular brand, and "remain perfectly neutral."

3. The ——— banjo strings no doubt can be obtained from any retail or wholesale dealer in musical merchandise.

4. The same thing is true with banjo strings as with mandolin strings—there are many brands on the market, all of which are used more or less by good players. I might add, however, that at the present time the majority of banjoists seem to prefer silk strings, one make of which you will find in the advertising columns of this magazine.

COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

METHOD NO. 6—A METHOD OF TEACHING WHICH PERMITS THE STUDENT TO WORK OUT TUNES AT HOME, BUT COMPELS THE USE OF TONE IN ALL OPERATIONS.

(Continued from the December issue)

EVIDENCE IN REBUTTAL

[Note: At the urgent solicitation of many interested friends and enthusiastic pupils who are with him heart and soul in his "Campaign of Common Sense," and firmly believing that a few pages of actual experiences of students backed by the authority of incontrovertible affidavits of their sincerity many times are more convincing than reams of reasoning, at nearly the closing point of his story of the "Old Methods," and with the consent of the managing editor of The Cadenza, Mr. Hartnett interpolates the following letter in place of the regular instalment of his series.

The fact that this interpolated series of "cross-examinations" in rebuttal were conducted privately and without the knowledge of Mr. Hartnett only makes them stronger evidence for the author's side of the case, and he offers them as demonstration of the truth of his claims.—Ed.]

Kalamazoo, Mich., July 17, 1913.

Mr. D. E. Hartnett,

71 West 23d Street,

New York City.

Dear Sir:—

These are scientific verities: 1. A thing cannot be demonstrated unless true. 2. Unbelief in demonstration (proof) is belief in a lie. 3. No intelligent soul wilfully follows a discovered lie.

You have made both broad and unprecedented claims for your Developer, Mute and System of teaching that has brought me no end of inquiry, and this impelled me to conduct a test of your teaching system, *unbeknown to you or the test pupil*, to demonstrate if you fulfill your

claims. Otherwise I could not answer inquiries with intelligent authority.

The following sworn statement before a Notary Public was made without the test pupil being aware of the object of his "trial" and, as you know, without your presence so that in no way could you influence his replies. The information sought and obtained was secured through a personal friend of the writer.

The test pupil is a Mr. Samaniego, a student of the mandolin. He took ten thirty-minute lessons, two a week, beginning March 27th. After the first lesson when asked how he liked Developer, Mute and System, he exclaimed most enthusiastically, "Wonderful, wonderful! Now I can understand what I am doing. I learned more about time in five minutes here than I did in six months before."

At his next lesson Mr. Samaniego brought his brother, who became interested in your "Money Back" teaching offer and purchased an eighty-five dollar guitar and started lessons.

The following compositions which the test pupil never heard, and which were not played for him nor with him, but which *he worked out and played for himself correctly the first time heard*, are named in their order of giving.

1. "La Prima Valse"
2. "La Prima Polka"
3. "Floretta Polka"
4. "Kaloola"
5. "Infanta Patrol"
6. "Modista"
7. "Darktown Frolics"
8. "Sweetest Story Ever Told"
9. "Like a Lovely Rose"
10. "The Blue Jackets' March"

If you will consult your records of this pupil, you will find the above to be correct.

On the 7th lesson, as you will doubtless remember, you gave Mr. Samaniego "Darktown Frolics" by Stannard—a composition containing practically all the time combinations used in ordinary music, from quarter to sixteenth notes, syncopated measures (ragtime), the great stumbling block for every pupil. Yet the statistics at hand show that Mr. Samaniego worked this out in about twenty minutes, and played it correctly the first time heard.

We consider this indeed significant, in view of Mr. Samaniego's statement made under oath: "I could not learn time under the old methods," even after six months' study, taking upwards of one hundred lessons.

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from a material and musical standpoint to publishers, manufacturers, teachers and students when the Developer, Mute and System are universally understood and intelligently applied, may be best apprehended by the following:

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He is in the market indefinitely for the purchase of music, supplies, studies, sundries, etc.

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The numbers marked with * are also published for regular Orchestra; therefore parts for Violin, Cornet, Clarinet, Drums, etc., are obtainable. Prices same as for Flute.

Many numbers in this list are also published for both Banjo solo and Banjo obligato in the old A Notation.

Transposed Tenor Mandola and Mando-cello parts will be supplied in MANUSCRIPT form but WITHOUT discount from catalog price.

Numbers marked thus † are British copyrights and cannot be purchased for use in England and Colonies.

Each Each Each

*ADALID. (The Chieftain) March (Hall)	Arr. Walter Jacobs	A	30	10	15	15	15		10	20	30
*AFTER-GLOW. A Tone Picture (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*AGGRAVATION RAG (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*AH SIN. Eccentric Two-Step Novelty (Rolfé)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	40
*AIRY FAIRY. Schottische	A. J. Weidt	A	30	10	15	15	15	30	10	20	30
*ALLURING GLANCES. Waltz (Rolfé)	Arr. R. E. Hildreth	A	30	10	15	15	15		10	20	
*ALPINE FLOWERS. Waltz	A. J. Weidt	A	30	10	15	15	15		10	20	
*AMOURETTE. Waltz (Leigh)	Arr. Hildreth-Jacobs	B	30	10	15	15	15		10	20	
*ANGEL'S SERENADE (Braga)	Arr. R. E. Hildreth	B	30	10	15	15	15		10	20	
*ANGELUS. From "Scenes Pittoresques" † (Massenet)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	
*ANITRA'S DANCE. From "Peer Gynt Suite" † (Grieg)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	
*ARBITRATOR. THE. March and Two-Step (Taubert)	Arr. Hildreth-Jacobs	B	30	10	15	15	15		10	20	
*ASPHODEL. Waltz	R. E. Hildreth	A	30	10	15	15	15	15	10	20	
*AT THE HAMLET. (Au Hameau) † (Godard)	Arr. R. E. Hildreth	B	30	10	15	15	15		10	20	
*AT THE WEDDING. March and Two-Step (Young)	Arr. R. E. Hildreth	B	30	10	15	15	15		10	20	
*AUBADE PRINTANIÈRE. Spring Serenade † (Lacombe)	Arr. R. E. Hildreth	C	30	10	15	15	15	15	10	20	
*BABOON BOUNCE. THE. A Rag-Step Intermezzo	George L. Cobb	B	30	10	15	15	15		10	20	40
*BALEST DES FLEURS (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*BARCAROLLE. From "Tales of Hoffmann" † (Offenbach)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	
*BARCELONA BEAUTIES. Waltz	R. E. Hildreth	B	30	10	15	15	15	15	10	20	
*BARN DANCE. The Bunnies' Gambol (West)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*BASHFUL BUMPKIN. Schottische and Barn Dance (Rolfé)	Arr. Walter Jacobs	A	30	10	15	15	15		10	20	
*BATTLE ROYAL. THE. March and Two-Step (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*BEAN CLUB MUSINGS. March Characteristic	Paul Eno	B	30	10	15	15	15		10	20	
*BERCEUSE. From "Jocelyn" † (Godard)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	
*BERCEUSE† (Schytte)	Arr. R. E. Hildreth	B	30	10	15	15	15		10	20	
*BOYS OF THE MILITIA. March (Boehnlein)	Arr. Hildreth-Jacobs	B	30	10	15	15	15		10	20	
*BUTTERSCOTCH. Characteristic March	A. J. Weidt	A	30	10	15	15	15		10	20	30
*CAMILLA. Chilean Dance	Frank W. Bone	A	30	10	15	15	15		10	20	30
*CATHERDAL CHIMES. Reverie (Arnold and Brown)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*CHAIN OF DAISIES. Waltz	A. J. Weidt	A	30	10	15	15	15	15	10	20	40
*CHANSON SANS PAROLES. (Song Without Words) † (Tschalkowsky)	Arr. R. E. Hildreth	B	30	10	15	15	15		10	20	
*CLOUD-CHIEF. Two-Step Intermezzo (Phille)	Arr. Hildreth-Jacobs	B	30	10	15	15	15		10	20	40
*COLORED GUARDS. THE. Characteristic March	A. J. Weidt	A	30	10	15	15	15	30	10	20	30
*COME BACK TO CONNEMARA. Irish Novelty Two-Step (Grey)	Arr. R. E. Hildreth	B	30	10	15	15	15		10	20	
*COMMANDER. THE. March and Two-Step (Hall)	Arr. R. E. Hildreth	A	30	10	15	15	15		10	20	40
*CONSOLATION No. 6† (Liszt)	Arr. R. E. Hildreth	B	30	10	15	15	15		10	20	
*CONVENTION CITY. March	Thos. S. Allen	B	30	10	15	15	15		10	20	
*COPPELIA. Valse Lente† (Delibes)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	20	35	
*COWBOY CAPERS. Characteristic March (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	40
*CUPID ASTRAY. Waltz (Rolfé)	Arr. Hildreth-Jacobs	B	40	20	25	25	25		20	35	
*CUPID'S VICTORY. Waltz	A. J. Weidt	A	30	10	15	15	15	30	10	20	30
*DANCE OF THE CLOWNS (Marceline) (Trinkhaus)	Arr. H. F. Odell	B	30	10	15	15	15		10	20	40
*DANCE OF THE LUNATICS. An Idiotic Rave (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	40
*DANCE OF THE MOTHS. Caprice	A. J. Weidt	A	30	10	15	15	15	15	10	20	
*DARKEY'S DREAM. THE. Characteristic Barn Dance	Geo. L. Lansing	A	30	10	15	15	15	15	10	20	30
*DAT YAM RAG A Darkie Delicacy	A. J. Weidt	A	30	10	15	15	15	15	10	20	40
*DELECTION (Delight). Valse Hesitation (Rolfé)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	
*DENGZO. Brazilian Maxixe (Nazareth)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	
*DIXIE RUBE. THE. Characteristic March (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*DIXIE TWILIGHT. Characteristic March (Johnson)	Arr. Walter Jacobs	A	30	10	15	15	15		10	20	
*DREAM KISSES. Waltz (Rolfé)	Arr. Hildreth-Jacobs	A	40	20	25	25	25	25	20	35	
*EL TORERO. Waltz	R. E. Hildreth	A	30	10	15	15	15	15	10	20	
*ELYSIAN DREAMS. Novelette (Revlind)	Arr. R. E. Hildreth	B	30	10	15	15	15		10	20	
*EVOLUTION RAG (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	30
*FAIR CONFIDANTES. Waltz (McVeigh)	Arr. Walter Jacobs	B	40	20	25	25	25	25	20	35	
*FAIRY FLIRTATIONS. Dance Caprice (Boehnlein)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*FANCHON. Mazurka	A. J. Weidt	A	30	10	15	15	15	30	10	20	30
*FARMER BUNGTOWN. March Humoresque (Luscomb)	Arr. Hildreth-Jacobs	B	30	10	15	15	15		10	20	
*FASCINATION. Waltz	Frank W. Bone	A	30	10	15	15	15	15	10	20	30
*FAUST Selection† (Gounod)	Arr. R. E. Hildreth	B	50	30	35	35	35		30	40	
*FIRE-FLY. Polka	A. J. Weidt	A	30	10	15	15	15	30	10	20	30
*FLEUR D'AMOUR. Hesitation Waltz (Cobb)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	
*FLIGHT OF THE BIRDS. Ballet	W. M. Rice	B	30	10	15	15	15		10	20	
*FOUR LITTLE BLACKBERRIES. Schottische (O'Connor)	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*FOUR LITTLE PIPERS. Schottische (O'Connor)	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20	40
*FROG FROLICS. Schottische	R. E. Hildreth	A	30	10	15	15	15	15	10	20	30
*FUN IN A BARBER SHOP. Novelty March (Winne)	Arr. Walter Jacobs	A	30	10	15	15	15		10	20	
*GAY BUTTERFLIES. Caprice† (Les Joyeux Papillons) (Gregh)	Arr. R. E. Hildreth	B	30	10	15	15	15		10	20	
*GEN. MIXUP. U. S. A. March Characteristic (Allen)	Arr. Jacobs-Hildreth	B	30	10	15	15	15		10	20	
*GER-MA-NEE. One-Step or Two-Step	A. J. Weidt	A	30	10	15	15	15	15	10	20	30
*GIRL OF THE ORIENT (Allen). Persian Dance	Arr. Walter Jacobs	B	30	10	15	15	15		10	20	
*GLORIANA. Overture	A. J. Weidt	B	40	20	25	25	25		20	35	
*GOT 'EM. Descriptive March (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20	
*GRETCHEN. MY RATHSKELLER FAIRY. Medley Waltz (Ayer)	Arr. Walter Jacobs	A	30	10	15	15	15		10	20	
*HASHED BROWN. Novelty Two-Step (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15		10	20	
*HEAP BIG INJUN. Two-Step Intermezzo (Sawyer)	Arr. Jacobs-Hildreth	B	30	10	15	15	15		10	20	
*HEART MURMURS. Waltz (Rolfé)	Arr. R. E. Hildreth	B	40	20	25	25	25		20	35	
*HIKERS. THE. March and Two-Step	A. J. Weidt	A	30	10	15	15	15	15	10	20	40
*HOME, SWEET HOME. Medley "Good-Night" Waltz	R. E. Hildreth	B	30	10	15	15	15		10	20	

WALTER JACOBS, 8 Bosworth St., Boston, Mass.

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Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult.

The Tenor Mandola and Mando-cello parts are transposed. However, these parts in UNIVERSAL NOTATION (non-transposed, treble reading) will be supplied in MANUSCRIPT form, but WITHOUT discount from catalog prices.

Regular Bass parts in the bass clef can be had for Mando-bass to most of the numbers.

	Grade	1st Mandolin	2d Mandolin	3d Mandolin	Tenor Mandola	Mando-cello	Flute or Cello	Guitar Acct.	Banjo Acct.	Piano Acct.
AL FRESCO (Zavertal).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
AMERICAN REPUBLIC. March (Thiele).....	Arr. F. T. McGrath	B	.40	.15	.15	.15	.15	.15	.15	.20
APRIL'S SMILES (Sourire d'Avrill). Waltz (Depret).....	Arr. H. F. Odell	B	.40	.15	.15	.15	.15	.30	.30	.30
ARTIST'S LIFE. Waltzes (Strauss).....	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.50
AWAKENING OF SPRING (Bach).....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.20
BABILLAGE (Chit-Chat) (Giller).....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.20
BARCAROLLE and MINUET. From "Tales of Hoffmann" (Offenbach).....	Arr. R. E. Hildreth	B	.40	.15	.15	.15	.15	.30	.30	.40
BEAUTIFUL GALATEA, THE. Overture (Suppe).....	Arr. H. F. Odell	C	.50	.30	.30	.30	.30	.30	.30	.60
BELOVED COUNTRY (Jungmann).....	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.15	.20
BENEATH THY WINDOW. Serenade (Le Thiere).....	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.20
BETHANY COMMANDERY. March (Meyer).....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.20
BLUE DANUBE. Waltz (Strauss).....	Arr. Geo. L. Lansing	B	.50	.30	.30	.30	.40	.30	.40	.40
BOHEMIAN GIRL. Fantasia (Balfe).....	Arr. Geo. L. Lansing	B	.40	.30	.30	.30	.30	.30	.30	.40
BRIDAL ROSE, THE. Overture (Lavallee).....	Arr. Walter Jacobs	B	.50	.30	.30	.30	.30	.30	.30	.40
CALIFORNIA EXPOSITION. March (Mackie).....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.20
CALL ME THINE OWN. Romance (Halevy).....	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.20
CHARMED CIRCLE, THE. March (Freer).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
CHIMES OF NORMANDY. Waltz (Planquette).....	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.20
CIRIBIRIBIN (Pestalozza).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
CZARDAS NO. 1 (Danse Styrienne) (Michiels).....	Arr. Geo. L. Lansing	B	.40	.15	.15	.15	.15	.30	.30	.30
CZARDAS NO. 2 (Michiels).....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.20
EN MASSE. March (Reeves).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
ENTRACTE. Waltz Intermezzo (Helmberger).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
ETERNELLE IVRESSE. Valse des Fiancailles (Ganne).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.30
EVENING BREEZE. Idyl (Langley).....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.20
FONDLY THINE OWN. Gavotte (Jungmann).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
FOUR MEXICAN DANCES.....	Arr. Geo. L. Lansing	B	.50	.30	.30	.30	.30	.30	.30	.40
Roses and Thorns (Ridegugue) At Midnight (Aviles) And Why Not? (Aviles) Chloe (H. N.)										
FROM LOFTY ALPS TO SILENT DALE. Gavotte (Waldow).....	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.15	.20
GARDEN OF DREAMS, THE. Waltz (Stimson).....	Arr. J. H. Parker	B	.50	.30	.30	.30	.30	.30	.30	.50
GYPSY LIFE. Descriptive Fantasia (Thiere).....	Arr. Geo. L. Lansing	B	.60	.30	.30	.30	.30	.30	.30	.50
HUMORESQUE (Dvorak).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
IDYL (Sanford).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
IL TROVATORE. Selection (Verdi).....	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.40	.40	.60
IN SPRINGTIME. Scherzo (Frank).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.40
and MARIA, MARI! Neapolitan Serenade (Di Capua) }										
KAISER FRIEDRICH. March (Friedeman).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
KEHR AUS. A Parting Waltz.....	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.15	.20
KING OF DIAMONDS. Overture (Lavallee).....	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.40
KUYAWIAK. Polish National Dance (Wienlawski).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
LA FILLE DE REGIMENT. Selection (Donizetti).....	Arr. Geo. L. Lansing	B	.50	.30	.30	.30	.30	.30	.30	.50
LA MAURESQUE. Ballet Oriental (Tavan).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
LA PALOMA (Yradier).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
LITTLE PIERROTS, THE. March (Bosc).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
LES BAISERS (Kisses). Waltz (Margis).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
LE SECRET. Intermezzo (Gautier).....	Arr. H. F. Odell	B	.40	.15	.15	.15	.15	.15	.15	.30
LIME KILN CLUB'S SOIREE (Laurendeau).....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.20
LOS BANDERILLEROS. Spanish March (Volpatti).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
LUSTSPIEL. Overture (Keler-Bela).....	Arr. H. F. Odell	B	.60	.30	.30	.30	.30	.40	.30	.40
MAGNOLIA SERENADE (Missud).....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.20
MARCH ESPANOL. Pasodoble (Granado).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
MERRIE MUSICIAN, THE. Overture (Ramsdell).....	Arr. Geo. L. Lansing	A	.50	.30	.30	.30	.30	.30	.30	.40
NAHANT MARCH (Thomas).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
NORMA. Fantasia (Bellini).....	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.50
ON THE STEP. March Two-Step (Charles).....	Arr. H. F. Odell	A	.30	.15	.15	.15	.15	.15	.15	.20
ORPHEUS. Overture (Offenbach).....	Arr. H. F. Odell	C	.50	.30	.30	.30	.30	.30	.30	.60
OULD SOD, THE. Novelty March.....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.20
PIQUE DAME. Overture (Suppe).....	Arr. H. F. Odell	C	.50	.30	.30	.30	.30	.30	.30	.60
PREMIER BONHEUR (First Happiness). Gavotte (Salabert).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
QUARTET from RIGOLETTO (Verdi).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
RECREATION. March.....	Arr. A. A. Babb	A	.30	.15	.15	.15	.15	.15	.15	.20
RIPPLES. Intermezzo.....	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.30
ROUND UP, THE. March and Two-Step (Ramsdell).....	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.30
SECOND REGIMENT CONNECTICUT. March (Reeves).....	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.15	.20
SERENADE (Mowskowski).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
SERENADE BADINE (Gabriel-Marie).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
SERENADE MANDOLINEN (Jungmann).....	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.20
SERENADE OF THE MANDOLINES (Desormes).....	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.20
SLUMBER SONG (Warren).....	Arr. H. F. Odell	A	.30	.15	.15	.15	.15	.15	.15	.20
SONGS OF IRELAND. Grand Selection (Douglas).....	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.60
STRAUSS MARCH (Mezzacapo).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
SWAN, THE (Le Cygne) (Saint-Saens) }										
and CRADLE SONG (Hauser) }										
SYMPATHIE. Waltz (Mezzacapo).....	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.30
TALES OF HOFFMANN. Waltz (Offenbach).....	Arr. Geo. L. Lansing	B	.50	.30	.30	.30	.30	.30	.30	.40
TALISMAN, THE. Overture (Gruenwald).....	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.60
TRAUMEREI. Reverie (Schumann).....	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.20
VENETIAN ECHOES. Recreation (Franke).....	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.20
VENUS. Overture.....	Arr. Carl Tschopp	B	.40	.30	.30	.40	.30	.30	.30	.40
WILLIAM TELL. Overture (Rossini).....	Arr. H. F. Odell	C	.60	.30	.30	.30	.30	.40	.40	.60

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