

The CADENZA

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1894

A Monthly Music Magazine for Teachers, Players
and Students of the Mandolin, Banjo, Gui-
tar and Kindred Instruments



Official Organ of the American Guild of Banjoists,
Mandolinists and Guitarists. Headquarters,
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FROM the time of Joel Sweeney down through the days of Converse, Wambold, "Picayune" Butler, "Hi" Rumsey, Tom Briggs, E. M. Hall, Billy Baxter, Sam Devere, Billy Carter, Horace Weston (colored), Gus Mead, Ben Cotton and many more—all old-time minstrel players who have left their impress upon the banjo world—

from those days and times to the very present modern it would seem that banjoists always have had a closer and more intimate hold upon the affections of the public than have the players of other fretted instruments. Mandolinists, guitarists and others may charm, delight and transport an audience, but it is the banjoist who forgets a link between player and listener which, with the latter, develops into a sense or bond of almost "family" ownership. Nine times out of ten, the premier public banjoist is spoken of by some familiar nickname or a friendly shortening of his own, although speaker and player never may have met personally. Mr. Sweeney, Mr. Butler, Mr. Baxter, Mr. Glynn, Mr. Bacon or Mr. Carey? Forsooth, no, rather is it "Joe," "Pic," "Billy," "Tommy," "Fred" and "Tom."

It is interesting to know something of intimate details concerning the banjoists who have "made their mark"

and have marked others with their rhythm—when, why and how they started, why they chose ("picked") would be the better word in many instances) the instrument, where and with whom they studied and much more. Unfortunately, however, any authentic biographical data concerning the older banjoists is most conspicuous in its lacking. Incidentally, one of the best, most reliable and authentic accountings of the old-timers has been given by one of themselves in "Banjo Reminiscences" by Frank B. Converse, written for and published in the old volumes of THE CADENZA.

THE CADENZA always has endeavored to keep its readers posted upon the banjoists of note. From time to time the magazine has printed many interesting sketches of these players, from the most modern to the older—Miss Shirley "Thorne," Miss Gladys Moore, Charles Frick and "Ban-Joe" Wallace being some of the more recent—and this from a desire of the magazine to perpetuate an

authentic record of banjo players who have moved the public or have helped to popularize the instrument and raise its musical standard.

During a conversation at the Guild convention in Washington, held between Publisher Jacobs, Field Secretary Buttelman and a former well-known teacher and exponent of the banjo, under urgent pressure the latter promised to furnish this magazine with a bit of biographical data concerning himself. True to his promise the sketch has been submitted, the author disclosing new

versatility by a smoothness of style and literary ability quite unsuspected. Partly as autobiographical, and in part as editorial, THE CADENZA takes pleasure in presenting to its readers—Mr. Leslie Allison Burritt of Chicago, not by any means an old-timer, but one of the modern "older" ones. Mr. Burritt writes:

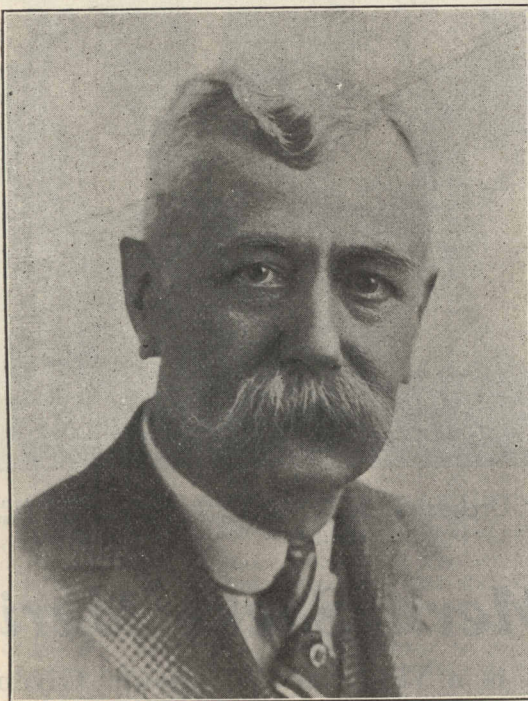
"As a boy I received no musical education, and what little I possess has been acquired through my study of the banjo. In a jesting mood I have frequently stated that I learned to play the banjo to win a \$5.00 bet, and there is considerable truth in this statement. The facts are as follows:

"In February, 1873, it was my custom to spend many evenings with a cousin, whose elder brother Jim had an old Clark banjo—big enough to hide behind—and with which he inflicted upon the

unfortunates present a repertoire of six or eight numbers, including such classics as "Money Musk," "Oh Susanna," "Finnigan's Wake," etc. His skill had been acquired through the elder Dobson, assisted by what was then known as the "simplified method."

"My cousin and self would play chess, while Jim sat behind us whaling the tar out of his old "Jo." One evening when the game was going against me, and I was consequently somewhat irritable, Jim's "Jo" got on my nerves. I peevishly inquired why in time he did not learn something new, and being told that it was not so darned easy, in a spirit of boyish braggadocio I stated that in one month's time I could do all that he was doing and was immediately offered a wager of \$5.00 that I could not. This was accepted. Jim showed me how to tune the instrument, gave me the "maps" of the various tunes which he played, and the next day I squandered \$3.50 for a small

(Continued on page 44)



LESLIE ALISON BURRITT

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THE HUNTINGTON SCHOOL MANDOLIN ORCHESTRA

PROMINENT BOSTON TEACHERS

[In view of the coming convention, THE CADENZA believes that Guild members—especially the many new ones—will find especial interest in a series of short sketches introducing some of the Boston members of the organization. This is the first of a series of such articles which will appear from month to month as space will allow.—Ed.]

JOSEPH A. AUDET

Member of Faculty of Huntington School

THE CADENZA cannot add very much to what several times previously has been said in its columns concerning Mr. Joseph A. Audet and his exceptional ability as a musical instructor, organizer and ensemble director, unless it be to further state that there is no indication of deterioration and that his musical motions all seem ever forward and never backward. The latter probably is the innate instinct of the good musician to anticipate coming measures before actually reaching them—in the catch phrase of the day, always in a condition of "preparedness."

For some years Mr. Audet was musical director at the Allen School in West Newton, Mass., and what he accomplished musically for that institution and the many graduates who are now learning in the greater institution called the "world," has become a matter of history, as that school has been discontinued. Mr. Audet is now on the faculty of the Huntington School for boys in Boston (a big institution conducted under the auspices of the Y. M. C. A.), which is a pronounced progressive step for him. Under his direction is a mandolin orchestra of twenty members, one of the finest younger organizations in the city. This orchestra has been established for three years, is growing rapidly in ranks and reputation, and unites with the school glee club for a concert every other week. A very unique scheme, recently planned by Director Audet, is to exchange concerts with other school orchestras, with these affairs followed by dancing.

Another most unique departure from regular ensembles instituted by him, is noted on a recent program in the way of a sextet comprising: first violin (Nichol A. Pedersen), second mandolin (Burnham Preston), tenor mandola (Lester Krone), mando-cello (Farnham Jackson), harp (Miss Rae Kilmer) and organ (Reginald Williamson). The musical scope and beauty of this combination is apparent at a glance.

Some of the numbers of the orchestra repertory are: "Guardman's March" (Higgs), "Italian Melodies" (arranged), Barcarolle from *Tales of*

Hoffman (Offenbach) "Le Cygne" (Saint Saens), "Simple Aveu" (Thome), "College Days" (Stahl), and of course many more.

ASTOUNDING BUT NOT ASTONISHING

If there are any readers of this article who—laboring under the impression that what is astounding must also be astonishing—may think that this caption line is either a paradox or a puzzle, let them at once disabuse their minds of the idea, as the phrase is neither: nor is it a "bull."

There are many things, events and occasions which may be one and not the other of these contrasted states or conditions. Thus the sun is astounding in the force of its lighting and heating power, yet it astonishes more by a disappearance for a month or two (excepting intermittently) than it would by a perpetual shining. The unseen development of the inanimate egg into animate life is astounding in its inexplicability, but it does not astonish because we are become used to the phenomenon. The wonderful progress of the mandolin orchestra into its present power and position is astounding in the face of past opposition, yet it is not astonishing because it was inevitable. Lastly, while it may be astounding that Caruso, Mme. Alda and other Metropolitan Opera stars of the first magnitude should vocally glorify the same affair at which the lowly (?) mandolin in solo and ensemble contested for musical supremacy, it is not astonishing because the great Caruso comes from a nation which has long recognized the mandolin and kindred instruments, and Mme. Alda and the other stars are musicians who know and acknowledge the true worth of all instruments when they are artistically played and expounded.

The big musical event in New York City on Sunday, October 29, was the mandolin contest in the afternoon and the concert of the Loggia Mandolinistica Morlacchi in the evening, mentioned in the October issue of THE CADENZA. The occasion of which these two events were a part was the big Italian Bazaar for the relief of Italian war-sufferers, the same Bazaar to which the Metropolitan artists lent the glory of their names and presences, and which was formally opened by the Italian Ambassador to the United States.

Concert and contest were brilliant affairs both musically and exponently, presenting some of the best mandolin musicians in New York City in solo and ensemble. All were on their musical mettle with each striving to match or outdo the others,

for art was at stake before competent judges with well-worth prizes dangling in imagination before the eyes, while over all was the spirit of uplift for the instruments and this tinged with the consciousness of contributing towards the relief of war's misery.

The mandolin contest, which also included guitars, was most interesting from the first number to the last, attracting many music-lovers and including among the contestants many prominent performers in solos, duos, large and small ensembles. There always must be many individual disappointments connected with prize contests of any kind, yet after any little jealousies and heart-aches have merged into the glory of the thing, it generally proves that awards were made in all fairness and justice.

Foreign-born soloists usually are looked upon as better musically equipped than our native-born, and not without good reason. Yet notwithstanding there were several Italian and Spanish solo guitar contestants, the gold medal for this part of the contest was awarded by the judges to America's premiere guitariste—our own Madam Vadah Olcott-Bickford (now on THE CADENZA staff), who played Mr. Bickford's "Concerto for Guitar," with the composer assisting at the piano.

A silver medal and diploma was awarded Mr. Dominick Polizieni, pupil of Mr. Stellario Cambria, for his playing as a soloist, and Mr. W. J. Kitchener won a silver medal for his guitar solo demonstration of the Vieuxtemps-De Janon "Fantasie Caprice," Op. 11. None of these awards was either astounding or astonishing, but rather to be expected when technical and musical supremacy is considered.

In the ensemble contest the gold medal was won by eleven pupils of Mr. Stellario Cambria under his baton, the winning number being the "Risorgimento Italiano" by A. Tricolo. Another member of THE CADENZA staff who won high musical honors was Mr. Zarh Myron Bickford. He was awarded a diploma with a gold medal attached for the mando-cello exposition of his own exquisite arrangement of MacDowell's "To a Wild Rose," with guitar accompaniment by Mme. Olcott-Bickford.

The big ensemble number of the concert-contest was a grand "Hymnal March" played by a full orchestra of the contestants and other prominent players, the whole including mandolins, guitars and kindred instruments under the direction of Mr. C. S. Stone. This assuredly was one of the biggest mandolin affairs ever occurring in New York City, imbued and permeated as it was with a broad spirit of instrumental uplifting and exploitation. Nor did the affair really "shine by the light of reflected glory" from the operatic stars, but shed its own brilliancy by instrumental beauty and skilful performance—perhaps another phase astounding to some but not astonishing to others.

"See Dixie First" a Big Hit

Indications point to early nation-wide popularity of "See Dixie First"—the last and best of the popular "Dixie" songs, by George L. Cobb. Piano and orchestra arrangements of this number have already reached a tremendous sale figure, and before many days you will be whistling the melody yourself. This number, and "When You Dream of Old New Hampshire, I Dream of Tennessee"—another hit of the season by the writers of "See Dixie First"—have already appeared in the music supplement of THE CADENZA. That leaders appreciate the opportunity to secure mandolin orchestra arrangements of popular "hits" while the numbers are young is evidenced by the flood of orders received by Publisher Walter Jacobs.

Trombone: "What do we play next, Si?"

Si: "Sousa's Grand March."

Trombone: "Gosh all beeswax! I just played that!"

ABOUT COPYRIGHT LAWS

Questions regarding the copyright law are continually arising, and frequent embarrassment is caused to publishers and musicians—more frequently the latter, if the publishers exercise their full rights—through lack of understanding of the force and stringency of the copyright laws. Frequently musicians, either knowingly or unknowingly, have laid themselves liable to prosecution by merely "copying" a few pieces of music which were covered by copyright. Publishers are in business to make money, and the copyright law, like the jeweler's safe and the lock on the merchant's door, is necessary for their protection, else their wares would be no better than common property of the public.

Of course copyright laws, bars and locks are superfluous protection in the case of honest persons—who are still in the majority. Few persons have any desire to defraud publishers by stealing their goods, although, in some instances, musicians have been known to make a practice of buying one copy of a number and then making enough manuscript or stencil copies therefrom to supply an entire orchestra! Needless to say, drastic legal action on the part of the publisher usually follows the discovery of wilful pilfering of this kind.

On the other hand, owners of copyrights are, as a rule, very generous in extending privileges to musicians who wish to use numbers in instrumentation arrangements not offered for sale by the publishers.

This disquisition on a matter of law which should, in these days of intensive music publication, be of as common knowledge as the ten commandments, but which is evidently only vaguely comprehended—like the political party platforms and the cause of the war—is prompted by the following correspondence:

Mr. Walter Jacobs, Boston, Mass.

Dear Sir:

I am writing to you for information regarding the copyright laws. I have two orchestras which are very anxious to play popular music, and as you know it is seldom published for mandolin clubs.

Now, if I wanted to arrange any piece of music which was not published for mandolin club, would I have to get the permission of the publisher of that piece of music before doing so? This means simply to arrange it for personal use in my orchestras and not for sale. Please give me all information you can regarding this subject.

Being a Guild member and knowing you as I do through that body, I believe you will wish to give me information on the subject.

Thanking you for the courtesy and with best wishes, I am,

Fraternally yours, G. E. B.

Dear Mr. B:

Replying to your favor of the 16th: first, I would advise that you request from the Register of Copyrights, Washington, D. C. a copy of the Copyright Laws. Such material is gratis.

Copyright means the right to copy. A copyright is the owner's exclusive property as much as is his hat and he can do with it as he sees fit. If he believes it to his advantage that a certain vocal copyright shall be used in public performance by one celebrated artist only, he has the right and privilege to restrict its use to that performer. He can likewise say that a certain copyright shall be published only in a certain form, say for pianoforte. A landlord rents his houses to whom he pleases, or rents them not at all if he so elects.

The safe and proper method for you to pursue is to communicate with the owner of any copyright of which you desire to make a special arrangement that to your best knowledge is not published in the form to meet your needs. If the number is not issued for your instrumentation and the publisher has no intention of so issuing it is quite likely he will grant you permission to make an arrangement. He may and may not ask for remuneration.

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To buy a piece of copyrighted music and then make a dozen copies, either for sale or for any purpose whatsoever, is a misdemeanor and punishable by fine or imprisonment, or both. The act is theft both morally and under the law.

The point to keep in mind always is that a copyright is as much the owner's property as is anything that can be acquired as such. The purpose of the copyright and patent laws is the encouragement of the production of literature and inventions beneficial to the public. Few of us can afford to labor only for the benefit of others and to the exclusion of all interest in our own welfare. Call it selfishness if you will.

Faternally yours,
WALTER JACOBS.

Boston, Oct. 27, 1916.

A man may wear a wise expression and still not be thinking of anything of consequence.

Little things console us, because little things afflict us.—Pascal.

THE WHINERS

By EDGAR A. GUEST

(In the *Detroit Free Press*)

I don't mind a man with a red-blooded kick,
At a real or a fanciful wrong;
I can stand for the chap with a grouch, if he's quick
To drop it when joy comes along,
I have praise for the fellow who says what he thinks
Though his thoughts may not fit in with mine.
But spare me from having to mix with the ginks
Who go through this world with a whine.

I am willing to listen to sinner or saint
Who is willing to fight for his rights,
And there's something sometime in an honest complaint
That the soul of me really delights
For kickers are useful and grouches are wise,
For their purpose is frequently fine,
But spare me from having to mix with the guys
Who go through this world with a whine.

Please

cut out this ad and mail it with your dues to the executive office. The Secretary-Treasurer will appreciate your helping to minimize the extra detail which "snows under" your headquarters at this time of year. : : :

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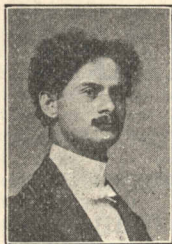
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THIS department has been created for your special interests, Mr. Soloist, Teacher, and Amateur. All questions and suggestions made in good faith will receive prompt and due consideration. Anonymous communications will NOT receive attention. Address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

Support

I am very sure that all my brother mandolinists will be glad to see THE CADENZA again an exclusively B. M. and G. magazine. I sincerely trust they will appreciate the consideration that Mr. Jacobs, through his love of the plectrum and allied instruments, is giving the fretted instruments. This appreciation should crystalize in the shape of staunch support by recommending the magazine to every lover and player of the fretted instruments, and actually securing a subscriber or two every year.

As I believe that we can teach best by personal example, at this writing, I am requesting the publisher to send me until further notice three more copies of THE CADENZA every month, in addition to those for which I have already subscribed.

Long live THE CADENZA, and may it be an exclusively B. M. and G. magazine forever!

Obstacles

It is a fact acknowledged by everyone that the acquiring of proficiency in playing a musical instrument is not an easy down-hill slide, but a hard up-hill climb. True, that the climber is repaid for his labor by the beauties of the landscape he enjoys on his way up, which were invisible to him when lower down and which multiply *ad infinitum* the higher up he proceeds, nevertheless the fact still remains that the climber must work and work hard in order to attain a fair degree of skill and gain confidence in himself.

The climb upward is beset with snares and lures to turn one from the true path, and in some places the way is obscured and even barred by obstacles which must be overcome before the lost trail can be struck again. An experienced teacher warns, directs and leads the beginner, pointing out to the pupil the snares and lures that distract, and helping him over the obstacles; he exposes the fallacy of an immediate pleasure gained at the expense of greater future discomforts, guiding, encouraging and demonstrating until finally succeeding in leading the student to a height from where he may look back with satisfaction and enjoy the fruits of his laborious climb, and entertain his friends to his heart's content.

The mandolinist, in traversing the road to success, is no more exempt from the commonly besetting obstacles in the musical path than are the instrumentalists in other fields. Yet there are certain obstacles peculiar to his chosen road which could and should be removed by an alert and skillful manufacturer. I will mention two of these which cause much loss of time, labor and temper, and which could be easily eliminated.

The first is caused through negligence on the part of the manufacturer in not having the grooves in the nuts and bridge of the mandolin filed just a little larger than the strings they are to receive and hold. This little, insignificant oversight of the maker is continually spoiling the work of some of our best players, who—no matter how carefully they may put the strings on their instruments—have to contend with their constantly getting out of tune.

These poor victims of the manufacturers' neglect fret and fume and—excluding of course the ladies

—swear at the poor construction of the mandolin, when, as a matter of fact, the judicious use of a file would obviate the trouble and set the whole matter right in a few seconds. Naturally, it is not to be supposed that every mandolin player knows the cause of such troubles as this one, therefore it is wholly up to the manufacturer to be less negligent in caring for the smaller details—not alone for the sake of the players, but also for that of maintaining his own reputation and success as a reliable maker.

I have personally spoken of this matter to one or two manufacturers, who replied that they do groove the nuts and bridges of their instruments according to the size of the strings they are to accommodate, but the fact is still patent that I am continually running across some of their instruments which show neglect in these details. It of course is possible that in some of the cases it may have been the fault of the player, who might have put on thicker strings than those designed by the manufacturer. And here let me warn those players who use covered A strings, to be sure that the grooves on both nut and bridge are slightly wider than the diameter of the strings used.

I would respectfully advise every manufacturer of mandolins to give to every purchaser of an instrument a set of printed rules on the care of the mandolin, and to include in these rules, besides such other details as how to put on strings, etc., a full explanation of this trouble and how to remedy it when thicker strings are used or the grooves become smaller from swelling of the wood or other causes. I also am of the opinion that it might be wise for the American Guild of Banjoists, Mandolinists and Guitarists at its next convention to make just such a recommendation to all manufacturers of mandolins.

Another immense obstacle that is placed in the path of mandolinistic progress is the smooth and highly polished ribs of mandolins of the classical shape and the small depth of those with a flat back. The smooth surface of the ribs makes the first mentioned instruments extremely hard to hold in position at all times. This not only greatly retards the progress of the student, but in many instances ruins the performance of even experienced virtuosi.

Undoubtedly the reason for the smooth, highly polished surface is the desire on the part of the manufacturer to give the instruments as attractive a finish as possible, even though the back of the mandolin is not seen when played upon. It would seem, however, that something might be devised so that the instruments might even be improved in appearance while at the same time proving of greater benefit to the players. The fluting of those few ribs that come into actual contact with the body when the instrument is in a playing position would help some, and this without detracting in any way from its general appearance.

To point out a trouble without giving some advice as to how it might be overcome would be unfair and unjust to every reader of this magazine, neither would it be in keeping with the policy followed by this department in the past—nay, I am afraid that if I neglected my duties in this respect it might cost me my job, which (between us) has enabled me to buy an automobile, a boat and other like necessities. Speaking of jobs, I wonder if the secretary-treasurer of the American Guild of Banjoists, Mandolinists and Guitarists, with his wonderfully high salary, is now traveling in a limousine and thinking of purchasing a yacht. But I am digressing, so will return to my subject.

There are several ways of compelling the mandolin to remain in the proper position while playing. I will mention a few, to enable my readers to decide upon a means of avoiding this slipping.

First. Moisten very slightly that portion of the clothing which comes in actual contact with your mandolin when playing, or dampen with water the ribs of the instrument; or, if your hands perspire, pass them over the ribs, which will moisten them somewhat. Personally, I do not

A NEW BOOK FOR MANDOLINISTS, READY ABOUT JANUARY 1, 1917

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There will be 100 copies with Mr. Pettine's autograph and date. Each copy will bear a number. The copies, starting from No. 1, will be mailed in the order in which the letters are opened. Remember only 100 will bear Mr. Pettine's autograph. Try to get the No. 1, but any of these copies will prove a valuable souvenir in the future. Catalog of all our publications and importations free.

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like this expedient and have recourse to it only in case of an emergency as it does not tend to keep one's clothing clean, nor does it appeal very strongly to one's sense of decency, and it might even harm the instrument.

Second. Two or three strips of tape, such as that used by cyclists for repairing tires, and about three inches long, might be used, and these should be placed on the part of the ribs that touches the clothes when the instrument is in playing position. In order to prevent the tape from sticking too strongly to the body of the instrument, and to keep it from soiling the clothing, a piece of cloth (3 by 2½ inches) might be placed over the tape and made to adhere to it.

Third. A piece of cloth or rubber of the same dimensions mentioned above, might be glued to that part of the ribs which touches the clothes of the player.

The instrument with a flat back remains easily in position providing it be held somewhat slantingly. A slanting position of the mandolin, however, is not the correct one—in spite of what anybody may adduce to the contrary. In sliding the plectrum, in arpeggiando, in single string pianissimos and in general single stop playing this position works beautifully, but it makes playing pianissimo in double, triple and quadruple stops extremely difficult when so held.

This slanting position also renders it a hardship in the changing of strings with up strokes, especially when this changing occurs frequently, and in other special effects. If something could be devised to set on the back of these mandolins so that they might be kept straight when playing, it would save a lot of unnecessary labor and eliminate quite a number of hardships. I have not had much experience with flat-back mandolins, but I should think that a small cushion, somewhat of a V shape, could be used to great advantage.

A Discussion

(Continued from October)

"Good afternoon, Uncle. I was afraid you had forgotten our appointment or that you had something more important to attend to. Let us start at once."

"Good afternoon, Mr. Wilson. Allow me to introduce to you my uncle, Mr. William Hale; Mr. Hale, Mr. Edward Wilson, my mandolin teacher."

"Pleased to meet you, Mr. Hale. I admired our able directing of 'The Girl from Paris' very much last winter. You certainly drew all there was from our little ten-piece orchestra at the Strand Theatre."

"Thank you. I am sorry to note that we have

Table of Contents Harmonics in general. How harmonics are written. Examples and their explanation. How to produce left-hand harmonics. Table of natural left-hand harmonics. Table of left-hand harmonics in the second division of the string. Exercises on natural left-hand harmonics. Exercises on harmonics in the second division of the string. Exercises on left-hand harmonics. Artificial left-hand harmonics. Right-hand harmonics. Half-tone cuts illustrating manner of holding the plectrum and mandolin. Natural right-hand harmonics. Artificial right-hand harmonics never before used on the mandolin. Exercises through the full extension of harmonics on each string. Chords in harmonics. "The Last Rose of Summer," "Blue Bells of Scotland," with harmonics.

interrupted your lesson. Please proceed with it. We will return when you are not so busy."

"Won't you please remain? I will be through in a few minutes."

(Mr. Wilson retires behind a large screen and proceeds with the lesson.)

"We will take up again the phrase where we left off. Your mistake was a matter of accenting the wrong note. You see this is a sextolet. There must be but one accent and that on the first note. You accented both the first and fourth, with the resulting rhythm of two triplets instead of that of a sextolet. Listen. I will first play as you did. Did you notice that two triplets were produced? Now listen to this. Did you notice how the rhythm of a sextolet was enhanced simply by placing a single accent, and that on the first note of the group?"

"So much for technic, now for theory. Write an example of a minor triad, also one of an augmented triad. Write the dominant seventh chord in the key of A major. What is the name of a triad formed on the leading tone of F sharp minor? Good. For the next lesson harmonize this numbered bass. Good-bye, and this week please give a little more time and attention to the playing of those melodic minor scales."

(The pupil departs. Messrs. Wilson and Hale are again conversing.)

"I am going through from one surprise to another. I never supposed that students of the mandolin were ever instructed so thoroughly, neither did I dream that harmony was a part of their curriculum. Nor—and please excuse my mentioning the fact—did I even suppose that teachers of the plectrum instrument were so equipped that they could impart that side of musical instruction."

"I am not surprised at what you say because, after all, conditions of plectrum affairs ten years ago would naturally lead musicians to that belief, but with the adoption by the American Guild of Banjoists, Mandolinists and Guitarists of their graded Standards of Attainment every teacher of plectrum and kindred instruments is compelled to study music as well as his instrument. He is expected to teach the elements of harmony in the higher grades."

"That sounds splendid, but don't you think that, if the study of the mandolin is made too severe, the instrument will lose its hold on people who take it up solely for an accomplishment and self-amusement?"

"Yes, but we are not obliged to follow the path laid out by the Standards of Attainment in every detail, unless the pupil expresses a desire to win a diploma. Every teacher of music has to use dip-

(Continued on page 13)

THE GUITARIST

Conducted by
VAHDAH OLCOTT-BICKFORD
Premiere Guitariste



Greeting; new CADENZA! Greeting, guitarists and lovers of the guitar! I am glad to meet you all, and shall endeavor to make the guitar department interesting and instructive to all the readers of this magazine. To do this, I shall hope to have the co-operation of all readers who are interested in the guitar, for I shall be glad to receive your questions on guitar subjects, and also will be glad to have readers suggest various subjects that they would be interested in seeing covered in this department. It has been quite some time since THE CADENZA has had a separate department for the guitar and its interests, and now that I have charge of it, it is my ardent desire to make it of interest to all readers, therefore, do not forget to send in your questions and suggestions for subjects you would like to read about. I will be glad to hear from all.

What Some of the Great Have Said of the Guitar

In this first issue of *The Guitarist*, and it having been so long since readers of this magazine have read much of the guitar in its columns, the writer believes that it will be of interest and benefit to many students to know what some of the great musicians, and others who have achieved greatness in other lines, have said of this charming little instrument.

First, the mighty Beethoven: "The guitar is a miniature orchestra in itself." (Of what other one instrument could this be said? Not of the piano, with all its comprehensiveness, for it has not the stringed-instrument effect of the orchestra, and cannot produce the vibrato, glissando, etc., of the violin family which the guitar can.)

While I know of no direct quotation from Schubert, the world's greatest song-composer, about the guitar, it is interesting to know that he played this instrument, was a great lover of it and wrote many of his most famous songs originally for the accompaniment of guitar, but afterwards wrote piano accompaniments for them at the request of his publisher, Diabelli, who was also a fine guitarist, because at that time the piano was becoming very popular. His most famous and popular song, the "Serenade," is believed to have been originally written with guitar accompaniment, and to all familiar with the song this stands almost self-evident, for the reason that the piano accompaniment is marked "*a la guitarre*," which shows plainly that a *guitar effect* was what the composer desired. All who are familiar with the accompaniment and also with the guitar know that the accompaniment is a decided guitar figure. Schubert was in great demand during his lifetime among his friends for his songs sung to his own guitar accompaniment, as he was the possessor of an attractive, light baritone voice. It is said that throughout his life his guitar hung over his bed when not in use.

Shelley, the famous poet, was a great lover of the guitar, and one of his most beautiful poems is written of this instrument. At a later date this exquisite poem will appear in this department.

Hector Berlioz, one of the most remarkable of musicians and the founder of the modern orchestra, really played but two instruments, the guitar and the flute. For many years he taught the guitar in a select girls' school in Paris. This was

the only instrument he was really proficient on. He was quite a master of the instrument and also was in demand among his friends and conferees as a singer with his guitar, when he would sing airs from *Der Freischütz*, *Oberon*, *Don Giovanni*, etc. He speaks of this in his "Memoirs," and also of the times he used to hunt Mendelssohn out when he was not in good spirits and curl up on the sofa while the master played to him, after which Mendelssohn would listen with delight to Berlioz singing his setting of Moore's melodies with his guitar. He speaks of the commendation Mendelssohn always had for "my little songs."

Berlioz and his guitar were always inseparable. In his great book "Instrumentation and Orchestration" he devotes five pages to the guitar and mandolin. In the above mentioned treatise he says: "It is almost impossible to write well for the guitar without being a player on the instrument."

It has a real charm of its own. The guitar is suitable to carry out even solely more or less complicated many-voiced pieces whose charm principally consists when they are given by real virtuosi." He goes on to say, "A number of virtuosi have cultivated the guitar and cultivate it even today as a solo instrument, and know how to produce pleasing as well as original movements." He speaks of Zani de Ferranti as "the last but the first of guitarists." In the near future I shall devote an entire article to Berlioz which will be of great interest to guitarists and lovers of the instrument.

Luigi Boccherini, the famous violoncellist and composer, and the great contemporary of Haydn, was a guitarist and a composer for the guitar. He wrote guitar parts for many of his orchestral compositions and in special performances of these he and his pupil and patron, the Marquis of Benavente, played the guitar score. The majority of his symphonies and other compositions, including songs, had guitar parts as the guitar was in great demand at that time.

Luigi Denza, the famous song writer, has written a number of things for mandolin and guitar and was a performer on both these instruments.

Few people know that Niels Gade, the most famous of Danish composers, was a guitarist. His father was a famous guitar maker of Copenhagen and his brother was also a guitar maker. He was a very proficient performer, far above the average, and his earlier years were devoted mostly to this instrument.

Garcia, the most famous singing teacher of all time, was a great guitarist and also taught the guitar, having been the teacher of the famous Aguado and Huerta. His daughter, the famous Madame Malibran, one of the world's greatest singers, also studied the guitar as well as singing under her father, and studied the guitar later with Ferdinand Pelzer of London. Garcia is the author of many songs with guitar accompaniment and always recommended the guitar as an accompanying instrument during vocal training. He scored for the instrument frequently in his operas. It has been said that it is only owing to his extraordinary and unprecedented success as a singer and vocal teacher that his ability on the guitar and his associations with it appear overshadowed. Both his daughters were good guitarists.

Charles Gounod was a great lover of the guitar. Gounod was taking a rest in northern Italy by the shores of the picturesque Lake Nemi on one April 24th, when he was attracted by far-off music in the air. He soon discovered that it was an Italian peasant singing his native melodies to the accompaniment of his guitar. For some distance the great composer unconsciously followed the singer, and at last ventured to speak to him. The composer of the immortal *Faust* said afterward to an intimate friend, "I was so enraptured that I regretted I could not purchase the musician and his instrument complete; but this being an impossibility, I did the next best thing. I bought his guitar and resolved to play

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it as perfectly as he did." This incident made such a great impression on Gounod that upon returning to his hotel he inscribed in ink on his guitar, "Nemi, 24 Aprile, 1862," in memory of the happy occasion. This inscription may still be seen on his guitar where after many narrow escapes from being destroyed by fire and other such dangers, it now reposes in the Museum of the Paris Opera.

Hummel, the great pianist and composer of classics for the piano, was a talented guitarist and wrote much for the instrument. He played a great deal on the continent with the renowned guitarist Giuliani, in guitar and piano duets which the two masters collaborated in writing. He wrote some really wonderful things for the guitar and played in trios with Giuliani and Mayseder, the violinist for years in Vienna before the finest of the musical public, and often performed for royalty.

Jean Baptiste Lully was a guitarist. He was at one time a singer with his guitar accompaniment (when he was about thirteen) to Mlle. de Montpensier, niece of Louis XIV.

Gustave Mahler, the famous modern composer and conductor, thought well enough of the guitar to score for it in his Seventh Symphony.

Gertrude Elizabeth Mara, one of the most famous singers of the last century was also an accomplished guitarist. When she was a small child her father gave her lessons on the guitar and when she was but five years of age she was able to perform guitar and violin duets, her father playing violin. She excited much wonder with her performances on the guitar at this age. When nine years of age she appeared with her father in concerts in Vienna and attracted the attention of the English Ambassador, who advised her father to take the child to England, providing him with letters of introduction. When but ten years of age she played guitar before the King of England. It was in England that she commenced the study of singing, which afterward made her so famous. She was really the first great singer that Germany had produced.

Moscheles, the foremost pianist after Hummel and before Chopin, was also a guitarist and a composer for this instrument which he greatly admired. He was an intimate friend of several of the most famous guitar virtuosos and frequently appeared with them in concerts. After Hummel left Vienna on a lengthy concert tour, Moscheles took his place in the trio with Giuliani and Mayseder. This organization was in great demand for

royal functions and musical soirees. In fact, all these three great musicians were competent performers on the guitar.

Paganini, the greatest of violinists, was said by Lipinski, a famous Polish violinist who once sought a public contest with Paganini, to be so great on both the violin and the guitar that he was unable to decide which he was the greatest master of—the guitar or the violin.

Louis Spohr, the famous composer and violinist shows his familiarity with the guitar in his scoring for this instrument in his opera *Zemire and Azore*.

Carl Maria Von Weber, one of the greatest German composers, was a fine performer on the guitar and also wrote for the instrument. It is said on good authority that he composed the entire opera of *Der Freischütz* on the guitar. He was another of the great musicians who was very popular as a singer with his guitar accompaniment. He wrote many beautiful songs with guitar accompaniment. Even Grove says in speaking of his popularity in Berlin: "As one of the foremost members of the Berlin Singakademie, Lichtenstein had no difficulty in introducing him to cultivated and musical families, where he soon became a favorite by his pleasant manners, his admirable pianoforte playing and extemporizing, his inspiring way of leading concerted music, and above all, his charming songs and his guitar."

Donizetti, the famous operatic composer, scored for guitar in a number of his operas. To the most famous air in his opera *Don Pasquale*, Donizetti wrote a guitar accompaniment. This is the Serenade, "Come 'e gentil," known in English as "Oh Summer Night," and was originally written for Mario, the celebrated tenor, who it is said gave it a most realistic performance.

It will be noticed that I have not mentioned the masters who are famous chiefly or only for their guitar performances, or compositions for this instrument (tho' many of them rank in talent and skill with the greatest musicians in any line), but have tried to show that those who are known to all the world, aside from guitarists, really *did* recognize and revere the guitar, and that many of them were fine performers on this instrument that we love so well.

Overheard in a Music Store

Lady: "I want a piece for a little girl."

Clerk: "What can she play?"

"She can't play anything."

"Well, how would a blank-book do?"

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Foreign Magazines

The writer wishes to let readers of this department who also subscribe to foreign B. M. and G. magazines and who have not received their issues promptly, know that the publishers have not ceased to issue, but that the concourse abroad have put the ban on all publications leaving their respective countries. It is now possible, however, to secure a release through a license. If you have not received your foreign publications regularly, advise your magazine editor by personal letter at once as to how many copies are due.

Left Hand Pizzicato, Slur, Snap, Etc.

In the many banjo instruction books, methods and studies which The Banjoist has collected, it is indeed interesting to note the way in which the slur sign has been used in the past by writers in general. Musically, the definition of a slur is: a curved line above or below two or more notes, indicating that the notes are to be played legato. The slur, as explained in the average instruction book for the banjo, gives an entirely different meaning in that the sign indicates that a left-hand finger is called upon to snap or hammer a note, ascending or descending as the case may be. If the banjo were to be treated wholly as a staccato instrument, the slur sign in want of another sign might be used, but if the up-to-date player is to combine finger and legato plectrum playing, certainly the faulty use of the slur sign in the future will be most confusing. Think it over.

Tuition in Banjo Technic

The exercises in this month's instalment of Tuition in Banjo Technic are given to illustrate the left-hand pizzicato, otherwise known to banjo players as the snap or slur. The left-hand snap has long been abused by players, in that it was generally used to produce notes which required too much mental energy to be produced otherwise. However, this fault has been rapidly overcome by the adoption of alternate fingering, but owing to its temptations it has not been introduced in Technic up to the present time. On several other instruments, l. h. pizz. can be used to produce new effects, but it cannot be said that it adds any new effects to the banjo, as it is used more to facilitate the execution of rapid passages and to aid the right hand. A thorough understanding of the present study will not only prepare the student for any future need of l. h. pizz. but will also tend to strengthen the fingers of the left hand. After what the writer has mentioned about the slur sign, without making too radical a change in dropping it altogether, in Technic a star will be added to the slur thus: * so that it will be easy to distinguish between l. h. pizz. and the regular slur sign, which will be used in future legato plectrum studies in this work.

Study No. 62. Exercise A. In this exercise the single snap is introduced. In every case the note at the beginning of the slur is struck by a finger of the right hand; the star indicates that the finger holding this note is to be drawn off the string toward the outer side of the fingerboard to produce the second note. Great care should be taken that the volume of tone produced by the snap is equal to that produced by the right hand on the preceding note.

In the first measure cover D with the first finger, after striking this note draw the first finger towards the third string to produce C. Care should be taken that the C is distinct, also that the rhythm is even throughout the measure. In the second measure cover D with the first finger, E to be covered by the third finger. Strike E with the thumb, drawing the third finger from the string to produce D. Keep the rhythm steady and the volume of tone even. In the third measure cover E with the first finger, F with the second. Strike F with the thumb, drawing the second finger from the string to produce E. In the fourth measure play G closed, covered by the fourth finger, the second finger resting upon F. Strike G with the thumb, drawing the fourth finger from the string to produce F. These four measures should be played through several times or until the l. h. pizz. is mastered upon the fourth string.

In the fifth measure the l. h. pizz. occurs upon the third string. Cover A with the second finger, after striking this note, draw the second finger towards the second string, to produce G. Keep rhythm and tone even. In the sixth measure cover A with the second finger; play B closed, covered by the fourth finger. After striking this note draw the finger from the string to produce A. In using the second and fourth fingers the student should be careful in drawing the fourth finger from the string that the second finger is held firmly, otherwise the string will be pulled out of direction causing a sharp tone. In the seventh measure the l. h. pizz. is found upon the second string. Cover C with the first finger. After picking the note draw the first finger towards the first string to produce the B. Note rhythm and tone.

In the eighth measure cover C with the first finger; play D closed, covered by the third finger. After playing this note pull the finger off the string to produce the C. Note that the snapped note is as clear as the picked note. In the ninth measure the l. h. pizz. is to be used upon the first string. Cover E with the second finger. To produce D pull this finger towards the outer edge of the fingerboard. Note tone and rhythm. In the tenth measure cover E with the second finger; the third finger falls upon F. After picking the F draw the third finger from the string to produce E. In the eleventh measure cover F with the first finger; play G closed, covered by the third finger. After playing G pull the finger off the string to produce F. In the next two measures the fingering for both the right and left hands is similar, only that the notes change. Note rhythm and tone. In the fourteenth measure cover C and B respectively with the fourth and third fingers. Pick the C with the second finger, then pull the fourth finger off the string to produce B. In the ascending part of the exercise at a casual glance the exercise would seem to be quite simple and of course some fingers snap notes more clearly than others owing to their strength, but on the whole the exercise is not easy requiring thought and practice to be played clean cut.

The exercise now begins to descend. To emphasize the importance of rhythm and tone when the l. h. pizz. is used, and so that the student may compare, each measure has been so arranged that the notes on the first and third counts are to be played in the usual way, the l. h. pizz. to be used upon the second and fourth counts. In the fifteenth measure pick the first three notes, pull the fourth finger off the string to produce the following B. Be careful that the note is snapped on time and the tone is clear. In the sixteenth measure pick the first three notes, pulling the third finger off the string to produce the following A. The player should now be able to go through the remainder of the exercise without further help from the text. Follow the left-hand fingering carefully, holding fingers when possible. Note rhythm and tone. Play the exercise through several times.

Exercise B An exercise showing the single snap. In the ascending part of the exercise the snapped note occurs upon the second and fourth counts of the measure. Each measure should

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be studied carefully and the effect upon the right-hand alternate fingering carefully noted. Many times, in practical playing, a snap may be used to advantage in a rapid passage to reverse the alternate fingering.

In the first measure pick the C with the first finger, E with the thumb. Play D l. h. pizz., which allows the right hand to reverse on the following three notes; to reverse again, play the last E l. h. pizz. In the second measure play the first G closed, pull the fourth finger off the string to produce F, the following G to be played open. The last G in the measure is to be played l. h. pizz.

In the third, fourth, and fifth measures follow the right and left-hand fingerings as given. In the sixth measure note that F on the first count and G on the third count are indicated to be played upon the second string. This is done to prevent the left-hand finger extension, which should be avoided when l. h. pizz. is used. Follow fingering as given in the next two measures. The tone and rhythm should be carefully watched in the preceding measures. The exercise now begins to descend. Notes after the first and third counts are to be played l. h. pizz., other notes to be played in the regular manner. Through this part of the exercise follow the right and left-hand fingering carefully. Note slides, small bars and encircled figures indicating when notes are to be transferred to other strings. Play the exercise through several times observing both tone and rhythm.

Exercise C. An exercise showing the double snap or two notes played l. h. pizz. While the double snap seldom appears in practical playing, it is well worth while to be able to execute, and in this exercise it offers an excellent chance to strengthen the fingers of the left hand. It is often necessary in playing the double snap to use extension fingering, while this is objectionable in rapid passages, still it tends to train the left-hand fingers in reaching for notes. In snapping notes on the lower string, the fingers should be drawn toward the next string, but under no condition should the fingers be allowed to slide over this string. To prevent additional sounds on the string above, the second finger of the right hand may be allowed at times to guard this string or rest lightly against it. In the exercise the slur sign indicates that the first note is to be struck by a finger of the right hand; the notes indicated by the star are to be played l. h. pizz.

In the first half of the first measure cover E with the fourth finger, D with the second finger. Strike

LEFT-HAND PIZZICATO

Note: The notes marked * are produced by, firstly pulling off the string, with a downward and outward bowing, the left-hand finger that fingered the preceding note. They are NOT picked with the right-hand.

E with the thumb, pull the fourth finger off the string to produce D, then draw the second finger towards the third string to produce the C. The remainder of the ascending part of the exercise should be played in a similar manner. Note when passages are indicated to be played on strings shown by the encircled figures. Keep the rhythm perfectly smooth and see that pure tones are produced upon snapped notes. In the descending part of the exercise the notes on the first and third counts of each measure are to be struck by a finger of the right hand, the two notes following are to be played l. h. pizz. Follow the fingering carefully, noting both rhythm and tone. Play the exercise through several times or until the double snap can be executed easily.



THE
MANDOLIST and
MANDO-CELLIST

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Questions Answered

C. C. H., Brooklyn, N. Y.

Q. How long does it take to learn to play the mando-cello, as compared to learning the mandolin? I have a weak fourth finger to contend with. Do you think it advisable to attempt to learn the mando-cello? How can I strengthen my finger?

A. The words "learn to play" are capable of a wide and varied interpretation. The mandolin and mando-cello are both worthy of a lifetime of serious study, and should the writer ever feel that he had learned "all" there is in mandolin playing, he would be sorely disappointed in his instrument. There is no danger, however, for both the mandolin and mando-cello are serious musical instruments and have resources which are inexhaustible. The words "learn to play" must, therefore, necessarily be interpreted according to YOUR standards. I can say, however, that as the standard of mando-cello playing is somewhat lower than that of mandolin playing, at the present time, you will find that a mando-cellist of *medium* ability will receive more applause than a mandolin player who is *twice* as proficient technically.

A weak little finger is indeed a great drawback in studying the mando-cello. The strings are heavy, and considerable power is required to produce a clear tone. An excellent exercise which the writer has used for many years, and one which will strengthen the fingers immensely may be practised without the instrument by laying the left hand on the surface of a table with the palm upward. Begin to raise the fingers, very slowly at first, closing them into the palm as though a sphere were being gripped. Use all the strength at your command. Start by repeating the exercise fifteen times. If properly executed this will almost exhaust your strength. You will find that with a little practice force can be directed to any or all the fingers at will, and fifteen minutes devoted to finger calisthenics daily will greatly assist your progress. When the fingers are sufficiently strong to stand the repetition of the exercise fifteen times without fatigue, you may increase to twenty times. One of the most famous banjo players in this country uses this exercise in connection with his daily practice, and not long ago he told the writer that he could repeat 150 times without experiencing great fatigue!

certain "feat" in the eyes of many students and teachers, and *I wish to say emphatically* that the right-hand harmonic is one of the easiest technicalities to be found in plectral music. Right-hand harmonics always delight an audience.

To produce the right-hand harmonic hold the plectrum **BETWEEN THE MIDDLE FINGER AND THUMB OF THE RIGHT HAND. THIS IS ABSOLUTELY ESSENTIAL.** Extend the forefinger forward and touch the open string directly over the twelfth fret, at the same time striking the string with the plectrum. If the forefinger touches the correct spot at the same instant in which the plectrum strikes the string, the string will vibrate an octave higher than itself. The twelfth fret is approximately the center of the string, and therefore when this spot is touched the string is divided into halves, each half vibrating an octave higher than the open string. If the first finger of the **LEFT** hand is placed at the first fret of either string it is only necessary to move the right forefinger (which is used to divide the string) forward one fret, therefore the following table will be self-explanatory.

LEFT HAND	RIGHT FOREFINGER TOUCHES
Open string.....	12th fret
First fret.....	13th "
Second fret.....	14th "
Third fret.....	15th "
Fourth fret.....	16th "
Fifth fret.....	17th "
Sixth fret.....	18th "

Right-hand harmonics are indicated by writing the note which the left hand must finger, and on the same stem the actual pitch of the harmonic is indicated by a diamond-shaped note in "white." The following scale indicates the first position compass of the mandola from a harmonic standpoint. To my knowledge it is the first time that such a scale has appeared in print for mandola in universal notation.

K. I., San Francisco, Cal.

Q. Can mandolin duos be played on the mandola? I find it hard to finger those I have tried. I am a beginner and will appreciate some help in this, as I am partial to duo style.

A. Most assuredly, mandolin "duos" can be played on the mandola. At the time of this writing, however, one would have to be familiar with transposed notation. I sincerely hope that the publishers will give us some solos in universal notation before long.

I have always maintained that the unaccompanied style was more effective on the mandola than on the mandolin. There is a sonority and richness to mandola tone in double and triple stops which is far more effective than the shrill tone of the mandolin for this particular work. Unaccompanied numbers requiring special tuning are wonderfully effective and I would advise you to secure "Bandurria" by Stauffer (pub. by Wm. C. Stahl), "Cello," by Stauffer (same publisher) and "Loin de Terra de Italie" by Persichini, imported by F. L. Berthoud, New York City.

TABLE OF RIGHT HAND HARMONICS FOR TENOR-MANDOLA, FIRST POSITION

Right fore-finger touches string
over fret number.....

Left-hand fingering.....



N. O. T., Springfield, Mass.

Q. What is meant by right-hand harmonics, and can they be played on the mandola? My teacher who is a violinist, says that only great artists can play them. I have heard that a harmonic could be made on any note—is this true?

A. I am very glad to receive this question. The right-hand harmonic seems to be a vague, un-

H. O. S., Boston, Mass.

Q. What numbers are there suitable for mandola and mando-cello duets? I am a young player and cannot play very difficult music, but my sister who plays both instruments is an advanced player. Please answer in THE CADENZA.

A. I know of but one duet arranged expressly for the mandola and mando-cello. This is the

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*Pizzicato, Polka (Sylvia).....	Hosmer-Odell—B
*Chinese Wedding Procession.....	Hosmer-Odell—B
*Kilama-Wailana, Hawaiian Waltzes.....	Lua-Kalli-Tocaben—B
Scotch Lullaby.....	Von Kunitz-Odell—A
*March of the Bersaglieri.....	Ellenberg-Odell—A
*My Heart at Thy Sweet Voice.....	St. Saens-Odell—A
Kahola-Honolulu, Hawaiian Marches.....	One-Step Lua-Kalli-Tocaben—A
Semiramide, Overture.....	Rossini-Odell—C
*Guardmount, German Patrol.....	Ellenberg-Odell—B
*Melody, Elegy.....	Massenet-Odell—A

After All of These Years, Fox Trot.....	Goodwin Tocaben—A
*Curro Cuchares (The Bull Fighter), March.....	Metallo-Odell—A
The Trailing Arbutus.....	Friedman-Odell—A
*Adoration, Flower Song.....	Barnard-Odell—A
Kiss That Made You Mine, Waltz.....	Biese-Klekman-Tocaben—A
*Swing Song.....	Barnes-Odell—A
In Honolulu by the Sea, Two-Step.....	Frost-Tocaben—A
Full of Pep, One-Step.....	Daly-Tocaben—A
I Will Always Love You, Waltz.....	Friedman-Daniels-Tocaben—A
*Santiago, Spanish Waltz.....	Corbin-Odell—B
*Dawn of Hope, Reverie.....	de Cassia-Odell—A
*Hungarian, Fantasia, Op. 207.....	Tobani-Odell—C
*War March of the Priests (Athalia).....	Mendelssohn-Odell—B
Song from the Old Folks, Grand Selection.....	Lake-Odell—C
*Serenade.....	Wider-Odell—A
*Salut a Pesth, Hungarian March.....	Kowalski-Odell—B
*Song of the Volga Boatmen.....	Arr. H. F. Odell—A
*Humorous Humoreske, Hesitation.....	Dvorak-Roberts-Tocaben—A

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I see no reason why you cannot use the first mandolin and mando-cello parts to any of our orchestrations. The first mandolin can usually be played on the mandola (universal notation) and the mando-cello part can be used as it stands. You will find that piano accompaniment will add greatly to the effect of the instruments when played together.

Gleanings

"My wife's been nursing a grouch all the week."
 "Been laid up, have you?"

□ □ □ □

He that Knows not, and Knows not that he Knows not, is a fool. Shun him.

He that Knows not, and Knows that he Knows not, is simple. Teach him.

He that Knows, and Knows not that he Knows, is asleep. Wake him.

He that Knows, and Knows that he Knows, is wise. Follow him.—Arabian proverb.

□ □ □ □

Little Arthur stood peering down into the countenance of his baby sister, whom the nurse was singing to sleep.

"Nursie," he finally whispered, "it's nearly unconscious, isn't it?"

The nurse nodded in the affirmative and sang on.

"Then don't sing any more or you'll kill it."—

Weekly Telegraph.

THE MANDOLINIST

(Continued from page 7)

lomaey and discrimination with his pupils, for it is a matter of impossibility to teach everybody in the same manner. However, I would inform you that Grades I and II, and even III, are not very exacting, although they demand that the pupil know something about music besides merely playing the instrument.

"This is a wise plan, and one not at all hard on the pupil. For instance, Grade I demands that the pupil shall know the units which form one measure of every kind of time; that he shall know the English of the principal signs of expression; that he shall understand the formation of the scale, and other necessary matters. It requires only a few minutes of each lesson to enable the pupil to understand these matters. The second grade demands that the pupil know how to write the different scales, major and minor; know the expression signs most in use, and also know something about phrasing.

"I agree with you that we should not take the risk of discouraging pupils with a too severe course of study, yet in justice to art, to the students and to ourselves this general knowledge of music is necessary. It is because some mandolinists heretofore have catered to the vanity of pupils, and have encouraged them to disregard all other things but the mere playing of a few pieces, that the mandolin is still in its infancy. I believe that, with but very few exceptions, students of the mandolin should be trained to become musicians as well as players—that, and only that, will ever bring the mandolin to the respectful notice of the musical world."

(To be continued)

THE CADENZA

A MUSIC MAGAZINE

ISSUED IN THE INTERESTS OF PROFESSIONAL AND AMATEUR PLAYERS, TEACHERS AND STUDENTS OF THE MANDOLIN, BANJO AND GUITAR AND KINDRED INSTRUMENTS

PUBLISHED MONTHLY BY

WALTER JACOBS

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MYRON V. FREESE, LITERARY EDITOR

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EDITORIAL

Surprises in Store

Like fires and other disagreeable things in the nature of calamities, surprises rarely or never come singly, generally presenting themselves in pairs, triplets or a higher sequence of blessings. In this issue THE CADENZA is presenting its readers with a pair of surprises, and feels assured that, unlike the average run of the unexpected, both will prove to be most acceptable to everybody. Neither are these two all of the surprises in store for the readers. The magazine has one or two more tucked up its managerial sleeve, waiting for a convenient turn of the game when it may be slipped into the deck and then dealt out—but never from the bottom of the pack.

Perhaps no greater surprise could be "sprung" on the readers than the reopening of "The Guitarist," and conducted by no less a personage than Mme. Vahdah Olcott-Bickford—America's premiere guitariste and virtuosa, technician and student-teacher. The limited space of this issue (the magazine is no longer a three-column-to-the-page paper) prevents any extended remarks relative to this lady and her accomplishments, nor is great extension necessary in connection with one so well known the country over as Mme. Olcott-Bickford.

The second surprise is in the nature of an innovation, namely, the introduction of a column in "lighter vein," conducted by "Uncle Hans"—the *nom de plume* of a man who has contributed broadly to many of the big magazines and dailies of America. The publishers and editors of THE CADENZA, therefore, hold no doubts as to the capability and ability of "Uncle" to please, even though his pseudonym does so strongly hint of the famous "Katzenjammer" twins. The staff are also certain that his writings will call forth only the most friendly and amicable relations between Uncle Hans, the readers and themselves.

q q q q

The plectrum at times is not unlike the spectrum. Both have to do with "waves," but while one refracts the other frequently detracts.

What a Change!

From a clown to a crown! From musical jester to king in popularity and present musical demand—what a change! Yet such has been the transition of the once somewhat lowly banjo.

There are more than a few of us (and this does not include only the oldest of us) who can remember when the banjo was derided as a musical instrument, denounced as a charlatan if it dared to aspire to such a position, denuded of almost the last shred of respectability and declaimed universally as a misfit in anything musical excepting that pertaining to negro minstrelsy—in short, a musical jester of the royal instrumental court that was supposed to be capable of nothing higher than catering to an ennuied public with oddities in darkey music-dialect. Yet even so the banjo attracted, fascinated and enthralled.

Nearly all of us, too (not excluding some of the best of us), probably can remember of having had our little individual share in the calamity howling against pick-playing the banjo, declaring and denouncing it as absurd, inartistic, a sign of weakening fingers and—"the most unkindest cut of all"—deriding this form of playing as *not banjoistic*. But what a change! In spite of the kicks and knocks, the jolts and jabs, the butts and bumps—all gratuitous and greedily given—in spite of all, plectrum playing for the banjo is here, and here it is likely to stay, plunged yet deeper in popularity when its possibilities become more fully known and its art is thoroughly mastered. To reiterate, what a change!

Lastly, the most of us (and this includes pretty nearly the whole of us), if we are honest with ourselves and express honestly to others, come pretty near to knowing that this form of playing is the real cause of the change—this, and the advent of the C notation. Nor are we referring to the modern mandolin-banjo for plectrum playing, but to the good, old-fashioned, regular, long-necked banjo of the once palmy days before it was given a "cap and bells" and forced to don the motley by the sudden leaping into popularity of the mandolin. And now what a change from a negro clown to a kingly crown! for when handled rightly the banjo today wears a triple crown of unprecedented popularity, musical success and even social distinction.

To execute an artistic musical feat with any instrument requires time, aptitude and the skill acquired by unremitting practice and patience, but once such executing is well accomplished and ably demonstrated it wins—wins public, plaudits and "plunkers," but never "plunks." Plectrum playing for the banjo, i. e., the real banjo, is quite different from picking up and plectruming the mandolin-banjo at short notice, as its artistic and financial results are also different. Neither is it a musical feat which can be artistically accomplished in six months' time. To the contrary, it requires practice, perseverance, musical intuition and tuition—either self-wrought or by others taught.

It is not improbable that this sudden swing into popular demand of plectrum or pick banjo playing may be indirectly traceable to the sudden craze in modern dancing for the mandolin-banjo, an instrument which is so-called because it is strung the same as the mandolin and likewise played with the plectrum. It is more probable, however, that this popular trend is directly due to the few good plectrum banjoists (real banjo) who are demonstrating its fascination to the public. The two forms of instruments are entirely distinct, nor are their remunerative results at all like—the true banjo out-distancing the mando-mongrel in the race for finance.

To take up and play the mandolin-banjo in ensemble is comparatively easy for any musician of even moderate ability—so much so, in fact, that violinists experience little difficulty in taking up the mandolin-banjo (these two instruments also are strung the same) as an additional source of income. But to artistically play the regular, full-length-necked banjo with the pick or with picks, is

a different proposition from manipulating the mandolin-banjo, which is practically a short-necked mandolin. Nor is the resultant tone from each instrument at all alike. That of the mandolin-banjo is higher, more shrill and, for a solo instrument, nil. On the other hand, and when played with the plectrum, the tone of the banjo is deeper, more full and of greater musical resonance. Anyone who is inclined to doubt this statement has only to listen to Alfred A. Farland or Thomas W. Carey. Yet bear in mind this truth—that, although the king *may* play the clown, the clown may not ape the king without having as basis something of blood and birth, namely, musical intelligence and susceptibility to training.

The question naturally arises—if playing the regular banjo in this style is such a musical bonanza, why are there so few leading players in public? The answer is very simple—the time, skill and application required, a lack of knowledge of the popular demand and perhaps a broader lacking of proper instruction and comprehensive methods. Nevertheless there are players today who are reaping a rich harvest from hotel and cabaret work and on vaudeville circuits. As previously stated, there is no royal road in learning to play the banjo in this style, for neither six weeks nor six months will effect its accomplishment. To the indefatigable workers, however—and who ever became a headliner or top-notcher with any instrument without work—to such ones any toil and tedium attached to the task in the beginning pays its toll later in rich rewards.

THE CADENZA has in mind one such worker in Boston who is now doing *nothing* but this style of banjo playing, and “nothing” in his case means *full time all the time*. He is Mr. Jos. Donovan, a popular banjoist playing during the past season in the Palm Garden at Nantasket Beach, drawing good crowds for the garden and good money for himself. At this writing he is a musical attraction at the big Hotel Lenox, playing evening work from 10 to 1 (Sundays excepted). This leaves *all of the days* and part of the nights of the whole week open to himself, which are profitably filled by playing elsewhere in solo or smaller ensemble to the tune of good American dollars. Commercial, someone shouts! Yes, commercial to the backbone, but he also is artist and musician to boot. Yet even art cannot subsist by faith alone—in homely English, on wind-pudding made from diluted milk and mixed without “salt” or “sugar.”

The first lesson to be drawn, then, is to take advantage of the change and plectrum the banjo while the plectrumsing is good, while the second is to learn how. But to reap results it must be with a real instrument, and not with a near-banjo and almost-mandolin. Given, then, the player, the plectrum and the straight, honest-to-goodness banjo, and the banjoist is well equipped. Now add to these energy plus ability plus determination and plus a thorough knowledge of C notation, and there is no handicap and hardly a limit. Mr. Donovan is one of the performers in public (and there are others) who has successfully demonstrated that, with C notation as expediency and plectrum playing as tonality, the solo banjoist has opened to him a broad repertory of big solo numbers, and strange to tell it is this repertory of hitherto supposedly unadaptable music to the banjo which has made his reputation and brought him his popularity. In addition to this is the lighter music that is given a new coloring by the plectrum, and the greater facility in reading and handling ensemble part-work by the C notation. Given, the whole, and

the banjoist's equipment is complete plus some more.

The great dearth of public performers in this form of banjo playing who are not making plectrum hay while the banjo-sun shines, in all likelihood is due to two essential reasons; first, the lack of publicity as to its possibilities and its widening popularity, and, second, the same lacking as to where to obtain necessary and proper instructions with methods. It is because of this lack, with an added sole desire to help boost the banjo, banjoists, C notation and plectrum playing, which has called forth this editorial—in toto, to help every banjoist to realize “What a Change!”

THE CADENZA does not ever mean to boost one man's goods at the expense of those of other men, nor does it intend to give more prominence to one teacher than to another, but as a means to an end it must particularize in this instance. That the adoption by the American Guild of the C notation for the banjo is the biggest boon which ever befell the instrument is unquestionable, and that the old A notation is now practically a thing of the past with the successful and progressive teachers, is fully evidenced to the publishers by the demand.

Furthermore, to prove that this demand is fact and not fiction and that back of the fact is a desire to have resurrected some of the good old banjo numbers which are now nearly in oblivion, let us specify one order recently received by Publisher Jacobs from a well-known Boston teacher. This order came from Mr. Fred C. Martin and called for 50 copies each, in C notation, of nearly a dozen numbers, some of which are in the old Gatecomb catalog in the A notation. Among them were W. D. Kenneth's “Minor Jig” and once of great popularity. “Purling Brook Waltz,” “Modesta Schottische” and others of like musical calibre. This particular order is cited as an indication of the trend, and other calls are constant for C

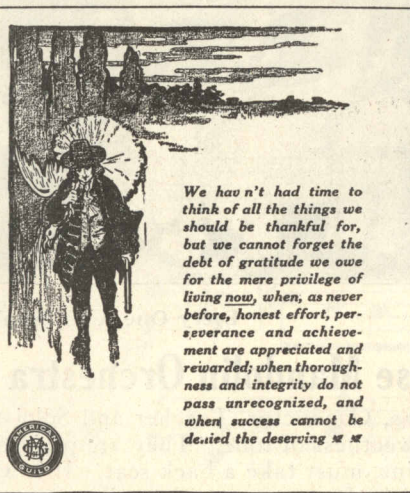
notation arrangements of heavier numbers in solo and ensemble for both finger and plectrum work.

The first requisite in studying C notation and plectrum playing is a live, active, on-the-tick-of-the-second teacher, while the second is a comprehensive method or methods. Unfortunately, however, for intending plectrum students, good methods for plectrum playing in C notation are more scarce than plentiful, but one of the most recent is “Armstrong's Plectrum School for Banjo”—“A Graded Course in the Art of Modern Banjo Playing for the Stage and Concert Platform.” This method is by the veteran banjoist, Mr. Thomas J. Armstrong, and is the second particularization mentioned above as a means.

Perhaps the best way of describing the merits of any book is to reproduce something of what is actually in it. Therefore (with the practical illustrations of letter fingerboard, scales, chords, manner of holding the plectrum and the producing points of tone contact necessarily omitted), the first page of the book is here quoted in part as follows:

“The manifold advantages derived from plectrum playing are so clearly evident, that a host of musicians in other branches of music have actually changed front in their attitude toward the banjo, and have become enthusiastic ‘pick’ players themselves. Plectrum playing enables the beginner to produce a good tone from the start, whereas in finger execution it takes several months for him to secure anything like a musical tone. Plectrum playing is the ideal method during the elementary stages, for it transforms the banjo from a staccato

(Continued on page 41)





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1st MANDOLIN
or VIOLINGood Goin'
ONE-STEP

A. J. WEIDT

The musical score is written for 1st Mandolin or Violin and Guitar. It consists of 14 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). There are also markings for *ffz* (fortissimo with accent) and *fz* (forte with accent). The score includes a section for the 2^d Mandolin, which begins on the 10th staff. The score concludes with a double bar line and a repeat sign.

ff

ffz *mf* *mf*

Guitar

f *ffz* *ff*

mf

ff

ffz

mf-f

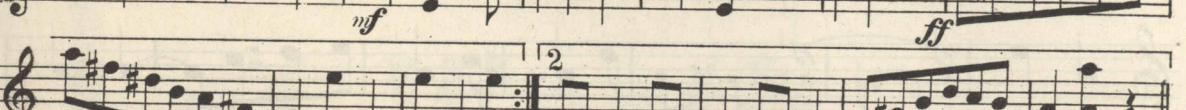
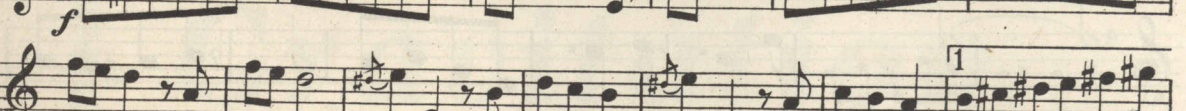
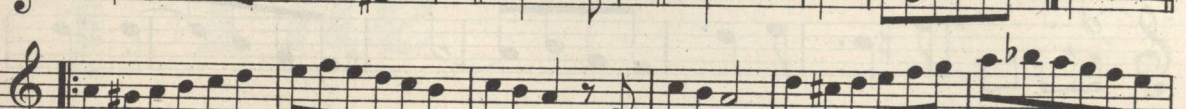
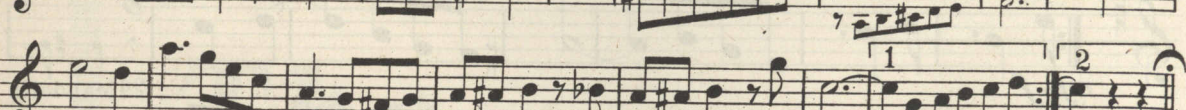
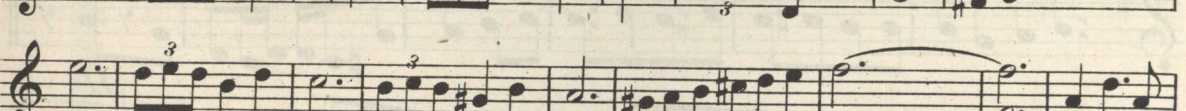
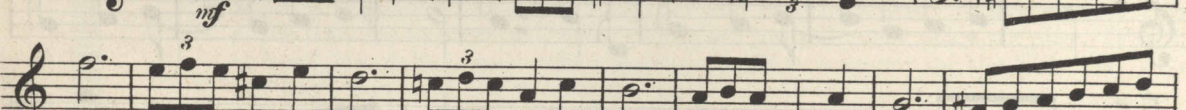
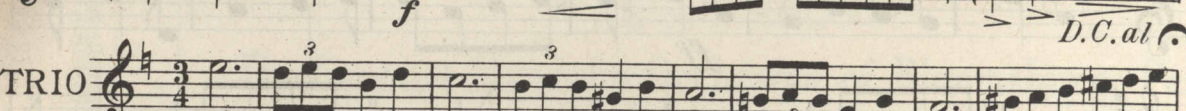
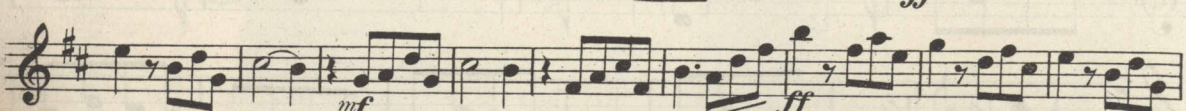
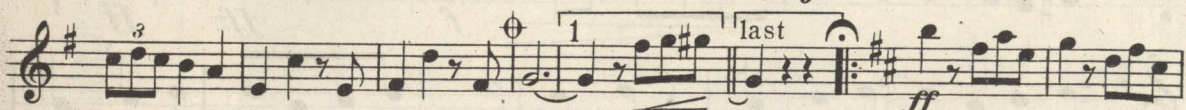
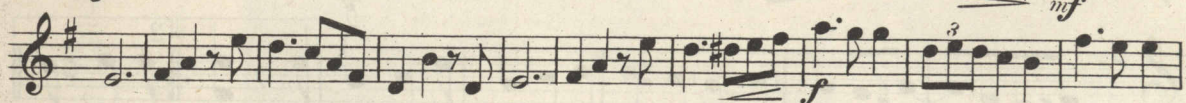
2^d Mandolin

f *fz*

Guitar

1st MANDOLIN
or VIOLINYouth and You
WALTZTHOS. S. ALLEN
Arr. by WALTER JACOBS

Tempo di Valse



Good Goin'

ONE-STEP

A.J. WEIDT

2^d MANDOLIN

Musical score for "Good Goin'" (One-Step) by A.J. Weidt. The score is written for a 2^d Mandolin and includes parts for Mandola, Guitar, and Mandola or Mando-Cello. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of 14 staves. The 2^d Mandolin part is the primary melody, starting with a forte (ff) dynamic. The Mandola part provides harmonic support, often playing a lower octave of the melody. The Guitar part is a rhythmic accompaniment. The Mandola or Mando-Cello part provides a bass line, often using a double bass clef. The score includes various dynamics such as ff, mf, f, and mf-f, and features repeat signs with first and second endings. The piece concludes with a final cadence.

ff

Mandola

mf

ff

mf

Guitar

f

ff

ff

mf

Mandola or Mando-Cello

ff

Mandola

ff

mf-f

Mandola or Mando-Cello

f

f

Youth and You

2^d MANDOLIN

WALTZ

THOS. S. ALLEN

Arr. by WALTER JACOBS

Tempo di Valse

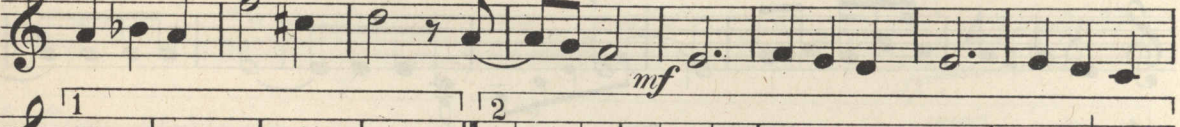
INTRO



WALTZ



TRIO



CODA



TENOR MANDOLA
and 3^d MANDOLIN

Good Goin'
ONE-STEP

A.J. WEIDT

The musical score for 'Good Goin'' is written for Tenor Mandola and 3rd Mandolin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a forte (ff) dynamic. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Dynamics vary throughout, including mezzo-forte (mf), forte (f), and fortissimo (ff). A double bar line with first and second endings is present in the fourth staff. The score concludes with a final forte (ffz) dynamic.

The open strings, scale
and fingering of the
TENOR MANDOLA

The diagram illustrates the open strings and scale for the Tenor Mandola. It shows four strings with their respective notes and fingerings: 4th string (C-D-E-F), 3rd string (G-A-B-C), 2nd string (D-E-F-G), and 1st string (A-B-C-D). A fretboard diagram at the bottom indicates frets 7 through 15, with notes E, F, G, A, B, and C shown for each fret.

TENOR MANDOLA **Youth and You** and 3^d MANDOLIN

WALTZ

THOS. S. ALLEN

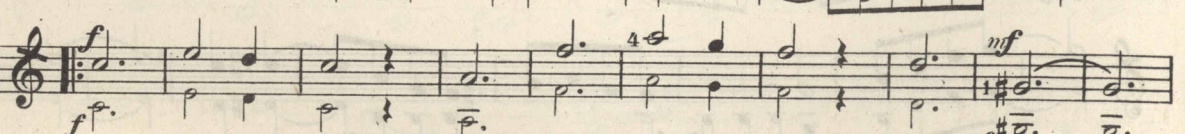
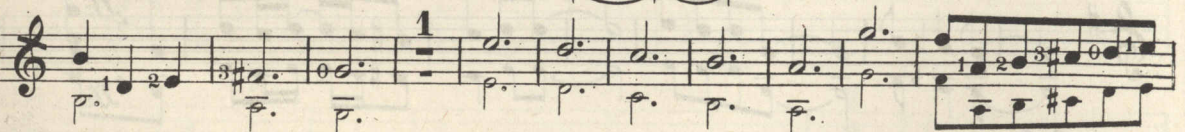
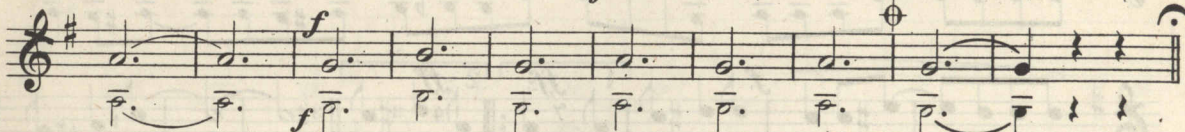
Arr. by WALTER JACOBS

Tempo di Valse

INTRO



WALTZ



The open strings, scale
and fingering of the
TENOR MANDOLA

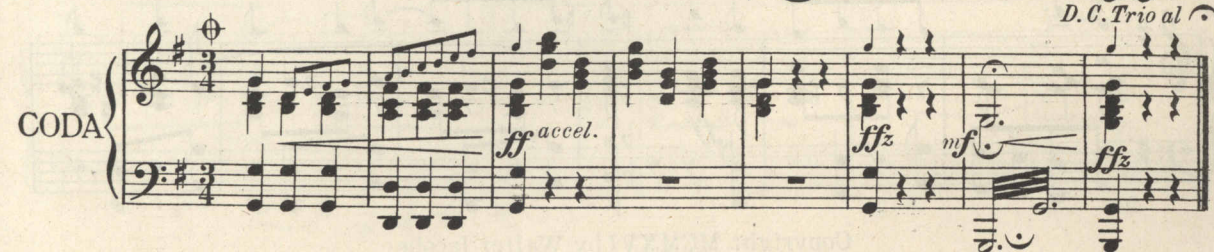
4th String3^d String2^d String1st String

Frets 7 8 10 12 14 15

TRIO



CODA



D.C. Trio al

Good Goin'

PIANO

ONE-STEP

A. J. WEIDT

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of seven systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with a *ff* (fortissimo) marking in the first system. The second system includes *ffz* (fortissimo with accent) and *mf* (mezzo-forte) markings. The third system continues with *ffz* and *mf*. The fourth system features a first ending marked '1' and a second ending marked '2', both with *ffz* and *ff* markings. The fifth system includes *mf* and *ff* markings. The sixth system includes *mf* and *ff* markings. The seventh system includes *ff* and *ff* markings. The score concludes with a final chord in the seventh system.

This musical score, titled "THE CADENZA", is for a piano and cello. The page is numbered 25. The score is written in G major (one sharp) and 3/4 time. It consists of seven systems of music, each with a piano (piano) part on the upper staff and a cello part on the lower staff. The piano part features complex, often chromatic, melodic lines with many beamed sixteenth and thirty-second notes. The cello part provides a steady accompaniment, primarily using eighth and sixteenth notes, with some rests. Dynamics include *mf* (mezzo-forte), *f* (forte), and *ffz* (fortissimo, crescendo). The score concludes with a first ending (marked 1) and a second ending (marked 2), both leading to a final *fz* (fortissimo, crescendo) chord.

Youth and You

PIANO

WALTZ

THOS. S. ALLEN

Tempo di Valse

INTRO

Musical notation for the Intro section, featuring a treble and bass staff in 3/4 time. The key signature has one sharp (F#). The tempo is marked 'Tempo di Valse'. The music begins with a *mf* (mezzo-forte) dynamic and includes a *f* (forte) dynamic marking. The notation includes various chords and melodic lines.

WALTZ

Musical notation for the first system of the Waltz section, featuring a treble and bass staff in 3/4 time. The key signature has one sharp (F#). The music begins with a *mf* (mezzo-forte) dynamic. The notation includes various chords and melodic lines.

Musical notation for the second system of the Waltz section, featuring a treble and bass staff in 3/4 time. The key signature has one sharp (F#). The notation includes various chords and melodic lines.

Musical notation for the third system of the Waltz section, featuring a treble and bass staff in 3/4 time. The key signature has one sharp (F#). The music includes a *mf* (mezzo-forte) dynamic marking. The notation includes various chords and melodic lines.

Musical notation for the fourth system of the Waltz section, featuring a treble and bass staff in 3/4 time. The key signature has one sharp (F#). The music includes a *f* (forte) dynamic marking. The notation includes various chords and melodic lines.

Musical notation for the fifth system of the Waltz section, featuring a treble and bass staff in 3/4 time. The key signature has one sharp (F#). The music includes a *ff* (fortissimo) dynamic marking. The notation includes various chords and melodic lines.

Musical notation for the sixth system of the Waltz section, featuring a treble and bass staff in 3/4 time. The key signature has one sharp (F#). The music includes a *mf* (mezzo-forte) dynamic marking. The notation includes various chords and melodic lines.

Musical notation for the seventh system of the Waltz section, featuring a treble and bass staff in 3/4 time. The key signature has one sharp (F#). The music includes a *f* (forte) dynamic marking. The notation includes various chords and melodic lines.

D.C. al

MANDO-CELLO

Good Goin'

ONE-STEP

A.J. WEIDT

Mando-Cello
ff
mf
f
ffz
mf
ff
mf-f
f

Plectrum Banjo
ffz

Tenor Mandola
f
ffz
ff

The open strings, scale
and fingering of the
MANDO-CELLO

C D E F G A B C D E F G 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

4th String 3rd String 2nd String 1st String Frets 7 8 10 12 14 15

Youth and You

MANDO-CELLO

WALTZ

THOS. S. ALLEN

Arr. by WALTER JACOBS

Tempo di Valse

INTRO

WALTZ

Tenor Mandola

Tenor Mandola

TRIO

CODA

The open strings, scale and fingering of the MANDO-CELLO

C D E F G A B C D E F G 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

4th String 3rd String 2nd String 1st String Frets 7 8 10 12 14 15

Good Goin'

ONE-STEP

A.J. WEIDT

GUITAR ACC.

This musical score is for the guitar accompaniment of the one-step song "Good Goin'". It is written for guitar in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of 15 staves of music. The first staff begins with a *ff* dynamic marking. The second staff starts with a *mf* marking and includes fingering numbers (1, 2, 3, 4) and a triplet of eighth notes. The third staff has a *f* marking. The fourth staff features a *ffz* marking and a repeat sign. The fifth staff has a *f* marking. The sixth staff includes a *mf* marking. The seventh staff has a *ff* marking. The eighth staff includes a *ffz* marking. The ninth staff has a *mf-f* marking. The tenth staff has a *f* marking. The eleventh staff has a *ffz* marking. The twelfth staff has a *f* marking. The thirteenth staff has a *f* marking. The fourteenth staff has a *f* marking. The fifteenth staff has a *f* marking and includes a *ffz* marking. The score includes various musical notations such as chords, single notes, and rests, along with dynamic markings and fingering instructions.

GUITAR ACC.

Youth and You

THOS. S. ALLEN

Arr. by WALTER JACOBS

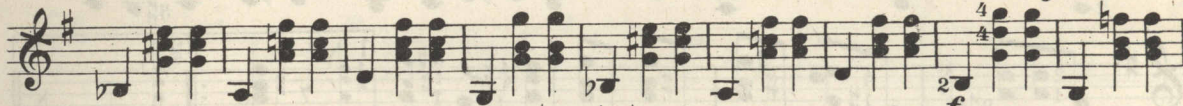
Tempo di Valse

WALTZ

INTRO



WALTZ



The Red Rover

GUITAR SOLO

MARCH

A. J. WEIDT

The musical score is written for guitar and features a guitar solo section followed by a trio section. The key signature is one sharp (F#) and the time signature is 6/8. The guitar solo section consists of eight staves of music, marked with dynamics such as *ff*, *mf*, and *f*. It includes various musical notations like triplets, slurs, and repeat signs. The trio section begins on the ninth staff, marked 'TRIO', and continues for three staves, featuring a more rhythmic accompaniment with dynamics like *mf* and *p*. The score concludes with the instruction 'D. C. al fine'.

BANJO SOLO

C Notation

Bass to D Allegro

Spanish Fandango

Arr. by WALTER JACOBS

The musical score is written in C notation for a banjo solo, featuring a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Allegro'. The score is divided into three main sections: the main piece, 'VAR. I', and 'VAR. II'. The main piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It includes fingerings (1, 2, 4) and a 'Bass to D' instruction. The second staff has a '5th Bar' label. The third staff has '7th Bar' and '4th Bar' labels. The fourth staff has a '5th Bar' label. 'VAR. I' consists of three staves of music, with '5th Bar' and '7th Bar' labels. 'VAR. II' consists of four staves of music, with '5th Bar', '7th Bar', and '4th Bar' labels. The score includes various musical notations such as notes, rests, and bar lines, as well as fingerings and a 'Bass to D' instruction.

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IF your competitor possesseth that which maketh him *more* than you, *he masters you*, and around him you must revolve by the gravitation of worth.

If he possesseth that only which holdeth him *less* than you, *you rule* with like facility.

You are master through worth or mastered by worth, and the presence or absence of the "Gibson" determines which for you, for true worth determines the true measure of your plectral success.

Thus, *having comes before being*, or genius is hid from all the world, for not even genius can play into an instrument what is not there.

This law of possession before expression writes the laws of your rise or fall, your success or failure, and equally applies to organizations as well as individuals; Mandolin Orchestras as well as Soloists; Amateurs as well as Professionals.

Though you brag, this law does not touch you—the brag is on your lips, the conditions are in your soul.

For actual worth is the magnet, the lode stone, that attracts its kind—a great instrument attracts the Great.

And here are the superlative particulars that total the force of gravity that pull the Great "Gibson"-ward:

- | | | |
|---|--|---|
| 1 Graduated sounding-boards and back-boards. | 14 Oval frets. | 25 Stationary guitar tail-pieces. |
| 2 Non-warpable necks. | 15 Elimination of rattling or buzzing, caused through sympathetic vibration. | 26 Adjustable bridges (perpendicular) for wire or gut stringing. |
| 3 Stradivarius arching. | 16 Permanently guaranteed because few parts. | 27 Complete Mandolin family from first Mandolin to Mandobass. |
| 4 Vertical set string drums. | 17 No ribs to become unglued. | 28 A Harp-guitar with a straining rod that permanently withstands the strain of sixteen strings. |
| 5 Side-of-neck position dots. | 18 Easily held. | 29 The voicing of the separate instruments to insure tonal contrasts and yet of perfect affinities in the tonal mass. |
| 6 Low body for high-position fingering. | 19 Elevated guard-plates. | |
| 7 Tilted neck, high bridge, extension tail-piece. | 20 Increased compass. | |
| 8 Increased string pressure. | 21 Elimination of sharpening of tones in upper positions. | |
| 9 Minimum strain on strings. | 22 Graduated tone-bars. | |
| 10 Larger and thicker sounding-boards. | 23 Divided bridges. | |
| 11 Bigger tone. | 24 Acute angles of strings eliminated. | |
| 12 Easy action. | | |
| 13 High frets to insure light touch. | | |

Scores of other superlative points in Book "J" *free* for the asking.

And does this intrinsic worth lift you to an advantage for which you are too small?

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THE PROBLEM PROBER

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and Litterateur



Questions and Answers

A. S. K., Meadville, Pa.

Q. What has become of the mandolin with triple-strings? I used one when I was in college and got fairly good results, but have been unable to find one recently.

A. I am very glad to be able to say that the twelve-stringed abominations which masqueraded a few years ago as mandolins have almost entirely disappeared. It is true that some of the better grade of instruments had a fairly good tone, for of course the number of strings could have no material effect on the tone quality, but the great inconvenience of trying to keep the three strings in tune, the difficulty of covering them properly with the fingers and the unevenness of the down and up strokes made them anything but a "joy forever." In the early days of what was known as the fake mandolin school, thousands of these monstrosities were unloaded on the public, the arguments being, providing objections were made, that three strings were easier to play than two, the tremolo being more continuous, the tone that much fuller, etc.

Since the majority of the class teachers who were sent out by the "schools" were anything but players or teachers, the musical results obtained were not much worse in many cases than they would have been with less strings. If, however, a well-schooled player should attempt to play on one of these instruments, he would immediately discover that not only is the tremolo impracticable, but such things as rapid runs are very lame and one-sided affairs, owing to the necessity of striking three strings on the down stroke and only one on the up stroke.

Aside from this, the extra wide fingerboard makes it a bungling affair and very hard to manage. They are very seldom seen in these days and those still in existence are mostly relics of a decade or two back.

H. S. F., Columbus, Ohio.

Q. What do you think of the violin as a reinforcement to the first mandolin section of a small mandolin orchestra?

A. I confess that I don't think much of it. I am a great lover of the violin and have played and taught it for years, but it seems to me to be out of place in a mandolin orchestra, especially a small one.

An orchestra of medium size could possibly stand a violin, provided the violinist used discretion (or a *mute*), and did not attempt to be the whole orchestra. In a mandolin orchestra the idea is to get the mandolin tone quality and it is possible for a violinist to approximate this effect by a judicious use of staccato, or non-legato, and at the same time to assist in making the general effect more legato.

If a bowed instrument must be used, a better effect can be obtained with a cello, or even a viola.

A. V., Ann Arbor, Mich.

Q. Can you explain why my mandolin sounds "dead" on some days and "lively" on others? Changing strings has no effect on the "off" days.

A. This difference can only be accounted for by the fact that the presence or absence of humidity in the atmosphere has an effect, not only in the

resonating powers of an instrument, but also in the way sound waves strike and are recorded in the human ear and brain. This will explain why the change of strings has no effect, since there is practically no change in the instrument itself, but only in the manner in which the tones strike the ear.

H. A. R., Detroit, Mich.

Q. Is a guitar-banjo resonant enough to have good effect with a small combination (using no piano), for dance work? I have heard that it is a loud instrument, but have never had an opportunity to try one.

A. The guitar-banjo has considerably more "pungency" than the guitar, and would of course come nearer to the desired effect in a dance orchestra, but even this would hardly give the required foundation, at least unless there were several. Why not use a mando-bass in connection with the guitar-banjo, or even with the guitar? This would make up in a large measure for the absence of the piano, and with a good husky player, would give sufficient background for any small combination.

A. L. M., Groton, Mass.

Q. How many kinds of accents are there, as applied to music?

A. There are two varieties of accents used in music. The first and the one perhaps most commonly called for, is the dynamic accent, which is accomplished by making a note louder or stronger. This accent is of course produced in about as many ways as there are instruments.

For example, on the banjo, guitar and harp, the string is pulled or picked with more suddenness and force than usual, while the plectrum instruments require a sudden forceful stroke of the plectrum or a sudden "bearing on," if the tremolo is being used. The violin, cornet and piano have their own peculiar methods of producing accents as does almost every other instrument. The other accent referred to is called the *agogic* accent and is made by slightly prolonging the note.

This accent is constantly made use of by artists, and while it could have no place in dance music or music in which the characteristic feature is an unrelenting rhythm, it is one of the most important factors in the higher art of interpretation and expression. It is indeed analogous to the slight prolongation of, or the slight pause after, an important word, as so often exemplified by the public orator.

This accent is not one to be used unknowingly or in a free and careless manner, since it could easily be turned into a nuisance and trouble-maker. The dynamic accent means *tone-shading* and the *agogic* accent *time-shading*.

E. T. G., Buffalo, N. Y.

Q. Why is it that the publishers of popular music do not issue playable and characteristic arrangements for the banjo? Practically all the "Popular Folios" which are issued in conjunction with the mandolin and guitar books are not banjo arrangements at all, but are either single notes, like the mandolin parts, or forms of chords which are not congenial to the banjo. I also notice that they are still issued in the old-time A notation, which has already been dropped by practically all progressive teachers of the instrument.

A. I confess that your question is a "poser," and is one of the things which I have not been able to understand. Probably one of the main reasons for the condition of things is the apathy of the banjoists themselves, for it is morally certain that the publishers do not issue even poor arrangements, (or de-arrangements), merely for the love of the thing, and if banjoists would demand playable and characteristic arrangements, I believe the publishers would meet the demand, for it is immaterial to them what key is used, or, in most cases, who makes the arrangement.

It is only logical to assume that an arranger

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D. E. Hartnett

71 West 23rd Street
Masonic Hall
NEW YORK CITY

who is himself a practical banjoist (not necessarily a brilliant soloist), will make a more practical and banjoistic arrangement than one who simply knows the instrument in a theoretical way. I am glad to be in a position to state that at least one large New York publishing house is shortly bringing out several arrangements of the popular songs of the day, as real banjo solos, arranged in a practical manner by one who knows the idiom of the instrument. It would seem that banjoists should be wide awake enough by this time to see that the C notation is not only the only practical thing to use, but that it is here to stay, and that it is up to them to demand from publishers the right kind of arrangements, which of course includes putting things in the right key.

In this connection, it must be said that the banjo arrangements issued by the publisher of THE CADENZA (referring especially to the things in popular style) are among the most banjoistic of any which are being issued at the present time.

A. L. S., Chicago, Ill.

Q. How many present or past artists on the guitar, mandolin and banjo have written or performed Concertos for these instruments?

A. It would be impossible to give off-hand a complete list of Concertos, composers and performers, but I may be able to give you at least a general idea. Paganini wrote a Concerto for the guitar which both he and Ferranti performed at their concerts. Giuliani and Legnani also both wrote and performed Concertos for this instrument, and in more modern times Ernest Shand, the celebrated English guitarist, composed and published by subscription a Concerto for guitar and piano (also string quartet accompaniment), which he played at numerous concerts in England a few years ago. The writer of this department has also written a Concerto for guitar and piano, which was performed at the last Guild Convention in Washington by Vahdah Olcott-Bickford, with the composer at the piano, and which, should there be a sufficient demand, will be published in the near future. Mrs. Bickford also has in her repertoire the Concerto by Shand, mentioned above.

As to Concertos for the mandolin, the two which stand out most prominently are Pettine's "Patetico" and the Concerto in A minor by La Scala. These have been performed by both Messrs. Pettine and Place, as well as by several other mandolinists. Mr. S. A. McReynolds now of Chicago, has written five Concertos for the mandolin and performed one of them at the Guild Convention in Cleveland in 1914, with mandolin orchestra accompaniment. The writer has in his repertoire a Concerto for the mandolin by J. Dolph-Heckel, and incidentally has also performed the McReynolds Concerto. Various violin Concertos have been performed by mandolinists, especially the Mendelssohn, while D. C. Dounis,

the young Greek virtuoso, plays the Paganini, Saint Saens, Vieuxtemps and I am not able to state how many more Concertos.

Among the American mandolinists who have played the Mendelssohn and De Beriot Concertos are Messrs. Pettine, Abt, Levin and Place.

With the exception of that written by the great violinist, Vieuxtemps, (but never published), the banjo cannot as yet boast of a Concerto. The only banjoist who has ever really played a Concerto on the banjo is Alfred A. Farland, and his rendition of the last two movements of the Mendelssohn Concerto have been such as to call forth the highest praise from musicians and critics all over the country. He also plays a part of the De Beriot Concerto.

A few other banjoists have attempted the Mendelssohn number, but have never succeeded in giving it an adequate rendition.

W. O. L., Philadelphia, Pa.

Q. 1. Do you advocate the use of the metal picks or thimbles for the right-hand fingers in playing the steel guitar?

2. Is it possible to avoid the disagreeable scraping sound caused by sliding the steel on the bass strings when making the vibrato on chords?

A. 1. Whether picks should or should not be used depends on where one is playing and whether a loud and noisy effect is desired.

My personal preference is to use the bare fingers in playing this instrument, unless it is in combination with other instruments where greater volume is desired, or in a large hall. The musical effect to my ears, at least, is far superior without the picks, for while it is possible to acquire a touch with them which does not greatly offend the musical ear, to get entirely away from the metallic clang is almost an impossible task.

2. The way to avoid this scraping is not to scrape. If you will take notice of the finger of a violinist or cellist when he is making the vibrato, you will observe that the finger does not once change its point of contact on the string, but makes a sort of rolling motion from side to side. The hand itself moves perhaps half an inch from side to side, in the direction of the length of the string.

The very same principle applied to the steel produces a beautiful vibrato without ever a discordant scratch. The method is simply to rest the steel very lightly and very loosely on the strings, balancing it between the second finger and the thumb while the first finger lays along the top of it and gently rolls it from side to side, without allowing the bottom edge to slide out of its position, directly over the fret.

It is well to caution against an exaggerated use of the vibrato, since it is always possible to get too much of a good thing.

Possible Employer—"Hum. My boy, do you tell lies?"

Jimmie—"No sir, but I kin learn!"

The American Guild

of Banjoists, Mandolinists and Guitarists

OFFICIAL BULLETIN



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Although maintained in connection with The Cadenza Office, the Guild office is conducted as a unit, with its own records, files, etc., and matters of any kind intended for the attention of the Secretary-Treasurer should be mailed in individual enclosures. Under no circumstances should Guild business be taken up in letters, any portions of which are addressed to The Cadenza or the publishing house of Walter Jacobs. This is essential in order that files may be properly kept and for the convenience of all concerned.

Chapter Secretaries are asked to bear in mind that music programs given by their chapters are important features of their monthly reports. The Official Organ desires to give prominence to all B. M. & G. programs and especially to those of Guild chapters. That this feature may be up-to-date, it is important that programs be mailed promptly—even before the date of concert or recital when possible to do so with assurance of accuracy. Printed or typewritten program copy is of course most acceptable.

CONVENTION ANNOUNCEMENT

The Board of Directors announce the appointment of the following committees to have charge of the various features of the sixteenth annual, which will be held in Boston early in 1917.

Concert Committee. Walter Vreeland, Boston, Mass.; Giuseppe Pettine, Providence, R. I.; W. M. Rice, Cambridge, Mass.; Z. Myron Bickford, New York City.

Hotel and Reception Committee. Edward Howe, Boston, Mass.; Geo. Bemis, Boston, Mass.; Fred C. Martin, Boston, Mass.; George Audet, Boston, Mass.; Mrs. C. V. Buttelman, Boston, Mass.; J. A. Handley, Lowell, Mass.; Ida Eschelman, Meadville, Pa.; Mrs. E. F. Goggin, Schenectady, N. Y.; Mrs. W. J. Kitchener, New York City.

Banquet and Entertainment Committee. C. V. Buttelman, Boston, Mass.; John Worley, Boston, Mass.; Fred C. Martin, Boston, Mass.; F. E. Cole, Boston, Mass.; Walter Jacobs, Boston, Mass.

Literary and Educational Program Committee. Cora L. Butler, Port Richmond, N. Y.; L. A. Williams, Kalamazoo, Mich.; Alice Hill, Washington, D. C.; Daniel Teague, Peekskill, N. Y.

Trade Exhibits Committee. D. L. Day (Vega Co.), Boston, Mass.; J. C. Freeman, Chicago, Ill.; George Maulbetsch, Newark, N. J.; Wm. C. Stahl, Milwaukee, Wis.

The convention program outline, prepared by the directors for the benefit of the committees, is given herewith, more complete details regarding dates, official hotel, soloists, etc., to appear in the December issue of the official organ.

CONVENTION OUTLINE

Saturday. 8.00 P.M.—Annual meeting of Board of Directors.

Sunday. Arrival, registration, reception. Reception committee in charge.

Monday. 10.00 A.M.—Business session (order of business according to Guild by-laws). 2.00 P.M.—Business. 3.30 P.M.—Round table; five-

minute papers. 5.00 P.M.—Committee and Board meetings. 8.00 P.M.—Theatre party or the like.

Tuesday. 9.30 A.M.—Business. 10.00 A.M.—Special educational program. Afternoon—Devoted to sight-seeing. Evening—Concert.

Wednesday. 10.00 A.M.—Special features by Trade exhibitors. 2.00 P.M.—Chapter round table. 3.00 P.M.—Closing business session, reports of special committees, etc. 6.30 P.M.—Banquet.

THREE NEW CHAPTERS

Cleveland, Oklahoma. F. B. Richardson, who affiliated with the Guild as a professional member October 12, 1916, submitted a complete organization report for Cleveland Chapter No. 40 on October 24th. This rapid action, which holds the Guild record to date, was made possible by the fact that Cleveland already had a live B. M. & G. society and the perfection of the organization as a Guild chapter was easily accomplished. Officers and members of the chapter are as follows: Glenn Moore, president; Florence Creed, vice-president; F. B. Richardson, chapter secretary; Blanche Brentnall, recording secretary and treasurer; Myrtle Nobles, librarian; F. B. Richardson, musical director; Mrs. F. B. Richardson, Opal Brentnall, Margaret Wasson, Truth Smith, Elsie Jones, Francis Rushing, Victor Creed, Carmen Lame, Ruth Shepherd, Sadie Squires, Byron Lawton, Jos. Lawton, Mrs. Ralph Chadd, Ralph Chadd, Domenico Hagliardo, Ruth Roberts. Regular chapter meetings will be held the last Monday of each month. The Guild welcomes this thriving new chapter and hopes to meet representatives from the Oklahoma Cleveland, at the next convention.

Orange, N. J. On October 11th Orange Chapter No. 44 formally organized and made application for a charter. The following officers were elected; Walter Becker, president; Voorhees G. Cheatham; vice-president; William B. Palmer, secretary; Isabel Young, treasurer; Frank E. Savale, chapter secretary and director. The chapter has a charter enrollment of eighteen and anticipates adding several new names at once. The first meeting was in the form of a Hallowe'en party held on November 1st, at which all the members appeared in costume. Chapter Secretary Frank E. Savale, who is becoming well known among Guild members as an instructor and director and Guild booster is to be congratulated upon the excellent start made by his chapter.

Marion, Ohio. Walter C. Bave is the moving Guild spirit in this city which is a new spot on our official map. Mr. Bave has done a great deal to bring fretted instruments into favor in his city and in making an application for the chapter charter states that he is enthusiastically for the Guild and the chapter plan. Complete organization report of Marion chapter will be given next month. Referring to the Marion Mandolin Orchestra, which formed the nucleus for Mr. Bave's chapter, a recent issue of the *Star* said:—"The music lovers of Marion are promised a treat in the appearance of the Marion Mandolin orchestra, who are on the program for both evening performances at the Marion tomorrow as a special added attraction. This organization consists of fourteen members, all of whom are highly proficient upon their different instruments—guitars, mandolins, mandolas, cellos, etc. The personnel of the orchestra is as follows—J. Brokaw, Amos Burgess, F. S. Cheney, W. H. Williams, P. Drollinger, E. Harraman, C. R. Leavens, E. Harrold, Fred J. Holden, Jr., Harold Osmun, Phil Rea, Walter C. Bave, director. The orchestra scored another success at a recent Y. M. C. A. reception which was attended by over 500 people.

Mr. L. W. Beach, Cincinnati, Ohio, has affiliated with the Guild as a professional member. Mr. Beach conducts several schools of music, the largest of which is located in Cincinnati.

CHAPTER NEWS

Philadelphia—November 17th is the date of the fall concert and dance given by Philadelphia chapter at the chapter house headquarters, printed invitations being issued early in November. Copy of the program received by the secretary-treasurer shows much evidence of a delightful entertainment. Soloists for the concert are George C. Krick, guitar; Harry C. Watt, mandolin; Dr. William R. Webb, banjo. Members of the ensemble under the direction of Carl Tschopp are: Arthur Bamforth, J. Val. Bryan, Horace Cooper, Catherine Courduff, Bertha N. Green, George P. Giloert, Tillie M. Hartley, John Heller, William I. Irvine, C. Fred Kuebler, Catherine Kroeger, Francis P. McElroy, Elizabeth M. Neitz, Henry Nietz, Prosper T. Profet, Mina Rittenhouse, Alvah Rittenhouse, Sylvester Rittenhouse, William H. Sherry, Ellwood J. Stiles, Charles E. Ziegler. The following is the program in detail:

PART I.

- March—"The Crescendo." Op. 51.....Odell
 Philadelphia Chapter of American Guild
 Mandolin Solo—"Second Capriccio di Concerto".....Arienzo
 Mr. Harry C. Watt, accompanied by Mr. J. Morris Dalton
 Quartette—
 (a) Minuet.....Beethoven
 (b) "Song to the Evening Star".....Wagner
 C. Fred Kuebler, Jr., First Mandolin
 John Heller, Second Mandolin
 William I. Irvine, Mandola
 Arthur Bamforth, Mando-Cello

Banjo Solo—Selected
 Dr. William R. Webb, Jr., accompanied by Carroll M. Felton

PART II.

- Overture—"The Bridal Rose".....Lavallee
 Philadelphia Chapter of American Guild
 Guitar Solos—
 (a) "Le Gondolier".....Mertz
 (b) "Annie Laurie," Transcription.....Zoden
 (c) "Capricho Arabe".....Tarrega
 Mr. George C. Krick
 Banjo Selection—"Pro Patria".....Grimshaw
 Philadelphia Chapter of American Guild
 Ensemble—"Echoes of '61".....Odell
 Philadelphia Chapter of American Guild

Newark, N. J. A. J. Weidt, C. S., sends in per capita tax for twenty new members of Newark Chapter No. 14. Mr. Weidt and the chapter are hard at work on the big concert recently announced in this magazine. The new members are: Hattie Read, David Shaw, C. T. Tomaras, Ted Cussard, W. S. Marlatt, Mr. Javalas, D. R. Munsick, Frederick Groel, Jos. Reid, Joseph Farella, N. A. Norrito, Emma Engel, Miss Leopold, Florence Corcoran, Stanley Niewrack, Helen Hillen, Harry Conklin, Wm. Ronnan, J. Stahl, Jennie Van Dyke.

Niagara Falls, N. Y. Carroll N. Parker, who is doing his share, and a little more, to advance the interests of the fretted instruments in his city, has been appointed chapter secretary pro tem of Niagara Falls chapter.

Atlanta, Ga. Mrs. L'Ella Griffith-Bedard is chapter secretary pro tem of Atlanta chapter. Her sister, Mary Butt Griffith will assist her in organizing the chapter.

Sioux City, Ia. Charles Templeman will organize a chapter in this city, and will assist in organizing other chapters in Iowa.

Deputy Field Secretaries

Authority was given the Field Secretary by the 1916 convention to appoint assistant secretaries, it being apparent that such increase in the field and executive force would be for the best interests of the Guild. Accordingly, the S. T. and F. S. has asked the Board of Directors to confirm the several appointments, and with the approval of the Board, the names will be published from month to month with accompanying brief sketches of the appointees. This month we are pleased to announce the appointment of Mr. Charles A. Templeman of Sioux City, Ia.

It is better to have reward for heroism in the form of a cheap medal than an expensive tombstone.

Eternal suspicion gives one who harbors it a bad advertisement.

GUILD GOSSIP

Mr. S. Friedland, a professional member of the Guild and a recent resident of Battle Creek, Michigan, has located in Indianapolis and is prepared to accept pupils on the mandolin, mandola and mando-cello. His work will be among the students of the University of Indiana.

Mrs. Virginia J. Ellis, who has been known as a member of the California contingent of B. M. & G. teachers, has located in Kalamazoo and expects to open a studio. Although Mrs. Ellis is a new member of the Guild she has been teaching for a number of years and she has the best wishes of the fraternity for success in her new field.

Sterling Place is the name of one of the most prominent Guild members of New York State. Mr. Place is making his home with Mr. and Mrs. William Place, Jr., Syracuse. He has not been in this country very long but it is understood that he is quite well pleased with his location and, needless to say, both Mr. and Mrs. Place are more than happy. Congratulations.

Sig. Giuseppe Pettine has been obliged to take larger quarters for his studio and has moved from No. 709 to 708 Lederer Bldg., Providence, R. I. Although the move is a short one it has afforded better accommodations and more room. This evidence of continued and growing success is gratifying to the many friends of Sig. Pettine.

The secretary-treasurer acknowledges a very pleasant half hour chat with Robert M. Holmes, of Plymouth, Massachusetts. Mr. Holmes, who recently joined the Guild, is well known as an ardent exponent of the banjo and, although he is engaged in the mercantile business, still retains his active interest in the instrument of his choice and accepts as many pupils as his time will allow. He is now working with a very promising class and expects to be able to present them in concert during the coming season.

THE CADENZA and Guild offices are indebted to Mrs. L'Ella Griffith Bedard of Atlanta for an exceedingly pleasant although very brief call. Mrs. Bedard and her sister, Mary Butt Griffith, are gifted musicians, having charge of the string instrument (mandolin, banjo, guitar, Hawaiian steel guitar, ukulele) department of the Southern University of Music of which Kirk Mueller is director. These ladies are pupils of their mother, Mrs. Mary Butt Griffith, who is acknowledged to have no superior in the South, and her daughters are becoming equally well known as favorite musicians of Atlanta. Guild members will be glad to welcome Mrs. Bedard and Miss Griffith to our professional ranks.

B. W. DeLoss, a professional Guild member for the past year or so, who made many friends in the Guild during the last convention, has allowed himself a vacation from his duties at Washington and for the past few weeks has been taking life easy at Annapolis.

Several Guild members won recognition in the mandolin contest conducted by the Italian Bazaar, Saturday, October 28. Mrs. Olcott-Bickford, W. J. Kitchener and Z. Myron Bickford received medals.

Walter F. Vreeland of Boston has to sandwich his duties as a Guild director in with his meals, practically every other minute of his time, outside of a few sleeping hours, being taken by pupils.

W. M. Rice, Guild director-elect, Harvard banjo club-coach, teacher, conductor of *The Banjoist* department in this magazine, is another busy man—not a period open on his schedule.

Kerry M. Wirsing, who for some time assisted F. M. Dell in his studio at Flint, Mich., and is now conducting his own studio at Uniontown, Pa., has affiliated with the Guild as a professional member. Mr. Wirsing has the best wishes of the fraternity.



GUILD CHAPTERS

This list is the "who's who" and "where's where" of Guild Chapters, and is published for the benefit of the fraternity. Authorized Chapters which have not completed affiliation are so designated.

- Atlanta, Ga. (not chartered)—L'Ella Griffith-Bedard, C. S. pro tem, 488 Peachtree St.
- Bakersfield, Calif. No. 29—E. A. Shelton, C. S. Regular meetings last Wednesday in each month.
- Battle Creek, Mich. No. 9—Edna Dole-Wilcox, C. S., 135 W. Van Buren St. Regular meetings first Tuesday in each month.
- Buffalo, N. Y. No. 39—J. A. Stengal, C. S. 100 Kingsley St. Regular meetings first Tuesday in each month.
- Cherrydale, Va. (not chartered)—Ellery B. Gordon, C. S. pro tem.
- Chicago, Ill. (not chartered)—S. A. Campbell, C. S. pro tem, 400 Kimball Hall.
- Cleveland, Ohio No. 5—Walter Piper, C. S., 10553 Euclid Ave. Regular meetings second Tuesday in each month.
- Cleveland, Okla. No. 40—Frank B. Richardson, C. S., Box 177. Regular meetings last Monday in each month.
- Dawson, Ga. (not chartered)—Katie Allen, C. S. pro tem.
- Duluth, Minn. (not chartered)—Ben B. Miller, C. S. pro tem, 1708 Jefferson St.
- Erie, Pa. No. 35—W. B. Connolly, C. S., Y. M. C. A. Regular meetings first Tuesday in each month.
- Farmington, Ill. (not chartered)—Geo. E. Bell, C. S. pro tem.
- Frankfort, Mich. No. 33—Harker W. Kirby, C. S. Regular meetings first Thursday in each month.
- Fresno, Calif. No. 16—S. L. Polito, C. S., 1051 Roosevelt St.
- Fostoria, Ohio. (not chartered)—A. R. Smith, C. S. pro tem.
- Grand Rapids, Mich. (not chartered)—Mrs. Adabelle Dillabaugh, C. S., pro tem 6 Empress Theatre Bldg.
- Jackson, Mich. No. 2—Chas. Sparks, C. S. Y. M. C. A.
- Jackson, Mich. No. 34—Russell Hauk, C. S. 127 S. Durand Ave. Regular meetings first Thursday in each month.
- Kalamazoo, Mich. No. 32—Jas. H. Johnstone, C. S., 428 Academy St. Regular meetings second Tuesday in each month.
- Lansing, Mich., No. 31—Lester Palmiter, C. S. Regular meetings Friday of each week.
- Las Animas, Colo. No. 21—D. Peterson, C. S. Regular meetings sixth of each month.
- Lawrence, Mass. No. 20—J. L. Ivers, C. S., 373 Howard St. Regular meetings last Friday in each month.
- Lincoln, Neb. (not chartered)—Mrs. Louie M. Allen, C. S. pro tem, 345 N. 11th St.
- Marion, Ohio. No. 43—Walter C. Bave, C. S., 265 S. Vine St.
- Meadeville, Pa. No. 3—Mae Walther, C. S., 779 Liberty St. Regular meetings Tuesday of each week.
- Newark, N. J. No. 14—A. J. Weidt, C. S., 439 Washington St. Regular meetings third Thursday in each month.
- Newport, Ky. (not chartered)—Eugene Giancola, C. S. pro tem, 1123 Putnam St.
- New York, N. Y. No. 4—Wm. B. Evans, C. S., 4088 Park Ave. Regular meetings first Saturday in each month.
- New York, N. Y. No. 25—W. J. Kitchener, C. S., 448 Riverside Drive. Regular meetings first Thursday in each month.
- Niagara Falls, N. Y. (not chartered)—Carroll N. Parker, C. S. pro tem, 300 Jefferson Av.
- Norfolk, Va. (not chartered)—Geo. H. Davies, C. S. pro tem, Box 1128.
- Orange, N. J. No. 44—Frank E. Savale, C. S., 5 Fairview Ave.
- Peekskill, N. Y. (not chartered)—Daniel Teague, C. S. pro tem, Ballard Bldg.
- Peoria, Ill. No. 10—C. C. Castle, C. S., 825 Lincoln Ave.
- Philadelphia, Pa. No. 31—J. Val Bryan, C. S., Chestnut St. Regular meetings second Thursday in each month.
- Portland, Me. No. 18—S. A. Thompson, C. S., Y. M. C. A. Bldg. Regular meetings fourth Thursday in each month.
- Portland, Ore. No. 27—H. A. Webber, C. S., 2 14th St.
- Port Richmond, N. Y. No. 22—Cora L. Butler, C. S., 2074 Richmond Terrace. Regular meetings first Tuesday in each month.
- Providence, R. I. No. 1—David Anderson, C. S., 23 Broad St.
- Pueblo, Colo. No. 28—Andy Vogel, C. S., 312 Bradford St. Regular meetings first Tuesday in each month.
- St. Louis, Mo. (not chartered)—A. C. Brockmeyer, C. S. pro tem, 2328 Union St.
- Sacramento, Calif. No. 30—Laura C. Waters, C. S. 3306 Magnolia Av.
- Salem, Ohio. No. 11—W. Ewing Marks, C. S., 133½ Main St.
- San Jose, Calif. No. 15—Mrs. Mae Muntz, C. S., 94 S. Seventh St.
- Schenectady, N. Y. No. 8—E. F. Goggin, C. S., 417 Union St. Regular meetings second Monday in each month.
- Seattle, Wash. No. 7—Paul Goerner, C. S., 307 Eilers Bldg. Regular meetings last Thursday in each month.
- Sioux City, Iowa. (not chartered)—Charles A. Templeman, C. S. pro tem, 3510 Sixth Av.
- Stockton, Calif. (not chartered)—L. W. Baldwin, C. S. pro tem, 214 S. Grant St.
- Syracuse, N. Y. (not chartered)—Rose Fritz Rogers, C. S. pro tem, 120 E. Fayett St.
- Tacoma, Wash. (not chartered)—F. Monroe Planque, C. S. pro tem, Temple of Music.
- Union Hill, N. J. No. 12—J. H. Wark, C. S., 512 Union Place. Regular meetings first Thursday in each month.
- Washington, D. C. No. 19—Walter T. Holt, C. S., 11th & G Sts., N.W.
- Williamsport, Pa. (not chartered)—G. Klemann, C. S. pro tem, 48 Washington St.
- Yuma, Ariz. (not chartered)—Mrs. S. A. Mitchell, C. S. pro tem, Box 471.

C. A. TEMPLEMAN

Mr. C. A. Templeman took up the teaching profession in April, 1910, although he had taught as a side line for several years previous to this date and a few months later he was elected to the faculty of Fremont College Conservatory of Music, which position he resigned in 1912 to accept similar work with the Morningside College Conservatory of Music in Sioux City, Iowa.

Mr. Templeman's connection with the Morningside Conservatory was fraught with achievement. Less than a year after taking up the work in Sioux City, he had organized the Morningside Mandolin Orchestra and given the first annual concert. This orchestra was very successful and although the personnel changed from year to year, as is usually the case with school "clubs", through Mr. Templeman's efforts each season showed improvement in the work of this organization, which made two tours each season—one at Easter and one at Christmas time—and brought much credit to the institution which fostered it.



MR. C. A. TEMPLEMAN
Sioux City, Iowa

Mr. Templeman also organized a Sioux City mandolin orchestra in 1912, giving several concerts, which with the concerts by the Conservatory orchestra totaled about thirty.

Mr. Templeman's outside work gradually grew to such an extent that he found it profitable to sever his connection with the college and open a private studio which he did in September of this year. The wisdom of this change is evidenced by the fact that Mr. Templeman is now giving more than 50 lessons each week in addition to taking care of the High School Orchestra, his quintet, the Sioux City Mandolin Orchestra, a juvenile orchestra and a banjo club of eight members. This is almost a full program for even an enthusiastic worker, yet Mr. Templeman is planning to give a big concert in the spring, and with an orchestra of at least 75 players, and besides organizing a Guild chapter of his own has accepted the appointment of deputy field secretary for Iowa.

In this latter statement there is a double significance. Not only has the Guild acquired a man of ability and energy to further its extension work, but in Mr. Templeman's announcement that he will organize a chapter in Sioux City and in his acceptance of the appointment of deputy secretary, we have an unqualified and weighty endorsement of the Guild and the chapter plan.



GUILD MEMBERSHIP

In this column are published the names of trade, professional, associate and chapter members who have paid dues for the current year during the month. New members are introduced in other columns of the magazine.

TRADE MEMBERS

25—F. E. Cole, Boston, Mass.

PROFESSIONAL MEMBERS

- 187—Walter C. Bave, Marion, Ohio.
 188—C. A. Templeman, Sioux City, Iowa.
 189—N. M. Beach, Cincinnati, Ohio.
 190—Harry M. Wirsing, Uniontown, Pa.
 191—Robert M. Holmes, Plymouth, Mass.
 192—Mrs. L'Ella Griffith-Bedard, Atlanta, Ga.
 193—Mary Butt Griffith, Atlanta, Ga.
 194—Ernest O. Cook, Brattleboro, Vt.

ASSOCIATE

- 77—C. O. Dodge, Washington, D. C.
 78—Geneva Hutchins, New York, N. Y.
 79—George Roesch, New York, N. Y.

CHAPTER MEMBERS

- 991—Hattie Reed, Newark, N. J.
 992—David Shaw, Kearney, N. J.
 993—C. T. Tomaras, Newark, N. J.
 994—Ted Cussard, Newark, N. J.
 995—W. S. Marlatt, E. Orange, N. J.
 996—Mr. Javalas, Newark, N. J.
 997—D. R. Munsick, Maplewood, N. J.
 998—Frederick Groel, Newark, N. J.
 999—Jos. Reidl, Irvington, N. J.
 1000—Joseph Farella, Newark, N. J.
 1001—N. A. Norrito, Newark, N. J.
 1002—Emma Engel, Newark, N. J.
 1003—Miss Leopold, Newark, N. J.
 1004—Florence Corcoran, Newark, N. J.
 1005—Stanley Niewrack, Orange, N. J.
 1006—Helen Hillen, E. Orange, N. J.
 1007—Harry Conklin, Irvington, N. J.
 1008—Wm. Ronnan, Newark, N. J.
 1009—J. Stahl, Newark, N. J.
 1010—Jennie Van Dyke, Newark, N. J.
 1011—Mr. F. B. Richardson, Cleveland, Okla.
 1012—Mrs. F. B. Richardson, Cleveland, Okla.
 1013—Blanch Brentnall, Cleveland, Okla.
 1014—Opal Brentnall, Cleveland, Okla.
 1015—Margaret Wasson, Cleveland, Okla.
 1016—Truth Smith, Cleveland, Okla.
 1017—Elsie Jones, Cleveland, Okla.
 1018—Myrtle Nobles, Cleveland, Okla.
 1019—Francis Rushing, Cleveland, Okla.
 1020—Victor Creed, Cleveland, Okla.
 1021—Carmen Lame, Cleveland, Okla.
 1022—Florence Creed, Cleveland, Okla.
 1023—Glenn Moore, Cleveland, Okla.
 1024—Ruth Shepherd, Cleveland, Okla.
 1025—Sadie Squires, Cleveland, Okla.
 1026—Byron Lawton, Cleveland, Okla.
 1027—Joe Lawton, Cleveland, Okla.
 1028—Mrs. Ralph Chadd, Cleveland, Okla.
 1029—Ralph Chadd, Cleveland, Okla.
 1030—Domenico Gagliardo, Cleveland, Okla.
 1031—Ruth Roberts, Cleveland, Okla.
 1032—Guy M. Baker, Marion, Ohio.
 1033—Walter C. Bave, Marion, Ohio.
 1034—Jacob F. Brokaw, Marion, Ohio.
 1035—Fred S. Cheney, Marion, Ohio.
 1036—Paul Drollinger, Marion, Ohio.
 1037—John Endecott, Marion, Ohio.
 1038—E. J. Flach, Marion, Ohio.
 1039—O. Goodrich, Marion, Ohio.
 1040—Fred J. Holden, Jr., Marion, Ohio.
 1041—Ernest Harraman, Marion, Ohio.
 1042—Edwin Harrold, Marion, Ohio.
 1043—Cecil R. Leavens, Marion, Ohio.
 1044—C. L. Midlam, Marion, Ohio.
 1045—Harold Osmun, Marion, Ohio.
 1046—Philip Rea, Marion, Ohio.
 1047—Earl Ruhlman, Marion, Ohio.
 1048—W. H. Williams, Marion, Ohio.

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GUILD TRADE MEMBERS

The firms listed below are producers of and dealers in the various lines of commodities essential to the fretted instrument field, and are not only doing their part to "promote and advance" our commercial interests by maintaining a high standard for their goods, but are giving material assistance and encouragement in the furthering of the Guild's artistic and musical welfare by their financial support and generous co-operation. Professional, associate and chapter members of the Guild can do no less than show their appreciation by extending their patronage, if same can be done consistently, to the concerns given on this representative list.

- F. E. Cole, manufacturer, 3 Appleton St., Boston, Mass.
 Bacon Manufacturing Co., manufacturers, Plant Bldg., New London, Conn.
 Cressey & Allen, music dealers, 534 Congress St., Portland, Me.
 Carl Fischer, music publisher, Cooper Square, New York City.
 Geib & Schaeffer, manufacturers, 1743-1757 N. Central Park Ave., Chicago, Ill.
 Gibson Mandolin-Guitar Co., 500 Harrison Court, Kalamazoo, Mich.
 Harmony Co., manufacturers, 1744-54 N. Lawndale Ave., Chicago, Ill.
 Elias Howe Co., manufacturers, 8 Bosworth St., Boston, Mass.
 Walter Jacobs, music publisher, 8 Bosworth St., Boston, Mass.
 Lyon & Healy, manufacturers, Chicago, Ill.
 C. F. Martin & Co., manufacturers, Nazareth, Pa.
 Maubetsch & Whittemore, manufacturers, 46 Cross St., Newark, N. J.
 Maurer & Co., manufacturers, 536 West Elm St., Chicago, Ill.
 H. F. Odell & Co., music publishers, 165 Tremont St., Boston, Mass.
 Jerome H. Remick & Co., music publishers, 219 West 46th St., New York City.
 Rettberg & Lange, manufacturers, 225-227 E. 24th St., New York City.
 J. Rowies, music publisher, 3337 No. 18th St., Philadelphia, Pa.
 Wm. C. Stahl, publisher and manufacturer, 211 Grand Ave., Milwaukee, Wis.
 George Stannard, music publisher, Trenton, N. J.
 Geo. L. Thayer, manufacturer, Mt. Upton, N. Y.
 Vandersloot Music Publishing Co., publishers, Williamsport, Pa.
 Vega & Fairbanks Co., manufacturers, 62 Sudbury St., Boston, Mass.
 H. A. Weymann & Son, manufacturers, 1010 Chestnut St., Philadelphia, Pa.
 John Worley Co., music printers, 40-42 Stanhope St., Boston, Mass.
 Otto Zimmerman & Son Co., music printers, Nevada Bldg., Cincinnati, Ohio.

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MANUFACTURERS AND PUBLISHERS

Under this heading from month to month are printed brief items which will tend to keep the trade, professional and amateur branches of the fraternity in closer touch with each other. Guild members are invited to keep the secretary-treasurer posted on matters of general interest, such as new manufacturing developments, improvements, novelties, unusual incidents, new publications and the like.

The Rhode Island Music Company announces in this issue the publication of a book on "The Mandolin's Right and Left Hand Harmonics" by Giuseppe Pettine. This book should meet with the favor of the mandolin players of the fraternity and the initial one hundred autograph copies will undoubtedly be sold before the date of publication, which will be about January 1st.

James H. Johnstone, Kalamazoo, Mich., has issued a thematic catalog of his publications for mandolin orchestra and banjo and guitar solos. The catalog includes one number which received honorable mention in the last Guild march contest, and which is dedicated to the publisher of THE CADENZA, and another march dedicated to the secretary-treasurer of the Guild, acknowledgment of which honors is hereby made.

The secretary-treasurer recently enjoyed a visit to the instrument factory of F. E. Cole, Boston. Mr. Cole states that he has orders ahead for nearly a year's capacity output.

The Vega Company reports every department of their factory working to the limit. In the fretted instrument department there is an exceptionally big call for instruments of the banjo family, due to the remarkable popularity of the banjo orchestras.

William Place, Jr., is contemplating the publication of his book on "Tone Production." This book is of special interest to all players of plectrum instruments and treats its subject in a scientific and masterly manner.

Manufacturers of fretted instruments are unanimous in the statement that the past season has been phenomenal in that there was practically no lull during the summer months. The Gibson-Mandolin Guitar Co. is among the concerns which start the fall with many summer orders unfilled and with night force working.

Professional and amateur B. M. & G. musicians should be interested in the large and rapidly growing catalog of C notation banjo music being published by Carl Fischer. This progressive house is doing much for B. M. & G. in the way of adding to the available, up-to-date literature for the fretted instruments.

Orders for Stahl mandolins, Stahl violins and Stahl harps have flooded this well-known Milwaukee factory to such an extent that it has been difficult to supply the needs of even regular customers on time. Mr. Stahl, by the way, is to represent the interests of our trade-members on the 1917 Board of Directors of the Guild.

From the Secretary's Mail

No doubt you will be somewhat surprised to receive a letter from me, and from a place of this kind, but since my incarceration I have become very deeply interested in music and have read about you in musical magazines, such as THE CADENZA and others. Not having the necessary funds with which to improve my musical education or to purchase an instrument, I ask you, kind sir, to help me, if you will, in securing a mandolin. I assure you anything that you may do for me will be most highly appreciated. Hoping you will not overlook the position I am in and help me, I am, etc.

Salem, Oregon, Oct. 9, 1916.

The above letter may appeal to the generosity of some of the western readers of this magazine. Address of the writer may be procured from the secretary-treasurer.

EDITORIAL

(Continued from page 15)

instrument to one that sustains the tones. It helps the student in comprehending *time* by the use of whole notes and half-notes, thus vividly bringing before him the necessity of 'counting time,' while in addition to these salient features it makes the banjo easier to play, enlarges its tonal capacity and lifts the instrument into a wider field abounding with every degree of expression and phrasing.

"In striking the strings there are three points of contact for producing tones. The central, or 'normal' position is the best for the student in his early efforts with the plectrum. The 'acute' position, near the bridge, gives a harsh, metallic tone and one which it is difficult to produce; it is seldom used except in very loud passages. The 'soft tone' position requires greater skill in the use of the plectrum than the central division, and should be entered upon only when the student gains complete control of the plectrum."

What has been written should be sufficient to convince every reader of the fact that the plectrum banjo is here, that this style of playing the instrument has rehabilitated the banjo and placed it on a higher musical pedestal than ever before, and that the only reason for any failure of a wider dissemination in popularity has been a lack of proper publicity, which promotes the prosperous and prevents the pauper.

For its old friends, the finger-players of the banjo everywhere, the editor would add a further word. Do not misunderstand the purport of what has been written above and imagine that THE CADENZA is seceding from its former opinions regarding the banjo as a finger-played instrument, or that it is advocating the superseding of the fingers by the plectrum. This is not so, for we always have, do today and probably always will love the banjo as finger-played by able performers. The editorial does not mention finger work, and was written for the sole purpose of showing that possibilities also lie in that of the plectrum. Nor should it be forgotten that, whether played by fingers or plectrum, any change for the better in the status of the banjo is not for one class alone, but that it affects all.

The court jester or clown of olden days played only in folly, forced into this position to amuse kings and royal aristocracy. It has been largely thus with the banjo in the past, but today it has emerged from unmusical folly to a position of musical feature—a king of entertainers. From a clown to a crown! What a Change!

Wm. Place, Jr., Trophy

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"Hold on there," said the leader of the band, stopping the music and turning to the new trombone player.

"This won't do at all. You are three bars ahead of the rest of us."

"I know it," replied the trombonist proudly. "Didn't I tell you I could play to beat the band?"

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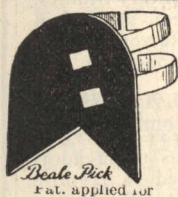
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COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

(Continued from the May issue)

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FOREWORD

Having duly registered, I herewith cast my vote against methods that compelled me to play tunes wrong and wrong and wrong until I got them right.

It is safe to say that no profession is as apathetic to a true perspective of its most serious problems as is the field of music. Its attitude toward the subjects of teaching and study, particularly in relation to the important preliminary period, indicates a sublime satisfaction with primitive methods and puny results.

The objections to these methods were set forth at length during the past five years in the columns of THE CADENZA and a system aiming to prevent or correct them was advertised. The present series of articles will present in detail the principles of this system, which is based upon silent-solving and which, in application, not only removes the many objections inseparably connected with tone-solving, but provides advantages heretofore unknown.

The student enters music impelled by a love for the art; fascinated by its emotional glamor he naturally seeks to extract enjoyment from playing tunes. As a rule only as little attention as is absolutely necessary to gratify that ambition is given to the study or scientific part of music; in fact, he is so anxious to play tunes that tone is employed even in those operations wherein the use of tone is a positive detriment. Just as surely as seed planting and culture produce crops, tone-solving is father to a lot of bad habits, chief among which is emotionalism. Flattery is pace-maker to vanity and as pretty tunes are freighted with blarney, the student who over-indulges is a goner.

Joy is the result of the normal exercise of the faculties and is proportionate to the equal exercise and development of all the faculties; that is, pleasure is alloyed where one faculty is developed at the expense of another. It is an acknowledged fact that tone-solving develops the emotional at the expense of the intellectual. Emotion's appetite is insatiable; of all art-foods it prefers tunes and, in time, if taken in the right proportions, art-food makes an artist but if excessively indulged it forces the unsuspecting victim from normal to abnormal, producing an emotionalist.

Distinguishing traits of the emotionalist are: a passionate love of self, a blind adherence to tradition, a settled hostility to progress and a general inclination to find fault with everything not englamored by tunes. This is truly an unfortunate infliction although a merciful Providence makes him unaware of his real plight. Important issues that demand deliberation, judgment, capacity for detail and sustained attention are to him prosaic and, irksome tasks, because emotionless. If he decides to instruct, rest assured that he will teach as he was taught, though the method used reeks with error. This is the logical result of tone-solving and the word-picture is not a whit overdrawn.

The publisher, manufacturer and dealer enter the field to gratify commercial ambitions, so it is evident that while the artistic and commercial interests have been looked after, the scientific side has been sadly neglected, with the result that in tone-solving customs, and instruction material for the preliminary period, we have splendid samples of antiquated tommy-rot.

The writer is fully aware that no plan, no matter how rational, involving the temporary

elimination of tone, will appeal to the emotionalist or tone sophist—"perfect order is confusion to the mind not constituted to comprehend it"—yet he believes that the time will come when the hard-headed men of the commercial class will become powerful enough to take a hand and insist upon the adoption of efficiency measures in teaching and study in order to raise every branch of the field to its maximum worth. The arrival of that day will sound the death knell of tone-solving.

SCIENCE OR CHAOS—WHICH?

While the world in general enthusiastically embraces the limitless benefits that sciences offer, shall we be stupidly content to shuffle along on a chaotic one-tenth efficiency plan? Every failure represents both a musical and commercial loss, as actual and figurative as anything ever looked. The general average of intelligence has so increased since the installation of tone-solving (a practice possibly justified by conditions existing in primitive times) that it is now an insult to any student to assume him mentally incapable of self-solving the technic of any tune within his grade and playing that tune correctly the first time heard.

No tune can be played correctly until its technic is solved. It is an easily demonstrated fact that technic can be solved at least one-third quicker in silence than with tone. Hundreds of delighted students and teachers have proved this to their entire satisfaction and would no more think of returning to tone-solving than a college graduate would return to kindergarten.

One of the greatest pleasures of music, the crowning desire of all students, is sight reading. Under tone-solving it takes years to acquire this accomplishment, while its exact equivalent—playing tunes correctly the first time heard—is enjoyed by the silent-solver from the seventh lesson onward. Most music men are asleep to the tremendous importance of this priceless asset, that, among a train of other advantages, dispenses with that most annoying musical affliction—playing by ear. The horde of "ear fiends" that infest the world loudly attest the failure of tone-solving.

Nothing so infuses an experience with interest as does the element of adventure—the driving power back of enthusiasm and inspiration. The fact that silent-solving keeps the student unaware of the nature of each tune (the unknown is always fascinating) until its technic is solved, automatically enlists adventure and endows the operations with an abiding interest. Charmed as by a melodic gem wafted from fairyland, the student is thrilled with ecstatic joy when he plays each tune correctly the first time heard. In tone-solving, none but musicians and very advanced students taste this experience—taste, because the destructive methods through which and despite which they succeeded, halved their intake capacity for real enjoyment. Adventure never associates with drudgery, mutilation, annoyance, . . .

True, tone-solving has tradition to sing its praises, but history proves that tradition is a vocalist whose warbling often lacks pitch, consistency and endurance. She sang most persistently for the continuance of stage coaches, wooden ploughs, candles and numerous other things that held back a struggling humanity for centuries, yet one by one they were cast into oblivion by the triumphant forces of science and progress. And tradition is making her last appeal for tone-solving, whose subtle influences to blind the enslaved and entice the free are out of tune with the times.

Silent-solving is limitless in application, as valuable to the musician as the beginner, but since "nine out of ten fail in music" it is obvious that all interest will be served best by first showing its relation and value to the preliminary period, that the student may be safely, pleasantly, economically and quickly led to the goal of his ambition.

(To be continued in the December issue.)



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LESLIE ALISON BURRITT

(Continued from page 1)

banjo and went to work with the result that I collected the "five" at the end of two weeks. I have always felt that, in an unguarded moment, that confounded banjo must have bit me when I was not looking, for I surely got the poison into my system and never have been able to eradicate it.

"My liking for the instrument brought a realization of my lack of music knowledge, and I therefore invested fifty cents in a little volume written by F. B. Converse and published by Dick & Fitzgerald, entitled "The Banjo and How to Play It." From this little book I gathered my first knowledge of musical notation, but prior to that time (to use an old quotation) any piece of music to me resembled a bunch of little niggers on a fence more than anything else.

"My finances did not permit of placing myself in the hands of a capable instructor, so I assiduously cultivated the acquaintance of every banjoist I could meet, with the object of learning something from each one if possible. I was fortunate in securing the friendship of Mr. Converse with whose little book I started, and to him I am indebted for a great deal, as also in later years to Mr. John H. Lee. I have always esteemed both of these men as thorough musicians, and among the best composers and harmonists for the banjo that the instrument has known. My studies were also greatly assisted by my good wife, who had a very thorough musical education, and who, up to the time of our marriage, was a music engraver."

Mr. Burritt entered the professional ranks of the banjoists as a teacher and concert performer in 1885, following this profession until 1890 with Mrs. Burritt acting as accompanist on both banjo and piano, which was spent in Elizabeth, N. J., and Bayonne, N. J., whenever occasion required. During this period he also was kept busy arranging for the instrument for various clubs and performers, and during one winter he coached the Princeton College Club. The Banjo Club of the University of Wisconsin also used many of Mr. Burritt's arrangements during their winter concerts of 1887, '88 and '89. In 1890 an opportunity to engage in a much more lucrative line of business presenting itself, Mr. Burritt took advantage of it and practically laid his beloved banjo aside, playing only for the entertainment of himself and friends.

In the death of Mrs. Burritt came the greatest loss which a man can suffer—that of a wife tried and true, the friend and companion of many years—and through a period extending from December 1902 to December 1913, Mr. Burritt did not play or even take the banjo in his hands, having lost all interest in the instrument that both had loved so well and with which they had worked so long together in harmony.

But time, the great healer, intervened, and as Mr. Burritt himself expresses it: "It is true that one who has once played the banjo will never be able to quit it entirely, and in the past three years I have endeavored to regain some of my old-time skill, but with results very unsatisfactory to myself. I still teach as a side line, but can care for only a limited number of pupils. Interest is again as strong as ever, however, and old friends are frequently recalled when on going through my musical library I find numbers that remind me of the composers or players I have known. The list is too long for enumeration, but should any publicity which may be made of this short sketch recall me to the memory of any of its readers, they may know that I shall be more than glad to see or hear from them at any time."

It will be seen from this all too brief story that its subject was innoculated with the genuine banjoistic fever, treating the banjo as a musical instrument and not as the plaything of idle mo-

ments or for trick juggling. Mr. Burritt is now the home agent for the "Interstate Despatch" Fast Freight Line in Chicago, and fortunate indeed are the few for whom he can spare the time to impart from his store of musical knowledge and broad experience.

SPEAKING OF B. M. G. TEACHERS

F. H. Austin, Vallejo, is opening a good season at his studio.

A. A. McConochie of Middletown has a good class of banjo and mandolin pupils.

George L. Lansing, who opened his Boston studio September 1st after spending the summer at Blue Hills, Me., reports that his own time is already booked full and two assistants are required to care for his classes. Friends will be glad to learn that Mrs. Lansing is recovering from the serious operation which she recently underwent.

George C. Krick, vice-president elect of the Guild, is director of the Germantown Conservatory of Music which is entering one of its best seasons.

Misses May and Marie Hewit are teaching piano and the fretted instruments in Albion. Their studio is also headquarters for a well-known Boston make of string instruments.

M. K. Bussard is manager of the Huntington School of Music at which institution is available high-class instruction on piano and the fretted instruments. Mr. Bussard also conducts a musical supply house.

Miss Alice M. Jordison is one of the "farthest north" members of the fraternity, having a mandolin, guitar and banjo studio in Juneau.

Joseph M. Costantino is organizing a mandolin orchestra in Centredale.

J. S. M'Lane has opened a busy season at his popular banjo studio in Lancaster.

Miss Ruth B. Allen of Turners Falls is teaching mandolin and guitar in a college at Orange City.

Erwin J. Rung is organizing a mandolin club to meet every week in the club room of Cabanne Branch Library, St. Louis.

Robert Lehrmann, mandolin orchestra conductor of St. Louis, writes that he has secured the cooperation of St. Louis teachers and players in the production of a big concert. It will be given January 11th. Several soloists will assist and the grand orchestra will be composed of between fifty and sixty of the better players of St. Louis.

Wallace S. Barnes, banjoist, who until recently lived in the West, is now located in Lebanon and is devoting his spare moments to teaching and playing. THE CADENZA and Guild offices are indebted to Mr. Barnes for a pleasant call.

Arthur C. Terrell is enjoying a lively teaching business at Oneonta.

Miss Blanche M. Love is teacher of the fretted instruments in Cove and has a good class of pupils on the various fretted instruments.

Mrs. G. Galerno is one of the progressive B. M. G. teachers of Cleveland and has a large number of pupils.

C. S. Dalton, who until recently was principal of the Norden public schools and is now located in Crookston, is a mandolin, guitar and banjo enthusiast and devotes his spare time to teaching.

H. D. Fisher who has not been teaching for some time has again taken up the work and already has a goodly number of banjo pupils who are studying at his studio in Advance.

Howard Gardner conducts a studio in Bloomington at which he has a large class of pupils on the various fretted instruments.

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Camilla. Chilean Dance	Bone	B	.30	.10
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Chain of Daisies. Waltz	Weidt	A	.40	.10
Chicken Reel. Buck Dance	Daly	B	.30	.10
Chiming Bells. Waltz	Lansing	A	.30	.10
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Ken-Tuc-Kee. Fox Trot	Weidt	B	.30	.10
Kentucky Wedding Knot. Two-Step	Turner	B	.40	.10
Kiddie Land. One-Step	Weidt	A	.30	.10
Kiss of Spring. Waltz	Rolfe	A	.40	.10
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Lilies of the Valley. Waltz	Weidt	A	.30	.10
Lorain. Mazurka	Nichols	B	.30	.10
May Belle. Schottische	Weidt	A	.30	.10
Me Melican Man. A Pigtail Rag	Weidt	B	.30	.10
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Montclair. Galop	Weidt	A	.40	.10
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Pert and Pretty. Waltz	Weidt	A	.30	.10
Phantom Bells. Gavotte	Weidt	A	.40	.10
Polonaise Le Grand	Griffin	C	.50	.10
Franks of the Pixies. Caprice	Lansing	B	.30	.10
Rabbit's Foot. Fox Trot	Cobb	B	.30	.10
Rag Tag. March and Two-Step	Weidt	A	.40	.10
Raiders. Galop	Weidt	A	.30	.10
Rambling Roses. Waltz	Morse	B	.40	.10
Red Rover. March	Weidt	A	.30	.10
Rye Reel. Two-Step	Lansing	A	.40	.10
Sand Dance	Friedman	B	.40	.10
Serenade d'Amour	Von Blon	B	.30	.10
Sing Ling Ting. One-Step	Cobb	B	.30	.10
Sky High. Galop	Gionna	A	.40	.10
Spanish Fandango	Arr. Jacobs	A	.40	.10
Speedway. Galop and Two-Step	Weidt	A	.40	.10
Spitfire. Polka di Concert	Griffin	C	.40	.10
Starry Jack. March and Two-Step	Hildreth	B	.30	.10
Stop! Look! and Listen! Fox Trot	Allen	B	.30	.10
Sweetish Wedding March	Sodermann	B	.40	.10
Sweet and Low. Characteristic March	Allen	B	.30	.10
Swing Along. Characteristic March	Bone	B	.30	.10
Swing Song	Lansing	C	.30	.10
That Banjo Rag	Weidt	A	.40	.10
Troopers. March and Two-Step	Bacon	B	.40	.10
Turkish Towel Rag. A Rub-Down	Allen	B	.40	.10
Ultimatum. March and Two-Step	Allen	B	.30	.10
Under the Double Eagle. March	Wagner	B	.30	.10
*Under the Spell	Allen	B	.30	.10
Watch Hill. March and Two-Step	Kenneth	A	.30	.10
Westward Ho! March	Lansing	A	.40	.10
Whip and Spur. Galop	Allen	B	.30	.10
Yankee Boys. March	Weidt	A	.30	.10
Yankee Dandy. Characteristic March	Weidt	A	.40	.10
Zamparite. Characteristic March	Lake	B	.40	.10

WALTER JACOBS

8 BOSWORTH STREET

BOSTON, MASS.

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PHILOSOPHY AND PHOOLOSOPHY

Uncle Hans

A SONG OF REST

If I could plan this life my way
There'd be no working to it;
I'd rest all day and ev'ry day—
And hire a man to do it.

* * *

Thanksgiving is next. Even some of our pessimistic friends can be thankful that they have nothing to be thankful for. * * *

One thing about Boston that interests a newcomer is the way the streets are all tangled up. A man tried to unravel a map of Boston once, but every time he got one street loose he had mixed up six more, and after seventeen years of fruitful endeavor the man quit. The resemblance to a grape vine is very noticeable. When I have to go to a point on Broad Street, for instance, I look on the map and find that according to the compass, my destination is due east. I then put the map where I can never find it again and proceed due west, turning every left-hand corner I come to for ten minutes. If this does not bring me there, I turn a handspring, and in severe cases, turn up my trousers and proceed as before. Of course, I seldom reach the place, but there are many interesting points in the city, so I usually find something to make the trip worth while, although I often am too dizzy to appreciate it. * * *

Western paper slanders a man named I. M. Pick by asking him if his first name is Ice—short for Ice-ick. Don't believe it—but it's barely possible that his middle name is *Mandolin*. * * *

What's in a cognomen, anyhow? T. H. D. says he knows a chap who signs his name *Guy Wire*. * I half believe T. H. D. is stringing me. * * *

No, kind reader. T. H. D. isn't short for *thead*. *

While we are talking about names, did you notice in the book reviews that the author of "Everyday Words and Their Uses" is Robert P. *Utter*? * * *

Inlanders are apt to have unladylike opinions of the festive clam, but those of us who are not hardened to the peculiarities of the so-called delicious seabird will be forgiven for being surprised to learn that its unseemly taste and the appetizing beauty of its features are only the smallest of its virtues, for we have the word of the Portland (Me.) *Daily Press* that Eastern clams have vocal tendencies, some of them having come out of their shells long enough to assist on a recent Rotary Club program. Read it yourself: "One of the features of the meeting was the singing of Herbert O. Phillips and the little neck clams which marked the opening of the luncheon. The clams were presented by Rotarian W. L. Daggett, who received them from Captain C. M. Kennedy of the Maine sea and shore fisheries boat Sea Gull. They were a Casco Bay product, having come from near Harpswell." * * *

Rah! Rah! 24 to 18 in favor of Harvard! C. O. J., a Harvard alumnus, writes: "Permit me to call your attention to the prices on the enclosed clipping from a mail order house catalog showing two mandolins—Harvard model, \$24; Yale model, \$18. Rah for Harvard!" * * *

Well, here's a case where one could "pick the winner," so to speak. * * *

A. H. D. told me that he heard a vaudeville performer play on a guitar that was in a big hotel fire, and was thrown to the ground from the ninth story. * * *

A. H. said further that it was before the fire that he heard the vaudeville performer play. * * * Never put off till tomorrow what you can get somebody else to do today. * * *

"Good things soon find a purchaser"—Plautus. Yes, Plaut, but if you advertise, the purchasers will do the finding

Mandolin Orchestra Music

WITH ALL PARTS IN UNIVERSAL NOTATION
(Non-Transposed)

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

Playable in any Combination of the Instruments listed. 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.

Consult Jacobs' Banjo Catalog for numbers to which Banjo Solo arrangements are published.

Transposed Tenor Mandola and Mando-Cello parts will be supplied in MANUSCRIPT form, but WITHOUT discount from catalog prices.

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

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Consult Jacobs' Banjo Catalog for numbers to which Banjo Solo arrangements are published.										
Transposed Tenor Mandola and Mando-Cello parts will be supplied in MANUSCRIPT form, but WITHOUT discount from catalog prices.										
Numbers marked thus † are British copyrights and cannot be purchased for use in England and Colonies.										
	Grade	1st Mandolin	2d Mandolin	3rd Mandolin	Tenor Mandola	Mando-Cello	Flute Obligato	Banjo Obligato	Piano Acc.	
*Adalid. (The Chieftain) March (Hall)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	
*After-Glow. A Tone Picture (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Aggravated (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Ah Sin. Eccentric Two-Step Novelty (Rolf)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
Airy Fairy. Schottische	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Alluring Glances. Waltz (Rolf)	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Aloha Oe (Farewell to Thee). Waltz (H. M. Queen Liliuokalani)	Arr. R. E. Hildreth	A	30	10	15	15	15	15	20	
*Alpine Flowers. Waltz	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	
*Amorous. Waltz (Leigh)	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Angel's Serenade (Brags)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	20	
*Angelus. From "Scenes Pittoresques" † (Massenet)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Anitra's Dance. From "Peer Gynt Suite" † (Grieg)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Arbitrator. The. March and Two-Step (Taubert)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	20	
*Asphodel. Waltz	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*At the Hamlet (Au Hameau) † (Godard)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*At the Wedding. March and Two-Step (Young)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Aubade Printaniere. Spring Serenade † (Lacombe)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Baboon Bounce. The. A Rag-Step Intermezzo.	Arr. R. E. Hildreth	C	30	10	15	15	15	15	20	
*Ballad des Fleurs (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Barcarolle. From "Tales of Hoffmann" † (Offenbach)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Barcelona. Beautiful. Waltz	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Barn Dance. The Bunnies' Gambol (Wes)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Bashful Bumpkin. Schottische and Barn Dance (Rolf)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Battle Royal. The. March and Two-Step (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	
*Bean Cup Musings. March Characteristic	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Bella Bocca. Polka (Waldufeul)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Berceuse. From "Jocelyn" † (Godard)	Arr. D. E. Hartnett	A	30	10	15	15	15	15	20	
*Berceuse † (Schytte)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Big Ben (Descriptive). One-Step or Two-Step (Allen)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Boys of the Militia. March (Boehnlein)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Brass Buttons. March and Two-Step (Cobb)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	20	
*Buds and Blossoms. Waltz (Cobb)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Buttercrotch. Characteristic March	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Camilla. Chilian Dance	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Cathedral Chimes. Reverie (Arnold and Brown)	Arr. Frank W. Bone	A	30	10	15	15	15	15	20	
*Chain of Daisies. Waltz	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Chanson sans Paroles (Song without Words) † (Tschaiowsky)	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Chief. Two-Step Intermezzo (Phille)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Colored Guard. The. Characteristic March	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	20	
*Come Back to Connaught. Irish Novelty Two-Step (Grey)	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Commander. The. March and Two-Step (Hall)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Consolation No. 6 † (Liszt)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	
*Convention City. March	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Coppelia. Valse Lente † (Delibes)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Cowboy Capers. Characteristic March (Allen)	Thos. S. Allen	B	30	10	15	15	15	15	20	
*Cupid Aspray. Waltz (Rolf)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	35	
*Cupid's Victory. Waltz	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Cupid's Victory. Waltz	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	35	
*Dance of the Clowns (Marceline) (Trinkhaus)	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Dance of the Lunatics. An Idiotic Rave (Allen)	Arr. H. F. Odell	B	30	10	15	15	15	15	20	
*Dance of the Moths. Caprice	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Darkey's Dream. The. Characteristic Barn Dance	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Dat Yam Rag. A Dorkie Dance	Geo. L. Lansing	A	30	10	15	15	15	15	20	
*Delectation (Delight). Valse Hesitation (Rolf)	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Dengoze. Brazilian Maxixe (Nazareth)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Dixie Rube. The. Characteristic March (Allen)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Dixie Twilight. Characteristic March (Johnson)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Dream Faces. March (More)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	
*Dream Faces. Reverie (Hollowell)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Dream Kisses. Waltz (Rolf)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Drift-Wood. Novelette (Cobb)	Arr. Hildreth-Jacobs	A	40	20	25	25	25	25	35	
*El Torero. Waltz	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Elysian Dreams. Novelette (Revland)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Evolution Rag (Allen)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Fair Confidantes. Waltz (McVeigh)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Fairy Flirtations. Dance Caprice (Boehnlein)	Arr. Walter Jacobs	B	40	20	25	25	25	25	35	
*Fanchon. Mazurka	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Farmer Bungtown. March Humoresque (Luscomb)	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Fascination. Waltz	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	20	
*Fet. Selection† (Gounod)	Arr. Frank W. Bone	A	30	10	15	15	15	15	20	
*Fighting Strength. March (Allen)	Arr. R. E. Hildreth	B	50	30	35	35	35	35	40	
*Fire-Fly. Polka	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Fleur d'Amour. Hesitation Waltz (Cobb)	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Flight of the Birds. Ballet	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Flying Wedge. The. Galop	Arr. W. M. Rice	B	30	10	15	15	15	15	20	
*Four Little Blackberries. Schottische (O'Connor)	Kate Dolby	A	30	10	15	15	15	15	20	
*Four Little Pipers. Schottische (O'Connor)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Frog Frolics. Schottische	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	
*Fun in a Barber Shop. Novelty March (Winne)	Arr. R. E. Hildreth	A	30	10	15	15	15	15	20	
*Gay Butterflies (Les Joyeux Papillons). Caprice† (Grehg)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Gen. Mixup. U.S.A. March Characteristic (Allen)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Girl of the Orient. Persian Dance (Allen)	Arr. Jacobs-Hildreth	B	30	10	15	15	15	15	20	
*Gloriana. Overture	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Golden Dawn. A Tone Picture (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Good Goin'. One-Step	Arr. A. J. Weldt	B	40	20	25	25	25	25	35	
*Got 'Em. Descriptive March (Allen)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Gypsy. Descriptive March (Allen)	Arr. A. J. Weldt	B	30	10	15	15	15	15	20	
*Hashed Brown. Novelty Two-Step (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	
*Heap Big Injun. Two-Step Intermezzo (Sawyer)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	
*Heart Murmurs. Waltz (Rolf)	Arr. Jacobs-Hildreth	B	30	10	15	15	15	15	20	
*Herd Girl's Dream. The. Idyl (Labitzky)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	35	
*Hikers. The. March and Two-Step	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	
*Home Sweet Home. Medley "Good-night" Waltz	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	
*Hong Kong Gong. One-Step or Two-Step	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Hoop-e-Kack. Two-Step Novelty (Allen)	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	20	
*Hungarian Dance No. 5† (Brahms)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Humoresque† (Dvorak)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	20	
*Idabel. Waltz	Arr. A. J. Weldt	A	30	10	15	15	15	15	20	

WALTER JACOBS, 8 BOSWORTH STREET, BOSTON, MASS.

Have you noticed that pick manufacturing is getting to be quite an industry? Look over the ads

MANDOLIN Orchestra MUSIC

BANJO PLECTRUM PARTS IN C NOTATION

WITH ALL PARTS IN
UNIVERSAL NOTATION
(Non Transposed)

Degrees of difficulty are marked thus: A, Easy; B, Medium; C, difficult. Playable in any combination of the instruments listed. 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. Consult Jacobs' Banjo Catalog for numbers to which Banjo Solo arrangements are published. Transposed Tenor Mandola and Mando-Cello parts will be supplied in MANUSCRIPT form, but WITHOUT discount from catalog prices. Numbers marked thus † are British copyrights and cannot be purchased for use in England and Colonies.

	Grade	Each Each Each Each					
		1st Mand.	2nd Mand. & Guit. Acc.	3rd Mand.	Tenor Mand.	Mand. Cello.	Piano Acc.
*In Cupid's Toils. Waltz (Morse).....	B	.30	.10	.15	.15	.15	.20
*In Royal Favor. March and Two-Step (Potter).....	B	.30	.10	.15	.15	.15	.20
*In the Conning-Tower. March and Two-Step (Brazil).....	B	.30	.10	.15	.15	.15	.20
*Intoxication Rag (Whidden and Conrad).....	B	.30	.10	.15	.15	.15	.20
*Iroquois Fox Trot (Castle).....	B	.30	.10	.15	.15	.15	.20
*Irina. Intermezzo Two-Step (Rolle).....	B	.30	.10	.15	.15	.15	.20
*Joy-Boy. Fox Trot.....	A	.30	.10	.15	.15	.15	.20
*Kaiser Friedrich. March (Friedemann).....	A	.30	.10	.15	.15	.15	.20
*Kaloola. A Darktown Intermezzo.....	A	.30	.10	.15	.15	.15	.20
*Ken-Tuc-Kee. Fox Trot.....	A	.30	.10	.15	.15	.15	.20
*Kentucky Wedding Knot. Novelty Two-Step (Turner).....	B	.30	.10	.15	.15	.15	.20
*Kiddle Land. One-Step or Two-Step.....	A	.30	.10	.15	.15	.15	.20
*Kiss of Spring. Waltz (Rolle).....	A	.40	.20	.25	.25	.25	.35
*Knock-Knees. One-Step or Two-Step (Cobb).....	B	.30	.10	.15	.15	.15	.20
*La Fontaine (The Fountain). Idyllet (Lysberg).....	C	.30	.10	.15	.15	.15	.20
*La Paloma (The Dove). Spanish Serenade (Yradier).....	A	.30	.10	.15	.15	.15	.20
*Light Heart. Polka.....	A	.30	.10	.15	.15	.15	.20
*Lilies of the Valley. Waltz.....	A	.30	.10	.15	.15	.15	.20
*Lot o' Pep. One-Step or Two-Step (Allen).....	B	.30	.10	.15	.15	.15	.20
*Lorain. Mazurka (Nichols).....	A	.30	.10	.15	.15	.15	.20
*Lustspiel Overture (Keler-Bela).....	B	.40	.20	.25	.25	.25	.35
*Made in the U.S.A. March (Santos).....	B	.30	.10	.15	.15	.15	.20
*Mazurka No. 1† (Saint-Saens).....	B	.30	.10	.15	.15	.15	.20
*May Belle. Schottische.....	A	.30	.10	.15	.15	.15	.20
*Melody in F (Rubinstein).....	B	.30	.10	.15	.15	.15	.20
*Me Melican Man. A Pictorial Rag.....	B	.30	.10	.15	.15	.15	.20
*Merry Madness. Valse Hesitation (Allen).....	B	.30	.10	.15	.15	.15	.20
*Merry Widow. Waltz (Lehar).....	B	.40	.20	.25	.25	.25	.35
*Mi Amada (My Beloved). Danza de la Manola (Leigh).....	B	.30	.10	.15	.15	.15	.20
*Mimi. Danse des Grisettes (Leigh).....	B	.30	.10	.15	.15	.15	.20
*Mona Lisa. Valse (Cobb).....	B	.30	.10	.15	.15	.15	.20
*Moonlight Wooing. Valse d'Amour (Clements).....	B	.30	.10	.15	.15	.15	.20
*Mosa-Kee-Toe. One-Step or Two-Step.....	A	.30	.10	.15	.15	.15	.20
*Musidora. Idyl d'Amour (Leigh).....	B	.30	.10	.15	.15	.15	.20
*New Arrival. The. March and Two-Step.....	A	.30	.10	.15	.15	.15	.20
*Night in June. A. Waltz (Morse).....	B	.30	.10	.15	.15	.15	.20
*Nocturne, Op. 9, No. 2† (Chopin).....	B	.30	.10	.15	.15	.15	.20
*Northern Lights. Overture.....	C	.40	.20	.25	.25	.25	.35
*On Desert Sands. Intermezzo Two-Step (Allen).....	A	.30	.10	.15	.15	.15	.20
*On the Curb. March and Two-Step (Allen).....	A	.30	.10	.15	.15	.15	.20
*On the Mill Dam. Galop (Babb).....	A	.30	.10	.15	.15	.15	.20
*Orpheum. The. March and Two-Step (Mutchler).....	B	.30	.10	.15	.15	.15	.20
*O Sole Mio. Waltz (Intro. "Maria, Mari") (di Capua).....	B	.30	.10	.15	.15	.15	.20
*Our Direct. March (Bigelow).....	A	.30	.10	.15	.15	.15	.20
*Pagani. Waltz.....	A	.40	.20	.25	.25	.25	.35
*Pansies for Thought. Waltz (Blyn).....	A	.30	.10	.15	.15	.15	.20
*Paprikana. One-Step or Two-Step (Friedman).....	B	.30	.10	.15	.15	.15	.20
*Parade of the Puppets. Marche Comique (Rolle).....	B	.30	.10	.15	.15	.15	.20
*Pas des Amphores. Air de Ballet (Chaminade).....	B	.30	.10	.15	.15	.15	.20
*Pauline. Waltz (Allen).....	A	.30	.10	.15	.15	.15	.20
*Perfume of the Violet. Waltz (Rolle).....	A	.40	.20	.25	.25	.25	.35
*Periscope. The. March and Two-Step (Allen).....	B	.30	.10	.15	.15	.15	.20
*Pert and Pretty. Waltz.....	A	.30	.10	.15	.15	.15	.20
*Pepeeta. Vals Espanol.....	B	.30	.10	.15	.15	.15	.20
*Pizzicato Polka† (Strauss).....	B	.30	.10	.15	.15	.15	.20
*Pussy Foot. Eccentric Rag (Hoffman).....	B	.30	.10	.15	.15	.15	.20
*Rabbit's Foot. Fox Trot (Cobb).....	B	.30	.10	.15	.15	.15	.20
*Raiders. The. Galop.....	A	.30	.10	.15	.15	.15	.20
*Rain of Pearls. Valse (Smith).....	B	.30	.10	.15	.15	.15	.20
*Rambling Roses. Waltz (Morse).....	A	.30	.10	.15	.15	.15	.20
*Red Rover. The. March.....	A	.30	.10	.15	.15	.15	.20
*Rosemary. Mazurka (Boehnlein).....	A	.30	.10	.15	.15	.15	.20
*Return of the Mariottes.....	A	.30	.10	.15	.15	.15	.20
*Round the Ring. Galop (Allen).....	B	.30	.10	.15	.15	.15	.20
*Rye Reel. Two-Step. A Little Scotch.....	A	.30	.10	.15	.15	.15	.20
*Salut d'Amour† (Elgar).....	B	.30	.10	.15	.15	.15	.20
*Sandy River Rag (Allen).....	B	.30	.10	.15	.15	.15	.20
*See Dixie First. One-Step or Trot (Cobb).....	A	.30	.10	.15	.15	.15	.20
*Serenade† (Dreda).....	C	.30	.10	.15	.15	.15	.20
*Serenade† (Pierne).....	B	.30	.10	.15	.15	.15	.20
*Serenade d'Amour† (Von Bion).....	B	.30	.10	.15	.15	.15	.20
*Sighing Surf. Valse Classique (Clements).....	B	.30	.10	.15	.15	.15	.20
*Sing Ling Ting (Ta-Tao). Chinese One-Step (Cobb).....	B	.30	.10	.15	.15	.15	.20
*Smiles and Frowns. Valse Hesitation (Rolle).....	B	.30	.10	.15	.15	.15	.20
*Special Delivery. March and Two-Step (Friedrich).....	A	.30	.10	.15	.15	.15	.20
*Spying Cupid. Waltz (Rolle).....	A	.40	.20	.25	.25	.25	.35
*Starry Jack. The. March and Two-Step.....	A	.30	.10	.15	.15	.15	.20
*Step Lively. March and Two-Step (Allen).....	A	.30	.10	.15	.15	.15	.20
*Stop! Look! and Listen! Fox Trot (Allen).....	B	.30	.10	.15	.15	.15	.20
*Summer Girl. The. Waltz.....	A	.30	.10	.15	.15	.15	.20
*Summer Dream. A. Moreau Characteristique (Flath).....	B	.30	.10	.15	.15	.15	.20
*Sunset in Eden. Waltz (Hall).....	B	.30	.10	.15	.15	.15	.20
*Sun-Rays. Characteristic Dance (Morse).....	B	.30	.10	.15	.15	.15	.20
*Swedish Fest March. (Perfect).....	A	.30	.10	.15	.15	.15	.20
*Swedish Wedding March† (Sodermann).....	B	.30	.10	.15	.15	.15	.20
*Swing Along. Characteristic March.....	A	.30	.10	.15	.15	.15	.20
*Tendre Amour (Tender Love). Serenade (Clements).....	B	.30	.10	.15	.15	.15	.20
*That Banjo Rag.....	A	.30	.10	.15	.15	.15	.20
*Three Nymphs. The. Dance Classique (Cobb).....	B	.40	.20	.25	.25	.25	.35
*Titania. Overture.....	B	.30	.10	.15	.15	.15	.20
*Top o' the Mornin'. Medley March.....	B	.30	.10	.15	.15	.15	.20
*Toreador's Song. The. From "Carmen"† (Bizet).....	C	.30	.10	.15	.15	.15	.20
*Trading Smiles. Schottische (Ramsay).....	A	.30	.10	.15	.15	.15	.20
*Triumphal March. From "Aida" (Verdi).....	B	.30	.10	.15	.15	.15	.20
*Tri-Mountain. March and Two-Step (Weekman).....	A	.30	.10	.15	.15	.15	.20
*Troopers. The. March and Two-Step.....	A	.30	.10	.15	.15	.15	.20
*Ultimatum. The. March and Two-Step (Allen).....	B	.30	.10	.15	.15	.15	.20
*Under the Spell. Waltz (Allen).....	A	.30	.10	.15	.15	.15	.20
*U and I. Waltz.....	B	.40	.20	.25	.25	.25	.35
*U-Te-Zer. A Rag. Two-Step (Mutchler).....	B	.30	.10	.15	.15	.15	.20
*Westward Ho! March.....	A	.30	.10	.15	.15	.15	.20
*When You Dream of Old New Hampshire. One-Step. (Cobb).....	A	.30	.10	.15	.15	.15	.20
*Winter Scenes. Waltz.....	B	.40	.20	.25	.25	.25	.35
*Woodland Dreams. Reverie.....	A	.30	.10	.15	.15	.15	.20
*Yankee Boys. March.....	A	.30	.10	.15	.15	.15	.20
*Yankee Dandy. Characteristic March.....	A	.30	.10	.15	.15	.15	.20
*Yo Te Amo. Tango Argentino (Rolle).....	A	.30	.10	.15	.15	.15	.20
*Young April. Nolette (Cobb).....	B	.30	.10	.15	.15	.15	.20
*Youth and You. Waltz (Allen).....	B	.30	.10	.15	.15	.15	.20
*Zornoka. Mazurka (Three-Step) (Asmus).....	A	.30	.10	.15	.15	.15	.20

WALTER JACOBS, 8 BOSWORTH STREET, BOSTON, MASS.

Some people eat the frosting and throw away the cake; some people read the text and skip the ads