

# The

ESTABLISHED  
1894

# CADENZA

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



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## A CONDUCTOR-CAPTAIN AND HIS TEAM



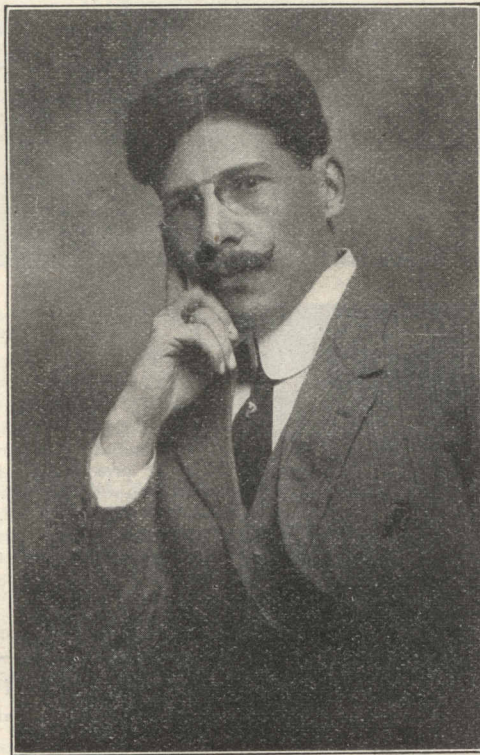
N the great American athletic ensembles devoted to "pennant winning" and "goal kicking," that for a few months of each year cause nearly the whole country fairly to run riot, the playing teams number nine and eleven respectively—never more and never less. This differs materially from the mandolin ensemble, in which the "playing team" may vary in size from a quartet to any workable number yet demanding that *all* be musically workable in order to win, although in other respects there are many points of resemblance between the three. For instance, in the musical ensemble the team has its own distinctive field, wherein it should play its best; it is directly affected by weather conditions when scheduled for an appearance, yet it always endeavors to play big "scores"; it has its "strikes," "fouls," "home-runs," "touch-downs," "in-fielders," and "out-fielders," its "fans" and its "rooters." It also has its "goal," but it never has but *one* man at "bat" during a play.

Under caption of "Astounding But Not Astonishing," there appeared in the November issue of THE CADENZA a brief story of a mandolin contest which occurred in New York City on Sunday, October 29, but without pictures or portraits. The accompanying group picture—with its conductor, coach and "captain" (three in one) at centre—shows the winning team of eleven that on that date "kicked a goal" on the musical "grid-iron" and won a "pennant" for itself and others. As stated in the previous issue, the "pennant" was a handsome gold medal and the "goal" was prominence in perfect ensemble playing.

These prize winners do not constitute a regularly organized orchestra in themselves, neither in whole nor in part. They are simply a "picked team" of eleven of the *better* ones, selected from the *best* pupils of one teacher, who went forth and won glory for the whole. From left to right in the photo they are: Standing—Messrs. Chas. Mallozzi (mandola), H. Hennefeld (mandola), M. De Gen-naw (1st mandolin), F. Polimeni (guitar), D. Polimeni (1st mandolin), F. J. Orr (2d mandolin) and J. Porto (1st mandolin); seated—Miss M. Hatzenbuelher (1st mandolin), Miss C. Hatzenbuelher (guitar), Miss M. Lemke (2d mandolin)

and Miss J. Prinz (2d mandolin). As told in the "story" last month, the "pennant winning" number was the "Tisorgimento Italiano" by A. Tricolo.

The accompanying single picture is an enlarged photo of the "centre rush," the instructor and coach of the whole and the conductor-captain at the baton who guided the winning team to its musical victory. He is Mr. Stellario Cambria—prominent as conductor, composer, teacher and mandolin virtuoso. Just a few words regarding a man whose qualifications and status as a musician demand notice.



MR. STELLARIO CAMBRIA

It may be given almost as an axiom that accident oftentimes defeats intention. Many times suddenly awakened inclination forestalls a previously settled determination, making a better musician of one who might perhaps have found a worse vocation in following any other occupation. It had been pre-determined by his parents that eventually Mr. Cambria should enter a profession, which was to have been that of the law and not music, but the accidental overturned the supposedly inevitable. At a musicale given by the Prince di Mola, a friend of the Cambria family, the young man happened to attend and heard Volpe, at that time the greatest mandolinist in Italy, and this accident or happen-stance changed the current of a life.

Deeply impressed by the playing of the virtuoso which aroused the musical instinct evidently lying dormant, and wholly against the desires of his parents

and people, young Cambria immediately decided to take up the study of music in place of law and to devote himself particularly to the mandolin. Although practising only during the summer months at first and wholly without a teacher, the young student made such progress that Prince Ruffo, a musical enthusiast and personal friend, became an encouraging patron of the student and extended to Cambria free access to his musical library. For Mr. Cambria the law was now wholly out of the question, and with persistent practice and study he soon became markedly proficient as a mandolinist.

In 1897 conditions impelled Mr. Cambria to come to America, and as his uncompleted course in law did not provide a foundation sufficiently solid to warrant his entering that profession in this country, he opened a music studio and commenced the teaching of the mandolin. He was not long in



# VEGA NEWS

**Y**OU have noticed prices on about everything except postage stamps are on the rise. Where will they stop? Just now banjo heads are so scarce and high that we will not be surprised to see the highest grades selling at \$5.00 each next year.

Steel and spun steel strings are also hard to get and going higher.

But turning to another side, have you Vol. 2, No. 3, of the Voice of the Vega? Just out. Let us send you one—it is Free.

**B**y the way, we have been driven to the utmost for a year trying to keep up with the demand for Vega Instruments. This season the demand is greater than ever. Even by working overtime and at full capacity we have been five and six weeks behind on orders. Moral—You should have the instrument which is recognized by the profession as The One that they can rely on under all conditions. There is a Vega for every musical use—There is a Vega for you.

**G**RINNELL BROS. of Detroit, Mich., write: "Will you kindly let us know when you expect to ship at least a part of the order. We are extremely anxious to receive two Tu-ba-phone banjo-mandolins, eight strings, and would ask you to send these instruments to us at once by express."

**W**HY is it that Pettine, Siegel, Kitchener, Page, Levin, Poli, Derwin, Holt, Julia Greiner, Alice Hill and many other Artists use the Bowl Shape Mandolins?

**B**ELOW is a new picture of Vincenzo Carli of Providence, R. I. Last year this Mandolin artist was soloist at the Guild Convention in Providence, R. I. This fall at the Gala Serenade held in New York City his playing was received with the greatest enthusiasm.



**M**R. C. W. MARRIOTT of Columbus, Ohio, is an artist who has found the Vega Guitar-Banjo an instrument with which he can make himself heard in any string orchestra.

**F**. W. THOMAS, a leading dealer in Albany, N. Y., writes: "By the way, the Little Wonder mandolin-banjo received this A.M. has been sold. When can you send another?"

**P**LAYERS from all parts of the country are making inquiries about the Guitar-Banjo which has the greatest possibilities in orchestra work in the hands of a capable performer.

**A**NOTHER player from Columbus, Ohio, writes: "I take great pleasure in recommending your Vega banjo-mandolins. I am at present using a four-string Tu-ba-phone Banjo-mandolin, which I purchased from Goldsmith's Music Store, Columbus, Ohio, and can say without any hesitation that it is the most wonderful instrument of its kind I have tried."

"Very truly yours,

"HAROLD H. PICKER,  
Ohio State University Stringed Quartet."

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making the profession a brilliant success, registering as pupils at his studio the sons and daughters of some of the best families of New York. Many of Mr. Cambria's pupils are listed today among the most prominent teachers and players in the city.

Supplementary to the studio work came many concert performances, and later there followed instructing in many institutions. For a number of years Mr. Cambria has been special instructor at the New York Conservatory of Music, the New York German Conservatory and the International School of Music, and it is a safe assertion that he never finds time hanging heavily on his hands. As an instructor he is pre-eminent, his broad concert experience both here and abroad coloring his teaching methods and providing for concert technicalities as well as musical technique. It was this method, combined with patience and thoroughness, which led the late Carl Munier always to name Mr. Cambria when called upon to specify and recommend a teacher in New York.

As a concert performer the qualifications of Mr. Cambria have become too well known through press and review to require special delineation here. He holds the honor of appearing as a mandolin soloist at one of the concerts given by the exclusive Women's Philharmonic Society of New York, his supreme artistry overriding many strong objections to having a mandolinist appear on the programs of this Society. The *Music Trades* quotes him as "one of the finest mandolin players in New York"; The *Record* and *Bronx Times* notes that "it was a treat to witness such phenomenal facility of the fingers, brilliant and wonderful tonal expression, a perfect tremolo and natural understanding of music as possessed by Signor Cambria," and the *Ledger Dispatch* of Norfolk, Va., found "the playing of Signor Cambria especially beautiful and appealing," and himself "a recognized master of his instrument."

As an example of the light in which the artistry of Mr. Cambria is regarded by musicians in the other field, the following, quoted from the *New York Record*, will suffice:

"At the fifth regular monthly meeting of the Fraternal Association of Musicians of New York City, held at the Hotel Grand, Broadway and 31st Street, on the evening of February 1, 1916, Mr. Stellario Cambria, the eminent composer and mandolin virtuoso, appeared in conjunction with other noted musicians and gave astonishment and delight to his many hearers by his wonderful playing.

"At the close of the program Mr. Arthur Scott Brook, President of the National Association of Organists, made these very significant remarks—that the public had been accustomed to consider the mandolin a very humble instrument, but Mr. Cambria's skill showed his audience that the mandolin was worthy of the most ardent study and possessed possibilities hitherto undreamed of."

Mr. Cambria's concert repertoire is a broad one, drawing from De Beriot, Sarasate and other great composers, as well as from his own compositions, which are many, varied and beautiful, notably in-

cluding his "Invocation," "Reminiscences," "Vision Waltz," and "Wild Daisy."

The foregoing is but the briefest bit of biography, yet it is quite sufficient to disclose the artistry, musicianship, determination and thoroughness of Mr. Stellario Cambria. It is small wonder, then, that with such a man as its "conductor-captain" this "picked eleven" "kicked a winning goal" and walked off with the musical "pennant."

### CONVENTION CONNINGS

Lest some reader be frightened into fidgets and go ducking and diving for safety, let us explain that the "connings" thing sticking up over the

water line right alongside the Convention craft has nothing whatever to do with periscopes of submarines. It means simply a peaceful presquint at things, a sort of milling over and talking about them. Having fixed the fidgets for the fussers here goes for the fume.

To those who had turned their thumbs and thrummed their tunes to the Middle West, the an-

nouncement in the November issue of the *Official Organ* that Boston is to be the Convention Mecca of 1917 probably gave as much of a shock as the spotting of the first U-Boat off Sandy Hook. It should not be such a horribly, awfully disagreeable shock, however, for in old Boston is much of merit, more of mirth and most of music—to say nothing of historic moments, movements and monuments—all tending to make the "Hub" just what it is so often called, viz.: "The Convention City."

As everybody now knows, or ought to know if they read their "Organ," it was voted at the last convention to hold the next one in Jackson, Mich., but the deflection of Messrs. Buttelman and Place, the two prospective managers, to "fields that are green and pastures new" (metaphorically and not actually) has "Bobbie Burnsed" all well-laid plans. If you don't get that last, just remember his famous line about "the best laid plans of mice and men oftentimes gang a glee."

With this coming convention there also comes an innovation, an experiment, and that is managing a convention by committees instead of through an individual or individuals, thus minimizing worry and equalizing labor. At the Washington convention Mr. Walter T. Holt not only shouldered all convention cares which are innumerable, but directed his musical ensembles and with one exception presided at each session of the body. Small wonder that he was not a physical wreck at its close.

This year all of these details have been divided and sub-divided. There are the *Concert Committee*, *Hotel and Reception Committee*, *Banquet and Entertainment Committee*, *Literary and Educational Program Committee* and the *Trade Exhibits Committee* to assure a closer supervision of details. This, of course, is in the nature of the experimental forced by the accidental, but the Board of Directors were quick to grasp the situation and act. The greatest point to be considered and commended

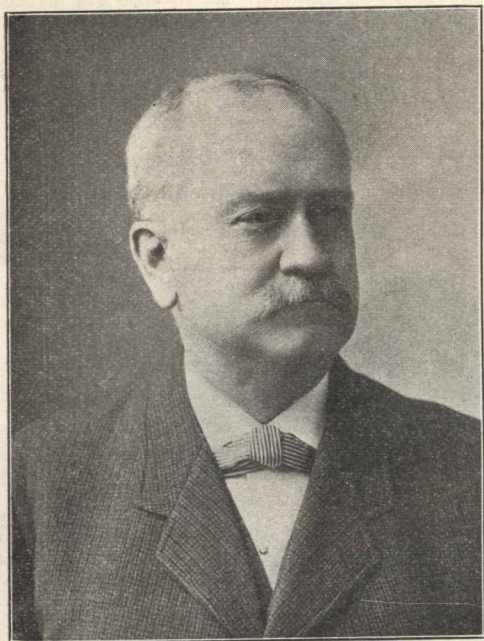
(Continued on page 41)



THE WINNING TEAM



# PROMINENT BOSTON TEACHERS



GEORGE W. BEMIS

**T**HE subject of this sketch is a young old-timer—nay, not in the sense of age, for not yet has he reached “threescore years and ten,” nor yet as one who once *was*, for he still *is*. Rather is he an “old-timer” in the spirit of broad experience in the older, while keeping pace with the younger, *i.e.*, young in the activities of the new, colored by the better part of the old. In this sense Mr. George W. Bemis is a living link between music schools of the past and present, neither forgetting the one nor ignoring the other, but allowing experience to unite the best of both.

Mr. Bemis was born in Boston on June 15, 1848—a veritable century of past time to those coming, but hardly seeming a decade to those going—and is descended from good musicianly stock. His father and mother were both musical and moved in music’s charmed circles (teaching and performing), thus affording untold opportunities for the son to cultivate an early listening acquaintance with the flute, violin, guitar and piano—an acquaintance which soon ripened into a closer friendship, particularly with the flute and guitar to which he became musically wedded, thus committing a sort of tonal bigamy that is not contrary either to social or moral ethics. He was given thorough tuition in the intricacies and technicalities of these two instruments by his father (although the preference of the latter was for the flute), and played flute in some of the most prominent orchestras and bands of those days. He was one of the flutists in the great orchestras of the two “Boston Peace Jubilees” in 1869 and 1872.

Through his passion for the guitar he was brought into close contact with James Buckley (the father of Frederick, George, Swayne and Bishop Buckley), who comprised the famous “Buckley Minstrels” then permanently located in Boston), and through the elder Buckley’s influence Mr. Bemis soon added the banjo to his other musical innamoratas. Intimately associated with those famous minstrels, through Frederick Buckley and his father, and playing with many theatre orchestras, Mr. Bemis has been in a position to watch the transition from musical minstrelsy to a perhaps less melodic form of popular musical

entertainment, and has witnessed the banjo rise, fall and rise again into popularity. He also has seen practically the same regression and later progression of the guitar. He has seen this instrument reign as the social musical idol—the “polite” instrument for society dames and demoiselles—later to abdicate its throne in favor of the incoming mandolin; he has watched it regain its royal prestige through the exploitation of the once famous “Spanish Students,” fade again into semi-obscurity and then spring into new birth through sheer musical merit when expounded by such devotees as Mertz, De Janon, Bane, Foden, Olcott-Bickford, himself and others. Should Mr. Bemis ever elect to narrate the history of the banjo and guitar in America—their birth, life, death and resurrection—it would make most interesting reading.

It is not to be inferred from the foregoing that Mr. Bemis is an instructor of only the banjo and guitar, for his instrumental curriculum includes also the mandolin and its variants, yet as a teacher in Boston of all the fretted instruments he is too well known to need extended comment. Forced to give up active orchestral work because of the teaching demand, he has enjoyed a long extended and honorable career in this responsible field. He has been a teacher in the New England Conservatory of Music and the Lasselle Seminary for thirty consecutive years, through these institutions and his private studio work acting as the tuitionary father of many prominent teachers and players of yesterday and today. One of his former pupils who is well known either personally or by name to the readers of THE CADENZA is Mr. Walter Jacobs, and another whose name at least should be familiar is the wife of Mr. R. E. Hildreth, the orchestral arranger for all of Mr. Jacobs’ publications.

Here we must leave Mr. Bemis because of the iron rule of King Space, hailing him as the Dean of Boston teachers—a young old-timer whom THE CADENZA hopes yet to greet as an octogenarian musical pedagog with full mental and physical activities.

## An Appeal

Enclosed in an envelope bearing the stamp “Prisoners of War Mail—Postage Free,” the publisher of THE CADENZA recently received the following letter:

Dear Sir: We are here, prisoners of war, for the last two years, and have formed amongst us a little String-Band. As we are unable to earn any money to buy music here, we take the liberty to appeal to you for some used music, two mandolins, two guitars—anything you might think fit for us. Our sincerest thanks for the anticipated shipment. George Flelmer, Prisoner of War, Military Camp O, St. James, Trinidad, B.W.I.

Perhaps some of our readers will wish to spread a little B.M.G. cheer in the war-prison camp by forwarding a few copies of music in the arrangement desired.

## Musicians Like Banjo

Mrs. Alice Keller Fox forwards a program of the annual “Jinks” of the San Francisco Musical Club held October 5 at St. Francis Hotel. The programs are unique and a feature which is especially interesting is the personnel of the orchestra, which included first violins, second violins, violas, banjos, cello, flute and drum, the banjos being played by Mrs. Fox and Mrs. F. W. Ross. The orchestra made a decided hit, and no small part of the success of the players was due to the banjo section. The banjoists played finger style, adding a quality which “took” with the crowd of musicians.

When we analyze our failures, most of them can be traced to hot heads and cold feet.—Kaufman.



## EGOTISM vs PROGRESS

By B. W. DE LOSS

My opinion is this; your opinion is that. Between the two, progress hangs by the halter of our sublime egotism, dying a lingering death while we expound our definitions of the point at issue. "I know," "I say," "I desire" this or that—the cry rings all the changes that self-hypnosis engenders, until even a semblance of the original idea is finally lost in a maze of bitter recrimination.

It is the essence of co-operation that difference of opinion is admissible. An organization with but one expression of viewpoint at its command does not progress very far. But there is a broad line of demarkation between healthy discussion and useless dissension. Men form themselves into styled groups for advance along designated lines. It is known in advance that unanimity of opinion is not possible, if it is a live, human organization. But, the purpose of association being kept in mind, personal views find expression on a give and take plan, and a spirit of conciliation one to another puts forward their cause to the best of their combined abilities.

The American Guild, as stated in its charter of organization, has for its purpose the advancement of the trio instruments, and as a necessary corollary it also seeks to better the general field of music as interpreted by these instruments. Throughout its existence the aim has been to gather from its members their views on subjects of moment to this purpose. A balance is then struck, and the consensus of opinion decides that particular question. Personal effort, moral suasion, whatever influence may be brought to bear, is of course invoked by the individual to gain for his viewpoint what he hopes may be a successful hearing; but the Guild has been fortunate in nearly every instance through those of its members on the other side of the winning argument giving the needed measure of their individual desires toward promoting what has been declared by the majority to be for the general good. Indeed, the Guild was so fortunate in this respect that a condition was created which, if not too good to be true, was nevertheless too good to be lasting; and there seems today to be a disinclination on the part of some, not only to refuse to relinquish this necessary portion of their personal opinion, but to insist to the full on the righteousness of their argument.

Here it seems an insurmountable wall of conflicting ideas has reared itself between what the Guild as a body says and what those differing from it desire. The difficulty, however, is more specious than real, for it is a difference in form, not in substance. The Guild adopted, and at the last Washington Convention restated, a point of view representing its majority opinion. But this was a law *recommendatory* not *mandatory* in character; and herein lies the gist of the argument. Universal notation for the fretted instruments was not, as many seem to believe, a mandate to be forced into effect but a measure recommending to the profession the use of such notation because the Guild believed it to be for the advancement of its cause and in line with the purpose for which it was organized. This is so clear that it would seem to stand without argument, but the belief has somehow gained ground that the Guild was endeavoring to thrust into unwilling hands a measure they either could not or would not use.

The whole idea is this: A director of a mandolin orchestra, seeing the worth of adding the tenor and 'cello mandolas to his ensemble, will acquire these instruments. To put them into the most immediate use, he assigns some of his mandolin or octave mandola players thereto and transposes the necessary music so that the immediate desire for their use may not be retarded by the necessity of learning what may seem a new instrument. As these newer instruments become more and more used and beginners apply for instruction thereon, the transition to the universal key is as easy as it is natural. The size of his class and the locality

in which he is situated govern this in large degree; it is essentially a question of expediency. But because he has not found it expedient to rush into universal notation over-night, does the Guild demand its use? Not at all. It has merely suggested to the fraternity at large its eventual adoption, acting in this case as the advance agent of what it believes one day will be a universally accepted idea.

I really believe that it is some such misconception as this that has led to a great deal of the unfortunate differences that have existed. I know that, personally, this was my misunderstanding, and I proceeded to go to bat with all the power that in me lay in the desire to start the ball rolling again. It is really shameful, what happened to me at the last convention—my first one, too. But the most shameful part of it was that my ignorance had been so colossal, and the brief argument I have here put forth is but a restatement of what was explained to me, in a kindly, friendly manner, by those who were in a position to know.

What is to be the eventual result? Are we to stop here and allow the progress so splendidly begun come to a halt, the meanwhile we wrangle and argue the question pro and con? Isn't there something higher and better to which we can put our energies? What boots it that I play in a natural or transposed key? The necessities of the case decide. It is only of importance that we refuse to allow the egotism of the moment to retard that progress which is at once the purpose of the Guild and the excuse for its existence.

## Just a Few

As the Guild, Guilders and Guideresses (all American) in less than six months' time will be converging, conversing and (we hope) converting in old Boston, a few hints may make a bull's eye. First, although Boston is both a "convention city" and a city of "conventions," visitors are permitted to be as unconventional as they please, exclusive of spitting on the sidewalks.

Visitors are not compelled to carry the little green baize hand-bags affected by Hub lawyers, clergymen and students. Use hands and pockets to get away with any souvenirs smaller than a tomb-stone from the historic old graveyards.

After having climbed the State House dome, the Bunker Hill monument and the Custom House tower, it is not conventional to pitch orange peels and banana skins on the pedestrians below. Keep them until you descend and then scatter them along the sidewalks to pitch unwary walkers.

It is unnecessary for visitors to pay any attention to the bright-red, galvanized iron refuse cans scattered about the city in inconvenient places, as those are for citizens only. Leave your peanut shells, lunch crumbs and loose papers on the seats and walks of the Common and Garden. Maybe there will be more of these hints in the next issue.

## Marimba, African Instrument, New Fad

Following the craze for Hawaiian music and the ukulele which has swept the country, now comes the African musical instrument, known as the marimba, or mihambi, as it is called by the natives of South Africa, where it originated. As is the case with modern dances, as well, this new fad has not come direct, but has been introduced by way of Guatemala, where marimba bands have become the native music.

To the uninitiated the marimba (mar-eem-ba) is one of the first musical instruments of percussion, says *The Music Trades*. It has twenty-eight wooden keys beneath which are placed hollow pieces of wood to increase the resonance. It is played with rubber tipped hammers, from three to eight people performing at the same time. Accompanying it is usually a bass viol, although in South Africa, when played by the savages, its only accompaniment is the syncopated strumming of tom-toms.



# THE AMATEUR PLAYER—COMPOSER—PUBLISHER

By JAS. H. JOHNSTONE

The following article is the first of a series that the management of THE CADENZA has asked the writer to contribute to the magazine, allowing him to choose his own subjects and titles and expressing confidence in his ability to say something that may be interesting. Whether or not this confidence is misplaced remains to be seen, for the writer can tell only of some of his own experiences and tell them in his own way.

Mr. Amateur Player (also Mrs. and Miss), have you ever composed a piece of music that you thought was "just it," and then wanted to see it published? I'll bet dollars to doughnuts that one-half the B. M. & G. players in the country have been so afflicted at one time or another. I know that I was, for one.

I once read in a magazine the advertisement of a firm that would "take my composition, put words or music to it, arrange and proofread it, secure a copyright in my name, publish the number, list it in their catalog and sell, allowing me a royalty on each and every copy sold, and all this for \$25.00. Yes, I "bit," with the result that I bought \$25.00 worth of experience plus a few copies of my composition which I never sold. The Government finally put this firm out of business for securing money under false pretences. Steer clear of all such propositions.

After this experience I commenced to study the composing, arranging and publishing game more closely, and found that to make a number a good "seller" it must be properly arranged. I found this out by making mistakes and being told of them. Here are some points to remember about arranging: Be sure your key signature is correct, have expression marks and signs, repeats and endings properly written, and be sure you have the proper number of measures to each strain. With but few exceptions, the general rule for marches is four, eight, sixteen or thirty-two measures to a strain.

I recently had a march submitted to me that had 13 measures in one strain and 15 measures in another strain. If that piece had been published and was played for dancing, its ending would find all of the dancers with one foot in the air. It needed the other measure to bring both feet to the floor. There is rhythm in music, just as there is in poetry. Another number I received did not have in it a single expression mark, such as *ff*, *p*, *rit*, *rall*, *dim*, *cresc*, *allegro*, *andante*, etc. Put in the proper signs of expression, so that a purchaser will interpret your music as the composer intended. He will then come nearer to playing it as you do.

If you write parts for other instruments than those you play, make a study of such instruments and learn their range and pitch, and the nature of the music best adapted to them. For instance, the first mandolin will play the melody. Now give the mando-cello a pretty counter melody, with more sustained notes than in the first mandolin part. Better results will be obtained in this way, for you cannot "navigate" as fast on a mando-cello as on a mandolin. Choose keys best adapted to the instruments written for. A guitar is harder to play in two, three and four flats than in two, three or four sharps. Try to avoid the more difficult keys. The less difficult your composition, the more copies will be sold.

To obtain the best results when arranging, you should make a "score" instead of writing each part separately. By so doing you have every part for which you are writing constantly before you, and are sure of your harmony being correct. For those who may not know what a "score" is I will explain. Suppose you are writing or arranging for first and second mandolins, tenor mandola, mando-cello, guitar and piano. Write the first mandolin part on the first staff, the second mandolin part on the second staff, the mandola on the

third staff, the mando-cello on the fourth staff, etc. Have the bars extend through the several staves, each bar in line with the other. Regular "score" music paper (ruled) that has the staves running lengthwise of the paper rather than across the width, and with the fold in the paper at the end, can be procured from music dealers. If you are unable to arrange your music yourself, send it to someone who can.

Another essential point is to select a title for your composition that is short and attractive, and one which will have a commercial value. It is a known fact that a good title has sold many a piece regardless of the music. On the other hand, a great many excellent compositions have been poor sellers because of a poor title. I always think of marches as of the masculine gender, and waltzes as the feminine. To illustrate, "The Huntsman" will make a good title for a march, whereas, "The Huntress" is better adapted for a waltz. Titles of the neuter gender can be applied to any composition.

If you can get some good publisher to buy your composition outright or to publish it on a royalty basis, so much the better. But if you are "set" on publishing it yourself, write to a music printer for his prices for such work. Tell him exactly how many parts there are, such as 1st and 2nd mandolins, guitar and piano. The piano part to a march usually requires two pages, and the others one page each. This will require five music plates for the instrumentation just mentioned. Mention the number of copies wanted of each part, and whether a title plate is desired. If satisfied with his prices, send him your manuscript and have it printed.

When you receive the proof-sheets go over them very carefully and make sure that every note and sign is correct. When ready to publish, send to the Copyright Office at Washington, D. C., for copyright blanks and information, then have your composition protected. You are now ready to sell your music, which means that you are also ready to spend some more money, for it takes money to make money. Have a "thematic cut" made of the first mandolin part, then have circulars printed with the thematic, prices and your name and address on them, and put an ad in THE CADENZA. Make your advertising copy attractive, and at the same time short and to the point. Change your "copy" each month.

Gather the names and addresses of all the B. M. & G. players you can possibly obtain, and keep a record of these for a future mailing list. Whenever you get out new circulars, send one to every name in your mailing list.

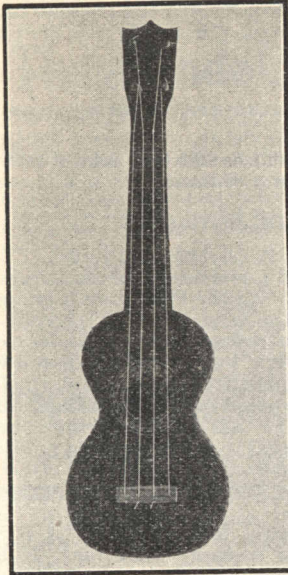
If you have made your first venture as a "Publisher" and are satisfied with results, "go to it" again. If not satisfied, you had better quit at once. Of course the more numbers in your catalog, the less it costs pro rata to advertise. Here's the best of good wishes to those who enter the publishing field!

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Public announcement of a new wireless age—a remarkable step forward in the distribution of the world's news and music—was made recently in the form of "an invitation-to-listen" sent out by the high-powered Oscillating Audion Transmitter located at the DeForest Laboratories in Highbridge, New York. This invitation, in itself a novelty, being a "wireless" addressed to the thousands of amateur "wireless" operators within hearing radius of New York, appears to be the foreshadowing of a wireless telephone newspaper which will at no distant date transmit war bulletins and important world happenings, now and then interspersed by a musical program, through the air for public benefit in the office, aboard ship or at home.

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gram justifies the prediction of a "wireless newspaper."

Among the musical numbers on the programs are selections from Wagnerian operas and from Puccini, popular dance music like the Kangaroo Hop, sentimental songs including "Come Back to Erin," as well as Hawaiian Medleys from The Toots Paka Hawaiian Company, the Native of Vienna Waltz by Strauss and the 1812 Overture by Tschaiakowsky. In point of clearness, the xylophone and the accordion are among the best instruments for wireless transmission, although the brass band, and the human voice, especially if soprano, oftentimes are equally clear to all the listening amateur stations.

To transmit the human voice by wireless telephone, the speaker, or operator, talks into an ordinary microphone, like those used on the regular telephone apparatus in the city service. In the case of a musical selection the microphone is placed inside the cabinet of a graphophone, where it will get the full volume of sound, and when the record is made to play, the musical notes, like the vibrations of the human voice, are taken by wire to a coil where they are transformed into high frequency waves of high voltage. Thus they are sent out, by the oscillating audion, for public enjoyment. At the receiving end, the music or spoken word is heard by means of the regular wireless ear pieces, which are like those used by the girl operators at the public telephone stations.

The innovation is the result of nearly ten years of experiment under the direction of Dr. DeForest, who, in speaking of the achievement, said:

"It was hardly more than a year ago when the public heard of the Arlington Station wireless telephone test, which recorded by mean of the audion lamp, the transmission of the human voice from Washington, D.C. to Honolulu, without the use of wires. Experimental work on such a scale is highly interesting from the point of view of a wireless stunt. It is only the practical application of this work, however, that directly concerns the public, and the possibilities in the direction are clearly shown, we believe, in the wireless concerts we are now sending out at our laboratories. Personally I can see no reason why the wireless telephone transmission of news in the near future will not be a regular means of communication, and a very valuable one too in supplementing by bulletin the various editions issued by the metropolitan newspapers. All that is needed is the news, and a comparatively few well-located high-power stations capable of covering the entire country. Already we have in the United States I should say at least 200,000 amateur wireless outfits waiting to receive news and music by the wireless telephone."

Medium—Ah, I hear the knocking of your late wife!

Patron—That so? Who's she knockin' now?

h h h

Stern Papa—"I never told lies when I was a boy."

Flip Son—"When did you begin, dad?"

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# THE MANDOLINIST



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*Virtuoso*

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.

## Welcome!

It should be of interest to all lovers of the mandolin to learn that Mr. Samuel Siegel, the noted virtuoso whose instrument has been so long silent in the solo field, will again be heard from this season. Welcome back to our mandolinistic fold, Mr. Siegel, and good luck to you!

## The Querist

A. M., Juneau, Alas.

Q. 1. Can you suggest anything that would be beneficial to a left-handed mandolin pupil? His tremolo is harsh and very unsteady, and although he is left-handed he plays in the usual manner.

A. The writer has had some experience with left-handed pupils, but found only one who had trouble with the tremolo. This, however, leads to the belief that there might be instances where a good tremolo would be impossible because of a physical defect, yet the same holds true with right-handed performers.

It is possible that your pupil was started in tremoling with the first lesson, or that he tried to tremolo the first day he handled the instrument. This practice, unless luck intervenes, generally leads to a bad tremolo, a trouble that usually is hard to eradicate. It is well that one plays in the ordinary manner, although left-handed. It is a mistake to allow a left-handed person to reverse the position of the instrument, as nothing will be gained because of both hands being actively employed. In the case of bad tremolo in a beginner, I would advise that the tremolo should not be used for at least four weeks. During this period there should be substituted for the tremolo a succession of down and up strokes at about the pace of sixteenth notes in moderate tempo and then the tremolo should be started again, *but rather slowly*. After a couple of weeks of this the tremolo should become quite acceptable—that is, from the beginner's standpoint. In the case of a pupil who has been playing for some time and finds difficulty in tremoloing properly, I would suggest that he stop playing the tremolo altogether for at least five weeks. During this period of cessation there must be substituted for the tremolo a series of down and up strokes at the rate of four, six or eight sixteenths used to each quarter note—the number of these sixteenths to the quarter depending of course on the nature of the selection.

As a preliminary study, a few days of practice in these down and up strokes should be required of the pupil in order to make sure that they are played very evenly and smoothly, for it is folly to expect a good tremolo unless four sixteenths to one quarter note can be played at an allegro pace with evenness and smoothness. The first five studies in "Modern System of the Plectrum's Mechanism" by Pettine should prove beneficial in improving the tremolo, but these should be given only after a preliminary study on alternate down and up strokes has been gone through successfully.

It is a common mistake among mandolin teachers to force matters when teaching the tremolo to a beginner. Nine out of ten players, whose tremolo is not acceptable, have been spoiled in the beginning by being forced too soon to tremolo rapidly.

A teacher should make it an inviolable rule never to allow a beginner to attempt the tremolo unless sixteenth notes can be played evenly at a moderate speed.

Q. 2. Do you like Henlein's mandolin and guitar methods?

A. I am sorry that this query will have to pass unanswered, but comments on either books or instruments, whether favorable or otherwise cannot be made in these columns.

## A Discussion

(Continued from the November issue)

"Well spoken! But it is doubtful if the mandolin will ever be on a par with the instruments composing the orchestra of the other field. True that the mandolin has been introduced into the scores of a few of the great masters, but in such a limited way as to be a negligible quantity when considering the amount of music composed for the grand orchestra. You know that it is the tone quality of the mandolin which does not appeal to musicians and militates chiefly against the instrument."

"May I ask if the mandolin's tone appeals to you?"

"Well, to be sincere, it does not. It is not smooth, neither does it carry very far. It also lacks depth and pathos."

"Will you please tell me where you heard the mandolin played, and who was the performer?"

"I heard it once in a concert in the church where I was organist, I have heard it several times in restaurants, and the last time I heard it was yesterday when my nephew, here, played for me."

"It is evident, then, that you have condemned the mandolin before hearing it, for you have never heard either the performance of an artist or the ensemble of a modern mandolin orchestra. To hear an ordinary player at a small entertainment in church or a few players in a restaurant who probably didn't even read music, or to hear a mere beginner play, is not a fair basis upon which to judge either the tone quality or possibilities of a musical instrument. It is not customary to judge the violin from what scraping one hears in the dance hall, nor the piano from the pounding to which one so often has to submit, yet the mandolin is condemned after hearing it a few times in the hands of beginners or ordinary players!"

"By the way, the 'Chapter Plectrum Orchestra' which I direct is giving a concert next week, and they have had the good fortune to secure the services of one of the world's greatest mandolin virtuosos, Signor Lupini. He will play a new concerto for mandolin and piano, besides some other mandolin pieces. I wish that you might hear him perform and thus have a conception of what can be done with the mandolin when in the hands of a master, as well as hear the real mandolin tone. The pianist whom I had engaged to assist Signor Lupini has been suddenly taken ill, and I must engage someone else. Would you care to take the engagement? You would save me a lot of trouble, as well as prove a great addition to the concert if you will."

"I accept."

"Thank you! The concert is scheduled for next Tuesday, and if convenient you can meet Signor Lupini at the hall in the forenoon for a rehearsal."

[On the following Tuesday morning Signor Lupini and Mr. Hale meet and are introduced. The rehearsal begins and the mandolin concerto is played through a number of times, with a repetition here and a suggestion there.]

"Signor Lupini, that was a marvellous performance! Mr. Wilson was right after all when he remarked that I had never heard the mandolin played, and I understand clearly what he meant. I had always thought that a staccato was the limitation of mandolinistic effects, neither did I dream of such a variety of tone color and depth of expression. It is evident that the majority of players do not study the mandolin seriously, and that the instruments used by them are not of the



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

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"THE BOOK OF THE HOUR" By GIUSEPPE PETTINE

**The name of the author** is sufficient to recommend this new instruction book to every mandolinist in the land. It is indispensable to every teacher, virtuoso or amateur. The only book on the market treating all kinds of harmonics. It introduces harmonic sounds never before used on the mandolin. It establishes a uniform manner of writing harmonics. Thorough in every detail as only Mr. Pettine can be—a thing proved in his "Modern Mandolin Method" in 4 volumes, and his other supplementary books entitled "Duo Primer" and "Fundamental Principles of Mandolin Playing," now universally used. Text in English, Italian, French and German. Price, \$1.00 net, cash with order.

## Important

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. Usual discount to teachers, but no discount on autographed copies to anybody.

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**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.

best. I congratulate you, Signor Lupini! The mandolin will occupy a high place in my esteem hereafter."

"Thank you! It is balm to my heart to hear you, for a mandolinist is very seldom appreciated by real musicians, because they rarely ever go to hear one, and when they do it is generally by chance as in your case. The average music lover does not usually appreciate the difference between those mandolin players who discriminate between legato, staccato and different articulations, and the ones who rely upon finger dexterity and common, ordinary effects.

"The outcome is that any player who discloses a flashy technique, and can play a succession of chords cleverly, is heralded as a virtuoso—"The best I ever heard!" and with the usual results: a swelled head and further study of the instrument brought to a standstill on the part of the player, and a dislike of the mandolin on the part of the musicians who happen to hear one of these players. What is any instrumental music without its nuances? I must say that in many cases the mandolin is chiefly calumniated through the fault of the players, themselves, whose limit of musical expression is *piano*, *forte*, *crescendo*, *diminuendo*, and a few other ordinary effects.

"Technically, the mandolin is somewhat like the piano. That is it cannot produce the legato as brought forth on the violin or clarinet, but it can play legato in a mandolinistic way. Does the construction of the piano permit it to articulate like the flute? No, yet it does articulate in a pianistic way. It is the same with the mandolin and all other instruments of the plectrum family.

"As compared with other instruments the mandolin finds its greatest disadvantage in that it is not always studied seriously, and the majority of those taking up the instrument very seldom pay any close attention to artistic details. Thus the real musicians rarely hear the instrument played as it should be, and the poor mandolin is condemned without a hearing. Conditions are changing, however, and in my late travels I have run across many true artists of the mandolin, whereas I rarely ever met one in the past. Well, let us try this piece by Munier and we will be through."

[The night of the concert brought still another

surprise to Mr. Hale, and that was the playing of the "Chapter Plectrum Orchestra."]

"Mr. Wilson, allow me to congratulate you upon the fine musical treat you have given the public this evening. The Plectrum Orchestra was a revelation. I did not know that the plectrum family of instruments was complete in voice, range, and tone quality.

"I realize that an orchestra composed wholly of amateurs can hardly be expected to be perfect, but from what I have heard this evening I can easily imagine what the result might be, if professional musicians only composed the ensemble. The plectrum family possesses a distinctive tone color that should be utilized in the future. This has been a real lesson to me, and hereafter the mandolin will command all my respect."

## J. F. Roach and Pupils in Concert

The following numbers are noted on the somewhat lengthy program of a literary and musical entertainment given under the auspices of the workers of Station D at their chapel, Steiner Av., Cincinnati, on November 23d:

- (a) Selection—Opening March.....Brunhaver
- (b) Waltz—The Sea Fairies.....Preston

ROTARY MANDOLIN CLUB, E. A. Kruse, Director

Frank Broeman, Wm. Boone, Walter F. Murray,

Robert Henshaw, Henry Hill, Wallace Boone, Geo.

E. Smith, Frank Mahret.

"Diana's Wedding".....J. F. Roach

BANJO TRIO

Messrs. F. Roach and Joseph Boone.

Accompanist, Miss Mandy Roach

- (a) Hilo March.....Lula
- (b) One, Two, Three, Four.....Alan
- (c) Fun on the Plantation.....J. F. Roach

HAWAIIAN GUITAR TRIO.

The Musical Sensation of "The Bird of Paradise."

James F. Roach, Geo. Smith and William Boone.

Proud Mother—"My little daughter has learned to play the mandolin in no time."

Rude Friend—"Yes, I've heard her playing that way."

h h h

Mrs. Nexdore—"That girl across the way has a singular voice."

Mr. Nexdore—"Thank God it's not plural."

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It may be that there is no chapter near you—or possibly there is room for another. In any event, whether you are teacher, performer or student, you should be a Guild Chapter member. Send for free literature.



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Premiere Guitariste



## Some Important Requisites for Success in Music via the Guitar

Learn a new thing about your instrument or music in general *today*. Make *today* count.

No one ever yet *drifted* into being a successful guitarist. No one ever yet gained that position by *hope*, or fulfilled the *desire* to be a great artist without *working*. As someone has said, "If you are after success you must hop, not hope." To hope is right, but alone it will accomplish nothing.

Do not let envy or jealousy of another artist throw dust in your eyes, so blinding the vision that you are unable to see your own shortcomings or another's good points. Jealousy is the open admission of at least two things, namely, one's own inferiority and the superiority of the one whose success has aroused the emotion—otherwise there would be no reason, ground or cause for the arousing. Jealousy has a most deleterious effect upon people aside from making them miserable, as of course it always does, but petty professional jealousy makes people do all sorts of mean, unworthy things, and also, as I said before, has a tendency to blind them to the good qualities of another artist. It also seems to develop in people a selfish egotism which too often has little or no ground in merit.

In aiming to be a good guitarist you must either possess or cultivate patience, courage and a capacity for work. In any line of art patience is a particularly fine jewel to possess. Have patience to practise slowly, and without hurry or waste, those exercises that your teacher gives you, and which he (or she) knows are the needed things to build for you the necessary technic. Patient progress is what finally brings the player to the artist grade in music. Scurrying here and there in an impatient, rushing and thoughtless effort to get over a lot of ground never lands anyone in the artist class. "It can't be did!" As the old adage says: "There is no excellence without great labor."

Do not mourn over the dead past and bemoan your lack of opportunities, or lack of ability in the past to seize those opportunities that came your way. The past cannot be recalled. Use the living present. Entertain aspirations, not regrets. Many a person today is a failure in music—a failure both as an artist and a teacher—because his mind dwells on the past instead of planning for the future and working in the present to make the desired future materialize in the life and environment. I know of people in this very line who cannot witness the success or good fortune of another person in the same line of work without exclaiming: "I know they are fine players all right, but they could not have gone through with what I had to. Everything came their way. I did not have the opportunities which they had, for if I had been given the same chance I would have been just as fine a player and fully as successful as they are."

This is not wholly an imaginary case, for I happen to know personally of an instance where practically the very words quoted above were used, as I also happened to be in a position to know pretty much about the conditions of both, the party who spoke the words and the other one spoken of who attained the success. The fact of the matter was that the one who achieved the greatest success and became the finest musician was the one who practically had been given no

opportunities, as the world counts such. On the contrary, however, the successful one had to contend against all sorts of adverse conditions in very vital ways, but this one possessed a nature that *made* opportunities. Instead of sitting idly for a "hand-out" from outside, as did the other party, or waiting for some sort of an elevator to take her to the pinnacle of success, the stairs were climbed.

It has been demonstrated in every walk of life that those who have had the most opportunities, in so far as the world goes, are *not* the ones who have made the big successes and accomplished the big things in the world. Many examples might be cited in proof of this statement, but it is necessary to mention only a few such as: Abraham Lincoln, a martyr to principles; Thomas Edison, the wizard of electricity; Franz Schubert, the world's greatest song writer; Beethoven, the immortal, and Sarah Bernhardt, the wonderful, to call to memory striking examples of the truth of the statement.

There really is no excuse for anyone sitting idly by and moaning over the lack of opportunity their early life presented or bewailing present conditions. Such a line of thought cannot possibly do any good, while on the contrary it is certain to do a great deal of harm to those who indulge in it. Aside from other bad features it cultivates the habit of self-pity which is a most undesirable trait, and one which makes the person possessing it unpopular wherever he goes. It also abstracts largely from the enjoyment of the person possessing the trait, as well as reducing that individual's capacity for advancement to zero minus. There never yet was made any advancement in any line while either the man or the woman seeking such was wasting thought force to mourn or moan over the past. If rightly used, time given to mourning over lost opportunities may lead you to a much greater success than could possibly have been achieved without the past mistakes.

The old saying that "Opportunity knocks but once" is a veritable bugaboo. Has this not been so proved in many cases? It certainly has. If the saying was true, most of the musicians and other men who are successful today would be walking to save carfare. The only way is to take every opportunity as it comes, and when one does not *come* of its own free will and accord, simply *make* one. Opportunities have been *created* more than once, and the very opportunities, too, which have meant the most in the lives of the people who created them.

## Questions and Answers

K. T. W., Flagstaff, Ariz.

Q. Is it correct to use the left-hand thumb to finger notes on the bass E string on guitar?

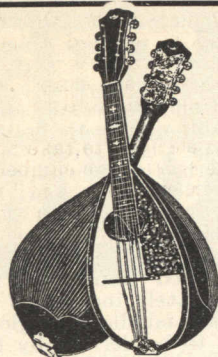
A. With the exception of Mertz, none of the representative guitar masters have sanctioned the use of the left-hand thumb for the purpose of fingering. Any of the pieces which are marked by Mertz to be fingered in this way, may be fingered without the use of the thumb in a far more graceful and effective manner. This is a great habit of the self-taught player, but one that throws the hand, wrist and arm in an awkward and incorrect position, and one which I never countenance in my pupils.

T. T. W., Fitchville, Miss.

Q. Can you recommend some studies that will strengthen the third and fourth fingers of the right and left hands respectively? I find that my little finger has difficulty in making stretches, and also lacks the strength to hold chords clearly where it has to be used. On my right hand I find that the third finger is weak, especially when I have any melody to be carried with that finger.

A. In the 25 Studies by Carcassi you will find several exercises which will be a benefit for the points mentioned. Also, any good scale work which constantly brings into play the little finger of the left hand will strengthen that finger, giving it a stretching ability and an agility which cannot be gained without scale work. Slur exercises also are





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beneficial for the little finger, stretching it very much if constantly practised. For the third finger of the right hand you will derive benefit from the practice of Exercise No. 3 in the Carcassi 25 Studies. This being an exercise where the melody is played by the third finger, its practising will develop that finger.

Care must be taken with the left hand to keep the thumb well under the fingerboard, or rather under the neck. If held otherwise, it naturally shortens all of the left-hand fingers, especially the little finger. Therefore, unless the left hand is held in a correct position, you never will be able to stretch the little finger readily for long reaches.

Any of the Giuliani right-hand exercises that use the third finger will tend to strengthen that finger and give surety and agility. The Fabbri Exercises for the Right Hand (published abroad, but obtainable through the Rhode Island Music Company of Providence) will benefit the third finger of your right hand. But remember, as Josef Hoffman says, “In art, it is not so much *what* you practise as *how* you practise that counts.” If you keep in mind your failings, as mentioned in your query, striving in all your practice to overcome the weaknesses you have, you will find that watchfulness and over-seeing your own work will count largely for great improvement in the conditions you mention.

R. W., Cleveland, O.

**Q.** Can you tell me of any exercises that will make octave playing easier for me? I have studied the guitar for a long time, and play some of the masterpieces of Legnani and others, but always have difficulty in long or rapid octave runs—so much difficulty, in fact, that they never come out clean-cut. How can I improve this tendency to blur the notes?

**A.** It is evident that you have not spent enough time in the practice of the various intervals, especially octaves. You should have been made to develop a certain facility in octave runs, etc., before you attempted to play solos by Legnani. It is impossible to find a short cut “across lots” to neat, clean guitar playing. The necessary technic must be developed through studies and exercises before masterpieces are attempted, for otherwise one only ruins the solos. Get some of the Giuliani octave exercises. You also will find some good interval and octave exercises in the Schettler Guitar Studies (published by Walter Jacobs of Boston).

Until you have developed a facile technic there cannot be too much time spent on interval studies, and there also is wonderful good in interval studies to keep the technic in good condition. In playing octaves, when the runs for two or more notes keep on the same two strings be careful to keep the left-hand fingers and wrist sufficiently rigid to keep the measurements accurate. The fingers must be kept close to the strings, or even *on* the strings, where possible. This means that the playing will be smoother, and it also develops speed, because when a finger is kept tight to the string it does not have to take time to be *put* there for the next following notes. By keeping tight to the string, I do not mean playing a glissando or portamento, but to hold the

fingers on *top* of the string without sounding. The practice of long scales of all the different keys in octaves will aid you, because it gives octaves in all the combinations you might use. Of course it is also necessary to practise some of the studies mentioned where the octaves skip around from high to low, etc.

Practise slowly until absolute accuracy is obtained, for this is the only way in which to avoid blurring the tones. Blurring is always caused by inaccuracy of one or both hands; if the left hand does not work in conjunction with the right hand, or is not tight enough on the strings at the time the notes are picked with the right hand, the tones will be blurred. Practise Carcassi, Giuliani and Schettler octave exercises, or any others that you can get, and remember always to strive slowly for accuracy and clear, clean-cut tones before you try for speed. By this means you will soon be able to accomplish the octave runs in the works you play and accomplish them creditably. The finest pieces in the world will not develop sufficient technic in any line of playing. The technic must be built on a solid foundation of studies, exercises, etc., before masterpieces can be played in a proper manner, even *technically*. There is yet *much* of importance to do after the technic adequate for the numbers has been gained—in fact, the most important part for even a faultless technic may be gained from years of constant practice by one who is unfitted, from the musical standpoint, to *interpret* artistically. However, the technic is the foundation which must be mastered first.

A. N., Reading, Pa.

**Q.** Are there any Bach solos arranged for the guitar? If so, by whom, and where may they be obtained?

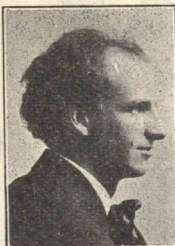
**A.** There are several Bach numbers arranged for the guitar by the late Francisco Terrega, and these may be obtained from J. Rowies, 3337 North Chestnut Street, Philadelphia. They are about the only Bach works of any consequence for the guitar.

E. M. S., Pasadena, Cal.

**Q.** Is it true that Hector Berlioz played only the guitar and flute, and how would he be classified as a musician? I would be glad to see a sketch of his life in this magazine, as I understand that he was much devoted to the guitar.

**A.** Yes, the guitar and the flute were the only instruments that the great Berlioz played, although he is the author of the greatest work in existence on the instrumentation of the orchestra, and has been called and rightly considered “the founder of the modern orchestra.” As to his classification as a musician, by some authorities he has been termed the “French Beethoven,” and scarcely more than this need be said to give an idea of his power. I will be glad to comply with your request for an article or sketch concerning his life in the near future. In the November issue of **THE CADENZA**, among other musicians mentioned, you will find a little sketch of Berlioz, but at a later date I will take it up more in detail.





## THE MANDOLIST and MANDO-CELLIST

Conducted by  
WILLIAM PLACE, JR.  
*Virtuoso*  
Mandolin Soloist for Victor Talking  
Machine Company

### Some Figures

Just one nut sundae every day costs \$54.75 a year; just one pound of good chocolates a week costs \$41.60 a year; just an ordinary seat at an ordinary theatre once a week costs \$26.00 a year; just four cheap movies a week cost \$31.20 a year; just one box of medium-priced cigarettes a day costs \$31.20 for the year; just three ten-cent cigars a day amount to \$109.20 annually. *And*

While we may enjoy nut sundaes, one a day is not good for us and we have gained nothing by the indulgence; the same is true of the chocolates. An ordinary seat at an ordinary theatre is not likely to bring those indulging an uplifting play in exchange for the money, and at best will teach nothing of value, while four cheap movies a week are sufficient to affect one's nerves. The health wrecking that one box a day of cheap cigarettes will do need not be stated here, and three cigars a day never did anyone any good. *But*

We must all have some pleasure, which of course we are all entitled to choose for ourselves. *Nor*

Do your boy and girl need to draw "The Pilgrim's Progress" or "The Lives of the Saints" from the Sunday School Library for their sole reading matter, in order to be healthfully amused, *for*

There probably is a B.M.G. teacher in your town who can do more to keep your children out of mischief, and at the same time teach them something, than anything in existence, and this at a smaller cost than any of the luxuries that you allow them to buy for the ruination of their moral and physical health. *Think it over!*

### Questions and Answers

J. C. B., Brookline, Mass.

Q. 1. Are wound A strings the best for tenor mandola?

A. Personally, I prefer the wound A strings for tenor mandola, but up to the present time I have not found any that can be considered serviceable. If you have found a brand that will give more than two hours' service, I wish you would tell the mandola players about it. I am sure it would be appreciated.

Q. 2. How can I prevent the "squeaking" when I slide my fingers on the C and G strings of the mandola?

A. Possibly the time will come when string manufacturers will endeavor to please the critical player by producing a string which is similar to the high-grade G strings for the violin. The coarser the winding, the louder will be the "squeak" when changing positions, and with the clumsy strings we are now forced to accept there is no remedy that will entirely overcome the "squeaking." A dried cream-nut, rubbed lightly over the string, can be recommended.

It is time that mandolin, mandola and mando-cello players demand polished strings—not at a nickel apiece for that would be impossible, but any serious-minded plectralist should be willing to spend from fifteen to twenty cents apiece for wound strings. This would produce a polished, whistle-proof string that it would be a pleasure to use. It seems strange that manufacturers of high-grade instruments, selling as high as \$150.00, should be content to equip their products with the cheapest of strings. The B. M. G. teachers have been educat-

ed to the necessity of good instruments, and the time is now ripe for someone to produce a really high-grade, polished string.

Since the writer has been connected with the Clark Harp Manufacturing Company as sales manager, he has spent considerable time in the fretted instrument department of the Clark Music Company. Not long ago, during the time when he was organizing Syracuse Chapter No. 1 of the American Guild, he interviewed each purchaser of B.M.G. small goods who called at the store, in the hope of interesting everybody in the chapter.

One afternoon a middle-aged man called for two mandolin E's. I immediately inquired if he played the mandolin, and in the middle of my glowing account of the benefits to be derived by becoming a member of our chapter he interrupted me, saying that he didn't know E from B on the mandolin, but had found that mandolin E strings would cut butter to perfection in his grocery store. I heartily agreed with the fellow, and I believe that he has discovered the only proper use for some of our strings.

H. S., Salt Creek, Ind.

Q. I am trying to use a fibre pick, which I understand you recommend as best. I cannot seem to prevent clicking any more than when I use a shell pick. Can you give me any help?

A. Probably your angle of contact is wrong. Make your stroke at a forty-five degree angle. *Do not tremolo across the strings at right angles.* To produce a clickless tone, the tone must be "prepared." Several articles on tone preparation by the writer have appeared from time to time in the columns of this magazine, and back numbers may be secured from the publisher if not out of print.

L. L. B., Baltimore, Md.

Q. Will playing the mando-bass interfere with my mando-cello study? I am asked to play bass in our orchestra, and would like to learn, but the strings press so hard that I am afraid my fingers will not be in condition for mando-cello practice.

A. You are quite right in suspecting that playing the mando-bass will interfere with your mando-cello technic. A good mando-bass player is usually worth but little in any other section of the orchestra. The mando-bass completely ruins one's technic on any of the other instruments, but to "play a good bass" is an accomplishment of which one may well be proud, and any director considers a good bass player a rare find. I have never been in favor of changing from one instrument to another, as any one instrument is worthy of a lifetime of study. Why not become expert on at least one instrument?

D. P. G., Chicago, Ill.

Q. I have read a good deal about the best soloists. Why not give credit to some of the all-around players—men and women who can give creditable performances? Isn't it true that considerable skill is required to become a good utility player?

A. Your question is well raised, but were I to mention all of the good utility players with which this country abounds, I am afraid that one issue of THE CADENZA would not hold a third of the names. Since you have made the query, however, and in justice to some of the best, whole-hearted and most versatile players I have ever had the pleasure of knowing, I will mention the following: J. Montrose Leonard, Cleland Selfridge, David Anderson, Charles Sparks, J. W. Beebe, Gladys Dame, Arthur Bamforth, Bertha Perry, Sedgwick Smith, C. A. Detwyler—all amateurs, but all loyal Guilders.

Candidly, Mr. G., I am not a great admirer of versatility, but versatile orchestra players are often convenient. A few years ago I did not believe that versatility to the extent of being an artist on more than one instrument was possible, but the "Peerless" "Teddy" Peck can demonstrate to the complete satisfaction of the most skeptical that one can be an artist on all of the mandos.



GET  
HEP

## TO OUR NEW ISSUE PLAN

Send for particulars

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THIS MONTH'S NEW ISSUES

\*Dreams of Love, Notturmo... Liszt-Odell—A

When Northern Eyes of Blue (Sur-rendered to the Southern Gray),  
One-Step... Holer-Morgan-Tocaben—A

I Sent My Wife to the Thousand Isles,  
One-Step... von Tilzer-Tocaben—A

## AND SAVE MONEY

## NEW MANDOLIN CLUB PUBLICATIONS

PRICE SCHEDULE OF MANDOLIN CLUB MUSIC			
Letter after title indicates price	A	B	C
1st Mandolin, Banjo Solo.....	\$0.30	\$0.40	\$0.50
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*La Tipica, Polka.....	Curti-Odell—A
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Master Melodies, On Famous Light Operas.....	Roberts-Odell—C
*A la Bien-Aimee, Valse.....	Schutt-Odell—B
Pizzicato, Polka (Sylvia).....	Delibes-Tocaben—A
*Chinese Wedding Procession.....	Hosmer-Odell—B
*Kilama-Wailana, Hawaiian Waltzes.....	Von Kuntz-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-Kall-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-Klickman-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, Reverle.....	de Casella-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.....	Widoy-Odell—A
*Salut a Pesth, Hungarian March.....	Kowalski-Odell—B
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DISCOUNT 1-2 OFF

## OUR SPECIAL FEATURE THIS MONTH

FOX  
TROT

## MORNING, NOON AND NIGHT

Another big hit, by Slap White—Prices Column-A-in schedule

CARL FISCHER

COOPER SQUARE

NEW YORK

OUR COMPLETE MANDOLIN, GUITAR, BANJO, ETC., MUSIC CATALOG IS FREE—SEND FOR IT

Concertos, sonatas and the very rankest rags come bounding from any mando which "Ted" elects to play, with the technic of a Kubelik and a delicacy of inflection that defies description. This proves that versatility to the point of artistry is possible, but the most of us must be content to do one thing well. The general utility player, who is a good all-around player and a loyal Guildler, is a man whom any director may be proud of.

A young woman came in quite hurriedly after the concert had begun.

"Have I missed much?" she asked. "What are they playing now?"

"The Ninth Symphony."

"Oh, goodness! Am I really as late as that?"—  
New York Times.

## Author of "Silver Threads" is Dead

Eben E. Rexford, author of "Silver Threads Among the Gold," died in a Green Bay, Wisconsin, hospital, on October 18, after an illness of three weeks due to typhoid fever. He was sixty-eight years old. The words and music of "Silver Threads" were written in 1870 when Mr. Rexford was twenty-two years old. In spite of several stories published from time to time, no person was the inspiration for the lines of this song. Mr. Rexford's own words on this subject some few years ago are: "Like Topsy, it jes' grew; casting about for something to do one night, the idea that later was to make me famous filtered through my mind. I seized upon it and in two hours the verses were finished. I sold them to Frank Leslie's 'Chimney Corners.'"

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. : : :

C. V. Buttelman 8 Bosworth Street, Boston:

Enclosed is \$\_\_\_\_\_ for my 1917 Guild dues. Please send certificate and CADENZA to the address below.

Signed \_\_\_\_\_

Address \_\_\_\_\_

... Professional Membership (new).....	\$3.00
... Professional Membership (renewal).....	2.00
... Associate Membership (new or renewal).....	1.50
... Trade Membership (new or renewal).....	3.00

Membership includes one year's subscription to the Official Organ.



# 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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C. V. BUTTELMAN, MANAGING EDITOR

MYRON V. FREESE, LITERARY EDITOR

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**Advertising Rates**—On application a diagram showing the exact cost of all space will be promptly forwarded. Forms close the 18th of month preceding that of publication. Address all communications to THE CADENZA. Make all moneys payable to Walter Jacobs.

This magazine does not hold itself responsible for the opinions of contributors. Its columns are open impartially to all competent writers on matters of general musical interest, yet it reserves the right to condense articles and to reject all such as are found unavailable or objectionable. Unjust criticism or personal abuse positively ignored.

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Vol. XXIII DECEMBER, 1916 No. 6

## EDITORIAL

### THE DAY BEFORE CHRISTMAS

All the barnyard birds are mad;  
Goodness sakes! Just hear the row!  
If you'll look, you'll see my dad  
Do his Christmas chopping now.

♪ ♪ ♪

### Kindliest Greetings to All!

You of ample or abundant means! Know you the great happiness in secretly learning the cherished desires of someone of lesser means, and then opening to such one the joy of an unexpected fulfillment? That is Christmas!

You workers and earners of more limited means! Know you the full joy of self-sacrifice, and the secret planning ahead, to fill some perhaps all unconsciously expressed wish or known desire of loved one—family or friends? That is Christmas!

You of closer relationships! Have you ever experienced the glorious fun of turning short corners, dodging out of sight, stealthily slipping in at a side door, evading searching questions or hiding the all too obtrusive bundles and packages in obscure, out-of-the-way and hitherto undreamed of places and nooks? That is Christmas!

You with anxiously expectant little ones! Have you ever enjoyed the wonderful pleasure and delightful exasperation of avoiding the sharply alert eyes and deftly probing fingers and tongues of suddenly and acutely observing small boys and girls? That is Christmas!

You who may be alone and unattached in the world! Know you the wholesome and keen delight in extending the joyous greeting, the hearty wishes and generous handclasp to others, with perhaps some unexpected little gifts bestowed where deserving? That is the truer Christmas!

You of the whole, wide world! Know you that inward peace which is born of being at peace with yourselves and all others, the soul-joy and spiritual uplift in the silent or sounding expressing to all of, "Peace on earth, good will to men!"? That is the greatest and truest Christmas of all!

A Merry Christmas to all, far and near,  
With a three-times-three Happy New Year!

### Howdy!

Well, how d'ye like us in our new togs—sans overcoat, sans overshoes and "Hans" overtures "phoolosoftly" tuned? Catch cold or get cold feet without the "overs"? Hardly! We may get an occasional shiver from the "overtures," but with the hot sizzling of "Uncle" and with plenty of internal calories and vitality to make red blood, never fear that we won't be kept warm, even without topcoat and goloshes, and have some heat left over to raise blazes for our reader-friends.

Besides, what's the use in spending more than you make on outside frills, fuss and feathers when it's the inside fire that keeps steam up to the limit of safety-valve pitch? Paper's high, but pep and pungency cost no more than before the war, so here's less paper and more punch to push it. As the housekeeper who tidies our rooms and makes up our bed once "conundrumed" us—"When is a cover not a cover? When it's a sheet." And that's the answer to what may seem a riddle to some of the readers, for we flatter ourselves that even without a cover THE CADENZA is some sheet. Moreover—and privately between you, the publisher and editorial us—we were sick of the sight of that sitting kitty with a tail forever pointing the same way.

As to appearance, make-up and size? Some cute, we don't think! Typographically neat, but not inkily gaudy; pictorially provided, compact, condensed and full to the margins; uniform now in size with the "Jacobs' Orchestra Monthly" and "Jacobs' Band Monthly," while conforming to that of the first issue of THE CADENZA—a size that was popular right from the very start. In toto—a handier, handsomer handful to handle.

Seriously, we honestly believe that every reader will be better pleased with the new form, style and size of THE CADENZA and Official Organ. As a matter of fact, however, it still presents a forty-eight page magazine of solid text and music—all exclusive B.M.G.; every member of the B.M.G. family of instruments is now included and cared for in its special department conducted by an expert, with an overflow of all kinds of special knowledge kept on tap by the indefatigable and erudite "Problem Prober." From time to time many teachers and players will be introduced and featured; orchestras and organizations will have their respective places, together with programs and personals; Guild and Chapter doings will receive their full share of attention, at frequent intervals will appear special articles by writers of authority and the magazine will continue to stand as a representative banjo, mandolin and guitar journal for all banjoists, mandolinists and guitarists.

And the music? That stands as a story without words! Two mandolin orchestra numbers with parts for the four string sections, piano and guitar accompaniments, and a solo number each for guitar and banjo, all in regulation, music-rack size. Unquestionably, in size, form, style, quantity and quality the music will appeal to all. As a sample for the future, the music supplement of the November issue speaks for itself—one instance where tone and tunes are better than tongue. In whole, as a B.M. & G. magazine, a Better, Meatier and Gimpier journal that doesn't need to hide its light under a cover.

♪ ♪ ♪

Success isn't measured by dollars and glory, is it?

There's a heap of satisfaction in building up a business on solid worth—in knowing that people become customers and customers become regular patrons, not because of attractions or inducements offered—price or novelty or argument—but for no other reason than the fact that they have confidence in your ability and integrity, and, in practice, find their faith unviolated.

♪ ♪ ♪

A seasonable hint suggested by the S. T.: Pay your Guild dues early.



## A New Staff Writer

To experience genuine pleasure and pride at the same moment creates a very fine emotion, providing that one can forget the old moth-eaten adage concerning pride always perambulating in front of a fall, and yet we do not believe that our present feeling of pleasure is destined to take a tumble in a hurry. *THE CADENZA* is therefore pleased to announce the acquisition of Mr. B. W. DeLoss to its staff of occasional special writers, and proud that it can make this announcement regarding a man of his calibre.

Mr. DeLoss is a Washingtonian, and was the official stenographer at the last Guild convention held in that city. He is a musician of depth and understanding, a capable writer with the facility of expressing exactly what he means, and any doubts as to his literary ability are at once dispelled by reading his articles. The sincerity and breadth of the man's character are unconsciously disclosed in his article in this issue of the magazine, and particularly so in his naive admission in the sixth paragraph on page 5. It requires breadth for a man to realize that he has been holding to a deeply-rooted misconception, sincerity to openly acknowledge his mistake, and earnestness of energetic purpose to uproot what seemingly was honest conviction.

h h h

## Get Out of the Rut

"We need more good teachers." This statement is heard almost every time two or more progressive manufacturers or dealers meet. You will notice that the call is not for more teachers, but for more *good* teachers. And why? Is it not true that every small town has at least one man or woman who teaches mandolin, banjo and guitar?

Judging by the signs over studio doors, yes; by the finished pupils turned out, *no*! The fact is that many of the so-called teachers of fretted instruments are little better than amateurs; they either have been trained as teachers of piano, violin or wind instruments and, therefore, according to too general belief, "just naturally know enough to teach mandolin," or perhaps they are players who have qualified for the teaching field by virtue of the fact that they "know more about the instruments than anyone else in their community."

We are not finding fault with the conscientious person who, denied the opportunity to study with a good teacher, is endeavoring to perfect himself as a fretted instrument musician with the aids available to the isolated student, and who is able to pass on his hard-earned knowledge to other beginners who are less advanced than he. No indeed! Many of our best teachers would not be with us today had they disdained the self-teaching process.

This is written rather to jog up the man or woman who, having been without access to school or instructor in the beginning of his career, and who, having established a reputation without the foundation of a teacher's guidance, is now allowing himself to get into a rut to the detriment of himself, his pupils and the instruments he fosters.

Denying no credit to the teacher who has by his own efforts developed good musical knowledge and skill, and who is perhaps turning out creditable pupils and who, withal, may be the best authority and performer in his city, is it not possible that he is setting a standard which is too low? If he, by seeking the assistance of known authorities, can better his knowledge, skill and methods, thereby raising the standard which he automatically sets for his following, is he doing justice to himself in hanging to the rut, and holding public opinion of the fretted instruments to the level of his ability?

Regard yourself as a student. Pick out some teacher who has wide prestige and spend a few weeks of intensive study with him. It will cost money and time, but when other teachers, learning of your progressiveness, come to learn from *you*, you will collect many-fold on your investment—and this will be a relatively small portion of your profit.

## Cut 'Em Out!

While it is most regrettable to seem to quibble over and find fault with some little idiosyncrasy that may have slipped into the first issue of what is practically a new magazine, yet from the first moment of his connection with *THE CADENZA* the literary editor does not remember ever having shirked a duty, however painful in its performance or however much it may have threatened to break friendly relations.

Aside from all ethics in literature, and passing its frightful atrocity in literary taste, from the practical standpoint of humanity it might save a lot of brain-fag for some of us, if in his special column "Uncle Hans" would use full names in a Christian-like manner instead of resorting to the questionable subterfuge of indefinite initials—which might mean something or nothing, anybody or nobody. If he continues this reprehensible practice, we can see where Hans doesn't hitch hands with us.

We have been lying awake o'nights trying to connect that "T.H.D." in the November "Phoolosophy" column with someone of note—it is not to be supposed the "phoolosopher" would mention inconsequential people—but we are yet in a condition of sleeplessness. At first thought it seemed barely possible that in a facetious mood he might have been referring to himself as "The Handsome Director," but a second thought disclosed the utter foolishness of the first, and for obvious reasons. Dismissing that, the only personage, either noted or notorious, to whom we could hitch those elusive initials was—"The Horrible Devil." This of course was also discarded as being erroneous, when we remembered that he of the combination pick and fork (neither plectrum nor pitch) is not supposed to know a darned thing about music (at least, not harmonious music), and we are *almost* sure that U.H. doesn't know any more about T.H.D. than the latter knows about tune. The L.E. of T.C. trusts that U.H. will t.a.t. to himself and quit using i's for n's, and p.d.q. C.E.O.! which is wireless for the caption.

## The Croaker

Once on the aide of a pleasant pool,  
Under the bank where 'twas dark and cool,  
Where bushes over the water hung,  
And rushes nodded, and grasses swung,  
Just where the creek flowed outer the bog,  
There lived a grumpy and mean ole frog,  
Who'd set all day in the mud and soak  
And just do nothin' but croak and croak,  
Till a blackbird hollered, "I say, yer know,  
What is the matter down there below?  
Are you in trouble, er pain, or what?"  
The frog sez, "Mine is a orful lot;  
Nuthin' but mud and dirt and slime  
Fer me to look at jest all the time.  
It's a dirty world" so the old fool spoke,  
"Croakity-croakity-croakity-croak!"

"But yer lookin' DOWN!" the blackbird said;  
"Look at the blossoms overhead  
Look at the lovely summer skies,  
Look at the bees and butterflies;  
Loop UP, old feller, why bless yer soul.  
Yer lookin down in a muskrat hole!"  
But still with a gurglin' sob and choke  
The blame old critter would only croak.  
And a wise old turtle, who boarded near,  
Sez to the blackbird, "Friend, see here,  
Don't shed no tears over him, fer he  
Is low-down, jest 'cause he likes ter be;  
He's one er them kind er chumps that's glad  
Ter be so mis-reble like and sad;  
I'll tell yer somethin' that ain't no joke,  
Don't waste yer sorrier on folks that croak."

— From *New Age*.

h h h

The pursuit of art by those minus talent is one of the very worst forms of "frightfulness."





"EVERY ONE A 'GIBSON'-ITE"

## THE HAZARD QUINTETTE

**MISS VIRGINIA HAZARD, Leader, Soloist, and one of the prominent teachers of the East, writes:**

"In the selection of instruments for quartet or quintet work, voicing is paramount. In our organization each individual instrument 'sings' its own part distinctively. Our first and second Mandolins are a distinct feminine soprano and mezzo, the Mandola a resonant tenor and the Mandolon-cello a rich baritone.

"Were it not for the variety of timbre made possible by the 'Gibson' instruments, I should consider quartet ensemble with the plectral instruments an impossibility."

### Some Momentous Facts Concerning Voicing

He listened with back to the player, testing a Mandolin and Mandola, and four times picked the Mandolin for the Mandola. (! !)

Moreover, that listener was one of the most capable judges of tone we know.

Furthermore, the owner (not the listener) of that Mandolin is himself a teacher, playing first Mandolin in a plectral Quintet.

The five instruments of a plectral Quintet should be voiced, not like the string Quintet of the Violin family, good as it may be, for the Violin family is model from the ideal itself, a Quintet of mixed voices having respectively not only their denoted relative registers (for compass or range does not alone qualify the voice or instrument for its part), but voiced to have the tonal quality-differentness, or tonal character called timbre or clang tint, that gives a given voice a definite place and name, regardless of any marvelous compass it may have, naturally or acquired.

From the above, then, we know,

Firstly,—(a) That the maker of the Mandolin in question did not know Mandolin voicing or,

(b) If he knew the correct voicing for the Mandolin, he failed to embody it in his product.

Secondly,—(a) The teacher in question does not know that the first Mandolin of a Quintet should be of a soprano voice or

(b) If he knew the correct voice for the first Mandolin in the Quintet, he has failed to provide himself with the instrument of said voicing.

Now, while it is difficult to find among lady voices such a monstrosity of tonal quality as that possessing tenor timbre; nevertheless, having found it, it would be still more difficult to get said lady to attempt a soprano part. (!)

It, however, is not so difficult to find tenor timbre among soprano instruments (Mandolins) and, moreover, it is very common, so common that it is the rule, to find teachers who don't know whether they are using said tenor-voiced instruments, or soprano-voiced instruments on soprano parts, whether in Quintet, Quartet, Trio or Mandolin Orchestra. (!!)

It, therefore, is like an oasis in the desert to receive a testimonial in appreciation of "Gibson" care in placing the voices of its respective instruments true to the ideal, as per Miss Virginia Hazard's high tribute to the "Gibson."

Yes, good Reader, you may buy lower-priced instruments, but when you do, you acknowledge cheapness as a lozenge for your ailment, which (lozenge) only drugs the mind; it never remedies the instrument.

Think here a little!

# GIBSON MANDOLIN-GUITAR COMPANY

SEE PAGE THIRTY-THREE



1<sup>st</sup> MANDOLIN  
or VIOLINNight of Love  
VALSEWALTER ROLFE  
Arr. by R. E. HILDRETH

**Andante**

**INTRO** *p* *mf* *p* *rit.* Guitar

**VALSE** *mf* Mandola & Mando-Cello

*mf* *p* *mf* *p* *1* *last* *2<sup>d</sup> Mand.*

**Animato** *f* *cresc.* *ff* *f* *3* *1* *2* *3* *1* *1* *ff* *D.C. al*

**TRIO** *ff* *mf* *f* *mf* *1* *2* *D.C. Valse al*

**CODA** *p* *poco rall.* *pp* *ppp*



1st MANDOLIN  
or VIOLIN

## Whistling Rufus

ONE-STEP or TWO-STEP

KERRY MILLS

Arr. by WALTER JACOBS

Flute

*mf* *ff* *ffz*

*f* *mf* *ff* *ffz* *mf* *ffz*

1 2 last

2 3 2 1

1 2

*ffz* *D.S.al*

TRIO *mf*

1 2 *f*

2<sup>d</sup> time *ff*

1 2 *ff* *ffz*



## Night of Love

WALTER ROLFE

Arr. by R. E. HILDRETH

2<sup>d</sup> MANDOLIN

VALSE

Andante

INTRO *p* *mf* *rit.* *p*

VALSE *mf*

*p* *mf* *last*

*Animato* *f* *cresc.* *ff* *f* *ff* *D.C. al.*

TRIO *ff* *mf* *Mandola* *f* *mf* *1* *2* *D.C. Valse al.*

CODA *p poco rall.* *pp* *ppp*



## Whistling Rufus

2<sup>d</sup> MANDOLIN

ONE-STEP or TWO-STEP

KERRY MILLS

Arr. by WALTER JACOBS

Musical score for 2<sup>d</sup> MANDOLIN, ONE-STEP or TWO-STEP, by KERRY MILLS, Arr. by WALTER JACOBS. The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of 12 staves of music. The first staff begins with a treble clef, key signature of two sharps, and a 2/4 time signature. The music is written in a single melodic line. The score includes various dynamic markings: *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), and *ffz* (fortissimo with accent). There are also markings for *1* and *2* indicating first and second endings, and a marking for *last* indicating the final ending. The score includes a section labeled **TRIO** starting on the 8th staff. The music is written in a single melodic line. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also markings for *1* and *2* indicating first and second endings, and a marking for *2d time ff* indicating a second time fortissimo. The score includes a section labeled *D.S.al.* (Da Capo, Ad Libitum) starting on the 10th staff. The music is written in a single melodic line. The score includes various dynamic markings: *f* (forte) and *ffz* (fortissimo with accent). There are also markings for *1* and *2* indicating first and second endings.



TENOR MANDOLA  
and 3<sup>d</sup> MANDOLIN

THE CADENZA

# Night of Love

WALTER ROLFE

Arr. by R.E. HILDRETH

Andante

VALSE

INTRO

*p* *mf* *rit. p*

VALSE

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

TRIO

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

CODA

*p* *poco rall.* *pp* *ppp*

*p* *poco rall.* *pp* *ppp*

The open strings, scale  
and fingering of the  
TENOR MANDOLA

*p* *poco rall.* *pp* *ppp*



## TENOR MANDOLA and 3<sup>d</sup> MANDOLIN

## ONE-STEP or TWO-STEP

## KERRY MILLS

Arr. by WALTER JACOBS

[illegible]



First system of the musical score. It consists of a single grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a series of chords and eighth notes. A first ending bracket is present over the final two measures, which end with a double bar line and a repeat sign. A second ending bracket follows, leading to a final measure marked *ffz*. The instruction *D.S. al* is written below the staff.

Second system of the musical score, labeled "TRIO" on the left. It consists of a single grand staff. The music continues with chords and eighth notes. A first ending bracket is present over the final two measures, which end with a double bar line and a repeat sign. A second ending bracket follows, leading to a final measure marked *ffz*.

Third system of the musical score. It consists of a single grand staff. The music continues with chords and eighth notes. A first ending bracket is present over the final two measures, which end with a double bar line and a repeat sign. A second ending bracket follows, leading to a final measure marked *ffz*.

Fourth system of the musical score. It consists of a single grand staff. The music continues with chords and eighth notes. A first ending bracket is present over the final two measures, which end with a double bar line and a repeat sign. A second ending bracket follows, leading to a final measure marked *ffz*.

Fifth system of the musical score. It consists of a single grand staff. The music continues with chords and eighth notes. A first ending bracket is present over the final two measures, which end with a double bar line and a repeat sign. A second ending bracket follows, leading to a final measure marked *ffz*. The instruction *2d time ff* is written below the staff.

Sixth system of the musical score. It consists of a single grand staff. The music continues with chords and eighth notes. A first ending bracket is present over the final two measures, which end with a double bar line and a repeat sign. A second ending bracket follows, leading to a final measure marked *ffz*.

Seventh system of the musical score. It consists of a single grand staff. The music continues with chords and eighth notes. A first ending bracket is present over the final two measures, which end with a double bar line and a repeat sign. A second ending bracket follows, leading to a final measure marked *ffz*.



## Night of Love

PIANO

WALTER ROLFE

Arr. by R. E. HILDRETH

Andante

VALSE

INTRO

VALSE

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

*mf* Cello & Cl.

*p* *mf* last



*Animato*

TRIO

*Cantabile*

CODA

*p poco rall.*

*pp*

*ppp*

*D. C. Valse al*



## Whistling Rufus

PIANO

ONE-STEP or TWO-STEP

KERRY MILLS

Arr. by R. E. HILDRETH

The musical score is written for piano in 2/4 time, featuring a key signature of two sharps (F# and C#). The notation is arranged in seven systems, each with a grand staff (treble and bass clefs). The piece begins with a *mf* (mezzo-forte) dynamic. The first system includes a *ff* (fortissimo) dynamic marking. The second system starts with a *f* (forte) dynamic. The third system includes a first ending bracket labeled '8'. The fourth system includes a *mf* dynamic marking. The fifth system includes a first ending bracket labeled '1', a second ending bracket labeled '2', and a final ending bracket labeled 'last'. The sixth system includes a *ff* dynamic marking. The seventh system includes a *ff* dynamic marking. The score is characterized by a mix of eighth and sixteenth notes, often beamed together, and rests. The overall style is a classic piano arrangement of a popular song.



INTRO

2d 1 2 4 4 4 3 2 1 1 2

*p* *mf* *rit. p*

VALSE

*mf* *p* *mf* *f* *cresc.* *ff* *D.C. al.*

TRIO

*ff* *mf* *f* *mf* *f* *mf* *D.C. Valse al*

CODA

*p poco rall.* *pp* *ppp*

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

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



## Whistling Rufus

MANDO-CELLO

ONE-STEP or TWO-STEP

KERRY MILLS

Arr. by WALTER JACOBS

Mando-cello musical score for 'Whistling Rufus'. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four systems of music. The first system begins with a *mf* dynamic and includes fingerings (4, 0, 2, 1b, 0, 1b, 0). The second system features a *ff* dynamic and a repeat sign. The third system includes a *ffz* dynamic and a 'last' marking. The fourth system concludes with a *ffz* dynamic and a double bar line. The score includes various musical notations such as slurs, ties, and accents.

Trio musical score for 'Whistling Rufus'. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four systems of music. The first system begins with a *mf* dynamic and includes fingerings (1, 3, 1, 1, 4, 1). The second system features a *f* dynamic and a repeat sign. The third system includes a *ff* dynamic and a '2d time' marking. The fourth system concludes with a *ffz* dynamic and a double bar line. The score includes various musical notations such as slurs, ties, and accents.

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

Diagram showing the open strings and scale fingering for the Mando-cello. The diagram is organized into four columns corresponding to the strings: 4th String, 3rd String, 2nd String, and 1st String. Each column shows the notes of the scale (C, D, E, F, G, A, B, C) and the corresponding fret numbers (0, 1, 2, 3, 4). The 4th String scale is C (0), D (1), E (2), F (3), G (4). The 3rd String scale is G (0), A (1), B (2), C (3). The 2nd String scale is D (0), E (1), F (2), G (3). The 1st String scale is A (0), B (1), C (2), D (3). The diagram also includes a fretboard diagram showing the frets 7, 8, 10, 12, 14, and 15.



GUITAR ACC.

## Night of Love

VALSE

WALTER ROLFE

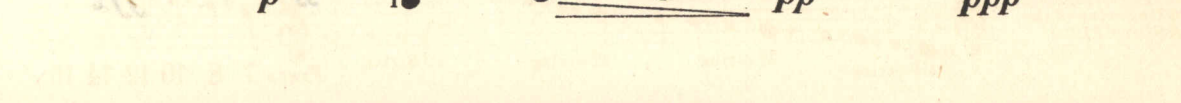
Arr. by R. E. HILDRETH

Andante

INTRO



VALSE





# Whistling Rufus

**GUITAR ACC.**

## ONE-STEP or TWO-STEP

## KERRY MILLS

*Arr. by* **WALTER JACOBS**

Arr. by WALTER JACOBS

2<sup>d</sup> Mand. & Mandola

Mando-Cello

TRIO

D.S. al.



# The Pretty Girl Milking Her Cow

GUITAR SOLO

Andante

Arr. by R. E. HILDRETH

Musical score for "The Pretty Girl Milking Her Cow" guitar solo. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a piano (*p*) dynamic. The tempo is marked "Andante". The score consists of four staves of music. Fingerings are indicated by numbers 1-4. There are several slurs and ties. A "Har. 12" marking appears above the third staff. The piece concludes with a *rit.* (ritardando) marking and a piano (*p*) dynamic.

# The Last Rose of Summer

Andante Moderato

Musical score for "The Last Rose of Summer" guitar solo. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The tempo is marked "Andante Moderato". The score consists of four staves of music. Fingerings are indicated by numbers 1-4. There are several slurs and ties. A *f* (forte) dynamic marking appears in the third staff. The piece concludes with a mezzo-forte (*mf*) dynamic and a final chord marked with a circled 6.



**BANJO SOLO**  
 (Plectrum Style)

**Whistling Rufus**

ONE-STEP or TWO-STEP

KERRY MILLS

Arr. by WALTER JACOBS

Bass to D

Musical score for Banjo Solo "Whistling Rufus" in 2/4 time, key of D major. The score is divided into a Solo section and a Trio section. The Solo section consists of 10 staves of music, featuring various dynamics (mf, ff, ffz) and articulations (accents, slurs). It includes first and second endings, with the first ending leading to a "last" ending. The Trio section consists of 5 staves of music, starting with a "TRIO" marking and a "mf" dynamic. It also includes first and second endings, with the second ending marked "2nd time ff". The score concludes with a "D.S.al" (Da Capo) instruction.

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SEE PAGE SIXTEEN



# THE PROBLEM PROBER

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## Questions and Answers

H. W. L., Springfield, Mass.

Q. 1. Is there some way by which the old-fashioned banjorine can be utilized in the present day dance orchestras?

A. About the best use to which the regular banjorine can be put is to string it up like a tenor mandola or tenor banjo, using four single strings only. The order from first to fourth should be, A-D-G-C, with the first string tuned to the A above middle C (second space of staff), and the others a fifth lower in regular order. This really makes the instrument a tenor banjo, and since they are about the same size it is easy to see why the tenor banjo is often called a "banjorine." As a matter of fact, the majority of tenor banjo players in New York (and no doubt in other large cities) call themselves banjorine players, while some of them style their instrument a 'cello-banjo. Of course there is such a thing as a 'cello-banjo, but it is much larger than the tenor, is tuned an octave lower and there are comparatively few of them in use.

The old-fashioned banjorine, played with the fingers and tuned a fourth higher than the regular banjo, is apparently a thing of the past, although a few of the college clubs still retain them in their banjo sections. It should be unnecessary to add that with the banjorine strung up like a tenor banjo (with wire strings) it must be played with a pick, or that the most effective part for it to play is the regular first violin part, with the addition of chords employing the lower strings when convenient.

Q. 2. For a banjoist who has been brought up on the A notation, what is the easiest process to employ in mastering the C notation?

A. While it is perfectly possible to make the necessary transposition of a third when playing, it would seem better to spend a half-hour with the C scale, reading all strings as they are actually tuned. After this you should have no difficulty in reading the notes in the new way. With a little persistent practice it will be just as easy to call the first string D (which is its actual pitch), as to call it B. Then of course it becomes necessary to turn the mental switch and accustom the eye to seeing the D as the open string, instead of in its old place at the third fret. Just forget that you ever knew the strings by any other name than what they are now called and tuned to in the C notation. Books 1 and 2, Part I, "Tuition in Banjo Technic" by Rice, (published by Walter Jacobs of Boston) would be well worth to you the price asked by the publisher.

G. H. B., Yonkers, N. Y.

Q. 1. What is the difference between the so-called C and D tunings or notations of the ukulele, and which is preferable for ordinary playing?

A. The C tuning of the ukulele makes its lowest string (the third) middle C, the second E (a third higher), the fourth G and the first A. The D tuning makes the third string D, the second F sharp, the fourth A and the first B, thereby raising the pitch of the whole instrument exactly one tone or one step.

The cause of the confusion is the fact that methods are published in both tunings, each system calling the strings as they are tuned. If one has

learned one notation, therefore, he is more or less at sea, when he comes to the other, at least until he has mastered both. It is a similar condition to that existing in this country with the banjo, with the difference that the banjo keeps the same tuning regardless of the notation.

As to the best method of tuning the ukulele, or as to which method is preferable, there is something to be said on both sides. Owing to its somewhat peculiar tuning, there are three keys which may be called entirely congenial. These are C, F and G in the C tuning and D, G and A in the D tuning, while the keys of B-flat in the former tuning and C in the latter may also be classed as at least partially congenial. Two arguments in favor of the higher tuning in D are: First, that the greater tension of the strings, gives the instrument more brilliancy, and makes it possible to use a little more force in playing than is the case when they are at the lower pitch. Second, the fact that the instrument is often used as an accompaniment to the steel guitar, in which case the congenial keys fit those of the guitar better than would those of the lower tuning.

It must not be gathered from these remarks that the ukulele can be played only in three or four keys. Nevertheless it is the fact that certain keys are easier and more congenial than others, which is equally true with the banjo and guitar as well as many other instruments. When everything is considered, however, including the fact that at the present time the majority of pieces and books on the market are in the higher tuning, it is my opinion that the D tuning and notation is preferable, and I would like to see it universally adopted by publishers, teachers and players.

Q. 2. Can solos be played effectively on this instrument, and are there any on the market—especially popular songs and instrumental numbers?

A. Yes, solos can be played effectively on the ukulele, if the right ones are selected and they are properly arranged. However, its sphere is rather limited when compared to the mandolin or even to the steel guitar—that is, so far as solos are concerned. As there are but twelve frets the entire compass of the instrument is but an octave and a sixth, hence it will readily be seen that nothing very elaborate can be accomplished.

In addition to solos advertised in THE CADENZA there are a number published by C. S. DeLano of Los Angeles, and by the Southern California Music Co. of the same city (the latter in the chart system only). A New York publisher is about to issue solo and accompaniment parts to all of the popular monthly issues, and there is a Collection of Solos in the C tuning published by Sherman, Clay & Co. of San Francisco.

Q. 3. What do you consider the best instruction book on the market for this instrument?

A. There are a number of good instructors on the market. Among them are the Kamiki Method by Wm. J. Smith, the Littig Method, the DeLano Method and several more, some of them in the C tuning. As stated above, and for the reasons given, I prefer the D tuning, therefore I find all these mentioned Methods good, as well as that by J. F. Roach.

Q. 4. Is it possible to obtain correspondence lessons on the ukulele?

A. Yes. The U. S. School of Music, 225 Fifth Avenue, New York City, has added a ukulele course to its curriculum, making it now possible to study this instrument by mail.

A. L. H., New Haven, Conn.

Q. Can Cullen's "Twin Star March" be obtained for the banjo in A notation?

A. This question was answered in a recent issue of this magazine, but I have since been informed by the owners of the copyright (The Theodore Presser Co., Phila.,) that it is now permanently out of print, which probably means that the plates have been destroyed.



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A. H. B., Boston, Mass.

Q. I have a banjorine which I should like to use for playing the cornet parts of orchestrations, using a capo at the first fret for parts written for B-flat cornet. How could it be strung and how tuned in relation to the violin to accomplish this result?

A. The practical way to use the banjorine for cornet parts would be to string it as outlined in the reply to H. W. L., above. That is, like a tenor banjo and think of the strings as A-D-G-C, but to tune them all a minor third (three half steps) lower, i. e., to F sharp, B, E and A. This tuning puts the instrument in the right key for the "A" cornet part, while for the cornet in B flat it would be necessary to use the capo at the first fret, as you have stated.

With the instrument tuned in this manner, the parts will be read exactly as if they were first violin parts and were being played on the tenor banjo or the tenor mandola (non-transposed). You must think of the first string as "A" and the others accordingly, and since cornet parts, as a rule, do not run very high, they can very often be read and played in the octave they are written—that is to say, the notes will lay on the first two strings of the banjorine exactly as they would on the A and D strings of the mandolin, mandolin-banjo or violin. Should the part run much above E (fourth space), it is usually more effective to transpose it an octave lower, which would bring this E on the second string at the second fret, instead of on the first string at the seventh fret.

In the case of the part written for cornet in B flat, when the capo is used at the first fret, this first fret must be considered as an open "A," "D," "G" or "C," and the part read as before, but always of course in the key it is written in. It might be added that with the instrument tuned in this manner, not only the first and second cornet parts are available but the first and second clarinet parts as well, and the latter are usually very effective when played on any of the banjo family of instruments. It should also be said that all these parts are made available for the regular tenor or 'cello-banjo, or for the tenor mandola, if the instruments are tuned a minor third lower, as explained above, since this makes them transposing instruments, exactly like the cornet and clarinet.

T. O. H., Chicago, Ill.

Q. Which instrument is the most effective to use in a violin dance orchestra, the tenor banjo (banjorine) or banjo-mandolin? If the latter is

used, should it be strung with single or double strings?

A. My personal preference is for the tenor banjo, since its pitch gives it more of the banjo quality. I confess that I have no particular liking for the mandolin-banjo with double strings, as a musical instrument, and I believe the single strings are much more effective for dance orchestra work. The chief objection to the mandolin-banjo, even with single strings, is the fact that its high register gets away from the banjo tone quality. On this account it is preferable, when using this instrument, to use the lower register as much as possible, usually transposing the violin part an octave lower and using chords when it can be done with any degree of ease or convenience. The tenor banjo (often called banjorine or 'cello-banjo), owing to its larger size and greater length of string, takes on the real banjo quality, and is preferable so far as results are concerned, although it is somewhat harder to play, because of the length of the fingerboard.

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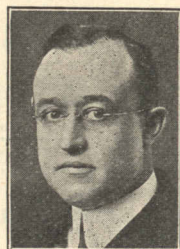
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## THE BANJOIST

Conducted by

W. M. RICE

Teacher and Coach of the Harvard  
University Banjo and Mandolin  
Clubs, several "Prep"  
School Clubs, etc.



### Digging Out

Although Boston has yet to record its first real snowstorm of the winter, nevertheless The Banjoist has been "snowed-under" for the past two months. He has been floundering in drifts up to his neck, trying to dig out from under piled up teaching, coaching and arranging, and all this work of shoveling has prevented him from preparing his December copy of "Tuition in Banjo Technic" up to the time of the magazine going to press. He has the front sidewalk and backyard pretty well cleared now, however, and the regular instalments will begin to appear again with the January issue.

### Dual Concerts

It is the custom with some of the rival colleges, universities and preparatory schools to hold annual double or joint concerts, at which each participating institution is represented by its respective Glee, Banjo and Mandolin Clubs. While these concerts in a sense are competitive, *i.e.*, a friendly music duel, judgment is usually left to the audience and so a public decision is seldom rendered.

Of the most recent of these dual or double concerts the writer has been personally interested in the Harvard-Princeton and the Harvard-Yale affairs, given on the eve of the football games. It was quite interesting to those who attended both these concerts to compare the three banjo clubs—not in the manner of their playing, but in the effects produced by the different instrumentation of each club.

The Princeton Banjo Club was built up on the tango banjo idea or formation, with the mandolin-banjos carrying the melody, combined with plectrum banjos, guitars, drums, etc. The Yale Club used finger playing only, combined with a mandolin-banjo background on notes of long duration, and occasionally carrying the melody. The banjorine was used as the leading instrument, the secondary instruments being banjos and guitars. The Harvard Club used a straight "barnyard" finger style, having first and second banjos, tenor mandolas and guitars for an instrumental background, with the banjorines carrying the melody.

In summing up the results—while the Princeton Club gave a very creditable performance, it nevertheless must be admitted that the effects produced by the Harvard and Yale Banjo Clubs were more truly characteristic of the banjo. In concerts of this sort where mandolin clubs are used, and providing they play the popular brands of music, unless the mandolin club is trained to a high degree of efficiency in shading the contrast between the mandolin and the tango banjo club is not strong enough to be pleasing and effective.

To preserve the real banjo tone, the writer's idea of instrumentation for the college banjo club of the future is: banjorine lead, first and second banjos, piccolo banjo, tenor banjo (plectrum), guitar, guitar-banjo, bass banjo and traps. Following are the instrumental numbers played at the two concerts—Harvard-Princeton in Boston on Friday evening, November 10, 1916; Harvard-Yale in New Haven on Friday evening, November 24, 1916:



## HARVARD-PRINCETON

"Uncle Tom".....	Princeton Banjo Club	
"Waltz Reminiscences" (arranged).....	Princeton Mandolin Club	Weaver
"Big Ben".....	Harvard Banjo Club	Allen
"Thousand and One Nights".....	Harvard Mandolin Club	Strauss-Rice

## HARVARD-YALE

"Big Ben".....	Harvard Banjo Club	Allen
"Serenade".....	Yale Mandolin Club	Drigo
"Thousand and One Nights".....	Harvard Mandolin Club	Strauss-Rice
"The Lost Arrow".....	Yale Banjo Club	

## MAKES GOOD IN ASHEVILLE

C. P. Herfurth, a new professional member of the Guild, who it will be remembered, recently left Boston to take charge of the music department of Asheville School for Boys, is making good, if we are to draw conclusions from reports recently received. These paragraphs are reprinted from an Asheville paper, date of November 24:

"The third of a series of musicales was given at the Asheville School for Boys last evening by the Mandolin club, assisted by Mr. Charles H. Shons. These musicales are proving very popular, and are very instructive as well. The Mandolin club is showing great progress under the leadership of Mr. C. Paul Herfurth, head of the department of music of the school. It is stated that due to the tireless efforts of Mr. Herfurth, this organization is stronger than ever before in the history of the school."

"The program was greatly enhanced by the assistance of Mr. Shons, who in his rich tenor voice, sang 'For You Alone.' Mr. Shons is a member of the faculty of the school and director of the Glee club. A commendable piece of work also was the Asheville School March, composed by Mr. Herfurth and dedicated to the school."

The program given at the musicale referred to was as follows:

Asheville School March (march).....	C. P. Herfurth
Barcarolle from <i>Tales of Hoffman</i> .....	J. Offenbach
(a) The Sunshine of Your Smile.....	Ludwig Ray
(b) Somewhere a Voice is Calling.....	A. F. Tate
L. des Cognets (Saxophone)	
Just an Easy Motion (intermezzo).....	G. L. Tracy
For You Alone.....	C. Gehl
Song of the Volga Boatman.....	Arr., H. F. Odell
Berceuse from <i>Jocelyn</i> .....	B. Godard
College Memories (march).....	T. H. Rollinson

Personnel of the club: First mandolins—F. Coxe, S. H. Clark, S. S. Wilcox, Jr., J. O. Crane. Second mandolins—W. C. Colburn, E. P. Weller, G. T. Dyer, Jr., S. A. Duttonhofer, W. Clark, A. H. Keys. Cello—D. W. Ellinwood. Violins—G. A. Wilpink, J. C. Fetzner. Saxophone—L. des Cognets, Jr. Bass—J. L. Walter. Piano—C. P. Woodward. Drums—R. N. Chase.

## Screenings

"If Sousa is so good a musician why doesn't he play a horn in his band?" said Snips.

"He doesn't have to," answered Snipes, "he can always get some subs to toot."

"Hiram ain't the man he used to be." "No, b'gosh, and he never was."

"What are you going to get your wife for Christmas?" "I don't know. She has not decided yet."

*Star of Hope* says that they placed a fellow in for arson on the fire squad of Sing Sing the other day.

Thing that *Judge* worries about: What the ants do for social relaxation all winter when there are no picnics to attend.

"The paper says that nitrates are higher." "What do we care? We never telegraph anyway."



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Edward R. Winn, founder of the Winn School of Popular Music, and an authority on ragtime, writes: "See Dixie First" is "natural" hit. It needs but little boosting to go over BIG! BIG!! BIG!! Published for Full Mandolin Orchestra. See page 48.

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# 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.

### "MAKING HAY WHILE THE SUN SHINES"

Mr. Goerner, in his letter published in the "Secretary's Mail," calls attention to a condition that harks back to the days of the "fake" mandolin school. It is a fact that, while legitimate teachers are adding to their incomes by teaching the Hawaiian instruments, the tremendous popularity of the ukulele and steel guitar has opened another get-money-easy avenue to the unscrupulous musicians or persons who have the nerve to pose as musicians and teachers.

There is, of course, divided opinion as to the stability of the present fad for Hawaiian instruments, but whether their stay be brief or extended, we cannot afford to allow the fakers to again make inroads on our business or to jeopardize the public opinion of fretted instrument music.

Teachers of the mandolin, banjo and guitar have succeeded in establishing themselves and their work as serious and worthy components of the music education propaganda of this country. By giving proper attention to these new instruments, the harmful work of the chart "teachers" and profit-and-run swindlers will be counteracted.

Whatever your opinion of the ukulele and steel guitar, remember that they are fretted instruments and they are popular. While the sunlight of favor may center on the two instruments named, it also sheds extra light on our older instruments, and the keen, conscientious teacher will see several ways to make hay that will last long after the sunny weather is over.

In spite of favorable reports from "Ted" Goggin, who has been seriously ill for some time and has been forced to leave his work entirely for the year, his many friends have felt a little anxious regarding his condition and it is with decided pleasure that we are able to report that Ted is still on the gain and promises without fail to wield the gavel at the 1917 convention in Boston. A letter from our genial vice-president and president-elect, received shortly before this number of THE CADENZA goes to press, manifests the same old kick and snap for which Brother Goggin is famous, and knocks all our fears to smithereens.

### NEW CHAPTERS MAKE PROGRESS

*Marion.* Under the heading "Music Guild Organized in Marion" the *Marion Tribune* of October 30th prints the following report of the organization of Marion chapter: "At a meeting held at the office of Walter C. Bave, Marion Chapter of the American Guild of Banjoists, Mandolinists and Guitarists was organized with the following Charter Members: Guy M. Baker, Walter C. Bave, Jacob Brokaw, Fred S. Cheney, Paul Drollinger, John Endecott, E. J. Flach, O. Goodrich, Fred J. Holden, Jr., Ernest Harraman, Edwin Harrold, Cecil R. Leavens, C. L. Midlam, Harold Osmun, Philip Rea, Earl Ruhlman and W. H. Williams and the following officers elected for the ensuing year: president, Jacob Brokaw; vice-president, Philip Rea; chapter secretary, Walter C. Bave; treasurer, Harold Osmun; musical director, Walter C. Bave. Headquarters Y. M. C. A. It is the intention of this organization to take an active part in musical circles in Marion and it is hoped that all interested will avail themselves of the opportunity of becoming affiliated with a guild which numbers among its members the greatest artists on their respective instruments in the world. The social feature will be given particular attention and the annual concerts are expected to be a musical event in this community at which one or more players of national reputation will appear."

In addition to the seventeen charter members named in the above clipping reprint, twelve new members are listed on page 42. Chapter Secretary Bave, in report given November 20th says, "I expect to send in more applications shortly, and hope to make it somewhat of a steady job."

*Syracuse, N. Y.* Excellent progress is being made by this Chapter, which is accorded the co-operation of the leading teachers of the city. The following report is taken from the *Syracuse Journal* of November 3:

"About 75 players assembled in Apollo Hall last evening for the first annual election of the Syracuse Chapter of the American Guild. Melville A. Clark opened the meeting with a brief address, congratulating the members upon the remarkable work accomplished in so short a time. Mr. Clark announced with regret that William Place, Jr., the director, through whose efforts the orchestra has been organized, will soon leave Syracuse to make his home in the East, where he will open an Eastern distributing branch of the Clark Harp Manufacturing Company. Officers elected were: Musical director, N. G. Jensen; president, Sedgwick W. Smith; vice president, W. Howard Burrill; secretary, Mrs. Rose F. Rogers; treasurer, Glenn L. Chesbro; librarian, Miss Sarah Schaefer; assistant librarian, Miss Susan Carey; Board of Directors: Chairman, Samuel G. Birdsall; Dr. J. Wesley Munroe, George Hayward, G. M. Lang, John Short, C. A. Ovenshire and the Misses Alexander, Lindenmyer and Shay. The next meeting, on Thursday next, will be the last which Mr. Place will conduct and upon request of the members of the orchestra he will present a short program of mandolin solos."

The Chapter orchestra is holding weekly rehearsals and interest is keen. Speaking of the rehearsal held November 11th the *Journal* said:

"The Syracuse Chapter Orchestra at their rehearsal last night played for the first time a composition by Rose F. Rogers, a Syracuse musician. Mrs. Rogers presented the orchestra with a full orchestration of the selection. More than 65 members were present at the rehearsal."

When will prejudice quit tackling progress? A big notion can't be checked. You'd think that after the episode with Columbus and the encounter with the submarine, the airbrake and all the other sound thrashings "conservatism" has received, the bigots would understand that their day is gone. As well try to check a comet as impede a vital improvement. The right idea is invincible. Our course winds ever on and upward.—Kaufman.



## WHAT THE CHAPTERS ARE DOING

**Port Richmond.** The weekly rehearsals during October were very well attended and we expect to have several new members soon. The regular monthly business meeting was held November first and was followed by this program:

Blue-White .....Schmidt-Odell  
Cecile Waltz .....McKee  
In Old Madrid .....Trotters  
Mandolin Solo.

Holman Hicks

Sentimental Mazurka .....Munier  
Melody in F .....Rubinstein-Odell  
Frivolozza .....Berthoud  
Sing Ling Ting .....Cobb

Holman Hicks is one of the most expert mandolinists of the Chapter Orchestra. He had not been able to attend a meeting since last February and the members were very glad to have him present.—Geo. Seidenstricker, C.S.

**Orange, N. J.** The first regular monthly social meeting of Orange Chapter No. 43 was held at the Gibson Studio on November 1, 1916. As this was Halloween time the business meeting was postponed until December. The house was decorated with autumn leaves and flowers and about forty people were present. All members and their friends came in fancy dress costume and masked. Dancing was in order for the evening, and until

the masks were removed the music was furnished by an Edison Diamond Disc Phonograph loaned for the occasion by the Hon. Thomas A. Edison. After unmasking, our Honorable President, Walter Becker, kept the piano busy until we adjourned at 2 A.M. Those who did not dance played Halloween games or got in "cosy corners."

The Misses Lucy and Claire House and Mrs. F. E. Savale were the committee in charge of the first social.—F. E. Savale, C. S.

**Battle Creek, Mich.** Chapter matters have been at a decided standstill for the past six weeks or more due to the infantile paralysis epidemic. All schools, theatres, etc. were closed, and even orchestra rehearsals were not well attended; sometimes but two or three coming. However, the worst is over and the prospects are getting brighter. The membership of the orchestra here is double what it was last year, and I am glad to report four new Chapter members. Several others are very much interested, but have not decided as yet to join. At our last chapter meeting the following program was given.

Piano Solo .....Miss Eleanor Miller  
Mandolin Solo .....Mr. Walter McNutt  
Guitar Accompaniment .....Mrs. Wilcox  
Detective Story .....Russell Mott  
Piano Solo .....Miss Ethel Brown  
Reading .....Mr. Moore  
Vocal Solo .....Mr. Raymond Miller

Following the above program, we had a "Musical Quiz," which created much merriment, and also proved beneficial to those present. In January we are to have our "Annual Guest Night" and have invited Kalamazoo Chapter to attend, and at that time will have another musical quiz, offering a Guild pin as a prize to the winner.—Edna Dole Wilcox, C. S.

**Schenectady.** While the chapter orchestra was returning from the recent concert, Miss Winne Evans was struck by a motorcycle and seriously hurt. Miss Evans was removed to a hospital and

was found to have two very bad breaks in one leg, and concussion of the brain. Miss Evans is now improving, and of course the chapter is doing all it can, sending her baskets of fruit and flowers and calling frequently. Miss Evans' guitar was broken almost beyond repair, but the chapter will endeavor to have the instrument repaired for her, if possible. Friday, the 24th, Schenectady Chapter gives its first concert of the year, and will have the distinction of appearing without our director, Mr. Goggin. We expect to send a delegate to Boston, and for that reason are anxious to keep up the concert work until Mr. Goggin can return to us. Three new members were voted in—Mr. Makely, Mr. Gregg and Miss Helen Conrad.

The enclosed \$1.00 is for the per capita tax for Mrs. Hilton, Mrs. Panghorn, Mr. Mengle and Mr. Taylor. C. M. Root, Sec.

**Newark Chapter** has added fourteen new members since last report. Names of the new members are listed on page 42.

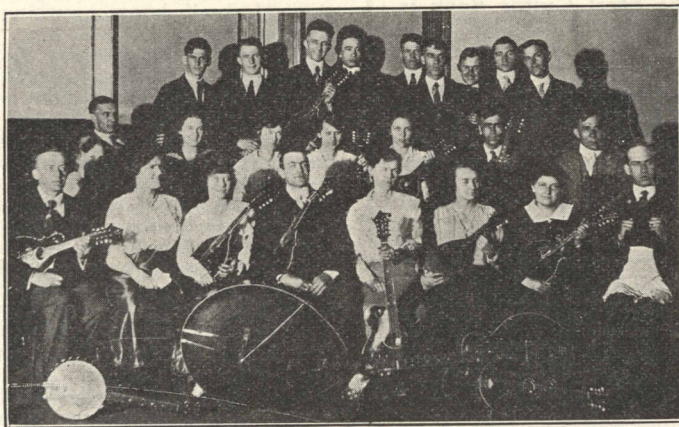
**Brattleboro Chapter** is being organized by Ernest O. Cook, who recently joined the Guild as a professional member.

**Uniontown.** Harry M. Wirsing has been appointed Secretary *pro tem* of Uniontown Chapter.

**Seattle.** This chapter continues to grow. Five names are listed this month with the new members on page 42.

**Plymouth.** Plymouth chapter will be organized in the near future by R. M. Holmes.

**Kalamazoo.** The following is a program of the concert given by the Kalamazoo chapter, Friday, November 24th, at the First Congregational Church



KALAMAZOO AND BATTLE CREEK CHAPTERITES

under the auspices of the Y. P. S. C. E.

(a) "The Jacksonian" March .....Johnstone  
(b) "After Vespers" .....Moret-Odell  
Y. M. C. A. Mandolin Orchestra

(a) "Valse Brillante" .....Bane  
(b) "Concerto" .....Bane  
Johnson C. Bane

(a) "Believe Me, If All Those Endearing Young Charms" .....Moore-Johnstone  
(b) "Operatic Potpourri" .....arr. Johnstone  
Jas. H. Johnstone

"Love in Spring" .....Borowsk  
E. Lenore Lacey

"King Mydas" Overture .....Eilenberg-Hildreth  
Gibson Pletral Sextette

"Sing, Smile, Slumber" .....Gounod—arr. Johnstone  
E. Lenore Lacey—Accompanied by Sextette

(a) "Hungarian Dance No. 5" .....Brams-Bane  
(b) "Spanish Dance No. 2" .....Moszkowski-Bane  
(c) "Indian Dance" .....Bane  
Johnson C. Bane

"Serenade" .....Schubert-Gutman  
Henry G. Dornbush, Mandolin  
Jas. H. Johnstone, Mando-Cello  
Harold F. Plews, Harp-Guitar

(a) "The Cadenza" March .....Johnstone  
(b) "The Sunny South" .....Lampe-Odell  
Y. M. C. A. Mandolin Orchestra

The Fischer Exposition orchestra of Kalamazoo, Michigan, which perhaps is one of the best known in the Middle West, is featuring J. H. Johnstone with his tenor banjo.

Sedgwick Smith of Skaneateles, president of Syracuse chapter, has forwarded a copy of The Skaneateles Democrat which contains a column writeup of the chapter and which evidences widespread interest in the organization on the part of the public as well as its members.



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- 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.  
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### FROM THE SECRETARY'S MAIL

Under this head will be printed letters, or portions thereof, which may be of general interest. Guild members are invited to avail themselves of this opportunity to make known their opinions and present new ideas and suggestions for the "Good of the Order."

MR. GOERNER

I wish to add a word to the article by Miss Butler in the October CADENZA on the Ukulele. It is a well-known fact, that Mr. De Lano and Mr. Littig of California are America's champions on the Steel Guitar and Ukulele. Their methods are by note, the ukulele being tuned to D Major, A D F# B; the guitar being tuned to A major, E A E C# E, and both composers have a great deal of music written for these two instruments. J. F. Roach also has many pretty pieces for the steel guitar. I believe that the careful study these men have put upon these instruments has produced about the right course.

We have the same trouble with the ukulele that we have with the cheap mandolin school — a ukulele and three lessons. The boys and girls fall for this bait. The "teachers" sell them a book with the chart system, show them the changes in C D and G; they go home with the idea that they have learned it all, then someone plays a melody in two flats or three sharps, the ukulele players say, "I don't know anything about flats," and that lets them out.

I have had a good many come to me and say — "Is there any way to learn the ukulele so that I can play an accompaniment with the piano when we sing popular songs?" And then they get busy on the system by music, which, of course, is the only way to learn any instrument.

Mr. De Lano has written a number of solos for the ukulele, but it takes practice to produce tone on this little instrument. There are hundreds of ukuleles hanging on the wall in Seattle today that are never touched because dealers told the buyers that they could learn to play without help — which is not true.

I hope the teachers in the East will take the right system and see that the "three lesson" chart teachers are eliminated. No teacher who has any business can take pupils for three lessons, and if he does, there is something wrong somewhere. The steel guitar and ukulele have kept me busy all summer and if the teachers in the East teach them right, they will find their business doubled — they won't even have a chance to take in a picture show.—Paul Goerner, Seattle, Wash., 11-4-16.

MR. BICKFORD.

Regarding the tuning of the ukulele,—in reply to Miss Butler's letter in October CADENZA, and as will be gathered from the reply to one of the Problem Prober questions in December issue, my personal preference is for the D tuning, but I agree with her that something definite should be done to insure a uniformity of tuning and reading, or at least of the reading, for the performer could tune to C, B flat, or almost anywhere, should he choose to do so. I believe Miss Butler's suggestion to get an expression of opinion from all Guild members who are interested in the instrument is good and should be followed out, for while many members of the fraternity no doubt look upon the instrument as hardly worthy of serious notice, there is no denying the fact that many teachers, myself included, are deriving a noticeable part of their income from the instrument.

Since it is evidently here to stay, for a time at least, we should certainly make an effort to have the thing standardized at the outset, and I would offer the suggestion that if this expression of opinion is to be obtained, each member shall weigh both sides of the question very carefully before expressing himself, and not vote for either tuning just because he happens to be familiar with that one from having had it first called to his attention.



In this connection I might add that my own introduction to the instrument was through the C tuning, but as soon as I saw that the D tuning possessed what seemed to me to be advantages over the other, I immediately changed my point of view.

I would also like to add a word of appreciation in connection with the splendid principles set forth by Director-elect Teague in the same issue. *Zarh Myron Bickford, New York, N.Y., 11-20-16.*

#### MR DANIELS

I should be very pleased if you would send me some Guild literature and I'll see what I can do to interest my friends in same.

The B. M. & G. conditions in this part of the world are practically *nil*. There is very little *real work* done. The colored section of the population use the banjo and guitar for their carnivals, etc., and some of the Dutch people play the guitar—mostly as an accompaniment to other instruments, such as the violin and accordion at dances, but in the majority of cases get no further than the *vamp! vamp!! vamp!!!*

Now and again one comes across people who play the banjo and mandolin, but up to the present they have never been made a feature of any concert program. Good fretted music is indeed scarce out here, especially ensemble playing.

I often think what a grand thing it would be if we had a good mandolin orchestra coach to start working up the fretted instruments, so as to show the public what *can be got out of the trio instruments*.

I read with great interest the reports in THE CADENZA of the recent Guild convention held at Washington. I certainly do not see any reason why the name of the American Guild of B. M. & G. should be changed. And the new Guild emblem is *just right*.—*J. C. Daniels, Simon's Town, nr. Cape Tn., South Africa, 7-10-16.*

[Guild members are indeed interested in the statements made by Mr. Daniels, and will be pleased to hear from him in regard to the progress he makes in his efforts to create a better public opinion of the fretted instruments in his section.—S. T.]

#### CONVENTION CONNINGS

(Continued from page 3)

in this plan, however, is its *inclusiveness*, for the Board has chosen the members of these committees from Guild sections scattered all over the map.

Just put on your conning cap for a moment and think what this means. Each member of every committee appointed is a person who has had previous convention experience, and each will represent an individual section or musical community. Each one from past experience knows the refrain of the mighty "Hymn of Grumbles" which inevitably ascends from all conventions of all kinds, and this in a great measure will be changed through direct representation. This is a coherent and systematic plan, and should be efficient in promoting general comfort, pleasure and order. It may be that in the future the purely accidental will become the fixed conventional.

This is about all the conning that can be "conned" at the present pre-squinting, as most of the sailing events are yet below the committee horizon. By the January issue, however, they will be looming up somewhere in the "offing" (wherever that is), so keep the periscope vision "scoped" on the next issue of the Official Organ.

Man (learning to play cornet)—Does my practising make you nervous?

Neighbor—It did when I first heard the people round about discussing it, but now I'm getting so I don't care what happens to you.

"If tomorrow should be sad, or never come at all, I've had at least—today."—Henry E. Dixey.



#### 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)—I. 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-Wileox, 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)—Kittie 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. 44.—Walter C. Baye, 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. Weldt, 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.
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- New York, N. Y. No. 25.—W. J. Kitchener, C. S., 448 Riverside Drive. Regular meetings first Thursday in each month.
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- Syracuse, N. Y. (not chartered)—Rose Fritz Rogers, C. S. pro tem, 120 E. Fayette 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.
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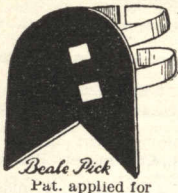
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## GUILD MEMBERSHIP

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.

## PROFESSIONAL MEMBERS

195 Alphonse Balassone.....Rock Falls, Ill.  
196 Geo. L. Curtis.....Flint, Mich.

## ASSOCIATE MEMBERS

80 Anna A. Katsur.....New York City  
81 John Best.....Brooklyn, N. Y.  
82 M. Schait.....Upper Montclair, N. J.  
83 Frederick Herschmann.....New York City  
84 Edward Mirejousky.....New York City  
85 William Hull.....New York City  
86 William Parkinson.....New York City  
87 William Klink.....New York City

## CHAPTER MEMBERS

1049 Ethel Brown.....Battle Creek, Mich.  
1050 Ella Dole.....Battle Creek, Mich.  
1051 Russell Mott.....Battle Creek, Mich.  
1052 A. J. Reichel.....Battle Creek, Mich.  
1053 E. L. Crain.....Marion, Ohio  
1054 H. R. McCloy.....Marion, Ohio  
1055 Mrs. H. R. McCloy.....Marion, Ohio  
1056 Ellen Carter.....Marion, Ohio  
1057 Mabel L. Straw.....Marion, Ohio  
1058 Helen Haldeman.....Marion, Ohio  
1059 Elvessa Durkin.....Marion, Ohio  
1060 Mrs. Ethel Baker.....Marion, Ohio  
1061 Ernal Ruhlman.....Marion, Ohio  
1062 Freda Ewing.....Marion, Ohio  
1063 Florence Francis.....Marion, Ohio  
1064 Pauline Bell.....Marion, Ohio  
1065 Elizabeth Keegan.....Newark, N. J.  
1066 H. Scully.....Newark, N. J.  
1067 Dorothy Scully.....Newark, N. J.  
1068 Frank Swartout.....Newark, N. J.  
1069 Herman Goldfarb.....Newark, N. J.  
1070 Sydney Brooks.....Newark, N. J.  
1071 Emanuel Gottfried.....Newark, N. J.  
1072 H. Weinmann.....Newark, N. J.  
1073 Robert Levin.....Newark, N. J.  
1074 Mr. Bowman.....Newark, N. J.  
1075 Mr. Calmarra.....Newark, N. J.  
1076 W. Baier.....Newark, N. J.  
1077 H. Thompson.....Newark, N. J.  
1078 H. Benedickson.....Newark, N. J.  
1079 George J. Haricopas.....Seattle, Wash.  
1080 Mabel Whelan.....Seattle, Wash.  
1081 F. A. Melchart.....Seattle, Wash.  
1082 Carrie Hovey.....Seattle, Wash.  
1083 Mrs. Wm. Stilling.....Seattle, Wash.  
1084 Mrs. Hilton.....Schenectady, N. Y.  
1085 Mrs. Panghorn.....Schenectady, N. Y.  
1086 Mr. Mengle.....Schenectady, N. Y.  
1087 Mr. Taylor.....Schenectady, N. Y.

## What Do You Say?

Congratulations on new CADENZA. Seems like old times again.—Joseph Audet.

The new CADENZA is great. Now it looks like a regular orchestra magazine.—F. E. Savale.

Everything is pretty fine but please give it a cover.—Vandah Olcott-Bickford.

New CADENZA looks dinky but there sure is a lot of good stuff in it.—Clyde Blair.

Incidentally, put me down for five extra copies each month, beginning with issue just out. \* \* \* Would prefer to get the "Uncle Hans" department in a general magazine, or "Life" or "Judge," and see all of the CADENZA space devoted to the specific objects of the magazine. \* \* \* Give us a cover—even if we have to pay \$1.50 a year.—Z. Myron Bickford.

Received the new CADENZA, and it is indeed a surprise—it is as full of good reading matter as a nut is full of meat.—Harry S. Six.

Congratulations on the new CADENZA. It is just the right size.—C. B. Goodrich.

THE CADENZA is fine. Hope you can give a cover to it in the future.—G. Pettine

I'll take my hat off to you. \* \* \* The two mandolin orchestrations besides banjo and guitar solos ought to be appreciated.—J. H. Johnstone.

The new CADENZA is fine.—F. C. Martin.

You have wonderfully improved THE CADENZA.—C Paul Herfurth.





## 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.

Copy of No. 3 of Volume 2 *Voice of the Vega* has been received. This house organ has grown from the small folder to quite a pretentious magazine and the current issue is crammed full of news and pictures, put together in an interesting and typographically pleasing style.

There are many styles of pick on the market, but one of the newest is the invention of Edwin Beale of Rockwood, Pa. The pick, which has two points and is held to the finger by metal bands, "permits of either plectrum style or finger picking," according to the descriptive circular, a copy of which will be mailed by Mr. Beale upon request.

George Stannard's catalog, which lists five hundred live banjo, mandolin and guitar numbers, will be mailed free on request. Mr. Stannard's address is 121 So. Warren St., Trenton, N. J.

The attention of amateur-composer-publishers who may be interested in Mr. Johnstone's article in this month's issue of THE CADENZA is called to the fact that two well-known music printing concerns are listed as Guild Trade members—John Worley Co. of Boston and Otto Zimmerman and Son Co. of Cincinnati.

Asked if the Elias Howe Company was enjoying its full share of the unusual prosperity allotted to the music trades and profession, Frank Howe stated to the S. T. that his firm had received too large a share to really enjoy it, in view of the difficulty of securing stock. While the company devotes its main attention to the violin trade, the fretted instruments are not slighted, and among the various lines the Howe-Orme mandolins, mandolas and guitars are featured prominently.

Trade members are urged to help the S. T. make this column interesting and representative. Send data to the executive office, 8 Bosworth St., Boston.

## HERE AND THERE

A clipping from a San Antonio daily paper gives an account of a reception held at the Southwestern Institute of Music. The musical program featured pipe-organ solos by Prof. Stanley Williams, vocal numbers by Mrs. Alicia Pettelere, mandolin and steel guitar solos by Alfredo Quartullo, concerning whom the report contains the following: "Mr. Alfred Quartullo, instructor of the guitar, mandolin and ukulele, proved himself an artist both on the mandolin and the steel guitar, giving two most enjoyable numbers. His class also gave several selections, with whom Mrs. Alicia Pettelere sang."

The Clark Music Co. recently arranged a very interesting concert at the First Baptist Church of Syracuse, N. Y., for the purpose of introducing a Mason & Hamlin grand piano sold to the church by the Clark concern. The program included selections by a male quartet, Clark Irish harp solos by Claudia Race and mandolin solos by William Place, Jr.

George C. Krick, vice-president-elect of the Guild, as one of the new features of the season's work, is organizing a series of classes in the public high schools of Germantown.

Claud C. Rowden, well known to the fraternity throughout the country as one of the leading Chicago teachers and as former president of the American Guild, is entering another prosperous season. Mr. Rowden is assisted in his studio by Mrs. Rowden, who also has a host of friends among the fraternity, and their business bids fair to even excel previous years, which sets the record for volume.

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## TOLD ABOUT TEACHERS

Miss Pearl Rivers is one of the progressive teachers of Washington and is a member of the faculty of the Bristol School.

Dr. Robert H. Smith, after a lapse of nearly 12 years is again devoting some time to teaching the fretted instruments. Only a genuine love for this form of music would permit him to take what time he has to spare from his large medical practice to teach and coach an orchestra.

E. L. Bailey of Brooklyn is entering an unusually prosperous season. A number of new mandolin clubs have been organized and Mr. Bailey's stringed instrument and sheet music store is turning over a large amount of stock.

F. N. Bottani of St. Charles is doing a good teaching business on mandolin, guitar and banjo.

Chas. R. Bawden is conducting a successful teaching business at Freehold. Mr. Bawden also controls the agency for several makes of instruments.

One of the successful teachers of mandolin and guitar in Maryland is Geo. N. Beall. Mr. Beall is leader of the Mountain City orchestra and Beall's orchestra.

Chas. S. Rauch who is known as a manufacturer of "Dayton" violins, violas, mandolins and guitars, is also doing a good business in stringed orchestra music.

Burton Gedney has opened a studio in Siegel Building, 242 No. Main St., Port Chester, where he is prepared to give instruction on fretted instruments and will also carry a stock of musical instruments, supplies and sheet music. Mr. Gedney is teacher and director of the Brookville Banjo Orchestra and Amorita Mandolin, Banjo and Guitar Club.

J. M. Richardson is teacher of mandolin and guitar in Hollis and has a well-balanced mandolin orchestra.

Ara G. Ballarian has organized a mandolin club in the Rochester Young Men's Christian Association.

Miss Henrietta E. Perrier teaches mandolin and piano in Pawtucket and is meeting with excellent success in combining the two branches.

One of the best known plectral organizations in its section is the Gibson Mandolin Orchestra of Martins Ferry, which is directed by J. W. Davis, who makes a specialty of organizing and coaching clubs. Mr. Davis accepts pupils on all the fretted instruments.

The University of Maine boasts of a girls' mandolin club which is in charge of Miss Edith L. Ingraham.

The Unisono Mandolin Orchestra of Reading is in growing demand in its section and, although a new organization, has already made a great many friends. A. A. Gilmer is leader and C. Robert Bersen is secretary.

H. S. Cleveland has organized a mandolin club in Guthrie Center. Mr. Cleveland, besides teaching fretted instruments, conducts an instrument agency.

W. Richard Barr has been teaching the plectral instruments in Fort Wayne for a number of years and has built up a splendid business. His instrument, music and supply business has also grown to considerable proportions.

Peter J. Koeln is manager of The Brilliant Mandolin and Guitar Club of St. Louis. Mr. Koeln writes that his club is handicapped by the difficulty experienced in securing late popular arrangements for mandolin club. This difficulty will diminish only with the increasing demand for popular mandolin orchestra arrangements.

Mr. and Mrs. Herbert A. Clark of Hoboken are the proud parents of a baby boy.

H. A. Burrows is teacher of harp, banjo, mandolin and guitar in Canton and also conducts a retail musical instrument business.



Albert C. Sherman, Jr., who has been prominent in Boston B. M. & G. affairs for some years, is now devoting his entire time to teaching and playing. In spite of the somewhat difficult competition which the Boston teaching field affords, the results of the first few months of Mr. Sherman's efforts have apparently justified the step. Mr. Sherman's studio is at 41 St. Botolph Street.

Alexander G. Poli of Detroit is a popular artist and teacher, the demands on his time now being continuous.

Florence Clearwater Blakely of Highland teaches piano, harmony, mandolin and mandola.

Warren N. Dean is the director of the Y. W. C. A. and York mandolin clubs and has other classes. Mr. Dean gives instruction on the mandolin, guitar, Hawaiian guitar and banjo.

Ira O. Davis, who is known as one of the popular vaudeville banjoists, putting on a high-class single act, has decided to locate in Chicago where he will teach and play.

John MacGovern is organizing a mandolin club on the U. S. S. Wheeling. Mr. MacGovern is a son of Thomas MacGovern who some years ago was well known as teacher of the banjo, mandolin and guitar of Fall River.

George I. Pettengill, who has been teaching in one of the Boston high schools since graduating from Harvard, still finds time to give some fretted instrument instruction. Mr. Pettengill will be recalled as the Boy Wonder of some years ago when he appeared in Lyceum and Chautauqua courses, winning much favor as a soprano singer and player of fretted instruments.

Carroll McAfee of Sharon, one of the best known teachers in that section, is as busy as ever and prospects indicate an unusually profitable season.

T. H. Austin of Vallejo, in addition to his regular teaching business, is conducting a banjo orchestra and is meeting with great success.

Harry E. Wilson is opening a studio in Boulder where he is prepared to give instruction on all the fretted instruments.

Harry S. Six of New Rochelle writes, "Am glad to note that with this month's issue THE CADENZA is again to be devoted to the B. M. & G. I hope every one of the old timers will fall in line and subscribe, and get others to do the same. Best wishes."

Fanny M. Bruce of Barre who teaches in Montpelier Seminary is organizing a mandolin class.

J. H. Cray is director of the Modern School of Music of Oakland and features the fretted instruments in orchestra and teaching.

Will D. Moyer has opened an unusually prosperous season at Harrisburg and, with his work as instructor of stringed instruments at Pennsylvania College, Mercersburg Academy and Harrisburg Academy, about his hands full. Mr. Moyer is perhaps best known to our readers as the author of Moyer's Instruction Methods.

O. F. Biting, South Bethlehem, is one of the well known teachers in this part of the country. Mr. Biting has a well-established business and accepts pupils at his studio for instruction on violin, mandolin, banjo, guitar and piano.

Joseph Audet states that the Huntington School Mandolin Club, mentioned in last month's issue of THE CADENZA, has grown to a membership of nearly sixty.

Fred C. Martin has ninety pupils on his books and is working an eighteen-hour-day shift.

Chas. S. Howard of Hopedale has added a harp to his mandolin orchestra.

C. B. Goodrich, director of the Wilder Mandolin Club and the Hanover Mandolin Orchestra, reports business on the boom in his line in Wilder.

Earl Morris of Washington, D.C., is now located in Ann Arbor.

Clifford E. Leighton of Portland, Maine, is reported to be one of the busiest teachers in the New England states.

# BANJO MUSIC

## IN C NOTATION

Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult  
The \* indicates Plectrum Playing arrangement

Discount 1/2 off

	Grade	Banjo Solo	C. Acc	P. Acc
Adalid. March	Hall	B .30	.10	.20
Ah Sin. Eccentric Two-Step	Rolfe	B .40	.10	.20
Airy Fairy. Schottische	Weidt	A .30	.10	.20
Aloha Oe	Lilluokalani	A .30	.10	.20
Baboon Bounce. A Rag-Step	Cobb	B .40	.10	.20
Big Ben. Descriptive One-Step	Allen	B .30	.10	.20
Black Eyed Susan. Schottische	Ossman	B .30	.10	.20
Boston Yodle. Dance a la Fandango	Weidt	A .50	.10	.20
Butterscotch. Characteristic March	Weidt	A .30	.10	.20
Camilla. Chilian Dance	Bone	B .30	.10	.20
Caper Sauce Rag	Griffin	C .40	.10	.20
Chain of Daisies. Waltz	Allen	B .30	.10	.20
Chicken Reel. Buck Dance	Daly	B .30	.10	.20
Chiming Bells. Waltz	Lansing	A .30	.10	.20
Cloud-Chief. Two-Step Intermezzo	Phille	B .40	.10	.20
Colored Guards. Characteristic March	Weidt	A .30	.10	.20
Commander. March and Two-Step	Hall	A .40	.10	.20
Cowboy Capers. Characteristic March	Allen	B .40	.10	.20
Crystal Wave. Waltz	Babb	A .30	.10	.20
Cupid's Victory. Waltz	Weidt	A .30	.10	.20
Dance of the Clowns	Trinkaus	B .40	.10	.20
Dance of the Lunatics. An Idiotic Rave	Allen	B .40	.10	.20
Dance of the Moths. Caprice	Weidt	B .30	.10	.20
Dance of the Phantoms	Farrand	B .30	.10	.20
Darkey's Dream. Fox Trot	Lansing	A .30	.10	.20
Dat Yam Rag. A Darkie Delicacy	Weidt	A .40	.10	.20
Dixie Twilight. Characteristic March	Johnson	B .40	.10	.20
Dushka. Russian Dance	Lansing	A .30	.10	.20
Encouragement. Waltz	Moyer	A .30	.10	.20
Evolution Rag	Allen	B .30	.10	.20
Falling Meteor. Valse Caprice	Bowen	B .40	.10	.20
Fanchon. Mazurka	Weidt	A .30	.10	.20
Fascination. Waltz	Bone	A .30	.10	.20
Fire-By. Polka	Weidt	A .30	.10	.20
Four Little Blackberries. Schot.	O'Connor	B .30	.10	.20
Four Little Pipers. Schottische	O'Connor	B .40	.10	.20
Frog Frolics. Schottische	Hildreth	A .30	.10	.20
Ger-Ma-Nee. One-Step or Two-Step	Weidt	B .30	.10	.20
Hazers. March and Two-Step	Weidt	A .30	.10	.20
Hikers. March and Two-Step	Weidt	A .30	.10	.20
Humoreske	Dvorak	B .40	.10	.20
Invincible Guard. March	Shattuck	B .40	.10	.20
Ivining. Intermezzo	Rolfe	B .40	.10	.20
Kaloola. A Darktown Intermezzo	Weidt	A .30	.10	.20
Ken-Tuc-Kee. Fox Trot	Weidt	B .30	.10	.20
Kentucky Wedding Knot. Two-Step	Turner	B .40	.10	.20
Kid Land. One-Step	Weidt	A .30	.10	.20
Kiss of Spring. Waltz	Rolfe	A .30	.10	.20
Knock-Knees. One-Step	Cobb	B .30	.10	.20
La Sirena. Danza Habanera	Burke	B .30	.10	.20
Light Heart. Polka	Weidt	A .30	.10	.20
Lilies of the Valley. Waltz	Weidt	A .30	.10	.20
Lorain. Mazurka	Nichols	B .30	.10	.20
May Belle. Schottische	Weidt	A .30	.10	.20
Me Melican Man. A Pigtail Rag	Weidt	B .30	.10	.20
Mimic Jig	Kenneth	B .30	.10	.20
Montclair. Galop	Weidt	A .40	.10	.20
Mos-Kee-Toe. One-Step or Two-Step	Weidt	B .30	.10	.20
Myopia. Intermezzo	Wilson	B .30	.10	.20
*National Emblem. March	Bagley	B .30	.10	.20
On Desert Sands. Intermezzo Two-Step	Hall	B .30	.10	.20
Onion Rag. A Bermuda Essence	Weidt	A .40	.10	.20
On the Curb. March and Two-Step	Allen	B .40	.10	.20
On the Mill Dam. Galop	Babb	A .40	.10	.20
*Our Director. March	Bigelow	B .30	.10	.20
Pagani Waltz	Arr. Hartnett	A .30	.10	.20
Paprikana. One-Step	Friedman	B .30	.10	.20
Parade of the Puppets. March	Rolfe	B .30	.10	.20
Paragon. Waltz	Grover	A .30	.10	.20
"Pauline." Waltz	Allen	B .40	.10	.20
Pert and Pretty. Waltz	Weidt	A .30	.10	.20
Phantom Bells. Gavotte	Weidt	A .40	.10	.20
Polonaise Le Grand	Griffin	B .30	.10	.20
Pranks of the Pixies. Caprice	Lansing	B .30	.10	.20
Rabbit's Foot. Fox Trot	Cobb	A .40	.10	.20
Rag Tag. March and Two-Step	Weidt	A .40	.10	.20
Raiders. Galop	Weidt	A .30	.10	.20
Rambling Roses. Waltz	Morse	B .40	.10	.20
Red Rover. March	Weidt	A .30	.10	.20
Rye Reel. Two-Step	Lansing	A .40	.10	.20
Sand Dance	Friedman	B .40	.10	.20
Serenade d'Amour	Von Blon	B .30	.10	.20
Sing Ling Ting. One-Step	Cobb	B .30	.10	.20
Sky High. Galop	Glionna	A .40	.10	.20
Spanish Fandango	Arr. Jacobs	A .40	.10	.20
Speedway. Galop	Weidt	C .40	.10	.20
Spitfire. Polka di Concert	Griffin	B .30	.10	.20
Starry Jack. March and Two-Step	Hildreth	B .30	.10	.20
Stop! Look! and Listen! Fox Trot	Allen	B .30	.10	.20
Swedish Wedding March	Sodermann	B .40	.10	.20
Sweet Corn. Characteristic March	Weidt	A .30	.10	.20
Sweet and Low and Forsaken	Lansing	B .30	.10	.20
Swing Along. Characteristic March	Bone	B .40	.10	.20
Swing Song	Lansing	C .30	.10	.20
That Banjo Rag	Weidt	A .40	.10	.20
Troopers. March and Two-Step	Bacon	B .40	.10	.20
Turkish Towel Rag. A Rub-Down	Allen	B .40	.10	.20
Ultimatum. March and Two-Step	Allen	B .30	.10	.20
Under the Double Eagle. March	Wagner	B .30	.10	.20
*Under the Spell	Allen	B .30	.10	.20
Watch Hill. March and Two-Step	Kenneth	A .30	.10	.20
Westward Ho! March	Lansing	A .40	.10	.20
Whip and Spur. Galop	Allen	B .30	.10	.20
Yankee Boys. March	Weidt	A .30	.10	.20
Yankee Dandy. Characteristic March	Weidt	B .40	.10	.20
Zamparite. Characteristic March	Lake	B .40	.10	.20

### WALTER JACOBS

8 BOSWORTH STREET

BOSTON, MASS.



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## TEACHERS' DIRECTORY

Teachers: Your professional card inserted under this caption costs \$2.00 per year IN ADVANCE.

<b>AUDET</b>	Joseph A., Teacher Mandolin, Guitar. 254 Huntington Ave., Boston, Mass.
<b>BEYER</b>	Paula, Teacher Mandolin, Banjo, Guitar. Hartnett System. 637 Blum Pl., Union Hill, N. J.
<b>EVANS</b>	Wm. B., Teacher Violin, Banjo, Mandolin, Guitar. Mandola, Mando-cello. The Hartnett System used. 448-450 E. Tremont Ave., New York.
<b>HARTNETT</b>	D. E., Teacher Banjo, Mandolin, Guitar, 71 W. 23d St., New York.
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<b>VREELAND</b>	Walter F., Teacher Guitar, Mandolin, Banjo. Room 35, 181 Tremont St., Boston, Mass.
<b>WEIDT</b>	A. J., Teacher Banjo, Mandolin, Guitar, Violin, Xylophone. 439 Washington St., Newark, N. J.

## PHILOSOPHY AND PHOOLOSOPHY

Uncle Hans

Enter winter's presence chilling  
And with coal bills we are vexed;  
Our cup of anguish fast is filling—  
Christmas presents enter next!

Proper and graceful acknowledgment is due THE CADENZA editorial word-warper for the little paragraph on page 14 of No. 5, Vol. XXIII, in which a kindly welcome is extended to this department, the same being delicately likened to a combination of fire, calamity and the Katzenjammer kids. \* \* \* \* \*

My idea of a p. and g. acknowledgment in this case would be a charming little bouquet of paving bricks. \* \* \* \* \*

Prosperity certainly has draped itself all over the B. M. G. business. \* \* \* \* \*

That's one thing that isn't blamed on Pres. Wilson or credited to the European war. \* \* \* \* \*

But who is responsible for the boom in our nook of the country's business? Surely the boosters don't hinder the advance of good times, so it's likely to be true that credit should be divided among everybody who is in the booster class—you and me, the Guild and all organizations and individuals which are devoting their forces to progressive effort in the various branches of B. M. & G. affiliated lines. \* \* \* \* \*

"Well," says somebody, "what's the diff who gets the credit—who's getting the business?" \* \* \*

And that's not a question—that's the answer. \*

Years ago I applied for membership in a club and bribed a kind but careless friend to endorse my application. The other day the club secretary allowed me to see the reference blank that my k., aff. friend filled out for my benefit. Glancing through it I saw nothing to cause either exceptional pride or shame in what k.f. had written about me until my eyes rested on questions 7 and 8 down toward the middle of the sheet:

7. Has he any bad habits?

8. Is he musical?

I consider both of these questions downright personal, anyway, but the way the blanks were filled in led me to suspect foul play. The answer to number 7 was—"He plays the mandolin" and after number 8 was written in capital letters "NO!"

Anyhow, I never overcame that habit. \* \* \*

The Boston Herald says that Floyd B. Still persists in leading an orchestra in DeKalb, Ill. \* \*

That's nothing. D. B. Noyes is the silent partner in a firm not more than 7850 miles from my house.

Poem Coming. \* \* \* \* \*

A man named Nix once wrote to Ricks, who runs a store in Pickley, and said, "Dear Hicks, I want six picks. Please send 'em to me quickly." \* \*

Quoth Ricks, "By hick, this Nix is sick. This order makes me snicker. I'll sit right down and write the clown his letter is a sticker. \* \* \*

"Dear Mister Nix, what kind of picks will meet your needs so pressing? I sure can fix you out with picks, but you have got me guessing. Do you want six good banjo picks or pies from Piccadilly? Or then, mayhap, you'd like to tap the pick that pickles Willy? In molar picks—say I could mix a dozen styles and tapers! Or common picks as used by Micks or picks from Pickwick Papers. \* \*

"From picoline or picotine, from picket and from pierie, or picatoon or picayune, to pick a pick's a picnic. So I'll send quick the sort of pick to which you are addicted if you will choose the kind you use from picks above depicted." \* \* \* \* \*

M. S.: "Aren't you afraid The Cadenza will catch cold without a cover?" Not with these "foot-warmers."



# Mandolin Orchestra Music

## WITH ALL PARTS IN UNIVERSAL NOTATION

(Non-Transposed)

### BANJO PLECTRUM PARTS IN C NOTATION

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 playable 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 Mandolin	2nd Mandolin	3rd Mandolin	Tenor Mandola	Mando-Cello	Flute Obligato	Banjo Obligato (Plectrum Style)
*Adalid (The Chieftain), March (Hall).....	A	.30	.10	.15	.15	.15	.15	.20
*After-Glow, A Tone Picture (Cobb).....	B	.30	.10	.15	.15	.15	.15	.20
*Aggravation Rag (Cobb).....	B	.30	.10	.15	.15	.15	.15	.20
*Ah Sin, Eccentric Two-Step Novelty (Rolle).....	B	.30	.10	.15	.15	.15	.15	.20
Airy Fairy, Schottische.....	A	.30	.10	.15	.15	.15	.15	.20
*Alluring Glances, Waltz (Rolle).....	A	.30	.10	.15	.15	.15	.15	.20
*Aloha Oe (Farewell to Thee), Waltz (H. M. Queen Liliuokalani).....	A	.30	.10	.15	.15	.15	.15	.20
Alpine Flowers, Waltz.....	A	.30	.10	.15	.15	.15	.15	.20
*Amourette, Waltz (Leigh).....	B	.30	.10	.15	.15	.15	.15	.20
*Angel's Serenade (Braga).....	B	.30	.10	.15	.15	.15	.15	.20
*Angelus, From "Scenes Pittoresques" † (Massenet).....	B	.30	.10	.15	.15	.15	.15	.20
*Anitra's Dance, From "Peer Gynt Suite" † (Grieg).....	B	.30	.10	.15	.15	.15	.15	.20
*Arbitrator, The, March and Two-Step (Taubert).....	B	.30	.10	.15	.15	.15	.15	.20
*Asphodel, Waltz.....	A	.30	.10	.15	.15	.15	.15	.20
*At the Hamlet (Au Hameau) † (Godard).....	B	.30	.10	.15	.15	.15	.15	.20
*At the Wedding, March and Two-Step (Young).....	B	.30	.10	.15	.15	.15	.15	.20
*Aubade Printaniere, Spring Serenade † (Lacombe).....	B	.30	.10	.15	.15	.15	.15	.20
*Baboon Bounce, The, A Rag-Step Intermezzo.....	C	.30	.10	.15	.15	.15	.15	.20
*Ballet des Fleurs (Morse).....	B	.30	.10	.15	.15	.15	.15	.20
*Barcarolle, From "Tales of Hoffmann" † (Offenbach).....	B	.30	.10	.15	.15	.15	.15	.20
*Barcelona Beauties, Waltz.....	B	.30	.10	.15	.15	.15	.15	.20
*Barn Dance, The Bunnies' Gambol (West).....	B	.30	.10	.15	.15	.15	.15	.20
*Bashful Bumpkin, Schottische and Barn Dance (Rolle).....	A	.30	.10	.15	.15	.15	.15	.20
*Battle Royal, The, March and Two-Step (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Bean Club Musings, March Characteristic.....	B	.30	.10	.15	.15	.15	.15	.20
Bella Bocca, Polka (Waldeufel).....	A	.30	.10	.15	.15	.15	.15	.20
*Berceuse, From "Jocelyn" † (Godard).....	B	.30	.10	.15	.15	.15	.15	.20
*Berceuse † (Schytte).....	A	.30	.10	.15	.15	.15	.15	.20
*Big Ben (Desmet), One-Step and Two-Step (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Boys of the Militia, March (Boehnlein).....	B	.30	.10	.15	.15	.15	.15	.20
*Brass Buttons, March and Two-Step (Cobb).....	B	.30	.10	.15	.15	.15	.15	.20
*Buds and Blossoms, Waltz (Cobb).....	A	.30	.10	.15	.15	.15	.15	.20
Butterscotch, Characteristic March.....	A	.30	.10	.15	.15	.15	.15	.20
*Camilla, Chilian Dance.....	B	.30	.10	.15	.15	.15	.15	.20
*Cathedral Chimes, Reverie (Arnold and Brown).....	B	.30	.10	.15	.15	.15	.15	.20
Chain of Daisies, Waltz.....	A	.30	.10	.15	.15	.15	.15	.20
*Chanson sans Paroles (Song without Words) † (Tschalkowsky).....	B	.30	.10	.15	.15	.15	.15	.20
*Cloud-Chief, Two-Step Intermezzo (Phille).....	B	.30	.10	.15	.15	.15	.15	.20
Colored Guards, The, Characteristic March.....	A	.30	.10	.15	.15	.15	.15	.20
*Come Back to Connemara, Irish Novelty Two-Step (Grey).....	B	.30	.10	.15	.15	.15	.15	.20
*Commander, The, March and Two-Step (Hall).....	B	.30	.10	.15	.15	.15	.15	.20
*Consolation No. 6 † (Liszt).....	A	.30	.10	.15	.15	.15	.15	.20
*Convention City, March.....	B	.30	.10	.15	.15	.15	.15	.20
*Coppelia, Valse Lente † (Delibes).....	B	.40	.20	.25	.25	.25	.25	.35
*Cowboy Capers, Characteristic March (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Cupid Asstray, Waltz (Rolle).....	B	.40	.20	.25	.25	.25	.25	.35
Cupid's Victory, Waltz.....	A	.30	.10	.15	.15	.15	.15	.20
Dance of the Clowns (Marceline) (Trinkhaus).....	B	.30	.10	.15	.15	.15	.15	.20
*Dance of the Lunatics, An Idiotic Rave (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Dance of the Moths, Caprice.....	A	.30	.10	.15	.15	.15	.15	.20
*Darkey's Dream, The, Characteristic Barn Dance.....	B	.30	.10	.15	.15	.15	.15	.20
*Dat Yam Rag, A Darkie Delicacy.....	A	.30	.10	.15	.15	.15	.15	.20
*Delectation (Delight), Valse Hesitation (Rolle).....	B	.30	.10	.15	.15	.15	.15	.20
*Dengozo, Braxilian Maxixe (Nazareth).....	B	.30	.10	.15	.15	.15	.15	.20
*Dixie Rube, The, Characteristic March (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Dixie Twilight, Characteristic March (Johnson).....	B	.30	.10	.15	.15	.15	.15	.20
*Dolores, March (Moret).....	B	.30	.10	.15	.15	.15	.15	.20
*Dream Faces, Reverie (Hollowell).....	A	.40	.20	.25	.25	.25	.25	.35
*Dream Kisses, Schottische (Rolle).....	B	.30	.10	.15	.15	.15	.15	.20
*Drift-Wood, Novelette (Cobb).....	B	.30	.10	.15	.15	.15	.15	.20
*El Torero, Waltz.....	A	.30	.10	.15	.15	.15	.15	.20
*Elysian Dreams, Novelette (Reviland).....	B	.30	.10	.15	.15	.15	.15	.20
*Evolution Rag (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Fair Confidantes, Waltz (McVeigh).....	B	.40	.20	.25	.25	.25	.25	.35
*Fairy Flirtations, Dance Caprice (Boehnlein).....	B	.30	.10	.15	.15	.15	.15	.20
Fanchon, Mazurka.....	A	.30	.10	.15	.15	.15	.15	.20
*Farmer Bungtown, March Humoresque (Luseomb).....	B	.30	.10	.15	.15	.15	.15	.20
*Fascination, Waltz.....	A	.30	.10	.15	.15	.15	.15	.20
*Faust, Selection (Gounod).....	B	.50	.30	.35	.35	.35	.35	.40
*Fighting Strength, March (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Fire-Fly, Polka.....	A	.30	.10	.15	.15	.15	.15	.20
*Fleur d'Amour, Hesitation Waltz (Cobb).....	B	.30	.10	.15	.15	.15	.15	.20
*Flight of the Birds, Ballet.....	B	.30	.10	.15	.15	.15	.15	.20
*Flying Wedge, The, Galop.....	A	.30	.10	.15	.15	.15	.15	.20
*Four Little Blackberries, Schottische (O'Connor).....	B	.30	.10	.15	.15	.15	.15	.20
*Four Little Pipers, Schottische (O'Connor).....	A	.30	.10	.15	.15	.15	.15	.20
*Frog Frolics, Schottische (O'Connor).....	A	.30	.10	.15	.15	.15	.15	.20
*Fun in a Barber Shop, Novelty March (Winne).....	B	.30	.10	.15	.15	.15	.15	.20
*Gay Butterflies (Les Joyeux Papillons), Caprice (Gregh).....	B	.30	.10	.15	.15	.15	.15	.20
*Gen. Mixup, U.S.A. March Characteristic (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Ger-Ma-Nee, One-Step or Two-Step.....	B	.30	.10	.15	.15	.15	.15	.20
*Girl of the Orient, Persian Dance (Allen).....	B	.40	.20	.25	.25	.25	.25	.35
*Gloriana, Scherzo.....	B	.30	.10	.15	.15	.15	.15	.20
*Golden Dawn, A Tone Picture (Cobb).....	B	.30	.10	.15	.15	.15	.15	.20
*Good Goin', One-Step.....	B	.30	.10	.15	.15	.15	.15	.20
*Got 'Em, Descriptive March (Allen).....	A	.30	.10	.15	.15	.15	.15	.20
*Gretchen, My Rathskeller Fairv. Medley Waltz (Ayer).....	B	.30	.10	.15	.15	.15	.15	.20
*Hashed Brown, Novelty Two-Step (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Heap Big Injun, Two-Step Intermezzo (Sawyer).....	B	.40	.20	.25	.25	.25	.25	.35
*Heart Murmurs, Waltz (Rolle).....	B	.30	.10	.15	.15	.15	.15	.20
*Herd Girl's Dream, The, Idyl (Labitzky).....	B	.30	.10	.15	.15	.15	.15	.20
*Hikers, The, March and Two-Step.....	A	.30	.10	.15	.15	.15	.15	.20
*Home, Sweet Home, Medley "Good-night" Waltz.....	B	.30	.10	.15	.15	.15	.15	.20
*Hong Kong Gong, One-Step or Two-Step.....	B	.30	.10	.15	.15	.15	.15	.20
*Hoop-e-Kack, Two-Step Novelty (Allen).....	B	.30	.10	.15	.15	.15	.15	.20
*Hungarian Dance No. 5 † (Brahms).....	B	.30	.10	.15	.15	.15	.15	.20
*Humoresque † (Dvorak).....	B	.30	.10	.15	.15	.15	.15	.20
Idabel, Waltz.....	A	.30	.10	.15	.15	.15	.15	.20

WALTER JACOBS, 8 BOSWORTH STREET, BOSTON, MASS.



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

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