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THE PIANIST



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 Authority on Popular Music, Ragtime,
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A Merry, Merry Christmas and a Happy, Prosperous New Year!

That is the sincere wish of The Pianist.

An honest desire for your continued happiness and prosperity.

This, we believe, is the true Christmas spirit. But what an elusive thing this ideal spirit is! Sometimes here, other times there, and just now everywhere. If we could but have it with us always. But we cannot, it

seems—or at least we do not. For we possess it, lose it, find it unexpectedly in some unexpected place and then at an unexpected moment, just as unexpectedly, lose it again. It must be as proclaimed, that the Christmas spirit is all the time within ourselves. Let us learn, then, to diffuse cheerfulness and joy by simple acts that cost us merely a little thought and a little effort, and which bring happiness to others—to give ourselves to others always in this holiday spirit. It is by getting away from ourselves that we are made to realize our proper relation with the rest of the world.

Sympathetic interest in the happiness of others will brighten and cheer us as well, and in the end bring a more wholesome notion of ourselves. And it is splendid to be interested in others—in season and out—splendid because we would have others interested in us, and once the habit of regarding others with admiration and approval has been acquired we shall have but little to complain of.

Natural cheerfulness is determined in a great measure by the happiness we get out of life and by the influence we exert on others. We all love those who accept us as we are and who make allowances for us. To be trustful—to believe in others—makes for happiness and cheerfulness. If everyone wished you happiness—always—you would indeed be rich.

Gladness works wonders wherever it goes. A single seed of gaiety will produce a large

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crop of joyfulness for glee spreads rapidly and it is just about as contagious as the measles, but not quite as dangerous. Conviviality is one of the best influences in life, as it attracts wholehearted affection, something we all crave. It is conspicuously noticeable that those who continuously and consistently manifest good nature and cheerfulness are always giving. It is surprising, then, to discover that they are also always receiving.

Now that the giving time is upon us, let us decide to increase our normal goodness by imparting a happy influence to those about us, that we, too, may make these gifts ours.

And, as Bob Cratchit's little crippled son said many Christmas-tides ago, "God bless us, every one."

Cordially and sincerely yours,

Edward R. Winn

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RAGTIME PIANO PLAYING

A Practical Course of Instruction for Pianists *

BY EDWARD R. WINN

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

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

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

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

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

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

hands "crossing" or interfering—Full harmony.

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

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

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

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

LESSON X Relative Chords

Because of relationship, the 1st Chord (either major or minor) and 3rd Chord of scales or keys beginning (formed) on the 3rd, 6th, 2nd, 5th, 1st and 4th tones (degrees) of a scale may occur when playing in a certain key.

This means that when playing in the Key of C the 1st and 3rd Chords of the keys of E, A, D, G, C and F may be employed.

Relative 3rd Chords usually follow each other in a certain given order.

Example:—If, when playing in the Key of C, the 3rd Chord of the Key of D is introduced, it is usually followed immediately by the 1st Chord of the Key of D (either major or minor) or the 3rd Chord of the Key of G, which in turn is usually followed immediately by the 1st Chord of the Key of G (either major or minor) or the 3rd Chord of the Key of C, etc.

The letter name of the fourth degree (4) of any 3rd Chord indicates the scale or key name of the 3rd Chord which usually follows.

Example:—In the 3rd Chord of the scale of D, a-c sharp-e-g, 5-7-2-4, g is the letter name of the fourth degree of the chord and indicates that if a 3rd Chord immediately follows it will (usually) be the 3rd Chord of the scale of G, which is d-f sharp-a-c, 5-7-2-4, and c being the letter name of the fourth degree of the 3rd Chord of the scale of G indicates that if a 3rd Chord immediately follows it will (usually) be the 3rd Chord of the scale of C, which is g-b-d-f, 5-7-2-4, etc.

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Accidental signs (flat, sharp, natural) in the notation of the sheet music are the char-

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acteristic indication of the employment of the 3rd Chord of a Relative scale or key.

The scale tones upon which Relative scales or keys may be formed and the order in which the Relative 3rd Chords usually follow each other are:

members of a 1st or 3rd Chord in their respective scale or key.

Practically there are but two fundamental chords in music—1st and 3rd. The 2nd Chord is the 1st Chord in its own scale. Example: -a-c-f, 1-6-4 the 2nd Chord of the

Key of C

	Minor			Major			
Scale Tone	3	6	2	5	1	4	
Letter Name	E	A	D	G	C	F	

The 1st and 3rd Chords of these scales comprise the Relative Chords of a scale, and are the natural harmonies of the key

Key of E Minor	Key of A Major	Key of D Minor	Key of G	Key of C	Key of F
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Relative 1st Chords do not follow each other in any particular order. They are generally immediately preceded by their own 3rd Chord.

IMPORTANT—To decide quickly and accurately where and when to employ the 1st or 3rd Chord of a relative scale or key, read the notes given in both the treble and bass of the piano (instrumental) part as written in the sheet music disregarding the melody notes (usually the top note of each chord in the treble) unless belonging to the chord, and considering only those tones which are

Key of C, is a-c-f, 3-5-1 the 1st Chord of the Key of F.

Passing Notes

Passing Notes are the unessential, unharmonized, generally unaccented notes used in music to produce melodic and harmonic variety and ornamentation. They generally stand between two melody notes which are tones of a chord. The bass is either silent or the chord accompanying the previous or following melody note is employed, thus producing a passing discord.

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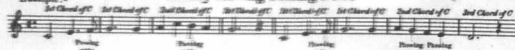
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Melody showing Passing Notes



Passing Chords—Altered Chords

Passing Chords are an outgrowth of passing notes. One or more tones of a chord may be altered chromatically (raised or lowered a half-step) as indicated in the notation of the treble and bass of the piano (instrumental) part by accidental signs (flat, sharp, natural), and so altered it is usually followed immediately by one of the Chords of the scale or key in which the composition is written.

1st, 2nd and 3rd Chords may be definitely altered as follows:—

they are not essential. Only fundamental Chords are required when commencing the work.

Minor Mode

The Minor Mode is little used, and for practical purposes may be considered simply as an alteration of the Major Mode.

A Relative Harmonic Minor Scale may be formed by beginning on the 6th degree of a Major scale and employing exactly the same tones as the Major scale except that the 7th degree of the Minor scale is raised chromati-

Key of C

FIRST CHORD

Minor: 5 - 1 - 3 / G - C - E

Diminished: 5 - 1 - 3 / G - C - D

Augmented: 5 - 1 - 3 / G - C - E

SECOND CHORD

Minor: 6 - 1 - 4 / A - C - F

Diminished: 6 - 1 - 4 / A - C - F

Augmented: 6 - 1 - 4 / A - C - F

THIRD CHORD

Diminished: 5 - 7 - 9 / G - B - D - F

Augmented: 5 - 7 - 9 / G - B - D - F

The above alterations of the 3rd Chord produce Diminished-Seventh Chords, and are used considerably as Passing Chords or Altered Chords. Practically there are but three possible combinations of tones producing Diminished-Seventh Chords. They embrace the twelve tones of the chromatic scale and are as follows:—C-D sharp-F sharp-B; C sharp-E-G-A sharp; D-F-G sharp-B.

IMPORTANT—To decide quickly and accurately where and when to employ Passing Chords read the notes given in both the treble and bass of the piano (instrumental) part as written in the sheet music, disregarding the melody notes (usually the top note of each chord in the treble) unless belonging to the chord, and considering only those tones which are members of a 1st, 2nd or 3rd Chord in a particular key. The altered tones will be indicated by accidental signs (flat, sharp, natural).

All harmony of a dissonant nature, including Passing Chords, Altered Chords, 1st or 2nd Major mode Chords made diminished or augmented, 3rd Chords made diminished, Mixed Chords, Suspension, Retardation, Anticipation, Organ Point, etc. (see any theoretical harmony text book for definitions) and all other harmonic interference may be disregarded and omitted entirely if desired, as

only a half-step. This alteration of the 7th degree of the Minor scale (the 5th degree of the Relative Major scale) does not appear in the key signature directly following the clef sign of each staff in the sheet music, but is indicated as it occurs by the sharp or natural sign (accidental) in the notation.

Piano Schools and Teachers

Thanks to the efforts of the advocates of popular music and ragtime piano playing, there is every evidence that the present season will be the greatest for instructors that this branch of music has ever experienced. Evidence of this is found in the increased number of popular music piano schools, studios and teachers that have appeared or made their presence known. The professional signs in the street windows of these music studios are innumerable.

A piano teacher is recently join the ranks of popular music instructors is Miss Josephine A. Hanley, of Arlington, N. J. She has completed satisfactorily the teacher's course of a New York school devoted to professionals and has been granted a teacher's diploma as a testimonial of merit. Miss Hanley will teach during

spare time at her residence studio and will specialize in ragtime music and its artistic interpretation.

Mr. Louis Baveita, of Brooklyn, N. Y., a piano teacher of the classical school and a performer accepting engagements for social occasions, is now teaching the popular dance forms and up-to-date music. He reports a splendid success.

Mr. A. DeHarpot, of Denver, Colo., the well-known director of the long established DeHarpot School of Music, and teaching, besides piano, violin, banjo, tenor-banjo, guitar, steel guitar, plectrum banjo and mandolin, has entered the popular music instruction field at the behest of many prospective pupils. As the head of a staff of thoroughly trained instructors, Mr. DeHarpot is ably assisted by Mrs. DeHarpot. The DeHarpots are an important factor in Denver social circles, furnishing the music for many of the society events in that city, particularly those at which the modern dances are indulged in. They are well known among stringed instrumentalists, having a repertoire of several fine numbers for the trio instruments.

Several pupils of Paul Vincent, of Brooklyn, N. Y., have been given awards of merit and diplomas of graduation during the last month. Mr. Vincent is conducting two schools in that city.

Mrs. Alice M. James, of Waldwick, N. J., a four year piano pupil of Miss Katherine Miller, a graduate of the New York Conservatory of Music is preparing for a position at a New York school of popular music. She will do dance work and teach at her residence studio.

Mr. Charles J. Clark, of Newark, N. J., a pianist well known in the East as a versatile musician and one whose chief activities of recent years have been in the popular music instruction branch of the profession, sees a brilliant future for those interested in this work. He says: "I am struck forcibly by the constantly increasing interest in popular music which I see manifested in so many and various ways on every side. Not only by those who regard it highly as wholesome, worthy and entertaining, but also by those whose natural or schooled prejudice prevents their hearty and open acceptance of this element in music. Altogether different conditions obtain at the present time in the popular music field than existed a few years ago. This department of music then attracted comparatively few—the pioneers. However, the latent public interest once fanned into action, like fire, spread as if a conflagration, until today can safely be said to witness the largest number of persons ever before interested in popular music. This state is most desirable, as it vindicates the judgment of those forerunners who have given their time and talent that others might profit and this situation be realized. Amateur pianists have of course contributed largely

to this happy condition, and the several piano methods and systems for teaching popular music and ragtime, together with the various schools and teachers, have brought forth in the fullest sense a state of competitive rivalry, a quality so necessary for success in any line of endeavor."

Working in the Orchestra Pit

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

Readers who are theatre patrons are requested to repeatedly demand at the box office that their favorite musicians be given mention, as no manager will lend a deaf ear to appeals from his supporters. Help in this movement by getting your friends interested and write to us telling of your success.

Closing up motion picture theatres for defying the Sunday Observance Law and "in violation of the Vice and Immorality Act" is some people's idea of the punishment of vice and immorality and offenses which are not vicious and not immoral.

Tony Pastor's Theatre, on Fourteenth Street, New York, certainly had a trio of famous pianists. There was "Mike Bernard, now doing a vaudeville act and married to one of the Courtney Sisters; "Burt" Green, billed as Mr. Burton Green, with Irene Franklin as his better half, and "Bill" Brodie, who tickled the ivories there for years. Bill owns up to being sixty-two years old and doesn't care who knows it.

The celebration on November 6th of the sixty-first birthday of John Philip Sousa brought him hundreds of congratulatory telegrams and letters. The birthday was made an occasion of national moment by the simultaneous playing in theatres throughout the country of Mr. Sousa's latest composition, "The New York Hippodrome March." At precisely a quarter of four in the afternoon, while the bandmaster himself led his famous band in the ballet of the States at the New York Hippodrome, the orchestras in the theatres of many cities struck up the march.

The army of the stage stars, attaches and executives of the big showhouse presented the March King with a silver token of the esteem in which he is held by all. The presentation was made by William Courtleigh, Shepard of the Lambs, who said:—

"The Hippodrome organization today is very properly paying homage and tribute to a man of national importance, Mr. John Philip Sousa, who has placed the entire country under a lasting obligation to him and has merited their deepest debt of gratitude for having for so many years thrilled the heads, hearts, and even the heels of all the people.

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Walter Damosch, representing the musicians of America, said to Mr. Sousa:

"Having just seen and heard you in the zenith of your activities, I refuse to believe this is your sixty-first birthday. Your enthusiasm has kept you young, and you are a wonderful example of the power of music over such a purely arbitrary thing as the working of time, for you have 'marked time' so ably and successfully that 'The March King' has become a household word in every quarter of the globe.

"Your stirring rhythms have quickened the pulses of millions, and we are all proud of you as a fellow American and a fellow musician. Please accept my heartfelt congratulations on this happy anniversary."

Cabaret, Cafe, Dance and Restaurant

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

Under the direction of Stuart M. Hillibish, the Hillibish Orchestra of seven members is furnishing dance programs in Canton, Ohio. This organization is composed of the youngest capable musicians in that city. They attract much attention in their work and are very popular.

At Hornell, N. Y., C. H. Rice is pianist at the Shattuck Opera House.

Miss Agathe Gervais is of the personnel of the orchestra at the Boody House, Toledo, Ohio.

At a ragtime piano playing contest for professional pianists held at Highland Casino, Brooklyn, N. Y., November 2d, the winner's prize, which was a beautiful diamond studded gild medal, was easily won by Harry Stover, the "Paderewski of Ragtime," now entertaining at a cafe in Forty-Fifth Street, New York, nearby the Foyes Exchange Building on the same thoroughfare, the home of many of the smaller popular music publishers, after he had eliminated "Al" Kerman, who gave him a hard fight for the honor. The medal when presented to Mr. Stover was suit-

ably engraved and, besides the diamonds, contained a design showing a baby grand piano. This is the handsomest of all the prizes won by this pianist and represents a considerable cash value. Others in the contest were Arthur Clark, Harold Hour, Bernard Heyman and Thomas Bushel.

Harry Cochrane, of Halifax, Nova Scotia, Canada, is playing piano at the Empire Theatre there, and also has a session at the Halifax Hotel with the orchestra.

Mrs. A. Hanley, pianist, is with the orchestra at the New Grand Theatre, Green Bay, Wis., under the leadership of A. F. Mittletadt.

Melody Notes

Much to the gratification of the Broadway Music Corp., Sam M. Lewis and Geo. W. Meyer's "When You're a Long, Long Way from Home" is still a steady seller. This is due in great part to the fact that no song was heard more often during the summer at the vacation resorts. Particularly apropos, it created for itself a "natural" demand. It will continue to be seen on music counters for some time.

At a special "sacred" Sunday night concert at the New York Hippodrome, Sousa and His Band gave a special ragtime program, to which the composer-bandmaster added his "Pathfinder of Panama," march, written in commemoration of the Panama-Pacific Exposition. The performance was well advertised as "Ragtime Night."

During the long procession of the years, the moon has been many things to many men, says the New York *World*. She has been fair, fickle, golden, full-orbed, lucent, silent, silvery, illusive, peeping, frosty, dewy, and as much further modified as the world's wealth of adjectives has permitted. She has been the friend of lovers, who are counseled, nevertheless, not to swear by her inconstant light. But above all things she has been the lasting theme and the standby of the poets and writers of song.

The Crescent Athletic Club's election night entertainment included as announced, "Music and Singing by a Colored Quartet." Get it?

When a motion picture theatre manager advertises a feature, draws 'em at the ticket booth and then fails to show the picture, you might say he film-flams the film fans, but you won't say it very rapidly.

"Those Charlie Chaplin Feet" is a worth while song hit. You have laughed at the comedian's antics in the movies, you have marveled at those wondrous feet of his. Well now they have put these feet into a song—and it's a novel musical concoction that carries a laugh to every line—with a melody that sticks.

John T. Hall, head of the Hall Music Company of N. O., 2 Columbus Circle, New York City, and author of the famous "Wedding of the Winds," waltz, and of the score of the comic opera, "The Queen

of the Moulin Rouge," and J. Victor Green, formerly head of the Knickerbocker Harmony Studios of No. 13 West Forty-Second Street, are in trouble. Hall and Green, having been indicted, are charged with having operated by means of the mails, a scheme to defraud several thousand would-be poets. Hall, in the name of the music company, advertised a prize contest for song-poems. He offered three prizes—\$250 to the author of the finest composition, \$150 for the second best, and \$100 to the third.

About 6,000 poets entered the contest, and about 1,500 were induced to pay entrance fees and other charges, the indictment states, and were informed that their song poems were excellent, but they could not finally be passed upon by the judges until they had been set to music by the Knickerbocker Harmony Studios, at an additional cost of \$10. That and other representations, the indictment charges, were made by Hall and Green with intent to defraud, and the prize contest was alleged to be the main feature of the swindling scheme. Much interesting and amusing testimony has been forthcoming during the trial.

There must be money in writing songs, John L. Golden, who has written many lyrics, is now a theatrical producer. His first presentation will be a play by John E. Hazard.

Is there anything A. Baldwin Sloane, the well-known musical comedy composer, cannot do. After years devoted to composing, conducting, exhibition dancing and a few other stunts, he has written a musical play said to be ambitious as well as delightful in conjunction with two others, and is going to act in it himself. It must be pretty good, for William Elliott, David Belasco's son-in-law, who is young but not foolish, is going to produce it.

No matter what some folks say to the contrary, merit and originality are bound to "stand out." The public have recognized that "My Sweet Adair" is becoming just as popular as her sweet sister, "My Little Dream Girl." As they are written by the same writers and as they are equally as beautiful and published by Jos. W. Stern & Co., New York, they have become known as the "Twin Sisters" of Songland. L. Wolfe Gilbert, the author, is responsible for some of the world's greatest song hits—and when he collaborated with Anatol Friedland, that clever composer, these two classics were written. Such vaudeville stars as Frederick V. Bowers, The Volunteers, Lyons & Yosco, Evelyn Nesbit and a host of others are featuring these songs in vaudeville theatres throughout the country.

Thomas McGrain, manager of the Grand Saline (Texas) Cornet Band, wants to challenge Sousa's organization for a championship competition. "Our band,"

says Mr. McGrain, "is the greatest one the town ever knew. We play everything from 'Siegfried's Death,' by Dick Wagner, to 'Shoot Him in the Trousers, Officer; the Coat Belongs to Me,' a funny number, written by Pearly Whoost our oboe player. We'll play Mr. Sousa for \$50 a side and meet him in Kansas City for the contest."

Questions and Answers

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

J. F. M., Rochester, N. Y.

Q. Is it true that Paderewski, the concert pianist, enlisted in the Russian army and has been captured by the Germans? Can you tell his age?

A. Ignace Jan Paderewski, the Polish pianist, is fifty-five years old. Mr. Paderewski was recently in New York City. On November 17 the virtuoso opened a three months' concert tour by playing at Pittsfield, Mass.

S. K. T., St. Louis, Mo.

Q. Please explain "why" certain measures in music divert or digress to other keys than that in which the composition is written. This is a point no one seems able to explain to me.

A. It may be stated that the reason a certain chord of a measure or bar in music modulates (employs a 3rd chord)—see Lesson I of course of instruction in Ragtime Piano Playing in March issue of THE CADENZA—of a key other than the one in which the composition is written, usually of a "related" scale or key) or progresses (employs a 1st chord of a foreign key, which is also usually of a "related" key) is because the "ear" and musical laws demand it. The latter involves theoretical harmony—a mass of rules that you would have no time even if inclined to consider when performing practical professional piano playing. However, as the music arranger has given the harmony in the printed sheet music, the pianist does not need to know the "why" in order to play. Read the bass and treble of the instrumental part of the sheet music to decide the harmony and then execute the chords in the manner shown in Lesson II of the course of instruction in Ragtime Piano Playing, which appeared in the April CADENZA.

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What Readers Say

The earnestness of purpose and the versatility of expression so evident in *The Pianist* department would account for your tremendous following. I, for one, trust you will be able to continue the good work.

Cordially yours,

F. S. Hauer, New Haven, Conn.

I appreciate immensely the articles in *The Pianist*. There is so much of interest to the musician.

Very truly yours,

E. L. Farmer, Norfolk, Va.

I am a reader of *THE CADENZA* and have enjoyed your articles very much. I am,

Very respectfully,

Mrs. M. Hardella, Caro, Mich.

I take pleasure in every page of *THE CADENZA*. It is a pleasure to commend your department, with its many interesting features.

Yours very truly,

David D. Greene, Philadelphia, Pa.

I cannot refrain from complimenting *The Pianist* upon the articles in this department. It is full of accurate information, and is presented in a form that is interesting and educating to those who are, like myself, pupils of popular music. I

am grateful for your magazine and its distinct service.

Sincerely yours,

Arthur I. Davis, Baltimore, Md.

With Our Correspondents

Readers from everywhere are requested to send contributions to this column of *THE CADENZA*, submitting such on or before the 15th day of each month. For all material accepted from such correspondents, contributors will receive the usual rate per inch of authorized representatives. We want a "like" energetic and progressive correspondent in each locality. Will you act for yours?

Any reception, out, dance, journal or informal social function or entertainment of any sort taking place in your locality, and of which popular music is employed or mentioned, will form the basis for a paragraph or two—in fact, we will publish gladly any musical news of interest furnished by any reader.

Address all communications concerning contributions for *The Pianist* Department of *THE CADENZA* to 155 West 125th Street, New York City.

New York—The Universal Music Co. has been acquired by Sid Vorzimer, who, with his assistants, Joe Laag, Murray Heil, Harry Nudauer and Albert Perell, are "plugging" together. Mr. Vorzimer will locate in the Exchange Building, Jack Robbins recently joined the T. B. Harms & Co. forces. He was formerly connected with the Maurice Richmond Music Co.

Bernard Granville is introducing Theodore Morse and Howard Johnson's new number published by Leo Feist, Inc., entitled "Mother, the Word That Means the World to Me." This number looks like a hit. Twenty-seven theatres had this song programmed last week.

The F. A. Mills Publishing Co.'s splendid catalogue including such well-known numbers as "Georgia Campmeeting," "Asleep in the Deep," "Red Wings," "When It's All Over" and hundreds of others, has been obtained at auction by Maurice Richmond for \$3,000. It ought to prove a good investment.

"Al" Piantadosi, who has composed the music for many of the Feist hits, is freelancing.

Harry de Costa and Bernard Grossman's "Little Grey Mother" is one of Witmark's leading sellers. It took a little time for this song to show life, but it is now one of the most popular on the music counters.

Popular music teaching is being conducted here on a larger scale than ever before. The Winn School of Popular Music awarded diplomas to thirty local teachers during the last month. A new departure with this school is the repositioning of the city into sections and the restricting of the territory to certain teachers and studios.

St. Joseph, Mo.—This city possesses a pianist whose car for musical sounds is said to be perfect and whose manual dexterity is extraordinary. Chester Withurn, a colored porter employed by the Hancey Piano Company here, is his name. That

he can play two pianos simultaneously attracts much attention to him, and a story is told of how he has been known to play on two "straight" pianos and manipulate a player-piano at the same time. His compositions, of which he has several, have won him much local praise. He is twenty-four years old and comes from Savannah, Ga.

Chicago, Ill.—Irving Bibb, Albert Dodson, Charles Lenzen, Art Aarseth, Henry McKenty and William O'Donnell are working on the Broadway Music Company's numbers here.

"Come Back to Your Lonesome Girl," by Ray Hibbler and Irwin R. Schmidt, is being published by the Lyceum Music Co.

The McKinley Music Co.'s catalogue is considered the most costly work of the kind ever issued by a music publishing house. The mailing of the first edition will involve hundreds of dollars. Six months were needed in its preparation, which was superintended by Mr. McKinley; personally. It is replete with thematic in color.

Murray Bloom is presiding over Harry Von Tilzer's local professional offices and things are humming.

The Rybak Publishing Co. has a coming hit in "You Stole My Heart."

Baltimore, Md.—Ragtime piano playing is the latest fad for piano salesmen. Several local salesmen have enrolled in the last month at the Sadler-Winn Schools. They say that the prospective piano buyer wants to "hear how a rag" would sound!

Master Frank George, aged 11, began taking lessons in popular music about one month ago, and shows wonderful talent. Before he reaches his twelfth birthday, he will be the youngest ragtime piano player in Baltimore.

Prof. F. S. Nichols' Orchestra is playing at the Gertrude McCoy Theatre, a new vaudeville and picture house recently opened.

One of the most important moving picture events of the month was the opening of the Parkway Theatre, North Avenue and Charles Street. One of the features of this house is a large symphony orchestra. Mr. Harry Sokolove is violin soloist.

Sadler's Orchestra will furnish the music for the Fortnight Cotillon.

Mr. Emile Oden'hal is directing the symphony orchestra at the Auditorium Theatre, which is now featuring Triangle films.

The featuring of large orchestras in motion picture houses has been the means of employment for many musicians in this city.

Miss Dorothy Shilling is being featured as pianist at the Gertrude McCoy Theatre.

Mr. Robert MacNicholl is featured as organist at the Wilson Theatre. His name is in large letters "out front."

Mr. Herbert Aburn is director of the orchestra at Bell's Dancing Academy.

Miss Rae Eisenberg recently finished a course of ragtime and motion picture playing at the Sadler-Winn Studios and will take a position as a "movie" pianist.

Mr. Basil Sadler held a meeting recently for music teachers who contemplate teaching popular music and ragtime piano playing. He pointed out the advantages of teaching popular music from a business standpoint, using as an illustration the great amount of money spent on producing and promoting popular music. From the artistic standpoint, he gave as examples some of the music used in light operas and musical comedies; also Arndt's "Desecration" rag, which is a medley of classics in artistic ragtime, one of the best numbers of its kind ever written.

A MESSAGE TO THE AMATEUR

Written Expressly for The Cadenza

By LAWRENCE E. GOFFIN

The most common fault of the great majority of amateur pianists desirous of entering the professional field is one-sided ambition. That is to say, hasty, get-there-quick ambition. You may be in a theatre, restaurant or any of the hundred and one places where you are likely to be entertained by a professional performer and think to yourself "I consider myself superior to that pianist and if he can keep a position, why can't I?" So you inquire at various theatres, etc., in hopes of finding an opening for a good pianist. And when finally you strike a place that has one, you are asked, "Where did you play last?" And there you are, stopped before you start.

A fair player with experience has much more of a chance of being placed than a very good player with no experience, and in order to get the desired experience in the various branches of entertainment a musician is called upon to fulfill, you must necessarily start at the bottom and gradually work your way up. I find that the smaller dancing schools afford the best opening for the amateur pianist. Here he plays with a violinist, and confines his efforts only to playing the accompaniment as it is written in the piano parts of orchestrated music. The violin carries the melody. Playing merely the accompaniment accustoms him to the tempo necessary to dance music, and after a while his left hand can take care of that and he then starts to play the melody, too. The next step in advancement brings him into the "movies," where he is bound to improve in memory work. And here he improvises and originates melodies and accompaniments of his own. Then probably he gets into a restaurant, where he becomes accustomed to the better class of

music. The cabaret gives him experience in "following" vocalists and transposing and thus paves the way for his entrance into vaudeville. In the latter position he learns to play from lead sheets where he must originate his own bass, and read manuscript notation.

In order to become a thorough, practical musician, one must be able to cater to all these demands. And it can be seen at a glance that a pianist who has been through these experiences is capable of fulfilling a greater variety of positions than one who is confined to a certain branch because of this lack of experience in the others. Thus it is obvious that the most sensible path is the one permitting varied endeavor. Start at the bottom where you will have something high to look up to, and be conscientious in what you do. Give thought to the little details that continually confront you in your climb upward, and your advancement will be materially enhanced. You will find the journey interesting and pleasant, and shorter than you might expect.

The Ragtime Argument

Help! says Bide Dudley in his department "About Plays and Players" in the New York Evening World of November 26th. This argument about the originator of ragtime is becoming too strenuous for us. Charles Corwin of Cincinnati writes to state that nobody originated syncopated popular music—that it just grew. He does admit, however, that Ben Harney, who teaches ragtime piano playing, is inclined to think that we'd be in the right if we gave Mr. Harney the championship belt and the bronze medal. He thinks Ned Wayburn's claim to the honor is doubtful. The "Wayburn song" "Syncopated Sandy," Mr. Winn thinks, is no proof of any ability on the part of Mr. Wayburn to write ragtime music, because, as he remembers it, Ned wrote merely the words and George A. Nichols the music. Therefore, says Mr. Winn, how can anybody say Mr. Wayburn originated ragtime with this "Sandy" song? Mr. Winn's argument sounds reasonable enough and he is undoubtedly a very nice fellow, but just the same, the championship belt and the medal might be great sources of comfort to Mr. Wayburn at this time.

Edgar Pretorius of Brooklyn merely queries us as follows:

"What are you going to do about the ragtime honor? Are you going to award it to Wayburn or Harney?"

"Yes," say we.

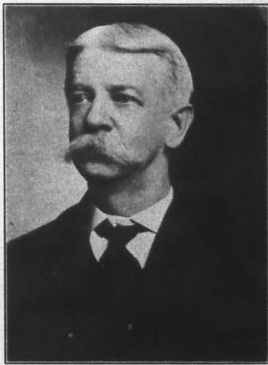
Stage-struck Maiden (after trying her voice): "Do you think I can ever do anything with my voice?"

Stage-Manager: "Well, it may come in handy in case of fire."

A Writer-Composer-Publisher

In these days of difficulty in finding adequate means for sheet music distribution even a resourceful person hesitates before entering the music publication business. Not so Mr. W. W. Ellsworth, of Brooklyn, N. Y., who, besides being courageous, has all the enthusiasm of youth. He is seventy-two years young. Elderly, but not old.

Mr. Ellsworth commenced his career as a writer and composer only a year ago, mostly as a diversion and recreation, a sort of pastime, as it were, that would



MR. W. W. ELLSWORTH

prove interesting to his many friends. That if they could possess copies of his musical efforts, he believed would be gratifying. Nor was he mistaken in this, for his first number, "The United States Boy Scouts" march, had a large sale. It is indeed a fine composition, broad and spirited at times, and exceptionally well arranged. In fact, it reads exactly as a piano player would perform it, and we judge at this distance that Mr. Ellsworth is more than a theoretical harmonist. His arrangement of this particular work, which, by the way, is inscribed to the Chief Scout of the United States Boy Scouts, Major General E. A. McAlpin, and is considered the official march of this organization, should appeal to teachers of popular music because of its distinct advantages of correct arrangement.

Another number which Mr. Ellsworth may pride himself upon is his waltz song, "Love's Garden of Roses." It is arranged for piano by one who cannot be other than a practical man, and Mr. Ellsworth could not do better if he appealed directly to popular music teachers for the adoption of his numbers for teaching purposes.

That a man of three score and ten and over can write beautiful poems, compose

and properly arrange music to fit these words, and then find a ready market for his product is evidence surely of talent, patience and business ability. Mr. Ellsworth's musical taste and judgment may be said to be unerring, for he chooses only such music as is fitted to his rhymes, and this is more than can be said of many composers of popular music.

Mr. Ellsworth is an intensely interesting reader of THE CADENZA and is particularly interested in The Pianist department.

A Youthful Pianist

It is all very well for those who do not play piano and who have no intention of learning to play this instrument to look on with an air of curiosity and detachment at the work being accomplished by teachers of popular music, but that many have come to realize the tremendous development in this branch of music within the last few years is certain.



S. D. WEINSTEIN

Sydney D. Weinstein of Brooklyn, N. Y., is typical as an example of this activity in the direction of efficiency in piano playing. His experience is that of many another young pupil in popular music and ragtime piano playing, and emphasizes the possibilities in this field. Mr. Weinstein is but sixteen years old and has taken piano lessons but a few months, yet he is now able to accept piano engagements of restricted requirements and finds no difficulty in securing pupils who wish to learn to play in the full, professional style employed by him. With his aggressiveness and ability, affability and cheerfulness, Mr. Weinstein should be heard from in a big way some day as a school director or teacher of popular music.

MUSICAL NOTES —FROM— SAN FRANCISCO



By AL. J. MARKGRAF

2476B Post Street, San Francisco, Calif.

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

The Joe Morris Music Co.'s San Francisco office states "Virginia Lee" continues to be one of the best sellers on the coast, with "To Lou" coming up strongly. "To Lou" is being featured in nearly every cabaret in San Francisco and is sure to be a great seller. "Home Town in Ireland" is one of the latest Irish ballads, and proving a good number for the balladists. "Could the Dreams of the Dreamer Come True," the latest song by the writers of "Virginia Lee," is a song that is being advertised to become one of the bits of the season, and from the way it is being sung it looks to be an immediate hit. "Some Baby," the song hit from the show of the same name, is new here, but will find a place in the repertoire of all the rag singers. "When It's Orange Blossom Time in Loveland" is new and looks like a big hit. A song by Jeff Brannen is a high grade song and generally goes over. Business with the Morris office is keeping up to the standard set by the always busy manager Al Browne.

Will L. Livernash Music Co.'s manager states that he will boost his company's latest and greatest instrumental hit, "Evening Whispers," heavy this month. This piece is a dandy teaching number and no doubt will be taken up by piano instructors.

"In Old Hawaii," a new Hawaiian song by Edw. Bergenholtz, a local composer, has just been published. As Hawaiian songs are very popular here at present it should be a great seller.

"My California Queen," a Californian song by Gordon Temple and Chas. E. Bray, and published by the Occidental Music Co., San Francisco, is another Californian song which has just made its appearance.

Chas. M. Daniels has just published two new songs, "Made in the U. S. A.," serio-comic by Harry Williams, and a new ballad, "Dreams That Will Never Come True," words by Karl Fuhrmann, music by Neil Moret.

Shapiro Bernstein & Co.'s force are working night and day to put "Some Beautiful Morning You'll Find Me Gone" or the hit list. Some song.

Jerome H. Remick's boys are plaguing "Molly, Dear, It's You I'm After."

Leo Feist's crew are working on "Come Back Home to Old Kentucky," "What's the Use of Going Home?" "Soldier Boy," "In the Glory of the Moonlight," "Along the Mississippi Shore," and "The Steampipe Melody." Feist has just opened a suite on the third floor of the Pantages Building consisting of three rooms, with pianos to teach the Feist songs to performers.

Ferd. Von Grofe, pianist at the Princess Theatre, has just placed with W. A. Quincke & Co. of Los Angeles, a beautiful number entitled "Evening Shadows" for piano. It is a fine number for piano teachers who are looking for a piece that is showy and classy.

One of our foremost musical composers has another surefire hit in "In the Moonlight with the Girl I Left Behind." Jack Rogers is his name and he has several other compositions to his credit, all popular. Among them are "Guess I'll Soon Be Back in Dixieland," "When I Dream in Dreamy Dreamland." Jack is pianist at Stack's Cafe and under his direction Violet Mortimer, a splendid vocalist, is featuring his latest song.

Richard Pfandler, one of our most popular piano teachers, held a pupils' recital October 24 at Kolher & Chase Hall.

Frank Baker is now playing at Sheehan's Cafe.

Ed. Sullivan is now playing at the Acme Theatre for moving pictures.

Frank P. Gilney, the famous Coney Island baritone, has just closed a year's engagement at Shorty Robert's Cafe.

Miss Florence Roberts, pianist, played at the Cymrodore Society entertainment November 12. She is a very clever performer.

A piano recital was given by Berkeley Club in the Ballroom of the California Building, P. P. I. E., October 12.

The Associated Theatrical Managers of San Francisco held a big benefit in aid of their sick and charity fund at the Columbia Theatre October 22. It has been four years since the association has given a benefit performance and in the meantime the treasury has been entirely depleted by calls of sick and distressed actors.

A new vaudeville theatre, costing \$300,000, will be built soon at the northeast corner of Ellis & Mason Streets. The seating capacity will be 3,000.

Paquita Madriguera, the young Spanish pianist, and Herbert Riley, violoncello,

gave a concert at the St. Francis Hotel, October 25.

The Nevada crack band of Kerak Temple Shriners gave a two hour concert at the Nevada Building of the Exposition, October 16.

Thavuis Band, Philippine Constabulary Band and the Marimba Band are now giving concerts at the Exposition.

Alice Gentle, mezzo-soprano, sang at the Exposition, October 17.

First Cavalry Band, U. S. A., gave a concert at the Liberal Arts Building, P. P. I. E., October 14.

"So Long, Betty," the Oliver Morosco comedy with music which opened at the Cort Theatre October 10, has more than lived up to the high standard which San Francisco audiences demand.

Frederick Innes and his fifty piece band began a limited engagement at the Exposition October 16. Two concerts are given daily at the Fillmore Street Bandstand.

J. J. Voos is now playing at the Valencia Street Theatre, which is a moving picture house.

Wallace A. Sabin, organist, played at a recital for the Fine Arts Palace Preservation Fund, held at Festival Hall Exposition grounds, October 16.

A song written for the above occasion, "Let This Dream Come True," words by Charles Phillips, author of "The Divine Friend," and music by Mrs. Mary Carr Moore, composer of the opera "Narcissa," was sung by Ralph Errolle.

The Panama-Pacific Exposition chorus, Wallace A. Sabin, conductor, with Benjamin S. Moore at the organ, sang the Panama-Pacific Hymn by Mrs. H. H. A. Beach. A violin solo was rendered by Antonio de Grassi. "I Hear You Calling Me" and "Lasciate Amar" were sung by Harry Robinson.

Pat Rooney and Marion Bent appeared at the Orpheum Theatre recently in the second edition of "At the Newstand."

A Chinese girls chorus from the Oriental Home was a special musical feature at the Van Ness Avenue Tabernacle, October 17.

At the vocal concert in front of the Palace of Fine Arts at the Exposition, October 16, Welsh singers were represented by the well-known basso, Godfrey Price, and tenor, Hugh J. Williams. Mr. Price sang "The Land of the Harp" in Welsh and "My Own United States." He was accompanied on the piano by his daughter, Gwenitt Price.

The development of Jewish music from the earliest time to the present was represented at a musical by the Young Men's Hebrew Association, October 17, at its headquarters, 1554 Ellis Street. Cantor Reuben R. Rinder, of Temple Emanuel, had charge of the affair. The programme demonstrated the richness of Jewish music and included synagogal music, psalms, prayer motifs and other music.

Death of Popular Composer

J. Fred Helf, writer of many of the popular songs of the day, who sprang into fame eighteen years ago by composing "How Would You Like to Be the Ice-man?" succumbed at Liberty, N. Y., last month, following an operation for a tumor. On account of his illness the J. Fred Helf Publishing Company of New York was dissolved five months ago.

When Mr. Helf found that his initial effort had met with approval, he began writing others that will be remembered throughout the country. Among his well-known songs were, "Everybody Works But Father," "Gee, But It's Great to Meet a Friend from Your Home Town," "Colleen Bawn," "Someone Thinks of Someone," "When You Know You're Not Forgotten by the Girl You Can't Forget," "The Fatal Rose of Red," "In the House of Too Much Trouble," "A Bit of Banerney" and "The Barber Shop Chord."

Mr. Helf was born in Maysville, Ky., forty-four years ago. He came to New York at the age of twenty and entered the theatrical business. In later years he was connected with the Jos. W. Stern Music Publishing Company. Ten years ago he became a partner in the firm of Helf & Hager, music publishers, and afterwards founded the J. Fred Helf Music Publishing Company.

New Popular Piano Music

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

"Roses Are Blooming for You" is a waltz song just from the press, and one of the best efforts of Mrs. Blanche Treat of Canonsburg, Pa. This number is of the ballad order and has a romantic lyric poem wedded to beautiful melody. This song is said to have had a splendid local sale in the home city of the composer, who is a popular "movie" pianist in Canonsburg. Mrs. Treat possesses diplomas from the Leipzig (Germany) Conservatory, Royal Academy of Music, London, England; New England Conservatory of Music, Boston; International College of Music, Chicago, and Winn School of Popular Music, New York.

"Jimmie" F. Foy, a well known New York amateur pianist and active in local young men's social organization circles, has put out "Never Leave Your Home Sweet Home," a ballad in sentiment, a one-step in musical arrangement. Mr. Foy who has solved his own distribution problem, has two other numbers which he hopes to place soon.

The "Irving Berlin of the Morningside Club" is what Joseph Davis has been nicknamed

named by his many friends. In explanation, Davis, a song writer of no mean ability, has had published a new song "Down Where the Old Road Turns," that has turned out to be such an instantaneous hit that a great future in the music publishing field is predicted for him. Jess Burton, formerly in vaudeville, is aiding Davis in furthering the song on the market by his renditions of the ballad at professional and social entertainments. Both young men belong to the Morningside Club, a thriving New York social organization.

"The Raggy Fox Trot," by Lawrence E. Goffin, of Brooklyn, N. Y., a teacher of popular music and ragtime, is being issued by Jerome H. Remick & Company. This is a splendid dance number by a composer who thoroughly understands this style of music.

"If the Flowers Could Only Speak" a waltz song; "Just Plain Roxey," an instrumental waltz, and "As He Played His Old Violin," a sentimental song, are three of the recent numbers issued by the Eugene R. Kenney Music Company of New York. These are melodies of the better class and are being distributed by means of a novel plan originated by this firm. More than a million of the publications of this house have been marketed in this way.

"Silver Threads" Draws Tears from Composer's Widow

A hurdy-gurdy drew up in front of a tenement in Second Avenue, New York. The Italian in charge mopped his brow with a handkerchief and began grinding away. Out on the air floated the strains of a popular song that has endured for years and will continue to endure—"Silver Threads Among the Gold" a musical composition published in several forms by the Hamilton S. Gardner Estate of New York.

In a window of the tenement sat a little old gray haired woman. She slowly hitched her rocking chair round so she might look at the organ grinder. When the tune was finished she passed a hand over her forehead. Just the suspicion of a tear in each eye was winked away, and the little old woman gazed at the hurdy-gurdy as it was dragged up the avenue, says the New York World. A few minutes later the strains of the same song were heard, and the little old woman bowed her head in her hand and seemed absorbed in the melody and the memories it brought her. She was Mrs. Hart P. Danks, widow of the man who wrote the music for "Silver Threads Among the Gold."

"I never shall forget," she said, "how, one time when Hart was composing a hymn, two of those hand-organ things came to the apartment in Brooklyn and played 'Silver Threads.' Hart stood it a while and then threw down his pen and went out in front of the house. 'For goodness sake!' he said. Get away from here! Do you want to drive me crazy?"

"I had to smile at him. When he came back in the house I said: 'Seems to me, Hart, you'd go to your publisher and see how your old song is selling.'

"He did and he found that it was selling like hot cakes. But if those hand-organs hadn't disturbed him by playing it he might never have known how it was selling."

Mrs. Harriet Danks will be seventy-seven years old in December. Not unlike the famous song her husband composed, there is a plaintive air about her that touches the heart of the person who meets her. She lives with Mrs. Catherine Howe, another widow. These two little old women spend their time taking care of Mrs. Howe's apartment and "mothering" three cats and a fine, intelligent dog named Yankee de Sagu. Mrs. Danks has a son, a traveling man.

Hart P. Danks died in Philadelphia suddenly of heart disease in November, 1903. He was primarily a writer of church music. At the time of his death he was past seventy years of age.

Eben E. Rexford, a magazine writer, wrote the words for "Silver Threads Among the Gold." He was a student at Lawrence University, Appleton, Wis., when he received a letter from Mr. Danks, then in New York. Mr. Danks asked for some words for songs. He had seen other songs Mr. Rexford had written. Mr. Rexford in his scrap book, found a poem entitled "Growing Old." This he rewrote, making the lyric of, "Silver Threads Among the Gold" from it. The verse of the song is practically the poem. It follows:

Darling, I am growing old,
Silver threads among the gold
Shine upon my brow today;
Life is fading fast away.
But, my darling, you will be
Always young and fair to me.
Yes, my darling, you will be,
Always young and fair to me.

Classical Composer Plays Ragtime

When Josef Lhevinne, noted composer and concert pianist, was last in America, a friend calling on the pianist was surprised to hear strains of "My Sumurun Girl" floating over the transom of the hotel room.

"It can't be you're playing ragtime?" he exclaimed as Lhevinne opened the door.

"Why not?" asked the big good-natured Russian. "I often do—far oftener than you realize. Any little light thing with good rhythm is excellent to begin one's practice with. It loosens up the fingers."

"But ragtime isn't music!"

"Isn't it? You're mistaken. Ragtime compositions have both rhythm and harmony. The reason it is held in more or less contempt is that ragtime is usually associated with a lot of foolish words that offend good taste."

Needless to say Lhevinne, who is at present in Berlin, has not been known to offer ragtime to his concert audiences,



A FLASHLIGHT OF DANCERS ATTENDING WINN SCHOOL OF RAGTIME RECEPTION AT SEATTLE, WASH.

confining himself rather rigidly to Beethoven, Brahms, Chopin, Bach, Tschaiikovsky and other exponents of the classical piano schools.

Society Well Represented at Reception Given by Winn School of Ragtime, Seattle, Wash.

Society and its great ally, Fashion, gathered in distinguished numbers at the reception and dance given by the Winn School of Ragtime, Seattle, Wash., on the evening of October 10, in the beautiful Recital Hall of the new Fischer Studio Building, located on Third Avenue, between Pike and Pine Streets. This school was founded September 1st, 1915, and occupies an elegant suite in the recently erected Fischer, Studio Building, which was designed and built for the housing of musicians exclusively. Practically all the local music teachers—both vocal and instrumental—of recognized standing are located in this edifice, which is one of the most handsome in Seattle.

The Winn School of Ragtime is in charge of Miss Reta DeLue, a Seattle young woman, identified with the younger society set of that city. Miss DeLue is strikingly pretty and attractive. A graduate of Franklin High School, she is noted for her brilliant personality, and this, combined with her rare musical ability, makes her particularly well fitted for the exacting position of executive head of this institution. Miss DeLue is a firm believer in the importance of social gatherings in musical development, where students may meet and learn to know each other. For this purpose she arranges monthly receptions and dances for pupils. These have become very popular and have had a great influence in the enrollment of large classes.

The musical programmes for these af-

fairs are performed by the advanced pianists—a different pupil at the piano for each dance. This gives additional interest to both performers and listeners, and inebriates the beginners with a spirit of ambition to rival those so fortunate as to be requested to exhibit their skill and artistry. Miss DeLue is already a noted pianist and teacher, and besides her great activity in school superintending she is herself a specialist in piano pedagogy, with a large following of private pupils, many of whom are themselves professional pianists and teachers and who insist upon her personal instruction.

In addition to the regular courses in popular music and ragtime piano playing this school teaches motion picture and vaudeville piano playing, keyboard harmony and transposing. Patronized largely by society and professional folk, the Winn School of Ragtime, Seattle, Wash., bids fair to become one of the leading institutions of its kind.

COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

(Continued from the November issue.)

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

WHAT IS SILENT-SOLVING?

ANSWER: Working out exercises and tunes and memorizing silently. Manifestly, then, a silent-solver is one who solves exercises and tunes and memorizes silently.

Each tune consists of two parts: first, the scientific—technic; second, the artistic—expression and interpretation. The maximum of pleasure is derived from any tune

only when its scientific part is solved without tune-mutilation, i. e., without playing it wrong once. This, however, is impossible when tone-solving properly graded, tune-assigned lessons, yet is easily accomplished through silent-solving.

Undivided attention cannot be given to the artistic until all the operations involved in a tune can be rendered at a speed beyond that called for by its technic—a condition obtained through tone-solving only after all interest in each tune practically has been lost through sating repetitions and tune-mutilations. Yet through silent-solving this is easily accomplished because technic always is rendered automatic before expression and interpretation come up for treatment.

TOPE-SOLVING VERSUS SILENT-SOLVING

Let it be understood that the tunes herein referred to are in grades such as would require some study and rehearsing of technic in order to solve—tunes that are appropriate to be assigned as lessons, no matter what grade, and with the object in view of insuring the most rapid advancement towards musical achievement.

Tone-solving, involving erroneous principles, is destructive, with not a single logical reason to support it; silent-solving, scientifically correct, is constructive, with not a single reasonable objection to oppose it. Tone-solving scatters forces; silent solving compels concentration. Tone-solving necessitates tune-mutilation; silent-solving assures tune-perfection. Tone-solving makes for mimicry and dependence; silent-solving for origination and independence. Tone-solving annoys, making the student a drudge and a perpetual nuisance; silent-solving insures keeping on good terms with everybody.

Tone-solving logically leads to playing by ear; silent-solving naturally leads to sight-reading. Tone-solving imposes drudgery and depresses; silent-solving incites interest and elevates. Tone-solving withholds indefinitely the greatest musical asset from all but the expert—sight-reading; silent-solving gives it to the very beginner. Tone-solving compels the student to struggle with difficulties that never should exist; silent-solving never knows such pitfalls. Tone-solving inflicts; silent-solving prevents. Tone-solving attempts to sow and reap at the same time; silent-solving never permits effect to interfere with cause. Tone-solving makes memorizing extremely monotonous and difficult; silent-solving makes it enjoyable and easy.

Tone-solving—through mutilation, repetition, irritation and emotional dominance—reduces to a minimum the mental growth that should result from study. Regardless of any pleasure derived from a tone-solved tune, the time spent in solving its technic is practically devoid of profit, for what the tone-solver misses multiplies many times that which he receives. Silent-solving cultivates intellect,

emotion, progress and pleasure in equal proportion, while insuring the maximum of joy that each tune should yield.

"Shall we not as well discern the riches of Nature's warehouse as the benefits of her shop?"

Tone-solving aims to suppress the development of, or the fullest use of developed intellectual powers. Silent-solving constantly and consistently encourages both. Tone-solving may be likened to a school teacher, who, in order to induce pupils to study, gives to each boy a handful of marbles and to each girl a pretty doll, at the same time commanding: "Now, good children, study your lessons." As if intelligent study were possible with minds fixed on play! Silent-solving establishes model conditions wherein alone, quietly, quickly and enjoyably the student solves technic without the hindering influence of attraction or detraction.

Tone-solving doubles the time necessary to solve the technic of each tune and, indeed, to acquire proficiency in music; silent-solving is the synonym of economy. Tone-solving robs the manufacturer, the publisher, the preacher, the student and the public most appallingly (although few realize it) by permitting the business of music to be only one-tenth efficient—"nine out of ten fail"; silent-solving provides the greatest possible protection to all interests and advances them to the maximum.

Tone-solving repels quickest—first of all—those who love music most! To follow tone-solving until a musical education is acquired, one must be or become a drudge. Just as drops of water wear away stone, so do dissonance and mutilation dissolve and destroy a deep love of music. Therefore, it is reasonable to infer that the music of the world is yet to be placed in the hands of those best qualified to produce and reproduce it. Silent-solving protects and develops the sensitive nature of music lovers by providing consonance instead of dissonance, perfection instead of mutilation, and is an infallible guide not only in preventing all the errors inseparably connected with tone-solving, but also for curing all who suffer, consciously or unconsciously (the latter outnumber the former fifty to one), from any of the many tone-solving maladies.

Tone-solving, even measured by the present (though ever changing) standards of merit in other lines, is a foe—socially, commercially, emotionally, intellectually and artistically; silent-solving—though gauged by the most exacting and changeless standards of science and model service—is a true friend to all.

Tone-solving presents tune as an interest-ridden composition. Silent-solving presents tune as a triumphant consequence, a lasting reward in return for a pleasant period of rightful study.

"Behold of what delusive worth,
The bubbles we pursue on earth."

—Longfellow.

In penning this series of articles the intention of the writer has been not only to expose the errors and destructiveness of tone-solving methods—as revealed during a period of more than 25 years devoted exclusively to this subject, but, as many readers of THE CADENZA are now aware, to offer an effective remedy—a scientific system of teaching and study, which in application affixes the stamp of truth to every claim made for silent-solving.*

Rest assured, dear reader, that it would have been much easier and far more stylish to continue in the old rut, worn chasm-deep by the friction of destructive tradition, than to scale the precipitous walls and stand exposed to the storms of ridicule, prejudice and ignorance. Yet it is firmly believed by the writer that there is not a single intelligent reader of THE CADENZA who, having had his unusual opportunities for studying, experimenting and contrasting results, would have not done the same; not one but would have been forced by reason to reach the same conclusions, and immediately cast aside errors conceived in the ignorance and blindness of a former day.

What would you think if you saw a man walking backwards and who continued to do so after he had been shown how to avoid all inconvenience and suffering which reverse locomotion naturally would impose? You would pity him and not only doubt his ability to reason, but justly question his sanity. Therefore, dear reader, you understand my position perfectly, for correctly applied principles of silent-solving proved to my amazement that I had been walking backwards (indulging in tone-solving methods), and forcing others into receding ways, for many, many years—victims of delusion charged.

"With that smooth falsehood whose appearance charms,
And reason of its wholesome doubt disarms."

All of which serves to qualify me as an expert exponent of rapid retrogression.

Although a little out of practice, I stand ready to meet all comers in a race of backward running. Tone-solvers, always in the pink of condition, are especially invited to participate. While such a contest seemingly would appeal only to European natives, nevertheless there is a large class from which to draw right here in the thickest and thinnest of our own midst.

In the days of my persistent practice

(Continued on page 16)

*Method No. 7, revealing the principles of silent-solving, will be introduced probably in the March (1916) issue of THE CADENZA—just four years from the time these articles began.



THE AMERICAN GUILD of BANJOISTS, MANDOLINISTS and GUITARISTS

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SECRETARIAL SCINTILLATIONS

Now is the Accepted Time

But a few days more and all Professional and Associate Guild Membership Certificates will be automatically cancelled by the new year stamp of Father Time. When the 1916 Calendars are put in use on the first day of January, you will want your certificates to show a consistent date, and, of course, the Secretary-Treasurer is anxious to have all renewal and new membership certificates mailed before the end of the present month. This will be impossible without the co-operation of yourself.

This is Important

At the 1915 Convention of the Guild it was recommended that the Secretary-Treasurer be instructed to show on all Guild Professional certificates what instrument, or instruments, the holder is qualified to teach. Therefore, the new certificates read that Mr. So-and-So is adjudged a "qualified teacher of" with a blank line on which the Secretary-Treasurer is to write the names of the instrument or instruments which the Certificate holder is authorized to teach. It is very important of course that all renewal application blanks be filled out fully in this regard, as the Secretary-Treasurer, not being acquainted with the entire Guild membership, and being a very poor guesser—will be unable to properly issue certificates without complete information.

This is Also Important

Very important. The complete draft of the Standards of Attainment will be in the hands of the Guild directors ere this paragraph is in print. Undoubtedly the "Standards" will go into effect on January first. While it is not to be understood that this will in any way affect teachers now holding certificates, nor impede new members who may come in after the opening of the year, it is a fact that the establishing of the new "Standards" will decidedly enhance the value of a Guild certificate. And although no teacher belittles the worth of the seal of the American Guild as it attests his connection with the organization, under the present conditions the certificate cannot possibly mean as much to the pupil or prospective pupil who sees it hanging on his teacher's wall, as it will when re-enforced by the Standards of Attainment and by the Student Certificates which mark the various grades thereof.

Early Convention Enthusiasm

A little unusual in Guild history is the anticipatory enthusiasm manifested by various Guild members in regard to the coming big Convention. Chapters are already providing the means whereby delegates may be sent to the Convention—in some instances, from clear across the continent. Numerous amateur and professional people who will not be so fortunate as to attend the convention at the expense of a Guild Chapter, but must dig down into the accumulations of the season for the wherewithal, have announced their intention to miss anything else during the year rather than the Guild gathering. The Guild

has set its expectations rather high, and the faith in brothers Holt and Trotter is certainly by no means misplaced.

The Standards of Attainment

The draft of the Standards of Attainment has been prepared, and copies have been mailed to the Directors for final O. K. Mr. Pettine was the only member of the committee who was not disabled during the summer, and the fact that Mr. Pettine devoted a large part of his vacation time to this work will not pass unnoticed by the Guild. While the committee does not expect that the "Standards" as offered will be perfect (in truth, the committee was not instructed to prepare a perfect draft, but rather one which would be good enough to put into immediate operation), it is common judgment of those who have seen the document that Brothers Goggin, Pettine and Thompson are helping the Guild to make a tremendous step in advance—a step into a new and larger field, wherein will grow and flourish the renewed and greater Guild.

And we cannot overlook the valuable work of the first Committee, which laid the foundation for the efforts of the above named gentlemen.

"Premiers and Prime Movers"

The Honorary Guild Membership instituted by ex-Secretary-Treasurer Jacobs, under the authority of the 1913 convention of the Guild, has been overlooked during the past few months, but this omission on the part of the present unworthy incumbent does not signify that the Order of Honorary Boosters has ceased to exist. Quite on the contrary!

For the benefit of those members who do not know about this G. B. Chapter and for those members who may have forgotten, the following paragraph is reprinted from a former issue of the Official Organ:

"It is a contest, open to every member of the Guild, for a prize of Honorary Membership in the American Guild of B. M. G.—a special membership created by that body for this purpose. Commencing with the opening of the Guild year (January) and extending up to the date of issue of the last number of the year of the Official Organ, the five members who bring in the greatest number of new members are awarded a prize of Honorary Membership. The list of contestants, with their standing in the race, is published monthly in the Official Organ."

The list of contestants for honors in this "growing" Chapter, corrected to November 20th, 1915, is as follows:

PREMIERS

D. E. Hartnett, New York	18 members
Wm. B. Evans, New York	15 members
Chas. L. Kurtz, Chicago	3 members
Frank Sipp, New York	2 members
Walter T. Holt, Washington	2 members

Score to Nov. 1, 1915

E. F. Goggin, Schenectady	1 member
Walter S. Piper, Cleveland	1 member
Elwood J. Stiles, Philadelphia	1 member
C. Wallace Ramsey, San Francisco	1 member
Marguerite B. Lavery, Detroit	1 member

Now we are ready to start the new list for 1916. If you can't be sure of getting among the 1915 "Honorarians," work for a place in the new Chapter!

Personals

Mr. Donald D. Kline, 208 Sherman Avenue, Jersey City, N. J., teacher and soloist, has the most recent Professional certificate issued by the Guild.

Director Francis Potter writes under date of November 20, that although he is not yet able to attend to his work as he would wish, he hopes to be "back in the game" again before long.

Director F. Munro Plaque is now located in Tacoma, Wash.

Mr. Frank Kindel of Dansville has a large class of pupils and is doing much to further the interest of B. M. & G. in his city.

Mr. Joseph E. Platz, 274 Academy Street, Long Island City, N. Y., is a B. M. & G. teacher whom we are glad to welcome to the Guild fold.

FROM THE MAIL BAG

Worth Thinking About

Trenton, N. J., November 6, 1915.

Perhaps it is not possible to advance any new ideas for the Guild to act upon which can have place ahead of the suggestions made during the past few months, and already up for consideration, and I sincerely hope enough interest and the proper spirit will be manifested to put into practical motion the splendid plans which have been proposed.

I have had in mind for some time a "Guild School," with permanent headquarters where a prospective teacher could go for a few weeks to be trained in the art of trade prices; different makes of instruments; publishers; ensemble practice; the mingling with other teachers and players. The director of the school, through our Official Organ, locating each teacher who can qualify in a field where he can teach profitably with the help of the business training he has received through the Guild School. Almost any manufacturer would loan instruments to the school for exhibition purposes, and I believe publishers would gladly contribute sample copies of their new issues for file and reference; such instruments and music not to be taken from the display room. Weekly talks by prominent teachers and manufacturers could be arranged on such subjects as "The Successful Teacher"; "The Making and Taking Care of a B. M. & G. Minor Repairs"; "The Relation of Business and Music"; etc. No pupil gets any knowledge on the above questions, because he usually doesn't have any idea of becoming a teacher until after he has left his teacher and by the time he has learned through experience, with the accompanying unnecessary mistakes, he gives up in disgust.

Many other suggestions could be added to the above, and I hope the matter will be

(Continued on page 16)

THE CADENZA

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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. XXII DECEMBER, 1915 No. 6

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It's to you that your subscription expires with this issue. Do we get the renewal? If not, why not?

COMMON SENSE IN TEACHING AND STUDY

(Continued from page 13)

of pseudo-pedestrianism (facing the opposite way to that in which I wished to move) at length there came a time when I was awakened by a strong desire to get a peek at the front of things. Actually entertaining a thought to have a little care for the best interests of students and self, and, strange to say, even going so far as to feel a mite particular about the verdict or posterity, I finally concluded to try forward propulsion. And this, mind you, after over 20 years of continuous re-arranging.

This series of articles and a heart filled with undying gratitude to the Unseen Power of guidance are a result of that determination.

Merry Christmas and many years of happy days to All.

(To be continued in the January issue.)

AMERICAN GUILD

(Continued from page 15)

taken up at the next convention for discussion.

Sincerely yours,

GEORGE STANNARD.

Excellent! Of course the annual conventions are intended to serve the purposes mentioned to a considerable extent, but on account of the short duration and the great amount of business which must be crowded into a few days of the meeting, it cannot be expected that the educational features can be so thorough as Mr. Stannard's plan provides. What is your opinion, Friend Reader?—S. T.

Weehawken, N. J., October 8, 1915.

One thing is apparent, our members see that the Chapter is no money-making scheme and that the profits from the Chapter are divided among its all. J. W.

Providence, R. I., November 8, 1915.

How many members are there in the American Guild?—S. A. S.

(207 Professional, 142 Associates, 28 Trade and 642 Chapter members. Total Guild Membership to date, 1019.)

CHAPTER REPORTS

Philadelphia Chapter, No. 1

First meeting of the Philadelphia Chapter, No. 1, was called on September 13th of this year, through the efforts of Mr. Carl Tschopp, Secretary pro tem, and of the business managers of the two oldest active mandolin orchestras in Philadelphia—Mr. Ellwood Stilts, manager of the Fairmont Club and J. Val Bryan, manager of the Upsal Club. The success of both of these musical organizations has been mainly due to the zealous work, co-operation and resourcefulness of their business managers.

The officers of the Chapter are: President, C. F. Kuehler, Jr.; Chapter Secretary, J. Val Bryan; Recording Secretary, Miss Catherine D. Kroeger; Treasurer, Mrs. Alvah Rittenhouse.

Following is the official account of the third meeting:

Philadelphia, November 15, 1915.

You have heard much about the formation of Guild Chapters, and the great power for good they are destined to play in the advancement of the banjo, mandolin and guitar and the allied instruments. "In combination there is strength"—and increased happiness as well.

Thirty-five people were present at the third meeting of our Philadelphia Chapter and not a single soul left before midnight, which fact is evidence of a magnetic attraction. The magnet in this case was a combination of the best among players of the plectral instruments, from beginners to professionals; well selected numbers in solo and ensemble, splendidly rendered; also mirth, dancing, speech-making and eating.

Mr. Carl Tschopp held the chair at this meeting and after the regular order of business had been transacted, Mr. Tschopp made

an address most fitting to the occasion. He filled the audience with enthusiasm and loud applause followed his speech. Not in the least interesting among the rapidly succeeding events of the night filled with good things was the appearance of Mr. George C. Krick of Germantown, who addressed the audience on the value of the membership in the American Guild to the individual player of the banjo, mandolin and guitar, pointing out particularly the inspiration and aspiration obtained by playing in combination with others interested in the trio instruments. Mr. Krick's address was so warmly received that he was inspired to give another short talk as an encore to his first address. Mr. George W. Caldwell, Musical Director of the Upsal Club, spoke on the prospects of making the Philadelphia Chapter, No. 1, a powerful organization in musical circles of this city, and Mr. Wm. Ervine also spoke on the prospects of the special efforts to be made to advance the banjo, mandolin and guitar.

The soloists and quartette were then enthusiastically received and the Fairmont Club rendered "Scene de Ballet." This was followed by a banjo number, rendered by the Upsal Club, whose real banjo music captivated the audience and called for an encore.

After an ensemble number the applications for new members were received, dues collected, and then the negotiation of the "spread" which was of the quality "fit for gods" (having been prepared by the lady members of our Philadelphia Chapter, No. 1). Dancing took up the remainder of the evening, combining the social and musical pleasures—two points of the deepest significance in our Chapter, those of recognition and relation among musicians. The next meeting of the Philadelphia Chapter, No. 1, will be held on the second Thursday of December at Students Chapter, Park and Susquehanna avenues. All persons interested in the banjo, mandolin and guitar are cordially invited to be present.

J. VAL BRYAN, C. S.

Lawrence Chapter, No. 1

With fourteen Charter members, Lawrence Chapter, No. 1, is recorded as the first Chapter in Massachusetts, and although the first, Lawrence Chapter will not remain a "lone star" very long. However, the honor belongs to Lawrence, and if indications mean anything, subsequent Chapters must be brilliant, indeed, if they outshine the rays of the first light in Massachusetts. The following are the members of the Chapter:

Joseph L. Ivers	Francis Finegan
Sterling Haight	Agnes McNulty
Harriett Haight	William Robertson
Joseph Daigle	Doris Bunker
Joseph Coico	Geo. Bunker
Nicholas Belanger	Paul Wensel, Jr.
Delia Moots	Albert Rossau

Officers elected at the meeting of October 22 were: President, George E. Bunker; Vice President, Sterling Haight; Chapter Secretary, Joseph L. Ivers; Corresponding Secretary, Joseph A. Daigle; Recording Secretary, Joseph A. Daigle; Treasurer, Joseph L. Ivers;

(Continued on page 33)

Kiddie Land

17

ONE-STEP or TWO-STEP

A. J. WEIDT

PIANO

Musical score for "Kiddie Land" by A. J. Weidt. The score is for piano and is in 2/4 time with a key signature of one sharp (F#). It consists of six systems of music. The first system starts with a piano (p) dynamic and a forte (ff) dynamic. The second system includes fortissimo (ffz) and mezzo-forte (mf) dynamics. The third system includes a first ending bracket. The fourth system includes a first ending bracket. The fifth system includes a first ending bracket and a forte (f) dynamic. The sixth system includes a forte (ff) dynamic. The score features various musical notations including chords, eighth notes, and rests.

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The CADENZA

Come back! Come back! Come back to Kid - die Land, It's grand when you make

be - lieve "Lon - don bridge is fall - ing down." Fe - fi - fo - fum,

I'll be your Twee - die-dum If you'll be my Twee - die-dee. Come to Kid-die Land with me. So

pass in! pass out! Kneel to the pret - ti - est And just kiss the one you love

best. When you ring a - round a - ros - y All the world is bright and

coz - y. Come on! Come on and be a lit - tle Kid - die. 1 die. 2 die.

Call of the Woods

PIANO

Waltz

THOS. S. ALLEN

First system of musical notation, featuring treble and bass staves with chords and melodic lines.

Second system of musical notation, including dynamic markings *f* and *p*.

Third system of musical notation, including dynamic marking *mf*.

Fourth system of musical notation, including a first ending bracket and dynamic marking *f*.

Fifth system of musical notation, including a second ending bracket, dynamic marking *f*, and the instruction *D.C. al then Trio*.

TRIO

Sixth system of musical notation, including dynamic marking *mf*.

Seventh system of musical notation, concluding the piece.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various chordal textures, such as triads and dyads, and melodic lines with slurs and ties. The piece concludes with a *D.C. Trio al* marking.

Rustic Dance

NORMAN LEIGH

Allegro risoluto

PIANO

The musical score is written for piano and is divided into two main sections: PIANO and TRIO. The key signature is one flat (B-flat major or D minor) and the time signature is 3/8. The tempo is marked 'Allegro risoluto'. The score consists of five systems of music, each with a grand staff (treble and bass clefs).

- System 1:** PIANO section. Starts with a forte (*f*) dynamic. The right hand features a rhythmic melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes.
- System 2:** Continues the PIANO section. Dynamics range from *f* to *mf*.
- System 3:** Continues the PIANO section. Dynamics range from *mf* to *f*. A fermata is placed over the final note of the right-hand melody.
- System 4:** Continues the PIANO section. Dynamics range from *f* to *mf*. A repeat sign is present at the beginning of this system.
- System 5:** Continues the PIANO section. Dynamics range from *f* to *mf*. It includes first and second endings, marked with '1' and '2' above the staff.
- TRIO Section:** Begins at the start of the sixth system. The dynamic is marked *mf*. The right hand has a simple melody, and the left hand has a rhythmic accompaniment of eighth notes.

Additional markings include 'D.C. al (then Trio)' at the end of the first ending in the PIANO section.

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The CADENZA

First system of musical notation, measures 1-4. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. The melodic line continues with similar rhythmic patterns, and the left hand accompaniment remains consistent.

Third system of musical notation, measures 9-12. A dynamic marking of *ff* (fortissimo) appears in the right hand starting in measure 11.

Fourth system of musical notation, measures 13-16. Dynamic markings of *mf* (mezzo-forte) are present in the right hand at measures 13 and 16, and *ff* in the left hand at measure 14.

Fifth system of musical notation, measures 17-20. A dynamic marking of *f* (forte) is present in the right hand at measure 17, followed by the instruction *cresc.* (crescendo).

Sixth system of musical notation, measures 21-24. A dynamic marking of *ff* is in the right hand at measure 21, and *mf* is in the left hand at measure 23. The instruction *D.C. al \oplus then CODA* is written above the right hand in measure 24.

Seventh system of musical notation, measures 25-28, labeled as the CODA. The instruction *Poco a poco accel.* (poco a poco accelerando) is written above the right hand in measure 25. The music concludes with a final cadence.

1 2

Presto

fff

fff

This system contains the first three staves of the piece. The first staff is a single melodic line with two first endings. The second and third staves are grand staff piano accompaniment. The first ending is marked with a '1' and the second with a '2'. The tempo is marked 'Presto' and the dynamics are 'fff'.

Cradle of Liberty

MARCH

ALFRED E. JOY

PIANO

ff

f cresc.

ff

f

This system contains the remaining four staves of the piece. The first staff is a single melodic line with dynamics 'ff' and 'f cresc.'. The second and third staves are grand staff piano accompaniment with dynamics 'ff' and 'f'. The fourth staff is a grand staff piano accompaniment. The piece concludes with a final chord.

Musical score for "The CADENZA", page 25. The score is written for piano and features a variety of dynamics and articulations. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into seven systems, each with a treble and bass staff.

Dynamics and markings include:

- ff* (fortissimo)
- ffz* (fortissimo con zingheri)
- f* (forte)
- mf* (mezzo-forte)
- poco a poco cresa.* (poco a poco crescendo)

The score includes first and second endings, indicated by "1" and "2" above the staff. The first ending is marked *ff* and the second ending is marked *mf*. The piece concludes with a final *ffz* marking.

The image shows a musical score for a piano trio, specifically a cadenza section. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The first system begins with a dynamic marking of *mf*. The second system features a circled melodic line in the right hand. The third system continues the melodic development. The fourth system shows a more rhythmic texture. The fifth system includes a circled melodic line and a dynamic marking of *ffz f*. The sixth system features a dense, rhythmic accompaniment in the bass. The seventh system concludes the cadenza with a dynamic marking of *ffz* and a fermata over the final chord. The text "D.C. Trio al *ffz*" is written above the final measure of the seventh system.

Pagani Waltz

GUITAR SOLO

Arr. by D. E. HARTNETT

The musical score for 'Pagani Waltz' is written for guitar solo in 3/4 time, featuring a key signature of one sharp (F#). The piece is arranged by D. E. Hartnett. The score consists of 12 staves of music. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are several trills and triplets indicated by '3' over the notes. Dynamic markings include 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat signs.

The CADENZA

Copyright MCMXV by Walter Jacobs

Kiddie Land

GUITAR ACC.

ONE-STEP or TWO-STEP

A. J. WEIDT

Musical score for "Kiddie Land" guitar accompaniment. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 12 staves of music. The first staff begins with a dynamic marking of *ff* and includes fingering numbers 3, 2, 3, 2, 1, 2. The second staff has a repeat sign and dynamic markings *ff* and *mf*. The third staff has a dynamic marking *mf*. The fourth staff has a dynamic marking *ff* and includes fingering numbers 1, 2, 3, 4. The fifth staff has a dynamic marking *ff* and includes fingering numbers 4, 2, 1, 2. The sixth staff has a dynamic marking *mf*. The seventh staff has a dynamic marking *ff*. The eighth staff has a dynamic marking *ff*. The ninth staff has a dynamic marking *mf ff*. The tenth staff has a dynamic marking *ff*. The eleventh staff has a dynamic marking *ff*. The twelfth staff has a dynamic marking *ff* and includes fingering numbers 1, 2, 3, 4. The score concludes with a double bar line and a final dynamic marking *ff*.

Kiddie Land

1st MANDOLIN
or VIOLIN

ONE-STEP or TWO-STEP

A. J. WEIDT
Composer of "Ger-Ma-Nee"

ff

Guitar *ffz* *mf*

mf Guitar *ff*

mf *ffz* Guitar *ffz*

mf *ff* Come back! Come back! Come back to Kid - die Land, It's grand when you make__ be-lieve

"Lon-don bridge is fall - ing down! Fe - fi - fo - fum, I'll be your Twee - die-dum If you'll be my Twee -

_ die-dee. Come to Kid-die Land with me. So pass in! pass out! Kneel to the pret - ti - est And

Guitar just kiss the one__ you love best. When you ring a - round a - ros - y All the

world is bright and coz - y. Come on! Come on and be a lit - tle Kid - die, *ff* die. *ffz*

Pagani Waltz

Arr. by D. E. HARTNETT

The musical score for "Pagani Waltz" is written for 1st Mandolin or Violin. It is in the key of D major (one sharp) and 3/4 time. The piece begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the score. The dynamics range from piano (*p*) to mezzo-forte (*mf*) and forte (*f*). The score includes fingerings (1, 2, 3) and a double bar line with repeat signs. The piece concludes with a final cadence.

Pagani Waltz

31

GUITAR ACC.

Arr. by D. E. HARTNETT

The musical score is written for guitar accompaniment in 3/4 time, featuring a key signature of one sharp (F#). The piece is arranged by D. E. Hartnett. The score consists of 11 staves of music. The first staff begins with a piano (*p*) dynamic and includes a first ending bracket. The second staff continues the melody. The third staff features a forte (*f*) dynamic. The fourth staff continues the melody. The fifth staff includes a mezzo-forte (*mf*) dynamic. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff begins with a piano (*p*) dynamic. The ninth staff continues the melody. The tenth staff continues the melody. The eleventh staff concludes the piece with a forte (*f*) dynamic.

The CADENZA

BANJO SOLO

C Notation

Bass to D

Kiddie Land

ONE-STEP or TWO-STEP

A. J. WEIDT

Composer of "Ger-Ma-Nee"

Musical score for Banjo Solo "Kiddie Land" by A. J. Weidt. The score is written in C notation for bass to D, in 2/4 time, and consists of 12 staves of music. It includes various dynamics such as *ff*, *mf*, and *f*, and features first and second endings.

AMERICAN GUILD

(Continued from page 16)

Librarian, Harriet Haight; Musical Director, Joseph L. Ivers.

J. L. Ivers, C. S., writes that he has received assurance of at least ten players and they will be on the membership roll by January 1st, 1916. It is quite evident that Lawrence Chapter will stand well upon the list of competitors for Chapter prizes.

Las Animas Chapter, No. 1

Las Animas, October 20, 1915.

Our Chapter is now organized, with Dr. G. Barber, the commanding officer at this station, as president. Following are the members:

Geo. H. Barber	H. H. Peters
R. Koller Richardson	Wm. Bessler
John Connolly	T. N. Dobbins
Frank W. Beagen	J. J. Conway
William H. LaPoint	C. E. Hearn
Wm. Bergerson	T. G. Soderquist
Guy Andrus	Matthew Karo
E. K. Fairchild	C. Hatchard
W. L. Shobert	C. T. Eckman
A. D. Miller	L. F. Neaman
Wm. C. Morris	M. Baum
B. J. Kelly	D. Peterson
F. H. Johnson	I. E. Kennedy
J. E. Bliss	C. A. Hollis

We expect several new members and will do our best to have a live Chapter.

D. PETERSON, C. S.

Report of the Organization of Las Animas Chapter No. 1

THE AMERICAN GUILD OF BANJOISTS,
MANDOLINISTS AND GUITARISTS.

Date, Oct. 20, 1915.

To the Field Secretary A. G. of R. M. & G.:

The undersigned, duly appointed and confirmed as Chapter Secretary, begs to submit a report of the organization of

Chapter No. 1 in (City) Las Animas (State) Colorado

Date of organization Oct. 20, 1915

No. of Chapter Members 27

(Give names and addresses on back of this sheet.)

Officers: President Dr. Geo. H. BarberVice President Dr. R. Koller RichardsonChapter Secretary D. PetersonCorresponding Secretary C. E. HearnRecording Secretary C. E. HearnTreasurer J. ConnollyLibrarian C. E. HearnMusical Director E. G. Soderquist

Has a copy of your Chapter's Constitution and By-Laws been presented to the Field Secretary for approval? Yes

Has charter fee (\$2.00) been forwarded to Field Secretary? Yes

If not, when can same be paid? 35¢

Has 35¢ per capita tax been paid by members now enrolled? Yes

What is date of regular monthly meeting? 5th

Will the report be sent each month to reach Field Secretary not later than the 15th? Yes

How many members will subscribe to the Official Organ \$500.00?

Will the Chapter send delegates to the next Annual Convention of the Guild? Let you know later

Signed,

D. Peterson
Guild Business is Business-Like

Port Richmond Chapter, No. 1

Port Richmond, N. Y., November 17, 1915.

The first meeting of the Chapter was held tonight. The new Secretary is Mr. Donald

President and Chapter Secretary
WALTER S. PIPER
Financial Secretary-Treasurer
L. LIVINGSTON
Librarian
R. J. GEE CHAMBEAULT

The American Guild
of Mandolinists, Banjoists and Guitarists

Cleveland Chapter No. 1



ADDRESS ALL COMMUNICATIONS
TO THE CHAPTER SECRETARY
186 CLARK AVENUE

CLEVELAND, O. Nov. 18, 1915

Mr. B. M. Goo

322 Pleo Street

Dear Mr. Goo:

Are you interested enough in yourself to give a couple of hours of your time twice a month toward the betterment of yourself musically, socially and educationally? If so, the following will interest you.

Cleveland Chapter No. 1 of the American Guild of Banjoists, Mandolinists and Guitarists has been organized with the above purpose in view, and there is nothing to prevent its becoming a decided influence for good and a means for the exercise of elevating sociability and good fellowship among the players of the plectr instruments of this city.

The chief requisites necessary to insure the success of the order and to bring to a culmination the many great possibilities within its scope are enthusiasm and co-operation among the members and these qualities cannot but be aroused in all players and slighters for membership who are made cognizant of the many pleasures and advantages to be derived from active participation in the chapter movement.

WHAT IS A GUILD CHAPTER?

The American Guild of Banjoists, Mandolinists and Guitarists is a National organization of prominence and long standing, whose members are, in the main, enthusiasts of the mandolin, guitar, banjo and kindred instruments, and the chapter idea is a departure from the regular "modus operandi" of the order and was incorporated into the constitution of the American Guild at the Annual Convention held at the Statler Hotel in Cleveland, April, 1914.

A Guild chapter is a local social and musical club, a unit under the jurisdiction of the parent body, conforming in every respect with the high ideals evolved under the National Constitution of the Guild, but with the added advantages of self-government, having its own constitution and by-laws, electing its own officers and having many additional features impossible under the former operative system of the order.

The Chapter Bulletins will give you some idea of the many good things in store for chapter members and their friends.

The membership fees and dues are insignificant now and will never be any higher. On the contrary, it is the aim of the president and executive board to place the chapter on a self-supporting basis, which is likely of accomplishment before another year rolls by. The charter membership fee is 50 cents. The charter, however, will be closed January 1, 1916, after which the initiation fee will be \$1.00. Annual per capita tax is 25 cents and the regular monthly assessment is 25 cents, which covers current expenses of the chapter, such as hall rental, refreshments, literature, etc. Meetings are held the first and third Fridays of each month at Lindhorst Hall, 3028 W. 25th Street, corner Walton Avenue.

The first meeting in each month is a business meeting, and only members and prospective members will be admitted. The second meeting (third Friday in the month) is social night and all members are urged to bring one or two friends to partake of the good cheer of the chapter on these occasions.

Any additional information desired can be obtained upon application to the undersigned.

WALTER S. PIPER, President.

L. LIVINGSTON, Financial Secretary, 1806 Clark Ave.

The Way One Chapter Spreads Guild Gospel

Cleveland Chapter, No. 1

Cleveland, Ohio, November 10, 1915.

Nichols, 283 Dean Avenue. Please send him the necessary report blanks. Is it possible to call our Chapter Port Richmond Chapter, No. 1, instead of New York Chapter, No. 2? More news will be sent you within a few days.

CORA L. BUTLER.

Jackson Chapter, No. 1

The November meeting of Jackson Chapter was held in the Chapter room of the Y. M. C. A., November 3. Owing to a misunderstanding regarding the date of the meeting, there was a very small attendance, some twenty members being present. After an unusually long business meeting, Guild Director-elect William Place, Jr., who has recently come to Jackson, and who will be the musical director of the Chapter, gave a short talk regarding the future of a Chapter and its efforts in the line of music. After a bountiful lunch had been served by the refreshment committee, under the supervision of Chairman Oliver Gilbert, by unanimous vote the members present held a short rehearsal which kept the meeting open until nearly midnight. The Chapter is looking forward with much interest to the first of a series of concerts which will be given soon. BERNICE PORTER, C. S.

The President called the meeting to order about 9:00 P. M.

There were five applications on file for initiation, but for various reasons it was impossible for all to be present, so it was decided by the President and the Executive Board to postpone the initiations until the following meeting, to be held Friday evening, November 19, when several other applicants are expected to come in.

During the course of business, Brother Wm. Pinta resigned the Financial Secretaryship in favor of Brother Livingston.

Brother Livingston reports a collection of monthly dues from 14 members. There was a general feeling of optimism and all members expressed themselves as being pleased with the new venture and general outlook. Guild business was finished about 10:15 P. M., and the balance of the evening was devoted

to a musical program, participated in by the Chapter members. Meeting adjourned 11:15 P. M.

Enclosed find constitution of the chapter for your perusal. Also list of members to date

Harry Horn	John Bandel
Felix Sadowski	John L. Henning
Frank W. Clarke	A. L. Keifer
Wm. C. Pinta	Leon A. Legassie
W. E. Martin	Stephen Mikulski
Gustav Wagner	Fred Beaulieu
Harry De Chambeau	Thomas De Angelis
Chas. C. Dailey	Mrs. W. S. Piper
Ben Rothstein	L. Livingston
Mrs. Chas. C. Dailey	Walter S. Piper

WALTER S. PIPER, C. S.

Bakersfield Chapter, No. 1

Bakersfield, Cal., October 29, 1915.

Am mailing you today, a paper containing an article regarding our Chapter.

Will send to you on or about November 15th a list of members and dues.

E. A. SHELTON, C. S., pro tem.

A copy of the Bakersfield Californian, accompanying the above report, contains the following news item, under the heading, "A New Musical Organization:"

"A new musical organization formed in this city last night has for its object the promotion and maintenance of the artistic and musical interests of the guitar, banjo and mandolin, and will be called Bakersfield Chapter, No. 1, of the American Guild of Banjoists, Mandolinists and Guitarists. Anyone interested in either of these instruments may become a member, several additional names having been presented at the session at the home of E. A. Shelton last night. Chapter plans include a Chapter orchestra with weekly rehearsals, occasional guest evenings, a series of artists' recitals, an annual concert and social features. Meetings will be held each Wednesday evening, election of officers to be held next week."

Mr. Shelton has been working hard to perfect Bakersfield Chapter, and we congratulate him on the deserved success which is crowning his efforts.

New York Chapter, No. 2

New York, November 13, 1915.

When the members of New York City Chapter, No. 2, called for their weekly rehearsal, Saturday evening, October 30th, they were "shocked." Each member received about ten volts of electricity as he touched the knob of the door leading to the Studio. Of course, the "initiated" found all members inside perfectly innocent as to the cause of the shock.

After we had put in two hours' hard practice, our entertainment committee surprised the other members of the Chapter with a Halloween supper consisting of good apple cider, candy, cake, other cake with Halloween prizes inside—snappers, and everything that goes to make a jolly Halloween party.

There were more people "shocked" throughout the evening, as the gas and water pipes throughout the house were likewise charged with electricity. Doubtless Miss Gerlach and Mr. Rothstein could both tell us a little story in reference to their "shocking" experience if they cared to. We are indebted to Mr.

Watkins, the husband of our mandolinist, for the clever wiring and arranging of the electrical work.

The following officers have been elected to office for the coming year:

President, A. V. Roth; Vice President, Geo. J. Hubert; Secretary-Treasurer, Wm. B. Evans; Reception Committee, Florence Gerlach and Lewis Wallace, Jr.

Entertainment Committee: Mrs. H. E. Watkins, Bertha G. Evans, Florence Gerlach, John F. Block, Jr., A. V. Roth.

Printing and Advertising Committee: A. V. Roth, Wm. B. Evans, Lewis Wallace, Jr.

WM. B. EVANS, C. S.

Schenectady Chapter, No. 1

Schenectady, N. Y., November 12, 1915.

At the meeting of November 8, Schenectady Chapter, Mrs. Massee and Miss Guest were

Union Hill Chapter, No. 1

Chapter Secretary, J. H. Wark, sends in the names of four new Union Hill members:

Frank Lieschner Alfred Peters
Ethel Hamann John Eiffler

CHAPTER NOTES

One Solution of the Problem

Too frequently Chapter organizers state that their efforts are more or less hampered by lack of suitable rooms for Chapter meetings, and in view of the fact that the rental price of a Chapter hall is often prohibitive, some Chapters have been less of a brilliant success than could be expected under more favorable circumstances. At the Providence Convention, various suggestions were made by different Chapter organizers as to the possible manner of housing Chapter meetings, and while the co-operation of the Young Men's Christian Association in one or two cities had been accorded, it was impossible to give a definite report of the sentiment of the Y. M. C. A. in general at that time. The accompanying reproduction of a letter written from a New York Y. M. C. A. in reply to a communication from the General Secretary of the Jackson Association, and the following letter, are indicative of the attitude of the associations, and offer a solution of the problem confronting new and smaller Chapters without

sufficient means to provide for a special Chapter hall:

Lansing, Mich., November 18, 1915.

Mr. C. V. Buttelman,
Field Sec'y American Guild,

Dear Mr. Buttelman: Jackson, Mich.

Just a few days ago your letter sent to Mr. Miller, October 25, was handed to me for consideration.

As activities of this nature would fall in my department, I am glad to inform you that anything I can do to encourage the formation of a branch of the Guild in Lansing will be cheerfully done, for I'm sure such an organization will be of service to us. I shall also assist in whatever way I can to further the Guild and promote its permanency. We shall be glad to furnish you shelter for the Guild if it does not conflict with other meetings already held here. And I feel that we can arrange so no conflicts need occur. When in Jackson I had occasion to know something of this work of yours, hence I speak with assurance of its value to us.

Very truly yours,

VICTOR BIRD,

Membership and Social Secretary.

DO IT TODAY!

Mail this to the Guild Executive Office, 128 West Main Street, Jackson, Michigan

APPLICATION FOR MEMBERSHIP

I hereby apply for membership in

The American Guild of Banjoists, Mandolinists and Guitarists for the year commencing Jan. 1, 1916.

Renewal		
New Member		
Amount Enclosed		
\$1.50	\$2.00	\$3.00
Check proper spaces		

Name.....

Address.....

Instrument applied for {
teaches }
plays }

Date.....

Membership includes one year's subscription to the official organ

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

Chapter Membership Application Blanks

At the request of several Chapter organizers, the Executive Office has prepared a membership blank for use by the Chapters. Proofs of the blank have been submitted to the Directors and should have their corrections and final approval by the time this number of the Official Organ is in print. Chapter Secretaries desiring quantities of these application blanks, should send in orders at once. For a nominal sum it will be possible to print the name and number of the Chapter on these blanks and thus add largely to the value of the same, in so far as the individual Chapter is concerned. Further particulars given on request.

More Good Guild Literature

From Chapter Secretary Walter S. Piper of Cleveland, No. 1, comes the latest addition to the growing Guild library. The circular which is reproduced in this issue strikes us as being especially good. Likewise the "letter head," on which the circular is printed, is excellent and conforms to the well balanced design hereto established and used first, we believe, by Fresno Chapter, No. 1.

Why One Chapter Isn't Organized

Of course, the following letter was not intended for publication, but the writer's naive humor so tickled the risibilities of the F. S. that we cannot resist the temptation to pass it on. Besides, it is a relief to uncover *one real reason* why a Chapter can't be organized:

November 16, 1915.

Regarding your letter of the 9th and the results of our recent meeting, I am sorry to say that we have not yet met. Mr. — has the misfortune to have been made on a 1911 model that had some sort of a veriform deflucker attached to his internal workings that it seems, according to the Vandyked brigade of Doctors, had become carbonized or filled up with peach stones, and had to be removed in order to "enable him to live in peace and happiness." With this in mind, he was bundled up in swaddling clothes and sent to the City Hospital and therein dissembled and said deflucker was carefully removed, scraped, and cleansed via the appendicitis route.

I haven't heard how he is getting along, but he has not been able, as you see, to give any attention to the Guild matter.

Good Work

Also quick work. Just one month was required to complete the organization of Las Animas Chapter, No. 1. A goodly number of organization reports, very similar in tenor to the report of Las Animas Chapter, No. 1, have been received within the past few months, and while the Las Animas report does not show any special originality, in view of the speedy and effective efforts of Chapter Secretary D. Peterson, it is no more than fitting that his report be used to show the uninitiated just what a completed Chapter Secretary's report looks like. See Las Animas report on page 33.

RICHARD W. LAWRENCE
EDITORW. STEPHENS SMITH
VICE CHAIRMANRICHARD A. ALCOCK
CORRESPONDING SECRETARYW. S. COUBINE
RECORDING SECRETARYH. S. PURDY
TREASURER

UNION BRANCH YOUNG MEN'S CHRISTIAN ASSOCIATION

EAST 149TH STREET AND ST. ANN'S AVENUE

BRONX, NEW YORK CITY

TEL. 2370 MELROSE

BLAKE A. HOOVER, SECRETARY

COMMITTEE OF MANAGEMENT

RICHARD A. ALCOCK	HOWARD W. LEWIS
A. W. WARD	WILLIAM W. LEWIS
W. A. STODEN	JACQUES J. JONES
JOHN A. BROWN	ALLEN
W. F. POLAK JONES	JAMES STEPHENS
DR. J. A. WOLFE	W. STEPHENS SMITH
RICHARD W. LAWRENCE	ROBERT A. SPRUELL
ROBERT A. SPRUELL	ROBERT A. SPRUELL

October 26, 1915.

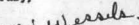
Mr. Wallace G. Wright, Sec'y
Jackson Y. M. C. A.,
Jackson, Mich.

Dear Sir:

Your letter of October 23d to Mr. Hoover was referred to me and I would like to get further information in regard to the American Guild who you say have an organization in this city.

We should like very much to get in touch with such an organization and would appreciate any information you can give us with regard to the same.

Yours truly,



A Hint to Chapter Organizers and Prospective Organizers

Several designs for Chapter pins have been submitted by various Guild members. In an early issue of the Official Organ some of these designs will be reproduced, and it is suggested that artist members of the Guild submit other designs, which may be added to those already in hand. In view of the numerous requests received for Chapter pins, since the matter was first brought up by Schenectady Chapter, it seems likely that the next convention will adopt a design similar to the badge now used by Professional and Associate members.

Mr. F. R. Mitchell of the Wagner School of Music, Denver, Colo., has filed application for Chapter privileges. Judging from the success Mr. Mitchell has achieved in his chosen line, the Guild will materially profit from Mr. Mitchell's efforts.

Chapter Secretaries are busy persons. This probably accounts for the fact that Chapter reports are often received too late for publication and must wait a month. Please send your reports to reach the Executive Office not later than the 15th if possible.

Mr. W. B. Connelly—mandolin, guitar, mandola and mando-cello soloist and instructor at Erie, Pa.—has recently been added to the Faculty of the Erie Conservatory of Music. Mr. Connelly, who is an expert exponent of his instruments, was formerly a member of the Bochim Plectrum Sextet of Buffalo, N. Y., and also connected with the University of Michigan.

Mr. John A. Glover, formerly of Newburyport, Mass., is now permanently located at Middleboro, Mass., where he has started banjo, mandolin and guitar teach-

ing for the season. He reports excellent prospects for the future.

Mr. Charles H. Jackson—whom everybody knows as a very successful teacher of the three "inseparables" in Buffalo, N. Y.—has moved into new and larger quarters at 515 Elmwood Avenue. The new Studio has double rooms, so arranged as to afford a reception parlor and teaching room, or both may be thrown into one, affording an assembly room for concerts and recitals. Mr. Jackson writes: "Everything looks good for this season. I have all I can do, and still they keep coming."

Important Notice

To Guild Members

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

\$2.00 for the Professional Member
Canadian Professional Membership, \$2.25
Foreign Professional Membership, \$2.50

\$1.50 for the Associate Member
Canadian Associate Membership, \$1.75
Foreign Associate Membership \$2.00

\$3.00 for the Trade Member

Prompt attention will materially assist and be appreciated by Yours fraternally,

C. V. BUTTELMAN,

Secretary-Treasurer.

128 W. Main St. Jackson, Mich.

DO YOU KNOW

Mr. Teacher, that

Weidt's Elementary Studies

—for—

Mandolin, Banjo and Guitar

have been for years the favorite method used for beginners on these instruments by THOUSANDS of Teachers all over the world. UNLESS you are already familiar with them, request special quotations on a sample set.

WEIDT'S ELEMENTARY STUDIES

A Practical Method for Class
and Private Instruction
PLAYABLE IN ANY COMBINATION

Music and Exercises Melodious Throughout
Carefully Fingered Well Graded

PUBLISHED AS FOLLOWS:

1st and 2nd MANDOLIN	1st and 2nd GUITAR
Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c

1st and 2nd BANJO (C Notation)	1st and 2nd BANJO (A Notation)
Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c

1st and 2nd TENOR-MANDOLA (Universal Notation)	1st and 2nd MANDO-CELLO (Universal Notation)
Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c

OCTAVE MANDOLA and 3rd MANDOLIN	MANDO-BASS (Universal Notation)
Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c

FLUTE OBLIGATO	'CELLO OBLIGATO
Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c

PIANO ACCOMPANIMENT	
Book 1.....50c	Book 3.....50c
Book 2.....50c	Book 4.....50c
Book 5.....50c	

PUBLISHED BY

WALTER JACOBS
BOSTON, MASS.

PERSONALS

Here is the manner in which the Bangor Daily News reviews a concert given at that city on November 16th by Mr. Alfred A. Farland. We reprint the review in full for two reasons—such critiques concerning the banjo are too rare to be allowed to become fugitive, and afford a most welcome contrast to the attitude of the press in the past and present. However, it must be admitted there is but one Farland.

Perhaps the banjo as a medium for artistic expression has been underrated. One associates it with negro melodies and rag-time. But last night, in the Memorial Parlors, Alfred A. Farland made it speak in the tones of the classics and grand opera; and a numerous, fashionable audience had a novel experience.

Arpeggios, harmonics and octaves ran with consummate ease from his nimble fingers. But he has more than technique, is more than a virtuoso; he is an artist who infuses his playing with poetry and soul. He had no printed program; but his audience sat in delighted astonishment as the golden strings—for all twang and stridency were absent—gave forth some beautiful old songs, including "Annie Laurie" and "Auld Lang Syne"; melodies from Faust and Trovatore; the andante from Mendelssohn's Violin Concerto; Handel's Largo, Schubert's Serenade, and a wonderful Russian intermezzo. This last fairly glowed with color; in it the artist was at his very best. The program could have been no better given, it seemed, on harp or violin.

Bangor would like to hear Mr. Farland again. His playing was a revelation of the banjo's possibilities.

Following are Mr. Farland's dates in Maine from November 15 to December 1, almost inclusive: Orono, 15th; Bangor, 16th; Old Town, 17th; Ellsworth, 18th; Lincoln, 19th; Kingman, 20th; Danforth, 22d; Houlton, 23d; Island Falls, 24th; Portland, 26th; Augusta, 29th. Mr. Farland "hopes to call on some of the boys in Boston" on November 30th or December 1st, and is booked for the Lawrenceville School in New Jersey on January 29th. As an educational novelty, he is trying to arrange with the Boards of Education in various cities for lecture-recitals, using for a subject, "The Origin, Evolution and Possibilities of the Banjo."

There are some men who, musically speaking, could not be "kept under a cover" even if marooned at the North Pole, and the energetic instincts of Mr. Jas. H. Johnstone already have asserted themselves before his new berth with the Gibson Mandolin-Guitar Company at Kalamazoo has become fairly warm.

According to the Kalamazoo Gazette Mr. Johnstone has been engaged as the director of the Y. M. C. A. Mandolin Orchestra of that city, and began regular rehearsals on Tuesday evening, September 21—about 21 days after his arrival—and already is talking about forming a Guild Chapter. Before leaving Boston Mr. Johnstone casually remarked in THE CADENZA office that he "thought" he might try to organize an orchestra, but we did not expect that—well, we naturally supposed he at least would wait to be introduced. Talk about the Allied and German "drives"!

Following is the program of one of the public rehearsals, which occurred on October 19, 1915.

Ensemble—Y. M. C. A. Mandolin Orchestra	
(a) March, "See-It-There".....Lange & Johnstone	
(b) Waltz, "In the Pines".....Johnstone	
Tenor Banjo Solo—Mr. Johnstone	
"Banjo Bug" Rag.....Johnstone	
Ensemble—Mandolin Orchestra	
"A Live Wire".....Johnstone	
Guitar Solo—Mr. Fred Patrie	
"Drowsyland".....Weidt	
Mandolin Solo—Mr. Johnstone	
"Cupid's Realm" Overture.....Weidt	
Ensemble—Gibson Mandolin Quartet	
"Frivolous".....Johnstone	
Duet—Mando-cello and Guitar	
"Alice, Where Art Thou".....Ascher	
Ensemble—Mandolin Orchestra	
(a) "Grand Opera Strains" Overture	
(b) "Modern Woodman" March.....	

A dainty little square of bristol board in delicate "baby blue," and surmounted by a picture of Grandfather Stork—not flying in the old-fashioned stork-fashion as usually portrayed, but volplaning earthwards on an up-to-date aeroplane—announced to THE CADENZA the arrival of a new citizen, or citizenship, in Portland, Maine. The newcomer, who is registered as "Elizabeth Sinclair," has taken a permanent residence with Mr. and Mrs. S. A. Thompson of that city, and both seem delighted at this wonderful privilege of entertaining. Nothing was said on the card as to whether the welcome little guest is musically inclined—vocally or otherwise—however, heredity counts.

Although the proverbial month for weddings departed with the summer, nevertheless Hymen reigns supreme whenever wedding bells chime. Two artists who, through the compelling bond of music have long been one are in spirit, are now united by that higher and more sacred bond which irrevocably welds two lives and the future living. THE CADENZA publisher and editor were the pleased, but not surprised, recipients of invitations to the nuptial ceremony of Miss Helen Vivian Huse and Mr. William Place, Jr., whose marriage occurred at the home of Miss Huse's parents in Providence, R. I., on Monday evening, October 11th, at seven o'clock. The wedding was a private home ceremony in the strictest sense of the word with no guests other than the relatives of both families and the very closest friends.

Miss Huse, the bride, is the "little lady of the clavicorn" whose portrait accompanied that of the now groom in the July convention number of THE CADENZA, and is an accomplished pianist and musician who possesses wide knowledge, fluent technic and broad conception. That the happy couple may have as bright a future as was their wedding day, and that their wedded lives may be one long melodic cadence which shall terminate only in the great closing chord of Infinite Harmony, is the deeply sincere and warmest wish of THE CADENZA.

Almost immediately following their marriage in Providence, Mr. and Mrs. Place left that city and began their new life in the Middle West. Mr. Place has severed all active musical and business connections with his native city and has established in Jackson, Mich.—Mrs. Place echoing the words of Ruth of old. "Whither thou goest I will go, thy friends shall be my friends." Mr. Place and Mr. C. V. Buttelman—the dual and dynamic official of the American Guild—will operate the Jackson School of Music, with Mr. Place as Director, and we understand their intention is to conduct a chain of schools of high musical grade extending across the southern part of the State of Michigan. The East will lose the immediate presence of a mandolin virtuoso, but the West will gain a conscientious teacher, an accomplished musician and an ardent friend and supporter of the highest and best in music. Mr. Place will still continue his department in THE CADENZA, and probably will broaden its conducting by direct contact with newer and larger fields.

To introduce and cement new friendships the bridal couple were tendered a most delightful reception at Jackson by Mr. and Mrs. C. V. Buttelman, for an account of which we reprint from the Jackson Patriot of October 21st.

Beautifully tinted autumn leaves, together with tall vases holding delicate tinted lavender chrysanthemums adorned the home of Mr. and Mrs. C. V. Buttelman for the charmingly informal reception given Wednesday evening in honor of Mr. and Mrs. William Place, Jr.

The hours were from eight until ten, and during this time many musicians as well as others called to greet the honor guests.

Mrs. W. S. Snyder, mother of Mrs. Buttelman, assisted in receiving, while Mrs. James Hargreaves and Mrs. Harry Palmer assisted the hostesses about the rooms. During the hours punch was served in the dining room, Miss Helen Green presiding at the punch bowl.

Mrs. Buttelman wore a gown of white crepe meteor with chiffon trimmings and a corsage of Killarney roses. Mrs. Place was attired in a costume of peach colored satin with chiffon and lace and a corsage

of Arron Ward roses. Mrs. Snyder wore black charmuse with velvet and white crepe de chine. Mrs. Palmer's toilet was of apricot taffeta with lace, and Mrs. Hargreaves wore rose crepe. Miss Green was gowned in a rose flowered voile with lace.

Throughout the evening a particularly delightful musical program was rendered by a group of Jackson's talented musicians which was much enjoyed by the guests.

Those who contributed so thoroughly to the enjoyment of the occasion were Mrs. F. R. Hague, Miss Irene Traub, Harry Hirschman, Miss Corabel Harrington, Miss Marion Jayne and Miss Hannah Cochrane, each of whom rendered vocal solos, flute solo by W. E. Babcock, piano solo given by Mrs. C. C. McMichael, vocal duet by Mrs. Andrew Weber and Miss Doris Weber, piano number by Miss Leura Fullerton, a song by Burt Burnett, violin solo by Paul Kenk and a piano duet by Mrs. E. D. Barron and Miss Beryl Barron.

Mr. Theodore T. Peck, the brilliant young mando-cellist who is rapidly carving for himself an imperishable niche in

the world of music, has bought out Mr. William Place in Providence—if not "lock, stock and barrel," at least business, baton and berth. Mr. Peck succeeds Mr. Place in the good will and entire business agency of the Gibson Mandolin-Guitar Company, of which he was the New England representative, and also has taken over the directorship of the Providence Mandolin Orchestra and the Place Music Studio—students, methods, paraphernalia and all. Good luck to one who deserves it, and to one who will be a credit to Providence, to the profession and to himself!

Mr. A. J. Weidt, the jolly "Captain" of Newark, N. J., and composer of much music for the mandolin orchestra, has been seriously ill with typhoid fever and for three weeks his music classes were in the hands of a substitute teacher. THE CADENZA is glad to report him as now convalescent and on the high road to complete recovery, for he writes that a new composition will soon be ready for the magazine.

Mr. Weidt does not mention either the character or title of the new number, and

(Continued on page 39)

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A BALANCED BANJO

If the accompanying photo was intended as a puzzle picture, and if gravitation was a concrete something which could be seen instead of an abstract force that only is felt, then we should venture the assertion that the puzzle—scientifically postulated—would be to locate the equilibrator which so effectually preserves the equilateral equilibrium. In other words—how in the name of Hooch-ganistic hoodlumism! is that big, blooming bird of a banjo balanced? It sure is some puzzle for, with but one foot of each pair of feet on the floor; and with each pair of two pairs of hands holding the banjos (the big one not included); and without visible strings, stays or supports to steady, the question is—does the big banjo balance the little banjos of the two big sitting "Ban-Joe's" (he or they is or are big), or do the "Ban-Joe's" little banjos balance the big banjo on which the two "ban-Joe's" are lolling. Do the two Wallaces with the banjos balance each other, and each other balance the big banjo to balance the Wallaces; or do the two big Ban-Joe's banjo the balance of the two Wallaces with the little banjos? Honestly, for a time the thing had us "banjoed" for fair, and that is exactly the condition in which the "Ban-Joe" banjoist puns everybody who hears him balance banjo tones—they're "Ban-Joed" beyond all dis-banjoing.

A bigger puzzle might be to explain how one man can be two men at the same time, or how he can be in two distinct places or positions at one time, if he is "he" and not "them"—how one man can sit back-to-back with himself and not bump into himself or step on his own heels. This had us seeing double for a bit, but we studied it out and now give the explanation of this apparent mixup of taking two men from one man which, mathematically, should leave minus one, but which doesn't either musically or banjoistically.

Right on the go-in, and even with but one good eye, anybody readily can discern there really is only one man in the picture, and that both men are the same man—Mr. Joe Wallace of New York City, to be formal; just Joe Wallace, to be less formal and more social, and "Ban-Joe" Wallace when named in public popularity—the last being the name by which he universally is known in the "Big Burg." As we have figured it out, here are the means by which the delusion, illusion or collusion is brought about. Admitting, as a premise, that he is not they but that them are him, the left side of him was taken on the right side of the big banjo and left there (if an object can be both taken and left at once), and then the right side of the same him was taken and not left there, but was put on the left side of the banjo and is right here—or vice versa, just as you choose. Yes, this, had us going two ways at once, and for a while we didn't know why for the one way, which for the other or what for both.

However, every editor who is supposed to be "right on his job," also is supposed to find a solution for everything. Therefore, having satisfactorily solved the problem of



a double identity by simplifying its singleness and proving that one is just as two and two is one, we now think that just as easily we can balance the banjo equation, and here's how (no reference to a "set up") the equilibrium is adjusted. Granting, as before, that there is but one of him—then, with his right foot braced on the left side and his left foot braced on the right side; and with each one of those "spike-tails" braced on each side of both sides, thus making four sides out of only two sides on the outside; and with something solid braced in each one of the two (or two of the four) "spikes" for equiponderance (possibly his own banjo, which in fullness of tone is said to be "solidity" itself); with this simple bit of preparation—ergo, the trick is accomplished and that is the explanation of how the big banjo is well-laced to the floor ("Wal-laced" of course). What! he baffled, bluffed or bamboozled by a bit of banjo balance? Leave it to us!

Regarding the caption chosen for this little "banjo brevity"—"A Balanced Banjo." That was selected advisedly, and means far

more than a mere play on words or a joke on a suppositions act of an "equilibrant." In physics, mechanics or music, that which is well balanced is well poised, and self-poise in a musician—whether shown through playing, composing or directing—makes for control of self and of others. This was the intended implication of our title, and taken on its serious side was meant to designate the musical qualifications of a well known Metropolitan banjoist and the man who has charge of the orchestra at Rector's restaurant in New York City.

The caption does play double, and so does the picture, but its real significance is that the subject, Mr. Wallace, plays a well balanced banjo in more ways than one; plays it musically, technically and popularly—three high cards in the banjo's trump suit. Also, according to all reports, he not only knows how to select the right music for the right people, but with the selection once made he also knows how to "put it over" right—the ace of trumps.

The *Music Trades* writes of Mr. Wallace: "The man entitled to a large amount of

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credit for the revival of interest in the good old southern instrument—the banjo—is 'Ban-Joe' Wallace. Mr. Wallace has become a great attraction owing to his clever playing on the instrument made famous by Benton and Brooks, Vess Ossman, Tommy Glynn, Farland and other performers, some of whom enjoyed a great vogue two or more decades ago. Other clippings at hand from other music publications, but which space does not permit of reprinting, likewise shower the same sort of encomiums upon this player, and where there is a big smoke generally there is a big fire.

If any of our readers (or any magazines) can furnish a better solution than the one given by us as to how Mr. Wallace presents this "Balanced Banjo"—in playing, picturing and popularizing—**THE CADENZA** would be glad to hear from them. But until such is forthcoming, however, we are bound to believe that the secret lies in the player being perfectly balanced himself.

PERSONALS

(Continued from page 37)

if it would not be considered as boldly butting in, most modestly would we suggest one of the following as a possible fitting name and movement: "Tossing in a Terrific Temperature," tango; "Tied Tight in Typhoid Tangles," tango; "Feverish Fancies Flout and Fool," fox trot; "Ugh! Much Medicine," march; "Water! Water! Where's the Water?" waltz; "Be Better By and By," barn-dance; "Recovery Rag"; "Cet-Well Glide"; "Hungry Haunting Hours Hang Heavy on Hovering Hands," hesitation waltz; "Wait and Watch When Weidt Waxes Well," waltz and two-step; "Merry Meandering to the Meals for Me," maxixe; "Shake the Spoon Stuff and Shoot the Solids," schottische; "Convalescent Canter to the Commissary's Closet," one-step (and a long one). Say! Who said "turkey and things" for the Christmas dinner?



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intzen..... Dvorak-Roberts-Tocuben-A
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Maryland, Just Before the Battle, Mother, When
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Teacher and Pupil

"It is not by the Latin or mathematics we teach the boy, that we make him a true or capable man. It is by the life we present for his admiration and acceptance in literature and history, and, above all, by the life which we ourselves live before his eyes."—Stephen Laurie.

The absence of laws regulating the teaching of music has crowded the field of musical tuition in general, and of the plectrum instruments in particular, with incompetents, with the result that teaching, one of the noblest of occupations, is pursued by many only as a means of financial gain, and who utterly ignore the manifold responsibilities of the tutor and the higher relations of teacher and pupil.

The instructor who succeeds only in teaching his pupil to play several pieces without instilling in his mind their beauties and arousing within him a full appreciation of them, has fallen short of his mission. There is more than merely the mathematical or technical in teaching music, and every piece given by the teacher should be with the object in view of preparing the student to appreciate something better. There are too many in these days who imagine that to execute a piece without any noticeable break in its technical demands is the acme of musical accomplishment. These players do not realize that they are giving to the world an empty shell—a flower without fragrance, an image without a soul. Too often the deficiency in right delivery and soulful interpretation may be traced back to their first years of training.

Every teacher thinks himself capable of imparting all sides of the mandolin's technical! Also, nearly all beginners believe that any teacher is good enough with which to start! Alas, how greatly mistaken and deluded are both! If instructors of music would teach what they thorough-

ly understand only, if all beginners could be made to realize that the best teacher is the only one with whom it is fitting to start his studies—what a change for the better would take place in the musical world!

The true teacher should have eyes only for the future of his pupil, and ever should place before him some high ideal to which he may look up. A great mistake of teachers, and especially with young teachers, is that of giving too much at the beginning. Of all harmful practices this surely is the worst, for the seed must be planted slowly, yet with deliberation and forethought—nothing ever should be left to chance. The foundations must be built carefully and without haste, or failure surely will follow.

Whoever is engaged in the profession of teaching music never should forget the fact that he will be used as a model by his pupils, and in the case of children—not only as a musical pattern, but in many other ways. In demonstrating he should be able to do so with taste, cultivation and refinement, else not demonstrate at all. He not only should cultivate the faculty of broad impartation, but should have different methods for imparting to different minds. In short—"An instructor must be one who knows how to make clear by word, by look, and by exemplification everything that is strange or unintelligible to the learner."

Timely Hints to Mandolinists

Do not hold the plectrums tightly, if you wish to produce a smooth tone.

A soft, light plectrum cannot be held loosely with good results. The tone produced by such a plectrum is shrill and unsympathetic.

For the staccato effect the plectrum strikes the strings deliberately. For other effects it must be forced to slide off, somewhat like a gentle rubbing.

The right place for the plectrum to attack the strings must be best studied and found out by the player himself; some mandolinists are at their best when played in the centre of the sound-hole, while others demand that the plectrum play where the sound-hole begins. There even are others that should be played one quarter of an inch below—special effects, of course, will change the place.

Players whose plectrum slants too much towards the bridge should attack the G strings in the middle of the sound-hole, so that when the plectrum passes on to the E string it will not be too close to the bridge.

In rapid work the plectrum should slide across the strings at every opportunity, and this whether the notes are marked legato or not.

The strokes which slant too much towards the bridge kill one third of the tone.

If the mandolin is not held straight, so

that when playing only the G string is seen, the tremolo on three or four strings can be executed only with extra effort.

When playing on one pair of strings only, the plectrum must travel practically parallel with the bridge.

When through playing carefully wipe off the fingerboard and strings, enclose the instrument in a felt bag and then place it in its leather case.

Always have a few extra plectrums and an extra set of strings in your mandolin case.

Change all the strings every three weeks. If you do not play very much, then change every month.

When a string breaks put on a new pair. The old string will not agree with the new one and will play out of tune.

Do not practice economy when buying plectrums and strings. Ask for the particular brand you like, or for the best the dealer has in stock.

When performing in public never look at any person in the audience.

Do not use the portamento indiscriminately. Employ it only when the phrase demands it.

Never lose sight of the fact that *legato* and *tremolo* are two different effects. A group of notes marked *legato* is not always to be played *tremolo*. Neither is a group written without the *legato* sign always to be played without it.

The Quier

J. W. La. Jackson, Mich.

O. I have the "Pettine Method" for mandolin, which illustrates the correct method of holding the instrument. Have played the mandolin for a few years, but have not taken lessons lately. Am tremoloing as I did formerly, but cannot do it satisfactorily and hold the instrument in the new way, because the instrument will oscillate and thus make my left hand work very difficult. However, when playing consecutive down or down-up strokes I can hold the instrument as illustrated, and this leads me to believe that I should use the wrist movement in the tremolo, but I cannot remember that my teachers ever instructed me in that manner.

I play a gourd shape mandolin, and do not rest my little finger on the sounding board as is sometimes taught. I have a combination wrist rest and tailpiece. As I desire to play the mandolin correctly, would appreciate your advice on the matter.

A. The reason why you have trouble with your tremolo is because you do not adhere strictly to all the details illustrated and explained in the books mentioned. Judging from the tone of your query, the trouble arises chiefly from the fact that you hold your right arm on the tailpiece. Be sure to have it rest from two to two-and-one-half inches above. It may be that also you hold the mandolin too far towards the left side of your body. I would advise you to see that the 12th fret is about in the centre of the body. Or perhaps the trouble may be in the manner in

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which you hold the plectrum, which must be held *exactly* as illustrated in the books.

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BANJO MUSIC

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	Grade	Banjo Solo	G. Acc.
Adahl (The Chieftain).....Hall	B	30	10 20
March			
Ah Sin	Roffe	B	40 10 20
Eccentric Two-Step	Wright	A	30 10 20
Alty Fairy	Wright	A	30 10 20
Schottische			
Aloha Oe	Litholohalei	A	30
The Famous Hawaiian Melody			
Banjo Bounce, The	Cobb	B	40 10 20
A Rag-Time Intermzzo			
Black Eyed Susan	Ottman	B	30 10 20
Boston Yodels, The	Wright	A	50 10 20
Dance a la Fandango			
Buttercups	Wright	A	30 10 20
Characteristic March			
Camilla	Bone	B	30 10 20
Chilina Dance			
Caper Sauce Rag	Griffin	C	40
A Musical Condiment			
Chain of Daisies	Wright	A	40 10 20
Waltz			
Chicken Reel	Daly	B	30 10 20
Two-Step and Back Dance			
Chiming Bells	Lanning	A	30
Waltz			
Cloud-Chief	Phillip	B	40 10 20
Two-Step Intermzzo			
Colored Guards, The	Allen	A	30 10 20
Characteristic March			
Commander, The	Hall	A	40 10 20
March and Two-Step			
Cowboy Capers	Allen	B	40 10 20
Characteristic March	Allen	A	30 10 20
Cupid's Victory	Waltz	A	30 10 20
Dance of the Clowns, Triebast (Marseline)			
Dance of the Lunatics	Allen	B	40 10 20
An Idiotic Rave			
Dance of the Moths	Wright	B	30
Caprice			
Darkey's Dream, The	Lanning	A	30 10 20
Characteristic Barn Dance			
Dat Yam Rag	Wright	A	40 10 20
A Darlike Delicacy	Johnson	B	40
Disco Twilight			
Characteristic March			
Dusika	Lanning	A	30 10 20
Lustian Dance			
Encouragement	Moyer	A	30
Evolution Rag	Allen	C	30 10 20
Falling Meteors	Bonen	B	40
Yale Caprice			
Fanchon	Wright	A	30 10 20
Mazurka			
Fascination	Bone	A	30 10 20
Waltz			
Fire-dy	Wright	A	30 10 20
Polska			
Four Little Pipers	O'Connor	B	40 10 20
Schottische			
Frog Frolics	Hildrick	A	30 10 20
Ger-Ma-Ne	Wright	B	30 10 20
March and Two-Step			
Hanser, The	Wright	A	30 10 20
March and Two-Step			
Hikers, The	Wright	A	30 10 20
March and Two-Step			
Humoreske	Shorak	B	40 10 20
Invincible Guard	Szatsek	A	30 10 20
March			
Irvina	Roffe	B	40 10 20
Intermzzo			
Kaloola	Wright	A	30 10 20
A Darktown Intermzzo			
Ken-Two-Knee	Wright	B	30 10 20
Fox Trot			
Kentucky-Wedding-Knot Turner			
Novelty Two-Step			
Kiss of Spring	Roffe	A	40 20 35
Waltz			
Knock-Knees	Cobb	B	30 10 20
One-Step or Two-Step	Burke	B	30
La Sirena			
Danza Habanera	Wright	A	30 10 20
Light Heart			
Polska			

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Lilies of the Valley	Wright	A	30 10 20
Waltz			
Lorain	Nichols	B	30 10 20
Mazurka			
May Belle	Wright	A	30 10 20
Me Melican Man	Wright	B	30 10 20
A Flirt Rag			
Montclair Galop	Wright	A	40 10 20
Moo-See-Toe	Wright	B	30 10 20
One-Step or Two-Step			
Myopia	Wilson	B	30 10 20
Intermzzo			
On Desert Sands	Allen	B	30 10 20
Intermzzo Two-Step			
Onion Rag	Wright	A	40 10 20
A Bermuda Essence			
On the Curb	Allen	B	40 10 20
March and Two-Step			
On the Mill Dam	Babb	A	40 10 20
Calypso			
Paprikana	Friedman	B	30 10 20
One-Step or Two-Step			
Parade of the Puppets	Roffe	B	30 10 20
Marche Comique			
"Pauline"	Allen	B	40 10 20
Pert and Pretty	Wright	A	30 10 20
Waltz			
Phantom Bells	Wright	A	40
Gavotte			
Polonaise Le Grand	Griffin	C	50
Franks of the Pines	Lanning	B	30
Caprice			
Rabbit's Foot	Cobb	B	30 10 20
Fox Trot			
Rag Tag	Wright	A	40 10 20
March and Two-Step			
Raiders, The	Wright	A	30 10 20
Rambling Roses	Morie	B	40 10 20
Waltz			
Red Rover, The	Wright	A	30 10 20
March			
Ree Reel	Lanning	A	40 10 20
Two-Step (A Little Scotch)			
Sand Dance	Wright	B	40 10 20
Polka (on the Sawcase)			
Serenade d'Amour, Fox Bloss			
Sky High	Gilman	A	40
Speedway, The	Wright	A	40 10 20
The Galop			
Spliffle	Griffin	C	40
Polka di Concert			
Starry Jack, The	Hildrick	B	30 10 20
March and Two-Step			
Stop! Look! and Listen	Allen	B	30 10 20
A Rained Fox Trot			
Swedish Wedding March			
Sodermann			
Sweet Corn	Wright	B	40 10 20
Characteristic March			
Sweet and Low and Foreaken,	Lanning	B	30
March			
Swing Along and Bonze	Bone	B	30 10 20
Characteristic March			
Swing Song	Lanning	C	30
That Banjo Rag	Wright	A	40 10 20
Troopers, The	Bacon	B	40 10 20
March and Two-Step			
Turkey-Towel Rag	Allen	B	40 10 20
A Rab-Done			
Ultimatum, The	Allen	B	30 10 20
Under the Spell	Allen	B	30 10 20
(Plectrum Arrangement)			
Watch Hill	Knecht	A	30 10 20
March and Two-Step			
Westward Ho!	Lanning	A	40 10 20
Wentee Boys	Wright	A	30 10 20
Yankee Dandy	Wright	A	40 10 20
Characteristic March			
Zammarini	Lahr	B	40 10 20
Characteristic March			

THE BANJOIST



Conducted by

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Tuition in Banjo Technic

This month's installment of Tuition in Banjo Technic is made up of exercises which deal with single-note thirds. Passages in thirds can be extremely troublesome to the player in practical work, if the fingering of both right and left hands is not carefully watched. In the first position the right hand is apt to be the offending one, but as passages ascend to the upper positions the left hand requires the most attention.

When playing thirds above C and E on the staff, it is advisable to use both the first and second strings rather than to attempt to play a passage or series of thirds upon the first string. The left hand fingering, as given in these exercises in many cases varies where passages are similar. This is purposely done in order to give the player practice in playing single-note thirds, according to the combined ideas of fingering as suggested by the best banjo authorities.

There are two kinds of single-note thirds shown in the exercises—the major and minor. Major thirds occurring on the first and second strings are found at frets next to each other, i. e., the note on the first string always is one fret in advance of the note on the second string. Minor thirds occurring on the first and second strings always are found at the same fret.

Study No. 48, Exercise A

In the first measure, as an uneven number of notes occur on the fourth string the thumb strikes the first note. This prevents cross fingering when the G on the third finger appears. In the lower octave it will be observed that the first finger picks all notes that occur on the after-beats. Above C on the staff the fingering should be reversed, the first finger picking all notes that occur on the beats of

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the measure. To reverse the fingering the thumb can be used to advantage. Note that B on the third count of the second measure is struck by the thumb.

In the third measure the second string is brought into play. Minor thirds can be covered by the first or fourth finger, as the case may require, but on the second count the fourth finger should be used and thus save one shift of the left hand. When shifting positions the first finger should not be allowed to leave the second string. Note slides. On the third count of the fourth measure the fourth finger should be used to cover the minor third.

In the seventh measure note that the first B is struck with the thumb. This allows the right hand to reverse the fingering. The A in the first and eighth measures should be covered by the first finger of the left hand in both instances.

Exercise B

The notation in this exercise reverses that of the previous one in order to illustrate the effect on the right-hand fingering. In the first measure, as an even number of notes occurs on the fourth string, the first finger should pick the first note. This prevents cross fingering when G occurs on the third count. In this exercise the thumb picks all notes which occur on the afterbeat in the lower octave. The fingering now being reversed, however, above C on the staff the first finger picks all notes that occur on the afterbeats. The left-hand fingering is similar to that used in the previous exercise.

Exercise C

In the first measure of this exercise the first note should be picked by the first finger to prevent cross fingering later on. Cover A in the first measure with the first finger of the left hand, also the first A in the second measure.

In the third measure it is advisable to use the substitute third finger on E, as it very much simplifies the movement of the left hand. The right-hand fingering as given in this measure should be carefully noted.

In the fourth measure, although a minor third occurs on the third count, the open G string should be used so that the left hand may advance to the seventh position and be prepared for the short run that follows.

In the descending part of this exercise, beginning with the fifth measure, the left-hand fingering should be carefully studied. While several different fingerings might be given that would show a graceful movement of the left hand and exercise the third and fourth fingers in playing major thirds, the fingering as here given would seem to be the most practical. The player is cautioned to be careful and follow the encircled figure, which shows the string on which the note is to be played.

In the fifth measure cover C and A

TUITION IN BANJO TECHNIC EXERCISES IN THIRDS

with the fourth finger. The second A, however, should be covered by the second finger on the first string, the first finger falling on F on the second string. Cover the major third on the third count with the third and fourth fingers. G is repeated here, and this note should be included in the minor third found at the fifth fret covered by the first finger.

In the sixth measure cover the major third on the first count with the third and fourth fingers. The repeated F should be included in the minor third, covered at the third fret by the first finger. On the third count of this measure cover the minor third at the fifth fret with the fourth finger.

On the first count of the seventh measure allow the fourth finger to fall on the minor third at the third fret. Cover E with the substitute third finger. Note that the thumb strikes the first C occurring in

the measure, also the first B occurring in the eighth measure.

Exercise D

Strike the first note in this exercise with the thumb, as an uneven number of notes occur on the fourth string. On the third count of the second measure the first finger is used to cover the minor third at the fifth fret. This leaves the fourth finger free to cover F, the first note in the third measure. Cover the following A with the first finger.

On the third count of the fifth measure the minor third is played on the second and third strings. When minor thirds occur on the second and third strings it will be found that the note on the third string is always one fret in advance of the note on the second string. Major thirds are always found at the same fret. This fingering is given so that the second finger of the right hand will avoid picking twice in

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succession when B appears at the beginning of the sixth measure.

On the second count of the sixth measure the minor third at the tenth fret is covered by the first finger, the fourth finger falling on the following D and B.

The G in the eighth measure should be played on the open fifth string. This allows the left hand to prepare for the short run that follows. In the descending part of this exercise there are several places where left-hand fingers may be held from one measure to another, and the student is advised to supply the dotted brackets. To save unnecessary movements of the left hand, the third and fourth fingers may be used to cover the major third at the beginning of the eleventh and twelfth measures.

Exercise E

This is an exercise in single-note thirds in the key of G major. Owing to the F sharp in the exercise, the left-hand fingering is changed somewhat from that of the previous exercise and should be carefully studied.

Note the fourth-finger extension, as used in the first measure. This could be avoided if the fourth string was tuned to D. Strike the first note in the second measure with the thumb. The minor third on the fourth count of the measure is covered by the fourth finger.

The major third on the fourth count of the third measure is covered by the third and fourth fingers. When this same major third occurs again in the fourth measure, cover with the first and second fingers. The minor third at the twelfth fret is covered by the fourth finger. Play the last B in the measure on the second string.

At the beginning of the fifth measure the exercise commences to descend and the left-hand fingering should be carefully followed. Each time that a note is repeated the second note is to be played on the first string. The first note in each case is played on the second string. While the fourth finger might cover the minor third on the fourth count of the measure, it is better to use the first finger, allowing this finger to slide back to cover the following minor third.

In the sixth measure note that the major thirds on the first and third counts are covered by different fingers, also the minor thirds occurring on the fourth and sixth counts.

The major third on the fourth count of the seventh measure is to be covered by the third and fourth fingers, thus saving a movement of the left hand. The minor third at the seventh fret in the eighth measure is to be covered by the first finger.

Exercise F

An exercise in single-note thirds in the key of D major. As both F and C are sharpened in this key, these two notes will

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IN

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have a noticeable effect upon the left-hand fingering. Cover the first major third in the exercise with the third and fourth fingers.

In the second measure the fourth-finger extension is used. To aid the first finger, the third finger should cover E. To reverse the right-hand fingering in the third measure, the thumb should strike the last B in the measure.

Cover the major third at the end of the fourth measure with the first and second fingers. This allows the fourth finger to fall on the minor third on the first count of the fifth measure. The first finger glide is to be used when playing these two notes.

The third and fourth fingers should cover the major third at the beginning of the sixth measure. Note that the minor third on the third count is covered by the fourth finger. To reverse the fingering in the eighth measure, strike the final B with the thumb.

In the ninth measure, while the fourth finger extension is used, the third finger should cover E in order to aid the first finger in covering A the beginning of the tenth measure. To prevent cross fingering in this measure, the first finger glide should be used in the second count. Note here that the E is covered by the second finger. The last part of the exercise should be fingered as explained in Study No. 45.

THE MANDOLIST
—AND—
MANDO-CELLIST



Conducted by
WILLIAM PLACE, JR.
VIRTUOSO
Mandolin Soloist for Victor Talking
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The Guild at Close Range

It perhaps is unknown to many of THE CADENZA readers that the conductor of this department recently has located in Jackson, Mich., and now is associated with the Jackson School of Music, of which Mr. C. V. Bittelman (the Secretary-Treasurer of the American Guild) is the business manager. Inasmuch as the studio of the writer adjoins the official offices of the American Guild, it has been his privilege to gain a more intimate knowledge of the far reaching scope of Guild work than previously he has known. Moreover, while he always has believed most heartily in the American Guild and its workings, until viewing and studying them at close range he never has realized the immense power which our organization is gathering, nor has he realized the marvelous development of the Chapter movement.

In passing, he would state further that, although it may exceed the legitimate province of his regular department to discourse at length upon a subject somewhat beyond its technical bounds, nevertheless he feels that the reason for taking such liberty affords its best excuse. The growth of the American Guild and its work so vitally concerns every player of the plectral instruments, whether such be within or without the organization, that he has felt called upon to place before his readers a few facts which have come under his observation at close range since locating at Jackson. Furthermore, neither the Secretary-Treasurer and Field Secretary, nor any official of the Guild, knows or has known of the writing of this article, and if it appears in the Official Organ it will be wholly through the courtesy of Publisher Jacobs that it does so.

It is genuine enthusiasm which prompts me to discourse briefly upon the things that I have seen. The Chapter idea, which for its success depends largely upon its social atmosphere, perhaps is not an innovation in plectral circles, yet the mere fact that Chap-

The TENOR MANDOLA and MANDO-CELLO
SIDETRACKED by **Wm. PLACE Jr.**

(But just note his apology and all's well.)

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(SEE PAGE 36)

ters are affiliated with the national association gives a prestige and power which independent organization never can hope to attain.

I heartily believe in and endorse ANY movement which will further the interests and cause of the fretted instruments, and were we to have a hundred such organizations—each independent of the other—all of them undoubtedly would do their share of good. But why, when the Guild is a growing power of such magnitude, can we not all pull together under one flag for our common cause, regardless of differences of opinion?

As co-manager of the last convention considerable correspondence was allotted to me, and I will confess that at times the future of the Guild gave me some concern. But to those who are singing the old and worn-out tune that "the Guild is dead (or dying)" I would say—and it is a truthful statement—that there is more Guild enthusiasm today than this country has ever seen, and the baskets of mail which daily leave the office of the Field Secretary are merely one small element of proof. There always are many who wait to be with the crowd who "lick" (pardon the expression), but in Guild affairs there isn't going to be any "licking."

The Guild today stands for the highest and best in plectral affairs, and those who have the genuine good of the cause at heart will associate themselves with the National body. There is absolutely no harm in an independent social organization. It furthers the cause of plectralism and does its own little quota of good, but members of independent organizations never can aspire to the standing of those who earn their way to the top through the new Standards of Attainment which soon are to go into effect.

If you, friend, are interested in the plectral instruments and wish to see them become a musical power in your own city, it should be your duty and pleasure to be connected with a Guild Chapter. Perhaps there is no Chapter in your town at present. So much the better, for it will then be up to you and YOU have the opportunity of being instrumental in the making of good, clean American Plectral history.

Just think of all the good times a Chapter has in store for you. Think what it will mean to you to meet weekly with people of kindred interests. Can't organize a Chapter because you're only a student, say you? Nonsense!

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Just write the Field Secretary and find out how. If you happen to be one of the microscopically few who believe that the Guild is dead, just "stick a pin" into the Field Secretary by writing him a letter and find out for yourself. From what the writer has seen and learned at close range since locating at Jackson, he would not be surprised if the Guild records should declare a membership of three thousand players in January, 1917.

Close Range Facts

The American Guild is a big, live, whole-souled organization with no axe to grind and no petty theories.

The American Guild is the only B. M. G. national organization conducted under the principles of parliamentary law in this country.

The American Guild would like to have YOU for a member, but it doesn't beg you to join. If you do so, it will merely be for your own personal interest and because you want to be "somebody" in the plectral world.

The chances are that within two years time you will be willing to beg an admittance into the American Guild. But you won't have to do that, for with open arms it is ready to receive you into the plectral fold at any time, and then by means of the Standards of Attainment, and with study, you can climb to any degree of height.

This article is not an "air-castle" dream. It has been prompted by facts which have come under my observation within the last three weeks and at close range. A letter to the Field Secretary will show you what the Guild is doing—if you are from Missouri.

The PROBLEM ROBER



Conducted by
MYRON A. BICKFORD

Eminent Teacher, Performer
and Literateur

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

Questions and Answers

A. A. C., Wilmerding, Pa.

Q. 1. Where can I obtain an instruction book for the banjo in the C notation?

2. Does the C notation change the fingering of the banjo?

3. Does A. A. Farland favor C notation, and, if so, does he have an instruction book in this notation on the market?

4. Would it be worth while to keep banjo music written in A?

5. I have had a banjo in my possession for fourteen years, but have only played it at intervals. Would it be possible to become a good performer at my age (32), if I were to practice daily?

A. 1. There are a number of banjo instructors or methods in the C notation published in this country—such as Lansing's *New Method* (see ad in *THE CADENZA*), Stahl's *Banjo Method* (Wm. C. Stahl, Milwaukee, Wis.), Agnew's *Twentieth Century Banjo Method* (Eastman Publishing Co., Cleveland, Ohio), Tyrrell's *Method* (Carl Fischer, New York), National Self-Teacher for Banjo (Chas. Himmelman & Co., Chicago) and Weid's *Elementary Studies for Banjo* (Walter Jacobs, Boston). There also are numerous methods in this notation published in England, and even one in the German language. Some of the latter are very thorough and practical methods, notably the Essex, Cammeyer, and Ellis Methods. In addition to all of these there are *Studies* published by Stephen Shepard of Paterson, N. J., A. J. Shaw of Chicago and W. C. Knifer of Middletown, Conn.—the last two being designed especially for plectrum playing. The Lagatree and Bacon Methods both contain a short exposition of the C notation, although written in the A. Any of these works may be obtained direct from the publishers, or from the publisher of *THE CADENZA*.

2. Since the C notation places each note or tone in its proper place, from the standpoint of pitch, it necessarily changes the names of the notes or frets on the fingerboard. To illustrate: the first string is tuned to D and in reality is D, whichever notation is used, although it is called B in the A notation. When the open string is called B, the fifth fret of course will be E, while if it is called the D string the fifth fret is G, the tenth fret C, etc.

Thus the C notation gives each fret on the fingerboard its proper pitch name, instead of the old name which it had when the bass string was actually tuned to A instead of to C. This was the actual tuning when banjo music was first published and, although the standard tuning of the instrument was long since changed, the old notation has been allowed to stand until recently.

3. Mr. Farland has always used the C notation, for purposes of his own repertoire at least, although his earlier publications were in the old notation, and for the reason that the banjo public at that time was familiar with only this notation. Farland's methods of adding to his repertoire were (and are) unique. Many times I have seen him take a difficult violin or piano selection in a key—say A flat or F sharp, transpose it at sight into C (or other key remote from the original)—and actually play it as if it had been studied for years. His correspondence lessons in pick playing now on the market, are in the C notation.

4. It by all means is worth while to hold on to any good music you may happen to have in the A notation, unless it has been reprinted in C, for there are innumerable gems in the old notation, the sale of which at the present time would warrant the reprinting.

5. You are far too young to "Osterize" and there is no reason why you should not become a good performer, with persistent practice and the right methods of playing. Developing into a good player is more of a mental process than most people seem to imagine. Get an ideal and compel your muscles to obey the brain. Also, make use of these columns again.

J. H. M., Pottstown, Pa.

Q. Is the using of a banjo head on a guitar, in place of the regular box, of any practical value? Would the execution be any easier or the tone any better?

A. Such a "mixing of breeds" would result merely in giving you a banjo with a guitar fingerboard. These mongrels have appeared on the market from time to time, and are called guitar-banjos. The execution is practically the same as on the guitar. As to the tone, although probably a matter of taste, I personally prefer the higher pitch and more brilliant tuning of the regular banjo—this is, if the banjo quality is to be used. The larger strings and lower tuning necessary for the guitar neck give the instrument a somewhat hollow and characterless tone quality.

S. G. C., Omareck, Va.

Q. Please inform me as to the best method for learning the plectral style of playing the banjo without the aid of an instructor, and also tell me of a good pick to use.

A. The replies to "A. A. C." in this column will give you about all the available information on this subject.* I might add that the "Lansing Method" also contains instructions for pick playing. The Farland Lessons are by far the most complete exposition of the subject, and I would suggest that you communicate with the author (see ad in *THE CADENZA*). As to a good pick for banjo playing, my personal preference is the Pettine "Hand Made," although almost any good mandolin pick is adaptable to the banjo. A somewhat slungier joint than is necessary for the mandolin is advisable for the banjo.

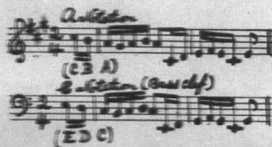
[An excellent English publication along the lines asked for by this correspondent is the "Dallas Technical Studies in Banjo Plectring," written by R. Sheldon Green and edited by Sidney J. Dallas. This work contains thirty-seven different movements with full instruction for their treatment, which embodies a clear and comprehensive explanation of the tremolo and the styles of playing, and are systematically marked with plectral signs and left-hand fingerings. The book can be obtained from the publisher of *THE CADENZA*. —Ed.]

E. G. D., Butte, Mont.

Q. Kindly explain how to transpose from the A to the C notation on the banjo.

A. Your question pre-supposes that you are familiar with the C notation and not with the A, otherwise the transposition would be unnecessary.

To one who is acquainted with the bass clef the easiest and most logical method of transposition is to read the letters in the A notation in the bass clef. This requires a change in the clef sign and the key signature either actually or mentally. The following examples show the method of making this change and the results gained, the first example being in the key of A (A notation) while the second is in the key of C (C notation), but now in the bass clef. In each case the letters under the first three notes show the actual names of the notes, although they are located in the same position on the staff.

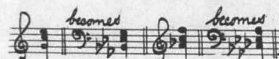
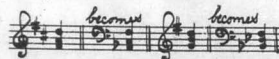


In this particular instance of transposing from the A to the C notation, you will observe that the key of A, the signature of which is three sharps, changes into the key of C, the natural key of which the signature is the absence of any sharps (or flats).

and from this the rule may be deduced that such a change will always require the removal of three sharps from the signature of the piece in A notation. The result of this with a piece whose signature contains more than three sharps is shown in the following examples, where in one instance the key of E (four sharps) becomes the key of G (two sharps), and in another the key of B (five sharps) becomes the key of D (two sharps).



But should the signature in the A notation be less than three sharps, a flat must be added in the C notation for every sharp missing (under three). The results of this change in such instances are shown below, where the key of D becomes F, G becomes B flat and C becomes E flat. When the flat signatures are reached in the A notation this process of addition continues, the C notation always having three more flats than the A.



It should be added that the A notation (treble clef) represents a pitch one octave higher than the actual banjo pitch, while the bass clef represents a pitch one octave lower.

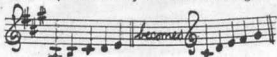
If you are not familiar with the bass clef it would be advisable to become so as soon as possible, for the advent of the C notation makes it possible to read directly from the piano score—a particular advantage if one can read the bass notes so as to get the complete chord.

Another method of transposing is to read every note a third higher than it is written, and this literally means reading one line or one space higher, as will be seen by the examples following. It also will be noted that the rule for the change in signature, which was given above for the bass clef, still holds good in the treble clef.



Yet another method of transposition, and one which is more correct from a theoretical standpoint, is to put yourself mentally into the new key (in the C notation), and then to translate or express the note or chord before you (in the A notation) in its proper scale relation in the new key. This process is similar to that em-

ployed when translating at sight from one language into another. The example next following illustrates this by showing the first five notes of the scale thus treated—the first example being in banjoistic "American," while the second is in "English." Both, however, have exactly the same meaning.



In following out this method it is necessary to determine the number or degree of the scale represented by the note in the A notation, and then to play this same number or degree in the corresponding C notation scale. This is a very valuable method of transposition with which to be familiar, and is used by musicians in all lines, including pianists, violinists and singers.

There is still another method which could be followed, provided one had the time and patience, and that is to erase or paint over with white ink the fifth line in the A notation piece, at the same time adding an extra line below the first. While in a sense this might be called a transposition, in reality it is making the piece over bodily from the A to the C notation. There may be other methods of transposition, but those given seem to me to be the most practical.

M. M., San Jose, Cal.

Q. Can a sharp, flat or accidental be placed after a note instead of before it, and be correct? In the same way, are arpeggio, strike, drum, roll and similar indications used in guitar and banjo music ever placed after the notes?

A. The writer never has seen an accidental of any kind placed after a note in printed music. There perhaps is no particular reason why it would not have been correct to have the sign follow the note, providing the makers or "evolvers" of musical notation had started in that way. However, the reason for having the sign precede the note which it is to affect appears to be a logical one, as it prepares both the eye and the consciousness in advance of what is to occur, rather than to show what should have been done, and this after the note has been played or sung—probably incorrectly. Briefly, it would not be correct to write an accidental after a note, since logic and custom have decreed that it shall precede.

As to the other signs to which you refer, the arpeggio sign should precede the chord, while the others usually are written over the notes.

E. A. F., Philadelphia, Pa.

Q. Will you kindly publish in your column a description of —?

A. For obvious reasons your question cannot be answered. I do not think the publisher of THE CADENZA lays claim to being a philanthropist or wishes to pose as a public benefactor for private purpose. The advertising columns of his magazine are broadly open

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AL FRESCO (Zavertal).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
AMERICAN REPUBLIC, March (Thiele).....	Arr. F. T. McGrath	B	B	B	B	B	B	B	B
APRIL'S SMILES (Source d'Avril), Waltz (Depret).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
ARTIST'S LIFE, Waltz (Strauss).....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
AWAKENING OF SPRING, Bach).....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
BARBELAGE, Chri-Sonop (March).....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
BARGAROLLE and MINUET, From "Tales of Hoffmann" (Offenbach).....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
BEAUTIFUL GALATEA, THE, Overture (Suppe).....	Arr. H. F. Odell	C	B	B	B	B	B	B	B
BELOVED COUNTRY, Jungmann.....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
BENEATH THY WINDOW, Serenade (Le Thiere).....	Arr. Geo. L. Lansing	A	B	B	B	B	B	B	B
BETHANY COMMANDERY, March (Mezer).....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
BLUE DANUBE, Waltz (Strauss).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
BOHEMIAN GIRL, Fantasia (Balle).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
BRIDAL ROSE, THE, Overture (Lavallee).....	Arr. Walter Jacobs	B	B	B	B	B	B	B	B
CALIFORNIA EXPOSITION, March (Mackie).....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
CALL ME THINE OWN, Romanz (Lansing).....	Arr. Geo. L. Lansing	A	B	B	B	B	B	B	B
CHARMED CIRCLE, THE, March (Freer).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
CHIMES OF NORMANDY, Waltz (Planchette).....	Arr. Geo. L. Lansing	A	B	B	B	B	B	B	B
CIRIBIBIN, Pastoral (Lansing).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
CZARDAS NO. 2 (Michels).....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
EN MASSE, March (Reeves).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
ENTRACTE, Waltz Intermezzo (Helmberger).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
ETERNELLE 1 ^{re} RENEE, Valse des Flamcailles (Ganne).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
EVENING BREEZE, Gylf (Langley).....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
FONDLE THINE OWN, Gavotte (Jungmann).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
FOUR MEXICAN DANCES.....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
Roses and Thorns (Rideauge) At Midnight (Aviles) And Why Not? (Aviles) Chloé (H. N.)		A	B	B	B	B	B	B	B
FROM LOTHY ALPS, THE, Overture (Lavallee).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
GARDEN OF DREAMS, THE, Waltz (Stimson).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
GYPSY LIFE, Descriptive Fantasia (Thiele).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
HUMORESQUE, (Dvorak).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
IDYL (Sanford).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
IL TROVATORE, Selection Verdi).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
IN SPRINGTIME, Scherzo (Frank).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
and MARIA, MARI, Neapolitan Serenade (Di Capua).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
KAISER FREDRICH, No. 1 (Franz).....	R. E. Hildreth	A	B	B	B	B	B	B	B
KEHR AUS, A Parting Waltz.....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
KING OF DIAMONDS, Overture (Lavallee).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
KUYAWIAK, Polish National Dance (Wieniawski).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
LA FILLE DE REGIMENT, Selection (Donizetti).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
LA MAURENQUE, Ballet Oriental (Tausig).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
LA PALOMA (Vradler).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
LITTLE PIERROT, THE, March (Bosc).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
LES BALSERS (Kissos), Waltz (Margis).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
LE SECRET, Intermezzo (Gautier).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
LIME KILN CLUB'S SOBRIE (Laurencau).....	Arr. R. E. Hildreth	B	B	B	B	B	B	B	B
LOS BANDERILLEROS, Spanish March (Volpatti).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
LUSTSPIEL, Overture (Keler-Biala).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
MAGNOLIA, SERENADE (Missad).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
MARCH ESPANOL, Pasodoble (Granado).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
MERRIE MUSICIAN, THE, Overture (Ramsdell).....	Arr. Geo. L. Lansing	A	B	B	B	B	B	B	B
NAHANT MARCH (Thomas).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
NORMA, Fantasia (Bellini).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
ON THE STEP, March, Two-Step (Charles).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
ORPHEUS, Overture (Offenbach).....	Arr. H. F. Odell	C	B	B	B	B	B	B	B
OLEO SOLD, THE, Overture (Verdi).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
PIQUE DAME, Overture (Suppe).....	Arr. H. F. Odell	C	B	B	B	B	B	B	B
PREMIER BONHEUR (First Happiness), Gavotte (Salabert).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
QUARTET from RICHELIEU, Overture (Verdi).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
RECREATION, March.....	A. A. Babb	A	B	B	B	B	B	B	B
REPPEL, Intermezzo.....	R. E. Hildreth	B	B	B	B	B	B	B	B
ROUND UP, THE, March and Two-Step (Ramsdell).....	Arr. Geo. L. Lansing	A	B	B	B	B	B	B	B
SECOND REGIMENT CONNECTICUT, March (Reeves).....	Arr. Walter Jacobs	B	B	B	B	B	B	B	B
SERENADE (Mozzkow), Waltz (Offenbach).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
SERENADE BADINE (Gabriel-Marie).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
SERENADE MANDOLINE (Jungmann).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
SERENADE OF THE MANDOLIN (Dreyfus).....	Arr. Geo. L. Lansing	A	B	B	B	B	B	B	B
SLEUMBER SONG (Warren).....	Arr. H. F. Odell	A	B	B	B	B	B	B	B
SONGS OF IRELAND, Grand Selection (Douglas).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
STRAUSS MARCH (Mezzacapo).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
SWAN, THE (Le Cygne) (Seznac-Saens).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
and CRADLE SONG (Hansen).....	Arr. Geo. L. Lansing	B	B	B	B	B	B	B	B
SYMPATHIE, Waltz (Mezzacapo).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
TALES OF HOFFMANN, Waltz (Offenbach).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
TALISMAN, THE, Overture (Gruenwald).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
TRAMEREL, Reverie (Schumann).....	Arr. H. F. Odell	B	B	B	B	B	B	B	B
VENETIAN ECHOES, Recedant (Franck).....	Arr. Geo. L. Lansing	A	B	B	B	B	B	B	B
VENUS, Overture.....	Carl Tschopp	B	B	B	B	B	B	B	B
WILLIAM TELL, Overture (Rossini).....	Arr. H. F. Odell	C	B	B	B	B	B	B	B

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Many Things Are Done Well That Are Not Worth The Doing

The Horizontal setting of machine head through slots sawed in head of instrument, as per the old style Guitar and some makes of foreign Mandolins, is done well—but it is not worth the doing.

Vertical setting of machine head, as on all "Gibson" instruments, permits stringing and re-stringing with the greatest ease by slipping string off top of string-drum (post) instead of the long turning of the cog or putting the string back and forth to wind or unwind.

Multiplicity of glue joints (a feature always to be avoided) caused by **multiplicity of bent ribs**, decorated or fluted and inlaid between, and such diddle as go to make up the empty treasure and faulty construction of the bowl, are well done—but they are not worth the doing.

The "Gibson" back-board, one board, sometimes two, never of strips nor ribs, can have at most but one glue joint, which is permanent, for the back is not bent nor under strain, but is carved out of a solid block leaving the grain layers in their natural position free and sensitive.

A guaranty for a year against faulty workmanship or material used is done well—but it is not worth the doing, for any instrument made of even dry-kiln lumber will seldom check or warp till the second or third year.

The principle upon which "Gibson" instruments are constructed and the scientific accuracy of adjustment of each part serves rather than increase the number of parts of each instrument, thus securing the greatest durability. Therefore, every "Gibson" instrument is permanently warranted against faulty workmanship or material used and will be repaired at our factory free of charge at any time, or replaced with another instrument of like style; which, in the above way, gives insurance for the life of the instrument equivalent to its original purchase price. Who wants to buy an instrument its own manufacturer won't guarantee longer than a year, or at most five years? If it is "just-as-good-as-the-Gibson," if it really has the quality value that endures, why won't its manufacturer give it just as good a guaranty?

The guard-plate, highly ornamented and finished, inlaid across the sounding board beneath the strings or on the first string side only, is beautifully done—but it is not worth the doing.

The guard-plate (patented), as on all "Gibson" instruments, is elevated over and free from the sounding-board, attached like the Violin chin rest and gives a flat, gliding surface to the little finger of the right hand to gauge accurately the dip of the pick, facilitates right hand technique, avoids checking or cracking of sounding-board at edge of the plate, retains permanently the use of the same sounding-board and eliminates the superfluous load from the most important and sensitive part of the vibrating sounding-board so that its power to magnify tone is enhanced.

The Guitar bridge, ornamented or inlaid, glued to the sounding-board midway between the lines for gut and wire stringing, is done well—but it is not worth the doing.

The elasticity of gut strings requires high nut and bridge, which make wire strings (always of greater rigidity) sharp. Wire string adjustment, therefore, necessitates moving the bridge back approximately a quarter of an inch from the line of gut string adjustment to secure true tones in all positions on all strings. All glued-on bridges to accommodate both kinds of stringing are best splitting the above distance and are, therefore, not true for either stringing. The "Gibson" perpendicular bridge is two-footed, is not glued to the sounding-board and is immediately movable forward or backward to accommodate either wire or gut stringing, and thus secures absolute accuracy of all the scale on all the strings.

You may look for a cheaper instrument than the "Gibson" and do it well—but it is not worth the doing.

You may do for a cheaper instrument than the "Gibson" and it may do you well. Lots of people have been "done" before you by an instrument that was not (musically speaking) worth the making. But if you have modest discernment sufficient to do for a great instrument, you have greatness enough to recognize and use the matchless "Gibson."

You may hunt for a superior Gibson agent, and do it well, but it is not worth the doing, for the "Gibson" is sold at established prices the country over, which prices are consistent with the merit of our products. If one wants inconsistency in this particular, or a price secured through one's own personally conducted cunning, and would run his chances at buying according to his smartness or ignorance to drive a good bargain, buy of the agent or manufacturer whose catalog prices are list and then negotiate on the sliding-scale-of-percentage basis for a discount.

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