

# The CADENZA

Established 1894

A MONTHLY MUSIC MAGAZINE  
for the

# MUSICAL HOME

AND  
THE PROFESSIONAL PIANIST



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 Canada \$1.25 Foreign \$1.50

Published by  
**WALTER JACOBS**  
 BOSTON, MASS., U.S.A.



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## THE PIANIST



Conducted by  
**EDWARD R. WINN**

Teacher, Composer and Director  
Authority on Popular Music, Ragtime,  
Motion Picture and Vendeville  
Piano Playing

### Learn by Mistakes

To err is human. Every one makes mistakes—sometimes. Beware of the person who tells you that he never makes a mistake. If this claim were really so in truth this perfection would certainly be depressing to others, and the person himself would in the end suffer from this inevitable sureness. As human beings none of us is infallible, and the most accurate and painstaking are bound to make occasional errors, if only to break the monotony and prevent the world from growing tiresome.

But mistakes are made to profit by. Experience is an all-wise teacher—considered by many the best. All can learn by mistakes, whether of our own or their making, if we will but take to heart the lessons which these errors teach. By this it is not meant that we should hold any post-mortems over mistakes that have occurred, but that a full consciousness of the blunders be realized and the deviations dismissed from our mind with the firm resolve that the next time that particular "slip-up" makes its presence felt we will be ready for it, with our previous experience standing us in good stead.

If, in making mistakes, you are severely criticised by others, no matter how unjust it seems, be prepared to meet and deal with it in a spirit of toleration. Let the dominant emotion in cases of this kind be one of non-resistance, for criticism, even when entirely of a destructive quality, has its uses and it would be a pity if it were eliminated altogether. No matter how astounding the comments you may hear as regards your errors of omission and commission, listen with calmness and patience, for you are likely to also overhear among the rest some valuable and meritorious suggestion.

Subversive literal analysis may be captious, and to most of us it is decidedly disconcerting, but it need not be distracting, for it is not necessarily unfriendly in intent. And if we improve, advance and prosper because of our correcting imperfections recognized and proclaimed by others, we cannot do otherwise than consider the fault-finding something else besides cynical.

In no calling perhaps more than that of the professional pianist do mistakes play so important a part, for it is the amateur in the

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home with his misconception, but striving, in spite of countless errors and many shortcomings that hinder and retard progress, who eventually becomes the professional. And this result is due in a great measure to these very annoying and aggravating blunders. The professional in turn improves if he also learns by recognizing and remedying his musical faults.

Pianists, try to do your work well. Be painstaking, but do not fear to make a momentary miss, for the performer who is conscientious and aspires to good work through close attention and application will find that the employer, no matter what his own particular defects may be, will readily and pleasantly countenance mistakes such as any one is liable to make. This is as it should be. To look for and expect perfection would only mean disappointment for him.

Errors, if not too costly, may be made the stepping stones by which we may reach our goal. Oversights may be made the most of as a stimulus and incentive. By constant study, great care and watchfulness, previous mistakes can be avoided, thus proving that the lesson which they taught has been well learned.

As for advice, "first be sure you are right, then go ahead"—and keep on going ahead.

Cordially and sincerely yours,

*Edward R. Winn*

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**What Readers Say**

While on a Chesapeake Bay steamer bound for a small town on the eastern shore of Maryland not long ago, I noticed an elderly gentleman of rural appearance pass and stare at me several times before the boat was out of the harbor.

After we were out about two hours, when standing on the pilot deck talking to the captain, up came "his nibs" and remarked to me, "Look a here young fellow, what's your name?" To pacify him I told him, and then resumed my conversation with the captain. "Look a here," said our rural friend again, "are you the fellow that teaches ragtime?" I said I was. "By gum, ye can't fool me on a face. I saw your likeness in THE CADENZA six months ago," he explained and walked away, his curiosity satisfied.

Very truly yours,

Basil Sadler.

Baltimore, Md.

Your piano department in THE CADENZA has been of very great benefit to me and I am more than delighted with the magazine. I do hope you will resume the picture show music suitable for "movies."

Mrs. Florence W. Curtis.

Elk Grove, Cal.

## 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 installment of this serial course of instruction to ragtime piano playing. The complete course will include single and double two-step, rag, waltz, rag, discord (passing with the left hand and razzing 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, B<sub>2</sub> and E<sub>3</sub>—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—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

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both—Review of Straight Bass in all major keys—Usual piano keyboard playing positions of the three fundamental chords of each of the twelve major keys.

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

Outline of Lesson XI in January issue: Double Straight bass—Comparative ragtime arrangements of Chopin's "Funeral March" and "Old Folks at Home," demonstrating application of double straight bass and Rhythms Nos. 1 and 2 and combinations of both.

Outline of Lesson XII in February issue: Rhythm No. 3—Rhythm No. 4—Rhythm No. 5—Effective combinations—Classifying the rhythms—Ragtime arrangement of "Maryland, My Maryland," demonstrating employment of effective combinations of Rhythms Nos. 5-3, 3-4 and 5-4.

Outline of Lesson XIII in March issue: Discord (passing note) Bass, showing first form, second form, third form and various examples in the Key of C.

Outline of Lesson XIV in April issue: Ragtime arrangement of "America," demonstrating employment of discord bass.

### LESSON XV

In this installment of the course are shown arrangements of the same melody treated with single discord bass and double discord bass. It may be explained again that the words "single" and "double" refer to the metrical treatment of the measures.

#### TO THE PUPIL

Single discord bass may be given a variation in certain measures by repeating on count 3 the chord employed on count 2 and placing a passing note on count 4, or a series of three passing notes may be introduced as follows: Play first passing note between counts 3 and 4, second passing note on count 4 and third passing note after count 4. This succession of passing notes may consist of diatonic (scale) tones or chromatic tones (consecutive half-steps), or a combination of both, and may ascend or descend.

The various forms in Single *Discord Bass* are shown in the arrangement given herewith. Observe carefully the manner in which the passing notes are employed and apply to other melodies.

Employing double bass, as explained in Lesson XI in January issue, is shown also in the last eight measures of the same melody. This style of bass, together with the application of the rhythms and their combinations to full harmony in the treble as explained in Lesson III in May (1915) issue, produces the most effective form of ragtime. Apply all the forms of discord bass (as shown in Lesson XIII in March issue) to other melodies having more than four melody notes in the majority of measures, thus producing double discord bass.

Application of this style of bass to a composition should not be attempted until the melody and harmony have been memorized, as the hands should be left free to perform what the mind dictates. Discord bass opens up opportunity for considerable originality and the pupil is advised to experiment a great deal with these examples of bass.

Arrangements of melodies showing this style of bass submitted to the author will receive careful attention and criticism and readers are cordially invited to send in examples of their work along these lines.

The next following lessons will include an arrangement showing single straight bass with passing note added and another demonstrating that ragtime is, after all, nothing more nor less than "consecutively repeated syncopated harmonies."

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

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

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

(To be continued in the June issue)

### Piano Schools and Teachers

No department of the piano teaching profession it seems is more promising than that relating to popular music and ragtime piano playing. It gives every evidence of careful study by all instructors just now, and this without antagonism being aroused, which is truly a healthy sign. Many cities are fortunate in having a number of instructors in these branches, and they have experienced such a widespread interest in their work by others that perhaps we are to witness an expansion in this field for which we are not prepared and which very few apprehend.

With organizations well developed by service departments and local specialists, representatives of the various schools are having no difficulty in winning the ethical teacher over to the establishing of a popular music studio, especially when it is shown that the enrollment of pupils in this branch of music is so positive and expansive.

The simplicity of instructing in this work is one of its great advantages. The fact that the majority of pupils are adults is another. That students show immediate and lasting interest and attain satisfactory results within a comparatively short time is a matter of record. Some of the most progressive and successful piano teachers have adopted some one of the several methods for teaching this style of piano playing with much satisfaction to themselves and pupils. It will be a matter of great surprise if this branch of music does not assume gigantic proportions, for its demand is increasing daily.

Mr. Charles J. Clark of Newark, N. J., owner and director of the Clark-Winn Schools of Popular Music, has appointed Miss A. W. Ayers director of the Elizabeth, N. J., branch studios, which have been established at 950 Salem Avenue, that city.

Owing to increased enrollment of pupils and the requirement of greater facilities for teach-

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The above are only some of the features of CHRISTENSEN'S RAGTIME REVIEW—we haven't space to tell more here—but we can assure you that it is of vital interest and importance to every person who plays the piano and loves popular music. It contains nothing dry, nothing classic, only that happy, pulsating "rag" and the songs and melodies that make for happiness and delight.

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## CHRISTENSEN'S RAGTIME REVIEW

Room 504, 526 S. Western Ave., Chicago, Ill.

### Single Discord Bass

Slowly

1st Chord of C    2nd Chord of A    3rd Chord of D    3rd Chord of G

2nd Chord of G    3rd Chord of C    3rd Chord of C    1st Chord of C

1st Chord of C    3rd Chord of A    3rd Chord of D    1st Chord of D Minor

2nd Chord of C | 3rd Chord of G    3rd Chord of D    3rd Chord of G | 3rd Chord of C    1st Chord of C

Count

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ing, Mr. Paul Vincent of Brooklyn, N. Y., whose career was given mention in this department recently, has removed to No. 780 Nostrand Avenue, two doors below his previous address, where he will welcome pupils under even better surroundings than previously and shortly facilitate the giving of lessons with the assistance of an extra teacher.

Another Brooklyn, N. Y. school director to take larger quarters and on a more prominent thoroughfare, is Miss N. W. Wilson, owner of Wilson's School of Music, who has located at No. 897 Broadway, having removed from No. 95 Melrose Street. The large class of pupils attending the Wilson School is a magnificent tribute to Miss Wilson's instruction, and proof positive of the public confidence in her ability to teach popular music and ragtime piano playing in the stated number of lessons advertised as part of her publicity campaign.

"Every person to whom I mention the subject of taking lessons in popular music seems interested and I am experiencing no trouble at all in securing a large class of pupils," explains Mr. C. L. Bowen, who has opened a piano studio at 439 Broadway, Camden, N. J. Mr. Bowen is pianist at the Plaza Theatre, a motion picture house in that city, and is well known to patrons of the celluloid drama as a thoroughly satisfying "movie" pianist. He

is also a composer of note. His latest number, entitled "Violet Lane," has been issued by the Triangle Music Co. of Broadway, Newton Avenue and Walnut Street, Camden.

Mr. Arthur Hull, a well known Baltimore teacher, who has been engaged as pianist with Farson's Gwynn Oak Orchestra for the summer, was a recent visitor in New York.

In the initial issue of the "Popular Music Magazine" (New York) for April, published by W. J. Ward and A. 4Porta, we find a most beautiful ballad by Beth Slater Whitson and Betty Bellin entitled "It's a Sad, Sad World Without You." The fortunate publishers of this wonder song are the Will Carroll Company, 191 Garfield Place, Brooklyn, New York, who seem to have the knack of picking winners. The "Popular," born without much fireworks, is certainly patriotic in cover appearance. It also is known as the "Red, White and Blue Magazine" because of the employment of these colors in clever arrangement on the frontispiece. The pages teem with reference to the smaller music publishers, and personality is evident. The launching of this periodical, the third magazine now in the field devoted exclusively to popular piano music, is concrete evidence of the largeness of the audience of readers waiting for popular music news service. The Pianist department of THE CADENZA, friendly to all interests in the popular music

## Double Discord Bass

publication and teaching fields, welcomes the "Popular Music Magazine" to the fold most heartily and sincerely wishes it singularly speedy success with a capital S.

## 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.

A profession that might well be adopted by piano students from music colleges is that of playing for motion pictures. Photoplay theatres have increased so considerably during the last few years, that the public who patronize them have been educated to a point where good music is most essential to the continued success of this form of public entertainment.

The articles that have been written on this subject in various newspapers would give one the impression that those who play at the motion picture theatres are quite second-rate pianists. This is partly true, and the reason is that this kind of work has to a large extent been thought rather "infra dig" by most good professional pianists. But those who have been sufficiently wide-awake to see the immense

possibilities and the wonderful field open to the really good player in picture theatres have realized that there is scope for good work, and, in addition, intelligent appreciation from both managers and public.

There is still, however, great room for improvement, which can only come about by more and more capable musicians entering this pleasant and paying profession. A good picture pianist can make a firm world double to the management. It is just a case of careful thought and tasteful selection. Mention of what could be played to a drama with the usual scenes of love-making, tragedy, battle or galloping of horses might include "Un peu d'Amour," "Valse Triste," by Sibelius, "Andante Religioso," by Thomé, "Finlandia" by Sibelius or an overture and "From Foreign Parts" Moszkovski, No. 5.

Many have heard persons say they go to certain picture theatres simply to hear the music, and if the proprietors show consideration to their pianists, and are very particular to get good ones, they will find their receipts greatly increased.

¶ Motion picture houses in Baltimore, Md. give their musicians the publicity that is really due them. Managers there seem to recognize that the music is a drawing card. The Strand Theatre, recently opened, has a mammoth pipe organ installed and uses it as an advertising feature.

Mr. Wm. Owens is at the console of the pipe organ, it is proclaimed at the Lord Baltimore

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Theatre and Mr. Robert MacNichols is organist at the Wilson Theatre, both in Baltimore. His name is mentioned on every piece of advertising matter issued by the house. Prof. E. V. Cupero is director of the symphony orchestra at the New Theatre there. This house also has a pipe organ. The Parkway Theatre advertises Prof. H. Federhoff's Russian String Orchestra, and until his recent death, featured D. Merrick Scott, as organist. Virgie Donnelly is pianist with Seideman Brothers' Orchestra at the Kennan Hotel, Baltimore, it is announced.

## Melody Notes

There is music in all things, if men had ears.—Byron.

Sure sign of spring! Sousa wears his white serge suit at the April 23d, Sunday night "sacred" concert at the New York Hippodrome.

"How are you getting on with your music, my dear?" inquired a lady of her niece.

"Well, of course," replied the niece, diffidently, "it wouldn't be proper of me to compliment myself, but some of the neighbors have told me they have stayed awake at night for hours listening to my playing."

What do you think of that? Irving Berlin sets himself back 2,600 iron men for a complete Shakespeare. Just another way to spend money.

"Farewell, and do not quite forget me after I am dead. Oh, men, I have deserved that you should think of me, for in my lifetime I have often thought of you to make you happy. May it ever be so!"—Beethoven (in his "Will").

Paderewski, the celebrated concert pianist, lost a chance to get a perfectly good dollar and a quarter baseball free at Ebbets Field, Brooklyn, recently, when a foul fly was hit into the grandstand. He failed to hold up his \$100,000 set of fingers and cry, "I've got it!" Instead, he thrust his hands behind his back and bowed his head to meet the ball. It missed him by a foot.

After hearing both, the only difference we can see between Paderewski and Harry Stover, the "Paderewski of Ragtime," Brooklyn's famous cabaret pianist, is about three hundred dollars an evening.

Some persons can say a musical composition is fine in such a way that it sounds as if they were taking credit for it themselves.

Music which gentler on the spirit lies, than tired eyelids upon tired eyes.—Tennyson.

The third finger of the left hand, in piano playing considered as the fourth, is anatomically the weakest of the ten.

Another hardship:—an order that piano playing and other music in cabarets must stop at eleven o'clock at night is in effect in Jersey City, N. J. Citizens complained the "noise" made sleep impossible in the early morning hours.

The only music some persons care for is the melody that comes from blowing their own horn.

All doubt is gone. Charles Spencer Chaplin, of Los Angeles, Cal., more familiarly known to vaudeville audiences as "Charlie" Chaplin has confessed and duly sworn in court that his agreed salary under contract with the Essanay Film Manufacturing Company for this year is to be \$670,000.

From a recent novel: "He reclined in a chair watching her tapering fingers as they were taken from the keys the melodies of Mozart, Beethoven and Schopenhauer."

New York residents have frequented the "movies" to such an extent that this is given as one of the reasons in the Consolidated Gas Company's annual report for a decrease of 1,213,329,999 cubic feet in the consumption of gas for Manhattan, Bronx, Queens and Westchester in 1915. Officials of the gas company found that when hundreds of thousands of persons went nightly to the hundreds of motion picture theatres, the houses and apartments thus deserted were left in darkness, to the loss of the corporation.

Looks like popular music is coming into its own. Here are some of the composers whose music you "try on your piano." Each played his individual song hit at a Sunday night concert at the New York Hippodrome. Their names:—Irving Berlin, John Golden, Silvio Hein, Jerome Kern, A. Baldwin Sloane, Leslie Stuart, Hugo Felix, Gustav Kerker, Raymond Hubbell, Louis Hirsch, Alf Royby, Victor Jacobi, Robt. H. Bowers, Rudolph Prml, John Philip Sousa and Oscar Hammerstein.

Leo Feist, Inc., New York, are receiving numerous complaints from leaders and others throughout the country, claiming to have paid money to solicitors for goods which were never delivered. They wish to inform the public that they do not employ anyone to canvass for orders who is authorized to collect money in advance.

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## 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 155th Street, New York.

F. B. A., Paterson, N. J.

Q. Can you give me the names of several of the numbers from the musical play "The Girl Who Smiles?"

A. This musical comedy was successfully launched at the Lyric Theatre, New York. The music is by Jean Briquet and Adolph Philip. Some of the more important numbers are: "Teach Me to Smile," "The Story of a Sparrow," "Let Us Dance," "You Are My Little Cupid," "Life Has Just Begun," "A Honey-moon in May," "Your Picture," "Girl from Parise," "Dance Me Goodbye," "My Pauline" and "Oh, Dear Marie."

F. D., Memphis, Tenn.

Q. What would be a good way to arrange a library of music for convenience in securing a number quickly when wanted?

A. Suggestions could be better offered if the amount of music in your library and space at your disposal were known. Popular songs, of which you probably have the most, may be separated as to ballads suitable for dramatic action in one pile, those suitable for comedies in a second, and miscellaneous numbers such as rags, etc., in another. If you have a large quantity of this material and sufficient shelf room you could index alphabetically with four to six letters to a shelf. Characteristic, novelty, patriotic, standard, topical and other styles may be shelved separately and kept within easy reach. Waltzes may be subdivided into two classes, those of a brilliant nature and those of the more quiet type. The same could be done with movements in other tempos, such as those for hurries, chases, pathetic scenes, mysterious action, etc.

Mazurkas, schottisches, marches, neutrals and all "fill-in" music, of which much is needed, may be indexed as was done with the miscellaneous popular material. When returning a number after rendition it is a good plan to replace it on the bottom of the pile, as in this way you will be more likely not to repeat before the others of the pile or section have had their turn. It will pay to rotate your music, for several obvious and very good reasons.

The arranging of a musical library for practical daily use is a matter that must be close to many pianists. Helpful suggestions and ideas pertaining to this subject will be thankfully received from readers and find ready publication in these columns.

Suitor—"I have no bad habits. I don't smoke or drink."

Father—"Neither has my daughter. She doesn't play or sing."—*Brooklyn Life.*

## Popular Song Writers You Know

The song writing field, so far as new writers are concerned, is overcrowded. But, like every other field of activity there are comparatively few successful writers. It is not the purpose here to enter into lengthy articles as to the quality of songs written by writers, but to speak of those produced by writers who are steadily climbing the ladder of success. Each month will be presented a new name, covering in detail his or her compositions and describing in what manner they had their works brought before the attention of the public. Altogether, an unusually interesting series of articles.—The Pianist.

## WILL L. LIVERNASH

Will L. Livernash is probably one of the most prolific of successful young composers and song writers of the present day.

He was born in California twenty-nine years ago. Mr. Livernash has contributed largely to the catalogs of many of the leading sheet-music publishing houses, among which may be mentioned Will Rossiter, Harold Rossiter, Maurice Richmond, McKinley Music Co. and Harry Von Tilzer.

Three years ago he entered the publishing field himself, and after an up-hill fight is now one of the three leading publishers of the West. Mr. Livernash, as music writer and publisher, believes in doing things right. He has lately contributed to the music lover such clever numbers as "Just a Yankee Doodle Boy Is Good Enough for Me," a march song of real merit; "The World Is Hungry for a Little Bit of Love," a ballad of such rare beauty that it wins its way into every heart, and "When I'm with You," a short but decidedly sweet and popular ballad.

As a publisher, he dresses his songs in the most artistic style, classy but not showy, and liberally spends time and money supplying the retail dealer with sales-helpers.

Two numbers of especial merit published by him are "The Pictures the World Loves the Best" and "Let's Be the Same Old Sweet-hearts," both by Beth Slater Whitson, Will Livernash and Betty Bellin.

Mr. Livernash's success is due to hard work, ability and more hard work, and as writer and publisher he is to be congratulated on his splendid showing.

## CHARLES HOCHBERG

Charles Hoehberg is without a doubt the youngest successful song writer in the field, confessing to but nineteen years. He is a most prolific lyricist. Words fairly flow from his pen without effort, making up lyrics which for beautiful expression are seldom equalled. "Charlie" is young yet, but as he grows older we look for many songs from him which will live long. In his "You'll Mend the Aching Heart You Broke Some Day" is found true and modern song expression. The music is by Leo Halpern, Mr. Hoehberg's partner.

As the years roll on, Charles, we look to see you the headliner in the lyric writing field and wish you unbounded success.

Brown (to Dobbs, who produced the great sensational opera)—"Well, old man, how did your piece go?"

Dobbs—"First class. I know several men who were present every night and who sat through the whole performance."

"Is that so? Who were they?"

"The musicians."—*London Standard.*

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## How to Write Popular Songs

By Will Carroll

[This article is the second of a series of ten comprising a practical course in popular song writing, an installment of which will appear in each issue for a period of ten consecutive months. The author, Will Carroll, has for several years been active in the popular music publishing field, as reader and critic of manuscripts, in which time he reviewed and revised a great number of song compositions from writers resident in all parts of the world. Mr. Carroll is considered an expert in judging a popular song and in these articles he will cover in detail every point in song writing. The phraseology will be free from technical terms and the material should prove interesting to the layman as well as the serious student. Every reader who wishes to add to his or her accomplishments should be able to write clever, salable lyrics and compose suitable music to be interested in these instructive talks.—The Pianist.]

## LESSON II

## THE LYRIC (Continued)

It is the intention throughout this series of lessons to avoid as much as possible all technical terms, but it will be necessary to name and explain the different poetic feet before taking up the subject of "metre," so that when occasionally a technical term is used the reader will understand what is meant.

A "foot" consists of two or more syllables which go to make up a portion of a complete line, and a "line" is a successive combination or combinations of "feet." In the English language, the "feet" which are important are:

Iambus—one short syllable and one long syllable.

Trochee—one long syllable and one short syllable.

Spandee—two long syllables.

Pyrrhic—two short syllables.

Anapest—two short syllables and one long syllable.

Dactyl—one long syllable and two short syllables.

Amphibrach—one short syllable, one long syllable and one short syllable.

Amphimacer—one long syllable, one short syllable and one long syllable.

There are four principal kinds of verse, namely: Iambus, trochee, anapest and dactyl, and when a line is composed of any one of these four "feet" it is called "pure." The remaining feet never are used to form by themselves, but are sometimes used in connection with the other "feet." When this is done, the line into which the different feet enter is called "mixed." Examples:

Iambic verse, in which the accent is laid on the even syllables, the odd ones being short. The capitals indicate the accent.

YOU SAID we'd LIVE in PAR-ADISE,

AND I be-LIEVED it TRUE.

I THOUGHT the WORLD was ALL my OWN;

I WAS in LOVE with YOU.—From "You'll Mend the Aching Heart You Broke, Some Day."

Trochaic verse, in which the accent falls on the odd syllables, the even ones being short:

"ONCE up-ON a MID-night DREAR-y, WHILE I PON-dered WEAK and WEAR-y."

Anapestic verse, in which the accent falls on every third syllable. (The first foot of an anapestic line may be an Iambus.)

"EVERY NIGHT in my DREAMS

You come TO me it SEEMS

And I JUST want TO DREAM all the WHILE."

Dactylic verse, in which the accent falls

on the first syllable of each successive three; that is, on the first, the fourth, the seventh, etc.:

"WHO is the FEL-low they CALL Mister HAR-rigan? HAR-rigan, THAT is the FEL-low I MEAN."

## The Straight Ballad

What is meant by a "straight" ballad is a song which is pure in sentiment. "Straight" ballads, as a rule, for popular songs are written in the Iambic, which provides a steady and flowing metre. (This, however, is not to be taken that a "straight" ballad must be written in the Iambic. Any of the "feet" may be used.)

## The Novelty Ballad

The novelty ballad is a song which is written in a lighter vein than is the "straight" style, and a more swinging metre may be used. It may also have a broken rhythm and be written upon almost any subject outside of the comic.

## The Novelty

A novelty song is one which is written in what is known as ragtime style, and is a mixture of ballad and rag. The metre is broken up in every shape and form, and the rhyme and rhythm written according to the individual taste of the writer.

There are other styles of songs such as the comic, characteristic, topical, patriotic, etc., which because of their very nature may be readily classified.

A study of the four principal "feet" set forth herein and practice in writing verses in the different rhythms will quickly result in a keen insight as to what is best to use in the different forms of lyrics.

As to ideas for a lyric, too many new writers "copy"—that is, when a certain song is successful, they say to themselves, "Well, guess I'll write a song on that style." By the time they get it accepted, the song is played out. As a word of advice, watch the market closely. If the public demands "straight" ballads, write "straight" ballads, and not comics. If it demands "novelties," write novelties and not ballads, etc. In this way your path will be made much smoother, and, if you can produce songs of merit, you have started on the road to success.

It would be well for the student to take a few "hits" and study the manner in which they are written. By this, it is not meant that any "hit" should be taken as a text, for each and every writer is trained to his own idea. However, it will help train the mind and lessen the labors of the beginner if he study the style of successful writers.

The student should not submit his efforts to his friends for criticism. Friends will not tell you that your work is lacking, for fear of hurting your feelings. Rather submit it to an entire stranger, but be absolutely sure that the stranger is competent to judge, correct your faults and set you right.

As a rule a lyric written by a new writer can in some way be bettered, and it is a serious drawback to the writer if he send out poorly prepared work.

By all means, have your work criticised, but don't spend one cent for it unless you are

sure the critic is competent. If you cannot obtain information as to a competent critic, write to your editor, who undoubtedly knows of one or more men in this line who will give you their honest criticism.

A word of advice—go over your work carefully according to the rules set forth in the last lesson, and make it as perfect as you can before considering it finished.

In the next lesson will be taken up the setting of the lyric to music.

Mr. Carroll, always ready and willing to assist the ambitious song writer, will reply in this department to letters submitted by CADENZA readers asking questions pertaining to the subject matter treated in his articles. Communications must be limited to the details upon which information is desired and addressed to The Pianist, 155 West 125th Street, New York. If personal reply is wanted please enclose stamped self-addressed envelope with letter.

## Musical Notes from San Francisco

By AL J. MARKGRAF.

A bunch of new songs has been published in San Francisco this month. Among them are: "The Melody That's Breaking My Heart," by Jess Dorman, published by Earl Music Co., Pacific coast distributors; "Lonesome," by Edward Bergenholz, composer of "In Old Hawaii," published by Rex Music Co., 5621 Genoa St., Oakland, Cal.; "A Volunteer's Farewell to His Colleen," music by Geo. H. Madin, words by J. J. Gallagher, and published by authors, and "Ragtime Jingles," a dandy rag by the composer of "Smilin' Moon," three-step and published by Markgraf Music Co., 2476B Post St. This rag should be in the hands of every ragtime teacher who is looking for a good number for teaching purposes.

W. A. Quince Co., of Los Angeles, Cal. are boosting the "Dragons Eye," a Chinese waddle one-step or trot. This company also publishes "Aloha" in variations for piano solo, a great teaching piece.

The Oakland Hippodrome Theatre Orchestra have formed a baseball team.

Joe Morris' San Francisco office reports that their newest song "Quaker Girl" is going very big and looks like a hit. "Orange Blossom Time in Loveland" is registered on the coast as a decided hit and is heard everywhere. The firm's newer numbers, "Hello, My Sweetheart, I Love You," "Fan Tan Man," and "Nobody Else But You," are just in and will show up in a short time. "Fan Tan Man," a Chinese number by the writers of "Chinese Blue" has a swing that is surefire. Al Browne the local manager of the firm is on the job night and day and reports large sales of the firm's numbers throughout the State.

Chas. N. Daniels' new numbers for this month are—"For Love I Spend on You," "Meadow Lark" Fox Trot.

The Joe Morris Music Co. has several fine song numbers that are having a big run on the Pacific Slope. Their leading number is still "When It's Orange Blossom Time in Loveland," with "There's a Quaker Down in Quaker Town," running a close second. The Morris catalog is among the leaders and getting better every day.

"Orange Blossom Time" is to be featured in

every music store and is to be on the programs in nearly every theatre in the city. A new song of the Morris Co. "Ashes of My Heart," is showing up very big and looks to be the goods. A new number that has begun to be recognized, "Some Blues," is going to give the famous "Memphis Blues" a run for premier honors. The office in the Pantages Building is a busy place and is the rendezvous of all the performers visiting San Francisco.

Leo Feist's 'Frisco office offers as new numbers the following: "Siam," "Are You Half the Man Your Mother Thought You'd Be?," "Sweet Cider Time When You Were Mine," "Don't Bite the Hand That's Feeding You," "I'm Longing for Those Good Old Days Back Home," and the \$2,500 prize song, "California."

Shapiro-Bernstein & Co. offer as their new numbers "For the Sake of a Rose," and "Cumberland."

Jerome H. Remick's local manager states that California is going wild over their new song "Loading Up the Mandy Lee."

#### Popular Songs Labelled Hits

This list constitutes a guide in selecting numbers that have proven pleasing to the New York public and authentically registers the popular taste and judgment of up-to-date issues. This index, alphabetically arranged, will be revised monthly and include only the names of established successes. Following are the titles and the names of publishers of the sure-fire fastest selling "hits" today:

- "America, I Love You"  
(Kalmer & Puck Music Co.)
- "Are You From Dixie?"  
(M. Witmark & Sons)
- "Close to My Heart"  
(Harry Von Tilzer)
- "Come On to Nashville, Tenn."  
(Watterson, Berlin & Snyder)
- "Cumberland"  
(Shapiro-Bernstein Co.)
- "I Love You"  
(Jos. W. Stern & Co.)
- "Loading Up the Mandy Lee"  
(Jerome H. Remick & Co.)
- "My Sweet Adair"  
(Jos. W. Stern & Co.)
- "Oh, Joe, With Your Fiddle and Bow"  
(Broadway Music Corp.)
- "Orange Blossom Time in Loveland"  
(Joe Morris Music Co.)
- "Same Sweet Girl"  
(Harry Von Tilzer)
- "Siam"  
(Leo Feist, Inc.)
- "The Little Gray Mother"  
(M. Witmark & Sons)
- "They Didn't Believe Me"  
(Jerome H. Remick & Co.)
- "Wake Up America"  
(Leo Feist, Inc.)
- "What a Wonderful Mother You'd Be"  
(Shapiro-Bernstein Co.)
- "When Old Bill Bailey Plays the Ukelele"  
(Broadway Music Corp.)

Music, once admitted to the soul, becomes a sort of spirit, and never dies. It wanders perturbedly through the halls and galleries of the memory, and is often heard again, distinct and living as when it first displaced the waltzes of the air.—*Bulwer-Lytton.*

#### The Doings of James Davison

Telling of Some of the Experiences That Befell This Well-Known Piano Teacher and Tuner.

Some persons can grab Old Opportunity by the hair when they meet him, and shake him until the chattering of his back teeth sounds like a baby's rattle. That Mr. James Davison, of Yellow Grass, Saskatchewan, Canada, is of this calibre his experience as piano salesman, agent, performer, teacher and tuner would prove, for he has been and is all of these and more.

It is always more interesting to have a story in a person's own words, so we will let Mr. Davison tell it his way.

"I don't remember just when I first studied the piano," says Mr. Davison, "but when I look back I remember I was quite young. My first teacher was fine, an 'old maid,' who gave me pictures to look at instead of teaching me my lesson and I got along with her fine, but mother began to think I was not making enough headway and placed me under another teacher, a Mr. Billam, my instructor at school in my home town, Sunderland, Durham, England, where I was born in 1890. Mr. Billam was a strict disciplinarian, altogether too strict, I thought, but I have now to thank him for his conscientious teachings, for his instruction laid a firm foundation upon which to build.

"When I was about twelve a minstrel troupe organized in the town, and as I had a childish longing to become a member, I attended their rehearsals whenever the opportunity presented itself. One night while waiting for the members to assemble I was asked to sing, which I readily consented to do. While thus entertaining, along came the director and he requested me to sing the song over. The rendition so pleased him that he invited me to appear at the rehearsals as a member of the organization. That was just what I was longing for, and gaining my mother's consent, I became a member right there.

"This gave me more interest in my music lessons and I made rapid strides. As the time drew near for making our debut it is needless to say that I felt 'queer,' and walking about Shotton Colliery, a few miles from Sunderland, where we were to open, it was plainly discernible that I was to be a 'star' attraction, for in large, glaring headlines on the posters was, 'James Davison, Child Soprano, in all the latest songs.'

"Well, I made a 'hit' and the whole show was a success. This kept me out for two seasons and gave me considerable experience, but it prevented my practice at the piano and for several years I lost interest in this instrument. However, after determining to come to Canada, 1909, during my passage on the Megantie I was elected pianist and by the time we landed at Quebec my musical accomplishment had come back to me and I started off for Coal Creek, Fernie, B. C., as they were in need of a pianist there.

"Later I went to Estevan, and it was here that success took definite form. I soon secured engagements for dances and other social occasions, and becoming acquainted with a motion picture pianist, I gained the necessary experience by relieving him at various times and taking the good advice he gave me.



JAMES DAVISON

"As I still was desirous of securing more 'pointers,' I went to Regina and spent a couple of weeks listening to orchestras. Shortly after I was offered a position as a 'movie' and then joined a local orchestra. To fill in open time I started teaching and tuning piano, at both of which I have done very well. As I was often requested to name some good popular music compositions I decided it would be a worth while idea to carry a stock of this music, which I now do, advertising the latest numbers on the screen in the picture house where I happen to be playing. Recently I have found time to learn the B-flat tuba and am now able to take my position in band.

"In my musical experience I found ragtime instruction very helpful to me and others for learning time valuation of notation, and if lessons in syncope did nothing else they would at least teach one time. Ragtime music is absolutely essential in playing for picture, and no pianist can hope to taboo it in case there is affected personal prejudice or distaste.

"I have spared nothing in finding ideas to make my business a success and must agree with the majority that it is best accomplished by means of printer's ink."

A personal experience story such as Mr. Davison's should make a strong appeal to those readers who have yet far to travel in learning their practical lessons well. As parting advice Mr. Davison urges beginners striving to reach professional ranks to go into the small town for their experience, as here they will not meet with the heavy requirements of the large community, competition will be less keen and embarrassing mistakes not so numerous, and then having secured the necessary practical training, to look for and secure a position demanding greater exactions.

Ignorance is suspicious of new notions and derides until it decides that they are sound.

—Kaufman.

### Montauk Theatre at Passaic, N. J., has Popular Pianist

Owen Rutledge Jones, the popular pianist at the Montauk Theatre in Passaic, N. J., where he has been acquiring fame far and near for the last six years, has had the advantages of a musical education that is the envy of many. Commencing his studies at the age of four years, they have taken him into four other lands, England, Germany, France and Canada. He has been granted diplomas from French, German and English conservatories of music. As a teacher of piano for nine years he is known in Toronto, Canada and New York. Toronto audiences in the Grand and Alexander Theatres will remember him as a performer there. Among his instructors are W. T. Edgerton, Sir Frederick Bridge and Dr. August von Baumann. Dvorak's "Humoreske," Liszt's "Rhapsodies" and the works of Chopin are his particularly favorite compositions.

To Mr. Jones' unflinching courtesy and pleasant manner must be ascribed in part his great popularity. He is ever willing to give his audiences what they want.

### Frank C. Mulligan, Professional Singer of Brooklyn, N. Y., and a Brilliant Piano Pupil

Here is a likeness that many persons in and about New York City will recognize at once—Mr. Frank C. Mulligan of Brooklyn, N. Y. As a popular song "booster" or "plunger," for Leo Feist, Inc., Jerome H. Remick & Co. and other metropolitan publishers, Mr. Mulligan has featured many numbers in cafés, restaurants, dance auditoriums and places of smart entertainment, and is therefore well known to lovers of this type of vocal music.

Possessing a beautiful and very powerful baritone voice, his services are in constant demand by those developing publicity for their popular music issues. As a recent pupil of Mr. Frank Butler of New York, the composer and instructor in piano Mr. Mulligan has made wonderful progress in ten lessons. An absolute beginner at the start, he is now able to read and play any popular song at sight, employing either "straight" or discord bass, and has acquired good technical control in this short time.

Mr. Mulligan because of his professional work as a singer, is in a particularly advantageous position to judge the psychology of the craze for popular songs and what he has to say in this regard is of moment to those interested like himself in this vogue.

"Popular music," said Mr. Mulligan, "has never before reached its present height of interest. Never before have composers, lyric writers, singers and instrumentalists been encouraged in their work as at present. And this interest instead of diminishing is bound to grow, for every one now interested will interest others and this enthusiasm will naturally lead us to surpass all previous concern in what is essentially American music. It is no exaggeration to say that the public today is popular-music mad.

"This popularity in part may be accounted for in the fact that modern songs can be sung by almost any one—they are



FRANK C. MULLIGAN

singable, are written with that quality in mind and can be performed on piano or other musical instrument without the necessity of overcoming and mastering great technical difficulties.

"It has remained," concluded Mr. Mulligan, "for teachers specializing in this branch of music to develop this vogue by making known the particulars regarding the simplicity of learning popular music within a restricted number of lessons."

The vaudeville stage is about to claim Mr. Mulligan, he having demonstrated his ability as a dancer by winning several prizes in competitive novelty dancing recently, and this accomplishment together with his fine voice and personal attributes ought soon to place his name out front in mazda outline.

### The Cadenza in Maryland Penitentiary

Mr. John W. Kasper, director of the East Baltimore branch of the Sadler-Winn Schools of Popular Music is organist at the Maryland Penitentiary. On a recent Sunday after services a colored prisoner came to him and said, "Look yuh, Mistah Johnnie, do you all know anything 'bout ragtime music?" Mr. Kasper said he did and also said he taught ragtime piano playing.

The prisoner then said, "Just wait one minute, please, suh, 'till I come back."

He went away and soon returned with a copy of THE CADENZA showing some of the figures of the Winn Method for Piano.

Kasper, very much surprised, said, "Why, that's the very method I teach," and explained the course to the man.

"Lawdy day, man," said the prisoner, "I'd be satisfied to come 'round yo' back gate six o'clock in the morning to take lessons from you."

So Mr. Kasper can be sure of one more pupil (if he wants him)—he'll be "out" in two years.

### New Popular Piano Music

Attention 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.

The G. M. Tidd Music Publishing Co., of Lancaster, Ohio, recently released eight good songs and instrumental numbers. That company seems to have a winner in "I Love You Mary, My Irish Fairy," a beautiful march ballad. Many shows are using this number, as well as "Myself and Me," comic novelty. "Queen of My Heart" is a high class waltz ballad of value and is being used by some of our most noted singers. "My Rose of Tennessee" is a number that shows up a voice effectively. Many shows are using it in quartet form. Two numbers that have just been released, "I Love You Sweetheart (Can You Love Me)" and "The Land of Which I Dream" (Dailey's big song hit) are ballads on a par with "Dreaming" and some predict that they will sell even bigger. Other numbers of the Tidd Company recently released are "January, February, (March)" and "The Dainty Foot Glide," both instrumental.

Among the present day Feist hits are "You Can't Get Along With 'em or Without 'em," by Grant Clark and Fred Fischer; "Mother, A Word That Means the World to Me," by H. Johnson and Teddy Morse; "She Was All That a Pal Ought to Be," by B. Grossman and Jack Glogau; "Those Good Old Days Back Home," by Jos. McCarthy and J. V. Monaco; "There's a Broken Heart for Every Light on Broadway," by H. Johnson and Fred Fischer; "It Takes a Great Big Irish Heart to Sing an Irish Song," by Al Herman and Jack Glogau; "Have you Forgotten Me?" by Joe McCarthy and J. V. Monaco; "Wake Up, America," by G. Graff, Jr. and Jack Glogau; "Are You Half the Man Your Mother Thought You'd Be," by Leo Wood and H. DeCosta; "Guide Me on, River Amazon," by A. Breitenbach, Orville Howard and Harry DeCosta; "On to the End With You," by Geo. Graff, Jr., and Jack Glogau; "Siam," by H. Johnson and Fred Fischer, and "Sweet Cider Time When You Were Mine," by Joe McCarthy and Percy Wenrich.

D. D. S. Music Co., of Baldwin, N. Y., have as new numbers Samuel A. Messel's "Long, Long Letter 'Bout Home, Sweet Home," "In the Land of the Rising Sun," and "A Virginia Jubilee," three songs of good quality.

"When It's Cotton Blossom Time in Alabama," and "Florida, the Land of Sunshine and Flowers," are two new numbers scheduled for release and distribution this month by the Connett Sheet Music Co., of Newport, Ky. This house is supplying many of the larger dealers in the Southern States and extending its clientele rapidly. The Connett Company report that their "My Little Irish Girl," the piano copies of which have a photo of Miss Mary V. Myers, one of the prettiest girls in Kentucky, on the title page, has been arranged and published for band and orchestra and is being featured by many leaders, "I Am Longing for My Old Kentucky Home," by the

writer of "Dixie Highway," is worthy of much success.

"National Defense," march by Adele Jacobs, is a rousing march with a pleasing, tuneful melody, a dignified patriotic spirit and a stirring martial swing, dedicated to the National Security League which has branches all over the country and comprises fifty thousand members. The introduction contains a suggestion of "Hail Columbia" and "Reveille" and the trio never fails to evoke enthusiastic applause everywhere. This number was first played at the Musicians' Mutual Relief Society Concert, Boston, Mass., by 400 musicians, and is also being featured by the Washington Marine Band, Annapolis Academy Band, and others. The Edward Everett Williams Co. of 176 Federal Street, Boston, Mass. are the publishers.

The original note nigger blues, "Kansas City Blues," a fox trot and also published as a song, is by E. L. Bowman and issued by the J. W. Jenkins Sons Music Co., of Kansas City, Mo. Other recent instrumental successes catalogued by this well known house are: "Jessica Waltzes" and "Phantom Isle Waltzes" by Mamie Williams; "Phi Delta Waltzes," by Heryer; "Arbor of Dreams," by Wheeler; "Flight of Fancy Waltzes," and "Language of Love Waltzes," by Rolfe, and "Mystic Dream Waltzes," by Stickney.

Gossip has certainly had a baffling time of it trying to solve the puzzle as to what is "Shades of Night." Jos. W. Stern & Co., New York, through its professional manager "Wolfie" Gilbert, have been advertising this title without any explanation as to what or wherefore. The other night at the United Song Writers' dinner, held in Brown's Chop House, Broadway, "Wolfie" divulged the secret. He sang a high-class ballad-instrumental, and the title was "Shades of Night." Such great musicians and composers, as Victor Herbert, George Cohan, Irving Berlin, Lou Hirsch, and Gustav Kirker, applauded vociferously. It is expected that "Shades of Night" will sweep the country. Such artists as May Naudain, Belle Story and Sophie Bernard, have signified their intention of singing it.

"That Melody Strain" a characteristic march ballad, has been published by Charles Thorscheidt of Ridgewood Avenue, Brooklyn, N. Y. This number possesses much teaching merit for studio work and is easily convertible into ragtime dance rhythm. It has been clothed with a snappy frontpiece for the title page and will likely reach a large local sale as many professionals are using it.

The Empire Music Co., of 148 45th Street, New York, have published "I Want to Live and Die in Old Dixieland," by Cecil Mack and Will Marion Cook, which contains a strain of "Way Down Upon the Swanee River."

Clyde N. Kramer and Harry Haywood have written a charming ballad, "The Beautiful Land of Somewhere," by Cecil Mack and Will Marion Cook, which contains a strain of "Way Down Upon the Swanee River."

"Ragtime Jingles," Al. J. Markgraf's latest,

a synecopated instrumental number, dedicated to Miss Dora DeFiddes, a Western young woman, who has been of great assistance in introducing it, is making more than passing progress. This number, published by Mr. Markgraf at 2476B Post street, San Francisco, Cal., should prove a delight to teachers and pupils of ragtime piano playing and will likely be found on display at many studios. As composer of "Smiling Moon," three-step, and "Lady of Leisure Waltzes," and as a contributor to the Pianist of "Notes from San Francisco," Mr. Markgraf is well known.

Shapiro, Bernstein & Co. possess the greatest novelty song released so far this season, "Your Wife." Its author is Andrew Donnelly. The music for this song has been composed by Mr. Piantadosi, who wrote the air of "I Didn't Raise My Boy to Be a Soldier." "In music halls, on the vaudeville stage and in drama the wife seems to occupy secondary or an equivocal position," says Ella Wheeler Wilcox, and Mr. Donnelly, who is a young song writer casting his little bouquet to "Your Wife" on the musical waves of Mr. Piantadosi's composition, hopes to turn the tide of rough and disrespectful jests about man's best and truest friend. Let us hope that this is only the beginning of a series of laudatory lyrics about the "wife," that long-neglected being, in the world of art and song. This firm also has a number of other sensational hits, among which are, "What a Wonderful Mother You'd Be," by J. Goodwin and Al Piantadosi, "For the Sake of a Rose," by A. Burkhardt and Al Piantadosi; "Put Your Arms Around Me Lindy Lou," by A. Burkhardt and Al Piantadosi; "All Aboard for Chinatown," by P. Davis and W. Brookhouse, and "Cumberland," by Halsey K. Mohr.

Claude Allen Force and Merritt E. Gregory, both well known Eastern writers, have had their latest effort "Why Don't You Love Me Like You Used To?" accepted and published by the United Music Co., of Orange, N. J. Mr. Gregory will be recognized as a frequent contributor to these columns.

"Please, Pretty, Please, Won't You Take Me," by J. Quinlan Dumm and Edward J. Mellinger, a ballad in G with 2-4 chorus that has with swing, and "Along the Stream that Flows in Argentine," words by E. Wooley and music by Carl A. Bohrer, a singable straight ballad in F, are exceptionally well arranged for piano and have the Mellinger Music Publishing Co.'s "noted" trade mark. The headquarters of this fast growing concern are located in the Odeon Building, St. Louis. Edward J. Mellinger is the president.

"Our Mary" Indorses "Rag" Great Singer Says There Is Real Art In Good Popular Music When Well Played

Mary Garden, the grand opera prima-donna often called "Our Mary" because of the fact that she is one of the exceptionally few successful American-born opera singers, when asked what she thought of our American popular music and so-called ragtime replied, "I like it exceedingly. There is real art in good ragtime. I really enjoy it when played well."

## Ragtime Music

By ARMENIA CHAFFEE THOMAS

It is unfortunate indeed that synecopated popular music is known as and called ragtime. As the word is a coined slang expression, dictionaries do not give it, but it may be explained that "rag" means rough, shaggy, irregular, which describes in a way synecopation in music, the technical term for the much misunderstood name ragtime.

Synecopation which is produced by a "shifting of the natural accent," is found in all styles of music, classical and popular, and a device in construction that has been in use ever since music became scientific.

It is well known that the American people love slang expressions, and it may be possible that after all, the name ragtime, so descriptive of this invention in music, may have been the very happiest thought, for it has reached the persons for whom it was designed—the masses—where a more elaborate appellation might have missed the mark.

Today, after twenty years of constant growth, we see the increasing popularity of complicated rhythm contrivances in our modern music evidencing itself on every hand. It is thought by many of our serious musicians that from the ragtime of the last two decades will spring our American folk music—our common or characteristic music.

And why not? Is it not truly American? Does it not delineate with fidelity the hustle and bustle of the people?

American folk-music, necessarily, will require generations for its production and acceptance, but it will not be at all surprising if in the end our present day ragtime—perhaps under another title—becomes its foundation.

Piano Tinkles Gaily Amid 250 Coffins at Undertakers' Jubilee  
Thousands Have "Time of Their Lives" at Opening of Casket Company's Building

The obsequies came to a timely end with a day of merriment for the 1,000 undertakers and embalmers and their families who were guests of the National Casket Company in Long Island City, N. Y., recently.

Every casket had been given an extra dusting and the visitors remarked that not a silver handle on any of the five floors showed a trace of tarnish. In the main reception hall a pianist played the most sparkling ragtime, surrounded by 250 coffins, while a specially imported quartet sang "Shall We Gather at the River."

The hit of the convention was a speech by Maurice Connolly, Borough President of Queens, who, according to the visitors, said there was something solid and enduring about this sort of business, and it was just the sort of thing Long Island needed to "wake" it up.

"Husband."  
"What is it?"  
"I am sure that young fellow in the parlor is holding daughter's hand."  
"I call that a wise manoeuvre. She can't possibly play the piano as long as he keeps that up."—*Louisville Courier-Journal.*



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NEWARK CHAPTER No. 1	MR. A. J. WEIDT, Chapter Secretary	439 Washington St., Newark, N. J.
NEWPORT CHAPTER No. 1	EUGENE GIANCOLA, Chapter Secretary, Pro tem	1123 Putnam St., Newport, Ky.
NEW YORK CITY CHAPTER No. 1	MR. D. E. HARTNETT, Chapter Secretary, Pro tem	71 West 23d St., New York City
NEW YORK CHAPTER No. 2	MR. E. W. B. FRANK, Chapter Secretary	448-450 E. Tremont Ave., N. Y. City
NEW YORK CITY CHAPTER No. 4	MR. W. J. KITCHENER, Chapter Secretary	48 Riverside Drive, New York, N. Y.
NORFOLK CHAPTER No. 1	MR. GEO. H. DAVIES, Chapter Secretary, Pro tem	Box 1128, Norfolk, Va.
PEEKSKILL CHAPTER No. 1	MR. DANIEL TEAGUE, Chapter Secretary, Pro tem	Ballard Bldg., Peekskill, N. Y.
PEORIA CHAPTER No. 1	MR. B. C. CASTLE, Chapter Secretary	825 Lincoln Ave., Peoria, Ill.
PHILADELPHIA CHAPTER No. 1	J. VAL BRYAN, Chapter Secretary	1716 Chestnut St., Philadelphia, Pa.
PORTLAND (ME.) CHAPTER No. 1	MR. W. E. THOMPSON, Chapter Secretary	145 M. C. A. Bldg., Portland, Me.
PORTLAND (ORE.) CHAPTER No. 1	H. A. WEBBER, Chapter Secretary	214th St., Portland, Ore.
PORT RICHMOND CHAPTER No. 1	MR. DONALD NICHOLS, Chapter Secretary	283 Dean Ave., W. New Brighton, N. Y.
PROVIDENCE CHAPTER No. 1	MR. DAVID ANDERSON, Chapter Secretary	23 Broad St., Providence, R. I.
PUEBLO CHAPTER No. 1	MR. A. VOGEL, Chapter Secretary	312 Bradford St., Pueblo, Colo.
SACRAMENTO CHAPTER No. 1	MISS LAURA C. WALTERS, Chapter Secretary	3306 Magnolia Ave., Sacramento, Cal.
SALEM CHAPTER No. 1	MR. W. E. THOMPSON, Chapter Secretary	105 1/2 Main St., Salem, Ohio
SAN JOSE CHAPTER No. 1	MRS. MAE MUNTZ, Chapter Secretary	94 S. Seventh St., San Jose, Cal.
SCHENECTADY CHAPTER No. 1	MR. E. F. GOGGIN, Chapter Secretary	417 Union St., Schenectady, N. Y.
SEATTLE CHAPTER No. 1	MR. PAUL GOERNER, Chapter Secretary	307 Eiler's Music Bldg., Seattle, Wash.
ST. LOUIS CHAPTER No. 1	MR. A. C. BROCKMEYER, Chapter Sec'y, Pro tem	2328 Union St., St. Louis, Mo.
STOCKTON CHAPTER No. 1	MR. L. W. BALDWIN, Chapter Secretary, Pro tem	214 S. Grant St., Stockton, Cal.
TACOMA CHAPTER No. 1	MR. F. MONROE PLANGUE, Chapter Sec'y, Pro tem	Temple of Music, Tacoma, Wash.
TOLEDO CHAPTER No. 1	MR. W. J. DERR, Chapter Secretary, Pro tem	1914 Waite Ave., Toledo, Ohio
UNION HILL CHAPTER No. 1	J. H. WARE, Chapter Secretary	512 Union Place, Hewahewkan, N. J.
WASHINGTON CHAPTER No. 1	MR. WALTER T. HOLT, Chapter Secretary	11th & G Sts., N. W., Washington, D. C.
WILLIAMSPORT CHAPTER No. 1	G. KLEMMANS, Chapter Secretary, Pro tem	48 Washington St., Williamsport, Pa.

FIFTEENTH ANNUAL CONVENTION OF THE AMERICAN GUILD OF BANJOISTS, MANDOLINISTS AND GUITARISTS

Held at Washington, D. C., April 23-27, 1916

The American Guild of Banjoists, Mandolinists and Guitarists assembled in Fifteenth Annual Convention at Washington, D. C., from Sunday to Thursday, April 23-27, 1916, convening in formal sessions on the 24th, 25th and 26th. Although "these be parous times" at the National Capital, no thought of threatening disturbances penetrated the convention council chamber or marred the convention pleasures, everything shimmering as placidly as the political pot after a peaceful Presidential election.

MONDAY, APRIL 24, 1916

Forenoon Session

The opening session of the convention was called to order in the Oak Room of the Hotel Raleigh by President Walter T. Holt at 10:30 A.M. The roll-call by Secretary-Treasurer C. V. Buttelman listed the following as being present:

- \*Bamforth, Arthur C., Philadelphia, Pa.
- Bacon, Frederick J., New London, Conn.
- Bickford, Zark Myron, New York City
- Bickford, Vadah (Gleott), New York City
- Burritt, L. A., Chicago, Ill.
- \*Butler, Cora L., Port Richmond, N. Y.
- Buttelman, C. V., Jackson, Mich.
- \*Buttelman, Mrs. C. V., Jackson, Mich.

Chapman, Milburn, Providence, R. I.

Day, D. L., Boston, Mass.

DeLoss, B. W., Washington, D. C.

- \*Evans, William B., New York City
- Ewing, F. M., So. Williamsport, Pa.
- Furburnshaw, George, Washington, D. C.

- \*Goggin, E. F., Schenectady, N. Y.
- Goodrich, C. B., Norwich, Vt.
- \*Gordon, Ellery B., Cherrydale, Va.
- Graftman, C. W., Portland, Me.

- Hannett, D. E., New York City
- Hill, Albee E., Washington, D. C.
- \*Holt, Walter T., Washington, D. C.

- Jacobs, Walter, Boston, Mass.
- Jacqueline, Paul, Haverhill, Mass.
- Jones, Harvey S., Bridgeport, Conn.

- \*King, Clinton S., Providence, R. I.
- Kitchener, W. J., New York City
- Krick, George C., Germantown, Pa.

- Maulbetsh, Geo. W., Newark, N. J.
- \*MacMullen, M., Schenectady, N. Y.
- Murray, Anna L., Washington, D. C.

- Peck, Theodore T., Providence, R. I.
- \*Place, William, Jr., Jackson, Mich.

- Reams, A. J., Jr., Kalamazoo, Mich.
- Reams, L. I., Columbus, Ohio.

- Savale, F. E., Orange, N. J.
- \*Seidenstricker, Geo. D., Port Richmond, N. Y.
- Skinner, H. M., Chicago, Ill.

- (Smith, Dr. J. A., Remmstown, Pa.
- Stutsman, Chas., Washington, D. C.
- (Stutsman, Mrs. Chas., Washington, D. C.

- \*Teange, Daniel, Peekskill, N. Y.
- Teller, Leslie W., Washington, D. C.
- Trotter, J. B., Jacksonville, Fla.
- \*Tschopp, Carl, Philadelphia, Pa.

\*Wilcox, Mrs. Burt, Battle Creek, Mich.  
Williams, L. A., Kalamazoo, Mich.

\*Indicates Associate or Chapter member.  
Indicates Chapter representative.

Trade Members and their Representatives:  
Bacon Manufacturing Co. (F. J. Bacon).  
Cressy & Allen (C. W. Graftman).  
Gibson Mandolin-Guitar Co. (L. A. Williams and A. J. Reams).  
Jacobs, Walter (Walter Jacobs).  
Lyon & Healy (H. M. Skinner).  
Maulbetsh & Whittemore (G. W. Maulbetsh).  
Maurer & Co. (J. B. Trotter).  
Vega and Fairbanks Co. (D. L. Day).

At the conclusion of the roll-call Mr. C. V. Buttelman, the Secretary-Treasurer and Field Secretary, presented the following reports:

Annual Reports of the Secretary-Treasurer and Field Secretary of the American Guild of B. M. & G.

Mr. President, Ladies and Gentlemen: In presenting my report I shall emulate the example of my worthy predecessor, and endeavor, so far as possible, to eliminate any unnecessary mulling over of events and official actions, taking it for granted that brief statistics and a summary of the minutes of the 1915 Convention will suffice to renew your memory of the more lengthy reports which have appeared in the official organ, and also serve to comply with the stipulations of the Guild By-Laws demanding such reports.

THE FOURTEENTH ANNUAL CONVENTION

The Fourteenth Annual Convention at Providence, R. I., opened with a gala serenade tendered to the Guild on Sunday evening, May 23d, in the ballroom of the Narragansett Hotel.

Monday Morning

On Monday, May 24th, at 10:20 A.M., Acting President Walter T. Holt called to order the first business session. Mr. Thomas L. Phillips introduced Mayor Thomas L. Gainer of Providence, who welcomed the visiting Guild members to the city in a very pleasing speech. A poll of the attendance showed forty-six members present.

Secretary-Treasurer Walter Jacobs read his annual report, and upon motion of W. C. Knifer the report was accepted as read.

Acting President Holt then read his first annual address, which was received with great applause.

The report of Field Secretary C. V. Buttelman occupied considerable time, and was accepted as read.

Monday Afternoon

The afternoon session convened at 2:30, with Acting President Holt in the chair. The acoustics of the ballroom having proved exceedingly bad, this session—as were the remaining sessions of the convention—was called in the exhibit room of the Vega Co. of Boston, through the courtesy of Mr. D. L. Day.

The election of officers for 1916 was at once taken up. Mr. Walter T. Holt was unanimously elected President. Mr. E. F. Goggin, on ballot, was declared Vice-President.

At this juncture Secretary-Treasurer Walter Jacobs threw a bomb into the assembly by presenting his resignation. In fact, the members were so shocked that the resignation was accepted and the present unworthy incumbent was elected to office before consciousness or a full realization of the situation had seeped into their numbed minds.

After the election of Mr. Buttelman as Secretary-Treasurer, a unanimous vote of thanks was enthusiastically given to the retiring Secretary-Treasurer, who responded with one of the most lengthy and graceful speeches he has ever been known to make.

The vote on Directors resulted in the election of the following Board: Miss Cora L. Butler, Port Richmond, N. Y.; Mr. W. L. J. Kitchener, New York City; Mr. D. L. Day, Boston, Mass.; Mr. Wm. Place, Jr. (then of Providence, R. I.), Jackson, Mich.; Mr. Giuseppe Pettine, Providence, R. I.; and Mr. Walter F. Vreeland, Boston, Mass. After some discussion, Miss Butler and Mr. Day—the candidates elected with the largest majorities—drew lots to determine the chairmanship of the Board, Miss Butler drawing the fatal slip.

Mr. Kitchener suggested at this point that it would be an excellent idea for the official organ to publish a list of names of the officers of the Guild from the time of its organizing down to date, for the benefit of all new and younger members. Mr. Day made a motion to that effect, which was carried.

After some discussion the Secretary-Treasurer was instructed to provide for an additional line on Guild certificates for the insertion of the names of the instruments upon which the teacher holding said certificate is qualified to give instruction.

Mr. J. H. Johnstone presented a paper on the existing chaotic condition in the banjo family, and difficulties which resulted from the conflicting names and titles used for the various instruments. Mr. Johnstone presented a resolution which provided for the standardizing of the newer instruments in the banjo family, by the adoption of which the Guild provided that the names as recommended be termed official, and that all manufacturers be requested to issue as rapidly as possible catalogs and descriptive matter in conformity with the recommendation.

Mr. Freeman of Lyon & Healy extended an invitation to the Guild to use Chicago as the meeting place for the 1916 Convention. Mr. Trotter moved that the 1916 annual convention convene at Washington, D. C., and Acting President Holt supplemented the motion with an outline of the many charms of his city and several very strong reasons why the city of Washington was the logical place for the Fifteenth Annual Convention. After listening to the urgent invitation of Brothers Holt and Trotter, Mr. Freeman withdrew his invitation, adding that he would be glad to renew it at a later time, whereupon, after some discussion, Washington was selected by unanimous vote.

Tuesday Morning

The session of Tuesday morning was called to order by Acting President Holt at 10:30 o'clock.

After some discussion, and upon motion of Mr. Jacobs, the convention went on record as abandoning in the future the established precedent and custom of allowing the management of the Guild to be in the stenographer who makes the official report.

Letters and communications were read from a number of absent Guild members, after which Mr. Knifer presented a paper on "Plectrum Playing and C. Notation." This was followed by a paper by Mr. S. A. Thompson on "The Mandolin."

These papers were followed by general discussion. A paper by Mr. L. A. Williams on the topic "Our Responsibility" occupied the balance of the session.

Tuesday Afternoon

The afternoon session was called to order at 5 o'clock, the late hour being due to the fact that a complimentary recital by Mr. Pettine and Mr. Place had received the entire attention of the Guild during the earlier part of the afternoon.

Mr. Myron V. Freese read an excellent paper addressed to "Our Absent Members." At the close of this reading Secretary Jacobs called upon Field Secretary Buttelman for an outline of his work for the year in that office, and Mr. Buttelman occupied the floor for practically the balance of the session.

Letters of greeting were read from several Chapters, and Mr. Buttelman then read a

paper entitled "Snigs and Snags," which had to do with the various activities of the organizing department of the Guild, and more or less humorously described some of the difficulties encountered.

A lengthy discussion followed the reading of the paper, various topics regarding the Chapters and the Standards of Attainment being taken up.

Upon motion of Mr. Buttelman, seconded by the Secretary, it was voted that a new committee be appointed to draft an outline for the Standards of Attainment, using the original draft of the first committee as a basis, the committee to work in conjunction with the Board of Directors. The President appointed Messrs. E. F. Goggin, S. A. Thompson and Giuseppe Pettine as the new committee.

Upon motion of Mr. Buttelman, a rising vote of thanks was given the Providence and visiting serenaders for the excellent serenade and reception tendered the American Guild on Sunday evening.

Upon motion of Mr. Williams, a rising vote of thanks was given Messrs. Giuseppe Pettine and William Place, Jr., for the good management of the convention, the clamor, concerts and all the other excellent features of the Fourteenth Annual Convention. The motion was warmly seconded and the vote given spontaneously.

A vote of thanks was given the Field Secretaries and to Manager Burke of the Narragansett Hotel.

A rising vote of thanks was given Secretary-Treasurer Jacobs in token of appreciation of the wonderful work which he had done for the organization.

The closed business of the Fourteenth Annual Convention of the American Guild, and the body formally adjourned, to meet in Washington in 1916.

The reading was interrupted at this point, that the minutes of the previous convention might be accepted, after which Secretary-Treasurer Buttelman presented the following:

#### FINANCIAL STATEMENT

##### Treasurer's Statement, May 1, 1915, to April 20, 1916

#### RECEIPTS

Balance, May 1, 1915.....	\$189.36
Subscription dues and fees.....	296.99
Associate dues and fees.....	71.50
Trade dues.....	82.00
Chapter charter fees.....	105.00
Chapter per capita tax.....	158.85
Sale of pins and cuts.....	17.50
CADENZA subscriptions.....	18.00
Miscellaneous contribution, etc.....	101.25
	<b>\$1044.25</b>

#### DISBURSEMENTS

W. Jacobs' CADENZA sub- scriptions.....	\$98.90
Postage.....	62.47
Science committee sta- tionery (½ charge).....	25.05
Walter Jacobs, Sec.-Treas. salary, 2 months.....	60.00
C. V. Buttelman, Sec.-Treas. salary.....	270.00
C. V. Buttelman, Secretary, retary, salary 11 months	220.00
Field Secretary stenog- rapher, May, 1915.....	11.75
Printing and Misc. to June 1, 1915.....	25.06
Misc. express, telephone, telegraph, etc.....	8.27
Express on Guild books.....	1.97
C. V. Buttelman, expenses to Chicago.....	12.75
Cash advanced.....	2.50
Whitehead & Hoag (pins, C.O.D.).....	10.77
A. C. Bang, 2 books of certificates.....	18.29
C. V. Buttelman, stationery	1.35

R. H. Cross, copying lists.....	2.75
Fellows Eng. Co., lettering charters.....	14.00
Chas. Platts, rental of Neo- style.....	5.00
Stiles Eng. Co. cuts.....	4.65
Acorn Press, printing, cuts, supplies, etc.....	104.86
Central City Book Bindery, printing.....	14.50
Davis & White, printing.....	9.50
Crescent Eng. Co.....	9.73
	<b>\$994.12</b>

\$46.13

Mr. Holt: The Board has not passed on the report, but it will be voted upon later, will it not?

Mr. Buttelman: You cannot very well vote on this statement until the books have been O.K'd as possible by the Board this afternoon, I suppose—anyhow, before tomorrow.

Mr. Goggin: I make a motion that the Treasurer's report be accepted as read, but not placed on file until passed by the Board of Directors.

The motion was seconded by Mr. Hartnett and carried by viva voce vote, after which Mr. Buttelman continued the reading of his report.

Mr. Buttelman: In reviewing the results of our efforts during the past season, there is an abundance of achievement to justify general satisfaction, and if there is any criticism deserved it may be traced to the very fact that our progress has been so great that the demands upon your executive office have far exceeded its capacity. Although this is really a fortunate fault, it is one of the chief items for consideration at this time, and in the solution of the problem is involved every phase of Guild ambition, effort and legislation now before us. It is evident that the heart of Guild efficiency is the executive office, and while I assure you that there is at present no sign of heart trouble in the breast of the Guild, our organization is becoming a real large, healthy child, and with the growing family of Chapter children there really are too many lines of pipe emanating from the pumping station. Possible remedies and tonics will be suggested later.

#### The Chapters

In this report perhaps your first interest centers in the status of the Guild Chapters, and it is with mixed feelings that your Secretary admits that his prediction made last May—"The number of Chapters to be organized in that the number of Chapters organized has been limited by the capacity of our machinery; our mill could grind only one hopper full at a time. Mixing the metaphor further, let me illustrate with the story of an Irishman who, after purchasing a new pair of boots, found that his feet were several sizes too large for the leathers. After tugging in a vain effort to squeeze into the boots, Pat said in disgust: "Begorra, I can't get the darn things on till after I've worn them awhile." [Laughter.]

There are many unapproached and quite likely Chapter organizers who will not get into the Chapter roster until the Executive Department has stretched a little. We need the charter fees and per capita tax of new Chapters to help do the stretching, but we cannot get the money and give value received until we raise more money to get it with.

It is apparent that we not only need to increase the operative facilities of the executive office, but we have also reached a point where we must think of enlarging the plan of Chapter extension and spreading the responsibility attendant upon this work. Of course, much of the work done during the past year has been in the way of preparing a system for

the Field Secretary's department, which, with the precedents established, will greatly increase the efficiency of the organizing officer and minimize the effort required to produce the Chapters to be brought into existence in the coming years. Nevertheless, the time is not far distant when one man will be unable to look after the entire details of organization work throughout the country, and, perhaps, another year it will be found wise to authorize the Chapters to be brought into existence by district and the appointment of district secretaries.

A few figures from the Field Secretary's records may be of interest. Since the Providence convention twenty-four charters have been issued, the charter membership of the new Chapters totaling 1,044. The total Chapter membership one year ago was 289, and on April 1, 1916, there were 782 Chapter members, 547 of whom had paid their 1916 per capita tax. Last year at this time there were 24 Chapters, counting all that had made application for organization privileges; today there are listed 54. Of this number three have existed in name only, and no attempt has been made to complete their organization. There will be Chapters in two of the three cities referred to. The four Chapter secretaries *pro tem* having been recently appointed. The third Chapter has not been organized, for reasons which in no way reflect on the loyalty of the *pro tem* Secretary or the efficiency of the Extension Department.

Last year the Extension Department was corresponding with some thirty Guild members in as many cities regarding Chapter organization. Twenty-two of these cities now have Chapters, or will have soon, and today there is on file in the executive office correspondence from 100 business men who are organizing or considering the organization of Chapters. In this connection, a significant point is the fact that a year ago practically all Chapter correspondence was instigated by the Field Secretary, whereas at present he has about all he can do to take care of unsolicited business without seeking for extra work. Inquiries regarding Chapters, the Standards of Attainment and the Guild in general have been received from every part of America and from foreign countries.

All in all, it seems that progress in this department has been satisfactory. Concerning the activities and achievement of the various Chapters, you have been able to keep posted through the columns of the official organ, and it is not necessary to go into details here. With a few exceptions, the Chapters have made excellent showing—the exceptions being in cases where Chapters have not completed affiliation requirements.

There is much more which might be said regarding the Chapters and the plan, but inasmuch as there is no special Chapter legislation required of the 1916 convention further than the two constitutional amendments which will be mentioned later on, I will not take up your time with statistics or general information which has or will be covered by the official organ or Chapter bulletins.

#### Standards of Attainment

Closely connected with Chapter work and a very important factor in the future development of both amateur and professional Guild interests is the Standards of Attainment.

The completed outline with examination questions has been submitted by the committee to the Directors. The task presented to the committee has involved much more labor than was expected, and after several experiments the only plan of operation which would be at all successful and of actual value to teachers and students and a real credit to the Guild was found to be the plan as recommended.

#### Universal Notation

This subject interests your Secretary only in its relation to the efficiency and growth of the Guild. Inasmuch as no action has been taken by any Chapter in the matter, except to express favor for the new notation, and



practically no official correspondence among the thousands of letters received at the executive office has touched upon the topic except in a general way, it is apparent that there are other things of more vital interest to the organization than the further discussion of what is generally accepted—one of the most progressive achievements of the Guild. While there are isolated instances of dissatisfaction and even acute disapproval of Universal Notation, inasmuch as the great majority of Guild members appear to be pleased with the results obtained from the continued increasing use of the standardized clefs, fair-minded members will agree with a prominent Milwaukee trade member, who states his opinion in a sentence: "The best thing the Guild can do is to leave the notation question alone. If it [Universal Notation] has merit, it will win out; if not, it will die a natural death."

The foregoing statements, of course, do not necessarily voice my personal opinion, but are given as part of the official report, and are based upon the apparent attitude of Guild members.

#### Foreign Relations

There has been some comment upon the apparent indifference of the American Guild to the B. M. & G. affairs of other countries. It would seem that the time is now ripe for some action which will at least prepare the way for a closer relationship with our fretted instrument friends across the seas. In reference to this matter, the following article appeared in a recent Guild report, CADENZA issue of January, 1916, under the heading "Something to Think About":

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

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

Until recently the American Guild has maintained some connection with B. M. & G. brethren across the waters. That this relationship is not now as close as formerly is not entirely due to the unpleasantness in Europe, as there is no record to show that the Guild has made any great effort to establish branches and authorize the proper representatives in the various foreign countries, at least during recent years. The fact is that the Guild has been pretty well busied with the problems and tasks already undertaken. However, the Chapter plans and the Standards of Attainment are in such a shape that there is now something tangible to offer to the trade and profession abroad. The Guild does not intend to be stingy—in fact, it cannot afford to put any limit on its usefulness, and therefore, it would seem expedient to bring before the next convention such constitutional amendments as will provide for duly authorized branches in all countries where the Guild will be welcome.

#### The Proposed Guild Concert Bureau

This suggested new Guild feature was not put into operation the past year, although the plan met with considerable favor. Contrary to what would be expected, the announcements asking for co-operation in the establishment of such a bureau brought out a much greater response from teachers and Chapters desiring to book artists for concerts than from the Guild artists who would profit through the operation of the booking bureau. In fact, only two artists were heard from. Naturally, it is impossible to carry out the proposed scheme without more hearty support from our concert performers.

It is certain that there is a growing need for a clearing center for the benefit of the Guild members who wish to book artists, and there is an excellent opportunity for the Guild to increase the prestige of the fretted instruments by helping to bring before the public the men and women who can best exemplify our music.

A Guild Concert or Artists' Bureau may be maintained by the executive office, with a little extra effort, and nominal fees for service could be made to cover all expense incurred.

#### Music Concert

The small number of entries in the Guild Music Contest does not imply a lack of interest among our composers. For various reasons, many who wished to enter compositions were unable to do so. A large number have expressed the desire to submit numbers next year, should a contest be authorized, and not a few have suggested that a waltz—or something besides a march—be called for. It would seem advisable to encourage the production of mandolin orchestra music, and perhaps it may be found profitable to establish a permanent contest, awards to be made at each annual convention.

#### Chapter Membership Contest

The interest elicited by this contest has been gratifying, and assurance of widespread appreciation of the generous donations of the trade members for prizes is received from the increased Chapter enrolment. The trade members, who have made this contest possible and worth while by placing at the disposal of the Contest Committee the excellent array of their best products, should have the sincere thanks of the entire Guild.

#### Proposed Legislation

Two minor changes in the Guild By-Laws have been proposed during the past few months, and due notice has been given through the official organ that such proposed changes may be voted upon at the Washington convention. The amendments, if passed, will provide for scribbling numbering of Chapters in the order of affiliation with the Guild, and for the transfer of members from one Chapter to another. These items, although small, are of considerable importance to the Field Secretary's department.

The proposed amendment has to do with the change of the Guild name. The proposal, announced in the columns of the official organ, has created considerable discussion—some of the opinions having been given in the last issue of the CADENZA. Needless to say, the Guild must consider this proposition very carefully from all angles before taking any action.

#### Suggested Legislation

There have come from several sources requests for some arrangement whereby Guild members who cannot attend conventions may have a vote in important issues. One suggestion for the proposed constitutional amendments be published in two issues of the official organ previous to any convention, and that members have the privilege of mailing their votes on same to the Secretary, such votes to be sealed and opened when vote is taken at convention on the matter in question.

Another suggestion is made by the Field Secretary to the effect that he be authorized to divide the territory of the American Guild into districts of several states each and place in charge of each section a District Field Secretary, whose duties would be to supervise the work of Chapters and Chapter organization in his territory, under direction of the Field Secretary. Although this step may not be necessary at once, it is not unlikely that the rapidly increasing demands on the capacity of the executive office will sooner or later make assistance essential to the proper handling of Guild and Chapter business.

#### Foreign Guilds

A number of letters have been received by the Secretary which indicate considerable interest in the Guild among trio brethren abroad. Some of the writers suggest that the Monroe Doctrine is too rigidly enforced in that the Guild seems to be for Americans only.

With the Guild now enabled to really offer

something worth while to the fretted instrumentalists across the water, it is no more than right that we should make an effort to establish branches of the Guild in countries where such co-operation is desired. As soon as conditions warrant, you will be able to arrange for "Foreign Secretaries?" This could be done by extending a plan—to be mentioned later—placing the various countries on the Guild map as districts. This seems a very important matter, and it should be discussed at the earliest possible moment.

#### The Next Convention

Invitations from many of the leading cities of the East and Middle West have reached the executive office, setting forth the charms and general desirability of said cities as convention centers. The governor, mayor and Chamber of Commerce back the bid of one city, and numerous Guild members have pleaded with the Secretary to use his efforts to send the next convention hither or yon. It is comforting to know that we need not be homeless, but it is certain that we must consider more than the railroad connections, parks and hotel services in making the next convention city. Every Guild member should vote to give the 1917 annual meeting to the city which, by way of location and conditions of trio music, may best benefit the Guild, through direct giving of a successful and representative gathering, and through the reacting benefit resulting from the impetus to be received by the city and locality.

The fact that there is a marked increase in Guild membership west of the Mississippi should offer food for thought in this connection.

#### Guild Critics

There are a few people in the world who, blessed with ingrowing digestion or poor carburation, are unable to keep the resulting burnt mission taste from reflecting in their thoughts, countenances and utterances. Occasionally one of these invalids bumps into the organizer who sits in the groans and yelps so much that a person with delicate ears takes it for granted that the whole society is sick and in the death throes of torture, and is tempted to turn in an ambulance call and beat it for a healthier climate.

There are honest critics—the kind whose criticisms point out errors and help to eliminate the possibility of mistakes. The Guild has plenty of these friendly faultfinders; and it is not unlikely that a few of the stomach-achy variety are sitting around complaining of Guild evils and shortcomings, when, as a matter of fact, the complaint, when properly diagnosed, is nothing more than bile.

The Guild is a co-operative body—"everybody for the Guild and the Guild for everybody" is the organization's motto. Don't you see? But that cannot be read "everybody for you" or "everybody for me." We have no time for selfishness, and our task is too big to allow any one of us to stop to pass personalities, within or without.

If the American Guild is working with a purpose to accomplish anything less than the building of plectral music into the structure of our National institutions as an essential, inseparable and worthy part of the framework of our cultural development, then we are wasting our time. If the Guild is but a trade-promoting, trade-swapping society, with no greater end in view than the immediate profit of the comparatively small number of people who now have financial interest in the Guild, and which only represent what they get back our original investment, for long before we approach the pot of gold the public will sense our motives; we will be ridiculed as grafters or fools—or both—and our friends who have made an honest living on the farm will be laughing at our shams before we get anthracite at \$8.75—paid for from the balance in the home bank or ma's egg money—when we are boarding at the county poor farm.

(Continued on page 34)

# THE CADENZA

A MONTHLY MUSIC MAGAZINE

FOR THE

Musical Home and of the Professional Pianist

Published Monthly by

WALTER JACOBS

8 BOSWORTH STREET, BOSTON, MASS.

Entered as second-class matter July 16, 1908, at the Post Office of Boston, Mass., under the Act of March 3, 1879.

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## Subscription

\$1.00 per year in advance.  
SINGLE COPIES, Ten Cents each.  
Canadian, \$1.25, Foreign, \$1.50.  
Remittances should be made by post office or express money order, registered letter or draft on New York. Currency, coin and stamps sent at sender's risk.  
Ten cents must be added to all checks to pay the exchange.

## Advertising Rates

On application a diagram showing the exact cost of all spaces will be promptly forwarded.

Forms close the 15th of month preceding that of publication.

N. B. If proof is desired copy must be received not later than the 10th.

Address all communications and make all moneys payable to THE CADENZA.

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Vol. XXII MAY, 1916 No. 11

April 13 1916

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Name of Post Office Address  
Editor—Myron V. Freske.....Boston, Mass.  
Managing Editor—Walter Jacobs.....Boston, Mass.  
Business Manager—Walter Jacobs.....Boston, Mass.  
Publisher—Walter Jacobs.....Boston, Mass.  
Circulator—Walter Jacobs.....Boston, Mass.  
Known bondholders, mortgagees, etc.—None.  
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## EDITORIAL

Mortals may argue to but never with TRUTH.

TRUTH was before the beginning and shall outlive Eternity.

There are those among us who, after losing one arm and two legs, say *au revoir* most gleefully to old Mr. Buzz Saw, content that two shoulders remain to support the frightened head. —W. J.

## Accomplishment

Standing ready, and at whatever cost with honor, and unflinchingly face a suddenly uncovered opposing force of unknown quantity with a firm determination either to prove or to be forever disproved is true accomplishment, even if that force stands disclosed as nothing when faced and met. Such is what loyal supporters of Guild ruling and progression did in April of 1916.

If the American Guild of Banjoists, Mandolinists and Guitarists at its Fifteenth Annual Convention in Washington, D. C., accomplished nothing more than to disclose

that its membership is composed of men and women who would not be misled by chimerical issues, it accomplished much; when it also disclosed the fact that wrong misrepresents as right could not force such issues, it accomplished more. But when it disclosed men and women in convention who thoroughly understood themselves, their constituency, their organization and the great principles for which that organization stands, then it accomplished most.

The "Fifteenth Annual" convened and adjourned—practically the epitome of a year's anticipated action condensed in three words. Like an orchestral body which concert-guards, plays its part through the concert-hour and then dismisses, leaving behind its playing many musical memories, so the Guild body convened, played its part through the convention-hour and then adjourned, leaving behind its convening a living memory of accomplishment.

The enactments of the convention are now written in past history, but its accomplishment is unfolding future history by teaching that the present lives and enacts only for posterity. For had this Guild session allowed the undoing of that other memorable Guild session, then it would have stamped devalued as naught, with accomplishment as less than naught. But as it was—*or, better, as it is*—the accomplishment of the past unfolds into double accomplishment for the present, an unfolding which may go far towards making that earlier accomplishment impregnable to undoing in the future. The "Fifteenth Annual" convened and adjourned, but the interim between that convening and adjourning was made pregnant with the unwritten history of accomplishment.

## Making Guild History

The makers of all history which is to live and be permanent for good, in time stand as the cherished monuments of posterity.

The last gathering of the Guild may not have been the very biggest in its annual convention history when considered from the numerical standpoint of actual attendance (nor was it the smallest), yet at its Fifteenth Annual Convention the American Guild of Banjoists, Mandolinists and Guitarists made history for posterity through at least three pronounced acts by the body in legislative session. First, in the conferring of a well deserved and too long delayed honor, it created its first Honorary Life Membership which, in its dedicating, was conferred upon Mr. Charles Morris—"The Father of the American Guild," and the one man more than all others to whose unremitting efforts, unflinching devotion, unwavering determination and untiring energy (carried even to the point of complete physical collapse) the organization practically owes its present existence.

Second, as a legislative body it administered a just rebuke to the outside agitators who have persistently refused to affiliate themselves with the body, and in regular session present in a straightforward and dignified manner the points of any questions with which they may be disaffected and who, through the question of Universal Notation would have liked to force a false issue before the

convened body at Washington, regardless of the consequences to the Guild as an organization, or the possibly consequent far-reaching results to the fraternity as a whole.

If the attitude, discrimination and judicial temper of the members in session, together with their final action in the matter, may be criterion as to what decision would have been reached had the notation question been reopened as was hoped, such decision alone would have been a just and stern rebuke had the body permitted the question to come before it for renewed legislation. This, however, the body resolutely refused to permit, and only the more strongly accentuated the administered rebuke by the unanimous refusal to lend even a quasi dignity to outside interference through the re-opening of a satisfactorily closed issue, and by passing in place thereof a resolution to the effect that, in default of the presentation of any direct and sufficiently corroborative evidence that *Universal Notation is either a musical fallacy or a menace to musical advancement, or that it is displeasing or unsatisfactory to the MAJORITY of orchestral players or to mandola or to mando-cello soloists*, the measure passed by the Convention of 1913 as an expression of the major voice of those then present shall continue to remain operative without further unnecessary and time destroying discussion.

Although such was not its exact wording, yet such in effect was the resolution which the members of the American Guild in its last convention passed by a unanimous polled vote and without one dissenting voice. The lasting effect of this resolution should be to forever establish the fact that the American Guild does not guess at what it desires and means to have for the best good of the whole, but that it actually KNOWS, and demonstrates that knowledge by deliberative and comprehensive legislative action which is to remain undisturbed by later and outside disaffection, if there really be such.

In passing this resolution, which will make Guild history, there never for one moment was any attempt at sidetracking, stalling or stifling honest inquiry within the body assembled, for all endeavor was exerted and full opportunity was afforded to present any evidence that might be sifted for the truth, yet none seemed to be offered for sifting. A reading of the full report of the convention proceedings at this point will show the instability of the pseudo agitation.

The third act whereby the Guild made history at its Fifteenth Annual Convention was when by a nearly unanimous voice of those present the convening body voted to adopt a new Guild sign, seal and insignia. By this adoption the voting members tacitly expressed their belief that, as a non-transposing sign and as a monitor of absolute pitch, the Universal clef is the greatest monument yet erected by the American Guild to perpetuate its name and work. True the expression of this belief was a silent one unexpressed in words, yet none the less it loudly trumpeted itself by action, the vote to incorporate the clef signature in the Guild insignia.

Perhaps a reversal of the last statement would be the better and truer in form, for

(Continued on page 33)

# The Iron Trail

MARCH and TWO-STEP

17

ERNEST SMITH

PIANO

*ff*  
L.H.

The image displays six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one flat (B-flat). The music is characterized by a mix of chords and melodic lines. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks like accents and slurs. The first system starts with a *ff* dynamic. The second system has a *ff* dynamic. The third system has a *ff* dynamic. The fourth system has a *mf* dynamic. The fifth system has a *mf* dynamic. The sixth system has a *f* dynamic. The notation includes various note values, rests, and articulation marks.

The main musical score consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a fortissimo (ff) dynamic marking. The music features a steady bass line with chords and a more active treble line with eighth and sixteenth notes, often including slurs and ties. The piece concludes with a final chord in the bass staff.

## Chain of Daisies

Waltz

A. J. WEIDT

INTRO

Andante

PIANO

*p*

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It is marked 'Andante' and 'PIANO' with a piano (*p*) dynamic. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The introduction concludes with a final chord in the bass staff.

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Tempo di Valse

Musical notation for the first system, featuring a treble and bass clef with a melodic line and accompaniment. A *rit.* marking is present above the bass staff.

WALTZ

Musical notation for the second system, labeled "WALTZ", with a treble and bass clef. A *p* dynamic marking is present below the bass staff.

Musical notation for the third system, featuring a treble and bass clef with a melodic line and accompaniment.

Musical notation for the fourth system, featuring a treble and bass clef with a melodic line and accompaniment.

Musical notation for the fifth system, featuring a treble and bass clef with a melodic line and accompaniment. *mf* and *p* dynamic markings are present.

Musical notation for the sixth system, featuring a treble and bass clef with a melodic line and accompaniment.

Musical notation for the seventh system, featuring a treble and bass clef with a melodic line and accompaniment. *mf* dynamic marking is present.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, some beamed together, and rests. The lower staff is in bass clef and contains a bass line with quarter notes and rests.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, featuring a fermata over a half note. The lower staff continues the bass line. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The system concludes with two first endings, labeled '1' and '2', each leading to a different cadence.

The third system of musical notation consists of two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff contains a bass line with chords and rests. A dynamic marking of *f* is present. The system ends with a double bar line and repeat signs.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff contains a bass line with chords and rests. A dynamic marking of *f* is present. The system ends with a double bar line and repeat signs.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff contains a bass line with chords and rests. A dynamic marking of *f* is present. The system ends with a double bar line and repeat signs.

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff contains a bass line with chords and rests. A dynamic marking of *f* is present. The system ends with a double bar line and repeat signs.

The seventh system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff contains a bass line with chords and rests. A dynamic marking of *f* is present. The system ends with a double bar line and repeat signs.

# Cheops

EGYPTIAN INTERMEZZO  
(TWO-STEP)

GEORGE L. COBB


Allegretto Moderato

PIANO

The musical score for 'Cheops' is written for piano in 2/4 time with a key signature of one flat (Bb). It consists of six systems of music. The first system is marked *ff* and includes a 'PIANO' instruction. The second system is marked *p*. The fifth system includes a *S* (Sforzando) marking and a *mf* (mezzo-forte) marking. The sixth system has a first ending bracket with an '8' above it. The music is in 2/4 time with a key signature of one flat (Bb).



The CADENZA

*D.S.al*  then Trio

## TRIO

A piano trio score consisting of five systems of music. Each system has a treble and bass clef staff. The music is in a minor key (one flat) and 3/4 time. The first system begins with a forte (f) dynamic. The score features a variety of textures, including block chords, arpeggiated figures, and melodic lines. The final system concludes with a fortissimo (ff) dynamic.

## Ballet des Fleurs

Moderato

ARTHUR C. MORSE

PIANO

A piano score for the piece 'Ballet des Fleurs'. It is marked 'Moderato' and 'PIANO'. The score is in 3/4 time and features a complex harmonic structure with many accidentals. The left hand (L.H.) is marked with a mezzo-forte (mf) dynamic, and the right hand (R.H.) is marked with piano (p) and a 'Prit' (pizzicato) instruction. The score consists of two systems of music.

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The piece begins with a treble clef and a common time signature. The tempo marking is *a tempo*. The music features a melody in the treble and a bass line in the bass. There are dynamic markings of *f* and *p* and accents.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The tempo marking is *accel. e cresc.*. The music features a melody in the treble and a bass line in the bass. There are dynamic markings of *f* and *p* and a *rit.* marking.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The tempo marking is *a tempo*. The music features a melody in the treble and a bass line in the bass. There are dynamic markings of *f* and *p* and accents.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The tempo marking is *accel.*. The music features a melody in the treble and a bass line in the bass. There are dynamic markings of *f*, *Patempo*, *L.H.*, and *ff*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music features a melody in the treble and a bass line in the bass. There are dynamic markings of *p*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music features a melody in the treble and a bass line in the bass. There are dynamic markings of *f* and *ff*. The system ends with a double bar line and a repeat sign.

musical score for Trio, measures 26-32. The score is written for piano and consists of seven systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor). The tempo markings are *mf*, *rit.*, and *a tempo*. The score includes various musical notations such as chords, arpeggios, and dynamics.

Measure 26: *mf*. Treble clef: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. *rit.* markings above the treble staff.

Measure 27: Treble clef: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. *a tempo* marking above the treble staff.

Measure 28: Treble clef: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3.

Measure 29: Treble clef: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3.

Measure 30: Treble clef: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. *rit.* marking above the treble staff.

Measure 31: Treble clef: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. *a tempo* marking above the treble staff.

Measure 32: Treble clef: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. *f* marking above the treble staff.

## Golden Hours

GUITAR SOLO

Waltz

A. J. WEIDT

The musical score is written for guitar in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece is marked with a piano (*p*) dynamic and features a variety of articulations, including accents, slurs, and phrasing slurs. The notation includes chords, arpeggios, and melodic lines. There are several first and second endings marked with '1.' and '2.'. The score concludes with a final cadence.

## Iroquois Fox Trot

GUITAR ACC.

LOUIS G. CASTLE  
Arr. by WALTER JACOBS

Mandolins

*f* *ffz*

*f*

*ffz*

*ffz*

*ffz*

Mandolins

*f* *f* *ffz*

*D.S. al C*

TRIO

*mf* *mf* *ff* *mf*

Mando-Cello

*ffz* *ffz*

The musical score is arranged in five systems. The first system includes a Mandolins part and a guitar accompaniment part. The second system continues the guitar accompaniment. The third system includes a Mandolins part and a guitar accompaniment part. The fourth system includes a Mandolins part and a guitar accompaniment part. The fifth system includes a Trio part and a Mando-Cello part. The score includes various musical notations such as dynamics (f, ffz, mf), articulation (accents), and performance instructions (D.S. al C). The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the Trio section.

**1<sup>st</sup> MANDOLIN**  
 or VIOLIN

# Iroquois Fox Trot

 LOUIS G. CASTLE  
 Arr. by WALTER JACOBS

The musical score is arranged in two systems. The first system contains five staves: the top staff is for the 1st Mandolin or Violin, the second is for Flute or Extra Mandolin, the third is for Guitar, and the fourth and fifth are also for Flute or Extra Mandolin. The second system contains five staves: the top is for Flute or Extra Mandolin, the second is for Guitar, the third is for the 2nd Mandolin, and the fourth and fifth are for the TRIO. The score includes various musical notations such as treble clefs, a key signature of two sharps (F# and C#), a 3/4 time signature, and dynamic markings like *f*, *mf*, and *ff*. It also features performance instructions such as *D.S. al* and *ff*, and includes first and second endings for several sections.

## 1st MANDOLIN

or VIOLIN

## Bella Bocca

## Polka

E. WALDTEUFEL  
Arr. by D. E. HARTNETT

Musical score for 1st Mandolin or Violin of "Bella Bocca Polka". The score is in G major, 2/4 time, and consists of 14 staves. It includes dynamic markings (*ff*, *p*, *f*), articulation (accents), and performance instructions like "2nd time *f*" and "D.C. al C".



# Bella Bocca

31

GUITAR ACC.

## Polka

E. WALDTEUFEL  
Arr. by D. E. HARTNETT

The musical score is written for guitar accompaniment in a 2/4 time signature and the key of D major. It consists of 12 staves of music. The notation includes various dynamics such as *ff*, *p*, *f*, *p3*, and *mf*. There are also accents and slurs used throughout the piece. The score concludes with the marking *D.C. al*.

The CADENZA

**BANJO SOLO**  
(Plectrum Style)  
C Notation

# National Emblem

MARCH

E. E. BAGLEY  
Arr. by WALTER JACOBS

*ff*

*Piano*

*ff*

*ff*

*ff*

*ff*

*ff*

*cresc.*

*ff*

**TRIO**

*f Piano*

*ff*

## EDITORIAL

(Continued from page 16)

rather is the Guild emblem to be embodied in the clef which means so much to mandolin orchestration, to the future of the mandolin string quartet and to the permanency of the mandola and the mando-cello as individual solo instruments, yes, even to the continuance of the present revival in popularity of the banjo. By the passing of this resolution signature and insignia are to be merged into one indissoluble union, the two becoming one as sign-musical for both. The clef regnant will now stand as shield and buckler for what has heretofore been simply a monogram, and this for as long as one Guild pin shall continue to be worn as emblem, standing as a perpetual reminder of the greatest legislative act of the organization—the adoption of Universal Notation at the Convention of 1913.

By this present act at the Convention of 1916, the Guild has made new history for itself and enduring history for posterity. By this act the organization has fearlessly and unmistakably reinforced its position taken in convention three years ago as an earnest, progressive musical body which thoroughly understood itself, its constituents and its own action. By this act the organization has bequeathed to posterity a clef which it is possible may yet be universally adopted by the whole instrumental world, and which perhaps may stand as a great musical monument to the Guild name long after the American Guild itself shall have ceased to be. No better or more lasting memorial could be wished by the present body as it stands today, nor could greater fame be asked by those members who have made such a memorial possible, for—the makers of all history which is to live and be permanent for good, in time stand as the cherished monuments of posterity.

## IN HOC SIGNO VINCES

Legendary history tells that many hundreds of years ago the great Emperor Constantine saw in a vision a huge fiery sign emblazoned against the midnight sky, and that by obeying the above command burning across the sign he became victorious over the infidels.

But legendary or not the same flaming mandate might seem to have been visionary—visible at Washington, and to have burned itself deeply into the combined consciousness of the members of the American Guild at its Fifteenth Annual Convention. For the Guild has again conquered "by the sign" of the Universal clef, and by it will continue to conquer even more broadly in the future.

Constantine fought to redeem from a Moslem bondage, which through fanatical bigotry would have transposed all unbelievers to that faith, or failing in that would translate them to another world. The Guild has fought to redeem from a musical bondage, which through notational bigotry would either transpose or translate all unbelievers in an inviolable traditional notation, and in much the same manner if possible. But the Guild has conquered "by this sign"—the invincible sign

of the Universal clef that now blazes over the banjo, mandolin and guitar more vividly than before, that all who choose may follow it and conquer transposition.

Under the ruling of the Fifteenth Annual Convention, and now simply waiting action by the Board of Directors upon any designs which may be submitted, the clef sign is now to be emblazoned upon Guild pins, seals and stationery as symbolical of musical progress, emblematical of freedom from a transposition slavery and insignia of liberation from bondage of two beautiful instruments—the sign-perpetual of a victorious struggle for the same great principle for which Constantine fought—*Universality*.

The cut at the head of these few paragraphs is from a hurriedly prepared design made by THE CADENZA artist, and to get its best effect the readers should bring it down to about one-half inch in size by a reducing glass. This design is offered merely as one suggestion for the emblem which is to be finally selected and accepted by the Guild Board, and not as something which has been actually decided upon. It is attractive in form, expressive as showing clearly the conquering sign, and compact—telling the whole story in its compactness. The American Guild indeed wrought well and wisely, when heeding the mental vision it voted to adopt the clef as a part of its sign, seal and insignia—emblematical and symbolical of universal musical freedom.

## The Convention

Some Guild! Some Convention! Some Members!

"The Guild has again gone on Record!"—L. A. W.

The Guild voted to pin its faith upon the clef!

There is but little need for extended editorial comment upon the general work of the Fifteenth Annual Convention, for a reading of the official report of its action will furnish better commentary than words. Throughout its entire business sessions the balance, stability and convention poise of the assembly was never lost in argument and ruling, and dignity of purpose was marked in all of its proceedings.

The proposal to change the old established name of the Guild brought forth so many strong pro-convention protests against it, that the ultimate fate of the measure was only too apparently indicated had the question reached the point of coming before the body for action, yet even so, not without the consumption of much valuable time in avoidable pro and con discussion before reaching the inevitable. For beyond all shadow of doubt the measure would have met its Waterloo at the hands of many Wellingtons, although leaving behind the victory the regret for much worthy warfare.

Fortunately, however, all this was avoided, for Mr. Placc saved the situation and redeemed his first somewhat over hasty action—caused by enthusiasm for what he undoubtedly considered was for the best interests of the Guild—by withdrawing his proposed resolution to amend the Constitution from immediate action, and tabling it for a year's mental assimilation. THE CADENZA

was sure that, upon more serious thought, Mr. Placc would regain his customary even poise and usual level-headedness, and it only regrets that he did not kill instead of tabling his proposed resolution to change the Guild name. However, a year is a long time, and sometimes tabled resolutions die the natural death intended.

A telegram from Mrs. DeLoss to Secretary Buttlemann announced the sudden and serious illness of Mr. DeLoss, the official stenographer. It is most regrettable that this should have occurred as an unpleasant ending to his first Guild convention, and unfortunate in that it has necessitated the splitting of the convention report into two parts, instead of printing it in one issue as originally intended. This forced division of the report has made it necessary to hold the report of the Tuesday afternoon and Wednesday sessions until the next issue of the magazine, together with many interesting photographs of prominent personages which naturally belong to that part of the proceedings, as well as the accounts of concert and banquet which properly should follow the report.

It is very rarely, if ever, that THE CADENZA comments editorially upon anything which may be construed as advertising matter in its pages, yet it feels constrained to direct attention to a ringing "Gibson Editorial" on the back cover page of this issue. If this "Gibson Editorial" is intended as an advertisement, it is a mighty good one in that there is nothing of an ad nature about it; if it is not so intended (as evidently it is not), then it is even better for it does not boost its own products at the expense of a vital issue to all, while at the same time it shows that this Company was willing to pay full-page rates for its usual advertising space (\$60.00) for the sake of placing fairly before everybody concerned the truth regarding a disputed point.

In plain and unequivocal phraseology this Gibson expression states fairly and squarely the true relationship existing between the notation question and the players of the mandola and mando-cello, regardless of what manufacture the instruments. It reads neither vauntingly nor bombastically, nor does it in any way depreciate, but places absolute facts before the reader in plain and straightforward language with earnestness back of words. THE CADENZA is glad to call attention to this "Gibson Editorial" because of its clear and concise stating of undodgeable facts, and its strong appeal to common sense.

## Comment Complimentary

We are confidentially informed by Secretary Buttlemann that the Guilders all were their good manners when they went visiting, that they behaved very prettily at the White House reception, heeded the friendly advice in the April issue of THE CADENZA and did not worry President Wilson by yelling "Viva Villa" or "Seat Carranza." We may have gotten those two inverted, but everything Mexican is upside down anyway, so what's the odds? Sub rosa—it is whispered that one of the members was disappointed that he could not take his banjo with him and serenade the President with "O Woe Begone, my Woe Begone," or was it "Obregon?"



## FIFTEENTH ANNUAL CONVENTION OF THE AMERICAN GUILD

(Continued from page 15)

I like the motto of the Rotary Club—"Ho profits more who serves best." I think the Guild could well borrow that motto. Not that I feel any lack of vitality in our organization. On the contrary, we find a marked degree of high purpose in the efforts made to advance the cause of trio music. We have the proper vision; we realize that the success of the Guild as a democratic body means our success; we know the value of the development of trio music as planned by the Guild will benefit us as an organization in just the proportion that the public finds worth in the development; and of course we, as individuals, receive our share of benefit and material profit in like proportion.

When individual interests and effort must be so closely woven with our avowed motive as an organization, it is not unlikely that some of us may have our vision blurred occasionally, but so long as we remember that we profit most in serving best—not forgetting that we, as a Guild, are purposed to serve, not to served—there is no doubt of our success.

And how great our success is and shall be depends entirely on the vision that we have. If we limit our efforts by the sight range of the few who can see only the immediate end—the result of today's effort—we hamper our progress, or we even regress; and if we are among those who allow dollars to cut off the vision entirely, the eagles will peck out our eyes and we will soon be blind nuisances.

I am convinced that Guild members as a whole have the big vision to which I have referred. Perhaps others who are not with us share the big vision, the big possibilities which we are to make actualities; it is not for me to judge. But this I do know: the spirit of our membership, as evidenced by correspondence and personal interviews, is entirely progressive and fair. We have time and energy to spare for the vision, the development and development of matters which bear upon the success of the Guild in the effort to give greatest service to the greatest number. And in this connection the Guild must be ever ready to consider any point and hear the opinions of any member. Furthermore, it is of prime importance that every person who can assist in making the Guild efficient as a means of service, be identified with us.

This is essential to the maximum serving power of the Guild; necessary to the individual who desires to amplify the value of his ideas, experience and training—certainly there can be no surer proof of sincerity.

But what is the vision? Is it a vague, happy picture of future bliss? NOT AT ALL! It is just as real as the vision of an acorn which is today sprouting, tomorrow will be a sapling, and then a gigantic tree—if it is sapping. Today the fretted instruments occupy a tiny crevice on this big continent. But the seed is good; the soil is rich—very rich—and the Guild is a good gardener. Before the Guild has completed its task there must be as many fretted instrument players in Texas as there are men, women and children in the whole of New England today, and friend Jacobs and the rest of you music publishers will be contented with an acre of music in Montana than is at present consumed in America, Mexico, Boston and the balance of the civilized world. [Laughter.]

We are living in the present, but we are building for the future. Our very motto must be tempered not by precedent but present needs, but by what, in our judgment, will best prepare the Guild for the greater field and best fit the Greater Guild to supply the wants of that field. Mistakes of commission and omission should be corrected with an unnecessary expenditure of effort, otherwise much of the available energy of the Guild is apt to become obstructive instead of constructive.

The Guild is becoming a power which none

of us can fully comprehend, and that power will multiply and receive more and more honor in the land so long as we have within us the spirit expressed in the slogan, "All for the Guild, and the Guild for all." [Applause.]

### President's Address

My Fellow Members: On an occasion like this words form themselves badly into the real expression of thought we wish to convey, but I wish to extend to you the heartiest welcome, and to thank you for the honor you have conferred on our local community for your choice of Washington for this year's Guild Convention. I would like, as was done last year, to present to you the keys of our city, but even the President of the American Guild has his limitations, and the only thing I have been able to do in this respect is to obtain the assurance that no part of our civic welcome will be looked against you.

We have before us this year many important considerations, but I will only touch upon one or two subjects, as the necessary choice of Washington for this year's Guild Convention should be as painless as possible.

No doubt all of you have read two open letters which appeared in THE CADENZA of February. Briefly, there was a letter from Mr. DeLoes advocating the use of transposed notation which I forwarded to you in a separate notice, asking that it be published, and explaining my position in the matter. Neutrality these days is a much used and abused word, but I can think of none better to convey the idea of strict impartiality whose companies my position in this entire matter.

There is a feeling of dissatisfaction, an under-current of irritation, with regard to this question, and it has seemed to me a good time to afford an opportunity to those who have been critical of the Guild to state their views in the open and establish the majority opinion which should govern the position of the Guild on this very important subject.

Now, there is one phase of this question which seems to me should ever be before us, and that is the question of the advancement of the trio instruments. That is the ideal before which personalities must lose their individual force. I, John Doe, would rather play in XYZ notation, but I, John Doe, will abide by the final decision of this Convention, and through my personal co-operation will strengthen the position of the Guild in every way I can, even though at some slight personal discomfort. All have been given an opportunity to be present at this Convention. Those who have not come thereby voice their tacit agreement with the majority, and I wish to make this earnest appeal to all members of the Guild, present and absent—let us start the new year right, let us not travel different roads, but rather keep before our eyes that goal of the advancement of the trio instruments seeks, and let us drop our personal differences for what is after all our common cause. I will ask that this question of notation be discussed on Wednesday, and a final determination reached thereon—and let us, please, make it final.

As I did last year, I must confess my ignorance with regard to what is really the most vital feature of the Guild's work—the details of the Chapter organizations. But I have been perfectly willing to remain in this ignorance, for the advancement of the public may think the sole reason, for the existence of one of our best associated colleagues. I have, therefore, left to Mr. Bittelmann the presentation of the results of the past year and whatever forecast they may give for the future in the hope he has just reported.

I wish to repeat a recommendation I made at last year's convention with regard to the earlier publishing of popular music for mandolin orchestra. I believe that there is a sufficient demand for this, so that the publishers could keep up more up to date, and I would suggest that the Guild agree on some form of petition which would be sent out officially to the publishers, asking their favorable consideration of this matter.

By referring to page 16 of the official program, you will find a brief outline of our activities. I wish particularly to call to your attention the fact that exhibits of musical instruments are scheduled to start at 4.30 on each day. This means that the business of the meetings must be transacted so as to close each day's session promptly at that time. The exhibits themselves have been advertised in the local newspapers, and those interested will expect us to be ready to receive them at the hour specified. I want to say right here that I hope the Guild members will get yesterday's Washington Post and cut that article out. It is nearly a column in length, and it is very unusual for any city paper to write an affair as this, as this was written up, preceding a concert that is charged for. If we were giving something away of course they would write it up, but this is a concert purely on its merits and the Post was very kind for some reason or other. Also the Washington Star had two notices in it, and I think the Guild members should cut these out and take them home with them. You may need them sometime in the future.

President Wilson has been kind enough to give the members of the Guild an opportunity to pay their respects to him on Wednesday morning, and in this connection I will read a letter from Secretary Tumulty, dated the 19th instant:

My dear Mr. Holt:  
Replying to your letter of April 17th, I beg to say that if you will present this note at the Executive Office on Wednesday morning, at an o'clock Wednesday morning, April 26th, I shall be glad, if possible, to arrange for you and the members of your Guild to pay your respects to the President.

Sincerely yours,  
J. F. TUMULTY,  
Secretary to the President

That "if possible" is placed in this communication largely on account of present conditions. On the other hand, the other day we sent a telegram to Germany the President had to cancel all engagements, and if we go up there Wednesday morning and something like that should happen you would not expect the President to spend his time with us. But if something unexpected happens we will have the pleasure of meeting the President personally. [Applause.] I understand that this room is going to be used for other purposes, and we had better determine right here where we will meet. Suppose we assemble in the ball-room of the ball-room on the tenth floor—just on the right as you enter the ball-room—before proceeding to the White House Wednesday morning. Make that definite now. We must be at the White House at a quarter to twelve, so we should leave here promptly at 9.30.

The cost of the banquet on Wednesday night is \$2.50 per plate, and I would thank you to procure reservations from Mr. Trotter today, to ensure ample arrangements being made to meet the cost of this \$2.50. It may seem like a great price, but you realize that since the war started different conditions exist. They cannot get help in the city in the way of waiters and have to pay at least double. The hotel proprietor explained to me that if he had a two-dollar banquet we would not like it, and I think we can well afford to pay, once in a while, \$2.50 for a real banquet, and have something nice to eat and have you satisfied. There are a few little entertainments that I will have for you in addition to this, and I think perhaps you will enjoy the whole affair.

The trip to Mt. Vernon is optional. Some of you might want to get away, but I believe those that stay over ought to take advantage of the opportunity. It is a very beautiful trip down the river, and it is a place that is of historical value to all of us. I think it is 75 cents for the round trip, including admission to the grounds.

I want to speak of the Press Club. Perhaps,

after all, you will find how we got such nice articles in the papers. I am director of the Press Club banjo club here in Washington, and it is some club. They were kind enough to issue invitations to the visiting members of the Guild, and I think it would be a diplomatic act for the Guild members sometime during the convention to pay their respects to the members of the Club. It is a stag affair, and I want you to sign up a certain number of cards to be presented when you go up there. I would suggest, tonight. They will treat you royally. It is a very unusual thing for this club to extend such an invitation. The American Guild as an organization will always need the assistance of the Press Club, and I think we ought to go on there. [Applause.]

We will make the matters as condensed as possible, because if we are going to give the exhibitors a fair chance, and that I want to do, we must close these meetings promptly. In order to accomplish the work and do what we should, don't draw the matters out, but get right to the point and get the work done, so that when 4.30 comes we can spend the time up there; because I think we should consider the manufacturers very much indeed, especially on this occasion. [Applause.]

I forgot to speak about the sight-seeing trip. If we have more than 50 members, the price will be 75 cents, and if we have less than 50 it will be \$1.00. This trip will not take up a great deal of time, and I think it will be very instructive. Perhaps the whole trip will be over in an hour and a half. They are scheduled to leave here at 1.30, and if we get together at 1.15 we will take that automobile trip and come right back and get right at the business; and, please, everyone come right back here when we get through with the trip, so we can get something done today. You pay for your tickets when you get on the car.

In closing, let me express the hope that this convention will ever stand out in our memories as crystallizing that spirit of good will and fraternalism which must be back of all successful effort. Let us work together these three days with that before us, and let us go back to our respective tabs with the assured feeling that what we have done has been for the good of the organization as a whole. [Applause.]

Are there any questions about anything?

Mr. Jacobs: In your reference to Universal Notation you say you would like for us to take up the question on Wednesday. I judge that you are very anxious that every single member who has come to this convention will express his opinion?

Mr. Holt: Yes, I am, and I would like it settled one way or the other.

Mr. Jacobs: So as to leave no doubt at all for anyone? I am quite sure that two or three members will not be able to stay over Wednesday. Now, if there are three or four that feel they must leave, I would like to have the matter come up before—on Tuesday, say.

Mr. Holt: I appreciate that very much, and we will let it go that way.

Those that have come into the room since the roll was taken at the beginning of the meeting will please stand—associate members also. [Five more members were registered.]

The next matter is unfinished business. I understand there is very little of that, and we can get through with it in a very few minutes. May we hear from you on that, Mr. Buttelman?

Mr. Buttelman: According to the minutes there is nothing left that would really come under the head of unfinished business. I think the last convention cleaned things up in good shape.

A motion to adjourn until 2.30 was made

by Mr. Burritt, seconded by Mr. Skinner, and carried viva voce—the interim to be occupied with lunch and the sight-seeing trip.

#### Afternoon Session

The afternoon meeting was called to order at 4.15, and two more members were registered. President Holt then announced that the next meeting in order was the election of officers and Board of Directors.

Mr. Holt: Before proceeding with the election, I wish to state that it has been suggested that a committee be appointed to make the selection, or rather to make a suggestion regarding the personnel of the Board of Directors. I think that this is a good suggestion. I believe we should consider the territory and many points which perhaps could not be taken up and given proper consideration in open meeting. There are some of us here who are very familiar with existing conditions. We should have a Board of Directors that will cover a large territory, and especially certain sections of the country where otherwise the Guild might not be well represented. For the good of the organization we should be very careful in our selection of the Board of Directors. For instance, if we have every member of the Board of Directors hailing from Boston it would look very bad.

Mr. Jacobs: A skin game? [Laughter.]

Mr. Holt: I spoke of Boston because that city is such a prominent vicinity in the fraternity. We should consider the territory and the best good of the Guild rather than any personalities in the selection of our Board, and if it is agreeable, we might choose some person present to make a suggested selection—personally, I think that Mr. Jacobs is one of the best, and is more fitted perhaps than any of us to make such a selection.

Mr. Kitchener: For the benefit of the members, why not state the locations of the members of the present Board?

Mr. Buttelman: The present Directors are Miss Butler of Port Richmond, N. Y., Mr. Kitchener of New York City, Mr. Day of Boston, Mr. Vreeland of Boston, Mr. Pettine of Providence, and Mr. Place of Jackson. There is only one Director removed from the Atlantic coast, and he kindly removed himself after his election and spread the Directors out a little bit. [Laughter.]

Mr. Holt: Two cities are represented by two men—Boston has two and New York has two. Providence had two on the Board originally.

Mr. Hartnett made a motion that a committee of three be appointed by the Chair to suggest a Board for the convention to act upon. The motion was seconded by Mr. Jacobs and carried by acclamation. Thereupon President Holt appointed Messrs. Day and Jacobs and Miss Butler.

Mr. Burritt: I move that the committee retire and return with recommendations. [The motion was seconded by Mr. Goggin and carried.]

Mr. Jacobs: Would it not be in order for the members present to suggest someone? They may have two or three in mind whom they would like to have serve on the Board, and then the committee can act upon these suggestions. There may be members here who would like to see some particular Guild

member on the Board. Why not let each member recommend, if he has a choice?

Mr. Holt: Can we hear from the members on that score? Have you someone whom you wish to suggest—merely to be considered?

Mr. Jacobs: This is merely to assist the committee. For instance, Mr. Hartnett, if you have a particular member in mind that you would like to have serve, please suggest the name; it might help the committee.

Mr. Hartnett: I think the far West should be represented, and suggest Mr. Paul Goerner.

Mr. Jacobs: That is a good suggestion. Mr. Goerner has a good, live Chapter.

Mr. Hartnett: I think Mr. Buttelman would be a splendid man to suggest good names.

Mr. Burritt: I agree. I think he could do this more easily than any other member in the Guild. He knows the members and where they are located.

Mr. Buttelman: I have in mind several Guild members who have been very active. Mr. Goerner is one of the most active members in the West. Then we have a new member of the Guild—Mr. Marks of Salem, Ohio. I have never met Mr. Marks, but he has gotten some pretty good results. He started a big Chapter, which has held its own real well. Mr. Johnstone of Kalamazoo is another member who is one of our best hustlers, but he has never joined the Guild as a Professional member, having always retained his Associate membership. I am sure that the Guild has a great deal of good Director material.

Mr. Kitchener: We do not want to take the work of the committee out of its hands. May I suggest that the Secretary retire with the committee and suggest names to them?

Mr. Burritt: Yes, he has the records.

Mr. Holt: Is there any other member who wishes to suggest a name?

Miss Hill: Mr. Potter has been doing good work—you were speaking of someone from the West.

Mr. Holt: He has been ill. I do not know much about his present condition, but I am afraid he would not be in a physical condition to do anything. [The committee thereupon retired.]

Mr. Holt: May I have the attention of the body for a moment? In order to reduce the necessary interruption for lunch to a minimum, it has been suggested by a member that we meet at eleven o'clock tomorrow morning and hold a continuous session until about four o'clock in the afternoon, with a short intermission of about fifteen minutes for coffee and sandwiches to be served here from downstairs. That would be a very good way in which to accomplish a great deal of work in a shorter time, and we should not have to start so early in the morning.

Mr. Kriek: Wouldn't ten-thirty be better?

Mr. Holt: All right. The main idea is not to go out for such a long period of time. Of course today was somewhat broken up, but we hope to do better tomorrow.

Mr. Burritt: I think our morning session could extend from 10.30 to 1, and then from 2.30 to 4.30.

Mr. Holt: It was suggested that we have coffee and sandwiches served in this room so as not to adjourn.

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Mr. Kriek: I understand there are some of the members who will not be here on Wednesday, and I think tomorrow we ought to have a long session. We ought to get through with the most important business tomorrow. I think if we start at 10.30 and continue right through until 4, and give the members just a buffet lunch—lock the doors and don't let them out—we can get through the business.

Mr. Hartnett: I think that is a good idea. Mr. Kriek: I think the time should be set for 10.30, and let us get right down to business.

Mr. Holt: This is merely a discussion on that point. You can make it a motion if you wish.

Mr. Goggin: I make a motion that we leave it to the discretion of the President how long the session shall last tomorrow, the body to be governed by his ruling. [The motion was seconded by Mr. Kriek and carried by viva voce vote.]

Mr. Holt: We will meet at 10.30 in the morning, and before that time I will find out what provisions can be made for a continuous session. The meeting tomorrow will be held upstairs instead of in this room, in the ante-room of the ballroom on the tenth floor. The election of officers is now in order.

Mr. Hartnett nominated Mr. E. F. Goggin for President. Mr. Burritt moved that the nomination be closed, and that the Secretary cast one ballot for Mr. Goggin. The motion was seconded and carried.

Mr. Jacobs nominated Mr. George C. Kriek for Vice-President; seconded by Mr. Hartnett. There being no counter nominations Mr. Kriek was elected.

Mr. Burritt nominated Mr. Buttelman for Secretary-Treasurer; seconded by Miss Hill. There were no counter nominations and Mr. Buttelman was declared elected.

The committee on nominations then reported the following as selected for nominees to the Board of Directors: Mr. W. M. Rice of Washington, D. C.; Mr. W. C. Stahl of Milwaukee, Wis.; Mr. C. S. DeLano of Los Angeles, Cal.; Mr. Paul Goerner of Seattle, Wash., and Mr. D. M. Teague of Peekskill, N. Y.

Mr. Kriek: Would it not be possible to have three members tried and true and three non-attending members from these various places whom we do not know? There are many in the West who could not possibly attend the convention, but who are still very active.

Mr. Holt: The idea of the committee is to consider the territory as well as the personality of the candidates.

Mr. Kriek: I do not believe I have ever seen any of these men at a convention. I think it is necessary for the Guild members here to know something about who constitutes the Board of Directors. If the Secretary or anyone else can assure us that the men are active and responsible, I will be willing to vote in the affirmative.

Mr. Buttelman: I am interested in the Board of Directors as long as I am entrusted by you to handle the work of the Guild. We want them to be tried and true Guild "boosters." My interest is that they shall be in-

terested enough to accept their responsibility. I may say that I have had more letters from Mr. Goerner than from any other Western member, but I have never met him personally. I have had considerable important correspondence with all of these people and they are all on the live list.

Mr. Burritt: In view of the character of the members appointed on the committee to name those who would be suitable on the Board of Directors, and the fact that the committee secured the aid of the Secretary, who has been in close touch with these people, and also the possibility of the next convention being held in the interior, I think the Guild can safely trust in the wisdom of the gentlemen and the lady who comprise the list. I move that we suspend the rules and declare them elected.

Mr. Kriek: I second that.

Mr. Jacobs: There are only two persons named in this list of whom I think any of the members can feel reasonably sure will not be present at the next convention. Mr. Goerner is really a live wire on the coast, and we wish to see him on the Board. The list of these names need not necessarily be final. We can vote on other names.

The question of accepting the names as presented by the committee was put before the body by the President and carried by viva voce vote.

Mr. Goggin: I move that we adjourn until 10.30 tomorrow in the ante-room of the ballroom.

Mr. Jacobs: I have in my possession a book of historical data valuable to the Guild, and wish to be relieved from the responsibility for its safe-keeping. I would like to present it to the Guild now.

Mr. Holt: That would be out of order at this time.

Mr. Buttelman: At the back of the room are instruments and music which are to be given as Chapter membership contest prizes. I wish the members would look them over. I think our Trade members have been very liberal in giving these prizes.

Upon call from the President, Mr. Goggin's move to adjourn was seconded by Mr. Peck, and the meeting adjourned until the following morning at 10.30.

TUESDAY, APRIL 25, 1916

Forenoon Session

The third convention session was called to order at 10.55 by President Holt, who announced that new business was the next in order to come before the body.

Mr. Place: Mr. President, Fellow-Members of the Guild: I know that you are familiar with this time with the very radical suggestion I have made regarding a change of name for the Guild, and I know how many of you feel about it. I thoroughly believe that, if we could find a word which would cover all of our instruments, it would be of the greatest benefit for the Guild to change to that for a new name. I have thought and thought, and have tried to think of such a word, and others have thought and tried to suggest a name, but we cannot seem to find anything which really

covers every one and every class of the instruments.

Now it is really an important question. It is a question that perhaps may mean more to the Guild than it appears to at first, but after talking with the members individually it seems to me that perhaps it might be better to place this matter on the table, give the members a year to think it over carefully to realize what they are doing, and to study what the advantages or disadvantages may be. The matter can be discussed at considerable length during the coming year; therefore, instead of introducing a resolution for the proposed amendment to the Constitution which shall change the name of the Guild to the one suggested, I am going to move that the matter be laid on the table for one year, to be taken up as the first business of the next convention.

The motion was seconded by Mr. Hartnett, and carried by a viva voce vote without further remarks.

Mr. Buttelman: There have been quite a few communications received since coming to Washington. Here is a telegram to Mr. Holt from Mr. Pettine of Providence, dated April 22d.

Had everything arranged to be present at convention. Was to leave today. Circumstances arose which made it imperative for me to remain here. It is a great disappointment to me. Best wishes for a very successful convention. You may tell the members that I am for Universal Notation and am against changing present name of Guild, if you see fit to do so. [Applause.]

Another one to President Holt from Carroll N. Parker of Niagara Falls:

Please put me down as emphatically opposed to changing name of the Guild or reverting to transposed notation of the dark ages. Universal Notation was the biggest step in the popularizing of our instruments, and it would be a crime to put the Guild on record as being reactionary.

Mr. Buttelman read and commented upon other communications as follows:

A letter from Mr. Walter F. Vreeland of Boston, Mass.:

Exceedingly regret that I am too ill to attend this convention, which I had this week planned to do. I am wishing you every good for the entire convention.

"Plectralists" is not sufficiently inclusive of the allied instruments, and I am strongly opposed to its adoption as a substitute name for the Guild.

The Universal elf notation is a tremendous improvement in making music much more comprehensive.

From Mr. William C. Knipfer of Middletown, Conn.:

I am very sorry that I cannot be with you and meet all our old friends again. I hope you will have a very pleasant time and do a lot of good work for the instruments.

Whatever you do, don't change the name of the organization. We started as the American Guild, B.M.G., and have grown to be a power under that name. Now that we are a power we don't want any other name, as that is good enough for us all.

Mr. J. H. Wark of Union Hill, N. J., sends greetings from himself and Union Hill Chapter No. 1.

Mr. George E. Bell of Farmington, Ill.,

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sends greetings to the Guild and wishes us every success.

Mr. Kliemann of the Williamsport School of Music adds as a postscript to his letter: "Do not make any changes in clefs and notation, and do not change the name of the Guild."

It is not necessary to read all these letters. Here is a letter from Mr. Reams, who is present. I think he came down here to champion a cause but he has even found it unnecessary to take the floor, because Mr. Place seems to have taken care of that little matter himself. Mr. Place: Never mind, another year is coming.

Mr. Buttelman [continuing his reading]: Mr. Leroy E. Hammond of San Diego, Cal., wants the convention to come out West so they can get to it. Says he is very much interested in all the work going on in the Guild.

Mr. Walter S. Piper of Cleveland sends his greetings to the convention, and says he fully intended to come up to the last minute. Unfortunately, he does not mention Universal Notation or changing the name of the Guild. [Laughter.]

I have two very lengthy letters from Miss Vernie Yates of Union Springs, N. Y., and they are really good. If you want to come

up and read them, do so. She has written an excellent paper on the proposed change in the name of the Guild, but it is not necessary to go through it now. Mr. Place would be interested, anyhow.

Here is a communication to the Guild convention from Mr. Charles Morris of Toronto, Canada, on "Plectralism." I have not read the letter through, as it came only this morning, but it looks like an interesting treatment of the subject. I will lay it out here for your perusal.

Mr. Robert H. Dean of Esperancee, Australia, sends his greetings, and says when the trouble in Europe is over he hopes to start something in that country. The letter is dated July 1st, and I received it in the latter part of August of last year.

Here is a letter from a Mr. (spells it) O-H-R-N Will some of the Germans pronounce it for me?

Mr. Goggin: That is a Swedish name. Mr. Buttelman: Pardon me, Mr. Goggin, I should have said "Swedes." It is from Gottenburg, Sweden. "I like the Guild very much, and I will give it all the support I can in Sweden."

Here is a card from Miss Ida J. Eschelmann of Meadville, Pa., extending kind greetings

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borhood, and I would like to invite the Guild to hold its next convention at Jackson in May. [Mr. Buttelman then read an invitation from the Jackson Chamber of Commerce.]

Mr. Buttelman: I also have telegrams from Kalamazoo and Lansing. Chapter Secretary J. H. Johnstone, under date of April 23, 1916, telegraphs: "Greetings from Kalamazoo Chapter. Hope convention proves to be the best ever. Kalamazoo Chapter wants 1917 convention at Jackson, and will send fifty players to Jackson for festival orchestra. On to Jackson, 1917!"

Under date of April 23, Lansing Chapter No. 1 telegraphs: "Boost for the convention in Jackson—Selfridge."

We might get a word from Mrs. Wilcox of Battle Creek. She is not at present in this session, although she is in the building. I am sure she would second the motion. She has co-operated in the concerts in at section this year.

Mr. Place: Mr. President, if the convention comes to Jackson next year we will try to have the largest mandolin orchestra for you that has ever appeared at a Guild concert. This year at the festival concert in Jackson we made no special effort to get out a large number of players—it was nothing more than a regular concert, that is, nothing of any special moment other than an ordinary entertainment, and we had 99 players in our orchestra. We tried at the last moment to get another player, but we could not quite make it. Kalamazoo sent six sixteen players for that concert, and if Johnstone promises fifty he will send sixty, I know. I think we can give you the largest orchestra that has ever played at a Guild convention. I should say that it would be conservative to state that we could safely promise 175 players. Perhaps we would decide to put the concert on in the form of a festival in costume, as we did this season. It would be something new, that the Guild has not seen, and makes a mighty pretty effect. I am positive if you come to Jackson, you will not be sorry, because the co-operation of the Chapters in the surrounding cities is bound to help us; and if we cannot show you a great many things in Jackson, we can at least show you where grape nuts are made in Battle Creek, and you can go over to Kalamazoo and see how the Gibson mandolins are made.

Mr. Goggin: You can also see "nuts" of a different kind in Kalamazoo. I believe the State insane asylum is there. [Laughter.]

Mr. Kitchener: What does it cost us to get there?"

Mr. Buttelman: It costs just as much as it cost us to come out here. [Laughter.]

Mr. Holt: I have some communications in regard to Jackson, too, I believe. Mr. Johnstone, I think, wrote a letter very favorable to Jackson. Are there any other suggestions? We have also had a letter from Chicago inviting the Guild, but it was not from any teacher, just merely a letter from the city, and also one from New York. Quite a number of places have invited the Guild to hold its next convention in them, but I think we should have a teacher, a live man, in a city where the Guild convention is held.

Mr. Buttelman: I want to apologize to the

from Mendville Chapter No. 1 to "All fellow Guilders and Chapters, and especially to Mr. Walter Holt." Miss Eechelman was detained at home by the sudden illness of her mother, and writes, "This is one of the greatest disappointments I have ever experienced."

A motion that the communications be accepted as read and placed on file was made by Mr. Goggin, seconded by Mr. Burritt; carried.

Mr. Holt: I have some letters concerning the notation question which I wish to read, but if the members do not mind, we will wait about fifteen minutes. It seems to me there are other matters with which we could go on.

Mr. Jacobs: Mr. President, I have here a sort of "scrap book" which closely concerns the Guild, sent to me two or three days before I left Boston. It has been compiled by Mr. Charles Morris, who originated the idea of the Guild, and contains some very interesting and very valuable data for the Guild to keep on file. The matter really begins at the time when the idea of an organization was commencing to develop in the mind of Mr. Morris. The book contains pictures of Mr. Morris and the people first prominent in the Guild, files of the papers, etc., and is really very valuable. Mr. Morris wishes to present it to the Guild.

I am wondering if it would be out of place to extend to Mr. Morris an honorary membership in the Guild. It seems to me that, if the Guild feels the original idea which founded this organization amounted to anything, it would be the proper step to make Mr. Morris an honorary member.

Mr. Holt: That is a splendid suggestion. Mr. Goggin: To add to Mr. Jacobs' suggestion—I would suggest a life membership.

Mr. Jacobs: Yes, a life membership.

Mr. Holt: This seems to be a very valuable present to the Guild. It is very unusual, and I am sure that everyone here will appreciate it very thoroughly. Mr. Jacobs has expressed himself fully concerning the man who originated the American Guild. Let us hear from someone else.

Mr. Williams: Mr. President, I make a motion that we give Mr. Morris an honorary life membership in the American Guild, that we accept his splendid work tendered us, and that likewise we give him a standing vote of thanks.

This motion was seconded by Mr. A. J. Reams, carried by a viva voce vote, and all present rose in acknowledgment.

Mr. Holt: The next business before the body is the selecting of the city where we are to hold the next convention. I think it is a very good time to talk about it, unless there is something else you wish to bring up first. I would like to see it gotten out of the way. [A long pause.] You all do not seem to be grabbing for the next convention.

Mr. Buttelman: If no one else has an invitation to present—Jackson is a small town. We haven't any parks to speak of; we hope to have a good hotel by next year, and about the only attraction we do have there worthy of special notice is the State prison. [Laughter.] However, we have quite a large following of enthusiastic Chapterites around that neigh-



session for omitting to read one letter that should have had precedence, but I forgot it. It is from Mr. H. O. Hendricks in St. Louis. [read letter.]

In connection with that, I also received letters from St. Louis from the Merchants Exchange, the Convention Bureau, the Chamber of Commerce, the Associated Retailers and from the Mayor's office. This letter should have been presented before tendering our Jackson invitation, and I certainly ask that you seriously consider this invitation first and not in any way give precedence to what I have said regarding our own city.

There also is an invitation from Mr. Paul Goerner for the Guild to meet at Seattle in 1917, presented at the last convention. I would like to go there myself, and Mr. Place and I will not be peevish if you vote to make Seattle the next convention city.

Miss Butler: How long has Mr. Hendricks been a member of the Guild, Mr. Buttelman? Mr. Buttelman: He has been a member since 1913 according to this record, but he may have been a member before that. This book starts with 1913.

Mr. Holt: Are there any other bids for the next convention?

Mr. Buttelman: I might mention that this stack of letters here comes from chambers of commerce and commercial organizations of various kinds, but there are no accompanying letters from Guild members in these cities. [Displayed a pile of letters and documents about three inches thick.]

Mr. Burritt: Didn't I understand that Mr. Stahl sent an invitation from Milwaukee?

Mr. Holt: I don't remember such an invitation.

Mr. Buttelman: The only letter received from Mr. Stahl recently refers entirely to his work on the music contest committee, and he also mentioned Universal Notation.

Mr. Holt: Are there any other bids, or comment? Mr. Buttelman seems to want it understood that the organization must consider this invitation from Mr. Hendricks before the one from himself. We want to hear from you on the invitations. These two seem to be all that we are sure of—that is, the one from St. Louis and that from Mr. Buttelman and Mr. Place for Jackson, the Seattle invitation not being of such recent date. I think you understand the invitations before you.

Mr. Kriek: If you will permit me, gentlemen, St. Louis being my own home town, perhaps I could better say something about it first. I believe I have been away from there nine or ten years. As a convention city, I think St. Louis is about as ideally located as any other city in the States, and from my experience I know that the business bodies out there would make it very interesting for any convention held there.

I knew Mr. Hendricks slightly when I was out there. At the time I left he was one of the younger players and has evidently worked himself up in the field. I do not know that it would be a wise idea to accept this invitation, as we do not know his business ability as far as the managing of a convention is concerned. At the same time, if we should accept



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the invitation from one or other of the western cities, if it were suggested to Mr. Hendricks perhaps he would be able to attend the next convention, and in that way we might get a little better acquainted with him. Perhaps some of us could so arrange our trip that we could go through St. Louis and meet two or three of the teachers there. One of them took over the business of Wm. Foden when he left.

I think in a city where the Guild holds its convention it would be necessary for the teachers to get together, especially if it is the first time for a gathering of that sort. I really believe that the best thing the Guild can do at this time is to express our thanks to Mr. Hendricks for his kind invitation, and at the same time arrange it so that we may still have a chance to get out there some other time.

Mr. Holt: I think Mr. Kriek has expressed it very well. Are there any further remarks about the next convention?

Mr. Kriek: I make a motion that the Guild thank Mr. Hendricks at this time for the invitation to the body to hold its next convention in St. Louis, that the matter will be taken under advisement and perhaps at the first opportunity the invitation will be accepted.

The motion was seconded by Mr. Carl Tschopp and carried by viva voce vote.

Mr. Jacobs: I move that Mr. Buttelman's invitation for Jackson be accepted.

Mr. Goggin: I second.

Mr. Buttelman: It is a joint invitation from Mr. Place and myself.

Mr. Holt: Is the next convention, under these circumstances, to be managed between you two?

Mr. Buttelman: It is understood that I take the business end and Mr. Place will take the musical end.

Mr. Holt: Does the Guild understand the matter thoroughly? Mr. Buttelman will take the business management of the next convention, and Mr. Place the musical management.

Mr. Kriek: A good combination—you could not beat it.

Mr. Burritt: Especially as Mr. Buttelman will not have anything to do. [Laughter.]

Mr. Jacobs' motion on the convention invitation was carried by viva voce vote.

Mr. Holt: I see no reason why we should not now proceed with the notation question. I have some letters here to read to the body.

Mr. Kriek: May I say just one word before

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we drop the question of Jackson. I want to say a word about members of the Guild in the East. Jackson, Michigan, is quite a little distance away from Philadelphia, New York, Boston, Pittsburg and so on, and it is an easy matter to accept an invitation and vote on making a place our convention city. It is going to be hard work for Mr. Place and Mr. Buttelman, and the best way for us to show that we appreciate the work of these concertists is not by patting them on the back a year before the convention is held in their city, but to make up our minds now to begin to save our pennies and to be at that convention.

There is nothing that gives a man who has gone through the work of arranging for a concert and a convention—there is nothing that pleases him more, and gives him more satisfaction, than to see some of those who are 500, 1000 or 1500 miles away, come in and show that they appreciate the work the Guild is doing, and the work that they as managers have done for the Guild. I for one urge everybody here today to make up their minds to go there, and not only that but try to get everyone else interested to go. Let us see if we cannot send a good delegation to that western city. I consider myself a very good Philadelphian by this time, but there is still a lot of admiration for the West in my make-up and I know anything that the West undertakes they usually do right. I believe if you go to Jackson next year it will be one of the best conventions that the Guild has ever had, and I would like to know that every one who is here today is working unitedly to see if we cannot get others interested and double the attendance of this convention. [Applause.]

Mr. Holt: With regard to the notation question and the two letters that were written: I felt I had made it very plain that I was taking an absolutely neutral point of view on this subject, but it seems that a great many people did not understand it that way who read my letter in THE CADENZA. I want it understood here, right now, that I am neutral on the subject. In my position I think it is proper that I should be, and, no matter how the Guild acts, I am with the Guild. I do not wish to say anything on the subject of notation one way or the other, but I did take the liberty of writing letters to various publishers and I have had some replies to those letters. Now I am going to put the matter right up to you—I think you ought to hear those letters. I have also a marked copy of an article that appeared in the *Crescendo*. If you did not read this I think that you ought, because we should be broad minded—we must be an organization that considers the other fellow. I am willing to go so far that I recommend that this paper be read. It is not a very long article.

Miss Butler: Before the letters are read I would like to say that the Directors in their meeting this morning came to the decision that a discussion of the notation question would be unwise at this time. It would be likely to take up a good deal of our valuable time. Now of course we do not want to prevent the reading of those letters; very likely there are things in those letters we want to hear. I wish you would put it to vote in order to know how the members stand on the matter

today. The decision of the Guild was rendered at the New York convention in favor of the Universal Notation. We knew it would be a long time before people got accustomed to the new notation. After the letters are read we wish you would put the matter to a vote.

Mr. Holt: I want to reply to that by saying that, if after these letters are read you want to close the matter, it will be unnecessary to proceed any further with it—that is entirely up to the body.

Mr. Kriek: As Miss Butler has said, I thought the question was decided at the New York convention. Now, what is the idea? Who suggested taking up this matter again? What is it all about?

Mr. Holt: I will give you a personal reason. I have had lots of communications from many persons. There were quite a number of letters criticizing the Guild on this notation question, yet so far as that is concerned we get letters criticizing the Guild on every question, and if you were as near perfect as things could be on this earth you would be criticised. I would not have paid any attention to these communications if there had not been so many. You understand, I took it up from the broad minded point of view absolutely. I do not care whether a man is for one notation or the other, we have a right to give consideration to the other fellow, and as an organization I think we ought to do that. That is how it happened to come about. The first letter was written by Mr. DeLoss, and I have several others. I have a letter from a Baltimore man who used to be a member of the Guild. He did not only criticize the notation and the Guild generally, but he criticised the Official Organ. Now that was ridiculous. Of course we will be criticised, no matter what we do. I only want you to understand how it was brought about.

Miss Hill: One of the reasons was that some of the people who wrote were actual members of the Guild, and Mr. Holt's idea was to get them here and learn what they wanted. If they are not here, they are not enough interested to change the matter one way or the other.

Mr. Holt: The invitation was extended to them and I am willing to say that the principal kickers are not present—that is a very bad indication. I am sorry to say that they are not here, but the opportunity was given them, and I think the Guild should back me up in extending that invitation to hear from the other people. If they can come here and do anything to show us they are in the majority, all right; if they are not the majority and are not even represented here, they should shut up from now on.

Mr. Burrirt: Mr. President and fellow members of the Guild. I am not here as a kicker, I am not here as an advocate of old methods. I have been playing the banjo since 1873. Naturally, I know my finger-board as of the A notation. You have made a good step, but at the proper time I should like to have an opportunity to say why I think you have not gone far enough in the application of the notation to the banjo as you have it today. I am with you on C notation.

Mr. Holt: There is no objection, then, from

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the organization to these letters being read, and this article?

Mr. Krick: I do not quite see why the Guild Convention here should open up a subject on the strength of any Guild member writing a letter to the Secretary or President on a matter of this sort. The matter as far as I am concerned is settled, and the sooner we stop this quibbling and these discussions either in favor of one or the other, the better I think it will be. If the Universal Notation is the better one of the two, time will prove that it is; if it is wrong, time will also prove that. I do not believe that there are enough people here. I believe we are wasting time discussing something that has been discussed and finally settled. I am not enough acquainted with parliamentary law to know whether we could take up anything of that sort or not. In my opinion it is not necessary.

Mr. Holt: Would it be taking the matter up to have these letters read as an expression of opinion?

Mr. Krick: It seems to me that it is permissible only in case the question is taken up by the meeting here.

Mr. Holt: Would the subject have to be opened up for these letters to be read? Couldn't a man read to the Guild any letter he wished?

Mr. Krick: If the subject is brought up then we should read the letters. I do not see any use in reading them.

Mr. Holt: The writers of these letters are publishers of mandolin, guitar and banjo music.

Mr. Jacobs: I am very anxious indeed to hear these letters read, Mr. President. In the one which you asked me to publish in the Official Organ you state, "From the number of letters I have received on the question of Universal Notation, I am led to believe there is a widespread interest in this subject," and again, "This criticism has recently taken the form of numerous letters to me from teachers and players throughout the country." As coming from the President of the Guild I published that in THE CADENZA, and what is the impression on the average reader of the magazine? That you received 25 or 500 letters? If there is so much opposition to the Universal Notation, I feel that it ought to be brought out here. I feel that the Official Organ should give as much and the same kind of publicity to the question on the other side that it has given to your side—that is, the side which you are representing as President. I would like to know enough about this opposition to positively convince me that it was the proper thing for the President of the Guild to again bring up the subject. The matter has been given a tremendous amount of publicity, and I think that those Guild members who have taken the trouble to come here should know whether there is any opposition which amounts to anything.

Mr. Williams: Personally, I think that we ought to have our organization ever open to any man who wants to be considered, and if the people who are not present have sent in communications they would like to have considered, it seems to me we ought to be democratic enough to consider any evidence sub-

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mitted. We do not want the Guild an autocracy, we want it a democracy, and let us forever stand for it. If there are important communications here which ought to be brought before the organization, if there is evidence of great importance to be considered, let us under no circumstances taboo it, but let us have all the evidence that is at hand. If you have a different view point, it ought to come before this body, and let us have all you've got.

Mr. Tschopp: I am somewhat interested in this matter. I thought it was all settled. I guess I have not been reading enough lately. I would like to hear those letters. I would like to know just where this matter started and how it started. I am in the dark about the whole business.

Mr. Teague: This is the first convention I have had the pleasure of attending. I use Universal Notation, and naturally read everything in THE CADENZA with interest. I read the February number and, using Universal Notation, I am naturally in favor of it. If I am wrong I would like to know, and if any of these letters would enlighten me I would be very glad to hear them, those giving the matter from a different angle. This is purely a personal request in a way. The Guild has enlightened me very much and I simply ask for further enlightenment.

Mr. Goggin: I make a motion that the chair appoint someone to read the letters.

Mr. Barritt: I second.

Mr. Hartnett: None of the speakers have touched upon a point, in my mind. I would like to know how many letters the President

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received before he began inviting the publishers to send in their opinions?

Mr. Holt: I could not tell you the exact number.

Mr. Hartnett: Can't you recall, and let us know? That matter has been brought to my attention, with the query arising, "Was the President justified in opening a question when it had already been settled?"

Mr. Holt: I think that the Guild as an organization is broad enough, as has been suggested by Mr. Jacobs, to consider any question. One letter is sufficient. The question is before the house.

The motion was passed by a viva voce vote.

Mr. Holt: I would like someone else to read these letters.

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March				
Ah Sin.....Rolfe	B	40	10	20
Eclectic Two-Step				
Alry Fairy.....Wright	A	30	10	20
Scottische				
Alpha Oe.....Lindskold	A	30	10	20
The Famous Hawaiian Melody				
Baboon Bounce, The.....Cobb	B	40	10	20
Big Step Intermex				
Black Eyed Susan.....Orman	B	30	10	20
Scottische				
Boston Yodel, The.....Wright	A	50	10	20
Dance à la Fandangó				
Buttercrotch.....Wright	A	30	10	20
Characteristic March				
Camilla.....Bose	B	30	10	20
Malian Dance				
Caper Sauce Rag.....Griffin	C	40	10	20
Magical Condiment				
Chain of Daisies.....Wright	A	40	10	20
Waltz				
Chicken Reel.....Daly	B	30	10	20
Two-Step and Buck Dance				
Chiming Bells.....Lansing	A	30	10	20
Waltz				
Cloud-Chief.....Philo	B	40	10	20
Two-Step Intermex				
Colored Guards, The.....Wright	A	30	10	20
Characteristic March				
Commander, The.....Hall	A	40	10	20
March and Two-Step				
Cowboy Capers.....Allen	B	40	10	20
Characteristic March				
Cupid's Victory.....Wright	A	30	10	20
Waltz				
Dance of the Clowns, Triskas (Marseline)				
Dance of the Lunatics.....Allen	B	40	10	20
An Idiotic Rave				
Dance of the Moths.....Wright	B	30	10	20
Laprice				
Darkey's Dream, The.....Lansing	A	30	10	20
Characteristic Barn Dance				
Dat Yam Rag.....Wright	A	40	10	20
A Darnk Delicacy				
Disie Twilight.....Jackson	B	40	10	20
Characteristic March				
Dusika.....Lansing	A	30	10	20
Encouragement.....Moyer	A	30	10	20
Waltz				
Evolution Rag.....Allen	C	30	10	20
Falling Meteors.....Bose	B	40	10	20
Valse Caprice				
Fanchon.....Wright	A	30	10	20
March				
Fascination.....Bose	A	30	10	20
Waltz				
Firefly.....Wright	A	30	10	20
Polska				
Four Little Blackberries				
Scottische				
Four Little Pipers.....O'Connor	B	30	10	20
Scottische				
Frog Frolic.....Hilbreth	A	30	10	20
Scottische				
Ger-Ma-Ne.....Wright	B	30	10	20
One-Step or Two-Step				
Hazer, The.....Wright	A	30	10	20
March and Two-Step				
Hikers, The.....Wright	A	30	10	20
Humoreske.....Doerak	B	40	10	20
Invincible Guard.....Sawick	A	30	10	20
March				
Irina.....Rolfe	B	40	10	20
Intermex				
Kafoola.....Wright	A	30	10	20
A Darkwato Intermex				
Ken-Tuc-Kee.....Wright	B	30	10	20
For Foot				
Kentucky Wedding Knot Turner				
Scottish Two-Step				
Kiddle Land.....Wright	A	30	10	20
Kiss of Spring.....Rolfe	A	40	10	20
Waltz				
Knock-Knees.....Cobb	B	30	10	20
One-Step or Two-Step				
La Prensa.....Burke	B	30	10	20
Stanza Habanera				

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## C NOTATION C

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Mr. Jacobs: Mr. President, can they be read in the order received?

Mr. Holt: These letters I have not yet explained.

Mr. Jacobs: What letters are you speaking of?

Mr. Holt: I am speaking of the letters from the publishers.

Mr. Jacobs: I am not interested in those letters. What I want to see are the letters that caused you to give so much publicity to this question. The question of Universal Notation is settled. You yourself stated on the floor in Cleveland, "The question is settled as far as the Guild is concerned. Why discuss it further?" Now as the publisher of the official organ, THE CADENZA, I feel in duty bound to publish these letters. We publish any and every thing in reason.

Mr. Holt: There seems to be some mis-understanding.

Mr. Jacobs: I want to know why that publicity has been given. I want to hear the letters that influenced you. I want to be able to publish those letters; they are Guild correspondence. Are they not in the hands of the Secretary?

Mr. Holt: No, those letters were merely written personally to me, and I do not even know where they are. I might be able to place some of them by searching my studio, but there must be some mistake in the question put before the house. These letters that I am speaking of are merely replies from letters I wrote.

Mr. Jacobs: I think the question ought to be put again.

Mr. Goggin: I was laboring under the same impression as Mr. Jacobs. Inasmuch as the general opinion is that the letters which Mr. Holt originally received are the ones which should be read, I would like to withdraw the motion.

Mr. Kriek: Am I to understand that, if the Guild as a body passes on a certain question and decides a certain subject it can be reopened at any time by four or five or ten or twelve members who have never attended a convention, if they write to the President, the Secretary or Vice-President, or anyone else, and kick and knock and do a great many other things which they should not do and would not if they were good members of the Guild? Am I to understand that the Guild at the next meeting will have to go all over it again? If that is the case, I am willing to sit here and do my share in reopening this question, but don't let us waste a good deal of time. I don't object to the reading of these letters. I am not trying to place our Guild in a position where it can be said it acts in an autocratic way, but I think there are some things we should drop. I think we would waste a good deal of time if we paid attention to all of the little things that come up during the year.

Mr. Williams: I understand, Mr. President, from what has been printed and what you have said that there has been an unrecurrent of feeling in this matter. I don't believe there is new evidence. If the letters you have new evidence let us have it.

Mr. Holt: Let me make this plain, and we will start all over again. First of all, you don't

make me sore a bit if you want to shelve the whole business. If you want to put it up—good, you can. Understand, I am with the Guild. I am its friend. Get that in your head first. Naturally, you receive communication if you are president of an organization. You want to know why? After a while it commences to wear on you and you think it is of importance. The reason I took this matter up is because I thought it was important. If the Guild does not think the matter is important and should not be discussed in any way, I would like to see it dropped right here. I want to say that I have not enough letters—they were not numerous enough to make any great fuss over. These letters that I have here are not any original letters complaining to me about what the Guild has done. I would not read some of those letters. For instance, I would not read the letter I got from Baltimore, I would not read it here, I have seen letters in possession of our Secretary that as soon as I read them, I said to him, "Why, what stuff! I wouldn't present it to the Guild—it is not worth it."

Mr. A. J. Reems: I rise to a point of order. I think there was some misunderstanding about the way the motion was put in the first place. Therefore, I move that the former motion be rescinded.

Mr. Goggin: I withdrew my motion.

Mr. Burrill: Mr. President, before that motion is rescinded I would like to ask if this body can afford to take the position where it might be accused of trying to avoid criticism, regardless of where it might come from?

Mr. Jacobs: I second Mr. Reems' motion, which was to rescind Mr. Goggin's. [The motion was carried by viva voce vote.]

Mr. Reams: I move that the communications in the hands of the President or the Secretary relative to this matter be read. [Seconded and carried.]

Note: Communications from a number of publishers were read by Mr. Bamforth. These letters were retained by President Holt, and were not incorporated in the minutes.

Mr. Kriek: We have heard from most of the leading houses, but the leading house we have not heard from.

Mr. Holt: I knew how Mr. Jacobs stood. He received a letter, upon which I had written a note at the bottom to let him know that copies of same had gone to all the publishers.

Mr. Jacobs: It seems to me that writing to the publishers in this way was really putting the cart before the horse. Is it for the publishers to state their preference in this matter? I think it is for the Guild to say what it wants, and the publishers will follow suit. Their only interest is that they are in the publishing business for the sake of accumulating a little coin. I do not see that we have gained very much information bearing directly upon the question, but have found out only what we already knew—that certain publishers issue in one way and certain ones in another. I believe that Mr. Stahl has not put out a full mandolin orchestra in a year or more and everyone here knows that he does not publish in Universal Notation.

Mr. Holt: I have a recent publication of

his. I think it is one of the numbers on the program, the "British Patrol."

Mr. Jacobs: I did not know that Mr. Stahl had issued any orchestrations with tenor mandola and mando-cello parts for quite sometime. I do not think the White-Smith Company, and even the Ditson Company, have done so to any great extent of late. The Rhode Island Music Company has not published any mandolin orchestra music for a very long time. Now if I go into a market where one man sells pork and another man sells beef, and ask them whether they want me to buy pork or beef, the hog man is going to say "Buy hog" and the other "Buy beef." That seems to be the present situation, and the letters which have been read here amount to very little to the Guild. As a matter of fact, Carl Fischer has been giving the best service to the Guild and the fraternity, for in the last few months he has issued more mandolin orchestra music than all the rest of us (including myself) put together, and he states that a little over one-half of his inquiries are for Universal Notation.

I have not expressed my personal view by letter to Mr. Holt, but one over-interested party in printed statement listed the Cundy-Bettoney Company as publishing non-transposed arrangements, when knowing full well that I have owned that catalog for two or three years. Schubert has but one or two numbers listed, and has not published a mandolin orchestra for some time. Wouldn't this class of publishers naturally prefer to sell transposed parts, as that is all they have to sell? I cannot see that we have learned very much from those letters.

Miss Hill: Mr. Jacobs, do you know why these people have been putting out-orchestrations recently?

At this point Mr. Jacobs entered confidentially and at some length into the various phases of the publishing business, speaking of the field for mandolin orchestrations, its demand, and the advantages and disadvantages of a variable market, closing by saying, "There is a difference between a small firm and a big publishing house doing business. The very small firm can handle details and still make money, but the big house cannot afford to pay high salaried men to handle little things."

Mr. Buttler: I have just happened to think that I received a letter from a certain publishing house some time ago. We get their new issues every month and do not use one-tenth of what we get, but we buy complete orchestrations because we want to help that particular booster who is giving us new music. Recently we got nearly 200 parts. I wrote a personal letter to this firm at one time when we were ordering music, and received a rather personal reply thanking us for the encouraging words we gave them. They were printing in both notations and saw no objection to it. They said they had received very few orders of any size for mandolin orchestra music, and they were very emphatic in saying they hoped that the fraternity would support the music publishers.

Mr. Holt: It seems very strange to me that, when we can hardly get instruments from the manufacturers because they are selling so

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many ahead of their capacity of making, the publishers cannot make money.

Mr. Reams: We sell a great many of those instruments to John Doe out in Squeedunk who does not know what a Chapter is. But as this Guild grows and he learns something about it, he becomes a Chapter member and becomes interested in orchestra music. Then the publishers will get their share.

Mr. Kitchener: I doubt if any of us here, no matter how busy he may have been in the past twenty years, has been able to absorb or use all the mandolin compositions that have been printed. I find it an impossibility to use more than a very few annually, I mean arrangements for orchestra—I am speaking to the men who manage orchestras. The majority of my pupils who take up the mandolin want it for their personal satisfaction. They buy books and songs, sacred and secular, of all kinds. Those people will not buy orchestral arrangements. The point I want to make is that the market was glutted with mandolin music. There was bound to come a time when these publications had to stop. Mr. Jacobs gets out a magazine with two or three pieces monthly. That means at least twenty-four pieces a year from the one publisher, and you can see that the market has to slack if you glut it.

Mr. Holt: We try everything new that comes out. We try to place nine new numbers on the program at Poli's every week, but we have this limit, that we do not place anything on that is not good. I could not tell you the thousands of pieces and selections I have cataloged and in our repertoire, but you can think, after playing nearly four years continuously at a place with nine new pieces a week if you can get them, what that would amount to.

Mr. Chapman: I would like to make a statement on this notation question. I have been playing for about 12 years or so and have played in all ways—viola clef, bass clef and the transposed notation—and I strongly approve of our Universal Notation.

Mr. Krick: If you permit me to get up once more, I am going to bring up one matter. I have noticed at every Guild convention I have attended that we have a lot of new faces every time I come. One of the most striking things in connection with that is the absence of some of the others, and on a number of occasions I have tried to find the reason for a man coming here once or twice to a convention of this kind and not coming again. I have just been wondering why some men will come to these conventions and neglect his business for four or five days. If he is a busy teacher he will lose 50 or 60 lessons and will spend \$75 or \$100 to come here. A man, if he is a man at all, will in some wise try to figure if he is getting his money's worth. From some of the conventions I have attended I do not believe that the teacher has gotten his money's worth.

Now, from the discussions that have been going on here, it strikes me that we are not getting the benefit of our conventions. I did not get up to say these things in a fault-finding spirit, for I think most of you have known me long enough and well enough to know I am enthusiastic about the Guild. I think the Guild has done more for the instruments than



PRESIDENT WALTER T. HOLT

any other method that we could have adopted to bring them before the public, but as originally organized the Guild was to be a body of teachers and players. The limited number of these men, and the limited number of manufacturers of the instruments, and the publishers, naturally made it so that we had to take in all of them; but I, as a teacher, as a player, want to go on record as saying that the teacher and player does not get enough benefit out of these Guild conventions. I have asked several men that I know who have attended Guild conventions, and I have tried to find out the reason why they are not coming back. I have attended on two or three occasions conventions of other guilds, of teachers' associations, and I want to tell you that they do not waste a day or two days with little matters that should be settled in a half-hour or an hour and then left settled for good and all.

At some of these teachers' conventions, comprising the leading teachers and educators or players, they gave practical illustrations of how to teach, how to play. There was very little said about what notation some certain piece should be published in, but the most important point was, how that number should be played. One of the things that struck me more forcibly than anything else was that hardly ever does a question come up of composing music, while we are always talking about notation. That is only a means to an end. What in the deuce do I care whether a piece is written in the key of G or E♭. The principle I am interested in is the way that composition should be played, should be interpreted.

Now I take it for granted there are teachers

here today from outside cities who never have an opportunity to get in touch with other teachers except on these occasions. What do they learn—new ideas about teaching? Has anyone here tried a composition and then gone back to his studio and said he has gotten new ideas in connection with that? I cannot see it. I think that part of the Guild made up of the teachers and players should come to a point where they should have more to say about their work. I have come here because I want to learn, but I have come to a number of conventions where we are always settling these minor things only to have them come up the next year for another settlement.

There has been much time spent two or three years ago on the C notation. All we have to do is to go on record as approving a thing. We have gone on record by saying that we believe the Universal Notation is a good thing. I say, let the thing alone, and let those men who want to use Universal Notation and write in that notation use it, or the transposed if they prefer. If in the course of time the demand for Universal Notation becomes large, some of these gentlemen who now refuse to publish it must do so to meet the demand, which will force them to do it. The publisher will publish anything you want, but the trouble is that none of the Guild members have had nerve enough to come out and say what they want. We have been asking the publishers whether they will please publish in certain notations.

For my part, I think the sooner we get through with the question the better it will be for the Guild, and to wind up my remarks I want to say that I hope the time will come when we will come to these conventions and there will be some teachers and some players who will give us something of real benefit from the professional standpoint. I want some of the teachers and some of the players who know and have studied the instruments to show us some of the intricate and difficult things that the average teacher is up against during the year, to give us some ways of overcoming those difficulties. I want a teacher to come here, a man who has studied the mandolin, and give us the educational ideas he has gathered during the year. I want him to come and tell us what his difficulties have been and how he has overcome them. I think those things would do us a great deal more good than to spend time in haggling over these already settled questions. I believe, if we would do things along that line, that some of these men who have been here and who are not here today would come back. It is not hard to get a new member into the Guild, but it is hard to hold him. You have got to make it interesting enough to keep the man in, and from my standpoint I would rather keep one man in than to get two new ones. I say again that in my opinion we must make it more interesting for the average Guild member, in order to have a Guild that is really worth while being called a body of the leading teachers and players of the instruments in this country.

Mr. Williams: Mr. President, in the course of your remarks you made this statement, concerning those letters of complaints: "They were not numerous enough to make any big fuss over." The thing I am after is to know



E. F. GOGGIN, President-Elect



GEORGE C. KRICK, Vice President-Elect

inasmuch as there is not enough evidence to justify the guild members to reconsider the question—

Mr. Holt: There is a motion before the house now, and seconded.

Miss Hill: As I understand it this opportunity was given on account of the dissatisfied members. This meeting was to give these people—these kickers—a chance to express their views. I think that the Guild should take this up, and as Mr. Kitchener has suggested vote again and close it.

Mr. Krick: I will not make a motion, but a suggestion to take the place of the former motion.

Mr. Holt: You can make an amendment:

Mr. Krick: That inasmuch as there is not enough evidence in these letters to show that the matter should be opened again, and inasmuch as the majority of the Guild members present are in favor of the Universal Notation.—[Here an omission in report is evident.]

Mr. Jacobs: Is it the intention of your motion that, by reason of the fact that the evidence presented does not seem to warrant any further discussion of Universal Notation, the whole discussion be dropped?

Mr. Krick: Yes, the fact that the consensus of opinion is here.

Mr. Jacobs: It seems out of place to vote on the question again. It is all settled, but we might say that we consider it settled.

Mr. Holt: That will be very satisfactory to me.

Mr. DeLoss: I second that amendment.

Mr. Krick: Will the stenographer read the original motion.

Mr. DeLoss: I cannot turn to it immediately. Will you restate it, Miss Butler?

Miss Butler: I moved that we discontinue the discussion of the notation question and proceed to other business.

Mr. Reams: Really, you had not reopened the question.

Mr. Holt: Could not Miss Butler withdraw that motion?

Miss Butler: If it will simplify matters, yes. I withdraw the motion. [Mr. Goggin consented.]

Mr. Jacobs: Mr. President, I desire to make a motion in effect as follows: That the American Guild go on record as being opposed to reopening the discussion of Universal Notation by reason of the fact that the supposed new evidence to be here presented in the form of letters from its opponents has proved wholly inadequate to warrant such procedure, and further that the Guild considers this subject permanently settled by a former convention. Is this fair to you, Mr. Holt?

Mr. Holt: After learning the attitude of the body now in session, and hearing the opinions of the people present, I do not see why I cannot say yes.

Mr. Buttelman: I second this motion.

Mr. Reams: The matter of the letters was under discussion.

Mr. Goggin: Miss Butler, your motion was to drop discussion on this subject?

Miss Butler: Yes, but I had withdrawn that motion.

Mr. Holt: Mr. Reams arose to a point of order about reopening the question.

Mr. Reams: Yes. As was stated, Miss

what made the fuss. Have you got the letters here?

Mr. Holt: No, I have not.

Mr. Williams: That is unfortunate, as far as appealing to the Guild is concerned. We want the evidence.

Mr. Holt: I do not think that there is anyone here that doubts the fact that I received communications of the kind. I have a suggestion to make now: I wish someone to make a motion that we proceed with further business.

Miss Butler: I make a motion that the consideration of the notation matter be dropped and that we proceed to other business.

Mr. Goggin: I second.

Mr. Kitchener: I want one word. One party made a statement to me this morning that this measure was railroaded through at New York. I want to know just how many there are here who are in favor of Universal Notation. I do not want to give anybody a chance to say that we had any more railroadng.

Mr. Holt: You will have to make that as a motion.

Mr. Jacobs: I am still of the opinion that the members of the Guild who have not, for whatever the reason, been able to attend this convention should know why the time of the Guild has been spent all this morning on a question settled by a former convention. Mr. President, you brought this thing up in the Official Organ. You have given great publicity to the subject. What are you going to do to offset that publicity? It is most unfortunate that the matter was brought up at all. Mr. Krick has complained about the waste of time. I think Universal Notation is most vitally important to the mandolin orchestra and when I am convinced that the tenor mandola and mando-cello are to be considered largely as mere toys for only mandolin players to fool around with then I at once stop investing my money in the publication of mandolin orchestra music. I don't want the question of Universal Notation brought up again and voted on, but I do want to know why the President gave such publicity to a matter already settled by a large majority vote. I don't think it is at all fair to drop the "whole affair" as you have suggested. I want all Guild members to know the real facts.

Mr. Krick: May I suggest a motion that

Butler's motion was really out of order because the notation question has not been reopened. The question was to drop discussion of these letters.

Mr. Buttelman: I have seconded Mr. Jacobs' motion.

Mr. Jacobs: I would like to call for a polled vote.

Mr. Holt: One moment. Mr. Peck, here, states that he does not really understand the question. The idea is, Mr. Peck, that we are voting upon the question, "That the body has not found evidence enough in the interest of the opposition to reopen the subject of Universal Notation." It has been settled.

A polled vote was then taken with the following results:

Mr. L. A. Burritt	.....yes.
Miss Cora L. Butler	.....yes.
Mr. C. V. Buttelman	.....yes.
Mr. Milburn Chapman	.....yes.
Mr. D. L. Day	.....yes.
Mr. B. W. DeLoss	.....yes.
Mr. Wm. B. Evans	.....yes.
Mr. E. G. Goggin	.....yes.
Mr. C. F. Goodrich	.....yes.
Mr. D. E. Hartnett	.....yes.
Miss Alice E. Hill	.....yes.
Mr. Walter T. Holt	.....yes.
Mr. Walter Jacobs	.....yes.
Mr. Paul Jacqueline	.....yes.
Mr. Clinton S. King	.....yes.
Mr. W. J. Kitchener	.....yes.
Mr. George C. Krick	.....yes.
Miss Anna L. Murray	.....yes.
Mr. Theodore T. Peck	.....yes.
Mr. William Place, Jr.	.....yes.
Mr. A. J. Reams	.....yes.
Mr. H. M. Skinner	.....yes.
Mr. Daniel Teague	.....yes.
Mr. Carl Tschopp	.....yes.
Mrs. Burt Wilcox	.....yes.
Mr. L. A. Williams	.....yes.

Mr. Holt: Ladies and Gentlemen: I think that after all this is a good move we have made. I believe it will be a benefit to the Guild because I have tried to show that we are broad minded enough to give an opportunity to change anything which is not right, yet those who have found fault did not even have interest enough to come here to the convention and present evidence—if they

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New Harp Schottische	.....	Saunders
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\*N. B. The Duets are complete as solos except the two marked thus.

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have it. When they have shown absolutely no interest in the matter, I think in the future they must keep quiet—very quiet. I really think it is a good thing because it should certainly have effect upon some of the kickers. I believe you understand my position in the matter. We can now proceed to other business.

Mr. Burritt: I said a little earlier in the day that I had something I wished to say. While agreeing with the Guild in the matter of retaining Universal Notation, I said, however, that I felt it one respect it had not gone far enough. If it is now in order for me to do so, I wish to present an idea that those interested might consider, and if found to have any merit, take up at a future convention. Is it in order for me to put any such proposition before the Guild?

Mr. Holt: I think it is in order for anyone to present any new idea.

Mr. Burritt: I believe the idea I wish to present is of interest to the banjo. I have not one that instrument mentioned but once since I came into the meeting. I have heard Universal Notation applied to everything except the guitar and banjo.

Fellow members, when you abandoned the old A notation as applied to music for the banjo, in my opinion should you have dropped the notation a sixth instead of raising it a minor third. In other words, music written with ledger lines below the treble staff is more legible than the use of ledger lines above the staff. Moreover, were you to apply such a notation to music for the banjo you would score it in the actual pitch of the instrument and require no bar across the clef to apprise you of the fact that it sounds an octave lower than written. Moreover, the compass of the instrument is three octaves. The use of the extension fingerboard, which is growing, gives you an additional half-octave. If, when you get home, you should take a scrap of paper and figure this out, you will find that the key which you will require to add to the instrument—[Noise of others conversing rendered the concluding words unintelligible. Stenographer.]

Some years ago I had experience in reading music for the banjo where additional ledger lines were used below the staff and found it very much more simple, very quickly acquired and very readable. My experience with the music that is coming to the front today for the banjo is that a great deal of it is written in the upper register, and unless one's eyesight is particularly sharp he is apt to stub his toes on the top of the hill.

Think it over and see, you who are interested in the banjo, if you cannot bring this Guild to the point where we can have banjo music scored where it is pitched. While I have no knowledge of your mandolin family, I think there is one instrument to which you apply the bar where this could be wiped out.

Mr. Teague: I am mighty glad that I have heard all this talk. It has helped me very much, and I am very glad to know that the Guild has confirmed the action of the previous convention. I am also very thankful to Mr. Krick. The idea seems to be that the thing has not gone quite far enough—I am of course

speaking from the teachers' standpoint. It seems that it is in the hands of the teachers to create demand and decide definitely what is going to be done. The American Guild brought Universal Notation into the light and personally I like it. I am gratified to know that we have confirmed the former action here.

I would suggest, and in fact I move, that in order to make the matter more decisive, that we incorporate in the seal—all the official seals of the Guild—the Universal clef as a sign that we have adopted it, are aboard the ship and are going to stay there.

Mr. Place: I second the motion.

Mr. Teague: I would like a rising vote.  
A Member: I think from what little I know of the interest shown throughout the country by the public in the Guild, that this little move suggested by Mr. Teague will do more to attract attention to the Guild, which deserves credit for the wonderful accomplishment it has made in the line of notation, than anything else that can be done.

Mr. Jacobs: There are some of you here at least who are aware that I have quite a high regard for our little Universal Notation clef but I want to add that I also have a sneaking idea that some day the outside instrumental world—the players of viola, violoncello, etc.—will come to learn of the American Guild through the perfection of the notation that is represented by this very same clef.

Take for example the saxophone. While the various members of this family are now well established as band instruments, it is of only very recent date that there has been a persistent demand for parts for these instruments in orchestral arrangements, and as a publisher of orchestra music I know there is great confusion at this very moment as to how parts for these members of the brass family should be written. Should the bass clef be used, or the treble? Take the C melody saxophone. This instrument can be compared to our tenor mandola, and some publishers are printing its parts in the bass clef and some in the treble. Like the mandola this instrument has a tenor voice, and written in the treble clef the pitch is not indicated. Written in the bass clef, the average saxophonist is floored for he has learned his instrument in treble reading (parts for all saxophones are published in treble clef for band arrangements), and here is where our Universal Notation clef fits and exactly fits. I am today publishing the C melody saxophone parts to my orchestration with our Universal clef—treble reading, absolute pitch.

Mr. Teague: I wish to ask that the Secretary be empowered to have designs drawn embodying the new emblem.

Mr. Buttelman: To submit to the Directors?

Mr. Jacobs: And for approval at the next convention?

Mr. Teague: I move that they be submitted through the Secretary to the Directors for them to take action upon.

Mr. Krick: I think it would be best to leave well enough alone. Personally, I am well satisfied with the Guild emblem at the present time, and I do not think it could be improved upon.



Mr. Buttelman: I think there has been a widespread kick over our present emblem because it is really too heavy for use on professional stationery. The same emblem might be re-designed with the addition of the clef, and a little more care taken by the designer to produce something which would be usable on personal stationery. A great many do not use the Guild emblem on their stationery because they do not care to go to the expense of printing in two colors.

Mr. Kriek: I have no objections, but I do not believe that putting the clef sign on there would help it.

Mr. Reams: [Using his Guild pin as illustration.] This is not really an emblem. The emblem of the Rotary Club consists of a wheel and spokes—that is an emblem of something for which that club stands. I think that every pin of which I have knowledge has something connected with it that is emblematic. We have simply a monogram, and I think it would be a very good thing to use the Universal clef on our pins and elsewhere so that we would have something emblematic. It would show in a measure what we are. Strangers do not know from this [his Guild pin] whether we belong to a musical organization or a railroad association, and I am in favor of the change.

Mr. Holt: Is there any further question upon it? All in favor of placing the sign mentioned on the Guild pin will please signify by saying aye.

Mr. Kriek: I think we are taking snap judgment on this matter, and I object to it on account of the fact that there are a great many members, who, while they may not object to a member using the Universal Clef, will not use it themselves. "We cannot get away from that fact. I know a number of members of the Guild who feel that way, and I do not believe in antagonizing a large number of Guild members. A man has a right to his own opinion, and I think you are trying to force the other members to adopt this. Just as soon as you adopt that as the Guild pin they will not wear it. It is a small, minor matter which does not seem to me worth while.

Mr. Jacobs: I believe that we have members who are staying in the Guild, not because they wish the Guild success, but because they are afraid to pull out of the Guild. There are also members in the Guild who would like to have seen it go to smash at Cleveland, but it did not, and I do not think that we should pay too much attention to that class of members unless they come to these conventions and lend their voice and influence for the Guild. [Applause.]

Mr. Place: The Guild has never made its way with any great prominence into the musical world, and outside of our own fraternity we are not particularly well known. The Universal Notation and the little clef sign are really great; they will live years after the Guild and all present members are forgotten. Universal Notation is something new, it is something radical, and if in three years the majority of the publishers can write and say that more than fifty per cent of their calls are for music in the new notation, it must have foundation in truth. Universal

Notation is the thing that will make the Guild, and I heartily approve of putting the clef in our insignia.

Mr. Goggin: Mr. President, is there anything to prevent us from having two pins? We can retain the pin we have now, and anyone who wishes a pin with the clef sign in it can get one.

Mr. Burritt: Do you want to advertise ourselves as a divided house?

Mr. Kriek: I disagree with some of the remarks which have been made—that a part of us are so strong we can do without the rest.

Mr. Buttelman: We are doing without the "rest" if by that you mean certain fault-finders. Speaking very frankly the Guild has had no assistance from those who are doing the most kicking, except in one case.

Mr. Kriek: I believe that if we could get together, instead of a little farther apart, it would be much better. I think the best thing we can do would be to devise some means of getting back some of the old members. I also believe that this little plan will do just the opposite.

Mr. Holt: We shall have to vote for or against it.

Mr. Jacobs: If it is not to be a polled vote, I think we ought to be certain that all are voting within their rights.

Mr. Buttelman: There are four non-voters present.

President Holt then put the question before the body and called for a rising vote. Eighteen arose in favor, and eight stood as against—the President and Secretary not voting.

Mr. Kriek: The minority is not always wrong. [Laughter.]

Mr. Holt: Ladies and Gentlemen. I have something to place before you. I am like the old darkey woman who, when her mistress gave her too much work to do, said she couldn't be twins. I have a concert on for tonight, and you realize how valuable time is to me in every way. I would like to be with you, but really cannot considering the circumstances—I do not believe it ever occurred before that a man had to preside over a meeting and also give a concert. If he did, I certainly feel sorry for him. The idea is that I wish to adjourn the meeting for one hour's time for lunch—or a half-hour if you wish—a little different from the idea proposed yesterday, and I will ask you to excuse me for this afternoon.

Mr. Reams: When the President began by stating he had "something to place before us," I had strong hopes it was to be sandwiches and coffee. [Laughter.] I second.

The motion being carried, the assembly adjourned until 2.30.

Note: It was fully intended to include the entire convention report in one issue of the Official Organ for greater convenience of reference, but owing to the sudden illness of Mr. DeLoss, the official stenographer, the balance of the report is not at hand at the time of going to press.—Pub.

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*ADALD. (The Chieftain) March (Hall).....	A	30	10	15	15	15	15	15	15	15	10	20	30
AFTER-GLOW. A Tone Picture (Cobb).....	B	30	10	15	15	15	15	15	15	15	10	20	30
*AGGRAVATION RAG (Cobb).....	B	30	10	15	15	15	15	15	15	15	10	20	30
*ALL SIN. Recent Two-Step Novelty (Rolle).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*AIRY FAIRY. Schottische (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*ALLURING GLANCES. Waltz (Rolle).....	A	30	10	15	15	15	15	15	15	15	10	20	30
ALDINE (A Picture) in Two Steps (H. M. Owen Lilliuokalani).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*ALPINE FLOWERS. Waltz.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*AMORETTE. Waltz (Leigh).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*ANGEL BERENDEE. Waltz (Cobb).....	B	30	10	15	15	15	15	15	15	15	10	20	30
*ANGELUS. From "Scenes Pittoresques" (Massenet).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*ANITA'S DANCE. From "Four Great Songs" (Grieg).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*ARBITRATOR. The March and Two-Step (Taubert).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*ASPHODEL. Waltz.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*AT THE HAMM. An Evening Potpourri (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*AT THE WEDDING. March and Two-Step (Young).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*AUBADE PRINTANIERE. Spring Serenade (Lacombe).....	C	30	10	15	15	15	15	15	15	15	10	20	30
*BABOON BOUNCE. THE. A Rag-Step Intermezzo.....	B	30	10	15	15	15	15	15	15	15	10	20	40
*BALLEE DES FLEURS (Morse).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BARCAROLLE. From "Maze (Gassen) (Ofenbach).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BARCELONA BEAUTIES. Waltz.....	B	30	10	15	15	15	15	15	15	15	10	20	30
*BARKING DOGS. A Rag-Step Intermezzo (Waltz).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BASHFUL BUMPKIN. Schottische and Barn Dance (Rolle).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BATTLE ROYAL. The March and Two-Step (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BEAN CLUB MARCH. A Rag-Step Intermezzo (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BERCEUSE. From "Jocelyn" (Godard).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BERCEUSE (Descriptive) One-Step or Two-Step (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BOYS OF THE MILITIA. March (Bohnelein).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BUTTERFLY. From "Maze (Gassen) (Ofenbach).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BIRDS AND BLOSSOMS. Waltz (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*BUTTERS COTTAGE. Characteristic March.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*CAMILLE. Chilian Dance.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*CATHEDRAL CHIMES. Reverie (Arnold and Brown).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*CHAIN OF DAISIES. A Rag-Step Intermezzo (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*CHIANSON SANS PAROLE. (Song Without Words) (Tchekakowsky).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*CLOUDS. Two-Step Intermezzo (Morse).....	A	30	10	15	15	15	15	15	15	15	10	20	40
*COLORED GUARDS. A Rag-Step Intermezzo (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*COME BACK TO CONNEMARA. Irish Novelty Two-Step (Grey).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*COMMANDER. The March and Two-Step (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	40
*CONSOLATION NO. 61 (Liszt).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*CONVENTION CITY. March.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*CORFEE. Value Variation (Cobb).....	B	40	20	25	25	25	25	25	25	25	20	35	40
*COWBOY CAPERS. Characteristic March (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*CUPID ASSTRAY. Waltz (Rolle).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*CUPID'S VICTORY. Waltz.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DANCE OF THE CLOWNS (Marceline) (Trinkaus).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DANCE OF THE LYNETS. An Idiotic Rave (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	40
*DANCE OF THE MOTHS. Caprice.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DARBY'S DREAM. The. Characteristic Barn Dance.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DAT YAM RAG. A Darkie Dalczyca.....	A	30	10	15	15	15	15	15	15	15	10	20	40
*DELECTION (Delight). Value Variation (Rolle).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DENZEL. From "Maze (Gassen) (Ofenbach).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DIXIE RUBE. The. Characteristic March (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DIXIE WILIGHT. Characteristic March (Johnson).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DOLORES. March (Moret).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DREAM FACES. Reverie (Holwell).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*DREAM KISSING. A Rag-Step Intermezzo (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*EL TORERO. Waltz.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*ELYSIAN DREAMS. Nocturne (Henderson).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*EVOLUTION RAG (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FAIR CONFIDANTS. Waltz (McVeigh).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FAIRY FLIRTATIONS. Dance Caprice (Bohnelein).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FANCHON. Mazurka.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FARMER WASHINGTON. March Homage (Lacombe).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FASCINATION. Waltz.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FAUST. Selection (Gounod).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FIRE-FLY. Polka.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FLEUR D'AMOUR. Heintzen Waltz (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FLIGHT OF THE HERDS. Ballet. Schottische (O'Connor).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FOUR LITTLE BLACKBERRIES.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FOUR LITTLE PIPERS. Schottische (O'Connor).....	A	30	10	15	15	15	15	15	15	15	10	20	40
*FROG FROLIC. A Rag-Step Intermezzo (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*FUN IN A BARBER SHOP. Novelty March (Winn).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*GAY BUTTERFLIES. Caprice (Les Joyeux Papillons) (Grieg).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*GEM. MIDDY. U. A. A. Rag-Step Intermezzo (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*GER-MAN-NEE. One-Step or Two-Step (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*GIRL OF THE ORIENT. Persian Dance.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*GLORIANA. Overture.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*GOLDEN DAWN. A Tone Picture (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*GOT EM. Pasodoble (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*GRETCHEN. MY RATHSKEELER FAIRY. Medley Waltz (Ayer).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*HASSLE BROWN. Novelty March (Allen).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*HEAP BIG INJUN. Two-Step Intermezzo (Sawyer).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*HEART MURMURS. Waltz (Rolle).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*HERRN GIB'S DANK. A Rag-Step Intermezzo (Cobb).....	A	30	10	15	15	15	15	15	15	15	10	20	30
*HIKERS. The. March and Two-Step.....	A	30	10	15	15	15	15	15	15	15	10	20	40
*HONEY SWEET "Good-Night" Waltz.....	A	30	10	15	15	15	15	15	15	15	10	20	30
*HONG KONG GONG. One-Step or Two-Step.....	A	30	10	15	15	15	15	15	15	15	10	20	30

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	Grade	1st Mandolin	2nd Mandolin	Mandolin-Mandola	Mando-Cello	Banjo-Solo	Banjo-Obligate	Banjo	Guitar	Piano	Acc.	Banjo Solo
*HOOP-E-RACK (Two-Step Novelty (Allen))	Arr. Hildebrand-Jacobs	B	30	10	15	15	15	10	20	20	20	20
*HUNGARIAN DANCE (Duoak) (Brabant)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*HUNGAROSELE (Two-Step)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	40
HABELE (Waltz)	Arr. A. J. Weidt	A	30	10	15	15	15	15	20	20	20	20
*HORN CUPIDS TOES, March (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*HORN FAVOR, March at Two-Step (Potter)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*HORN CONGONING-TOWER, March and Two-Step (Brazil)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*INTOXICATION RAG (Whidden and Conrad)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*IRVINA, Intermezzo (Two-Step, Roffe)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	40
*KAISER FRIEDRICH, March (Friedemann)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
KALOOHA, A Dorktown Intermezzo	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	30
*KENTUCKY, Fox Trot	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	20
*KENTUCKY WEDDING, KNOUT, Novelty Two-Step (Turner)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*KIDDIY LAND, One-Step or Two-Step	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	40
*KING OF SPIRITS, March	Arr. Walter Jacobs	B	30	20	25	25	25	25	30	30	30	40
*KNORR-KNIES, One-Step or Two-Step (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*LA FONTAINE (The Fountain), Idyllic Lyserberg	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*LA PALOMA, March	Arr. R. E. Hildebrand	A	30	10	15	15	15	15	20	20	20	20
LIGHT HEART, Polka	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	30
LIVES OF THE PALMY, Waltz	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	30
*LOU O' PLE, One-Step or Two-Step (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*LORAIN, Mazurka (Nichols)	Arr. Hildebrand-Jacobs	A	30	10	15	15	15	15	20	20	20	30
*LUSTIGEL OVERTURE (Grieg) (Niela)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	35
*MADE IN THE U. S. A., March (Santos)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*MACHUKA, No. 1 (Saint-Saens)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*MAY BELLE, Schottische	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	20
*MELODY IN F (Rubinstein)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*ME MILEGAN, M.A. A Pippil Rag	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	10
*MERRY MADNESS, Valse Hesitation (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*MERRY WIDOW, Waltz (Lehar)	Arr. Hildebrand-Jacobs	B	30	10	20	25	25	25	30	30	30	30
*MI AMADA, My Beloved, Dances La Manola (Leigh)	Arr. R. F. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*MIMI, Danse Des Grisettes (1 eigh)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*MONA, Valse (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*MON-KI-THE, One-Step or Two-Step	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	30
*MUSKIDORA, Idyllic Amour (High)	Arr. R. F. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*NEW ARRIVAL, THE, March and Two-Step	Anthony S. Brazil	B	30	10	15	15	15	15	20	20	20	20
*NIGHT IN JUNE, A, Waltz (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*NOCTURNE, OP. No. 21 (Chopin)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*NORTHERN LIGHTS	A. J. Weidt	C	40	20	25	25	25	25	30	30	30	35
*ON DESERT SANDS, Intermezzo Two-Step (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	30
*ON THE CURB, Mazurka (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	30
*ORPHEUM, THE, March and Two-Step (Mutchler)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*OUR DIRECTOR, March (Bigelow)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	20
PACAN, A WALTZ	Arr. D. J. Hartzel	A	30	10	15	15	15	15	20	20	20	30
*PARIS FOR THOUGHT, Waltz (Blyn)	Arr. Walter Jacobs	A	40	20	25	25	25	25	30	30	30	35
*PARIKASA, One-Step or Two-Step (Friedman)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*PARADE OF THE PUPPETS, March (Comique Roffe)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*PAN DES AMPHIPORES, Air de Ballet (Chamnade)	Arr. R. F. Hildebrand	B	30	10	15	15	15	15	20	20	20	30
*PARDON, Waltz	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*PERFUM OF THE VIOLET, Waltz (Roffe)	Arr. Walter Jacobs	B	40	20	25	25	25	25	30	30	30	35
*PERIS OPE, THE, March and Two-Step (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*PERT AND PRETTY	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	20
*PEPETA, Vals Espanol	R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	10
*PEZZICO, POLKA (Santos)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*PUSSY FOOT, Eccentric Rag (Hoffman)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*RABBIT'S FOOT, Fox Trot (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	30
RAIDERS, THE, Galop	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	30
*RAMBLING ROSES, Waltz (Morse)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	40
RED ROVER, THE, March	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	30
*REINEMARK, Mazurka (Roehnein)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	20
RETURN OF THE MARIONETTES	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	20
*ROUND THE KING, Galop (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*RYE REEL, (Two-Step) A Little Scotch	Geo. L. Lansing	A	30	10	15	15	15	15	20	20	20	40
*SALUT D'AMOUR (Elgar)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*SANDY RIVER RAG (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*SERENADE (Dreda)	Arr. R. E. Hildebrand	C	30	10	15	15	15	15	20	20	20	20
*SERENADE (Pieroni)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*SERENADE D'AMOUR (Von Blon)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	30
*SEUNG LING TING (Ta-Tao), Chinese One-Step (Cobb)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	30
*SMILES AND FROWNS, March and Two-Step	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*SPECIAL DELIVERY, March and Two-Step (Friedrich)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	20
*SPYING CUPID, Waltz (Roffe)	Arr. Walter Jacobs	A	40	20	25	25	25	25	30	30	30	35
*STARBUCK, THE, March and Two-Step	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	30
*STEP LEVEL Y, March and Two-Step (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	20
SUMMER GIRL, THE	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	20
*SUMMER DREAM, A. Moreau Characteristic (Flath)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
SUNSET IN EDEN, Waltz (Hall)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
SUN RAYS, Characteristic (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*SWEDISH WEDDING MARCH (Sodermann)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*SWING ALONG, Characteristic March	F. W. Bone	A	30	10	15	15	15	15	20	20	20	30
*TENDRE AMOUR, Tango and Serenade (Clements)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*THAT BANJO RAG	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	40
*THREE WAMPYS, THE, Dance Classique (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*TITANIA, Overture	R. E. Hildebrand	B	40	20	25	25	25	25	30	30	30	35
*TOP OF THE MORNING, Mistle March	R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*TORADOWN'S SON, THE, From "Carven" (Hizen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*TRADING SMILES, Schottische (Ramsay)	Arr. Jacobs-Hildebrand	A	30	10	15	15	15	15	20	20	20	20
*TRUMPET MARCH, From "The Maid" (Vezali)	Arr. R. E. Hildebrand	B	30	10	15	15	15	15	20	20	20	20
*TRI-MOUNTAIN, March and Two-Step (Weekman)	Arr. Hildebrand-Jacobs	A	30	10	15	15	15	15	20	20	20	20
*TROOPERS, THE, March and Two-Step	Fred J. Bacon	A	30	10	15	15	15	15	20	20	20	40
*ULTIMATE, THE	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*UNDER THE SPELL, Waltz (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	20	20	20	30
UNO AND I, Waltz	R. E. Hildebrand	B	40	20	25	25	25	25	30	30	30	35
*UTZ-ZEE, A Rag (Mutchler)	Arr. Walter Jacobs	B	30	10	15	15	15	15	20	20	20	20
*WESTWARD HO! March	Geo. L. Lansing	A	30	10	15	15	15	15	20	20	20	30
*WINTER SCENES	Widdowson	B	30	10	15	15	15	15	20	20	20	30
*YANKEE BOYS, March	A. J. Weidt	A	30	10	15	15	15	15	20	20	20	20
*YANKEE DANDY, Characteristic March	A. J. Weidt											

# THE GUILD HAS AGAIN GONE ON RECORD

## A "Gibson" Editorial

No one can say the Guild President failed to give due notice that the notation question would again be considered at the Guild Convention at Washington.

But when the evidence was submitted and a polled vote taken, every voting Guild member present voted for the perpetuity of Universal Notation.

The Guild has again gone on record for a survival of the fit, rather than a revival of the unfit.

The Guild has again gone on record that the loss of transposition is gain, its death is life!

The Guild has again gone on record AGAINST the teacher who gives the beginner the transposed notation for Tenor-Mandola and Mandocello, when said teacher knows full well that instead of transposed notation furnishing the beginner the use of his instrument for solo, with accompaniment at any and all times, said notation alone robs him of his instrument's use in solo-with-accompaniment capacity for all time (unless he have his music especially transposed for him).

Formerly teachers have argued that the pupil is so ignorant he is willing to be robbed; yea, he wants to be thus robbed. Therefore, we should rob him (!) of the most universal use and delight of his instrument—solos with accompaniment.

And honest men have talked like that—believing that said robbing is legitimate!—that it is morally right (!) to take from an ignorant pupil his liberty to the best enjoy his instrument and to arbitrarily deprive him of the universality of use of the most fascinating and enjoyable solos with accompaniment that, mayhap, be written for voice, mandolin, violin or what not.

But now it's different. We may have had an excuse (?) for such a belief and practice before Universal Notation was born, but now treble reading and absolute pitch have changed our vision. We know it is NOT right to take eight-eighths of a pupil's time and keen delight, as though he had no right to them.

Not a single Mandolinist, Violinist, Pianist or Guitarist would listen a minute to any such arbitrary notation deprivation for his instrument. Even the Banjoist is now trying to get out from under the limitations of the transposed or A notation for his instrument.

### BUT THERE IS ANOTHER ANGLE OF VIEWPOINT

We have heard much, in the consideration of this question, of the majority wanting this and the majority wanting that, and that "we should abide by the majority," as though moral rectitude could be determined or decided by majorities.

This is piffle, and we say it unhesitatingly.

Moral rectitude is above majorities, and the minute that right and wrong are seen, there is only one thing to do—ALWAYS DO WHAT IS RIGHT. There is no alternative, for to choose the wrong would mean to soon have the question again to decide, for no question is permanently decided until it is decided right.

It is not a question for majorities to determine, whether or no, one beligerent nation should take the lives of American citizens on a neutral ship.

It is not a question for majorities to determine in our courts whether it is right to lie, steal, get intoxicated and so on, but the question involved is rather the guilt of the individual.

But, strangely, in this notation question no one denies that transposed notation robs the player of eight-eighths of the most enjoyment of his instrument (solos with accompaniment), AND YET THERE ARE SOME STILL ARGUING THAT IT IS RIGHT TO SO ROB!!

Now, we are not questioning the integrity of the good people who thus argue, but we do question their vision, their ability to see into the future, and that transposition is now undergoing its death struggle because it is morally wrong, unjust to the player and unfit to best serve him, and consequently is disqualified to best serve the teacher, publisher and trade member as well.

Therefore, while the Guild has once by a large majority and now by a uniformity of vote again placed itself squarely on record for Universal Notation, let us nevertheless remember that it is not the Guild vote nor any majority whatsoever that makes transposition wrong or Universal Notation right; but rather, the inherent error, slavery and injustice of transposition; and truth, liberty and right-

ness of Universal Notation that determine the issue in every honest mind.

No appeal to the publishers nor clamor of ignorant pupils can alter the case, for the right without a single supporter is intrinsically in the majority to him who can but see clearly; and right will ultimately prevail, regardless of private opinion.

Then let us flee this moral flabbiness that has ripened under the transposition system; cease to use or endorse a lying notation, and give ourselves to perpetuating the notation that tells the truth in its greatest purity—namely, the treble reading and absolute pitch, or Universal Notation, and at the same time avoid the arbitrary taking from the player his individual rights for full liberty and universal use of his instrument.

For this the Gibson Mandolin-Guitar Company unequivocally stands.

For this the best thinkers and the most awakened consciences must ultimately stand, regardless of any who "climb o'er the house to unlock the little gate."

Yes, we know there are also-clef-ists, tenor-clef-ists, bass-clef-ists and still those willing to concede the rectitude of Universal Notation, but who are trying to climb up some other way.

"There are many roads of error; the road of truth is one." All know that only one notation or clef reading is necessary for the instruments in question. Therefore, why want two or more?

Truly, "the slowest insects have most legs."

Be wise today, 'tis madness to defer, for notation folly has carried some a long way into buying parts not long to be wanted, and there will be but waste of money and effort in the Mandolin Orchestra, together with confusion of notation readings.

Halt then! Quit you like men! Start the new pupil in Universal Notation! The Guild, the Truth and Justice have again spoken. 'Tis time to carry more ballast than sail for Universal Notation Wisdom rides on the ruin of unjust notation folly.

Delayed evolution has brought the revolution now drawing to a close.

The Guild has again gone on Record.

GIBSON MANDOLIN GUITAR COMPANY, 500 Harrison Court, Kalamazoo, Mich., U. S. A.