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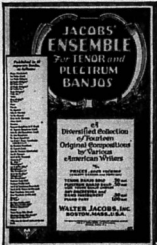
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Vol. XXI

OCTOBER, 1928

No. 4

## What Guitarists are Doing the World Around

By VAHDAH OLCÖTT-BICKFORD

IT is the aim of this brief article to show some of the principal activities of guitarists in the various countries at the present time, and also to set forth in as brief a manner as possible and news of interest to guitarists concerning their instrument.

### THE GUITAR IN AMERICA

Perhaps the most interesting thing that has happened to the guitar in America in the past few months has been the all too brief tour to this country of the great Spanish master, Segovia. It certainly awakened a great deal of interest in the instrument and cheered guitarists themselves. The only unhappy part of it was that his tour did not take him out of the few larger Eastern cities such as New York and Boston, for no doubt all cities of the country to the Pacific Coast would have appreciated hearing him, but we who were unable to hear him on his American debut, are still looking forward to that pleasure when he returns to America next December, at which time we hope his tour will be extended to the Pacific Coast. In the meantime we must content ourselves with hearing his fascinating phonograph records.

Mr. Sophocles Papas, guitarist of Washington, D. C., has recently given the first American performance of the Schubert Quartet for flute, guitar, viola and cello with the Elena de Sayn String Quartet of Washington, D. C. It is very encouraging to the writer to see Chamber Music advance so.

Speaking of Chamber Music, the writer, with The Bickford String Quartet, gave the first American performance last season of the beautiful Schnabel Quintet for regular string quartet and guitar, and later gave it other performances with the same Quartet and also a performance with the famous Zoellner String Quartet, so that it had three different performances in three different cities of California during the season of its first American performance. The writer also gave the first American performance of the Beethoven Trio, Op. 8, with the lovely guitar part which has never been published, and which was arranged under the direction of Beethoven himself by the great Viennese guitarist, Matiegá. She also gave another performance of this work, both of which

occurred at anniversary concerts honoring the 100th anniversary of Beethoven in two different cities of California, both times with the Bickford String Quartet, the last time on the program of the Burbank Symphony Orchestra's Beethoven concert.

The present season the writer has given two Lecture-Recitals on the old masters for The American Guitar Society, one on De Call and his works, with assisting artists for the various Chamber Music Works, and one on Carcassi, the great Italian master, with Zarh Myron Bickford assisting in the two piano and guitar duets on the program. Another such Lecture-Recital will be given in May, on the great master, Carulli, closing the season of The American Guitar Society. In addition to these an elaborate recital devoted entirely to the compositions of Leonard De Call, was given in November at Beaux Arts in Los Angeles, by the writer, with assisting artists in the various ensemble works, and the American Guitar Society Ensemble playing an interesting work in five movements.

### THE GUITAR IN GERMANY

At the present time the guitar is perhaps more popular in Germany than in any other country in the world, unless it may be in Austria. The German publishers specialize on putting out works for the lute, as well as the guitar and many songs for the guitar with lute accompaniment. Heinrich Albert, the greatest of the German guitarists, has put out some splendid new works this past year for guitar solo in the form of etudes or studies, and also has added an interesting quartet for four guitars to his series of works of that instrumentation. The works of Albert possess a striking originality and are of musical interest. He is doing a wonderful work for the guitar in his country and in fact for the whole world.

One of the German publishers has put out some of Segovia's new arrangements, which are of course of great interest to all guitarists. It is interesting to note that while Segovia is a Spanish guitarist, he does a greater amount of touring in Germany and Austria than in his own country

(Continued on Page 6)

**What Guitarists Are Doing**—from page 5

and his works are gotten out in fine editions in Germany, which has always been a country which appreciated the guitar.

There are several guitar festivals held annually in various parts of Germany, some of them lasting for three days and in which the various famous guitarists appear as soloists and on which programs they also have Chamber Music works with the guitar and feature songs with guitar and lute accompaniment.

**THE GUITAR IN AUSTRIA**

The guitar in Austria is almost as popular as in Germany,—perhaps quite so. This is another country that has always appreciated the guitar from the time of the old masters. In fact, Vienna was the musical capitol of the world at the period of the heyday of the guitar and many of the great guitarists, such as Giuliani, Matiega, and others lived in this city. At the present time this one city boasts two musical magazines devoted to the guitar and there are many guitarists of repute living there. Alfred Rondorf, who has written two fine books of studies for the guitar, containing mostly works of the old masters, and a few very interesting original works by himself and another Viennese guitarist, Heinrich Bohr, has made many appearances over the radio from Vienna and appears frequently in Chamber Music concerts employing the guitar. Luise Walker, a prominent young lady guitarist, also lives in Vienna. There is a very fine guitar quartet or trio in Vienna of which Friedl Henkl is the leader. This combination uses the terz guitars as well as the regular guitars in their instrumentation.

Jacob Ortner, the teacher of Luise Walker, is prominent in this city as a teacher and editor of an very high class magazine for the guitar. He has also edited a few works for the instrument published in Germany. He teaches at the Vienna Academy of Music, which is a very fine school and

recognizes the guitar in its curricula.

Dr. Zuth, also of Vienna, has gotten out a book in several volumes, all in German, a sort of dictionary of the guitar and lute. It contains no music, but only a brief outline of various names connected with the guitar and lute.

**THE GUITAR IN SPAIN**

The Spanish guitarists, have had a great deal of publicity of late due to the European successes of Segovia, more recently, and of many years of Llobet and Pujol of the Tarrega school, who have brought the fame and name of Tarrega into the foreground in all countries. Tarrega, however, was known as much as a teacher as a player, if not more so, and also as a writer for the instrument, especially in the form of arrangements of the classics, while most of the Spanish guitarists above mentioned are more widely known for their concert tours and do very little if any teaching. Segovia is giving the most music of them all in the way of arrangements for the instrument, although all of them have given us some. Fortea is another Spanish guitarist, who has done a great deal of arranging for the instrument but has not become so well known because he has not done the touring in other countries that the other mentioned artists have done.

**THE GUITAR IN FRANCE**

We do not hear so much of the guitar in France today as in the other European countries mentioned and yet guitarists there are not asleep by any means. The chief representatives of the guitar in France at the present time are Lucian Gelas, and Jacques Tessarech, the latter who has recently issued a new book with rather revolutionary matters of technique, called "The Evolution of the Guitar." Gelas is known both for his original compositions and for the fine instruments which he makes. Other fine French guitarists are Auguste Zurlfuh and Alfred Cottin, the latter passed away a short time ago.

(Continued on Page 8)

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# TALK ABOUT PEGS!

By WALTER GROVER

FEW people realize that the banjo is the only musical instrument that has been originated and developed in this country. Ever since Joe Sweeney introduced his first crude instrument, manufacturers and players have been trying to overcome inherent defects of the instrument. The first banjos made were not expected to stay in shape for more than a few months; the finger-boards were not fretted, the only strings that could be obtained were far from satisfactory, the construction of the rim was such that it was impossible to tighten the head to a satisfactory point, and, to add still further to the player's troubles, the only pegs available were wooden taper pegs similar to the regular violin peg type. As these were seldom properly fitted to the peghead of the banjo, they were a constant source of annoyance to the player who usually congratulated himself whenever he was able to get through one selection without stopping to re-tune his instrument. The first step taken toward improving banjo tuning pegs was in the form of a combination metal and celluloid friction peg which was a distinct improvement over the old wooden taper peg. By means of an adjusting screw, it was possible to tighten the peg to a point where sufficient friction was obtained to maintain the strings at pitch for at least a few hours without re-tuning. During a period of about twenty-five years several pegs were made that were very similar to this first so-called "patent peg," but having no distinct advantage over the first one, being merely modifications. Several different models of these "patent pegs" were placed on the market, and practically every manufacturer described his product as being non-slipping. Practically any player can testify to the fact that this claim was a rather extravagant one, as it was usually necessary to tighten the pegs up every few hours.

A few years ago several different models of so-called "gear pegs" were placed on the market, giving a reduced ratio of motion between the thumb piece and string post, thus enabling the player to obtain a more accurate tuning adjustment. These gear pegs were distinct improvements over the old types of friction pegs, but even these were not non-slipping. The mere use of gears in a tuning peg cannot prevent the peg from being turned backward by tension that is applied to the string, and, as no gear locking device was provided in any of these gear pegs players soon found that they were confronted by the same old problem. To be sure, it was not necessary to tighten the pegs as frequently as had been

necessary before with the friction pegs, but a certain amount of attention was nevertheless necessary. About five years ago, there was placed on the market the first internal gear peg containing a driving pinion and a larger internal gear; that is, a gear having its teeth on the inside rather than on the outside surface. This peg also contained a spring which kept the retaining screw from coming loose, thus eliminating the necessity of tightening the peg at frequent intervals. However, the satisfactory action of this peg depended to some extent upon the manner in which it was attached to the instrument and also on the amount of friction obtained between one moving and one stationary surface. During the past five years, about ten different models of gear pegs having gear ratios of from two to one to eight to one have been placed on the market by various manufacturers, but the players still called for a non-slipping peg. After spending about two years on this problem, there has been devised a gear construction which is self-locking. The construction calls for two pinions and two internal gears which are staggered in relation to one another. This peg is now on the market under the name of the De Luxe Gear Peg and is being used by several manufacturers of high grade instruments. To demonstrate that the peg is entirely proof against slipping let me suggest the following test: Attach one of these pegs to a tenor banjo and tune the string up to pitch or above pitch. Then remove the retaining screw, the celluloid button and the metal cup from the back of the peg, and you will find that the peg will hold the string in any position in which you may set it.

I can truthfully say that I have never seen an accessory that has received so much enthusiastic approval on the part of the professional player as has this new peg. As I look back over the various forms of tuning pegs with which banjos have been equipped during the past twenty-five years, it gives me considerable satisfaction to realize that at last there has been eliminated one of the greatest defects of the banjo and I hope that it has done its bit toward elevating the instrument to its proper position among American made musical instruments.

With the introduction of the resonator back, the long scale, greatly improved tailpieces, the new gear pegs and other general improvements in appearance and construction, sales of banjos in this country have increased considerably from year to year. A few years ago, gear pegs were being used as factory equipment on only the highest priced banjos, retailing from one hundred dollars up. Manufacturers were not particularly anxious to equip cheaper models with gear pegs, as the gear pegs were much more expensive than the old style friction pegs that had been used for so many years. However, when dealers found that prospective purchasers of new instruments were very anxious to have gear pegs included as equipment on the instruments that they were considering, they began to write to the manufacturers urging them to equip the cheaper models with gear pegs. Many dealers have found that their customers invariably picked an instru-

(Continued on Page 10)

## Tenor Banjo Arrangements

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THE PRIZE WINNER, March	L. Tocaben
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## What Guitarists Are Doing—*from page 6*

### THE GUITAR IN CZECHO-SLOVAKIA

This little republic is not at all behind the times when it comes to interest in the guitar. The writer of this article has received many fine programs from concerts given there by various guitarists of this country and some of the other European guitarists, as well, who have included Brunn in their concert tours. Fritz Czernuscha is said to be the finest guitarist in this country, although there are many excellent guitarists there.

### THE GUITAR IN JAPAN

The guitar in "the flowery kingdom" is much appreciated in recent years and there are a number of guitar soloists there, who give concerts and play the fine works in guitar literature, as soloists at the many fine mandolin orchestra concerts which are given there. This country has become quite a large buyer of guitar music of the better class. Most of the students speak and write English well and study largely from American methods. Many of them are also University students. All of the programs the writer has seen are of a high class and contain only the best class of music.

### THE GUITAR IN ENGLAND

It is a pity to have to report that at the present time the guitar in England is somewhat of a lost art, for at one time London was one of the most popular cities in the world for guitarists to "conquer." Sor and Giuliani both went there and lived for some years. Carcassi spent a great deal of time there. Regondi went there and lived for years. Leonard Schulz, Ferdinand Pelzer and many others lived there in the halcyon days of the guitar. Later, Mme. Sidney Pratten, daughter of Ferdinand Pelzer became very popular there and numbered royalty among her many devoted pupils. Ernest Shand has been known as the leading British guitarists of recent years, but he died a year or two ago and now the guitar from a solo standpoint, has no outstanding representative in that country. There are still a number of teachers, pupils of Shand, Mme. Pratten and that veteran of all living guitarists,

Mme. Giulia Pelzer, sister of Mme. Pratten, who is still teaching the guitar though she has passed her ninetieth year! Segovia and Pujol have given concerts there which were much appreciated but they still do not seem to awaken interest to the point that it has been awakened in the cities on the continent, or even to the point of interest the guitar holds in America.

### THE GUITAR IN SOUTH AMERICA

The guitar in this country will doubtless always be loved, being the national instrument of Spain, the "Mother Country." It is a country that has had tours of Llobet and Segovia and other Spanish guitarists, although it has not yet produced a guitarist of its own that holds world-wide fame, yet it has serious students of the instrument and many good players.

### THE GUITAR IN ITALY

Italy has always had an interest in the guitar, although the mandolin may be said to be her first choice among the fretted instruments. Luigi Mozzani, Signor Terzi and Mme. Rita Brondi are perhaps the three best known exponents of the guitar from that country today in a solo capacity. Italy today, however, is not up to the point in guitar matters that she was in past generations and there are fewer publications of merit for the instrument coming from this country today than in the past. Perhaps the three above-mentioned artists will eventually awaken more interest so that we will ultimately receive the fine publications from this country that are now being given by Germany and Austria to the guitar world, and by America as well.

Wouldn't it be wonderful if we could eventually have an "INTERNATIONAL GUITAR SOCIETY," to which all of the national Guitar Societies would belong and be affiliated with? Then a still greater work for the guitar could be done than could possibly be done by those of any one nation.

Birmingham, England—A local dentist has discovered that music helps quiet the nerves of patients. Phonograph records of Beethoven's works are played during extractions.

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# Fretitorials

by the EDITOR

## Wanted—A Slogan!

\$1000 for a Thought

THE \$1000 Prize Slogan Contest of the Music Industries Chamber of Commerce, seeking a suitable design or expression that stresses the fact that *everyone should play some musical instrument* is now under way.

Three prominent men will act as the board of judges in this contest. These men of outstanding national reputation have been specially selected to make their choice of the best slogan out of the thousands and thousands that will undoubtedly be received. These men are S. L. "Roxy" Rothafel, prominent theatre and radio personality; Dr. Frank Crane, renowned author and journalist; and Frank B. Presbrey, authority on advertising.

There will be but one prize in this contest, namely one thousand dollars in cash for the best slogan. In event of a tie the authors of the winning slogans will receive one thousand dollars each.

Here is a chance to win a big prize—quickly and easily. Use your ingenuity and your ability to put into words, picture or symbol, the reason why everybody should play some musical instrument. Here are three suggestions: "Play for Pleasure and Profit," "Play Your Way to Popularity" and "Music Means Self Expression." Sit down now and write out a few of your own. A few minutes of your time may net you big money.

Keep your slogan short and snappy. Put pep and vigor into it. Make it appeal to everybody. Convey the idea that every one can and should play a musical instrument and all that it means in the way of popularity, recreation, pleasure and culture.

Tell your friends about the contest; get them to try, too. Step in to your nearest musical instrument dealer for additional ideas and booklets, or write The Crescendo. Send your slogans in to the Music Industries Chamber of Commerce, Slogan Committee, 45 West 45th Street, New York City.

The rules of the contest are few and simple:

1. Any person is eligible.
2. There is no limit on the number of entries from any one contestant.
3. There is no limit on the length of a slogan, but remember that a true slogan "packs a punch" in one sentence more powerful than a whole volume of words.
4. Entries may consist either of words alone, or of words in combination with a symbol, or words arranged in a distinctive type of lettering.
5. The judges will decide primarily upon the merit of the words in a slogan, but in case more than one contestant

submits the same words, then the symbol or distinctive type of lettering employed, if any, will be taken into consideration in making the award.

6. Music organizations may submit a joint entry in this Contest.

7. The Contest will close on December 1, 1928.

## Note Change

Another Thought for the November Issue

BEGINNING with this issue there will be a number of changes in the general appearance of The Crescendo. Watch for this issue and, if you like it, let me know.

## This Concerns You!

Will You Do Me a Favor?

SOMEONE out in Oshkosh, Nebraska, wants to know what your club is doing and what program you use. Every subscriber should feel at liberty to contribute news to The Crescendo columns . . . and I ask you: Will you? The more news the better, so be the local reporter for The Crescendo.

Then there is the Round Table for each instrument, headed by people of authority. Whether you are a teacher or a pupil, there is a question that will arise concerning your instrument every day. No question is too simple for an answer. If you want to know the phrasing of a certain number—something concerning the rudiments of music; help on music history; or a question as to a method of playing, technique or style—send your question in to the Round Table it may concern.

Mrs. Bickford, Mr. Bradbury, Mr. Place and others on The Crescendo staff of writers want to help YOU personally.

In the November issue Mr. Frank L. Buckingham's second article in his series of discussion will be on the subject of "Teaching Problems." Watch for it!

THERE has been a slight misunderstanding on Odell's Music Service Policy. — ALL ODELL PUBLICATIONS; folios, methods, orchestrations and individual parts WILL CONTINUE TO BE ON SALE. Discontinuing the supplying of individual parts concerns the SHEET MUSIC OF OTHER PUBLICATIONS when bought in SMALL QUANTITIES ONLY.

In the past we have been glad to offer the service of securing a single part or two of sheet music from other publishers for you, but at the present it involves too much expense to continue, unless in larger orders.

Your orders of ODELL MUSIC is welcomed and promptly filled.

# The Hawaiian Guitar

By JACOB VOLLMAR

**N**EVER having seen an article on stringing the Hawaiian guitar in your valuable magazine *The Crescendo* has prompted the writer to throw a little light on this subject.

In looking over instruction books we find nearly all recommend B, regular guitar second, for first and second Hawaiian guitar. This, in the writer's opinion, is all but right. Let us for a moment examine other kindred instruments—the banjo, mandolin and regular guitar. What do we find? We find that the tension is as evenly distributed as is possible; in other words, each string, or pair of strings, is of a finer gauge than the other. But this is not the case in the Hawaiian guitar. Here we have C $\sharp$ , second string, and E, first of the same gauge wire. Consequently, the tension on the first string is greater than that of the second, which makes it impossible to produce that desirable round tone on the second string when using the same force as in picking the first. Having made the Hawaiian guitar my specialty, serious consideration has been given to this matter and, after many experiments, I have found that the beginner will make better progress on strings that correspond to number four, five and seven gauge spool wire for first, second and third strings, respectively. This also applies to the amateur who does not go beyond so-called parlor playing, you will find the tension equally distributed for easy action.

For recording, radio and stage playing, where more volume of tone is required, use number five, six and seven gauge wire. The writer has no comment to make on the bass strings, except that they should be worked or ground down and highly polished to give them a smooth surface. It, of course, must be born in mind that when the heavier strings are used in stringing a regular guitar for the Hawaiian style of playing, a tailpiece must be added or the high tension will soon pull off the bridge.

## Talk About Pegs—from page 7

ment that was equipped with gear pegs when choosing one from their stocks. The old style friction pegs have always been a source of so much trouble and annoyance to the player that gear pegs have come to him as a distinct relief, and he will not consider purchasing an instrument that is equipped with friction pegs when he can obtain at a reasonable price an instrument that is equipped with gear pegs.

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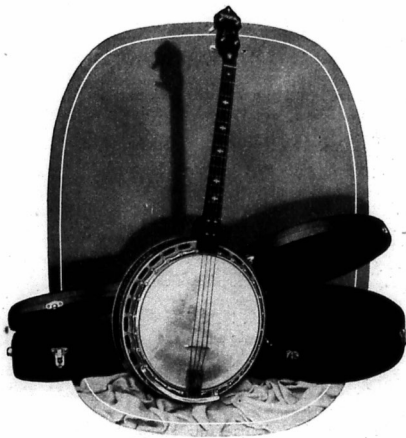
Tested professional scale; 23 inch—19 frets, two-piece walnut neck, Planet 4-to-1 gear pegs, inlaid fingerboard, standard Ludwig walnut resonator of 7-ply laminated construction, flashy nickel plated Flaredge, counter hoop, tensioning screws and armrest. It is a TOP-TENSION banjo (tightens from top). Includes a professional model, flannel lined case.

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H. F. ODELL, Op. 33.

Con Spirito.

The musical score is written for a 1st Mandolin or Violin. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Con Spirito'. The score consists of several systems of music. The first system starts with a dynamic of *ff* (fortissimo) and includes a *p* (piano) dynamic. The second system features a *p* dynamic and a *mf* (mezzo-forte) dynamic. The third system includes first and second endings, with dynamics ranging from *p* to *ff*. The 'TRIO' section begins with a *ff* dynamic and continues with various dynamics including *p*, *f*, and *ff*. The score concludes with a *ff* dynamic. The music is characterized by rhythmic patterns, slurs, and dynamic markings.

THE CRESCENDO  
March.  
THE TOASTMASTER.

PIANO.

H. F. ODELL.

Con Spirito.

The musical score is written for piano and consists of several systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked "Con Spirito".

- System 1:** The piano introduction begins with a forte fortissimo (*ff*) dynamic in the bass line and a piano (*p*) dynamic in the treble line. The music features a rhythmic pattern of eighth and sixteenth notes.
- System 2:** The main melody continues with dynamic markings of *fz* (forzando), *p*, and *mf*. The bass line provides harmonic support with chords and single notes.
- System 3:** This system includes first and second endings, marked "1." and "2.". The dynamics range from *fz* to *f*. The melody is more active, with many sixteenth notes.
- System 4:** The music continues with dynamic markings of *p*, *f*, *fz*, and *ff*. It features a variety of rhythmic patterns and articulation marks.
- System 5:** The Trio section begins, marked "TRIO." on the left. It features a melody in the treble line with a forte fortissimo (*ff*) dynamic and a bass line with a piano (*p*) dynamic. The melody is characterized by a steady eighth-note accompaniment.
- System 6:** The Trio section continues with a piano (*p*) dynamic in both hands, maintaining the eighth-note accompaniment in the treble.

The musical score is arranged in seven systems, each with a piano (p) part on the left and an organ part on the right. The piano part is written in treble clef, and the organ part is written in bass clef. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto' (Alleg. *rit.*) in the organ part. The score includes various dynamic markings: *p*, *f*, *mf*, *fz*, *ff*, and *fff*. There are also performance instructions such as 'Cresc.' and 'Cresc. *rit.*'. The organ part features a variety of textures, including chords, arpeggios, and melodic lines. The piano part consists of rhythmic patterns and chords. The score concludes with a final chord in the organ part.

THE CRESCENDO  
March.

THE TOASTMASTER.

2nd MANDOLIN  
or VIOLIN.

H. F. ODELL.

Con Spirito.

The musical score is written in G major and 2/4 time. It begins with a dynamic of *ff* and includes various markings such as *p*, *mf*, *f*, and *ff*. The score features first and second endings in several places. The Trio section starts with a *ff* dynamic and includes a variety of rhythmic patterns and dynamics.



BANJO  
C notationMarch  
THE TOASTMASTER

.30

H. F. ODELL

Con spirito

Musical score for Banjo, C notation, titled "THE TOASTMASTER" by H. F. Odell. The score is in 2/4 time and consists of 30 measures. It features a main melody and a "TRIO" section. Dynamics include *ff*, *f*, *p*, *mf*, and *sf*. Performance instructions include "Con spirito", "2 Pos.", and "D Slide".

THE CRESCENDO.  
March.  
THE TOASTMASTER.

GUITAR.

H. F. ODELL.

Con Spirito.

First system of the guitar score, consisting of five staves. The music is in 2/4 time and G major. It begins with a *ff* dynamic and includes various articulations such as accents and slurs. The system concludes with a double bar line and repeat signs.

Second system of the score, labeled "TRIO." at the beginning. It consists of five staves. The music continues with various dynamics including *ff*, *f*, *mf*, and *p*. It features several first and second endings, marked with "1." and "2." and repeat signs. The system ends with a double bar line and repeat signs.

## Susanna

## Hawaiian Guitar Solo

To George

Arr. Sophocles T. Papas

Tempo di Fox Trot

*f* *mf* *f* *mf* *ff* *p* *sf* *p* *sf*

*accel.*

MANDO-CELLO  
or  
MANDOLA  
Solo

THE CRESCENDO

LARGO

.30

G. F. HANDEL  
Arr. by H. F. ODELL

Largo

The musical score consists of ten staves of music in G major and 3/4 time. The piece is marked 'Largo' and features a dynamic range from *p* (piano) to *fff* (fortississimo). The score includes several trills and triplets. Markings include *mf*, *f*, *ff*, *p*, and *fff*. There are also dynamic hairpins and accents. The score is divided into sections labeled A through H. Section E includes the instruction 'sva ad lib. Mando-Cello only' with a dotted line. There are also markings for '8' and 'R' (ritardando) on some staves.

# "Bill" Cane of Spokane Speaking



Wm. (Bill) Cane

*Wm. (Bill) Cane is a former student of Judson Waldo Mather, the great organist. That he practices what he preaches is evidenced by the fact that when he discovered the almost unlimited possibilities possessed by Gibson fretted instruments he turned to them immediately and in six years of progress as a successful teacher, player and soloist he has never lost one bit of his intense enthusiasm for them. Today he is in charge of the fretted instrument department of Bailey's, Inc., one of the greatest music houses in the Northwest.*

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## Barkey's Orchestra Has Successful Summer

(See front cover)

Barkey's Ladies Mandolin Orchestra of San Pedro, California, has filled a number of successful radio and concert engagements this past summer season. This organization is under the direction of A. S. Barkey, a prominent teacher in San Pedro as well as promoter of several fretted instrument orchestras. The featured group is composed of two first mandolins, two second mandolins, one tenor bandola, one mandoline, one mandocello and one mandobass—an ensemble of lady mandolinists who are so enthused over their plying and hold a certain amount of pride in their organization that they would never think of missing a rehearsal which occurs each week.

The following program is typical of their renditions:

"Gibson Beauty," March ..... arr. by Bickford  
 "The Lost Chord" ..... arr. by Odell  
 "Alice, Where Art Thou?" ..... arr. by Haryo  
 A tenor mandola solo with accompaniment of orchestra.  
 "Funiculi-Funicula" ..... arr. by Dillebar  
 "Song of the Volga Boatmen" ..... arr. by Odell  
 "Flowers of Love," Waltz ..... by Stahl

### AT THE PRICE

Teacher (in practical housekeeping class): "Can you tell me what four pounds of steak would be at fifteen cents a pound?"

Betty (very practical): "Rather tough!"

## Krick's Foreign Guitar Catalog Sold to Columbia

Mr. George C. Krick of Philadelphia, Pa., has just completed arrangements with the Columbia Music Company of Washington, D. C., to take over his entire catalog of foreign guitar music. This, no doubt, is the most complete collection of classic and modern literature for the guitar, containing solos, duets, trios and etudes by such writers as Albert Mozzini, Mertz, Legani, Coste, Sor, Giuliani, and all the numbers featured by Andrés Segovia and other well-known composers for the guitar.

Mr. Krick is a prominent figure in the guitar world, both in this country and abroad. He has acquired the friendship of many of the leading composers. Mr. Krick will represent the American Guild of Banjoists, Mandolinists and Guitarists at the music festival to be held in Berlin this fall, and through this connection will be able to further the interests of the guitar.

The Columbia Music Company is headed by Mr. Sophocles T. Papas, a versatile guitarist and teacher from Washington, D. C., and with his guidance a new catalog is being assembled including the Krick collection and others, graded according to their degree of difficulty.

## Bradbury Opens Tenth Teaching Season

Frank C. Bradbury, conductor of the Banjoists' Round Table, opened his Hartford studio for the tenth teaching season on September 5. He has gained considerable popularity with his clubs and pupils, and has been in constant demand for radio programs. Those who attended the Guild's Hartford convention will remember the tremendous reception which he received, along with Mr. Bauer, as convention manager and director of the one hundred and fifty piece plectral symphony orchestra.

### Three New Tenor Banjo Bridges!

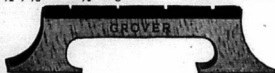


No. 15

#### "PROFESSIONAL"

The ebony insert is supported by walls of maple which hold it securely. This bridge is practically indestructible.

$\frac{1}{2}$ ",  $\frac{3}{8}$ " and  $\frac{3}{4}$ " high. Retails at 25c

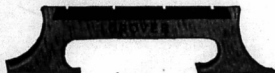


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No. 18

#### "PATRICIAN"

This is a De Luxe Bridge in every way, being designed for maximum tone and hand made and hand finished. We believe this to be the finest tenor banjo bridge ever made.

Also made for Five String Banjo, No. 19  
 $\frac{1}{2}$ " and  $\frac{3}{4}$ " high. Retails at 50c

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## The BANJOISTS' ROUND TABLE

Conducted by  
**FRANK C. BRADBURY**  
Soloist and Composer

THIS DEPARTMENT is especially for Banjoists. Anyone may ask questions pertaining to the Banjo, or contribute items. Questions or suggestions will receive due consideration.  
Address—"Banjoist Round Table", care of The Crescendo.

H. C. M.—Leominster, Massachusetts

*What method, if any, is considered as the standard one for the regular banjo, finger style?*

[ ANSWER ]

As to the banjo having a real standard method because of long usage and acceptance, it has none. The instrument has been through too many rather rapid changes in its development to allow this. For instance, the notation change and, before that, the many different styles of playing that were used. What we accept as practically standard, however, is the leading and authoritative methods and studies of our day, in the finger playing style, of the principles of banjo technic as originally laid down by Alfred A. Farland. However, this, of course, was in the A notation. In the main part the principles advocated by this sterling player have been adopted by all the leading authorities and the better known and most used methods and studies of our day are considerably alike in this fact. If anything could be considered as standard, it began to take shape from that time on. Then the change from A to C notation came along and there are some minor differences in the methods used today which make for the fact that we have nothing absolutely standard. And again this has all happened in so comparatively few years that it would not allow a standard to be set in the sense of the full meaning of the word. However, it is pleasing to note that those methods and studies which are mostly in use today are the ones "that in the main" agree and, as I have previously stated in the Round Table, the modern teacher of this instrument must graduate and provide a systematic course of instruction, utilizing many of the leading works of the day as they all contain good points and, in the whole, if rightly studied and digested and one's own ideas of acceptance of the minor principles which disagree be well thought out and put into play, will provide one with a practically standard and complete course. Some methods contain treatises on subjects that are entirely void in another. Another reason for this "putting together of parts" to make a complete and comprehensive whole. The works (methods and studies) of Grimshaw, Rice, Bacon, Lansing, Bradbury, Rowden, Eno, Weidt, Stahl and others, which agree in the main, should be sought out and studied to gain this end. Most of these authorities named agree almost to a one on the main principles of banjo technique. The most noted differences are in the matter of right hand technic. Thus we have to "put together" and make as nearly standard and complete a method as is possible for our instrument.

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A. C. W.—Providence, Rhode Island

*What is the best way of counting a piece in two four time, which contains many sixteenth notes? Also please give the correct stroking on the measure copied below, from a tenor banjo solo. The piece is marked to be played lively.*

[ ANSWER ]

The preliminary and easiest method to use in counting such time is to count four to the measure, thus making the eighth note a beat unit. This will enable you to count the sixteenth notes by using the word "and" for the last half of the beat. In reality this will be four eight time. As the piece is mastered the counting may then be changed to the regular method for two four time, counting two to each measure. The quarter note then being made a beat unit.

The correct stroking of the example in question has been marked and is being forwarded by mail.

THE Round Table is in receipt of a letter from the well known banjoist, Mr. B. Sheldon Green, and while we may not all agree as to some of the statements in this letter, it is surely fitting that all sides be heard and the Round Table reproduces the letter herewith. As the old Indian said: "We can't all think alike or they would all want my squaw." - Mr. Green's letter follows:

"Thanks for publishing my letter in the May issue of The Crescendo. There are many things on which I have formed very decided opinions as a result of twenty-eight years study, and though I do not expect all 'old hands' to accept my views if they do not appeal to them, I do at the same time expect that readers of the various journals, which are published in the interests of our instruments, should be allowed to read what I write, and accept or reject my views as seems good to them. Let me repeat that I appreciate your having published my letter, and that your evident policy of a fair deal to all comers is the only correct one. . . .

"If everything new is to be rejected simply because it is outside the good old rut, why we'll never get any 'forerader' at all.

"The world has been brought to its present stage by those poor devils who at one time were 'wrong by existing standards.' They were the only ones who thought and worked differently—everybody else was 'doin' it' in the good old-fashioned way, and yet (as subsequently proved) everybody had been wrong. I am one of these poor devils so far as my flat-wrist method is concerned. I advocated this as far back as 1915—yet nobody took any notice and even today those who support me may be counted on the fingers of one hand. Why condemn a method . . . simply because it differs from your own? . . . I simply ask that a prejudiced arch-wristed player be requested to play (in the presence of a few competent banjoists who understand the plectrum method) the arrangement of 'Yankee Doodle,' which appears in my Tutor, and the various pieces in the Duo Section; also a few short passages of not more than four bars each which I shall write. If he can do it, his method is as good as mine; if he can't, it's not, and there's no more to be said about it.

"I do not know exactly what wrist action you yourself use, but I would deem it a favor if you would kindly publish this letter . . . and if you have never given the flat-wrist method more than a superficial trial, I earnestly ask you to do so now, for I can assure you it's 'all-right'."

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This quartet is comprised of the following artists: Mr. C. DeFilippis, first mandolinist, who was heard at the recent Guild convention's annual concert; Mr. V. Rippa, second mandolin; Mr. F. Pignoloni, handola; and Mr. V. Pizzitola, mandocello.

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"I'm sorry to state that you are suffering from a far advanced case of alcoholism," announced a physician.

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"Not exactly. I think that you are going to quit automatically."

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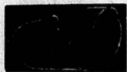
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The first broadcast on September 4, introduced Fred Bacon with his many five-string banjo selections along with other numbers by his Silver Bell Factory Boys. Others who appear on this broadcasting program are as follows:

September 11—Keppel Silver Bell Plectrum Banjo Sextette of New Haven, Conn.; H. C. Keppel, director.

September 18—Pizzitola's Strummers of Holyoke, Mass.; Jos. F. Pizzitola, director.

September 25—Amenta's Silver Bell Club of Hartford, Conn.; R. J. Amenta, director.

October 2—The Stephen St. John Silver Bell Banjo Orchestra of Schenectady, N. Y.; Stephen St. John, director.

October 9—Joseph Consentino of Lawrence, Mass., tenor banjo soloist; E. F. Griffin at the piano.

October 16—Frank and Ann Bradbury of Hartford, in banjo and piano items, assisted by the Silver Bell Serenaders (mandolin octette).

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Virtuoso, Composer and Author

THIS DEPARTMENT is especially for Mandolinists, and they may ask questions pertaining to the mandolin or contribute items. Questions or suggestions will receive due consideration. Address "Mandolinists Round Table," care of The Crescendo.

V. A. H.

*In the August Crescendo you mention that a new clef can be mastered in a week. I would like to know how to go about it.*

[ ANSWER ]

The first essential is to eliminate, if possible, every thought of any other clef or notation. Let us presume that you have set apart a week in which to do the work and do it thoroughly.

First select a simple study, preferably a scale. Look at the first note on the paper. Completely eradicate from your mind any association that you may already have. Remember, you are now beginning, just as you began to learn the treble clef, probably years ago. Now locate the note upon the instrument. Endeavor to use the same thinking process that you would use were you studying a strange instrument. Take one note of the scale. See it. Play it. Now try the next one. Repeat several times. Go back to the first. See the note. Name it aloud. Play it. Keep up the work for fifteen minutes. Stop and forget it entirely. Read a book or saw wood for fifteen minutes and then return to your study. The two notes you have learned are indelibly stamped in your memory for a life time. Try it and you'll see.

Merely continue this process until you have mastered the notes of the staff. A week will do the work admirably.

A word of caution. During the week of work you must neither play, write or visualize music in any other clef. This is essential for a satisfactory and lifetime memorization of alto, tenor or bass clef.

These suggestions, of course, are for the man who presumably has played a single staved instrument and who later in life desires to master the other clefs, and I am certain that by application as suggested the work will be accomplished thoroughly.

Thank you, Mr. V. A. H., for your kind post script. Glad you like the department. We also like to receive your interesting questions. [W. P.]

L. C. G.

*I sometimes play the tenor mandola in a small way and was taught that it was tuned and read like the tenor banjo. I notice that when mandola parts are given in The Crescendo they are transposed. Just why is this done? Is it to enable the player to use the mandolin reading?*

[ ANSWER ]

About twenty-five years ago mandolin "clubs" were exceedingly popular throughout the country. Every town of any size boasted at least one. A club in those days consisted of a few mandolins and usually a half portion of guitars.

As might be imagined, this was like a group of soprano and alto

singers with accompaniment. A pretty novelty, but exceedingly tiresome to trained musical ears. Just who invented the octave mandola no one seems to know, but it was introduced into the mandolin club to lend another voice. Tuned an octave below the mandolin, it's voice was really nothing on the musical bill of fare, but it was used for several years.

At a Guild convention (I believe it was 1910) the players were all agog with the introduction of a new instrument called the tenor mandola. Tuned a fifth below the mandolin, as per the viola of the standard strings, it produced a quality instantly discernible as tenor voice.

Here was a new instrument. Here were the assembled authorities on fretted instrument; and, likewise, here were the publishers.

Question, said they: Should the music be written in transposed notation so that the octave mandola players could take up the instrument without study? Should the music be notated an octave above its pitch and played as the tenor banjo is today, or should the old standard alto clef be adopted?

And then the fun began.

It must be remembered, however, that in those days the mandolin was not taken very seriously and the players as a class were looking for maximum enjoyment with minimum work.

If the music was notated in alto clef, the teachers and manufacturers feared that the instrument would never be popular; and, if written as tenor banjo music is today, the octave mandola players might be obliged to put in a half hour or so extra study and so the publishers chose the line of least resistance and notated the music in transposed form.

All was serene for a year or two, until the advent of the mandocello and mando-bass, but the absurdity of transposed notation for these low-voiced instruments never satisfied the well-schooled members of the fraternity and, as a sort of compromise, a so-called "universal notation" was presented for consideration.

This immediately precipitated a controversy that was long and bitter. Some of the publishers published in transposed, and some in universal; and, today, the discussion is still unsettled.

Owning, as you do, a mandola which is merely a source of recreation, you, doubtless, wish to play a solo or two on occasion, but with transposed notation you find this impossible with piano accompaniment. This is the argument against the transposed form. The mando-cellist finds that, with either transposed or "universal," the great library of violoncello classics is a closed book.

Several times each season the subject of mandola and mando-cello music is questioned through this department and, for this reason, I have answered your question at some length that the younger players of the lower voiced instruments may understand the conditions which brought about the very unusual and unsatisfactory situation.

I wish to suggest, however, that you try some unaccompanied mandolin solos with mandolin reading on the mandola. You will find them exceedingly effective; in fact, far more so than when played on the mandolin.

G. P. F.

*What is your opinion of xylophone or marimba with a mandolin orchestra.* [ ANSWER ]

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## Banjo Broadcasts from Plane

In looking for ultra-modern musical effects, the stunt which was staged by the People's Outfitting Co. of Detroit, proved to be an "interest getter." It was a program of music "served" through the radio microphone of WJR, Detroit, while soaring at an average height of 2700 feet over the tops of the city's skyscrapers in a monoplane. The music was broadcasted by the Dornberger Orchestra with Perry Dring as banjoist.

Every number came through with clarity, except for a few instances when the plane passed through "dead air pockets" where sound waves can hardly be heard, if at all. The interesting part of the program was the fact that the orchestra could not use a piano, this gave the banjo the chance of demonstrating its usefulness even in replacing a piano when necessary.

## Nicomede Issues New Revised Morris Method

Joseph W. Nicomede, one of the popular fretted instrument music publishers from Altoona, Pa., is issuing a new revised edition of Morris' Tenor Banjo Method. This publication is being looked forward to by many teachers and will be up-to-date in every respect.

## DeHarpert Publishes Many New Methods

T. J. DeHarpert, director of the music school under his name, has issued a notice of several new methods on sale. These methods have been assembled after years of experience in the various phases of music and they are arranged for beginner or advanced students, on the plectrum or tenor banjo, steel guitar and ukulele.

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## Banjoist Radio Message First to Tell of Flyers Safety

The first radio message received by the outside world announcing the safety and rescue of the lost Hassel and Kramer, flying from Rockland, Illinois, to Stockholm, Sweden, was sent by Francis M. Baer of Washington, D. C., radio man with the University of Michigan Greenland Expedition. The news of the rescue was transmitted direct to the New York Times, this information being received in New York two minutes after the discoverers of Hassel and Kramer had signalled the observatory at Mt. Evans, Greenland, that the flyers were safe.

Last spring, when Mr. Baer made final preparations and arrangements for direct radio communication with the New York Times, he called upon William Lange, manufacturer of the banjo which he carries with him on his many adventures to entertain himself and the members of the expedition.

## Eddie Peabody In New York October 20

Eddie Peabody, the nationally known banjo artist, has been contracted to come east and will appear as guest conductor of the Paramount Theatre, New York, for six or more weeks beginning October 20.

Mr. Peabody has recorded many favorites with Victor and other recording companies and gained considerable popularity through his vitaphone appearances. He is originally from the East, but has served one of the largest theatre contracts signed by an individual, with Public Theatre throughout the West.

His appearance in the East will undoubtedly be a feature attraction with the theatre-going public as well as banjo enthusiasts.

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Virtuoso, Composer

**THIS DEPARTMENT** is especially for a Guitarists, but anyone may ask questions pertaining to the guitar or contribute items. Questions or suggestions will receive due consideration.  
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N. R. L.—Palmyra, Pennsylvania

In *The Crescendo* you state that Segovia has played the Bach "Gavotte" on a phonograph record. Can you tell me where I can procure this record?

[ ANSWER ]

The record referred to is a Victor phonograph record and you can undoubtedly procure it from or through the Victor dealer in your city.

G. D. P.—Stamford, Connecticut

1. I have played the guitar for years and after my day's work I still play it two and three hours each evening. I had a very good teacher for eight years and I play by memory some very difficult numbers, such as "Sonata in C" by Sor, "Rigoletto Fantasia" by Romero, "Romanza and Fantasia Hongroise" by Mertz, and some other great compositions by famous composers, but I am discouraged because after the long sacrifice I made to enable myself to play so well I cannot make my living with the guitar. I feel it may be necessary for me to give up this beautiful instrument. Will you please give me your opinion or some advice?

2. I have some good guitar solos, my own arrangements, do you think by having them published I could make some money? If so, where and how could I have the music published?

[ ANSWER ]

1. I can sympathize with you fully, for the guitar as a solo instrument in America today is a very discouraging proposition. In the first place there are not enough people studying it seriously to make the teaching of it profitable unless the teacher also has other instruments to rely upon, and for the same reason—because there are so few students of the instrument—there are also few concerts and the ones that are given are not well patronized as a rule. There is practically no demand for guitar soloists in this country, at the present time, no matter how great the ability. A guitar concert does not make a ripple on the musical sea unless, perchance, it be some foreign player with a vast amount of publicity and financial backing and a high-powered press agent and metropolitan manager. Then, it is possible to get out an audience to hear the guitar. When it is heard, played by a real artist, it never fails to please and even enrapture a truly musical audience, but only a few such concerts can be given in a year, comparatively speaking, and that does not take care of the resident soloist, who wishes to make his living out

of his guitar. The many students of the latter instruments keep the pianist and violinist busy if he cares to teach, and there are always engagements for good violinists and pianists unless the competition in some cities be a little too great for the demand. As the public is so unaccustomed to hearing the guitar in concerts, it does not ask for or demand it and, of course, demand is what creates business. There can be little or no activity where there is little or no demand for the type of serivces the guitar is equipped to render.

We are hoping that the pendulum is about to swing the other way and bring the guitar back again into the popularity that it once had in Europe, and is now, to quite an extent, regaining there. But it will undoubtedly take some time for the demand for it to be generally felt. It is said by some authorities and investigators on the subject, that jazz is becoming tiresome to some of those who have hitherto been its devotees and this is somewhat cheering to the lovers of the guitar for, when jazz goes out, the softer tones of the guitar and the type of music in which it excels, will again be more in demand.

All this, however, is somewhat speculative at the present time and the guitarist in your position will have to take things as they are at present and not wait for the dim and distant future to bring about the changes we all so much desire.

Have you tried the radio stations in your town? The guitar records exceptionally well over the radio and guitar solos are not common and are well liked and enjoyed by the public. Therefore, to the soloist who enjoys radio work there is a possible outlet for your abilities. The guitar not being used in the orchestras of today also causes less demand for the instrument. It is essentially a solo, an accompanying, and a chamber music instrument. You might also combine with some other musician, say a singer, violinist or 'cellist, or a mandolinist, and get some radio engagements in that way. It seems to me that as things in the guitar line are at present, the radio offers you the chief opportunity. I wish you all possible success and would, of course, advise you not to give up the beautiful instrument to which you have devoted so much time and attention, even if it should become necessary for you to add another more lucrative instrument to your accomplishments. After you had mastered some other orchestral instrument, which would give you an outlet for your music in a financial way, you could then often work the guitar in, in places where it would otherwise be impossible. I hope I have been able to give you some advice which will be worth while to you and shall be glad to have you make use of this department at any time that it can be of service to you.

2. There being little demand for the guitar in either the concert or teaching line, there is, of course, little demand for guitar music of any kind, so that, unfortunately, at the present time, would be no source of income. The compositions which have been published in the last few years are so few they can be counted on the fingers, and these are not financially profitable, so it is doubtful if you could induce any music publisher at the present time, under the present conditions, to undertake the publication of any guitar music unless it came from the name of one whose works for the guitar had already

(Continued on Page 27)

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- b—Overture, "Fairy Gold" ..... Merz
- c—"The Tantalizer," Characteristic ..... Goggin
- d—Slow Drag, "Alabama Walk Around" ..... Foden
- e—Selection, "Southern Favorites"

Pizzitola Strummers of Holyoke, Massachusetts  
September 18, 1928

First mandolin banjos: Elizabeth Bauerle, Leonard Robbins. Second tenor banjos: Estelle Cavagnero, Viola Vautrain. Rhythm banjos: Ralph Uley, Armand Trudeau. Cello Banjo: Frank Wagenknecht. Director: Jos. F. Pizzitola.

- a—"Italian Medley"
- b—"One More Night," Fox Trot
- c—"My Blue Ridge Mountain Home," Fox Trot
- d—Piano Solo, Selected
- e—"Beside a Lazy Stream," Fox Trot
- f—"Fairy Gold," Overture
- g—"El Dorado," Tango
- h—"Get Out and Get Under the Moon," Fox Trot

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- "Capriceon Carantella" ..... DePace
- "Mazurka Neapolitan" ..... DePace
- "Speed Polka" ..... Stella Cambria
- "Silver Bells" ..... DePace
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- "Patriotic Medley" ..... Arnold
- Allegro Mandolin Orchestra
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- "All Through the Night" ..... Thomas
- Miss Edith M. Grindle
- Mandolin Solo—"In a Monastery Garden" ..... Kettelbey
- Mr. E. H. Shove
- "Love Chat" ..... Acker
- Allegro Mandolin Orchestra
- Trio—Harmonica, Banjo Mandolin, and Piano ..... Selected
- Mr. Wm. Heimburge, Mr. E. H. Shove,
- Miss Dorothy Heimburge
- "Gems of Scotland" ..... arr. by J. Johnstone
- Allegro Mandolin Orchestra
- Mandola Solo—"Because" (from "Jocelyn") ..... B. Godard
- Mrs. J. L. Grindle
- Sextette—"A Perfect Day" ..... Bond
- Mr. E. H. Shove, Miss Myra MacKenzie, Mrs. J. L. Grindle,
- Mr. J. L. Grindle, Mr. Fred Tyrrell, Mr. Edw. Hooghkirk, Sr.
- Harp Solos—"The Cossack Dance" ..... Brittain
- "Firelight and Shadows" ..... Edith Grindle
- Miss Edith M. Grindle
- "The Toastmaster," March ..... Odell
- "The Wind Up" ..... Odell
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- (a) "The Old Refrain" ..... Kreisler
- (b) "Duna" ..... McGill
- Tenor Solo, Mr. Harvey T. Townsend
- Piano accompaniment by Mr. Carl S. Millard—
- (a) "The Song of Thanksgiving" ..... Alletsen
- (b) "To Be Near You" ..... Coote
- Orchestra—
- (a) "Pastorale" ..... Sitt
- (b) "Intermezzo et Valse Lente" (from "Sylvia") ..... Delibes
- Arr. DeLoss
- Nordica Hawaiian Guitar and Ukulele Club—
- "American-Hawaiian Medley" ..... Arr. A. E. Hill
- Tenor Banjo Solo, Mr. Bob Boris; accompanied by Mr. Holt—
- (a) Intermezzo, "Nola" ..... Arndt
- (b) March, "The Drum Major" ..... Ellis
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- Raymond A. Hart, mandocello—
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- (b) "Valse Lucille" ..... Friml
- Readings—Mrs. Constance Goodman ..... Selected
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## Guitarists Round Table—*from page 25*

gained fame or prominence, so that it would at least have the assurance of being sold to guitarists (few as they are), through the name of the composer or arranger. The American Guitar Society is working in every way to help to further popularize the guitar and to make it possible for guitar music to be published in larger quantities in this country, but it is a long road, for, before we can create much of a demand for music for the instrument, we have to have the players! And the latter, of course, takes time. There is much more that could be written on the above subject, but space forbids at the present.

R. L.—New York City

*Do you think a double string guitar, regular size, would be a good instrument?*

[ ANSWER ]

Of course, the regular legitimate guitar has six single strings and, as all regular and legitimate guitar music is written for this instrument, a double-stringed instrument is not the proper thing upon which to play regular guitar music. The Mexicans, however, do use such an instrument as you describe, but most of those who use it play by ear and the instrument is, of course, strictly speaking, under the category of freak instruments. The mandolin is a double-stringed instrument because it is played with the plectrum, but the guitar is properly played with the fingers and hence a double-stringed instrument is a detriment to legitimate playing, rather than an advantage. My advice is always to get the best regular six-stringed guitar you can buy and the results will be accordingly good, proving you perfect yourself on the instrument. Inasmuch as the guitar has been very much standardized as a six for many, many years, I do not see any reason for adding to it and making it a double-stringed instrument any more than to add strings to the violin or 'cello, making them

double-stringed instruments. If we are to make the guitar popular and recognized in the musical world we must do all we can to keep it legitimate and not allow freaks of any kind to gain a place, for all these things cause the general public to think there is no standard to the instrument.

A. E. R.—St. Louis, Missouri

*1. Is the Hawaiian steel guitar a very difficult instrument to learn to play? How long would a reasonable length of time be to master this instrument by one who is fairly talented in music?*

*2. Can the Hawaiian steel guitar be learned through a correspondence course?*

*3. Who invented this method of playing and when? All information will be appreciated.*

[ ANSWER ]

1. The Hawaiian instrument is generally considered the easiest and quickest of all instruments to learn. As to the length of time it would take, no one can tell, since so much depends on the time given to it; but, with the slightest talent for music and knowledge of it, it will certainly not take you long.

2. Yes, quite possible.

3. This method of playing is said to have been invented by a Hawaiian (although some say a Spaniard) who found an old instrument tuned in this manner (in what is known as the Fandangos tuning) and not knowing how to play it any other way, experimented with his pocket knife. This was twenty-five or more years ago. It came from the Hawaiian Islands. It did not become popular in the United States, however, until the tour of the play, "The Bird of Paradise," throughout the country, after which this method of playing became a fad. The exact date of the "discovery" or "invention" of this method of playing is not definitely known.

(Continued on Page 28)

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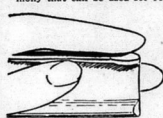
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## Guitarists Round Table—from page 27

H. E. T.—Amsterdam, New York

Is there an arrangement for guitar solo of Handel's Largo and, if so, by whom and where may it be obtained?

[ ANSWER ]

This number is very effective for guitar, with its rich, dignified harmonies and has been arranged by Vahdah Olcott Bickford and is published by Geo. Stannard, Trenton, N. J., or may be obtained through the Crescendo.

N. W.—Bronx, New York

1. I have gone through the first book of Wm. Foden Method for Guitar. Should I practice any other work or material beside that in the Method? I think I am proficient enough to tackle anything in the first or second positions.

2. Have any of the waltzes of Johann Strauss been arranged for the guitar? If so, where may they be obtained?

[ ANSWER ]

Yes, it would be advisable for you to have some pieces and other studies in your grade to use outside the method you are working in. In selecting these, without the aid or advice of a teacher, however, you must use care not to get material for which you have not yet had adequate preparation, as that would be defeating your object. There is a great deal of good material to be had in the first and second positions, both studies and pieces.

2. The most famous of the Strauss waltzes, "On the Beautiful Blue Danube" was made into a transcription for guitar by the writer of this department and has just been published in the new "Vahdah Olcott Bickford Guitar Solo Album" obtainable through the H. F. Odell Co. There are twenty-one solos, all masterpieces, most of which have never been arranged for the guitar otherwise, to be had in this collection, but the waltz you wish of Strauss is too difficult for one who is not thoroughly conversant with the various positions. You might find other numbers which you could handle, however, and it is always good to begin collecting a library of guitar music and it helps the student to work all the harder to be able to play it.

In my opinion there is no instrument that can compare with the guitar as an accompaniment to the voice. The thing to do, it seems to me, is to interest singers in that fact and thereby stimulate interest and bring back the guitar. Another thing,—if publishers of popular music could be induced to print guitar chords in place of the commonplace ukulele accompaniments now in vogue, it would help mightily, too. I have studied the guitar seriously for many years but in this fast age precious few pupils have patience and stick-to-itiveness to become first class performers.

Yours very sincerely,

ALBERT WOLLHAFF

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God Be With You Till We Meet Again	Rock Of Ages
Hark The Herald Angels Sing	Shall We Gather At The River?
Holy, Holy, Lord God Almighty	Shall We Meet Beyond The River?
Holy Ghost, With Light Divine	Sun Of My Soul
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