

MAR 13 1917

25c per copy

C. 5385912

The

ESTABLISHED
1894

CADENZA

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



Official Organ of the American Guild of Banjoists,
Mandolinists and Guitarists. Headquarters,
8 Bosworth Street, Boston, Mass.

March, 1917

WALTER JACOBS, Publisher

8 Bosworth Street
Boston, Mass., U.S.A.Old Series, Vol. XXIII. No. 9
New Series, Vol. XXIV. No. 3

THE Sixteenth Annual Guild Convention means not only a great gathering of B. M. & G. musicians, but much more. It means a silent sermon on American Liberty, as it also means a journey to and a short sojourn in the American Mecca for millions of native and foreign tourists — Boston. The city is wonderfully rich in art, music and literature; it is dowered with delightful spots, enticing environment and music atmosphere, with historic reminiscences greeting one at every turn. No true and artistic Guilder should miss

this second convention to be held in Old Boston (1902-1917); no real Guilder can afford to miss visiting the haunts of Longfellow, Lowell, Emerson, Parker, Garrison, Webster and hosts of other notables—no good Guilder will want to miss the opportunity to climb Bunker Hill monument, or to ramble through the almost endless halls and corridors of the magnificent Boston Art Museum (pictured below), or to place foot on the almost sacred ground of the historic old Common. And we must not forget that Boston is the home of the first monster Peace Jubilee of music, held on the very spot now marked by the official hotel, nor that it is the original home and long dwelling place of artistic American minstrelsy when the banjo was king. All in all, what with the increasing membership and prestige of the Guild, the new plan of convention management, the unusual attractions offered by the convention, and the magnetic influence of the convention city, the "Sixteenth Annual" will draw to Boston the most representative B. M. G. assemblage ever gathered under one roof and banner.



NEW
Tenor Banjo Book
 JUST OUT
 Price.....\$1.00

VEGA NEWS

Ukuleles American Koa Wood \$5, \$8, \$10. Genuine M. Names, Hawaiian, \$12, \$15, \$18. Any selection C. O. D. Parcel Post.



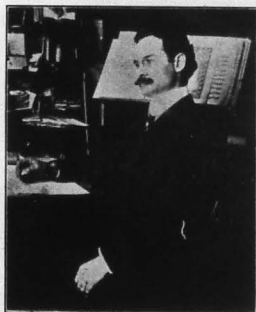
MR. SAMUEL TERRY

THOSE who know Mr. Samuel Terry know a great musical enthusiast, whether it is in the line of banjo, mandolin, guitar or brass instrument; but the banjo is his pet solo instrument. Some time when you are at the John Wanamaker music rooms ask for Mr. Terry and you are assured of a very pleasant half hour or more. His acquaintance with players is very extensive.

GUISEPPE PETTINE of Providence, R. I., is recognized as one of the leading composers and players of the mandolin. Those who have been fortunate to hear this celebrated player have heard an artist whose standing is unquestioned. Mr. Pettine has written a number of books which have a large sale. His Duo Book is one of the best.

Mr. Pettine is a member of the committee in charge of the annual festival concert to be given during the coming American Guild convention in Boston (April 30 to May 2). Mr. Pettine will also be heard at the Artists' Recital which will be given in the Copley-Plaza on the opening day of the convention.

MISS JULIA GREINER of New York City is another Vega player who will appear at the convention concert. To hear Miss Greiner is to hear the leading mandola soloist of the country. Miss Greiner will probably play one of G. Muder's compositions, which was written especially for her.



GUISEPPE PETTINE

Vega Instruments
 For Sale at
JOHN WANAMAKER,
 New York City
JOHN WANAMAKER,
 Philadelphia, Pa.
DENTON, COTTIER &
DANIELS, Buffalo, N. Y.
LYON & HEALY, Chicago, Ill.
SOUTHERN CALIFORNIA
MUSIC CO., Los Angeles, Cal.
GRINNELL BROS.,
 Detroit, Mich.
CHAS. H. DITSON CO.,
 New York City

LET US MAIL YOU CATALOGS FREE
 Banjos, Mandolins, Tenor, Guitar and Cello Banjos, Vega
 Mandolins and Vega Guitars—also that last issue
 just out, "Voice of the Vega."

THE VEGA CO.
 62 Sudbury St., Boston, Mass., U. S. A.

Vega Instruments
 For Sale at
E. F. DRÖOP & SONS CO.,
 Washington, D. C.
VOLKWEIN BROS.,
 Pittsburgh, Pa.
H. E. McMILLIN & SON CO.,
 Cleveland, Ohio
GOLDSMITH'S MUSIC STORE
 Columbus, Ohio
CRESSEY & ALLEN,
 Portland, Me.
KOHLER & CHASE,
 San Francisco, Cal.
LEVIS MUSIC STORE,
 Rochester, N. Y.



ORANGE CHAPTER (No. 43) ORCHESTRA

ORANGE (N. J.) Mandolin Orchestra was organized less than two years ago with scarcely enough players for a quintet. The growth and musical development of the organization has been remarkable and the above picture is really a tribute to the energy and ability of Mr. F. E. Savale, organizer, director and chapter secretary. This chapter secretary is unusually modest, and when questioned for data to accompany the half-tone engraving he remarked that there was very little to say, inasmuch as the orchestra was only a little over a year old, and at the time of its organization most of the members were unable to read music—a statement which might be accepted at face value were not the present playing ability of the organization known to the writer. Regarding the experiences of Mr. Savale, his own words are more interesting and to the point than any that could be furnished second-hand: "As for myself, I have been living in this city for the past thirty years, but did not take any interest in music until 1905, when I traded an old violin that was given me years before for a 12-string \$1.98 mandolin. My musical career then commenced by taking a course with 'Capt.' Weidt of Passaic River fame. After the mandolin came the banjo. Then I took a course of piano and harmony with the late F. H. Shepard of New York City. I have been teaching since 1909 and have been a member of the Guild since that time. As for the mandolin business here, I can only say that it is getting better all the time. During 1916 I did as much business as during the five previous years combined." Orange Chapter will be represented at the coming Boston convention, although the report at hand does not state whether Mr. Savale will present credentials himself or bring a chapter member with him as a delegate.

MR. THOMPSON'S B. M. G. SERMONETTE

On the second page of the program used for the Ninth Annual Concert given by S. A. Thompson's Mando-Orchestra (Portland, Me.), we find a little sermonette which is worthy of space in these columns and of the careful reading of every teacher. We reprint intact the paragraphs, which we think should be credited to the pen of Mr. Thompson.

"The real object of this, our Annual Concert, is not in itself a money-making scheme.

"All members of the Orchestra, so far as the fretted instruments are concerned, are pupils of Mr. Thompson and assist in giving this Concert because they are interested in their music and believe in their instruments.

"Every art has its artist and, in so far as the artist is kept before the public, so also will that art flourish, for in the wake of every artist will be found a multitude of enthusiasts.

"This Concert is given for the sole purpose of raising the standard of our instruments in the minds of the people of Portland and to encourage the serious study of the same among those musically inclined.

"We fully realize that there are many obstacles in the way of accomplishing our purpose, but that is not unusual. The American Guild of Banjoists, Mandolinists and Guitarists is trying to establish a standard of attainment by which teachers of our instruments shall be qualified so that anyone wishing to take up the study of any of the fretted instruments will have a protection similar to that of a person seeking the services of a doctor or a lawyer. At present, the law permits anyone hanging out his shingle as a teacher, whether or not he is qualified to teach, and it is the innocent beginner who assists him in his scheme and pays all the bills.

"We want more qualified musicians as teachers who will teach our instruments and try to lift them to a level that will gain the confidence and respect of every true musician. We only wish that we could truly demonstrate what wonderful possibilities lie hidden in these sweet-toned instruments, but if we can help even one person to think better of them we will feel that our efforts have been worth while."

THE HARP IN THE MANDOLIN ORCHESTRA

By WM. PLACE, JR.

It is interesting to turn back the pages of pleatral history for the past fifteen years and compare the conditions of the deceased mandolin clubs with those of the modern mandolin orchestra. Most of us can remember the universal satisfaction with which the B.M.G. world greeted the appearance of the tenor mandola and the mandocello, and joy was nearly unbounded when the first mando-bass was exhibited at the Philadelphia convention. It seemed then that the instrumentation of the mandolin orchestra was complete, and surely the supposition was a logical one at the time. Yet, with perfection as our goal, what work ever can be completed?

Conductors who have studied into the possibilities of the fretted instruments find that those of the standard orchestra are far too powerful to blend successfully with our lighter combination, and with the exception of the woodwinds they are out of the question. Our section of fretted strings is well nigh perfect, and the diversity in amplitude of vibrations of bowed, brass or wood-wind instruments, as compared with the plucked or tremoloed type, makes such combination decidedly harsh to the educated ear, unless the former are delicately played merely as a tonal background.

Believing that the harp has a rightful place in the modern mandolin orchestra, the Clark Harp Mfg. Co. of Syracuse has constructed a lighter instrument of smaller proportions that possesses all the essential characteristics of the large concert harp, yet, with a shorter string length which obviates the annoyance of overtones and thereby makes the instrument practical for small ensembles. Many directors are asking if this instrument will supplant the guitar or the harpguitar. Most assuredly not, as those instruments have been accepted for all time as the logical accompanying ones of the mandolin orchestra, while the Irish harp is best as an obligato instrument; nor would any other instrument dare even attempt the wonderful arpeggi possible to the larger harp.

The ease with which the Irish harp can be learned accounts in a large measure for its great popularity, for when children often accomplish simple melodies in nine lessons it is obvious that the average piano accompanist can take up the Irish harp and in a very few weeks become sufficiently proficient to play with the orchestra. Regardless of the force of the player the instrument cannot be "thumped," as so often is the piano. On the contrary it is always musical, and has been constructed for the purpose of blending with the delicate ethereal tone of the mandolin orchestra. This feature alone makes it worthy of the most serious consideration of the orchestral director.

At the present time several of the up-to-date publishers are issuing harp parts with their mandolin orchestrations, and resourceful conductors will find that the Irish harp is indeed "the crowning instrument of the mandolin orchestra."

One of the most commendable features of the Irish harp is its portability. With base and cover the instrument weighs only fourteen pounds and can be carried as easily as a suit-case, making it a simple matter for the harpist to have his instrument on hand at every rehearsal.

The writer feels confident in predicting that the Irish harp will be used eventually in every mandolin orchestra in America. With its remarkable versatility it produces a wonderful obligato, a delightful accompaniment or a beautiful solo, and when power in fortissimo is demanded in ensemble there is an immensity of reserve tone impossible to describe—a foundation for the mandolin orchestra which is always musical.

"Don't Leave Me Daddy," the big hit of the day will appear in the April CADENZA.

HOW TO MAKE A CHAPTER SUCCEED

By JAS. H. JOHNSTONE

The question of how to make a chapter succeed has been a puzzling one to many chapter secretaries, and is worthy of discussion.

To begin with, the chapter secretary, who is appointed by the field secretary, must be a "live wire" with lots of energy, as he is the "dynamo of the whole works," and, still speaking in electrical terms, he must be all "positive." No "negatives" make successful chapter secretaries.

The one essential thing about a chapter, of course, is that it be composed principally of fretted instrument players. It being understood that the chapter secretary is a teacher or a director of a mandolin or banjo orchestra, he should either by word of mouth or by letter notify every B. M. & G. player in his town of the new Guild chapter to be organized and invite them to join. If there are other teachers in his town, he should send them special invitations, and, forgetting the little, petty jealousies that creep up among professional people, they should plan to all work together for the general good. There is room for all and a few more, and teachers can well afford to combine forces in a Guild chapter.

Outline your plans and elect your officers, being careful to select those you think will serve the chapter best. All literature and information in regard to forming a chapter will be gladly furnished by the field secretary.

Draw up a set of rules to govern the chapter and orchestra and *live up to them*. That means regular attendance at rehearsals, prompt payment of dues, fines for absence, tardiness, etc.

Decide upon a weekly rehearsal night, setting aside one night a month for your business meeting or special affairs. You should have special "guest nights," when friends of the chapter should be invited. If there are other chapters in your town or nearby, invite them, and perhaps give a joint affair, repeating it in their town. Have a musical program, light refreshments and a general good time. Have your chapter photographer take a flashlight photograph, so that chapter members may have a souvenir of the occasion.

In the fall, plan a recital or concert, engaging one of the noted players in the B. M. & G. fraternity as your soloist. The Guild Concert Bureau will gladly help you out in securing a soloist. Have your orchestra on the program and any other numbers you may wish, aiming to have a well-balanced program.

In the spring give a big concert. If there are other mandolin orchestras in your town, have them join you for a mammoth affair. If there is a chapter in a nearby town, ask them to unite with you also, and perhaps repeat the concert in their town. This last suggestion was very successfully carried out last year by Jackson, Lansing, Battle Creek and Kalamazoo Chapters, the same concert being given in each town. The big orchestra was composed of seventy-five players and was an "eye-opener" to all as regards the possibilities of the banjo, mandolin and guitar.

In giving a concert or recital, it is a good plan to work in conjunction with some church, Sunday school or lodge, as it means more ticket-sellers and that counts big on the financial side of the matter. The best plan is to find an organization, church, or school that has a large auditorium, then work on a "fifty-fifty" basis—they furnishing the hall and you the program, with the exception of the soloists. Go "fifty-fifty" on that also, and on all cost for printing, etc., and all losses and profits. That makes both parties work to make the affair a big success.

In the summer have a picnic rehearsal, going to some nearby lake and taking your instruments and lunch with you. *Don't forget the lunch*. With a little musical program, a few games and the "feed," the affair will be an enjoyable one.

(Continued on page 45)

The Sixteenth Annual Guild Convention

Brief and Breezy Bits About the Convention That Will Be Remembered

Date—April 30-May 2, 1917

Official Hotel—Copley-Plaza

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

Sunday—Arrival, registration, reception (Reception Committee in charge) 8.00 P.M.—Artists' recital.

Monday, 10.00 A.M.—Business session (order of business according to Guild by-laws). 2.00 P.M.—Business. 3.30 P.M.—Round table: five-minute papers. 5.00 P.M.—Committee and Board meetings. Evening—Concert at Jordan Hall.

Tuesday, 9.30 A.M.—Business 10.00 A.M.—Special educational program. 2.00 P.M.—Chapter afternoon (special features in charge of visiting chapters and chapter delegates). 4.30 P.M.—Guild students' contest. 6.00 P.M.—Annual banquet and entertainment at official hotel.

Wednesday, 10.00 A.M.—Special features by Trade exhibitors. 3.00 P.M.—Closing business session; reports of special committees, etc. Evening—Theatre party.

The Harvard University Banjo Club will be one of the star attractions of the concert. The club is under the leadership of G. D. Duntun, '18, and the coach is our own William Rice, who needs no introduction to anyone in the B. M. & G. world.

It will be good news to everybody to know that B. W. DeLoss, who made so many friends at Washington and who turned in the most perfect stenographic Guild convention report on record, will be on the job at the Copley-Plaza, Monday the 30th, with his little pad and a few dozen well sharpened pencils.

"If at all possible, I will bring a prospective member of the Guild with me." Thus writes Burton Gedney of Port Chester, N. Y.

Clifford E. Leighton, Portland, Me., is another convention booster who expects to bring someone with him.

R. B. Pooler and Thos. Laney of Skowhegan, Me., two new associate members of the Guild, are among the early applicants for Guild convention festivity tickets.

A paper by C. S. DeLano on "The Hawaiian instruments" will be one of the unusually interesting features of the educational hour. William Place, Jr., will read a paper on the Irish harp and B. W. DeLoss will present "The String Quartet" from a new angle.

Then there will be papers by D. E. Hartnett on "Memorizing," by S. A. Thompson on "Pupils' Recitals," "Teaching Music as an Art," by George C. Krick, and "The Harp Guitar," by Walter Boehm. Other topics for five-minute talks or papers have been assigned and will be announced next month.

Ernest O. Cook of Brattleboro, Vt. who has come to the front as one of our live-wire Guild leaders and organizers, will be with us.

Walter C. Bave, Chapter Secretary of Marion Chapter, will be on hand to tell us about the rather marvelous success of his chapter.

Brevity will be a strong feature of all business session speeches. Ted will have a stop watch.

The souvenir program will be in the nature of a Guild annual book—something decidedly worth preserving.

By the way, copy for ads or teacher's cards should be in the secretary's hands by the 10th of March.

Have you written for a room reservation yet?

Fred N. Schultz will be in charge of the exhibit of Carl Fischer.

A mighty important matter is the suggested three years' term for Guild directors with the plan to make the board a more permanent organization by retiring only two members each year. The idea, by the way, was first suggested by Mr. Kitchener at the Washington convention.

Something in the way of an innovation will be the music publishers' exhibits.

Who says the South is slow? Atlanta Chapter, just organized, will send two delegates to the convention. Deputy Field Secretary W. E. Marks will come with an Ohio Delegation.

The secretary-treasurer has attended so many committee meetings in the Copley-Plaza hotel that some misguided persons unjustly accused ye official goat of being a regular boarder at Boston's most sumptuous hotel!

"Signor Stelloario Cambria, who will appear at the American Guild convention concert in Boston, April 30th, is considered one of the best exponents of the mandolinistic art"—thus truthfully does the New York Sun refer to the festival concert mandolin soloist in an article regarding the coming convention.

Mr. Farland will probably play Chaconne from the Fourth Sonata for unaccompanied violin (Bach). It is a wonderful number for violin and those who have heard Farland play it, of its beauty is lost to his



GEORGE C. KRICK
Guitar Soloist, Convention Concert

say that none banjo.

There will be something doing on the exhibit floor on Wednesday.

W. J. Kitchener will be ready to meet all human question marks with a fair field for all. Get your "stickers" ready for the question-box.

One chapter will be represented by seven-eighths of its membership at least! Particulars next month.

Plan to be on time at all convention sessions. President Goggin will insist on promptness.

Send in your little dollar for your concert ticket at once. Tickets will be ready to mail March 1.



COPLEY SQUARE, SHOWING TRINITY CHURCH, THE COPLEY-PLAZA AND THE BOSTON PUBLIC LIBRARY



THE BACON MANDOLIN ORCHESTRA OF NEW LONDON, CONN.

This organization, although comparatively young, has made notable progress under the leadership of Frederick J. Bacon. The orchestra was one of the features of the recent second annual concert of the New London Sereaders (January 25th), which was mentioned in the February CADENZA. The concert, featuring Pettine, Foden and Bacon, was a distinct B. M. G. triumph for New London.

St. Louis Symphony Mandolin Orchestra

The first concert of St. Louis (Mo.) Symphony Mandolin Orchestra was given at Swiss Halls, January 16th, before an "S.R.O." audience, many being turned from the door before the program commenced. Co-operating with conductor Robert Lehrmann were several leading teachers, and practically all of the better players of St. Louis, through whose combined efforts resulted the artistic and financial success of the enterprise. We print the program in full:

March—Militaire	W. Boehm
Guitar Soli—Elvira Waltz, Heart Throbs Mazurka Serenade—Twilight Echoes	Orchestra Mr. S. Safrithis
Overture—Lustpiel	Keler-Beza
Serenade—Twilight Echoes	H. Lincoln
Orchestra	
March—Red Jacket	W. Boehm
Sextette from Lucia di Lammermoor	Donizetti
Orchestra	
Soprano Solo	Selected
Mrs. M. Moellman	
Orchestra Accompaniment	
Song—"To the Evening Star" From Wagner's Tannhauser Paragon Quartette	
H. Hendricks, 1st mandolin; L. McCormack, 2nd mandolin A. Geimer, tenor mandola; F. H. Gebert, mando-cello	
Concert Waltz—Scotland Bells	H. Lincoln
Finale—"Star Spangled Banner"	Orchestra

It is interesting to note that the orchestra of some seventy players included, in addition to the regular strings of the complete fretted choir, cornet, trombone, flute, clarinet and percussion instruments.

The officers of the orchestra are: H. Schuessler, secretary; G. Mortland, treasurer; Robert Lehrmann, conductor. Board of Directors: Fr. Abell, A. Brockmeyer, H. Hendricks, J. Kadera, P. Koeln, R. Lehrmann, F. Simmons, F. McCormack, A. Ofenstien, M. Pitcher.

Fort Wayne Mandolin Orchestra

Under the direction of W. Richard Barr, the Gibson Plectrum Orchestra of Fort Wayne, Ind., gave a concert for the Adroit Bible Class Y. M. C. A. fund at the Third Presbyterian Church, January 18th, repeating the program the next evening. The orchestra of fifty players included mandolins, tenor-mandolas, mando-cellos, guitars, banjo-guitars, mandolins, banjo, flute, mando-bass, Irish harp and piano. Following is the program—

a The Guardman's March, Op. II	Artemas Higgs
b Pert and Pretty—Waltz	Weidt
c Frog Frolics—Schottische	R. E. Hidreth
Gibson Plectrum Orchestra	
Song	Selected
Blacksmith Quartette	
Hilo March	Murbager
Ukulele Band	
Reading	Selected
Miss Mildred Gailey	
a U of B Forever March	Boehm
b Dance of the Moths—Caprice	Weidt
Gibson Plectrum Orchestra	
Song	Selected
Blacksmith Quartette	
a The Tom Cat's Frolic (A Back Yard Romance)	W. Barr
b Popular Medleys	
Those Banjo Boys	
a Senorita—Valse	Boehm
b New Era March	Boehm
Gibson Plectrum Orchestra	

Tremont Mandolin Orchestra

Program given by the Tremont Mandolin Orchestra, Wesley M. Rohrer, director, for the Johnstown (Pa.), Y. M. C. A.:

March—"Palace of Peace"	G. M. Vanderstoop
Tone Picture—"The Chapel in the Mountain"	G. D. Wilson
Selection from "Martha"	Fr. Von Flotow
A Song of Italy, "O Sole Mio" ("My Sun")	H. F. Odell
Paraphrase—"Love's Old Sweet Song"	Ma.uy-Odell
March—"Curro Cuehates" ("The Bull Fighters")	G. Meta, o
Transcription—"Melody in F"	Rubinstein-Hidreth
Fantasia on Moore's Irish melodies	H. F. Odell
Paraphrase—"Love's Old Sweet Song"	Ma.uy-Odell

The Tremont Orchestra was organized ten years ago, all the members being pupils who "began at the bottom" under Mr. Rohrer's instruction. A recent issue of a Johnstown newspaper in referring to the orchestra said, "The Tremont Club is known throughout the city as being one of the best organizations of its kind in the city"—evidence of a long and satisfactory jump from the modest beginning of a decade ago. Personnel of the orchestra: first mandolins, Wesley M. Rohrer, George W. Smith; second mandolin, Frank Brown; tenor mandola, Joseph Byer; mando-cello, Harry Berdey; harp guitar, Otto Ziff.

Michigan Guild Chapter Festivals

Deputy Field Secretary Johnstone reports that rehearsals for another series of chapter festivals are under way, Edna Dole Wilcox of Battle Creek, Charles J. Sparks of Jackson, Adabelle Dillabaugh of Grand Rapids, with their respective chapters having already entered the big combination. Invitations to participate have been extended to Muskegon, Lansing and Frankfort chapters and to chapters which are being organized in Albion, Detroit and other cities. The plan includes a two-day meeting in one of the cities—really a "large" Guild enterprise and one which should be an inspiration to Guildites in other sections.

Lansing-Odell Concert Next

The Annual Lansing-Odell Concert, as usual, is attracting considerable attention in the B.M.G. world. The big orchestra is in excellent trim, and the smaller organizations represented were never in better preparation. At this writing only a few seats are available and persons who expect to hear the big fretted instrument festival at Jordan Hall, March 28th, run good chances of obtaining "standing room only" if reservations are not made at once.

Everybody's Boosting

Letters like this make the Guild officers and convention committee members happy: I expect to attend the Sixteenth Annual Convention of the Guild. I will "boost" the news to friends of mine in Boston, also to friends here. I am sure of one from here who will want to accompany me. Wishing you every success. (Signed) Frank M. Ewing.

Manufacturers of
Musical
Instruments
of the
Better Class

Lyon & Healy
52-59 Jackson Boulevard
Chicago, Illinois

Messrs. Lyon & Healy, Chicago

Announce their own make Mandolins, Mandolas and Mandocellos—the last word in instruments of their kind—are now ready for delivery. In tone, ease of playing, accurate scale, workmanship and finish they represent that perfection which is the result of several years of scientific and painstaking effort on the part of a highly skilled and experienced factory organization, unequalled anywhere in the world. *Special features of interest to all players are their perfect scale, new compensating tail-piece (patent applied for), improved guard-plate and rigid neck construction and the tone of superlative quality and power.

MANDOLINS		MANDOLAS	
Style A With Scroll Head	\$100 Net	Style A With Scroll Head	\$125 Net
Style B	75 Net	MANDOCELLOS	
Style C	50 Net	Style A	\$150 Net

Sold on easy monthly payments. Send for descriptive catalog, illustrated with colored photographs of the instruments.

**The Man with the Nose for News Says
B. M. G. News He Knows is**

—THAT—

George H. Bowman, who until last spring was located in Regina, Sask., but who went to Grandfield, Okla., in search of a more healthful climate, will soon open a studio in Grandfield.

D. Peterson, who is known to THE CADENZA readers as chapter secretary of the Las Animas (Col.) chapter has opened The Las Animas Music Store. He will operate a music school in connection.

Fred Petrie, a member of Kalamazoo Chapter and the Gibson Sextette, is becoming known as "quite some" guitar player, and incidentally is developing considerable talent as a composer of guitar solos.

W. Richard Barr of Fort Wayne is a teacher who does things. Witness his recent concert. We will have an opportunity at the convention to ask him how he does it.

It is said that Cupid is a B. M. G. devotee—at least he shows partiality to mandolin orchestras, judging by the romances developing in Boston organizations.

The reports of concerts like those in St. Louis and Fort Wayne, and the chapter festivals in Michigan ought to ginger up some of our sleepy brothers and sisters.

Miss Ethel Bacon of Meadville, Pa., who recently entered the professional ranks of the Guild will represent Meadville Chapter at the convention.

John T. Zoekel of Rumford, Me., is another new Guild member. Mr. Zoekel expects to attend the Guild convention.

Friends of Miss Ida J. Eshelman of Meadville are sorry to learn of the continued serious illness of Miss Eshelman's mother.

Milburn M. Chapman, a member of the well-known Place Mandolin Quartet, sends Guild dues and greetings from Los Angeles, Calif., where he is now living.

The Barry School of Music, 722 E. Clearfield St., Philadelphia, keeps three teachers busy, and if enrollment increases will need another. Director C. C. Barry also coaches three mandolin clubs, one of them being composed of his own pupils. Mr. Barry will attend the convention.

Joseph Audet is entitled to a bouquet, having manfully and with only a minute's notice filled the shoes of the field secretary on a recent occasion when illness kept the F. S. from important official duties.

John L. Beam of Lewiston, Montana, is another live addition to the Guild.

G. Destefano continues to do a lively business in Philadelphia in both teaching and music publishing departments.

"W. J. Kitchener delivered an illustrated lecture upon 'The Voice and the Art of Singing' to an enthusiastic audience at the Harlem Young Women's Christian Association on Tuesday evening"—so said the New York Evening Post of January 13th.

A. G. Rinekel, formerly of Los Angeles, Cal., is now located at 2639 University Ave., San Diego.

Geo. B. Tannery of Monroe, N. Y., well-known to Guild members as a teacher and band and orchestra leader, makes a specialty of furnishing high-grade music for concerts and the like.

Roy Killgore of Grand Rapids, Michigan, is a busy teacher of fretted instruments. Mr. Killgore is also director of the Royal Mandolin Orchestra which organization has received much favorable notice from the press and public.

Rudolf H. Howe, who until recently conducted a B. M. & G. studio in Colorado Springs, Col., is now located in Cleveland, Ohio.

L. F. Wing teaches piano, guitar, mandolin and ukelele in Seattle, Wash.

Franis Potter of Omaha, Neb., who recently re-opened his studio after a long period of enforced rest, is already up to his neck in work, but will take a couple of weeks off to visit Boston and the convention next April.

Miss Helen M. Howe has opened a studio for mandolin instruction in Leominster, Mass.

Harry N. Davis, the popular Worcester teacher of the fretted instruments, was in Boston recently and favored THE CADENZA and Guild offices with a visit.

John J. Levert is still on the job at Montreal, and, although the music business in Canada is more or less demoralized, manages to keep busy. Five of the fretted instrument organizations of which Mr. Levert had charge have been disbanded on account of the war.

Miss Annie K. Pfund is one of the teachers who help to keep Hartford, Conn., on the B. M. & G. map.

C. Leon Harris is director of the A Capriccio Club of Rochester, N. Y., and teaches all fretted instruments.

Horace R. Mable of Binghamton, N. Y., has opened the Mable Studio for instruction in vocal culture, piano, guitar, banjo and mandolin. Mr. Mable gives his pupils not only a thorough foundation in technique but also in interpretation and style.

J. S. Glatfelter, teacher of violin, mandolin, mandolite, guitar and banjo in Lancaster, Pa., has a large number of pupils, many of whom are in demand for public and private concerts.

Jerome A. Giavanti, guitar soloist and instructor in mandolin and guitar, formerly of Central Valley, N. Y., is now located in New Haven, Conn.

E. F. Niswender, what with the demands of his business as representative for the Gibson Mandolin Guitar Co. in Santa Cruz, Cal., and his teaching and coaching of orchestras is a busy man.

THE MANDOLINIST



Conducted by
SIG. GIUSEPPE PETTINE
Virtuoso

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

The Origin, Development and Present Status of the Mandolin Duo

(Continued from February Issue)

Having demonstrated that the mandolin duo, as a style of composition, was not originated by a mandolinist, the next question is—Who wrote the first piece in that style for the mandolin? My readers no doubt will recall the last previous instalment of this article, wherein I made the statement that my certainty regarding the first mandolin duo having been composed in Italy had been somewhat shaken. Since then I have again heard from Messrs. Geo. L. Lansing and Fred C. Meyer.

It was necessary to hear again from these two correspondents, as the statements of each conflicted with the other. For instance, Mr. Meyer wrote in his letter that Mr. Abt's first concert in the East, at which he played his Cradle Song in question, was in 1893, while Mr. Lansing stated in his letter that Mr. Abt played it in Boston in 1890. We also found in Mr. Meyer's letter an apparent anachronism for he informs us that Mr. Abt's first appearance in the East, at the concert given about 1893 in Philadelphia, Pa., "launched its (the Cradle Song's) distribution to mandolin players." Yet according to a copy in possession of Mr. Zarh Myron Bickford, the printed piece bears imprint of "Copyright 1896." Naturally one is justified in questioning how the sale of a musical composition could possibly have been launched in 1893, when it was published in 1896—three years later.

However, my further communications with Messrs. Lansing and Meyer, herein appended, have so cleared the matter that we may safely and authoritatively proclaim that the first piece for unaccompanied mandolin was written in Italy, and the evidence secured so far points to Sig. Constantino Bertucci as being the composer.

Mr. Lansing writes: "When I stated that Abt played at Boston in my concert in 1890, I wrote somewhat at random, and I think Mr. Meyer is right. I do not keep records of those things, as I have always been so busy that I have had no time to devote to details. I recall first meeting Abt in Pittsburgh in 1891 or '92, and he played here (in Boston) after that."

Here is Mr. Meyer's explanation, which settles the matter pretty clearly for all time: "Abt's arrangement of Hauser's 'Cradle Song,' also his 'Morceau de Salon,' were the two first compositions published. These he published himself, and as I mentioned in my previous letter there was no sale for them until after his appearance. They were published about three or more years before he played in Philadelphia. After playing in Philadelphia, F. H. Griffith & Co. (with whom I was at that time) at my suggestion bought the 'Cradle Song,' and it naturally was recopyrighted or transferred at that time, which accounts for the date of three or more years later on the composition. The 'Morceau de Salon' am not sure about, but think it was held by Abt."

The first mandolin duo composed and published in this country, then, was Abt's arrangement of Miska Hauser's famous "Cradle Song." Judging from the evidence submitted this piece

could not possibly have been done much before 1890, yet to be on the safe side we will go back one year and make the date 1889. My readers will please note that Mr. Abt was born on June 13, 1873, in Allegheny, Pa. (this information was given by Mr. Bickford); therefore, if we assume that he arranged the piece in question in 1889, we must also admit he was just sixteen years old, nor do I see how we can consistently allow a longer time between the actual composing of the piece and its publication.

According to evidence given, the first mandolin duo composed and published in Italy was either the "Trovatore" fantasia or the "Traviata" fantasia, both arranged by Constantino Bertucci. I have tried very hard to ascertain the dates of publication of these two pieces, but have not yet succeeded. Besides these two unaccompanied fantasias; Sig. Bertucci composed twelve more which were published in two separate folios by A. Forlivese & Co. of Firenze, Italy. Regarding their publication, in response to Mr. S. Cambria's inquiry in the matter the publishers wrote: "The two Albums of Fantasias by Constantino Bertucci were published by us; the second Album in 1890, the first Album in 1892."

It is obvious that twelve original fantasias could not possibly have been written in a few days time, and the fact that the "second" album was published first practically proves that every one of the twelve fantasias had been written before the publication of the "second" volume, which was the first to be issued. If, then, the second volume was published in 1890, it is safe to assume that the work of composing the twelve must have been begun at least two years before. This would date us back to 1888, or one year before Mr. Abt's number was arranged.

Some of the readers might think it unfair to allow Mr. Abt only one year between the completion and publication of his piece, when in the case of Bertucci two years are allowed, but there is a natural reason for this which I will explain. Mr. Abt was very young in 1889 (sixteen years old), and considering his age, the youthful enthusiasm that generally attends this age, the little time that it requires to arrange a short piece and the fact that he published it himself, it is not probable that he would have allowed more than one year to pass before giving to the public what he probably considered quite an innovation in mandolin technique.

With Sig. Bertucci the case is quite different. He was about fifty years old in 1890 (the year in which the second book of fantasias was published), and, as has been proved, every one of the twelve numbers had been written at that time. Again, if we consider the fact that these fantasias are difficult even today, we shall have no trouble in convincing ourselves that Sig. Bertucci must have had them on his hands for quite a time before finding a firm willing to publish them, and, moreover it must have taken him some time to polish and finish them. Personally, I am convinced that, even if we allowed a period of five years between their composing and publishing, it would not be granting too much, yet I have granted only two.

In the face of such evidence we must place Bertucci one year ahead of Abt, yet if my deductions are true and calculations not at fault, I expect to prove that the "Trovatore" and "Traviata" fantasias (both published by Ricordi of Milan, Italy), were issued before the two Albums. This further proof, while not necessary, would of course dispel even a shade of doubt as to who wrote the first unaccompanied piece for the mandolin.

(To be continued in the March issue.)

The Querist

C. K., St. Anthony, Ind.

Dear Mr. Jacobs: I received the copies of THE CADENZA and am delighted with them. Somehow or other I simply can't get the right

NOW READY—"THE BOOK OF THE HOUR"—By GIUSEPPE PETTINE

The Mandolin's Right and Left Hand Harmonics

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

Important There will be 100 copies with Mr. Pettine's autograph and date. Each copy will bear a number. The copies, starting from No. 1, will be mailed in the order in which the letters are ordered. Remember only 100 will bear Mr. Pettine's autograph. These copies will prove a valuable souvenir in the future.
Usual discount to teachers, but no discount on autographed copies to anybody.

The Pettine Mandolin Method

VOL. I and II each.....\$1.00

VOL. III. The epoch-making Duo Style of Mandolin Playing. The acknowledged authority on all forms of unaccompanied pieces. Price.....75c

VOL. IV. Modern System of the Plectrum's Mechanism. Explaining in details the Pettine system of tone production. No lover of the mandolin can be without this wonderful book. Price...\$1.50

We have the most extensive stock of mandolin and guitar music by all the great composers. Catalog Free.
 We will allow a discount of 1-2 off on all our publications in sheet form and one-third off on all imported music. Books are net.

RHODE ISLAND MUSIC CO., 708 LEDERER BLDG. PROVIDENCE, R. I.

Supplementary to the Pettine Method

Fundamental Principles of Mandolin Playing. Possibly the simplest book for beginners. A real gold mine for young teachers. Great for self teaching. Price.....75c

Duo Primer. A collection of 25 favorite airs arranged in Duo Style especially to encourage and stimulate young players in the unaccompanied form of mandolin playing. Price...75c

"attack" with the plectrum. I have Pettine's School and also have worked my way through his lessons in *THE CADENZA*, but there is one point which I can't solve. I don't like to ask, but here goes for a favor—a little information that perhaps Mr. Pettine will be so kind as to give.

Q. 1. How must the plectrum fall against the strings, especially in tremolo? Must it pass perfectly straight and flat over the strings or at a slight angle? If I try to tremolo with a straight plectrum, I can't make it come out even—"kinder get stuck" between the strings. If I turn the pick slightly, so as to strike the strings a little slanting with the edge, it goes better. Have studied Pettine's lessons in the August, 1913, issue of the magazine, but can't get the exact meaning. From the fact that the "H.M." picks are beveled I take it that the pick is not to pass against and over the strings with the perfectly flat side, but in such a manner that one bevel takes it with the down and the other with the up stroke. Is this right? I admit that this may be a very foolish question, but it is just such little things which so often "stump" a fellow and result in a "bum" job.

A. Your question is not a foolish one by any means, for the way in which the plectrum should fall against the strings is the most important factor towards the final success of a mandolinist. It is very much to be regretted that all mandolin students are not as careful in details as you appear to be.

As a preliminary to your query it is necessary to state that the imaginary line traced by the

plectrum when traveling across the strings is governed by the position of the mandolin and the place where the right arm rests upon the instrument when in playing position. It is this unavoidable slant which demands that the plectrum shall attack the strings somewhat with its corner. If the forearm rests directly on the sleeve guard, the plectrum will be forced to travel in a different line than if the forearm were resting an inch or so above. Please bear in mind, however, that one should not be a slave to every detail explained as necessary to position at the beginning, but after following directions faithfully for a few weeks allow the instrument to sort of adjust itself to one's physical needs for comfort and ease, yet always keeping an eye to the general directions.

Granting then, that the body of the instrument is held well to the right, so that the tenth fret is practically in a line with the center of the player's body; that the head of the instrument is held higher than its body, and that the right forearm is placed a little above the sleeve-guard, with a little curve at the wrist—granting these, the plectrum should travel with a slight slant towards the bridge. Care should be taken that the slanting be not too pronounced, for in such case either a dull or a scratchy tone will result. The proper slanting, demanded by the position of the mandolin and right arm, forces the plectrum to be placed against the strings somewhat on its corner or, in other words, on the beveled part of the plectrum.

Q. 2. Will you also please inform me as to the
 (Continued on page 44)

Did You Ever Hear of "Live Wire" "Jimmie" Johnstone?

YES? WELL, READ HIS SPECIAL OFFER—YOU KNOW HE COMPOSES AND PUBLISHES MANDOLIN ORCHESTRA MUSIC

"Grand Opera Strains"
 "Aloha Oe"
 "My Flower of Hawaii"
 "Believe Me, if All Those Charms"
 "FROLIC OF THE KAZOOS," Fox Trot, Banjo Solo "C" Not., 12 cents Net.
 "KA-ZOO-ZA-LUM" Rag, Guitar Solo, 12 cents Net.

MANDOLIN
DUOS

All Four
for 50 Cents Net.

MANDOLIN ORCHESTRA SELECTIONS by "Live Wire Jimmie"

PRICES
 "A Live Wire" March
 "In the Pines" Waltz
 "Sec-an-Treas." March
 "Plectrio" March
 "Chaperone" March
 "Morning Telegraph" March
 "GRAND OPERA STRAINS"
 Solo Mand., 40c., M. and G., 50c., 2 M. and G., 60c., M. and P., 70c., 2 M. and P., 80c., T. M. and M. C., each 20c.
 Discount 1-2 off

Send for New Thematic Catalogue.
 Hawaiian Music and Supplies a Specialty.

JAS. H. JOHNSTONE, 428 Academy Street Kalamazoo, Mich.



The Guitarist's Decalogue

First Commandment. Thou shalt have none other instrument before me, for I thy chosen instrument am a jealous instrument and will not give my best to those that allow other instruments to interfere with me.

Second Commandment. Thou shalt not play the "Spanish Fandango," nor any other piece that is like unto it.

Third Commandment. Thou shalt love and cherish thine instrument, and keep it always in tune.

Fourth Commandment. Thou shalt not consider me a musical toy and fit only for accompaniments, for how can the world know my beauties and merits if thou who playest upon me know only accompaniments and foolish, jingling tunes?

Fifth Commandment. Remember the works of the masters, to study them.

Sixth Commandment. Each day shalt thou practise and play upon my strings, that thou mayest understand my charms and beauties and proclaim them to the world.

Seventh Commandment. Honor the instrument which thou hast chosen, and defile it not with ragtime—for such is not appropriate to my bewitching strings, which were made to sing songs of consolation and lullabies and tender ballads, and most of all, songs of love and life and romance, to stimulate the soul.

Eighth Commandment. Thou shalt wear on thy fingers and thumb no picks.

Ninth Commandment. Neither shalt thou bear false witness against thy brother guitarist, and think thou art the only high and perfect one, for there are others—even tho' they may be few. Give unto them all credit, for thou knowest how much thou hast worked for thine art, so give unto thy brother the praise that is his due.

Tenth Commandment. Thou shalt covet an adequate and flawless technic for the performance of the great works written for me. Thou shalt also covet a rich, round tone and a sympathetic interpretation of the thoughts of the masters, both old and modern, as they have been written for me.

Questions and Answers

C. F. E., San Francisco, Cal.

Q. Can you give me the names of two or three very easy duets for two guitars, strictly in the first grade and yet melodious and interesting? I am of the opinion that it is of both benefit and encouragement to a pupil to have the teacher play with him at times, and while I am able to find all manner of duets for two mandolins throughout the different grades, even included in many of the instruction books, this is not true of guitar duets. These are not only not given in the instruction books, but there seems to be very few of them anywhere, especially in first grade publications. Can you tell me why this is so, and why the publishers do not issue more duets for two guitars? Do you not consider it a good combination?

A. As to naming two or three very easy duets which shall be strictly within the technical equipment of the first grade pupil, I can refer you to none better than two very melodious little pieces written for two guitars by Walter F. Vreeland, of Boston, and published by the Oliver Ditson Company. They are: "Birth of Spring," an easy waltz in the key of C, and "Idly in a Hammock," a little reverie in the key of D. Both of these are in the first position. A pupil is frequently able to distinguish, quickly read and execute a chord when it is all on one stem, but is slow to do this when the chord is broken, and the little Reverie in D is very useful in helping the first grade pupil to acquire the habit of looking ahead and at once forming the entire chord used throughout the measure. Other compositions by Mr. Vreeland in the same grade and for the same combination are: "Russian Peasant Song" and "The Prayer of Ruth." The

first is a little dance that can be made to show a great deal of style for a number as simple as it is, and the second is also very good for your purpose. Most of the duets published for two guitars that are of any use or beauty extend considerably into the positions, and therefore cannot be said to be strictly first grade numbers.

As to your query regarding the dearth of duets published for two guitars, I really am unable to give any reason other than what I have been told by two different publishers—that there is not enough call for them to warrant their publication. Why this is so I have never been quite able to understand, as I most assuredly consider two guitars a very beautiful as well as most interesting combination both for expert players and for the youngest students. I feel sure that, if the teachers of the country were fully aware of the beauty of this combination when well employed, and also of the use they serve in pupils' advancement and experience, there would be a demand for them. I wish that teachers would get together and make the demand, for it is a fact that publishers are ready and anxious to serve the music-buying public with just the things which the public makes it worth their while to publish. Of course they cannot do this for a few in the minority.

E. D., Albany, N. Y.

Q. 1. Have there been more arrangements for guitar solos or excerpts from the Italian operas than from those of the German, as I have been told, notwithstanding the fact that the most prolific arranger of operatic music for the guitar was the German, J. K. Mertz? If this is so, can you tell me why?

A. Yes, there surely have been more guitar arrangements from the Italian operas than from the German, and obviously the reason for this is that, in the main, these operas are better suited to the instrument than are those of the German, although many of the German operas of the older school were arranged by Mertz and others. Mertz, by the way, was not really a German, but a native of Austria. From a melodic standpoint, for the most part the Italian operas are more interesting on the guitar than were the German ones of the Mertz period and antedating him. Naturally, he did not arrange any of the Wagner operas.

Q. 2. Have there been arrangements for guitar solos, of any of the Wagner operas and, if so, what numbers and by whom?

A. There have been but few excerpts from any of the Wagner operas arranged for the guitar, but there are a few arrangements from his operas, for other instruments, which are very effective as guitar solos. The only ones of which I know as having been transcribed especially for our instrument are the following: "March" and "Evening Star" from *Tannhäuser*, both arranged by Charles De Janon and published by J. T. Harms of New York City. The last named, however, is now permanently out of print (or so I am lately informed), and I am not sure whether the first is obtainable now. The only other arrangements from the Wagner operas of which I know as having been or to be published are the "Prize Song" from *Die Meistersinger*—a transcription for the guitar by the conductor of this department, that is published by Carl Fischer of New York, and the writer's transcription of "The Swan Song" from *Lohengrin* that the same publishers now have in press and which will be issued soon. This last is beautifully suited to the guitar, making use of right-hand harmonics in a very interesting way.

A. M. T., Ithaca, N. Y.

Q. Is the "Intermezzo" from *Cavalleria Rusticana* the only excerpt from this opera that has been arranged for guitar solo, and are any of the works of Puccini and Leonecavallo arranged for the guitar?

A. In so far as I am able to ascertain, the "Intermezzo" is the only excerpt from Mascagni's famous opera that has been published for the

Buy Your Ukuleles Direct from the Country Where They Are Made

Prices on Our Genuine Hawaiian Ukuleles as Follows

Style A-1 Ukulele—Koa wood, very plain.....	\$5.00	Style C Ukulele—Fine grade of dark Koa, wonderful tone, entire body inlaid.....	\$10.00
Style A-3 Ukulele—Koa wood, plain finish, hand made, good value.....	6.50	Style D Ukulele—Finest grade of dark Koa, inlaid body and neck.....	12.00
Style B Ukulele—Koa wood, inlaid around sound hole, hand made, splendid tone.....	7.50	Style E Ukulele—Finest grade of handsome old seasoned Koa wood, inlaid neck and body extra heavy, with or without patent keys.....	18.00

Packing and postage, any part of the U.S.A., \$1.25 extra

Our Guarantee We agree to replace any unsatisfactory merchandise purchased from us, without cost to you, or return your money.

BERGSTROM
MUSIC COMPANY, Limited

1020 FORT ST. - HONOLULU, HAWAII

About 25 of our best Hawaiian Songs

are on the press now, arranged for 1st and 2nd mandolins, guitar and piano. Write us for the album—\$1.25 price.....

Mandolin or guitar books of this set at 25c
Piano book of the set..... 50c

guitar, but as you doubtless know there have been many arrangements of this popular number for the instrument. I do not believe that any of Leoneavallo's works have been arranged for the guitar, but some excerpts from Puccini's *La Boheme* have been put on the market abroad by the Ricordi Company (owners of the copyright). These are the famous "Waltz Song" sung by Muzetta, and Colline's "Song of the Coat." This opera is so protected by copyright that no one else can publish arrangements from it, and unfortunately the two arrangements just mentioned, while not bad, are not all that could be desired. The Colline song is really very pretty and the arrangement, when properly interpreted, is a most sympathetic little number that is delightful to play just for one's self, if one is familiar with the opera, but is too lacking in brilliancy to make a good concert solo. By "lacking in brilliancy" I mean, that in this instance it lies in the weakest part of the instrument from the standpoint of volume, hence would lack in carrying power.

M. E. Williamsburg, Pa.

Q. Will you kindly give me the names of some good arrangements of Beethoven numbers for guitar solo, together with names of arranger and publisher? I have seen a number of Beethoven selections arranged for the guitar, but think many of them are unsuited to the instrument or else are poorly arranged. For instance, I have an arrangement of part of the "Moonlight Sonata" which certainly does not suit the instrument, but I think your arrangement of the Beethoven Minuet in G is a little gem. Being an admirer of this

composer I would like to have some more really good Beethoven numbers, and thank you in advance for telling me of any.

A. The "Moonlight Sonata" is not of course suited to the guitar, nor could any one make of it an effective guitar solo, as beautiful as it is for the piano. Aside from the little "Minuet" you mention, which I am glad that you like, the only really good Beethoven numbers for the guitar of which I know are the following: "Nel cor piu non me sento" with variations by Ferdinand Sor, and the same number arranged by the writer of this department. The former may be obtained from either Carl Fiseher or G. Schirmer of New York (if not now out of print), and the latter is published by the composer, Mrs. Vahdah Oleott-Bickford, 616 West 116th Street, New York City. Other than these two numbers, both of which are fine concert solos, I would recommend to your attention Ferrer's arrangement of "Le Desir" with variations. This arrangement is included in the Ferrer book published by the Oliver Ditson Company of Boston, but is not obtainable in sheet music form. All of the numbers mentioned are really effective on the guitar.

K. I. S., Boston, Mass.

Q. I have read that Weber was a guitarist. If this is so, will you kindly inform me which of the celebrated Webers was referred to—Carl Maria or Gottfried Weber?

A. Both of these celebrated world musicians were guitarists and both wrote for the guitar, of which they were remarkably fond.

NEW STAHL PUBLICATIONS

MANDOLIN DUOS By the World's Greatest Composers

Glendale March, Easy.....	\$0.40
Barcarolle ("Tales from Hoffman"),.....	.40
Torpedo Rag (Dean), Medium.....	.50
The Side Show Band Rag (Dean), Medium.....	.40
That Mandolin Rag, Medium.....	.40
Traumerer and Romance (Morris), Medium.....	.50
Schubert Serenade (Moyer), Medium.....	.50
American Ideal March (Moyer), Medium.....	.50

NEW C NOTATION BANJO SOLOS

Hunting Trouble.....	\$0.30
The Fadeaway.....	.30
The High Private.....	.30
The Golden Spur.....	.30
Irish Grenadiers.....	.30
Come Across.....	.30

NEW MANDOLIN ORCHESTRA NUMBERS

Royal Cavalier, March or One-Step, by Stahl. You will not 'em off their seats with this one. Full of pep. Great parts for all instruments. Usual prices.
Twilight Dreams, Waltz, by Chas. Brunover. One of those dreamy, haunting melodies that everyone likes so well. A sure-fire hit on any program. Both of these numbers are also great teaching pieces. Usual prices.

WM. C. STAHL, 211 Grand Avenue, Milwaukee, Wisconsin

THE BANJOIST

Conducted by

W. M. RICE

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



Tuition in Banjo Technic

This month's instalment in Tuition in Banjo Technic is made up of exercises in syncopation. The exercises are based upon examples which although common, are apt to confuse the amateur owing to the mixing up of notes of different time values. Syncopation is an artificial accent, or an interruption of the feeling of the music. It can be produced by giving an accent where none is expected, by taking away the accent from a point where it is expected or by both methods combined.

Study No. 67. Before playing any exercise, the player should tap out each measure, while counting aloud to get the mechanical rhythm firmly fixed in the mind. Owing to the syncopation, many points arise which give a chance to show several new fingerings for both the right and left hand.

Exercise A. Analyze the first measure. The syncopation occurs in the first half of the measure. Count four to the measure to get the actual time value of each note. The C occurs on the *and* count and after the first count; the B on the *and* count after the second count. Tap the measure through several times until the exact rhythm is felt. In the first measure, the first C on the staff is to be picked by the second finger; the second time the note appears it is to be struck by the thumb. In the second measure, the small bar is used to cover A and C at the tenth fret, the finger to be held through the third measure. Use the fourth finger extension to cover the high E. To aid the right hand in the last measure, play G closed on the second string. Play the exercise through several times.

TUITION IN BANJO TECHNIC EXERCISES IN SYNCOPATION

The musical score for Exercise A consists of six staves of music. The first staff is labeled 'MEASURE 1' and contains a single measure of music with a syncopated rhythm. The subsequent staves show the continuation of the exercise, with various rhythmic patterns and fingerings indicated by numbers and letters above the notes. The score is written in a standard musical notation for a banjo, with a treble clef and a 4/4 time signature.

Exercise B. Examine the rhythm in the first measure. The syncopation occurs in the last half of the measure. The E occurs on the *and* count after the third count, the G on the *and* count after the fourth count. Tap the measure through several times. In the second measure, cover F on the second string with the first finger, now slide to the tenth fret to form a small bar over A and C, hold this finger through the first half of the third measure, then slide to the twelfth fret to cover D and B. Strike B with the thumb. Play the last measure in the fourteenth position. C to be played upon the third string covered by the fourth finger. Note slides and rhythm carefully.

Exercise C. An exercise combining the syncopation shown in the two previous exercises. Tap the first measure through until the rhythm is understood perfectly. Play the first measure in the second position, using the thumb glide upon F and A. Note the use of the small bars in the second and third measures. The first finger glide is to be used on C and A in the third measure. In the last measure play B₂ upon the second string; strike with the thumb. The double stop is to be picked by the first and second fingers. Repeat a few times.

Exercise D. A chromatic, syncopated exercise in common rhythm. While the time value of the notes are different, the count and syncopated effect is similar to that shown in exercise A. Tap through the first and second measures. Note that when shifts of the left hand are necessary, advantage is taken of the quarter note in making the shift. In the third measure, after playing G₂, advance the first finger to the tenth fret, form a small bar over the first and second strings and hold; this makes it possible to play the following seven notes in the tenth position. In the fourth measure, taking advantage of the quarter note D₂, the first finger should ascend to the fourteenth position, and while there is no note to be played upon the second string it does no harm to let the first finger cover two strings. In the fifth measure, taking advantage of the quarter note F₂, let the first finger descend to the twelfth fret to cover two strings. The next seven notes can be played in this position. Repeat several times.

Exercise E. An exercise showing the tied note. Tap and count the first measure. In tapping, the second note under the tie should be silent in playing. The note should not be repeated. Note the left hand fingering in the third measure, also the small bar in the fourth measure. In the fifth and sixth measures, form a small bar at the twelfth fret. In the seventh measure allow the first finger to slide to the tenth fret to cover two strings and hold. Play B upon the second string. The A in the eighth measure is included in the small bar. Pick the double-stop with the first and second fingers. Repeat a few times.

Exercise F. A syncopated exercise in the key of C minor. To obtain the correct rhythm it will be found necessary to tap through the first two measures. In the first and second measures, allow the first finger to form a small bar over C and E at the first fret, the first finger glide to be used in the last part of the second measure. In the third measure, form a small bar with the fourth finger over D and F. In the fourth measure, the first finger falls upon Ab. To play the high Ab, let the fourth finger slide to the sixth fret, the finger still remaining on the second string and the first finger to slide on the third string. The hand can now be drawn back to cover the following three notes. Use the first finger glide upon the last two notes. In the fifth measure form a small bar over B₂ and D; hold through the sixth measure, the thumb glide to be used upon the last G and the following C. Work the exercise up to a rapid tempo.

Exercise G. An exercise showing the first half of the measure in uneven rhythm, the last part being syncopated. Tap through the first measure several times. Use the first finger glide upon E and C in the first measure. The second finger

Those Beautiful Orpheums

**Why
These Banjos
Are
Supreme**

Orpheum Banjos incorporate distinctive features: The rim is constructed with a vibrating chamber (patented) thus—long vibration, sustained and clear as a bell tone.

The vellum rides over a bevel toward outside which serves to keep it hard to a greater degree than any other banjo made—hence, better tone in damp weather. The short and properly tilted neck, long string, high bridge, perfect adjustment of strings to fingerboard, all serve to make the action and volume of tone absolutely perfect. The wood used in **Orpheum** Banjos is thoroughly seasoned, hence no warping and getting out of shape.

All initial parts are made in our factory of the very best materials obtainable. Expert workmen do the assembling.

Every **Orpheum** instrument is tried and adjusted carefully before shipping. **Orpheums'** hold on first place grows steadily stronger and stronger.

Catalog of complete line of Banjos, Banjo-Mandolins, Tango Banjos, Cello Banjos and Guitar Banjos will be sent on request FREE. Enclose your card

RETTBERG & LANGE Mfg. Dept. O 225-227 East 24th Street, NEW YORK, N. Y.

slides to cover A at the beginning of the second measure, the first finger moving to the tenth fret to form a small bar and to be held through the next measure. The high E is to be covered by the fourth finger extension. Note the L. H. Pizz. in the fourth measure. Pick the double stop with the second finger and thumb.

Exercise H. An exercise showing syncopation in the first part of the measure, combined with a triplet in the second part. Tap the first measure through a few times. Note the L. H. Pizz. in the first three measures. Form a small bar at the tenth fret in the second measure and hold; the F to be covered by the fourth finger. In moving for this note the first finger should be allowed to slide to the twelfth fret to form a small bar, this avoids extension fingering and leaves the finger in position for notes in the third measure. Cover the last G with the fourth finger, then slide back to C, the first note in the next measure. Repeat several times.

Exercise I. An exercise showing a silent first and third count, with the syncopation occurring between the count and the *and* count, on the second and fourth beats. In the fourth measure on the third beat the C is on the count, the A is before and the G after, the *and* count. Tap out the first measure several times, then the fourth measure. This exercise is somewhat misleading as the player will be likely to accept the artificial accent as the natural one, and if so the effect of syncopation will be lost. Play very slowly at first. The player who has studied Technic carefully should have no

difficulty in regard to either the right or left-hand fingering, as the exercise is only a general review on this subject. Note indications of the small bar, slides, encoiled figures and hold fingers when possible. Work up to the tempo of a fox-trot.

The Lansing Mandolin Orchestra is enjoying a whirl of activity. On January 26th Tom Sawyier, who was at that time visiting in Boston, visited the orchestra at its regular rehearsal and entertained the players with a short program of mandolin solos, turning the rehearsal into an impromptu recital. February 2nd the orchestra gave a concert in Faneuil Baptist Church in Brighton and, although the night was very cold, a good audience greeted the orchestra. Especially pleasing numbers were a banjo solo by Miss Gladys Moore, mandolin solo by Miss Vora Moore, numbers by the "Versatile Four" and two banjo selections by the genial George L. himself. Later in the month the orchestra gave a shower at the Franklin Square House to Miss Abbie Barnes whose engagement to Harold Corey was announced some time ago. Both Miss Barnes and Mr. Corey are mandolinists in the orchestra, Miss Barnes being the orchestra librarian.

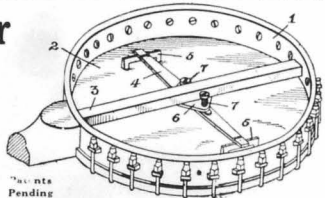
Just as we go to press we learn that the first professional chapter of the Guild has been organized in New York City with seven charter members: Vahdah Olcott-Bickford, Zarah Myron Bickford, Stellario Cambria, Wm. B. Evans, Julia Greiner, D. E. Hartnett, W. J. Kitchener. Mrs. Bickford is chapter secretary.

The Grover Vibrator

For Banjo, Tenor-Banjo and Mandolin-Banjo

It wonderfully improves the tone of these instruments, making them louder and brighter under all climatic conditions. Endorsed by principal players and the whole music trade. Send me \$1.50 for a Vibrator, and if not perfectly satisfied return it and your money will be refunded.

ENDORSEMENTS: We received the "Grover Vibrator." We have been well pleased with this article. Everybody that has tried this device seems to speak very highly of it.—Oliver Ditson Company.
I put your Vibrator on one of my Banjos, and was surprised to note the improvement in tone and action. It gives "Pep" to the Tenor and Mandolin-Banjo, and that is the one thing that puts these instruments into the limelight.—G. L. Lansing.



Patents Pending



PAT. SEPT. 6, '04.

Also manufacturer of the universally used
"NONTIP" BANJO BRIDGE MADE FOR ALL INSTRUMENTS
Price 25 cents. Circulars and wholesale prices on application
A. D. GROVER 96 Spring St. New York City

The Pettine Philoplectra Orchestra will be not the least of the big features

THE CADENZA

A MUSIC MAGAZINE

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

PUBLISHED MONTHLY BY

WALTER JACOBS

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.

C. V. BUTTELMAN, MANAGING EDITOR
MYRON V. FRESSE, LITERARY EDITOR

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

The entire contents of THE CADENZA are covered by the general copyright, and articles must not be reprinted without special written permission.

Subscription, \$1.00 per Year, in Advance

Canadian, \$1.25. Foreign, \$1.50. Single copies, 25 cents each. 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. 10 cents must be added to all checks to pay the exchange.

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

Copyright, 1917, by Walter Jacobs

Old Series,
Vol. XXIII, No. 9

MARCH, 1917

New Series,
Vol. XXIV, No. 3

EDITORIAL

Ye scribbler's life is full of woe
And there's no way to mend it;
He works so hard to earn his dough
He's too darn tired to spend it.

Origins

The enthusiastic investigator or inquirer along any line of research sooner or later is sure to find himself following an unblazed trail—sometimes dubious, at other times devious and oftentimes wholly blind—and when in pursuit of "origins" the trail many times seems to lead only into an interminable tangle of suppositious evidence of posthumous statements that are unverifiable. If the investigator is honest with himself and in his quest, he is careful not to accept either of these without ample qualifying—a cautious weighing and balancing of possible as against probable facts. But should the particular origin under pursuit happen to disclose an indubitable authority of inscribed (written or printed) authenticity, made at the time of its origination when the idea or object was projected before the public, then the task is simple, for the back-trail is well blazed without involving labyrinthian twistings, turnings and deep uncoverings, and the investigator need simply map out for others to follow. Yet how many origins ever have been so inscribed and made sure for posterity?

Mr. Giuseppe Pettine, in seeking to trace the mandolin duo to a beginning, set for himself a task of no small magnitude in the absence of any authentic record, following a blind trail of origin which had long been hidden by supposition, choked by hearsay and obscured by memories that perhaps have been dimmed by the occurring of many important events during a period covering nearly three decades. Nevertheless, with characteristic patience and with a high regard for truth which is not lessened through his great love for mandolin music and his respect for all things mandolinistic, he uncovers trails to plausible items of evidence, exhumes them, carefully weighs and balances, deduces and then justifies.

In last month's installment of his serial article concerning the mandolin duo, after judiciously sifting evidence gathered from two continents—and evidently against his personal inclination—

Mr. Pettine advanced an exceedingly sane and sound argument in favor of a violinistic origin of the mandolin duo, or unaccompanied style of playing. He is undoubtedly right in his deductions and judgment and in following his argument arrays his reasons clearly, fairly, logically and almost indisputably. Yet after all, and solely because of the entire lacking of undeniable record, the origin of the mandolin duo style of playing and its form of writing must remain purely suppositious—a fact which in no way detracts from its beauty or discounts its peculiar adaptability to the mandolin perhaps more than to any other instrument.

Appropos, and as illustrating the unreliability of origins even in the more modern, in the course of his argument Mr. Pettine mentions the ukulele as an "Hawaiian" instrument, yet is it? Here is a fairly modern instrument (at least its fad is modern) whose *acknowledged* origin and identity now seems open to question. Probably the majority of us always have regarded the ukulele as being a product of Hawaii and *supposedly native*, yet in a recent issue of a New York daily of repute it is pronounced to be the invention of a Portuguese (almost antipodean to things Hawaiian), and the further astounding statement is made that presumably Hawaiian instruments are purely American. The article is reprinted immediately below for the benefit of THE CADENZA readers.

American tourists having no place to disport themselves across the Atlantic turned toward the Pacific. They came home enamored of the music of Hawaii and its ukulele. The cabarets, eager for a new savor, ordered ukuleles and Hawaiian players by wholesale. An enormous prosperity flowed back to the ukulele makers as the fad extended through the country. In New York colored musicians who could look like Hawaiians found this "war made" demand would pay them premiums to forget they were African, and that it would also pay them to drop the banjo for the three-stringed instrument which originally a Portuguese had devised for the South Seas from a cigar box. Bob Edwards of Washington Square began fashioning ukuleles and decorating them with tote-o-like devices suggestive of joyous sunlit latitudes. He soon found himself in a swirl of orders, and master of a new business.

The above item serves to show the really shifting nature of accepted "sure" origins, and although not of tremendous importance illustrates the wide difference that may exist between the possible and the probable—that is, if the account be true. In the absence of authentic printed record (Baker, Stainer and Barrett, Hughes or Webster do not include the word) there seems to be no means of verifying the statements made in this article, nor is there any great reason to doubt them. Yet, let this newspaper item be ignored, forgotten, hidden or in any manner banished from sight for, say a period of three decades, and then suddenly be projected into the light of new publicity, what a pretty little ukulelian argument would immediately be precipitated into the midst of the devotees of the instrument when it has secured a firmer hold of popular favor. It would be somewhat similar to tracing the origin of the mandolin duo.

Attempting to trace an origin to a sure source is interesting, instructing and of specific scholastic and historic value, yet without indubitable proof surety always must be the lesser quantity in the investigation equation. For unless they be indisputably confirmed by irrefutable records made at the time of birth or conception, with advancing time origins become as elusive as the fantastic will-o'-the-wisp. In striving to prove the reasonable by a logical hypothesis, Mr. Pettine is to be commended for his unselfish expenditure of time and labor devoted to research, as well as congratulated for sound deductions made against his personal desires, and if from no other point of view than that of collating the generally unknown, every sincere lover of the mandolin should be grateful to him for his undivided efforts in behalf of the cause.

It is most unfortunate that despite his painstaking diligence Mr. Pettine could not have resurrected convincing data of recorded fact upon which there might be based a certainty, but if his research has failed to find, then we may

conclude that any absolute surety as to the origin of the mandolin duo is practically unobtainable. And what if we never actually know? We have the undisputable evidence of the existence of this form as one of the highest in the art of mandolinistic expression, and may compensate ourselves with the fact that it has been adapted to the mandolin and ably expounded and exploited by such masters of the instrument as this indefatigable disciple of research.

JUST A FEW MORE

In accordance with the half promise made in the December issue of the magazine we had fully intended to have these few additional gracious gratuities appear in the January number, but held off too long to catch the press. The reason for the prolonged hesitancy was the fear of arousing the literary jealousy (we are shy on good looks) of another member of THE CADENZA staff—for reasons politic we cannot specifically mention names. However, if proof is desired that our fears are not without basis of foundation, should any Guildler at the next convention happen to C.V.B. standing around when the literary editor might be receiving attention—well, just get on to the green glint glaring from somebody's "gazers." After two months' trial we have at last got a good grip on our grit and the handle of our grist-grinder, have ground out "just a few more" happy hints for Guild hikers and here they are hot from the hopper.

The official hotel is ideally situated for the convention, as it is closely contiguous to both reading and religion. For the first of these, the hotel faces the great Boston Public Library, where Pratt's marvelous statues flank each side of the triple entrance on the outside and the magnificent paintings of Abbey and Sargent are to be seen on the inside; for the second, it also faces Trinity Church of wonderful architectural beauty and wealth of outside carvings, and the New Old South Church with its graceful Campanile tower some few feet out of plumb. The "Back Bay Station" is only about two blocks below the Dartmouth Street entrance to the hotel and on the same side of the street; across the same street and nearly opposite the hotel is the new "Copley" Theatre and a convenient "sea-grill" where they don't "grill" you on price, while exactly across and on the corner is a big cigar store. The hotel is fitted with the most comfortable of common conveniences; such as elevators to "lift" you, chairs to "seat" you, tables to "eat" you, beds to "sleep" you, cuspidors of capacity and delicate design (pattern, not purpose), rubber foot-rugs, rubber pot-plants, rubber-shod porters, rubber-necked clerks that you can't dodge without paying, big palms, little ferns and a lot more of uncommon conveniences not found in other hotels.

Within a stone's throw (in almost any direction) are haberdasheries for the men, soda gushers and confection counters for the ladies, souvenir shops and cute cafes for curtailed lunches (curtailed in all but price). In case of sudden illness the Boston Medical Library is conveniently at hand, where one may consult any number of books that will tell just what's the matter and exactly what not to do for it. Druggistries, doctories, dentistries and many other dollar depletories are cozily clustered in the near vicinity—in short, everything from a church to a cafe, with superway and subway cars that are always under way to all points, but never on the way to the places and at the hours which suit your convenience.

Don't hop around hotel headquarters as if you held a lien on the place, simply because you are stopping there for less than half a week. If you must lean, sit down and do it against the back of a chair. Don't ask the elevator man if the car is going up, when it is on the ground floor and can't go down. Get in and take a chance like a sophisticated traveler. Don't try to push through the revolving doors on the left side. Most wheels turn to the right, except those in the head.

Sin is never ugly in appearance until it's got you, and the places where in it hideth are purposely made beautiful. This is a warning. The Copley-Plaza bar presents a quiet dignity of beauty that is enticingly attractive, and is most conveniently located on the first floor of the hotel at the Dartmouth Street entrance (which also may be used as an exit). The room is easily reached by the first door at the left as one enters the corridor, and is approached through the innocent privacy of the men's writing room. This location has not been so specifically charted merely to make its finding easy, but more as a pre-cautionary measure so that male Guildlers may not be led to stumble unawares — be led to drink by looking for ink.

The drinking water of Boston is so good that it affords no fictitious excuse for winking at wine or blinking at beer. It is real water that has not been weakened, isn't at all wishy-washy and yet won't wobble your water-waders when walking. It is warranted, wholesome and wholly wet. It also may be used for washing.

Speaking of water—although Guildlers may have to do plenty of "sailing" in order to navigate Boston's tortuously twisting highways and byways, nevertheless to get the real "salty" flavor they will have to visit the beautiful summer beaches. Don't try the "frog-pond" in the Common, however, for further than launching and paddling about shingle or cigar-box craft by the kids there isn't any sailing there. Some water pleasure may be obtained on the little artificial lake in the Public Garden—once around in the swan-boats for a nickel, and then you wonder why you did it.



MISS JULIA GREINER
Mandolinist, Guild Concert, 1917

Miss Greiner is not a stranger to our readers, although few people would guess after inspecting this picture that the lady has been teaching and doing lyreum playing for seven years. Yet so we are assured, and we know the cut above is from a very recent photo. Miss Greiner will play at the Guild concert a solo written for and dedicated to her by Mr. G. Muder of Tarentum, Pa. Miss Greiner is especially fond of the compositions of Mr. Muder and will later on use another of his compositions which was also dedicated to her, "Dainty Butterfly," a popular orchestra number by Mr. W. Lange of New York City was also dedicated to Miss Greiner.



"EVERY ONE A 'GIBSON'-ITE"

GIBSON MANDOLIN CLUB, San Jose, Calif., Mrs. Mae Muntz, Directress

The "Gibson" Mandolin Scale is Nearly One Inch Nearer the Perfect Standard than the Gourd Mandolin Scale, Which is Two Inches Too Short

Instrument	Length of Scale	Length of Fingerboard	No. of Frets	Accumulative width of frets at approximately 3-64 of an inch each, or a total unavailable finger space	Available Fingerboard Space	Comparison of available fingerboard space with the theoretical standard of 10 1-2 inches
VIOLIN	13 inches	10 1-2 inches	None	None	10 1-2 inches	Perfect
BOWL MANDOLIN	13 inches	9 5-8 inches	24	1 1-8 inches	8 1-2 inches	2 inches too short
GIBSON MANDOLIN	13 7-8 inches	10 1-2 inches	24	1 1-8 inches	9 3-8 inches	1 1-8 inches too short, or 1 inch (lacking 1-8) nearer the perfect standard than the gourd Mandolin scale

Come, Let Us Reason Together

SINCE the fingers cannot be placed upon the frets, but always back of them, their accumulative width must be deducted from the length of the Mandolin fingerboard to determine the available finger space. Note from the above diagram that if the frets were to be inserted in the Violin fingerboard (the theoretical standard for the Mandolin finger-board), it would have to be lengthened $1\frac{1}{8}$ inches to retain the same available finger space, or a total length of $11\frac{1}{8}$ inches. Therefore, in the above way the "Gibson" mandolin scale, instead of being lengthened $\frac{1}{8}$ of an inch, as would at first appear, has been shortened $1\frac{1}{8}$ inches, and the gourd Mandolin scale, instead of duplicating the Violin length of scale, is two inches too short. Therefore the "Gibson" Mandolin scale is $\frac{1}{8}$ of an inch (or one inch lacking $\frac{1}{8}$) nearer the perfect standard than the gourd Mandolin scale, or any other Mandolin scale of which we know.

Has anyone ever heard a Violinist complain that he had too much space for his fingers? Then why lessen it two inches as are other Mandolin scales than the "Gibson," when the Mandolin, more than the Violin, is played with two, three, and four stops which if anything require more rather than less room for the fingers?

Again, the most eminent authorities on technique agree that each finger should be kept down until needed elsewhere, as this gives stability to the position in which one

is playing and also makes the action easier, for a string already held down is much easier to press down to a higher fret by another finger. But try to observe this rule on the bowl Mandolin scale that has two inches too short available finger-board space—in the upper positions play a run of the scale on one string, not lifting any finger until all the four fingers are employed, and unless you have fingers like a slate pencil, you can neither observe the rule, nor finger with ease and not observe it, for the frets are too close together to permit stopping the string just back of the desired fret without at the same time getting the finger onto the fret behind, and thus it becomes almost impossible to hold the string firmly, and without a firmly held string, the tone is muffled. And there you are.

The first requisite to pure tone production is proper string rigidity. A slack string vibrates widely and, therefore, buzzes on the fret. Even at high or concert pitch, particularly the "A" (plain wire) strings on the bowl Mandolin are flabby. They are especially so at international pitch, which is today almost universally used.

The longer the string, the greater the pressure at the bridge. Therefore, a larger or thicker sounding-board can be vibrated, which naturally produces a greater body of tone. Then the reverse of this law must also be true, that the shorter the string, the less the pressure at the bridge; therefore, a thinner or smaller sounding-board can be vibrated, which naturally produces a lesser body of tone. Therefore, three imperative reasons for the extra length of scale for the "Gibson" Mandolin are:

Intermezzo Irlandais

1st MANDOLIN

or VIOLIN

NORMAN LEIGH

Arr. by R. E. HILDRETH

Moderato

2^d Mandolin

mf *poco rit.* *Meno*

a tempo *poco rit.* *Guitar*

mosso *doloroso* *Flute or Solo Mandolin*

molto rall. *2^d Mandolin*

Tempo I *poco rit.*

a tempo *Flute or Solo Mandolin* *poco rit.* *Guitar* *1* *last* *2^d Mandolin* *molto rall.*

TRIO

p *f*

dolce

Flute or Extra Mandolin *Broadly*

D.C. al C.

THE CADENZA
Posies
 WALTZ

1st MANDOLIN
 or VIOLIN

A. J. WEIDT

The musical score consists of 11 staves of music in G major and 3/4 time. The dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The score includes various articulations such as accents, slurs, and fingerings. A double bar line with repeat dots appears in the fourth staff, with first and second endings indicated by '1' and '2'. The final staff includes fingerings for the notes: 2, 4, 3, 2, 1, 2, 3, 0.

Copyright MCMXVII by Walter Jacobs
 International Copyright Secured

Intermezzo Irlandais

2^d MANDOLIN

NORMAN LEIGH

Arr. by R.E. HILDRETH

Moderato

f *mf*

poco rit *a tempo* *poco rit*

Meno mosso *f* *doloroso* *p*

mf *f* *molto rall.* *mf*

Tempo I *poco rit*

a tempo *poco rit* *molto rall.*

TRIO *p* *f* *p* *dolce*

broadly *f*

D.C. al C.

THE CADENZA
Posies2^d MANDOLIN

WALTZ

A. J. WEIDT

Musical score for 2^d Mandolin, titled "THE CADENZA Posies WALTZ" by A. J. WEIDT. The score is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of 14 staves of music. The first staff begins with a dynamic marking of *mf*. The second staff continues the melody. The third staff features a dynamic marking of *f* and includes a section marked "Mandola" with first and second endings. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *cresc.* leading to *f*. The tenth staff has a dynamic marking of *p*. The eleventh staff has a dynamic marking of *f*. The twelfth staff has a dynamic marking of *p*. The thirteenth staff has a dynamic marking of *f*. The fourteenth staff has a dynamic marking of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Intermezzo Irlandais

TENOR MANDOLA
and 3^d MANDOLIN

NORMAN LEIGH
Arr by R. E. HILDRETH

Moderato

The musical score is written for Tenor Mandola and 3rd Mandolin. It begins with a *Moderato* tempo. The first staff features a melody with dynamics *f* and *mf*. Subsequent staves include markings for *poco rit.*, *a tempo*, *f Meno mosso*, *molto rall.*, and *Tempo I*. A *TRIO* section is indicated. The score concludes with a *D.C. al.* marking and a *broadly* instruction.

Note: The small notes are for 3^d Mandolin reading

The diagram shows the open strings and scale for the Tenor Mandola. The strings are labeled 4th String, 3^d String, 2^d String, and 1st String. The frets are numbered 0 through 15. The scale is shown in two parts: C D E F G A B C and D E F G A B C. The fingering is indicated by numbers 1-4 above the notes. The frets 7, 8, 10, 12, 14, and 15 are specifically marked.

The open strings, scale and fingering of the TENOR MANDOLA

Posies

WALTZ

A.J. WEIDT

TENOR MANDOLA
and 3^d MANDOLIN

The main musical score is written for Tenor Mandola and 3rd Mandolin. It features 12 staves of music in G major (one sharp) and 3/4 time. The piece is a waltz. The notation includes various dynamics such as *mf*, *f*, *p*, and *cresc.*, along with fingering numbers (1, 2, 3) and articulation marks like accents and slurs. The music is arranged in a way that allows for both instruments to play together, with some parts specifically marked for the 3rd Mandolin.

Note: The small notes are for 3^d Mandolin reading

The open strings, scale and fingering of the TENOR MANDOLA

The diagram shows the open strings and scale fingering for the Tenor Mandola. It includes a scale from C to G and back down, with fret numbers 7, 8, 10, 12, 14, and 15 indicated. The strings are labeled as 4th String, 3rd String, 2nd String, and 1st String. The frets are labeled as 7, 8, 10, 12, 14, and 15.

First system of the musical score. The right hand (treble clef) begins with a melodic line, and the left hand (bass clef) provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the right hand.

Second system of the musical score. The right hand continues the melodic line, and the left hand accompaniment is shown. A dynamic marking of *p* (piano) is present in the right hand. The right hand part concludes with a section labeled "R.H." (Right Hand).

Third system of the musical score. The right hand continues the melodic line, and the left hand accompaniment is shown.

Fourth system of the musical score. The right hand continues the melodic line, and the left hand accompaniment is shown. A dynamic marking of *p* (piano) is present in the right hand.

Fifth system of the musical score. The right hand continues the melodic line, and the left hand accompaniment is shown. A dynamic marking of *cresc.* (crescendo) is present in the right hand, and a dynamic marking of *f* (forte) is present in the left hand.

Sixth system of the musical score. The right hand continues the melodic line, and the left hand accompaniment is shown. A dynamic marking of *p* (piano) is present in the right hand.

Seventh system of the musical score. The right hand continues the melodic line, and the left hand accompaniment is shown. Dynamic markings of *f* (forte) and *p* (piano) are present in the right hand.

Intermezzo Irlandais

PIANO

Moderato

NORMAN LEIGH

Arr. by R. E. HILDRETH

Musical score for Piano, titled "Intermezzo Irlandais" by Norman Leigh, arranged by R. E. Hildreth. The piece is in G major and 2/4 time, marked "Moderato". The score consists of eight systems of music, each with a treble and bass staff.

Key markings and dynamics include:

- System 1:** Moderato
- System 2:** *mf*, *poco rit.*
- System 3:** *a tempo*, *poco rit.*, *meno*, *f*
- System 4:** *molto*, *doloroso*, *p*
- System 5:** *mf*, *molto rall.*, *mf*
- System 6:** *Tempo I*, *poco rit.*
- System 7:** *a tempo*, *poco rit.*, *1*, *last*, *molto rall.*

The score includes various musical notations such as slurs, ties, and dynamic hairpins. The piece concludes with a final cadence marked "last" and "molto rall.".

THE CADENZA

TRIO

Cello

THE CADENZA
Posies

PIANO

WALTZ

A. J. WEIDT

mf *R.H.*

f

mf

f

mf

Intermezzo Irlandais

MANDO-CELLO

NORMAN LEIGH
Arr. by R.E. HILDRETH
Tenor Mandola

Moderato

Tenor Mandola

f *mf*

poco rit *al tempo* *poco rit*

f *Meno mosso* *p*

Tempo I

mf *f* *molto rall.*

poco rit *al tempo* *poco rit* *molto rall.*

TRIO

p *f* *p* *dolce*

Tenor Mandola

f *broadly*

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

C D E F G A B C D E F G 0 1 2 3 4 2 1 2 3 4

A B C D E F G A B C A B C

4th String 3rd String 2nd String 1st String

Frets 7 8 10 12 14 15

D.C. al

Posies

MANDO-CELLO

WALTZ

A. J. WEIDT

The musical score consists of ten staves. The first staff is marked *mf*. The second staff is marked *f*. The third staff is marked *mf* and *f*. The fourth staff is marked *mf* and *f*. The fifth staff is marked *f*. The sixth staff is marked *f*. The seventh staff is marked *p*. The eighth staff is marked *resca.* and *f*. The ninth staff is marked *p*. The tenth staff is marked *f* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

The diagram shows the open strings and scale fingering for the Mando-Cello. The strings are labeled 4th String, 3rd String, 2nd String, and 1st String. The frets are labeled 7, 8, 10, 12, 14, and 15. The scale is shown in both C major and G major.

String	Fret	C Major	G Major
4th	0	C	G
4th	1	D	A
4th	2	E	B
4th	3	F	C
3rd	0	G	D
3rd	1	A	E
3rd	2	B	F
3rd	3	C	G
2nd	0	D	A
2nd	1	E	B
2nd	2	F	C
2nd	3	G	D
1st	0	A	E
1st	1	B	F
1st	2	C	G
1st	3	D	A
1st	4	E	B
1st	5	F	C
1st	6	G	D
1st	7	A	E
1st	8	B	F
1st	9	C	G
1st	10	D	A
1st	11	E	B
1st	12	F	C
1st	13	G	D
1st	14	A	E
1st	15	B	F

Intermezzo Irlandais

GUITAR ACC.

NORMAN LEIGH
Arr. by R. E. HILDRETH

Moderato

2^d Mand. & Mandola

mf ④

poco rit. a tempo

Meno mosso

f

poco rit. Mandolins

Mando-Cello

mf f

Tempo I

mf f

poco rit. a tempo

poco rit. a tempo

molto rall.

TRIO

2^d Mand. & Mandola

Mando-Cello

f

molto rall. dolce

p

broadly

f

f

f

D.C. al C.

THE CADENZA
Posies

GUITAR ACC.

WALTZ

A. J. WEIDT

The musical score is written for guitar accompaniment. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic. The piece is characterized by a mix of chords and single notes, often with accents. Dynamics vary throughout, including *mf*, *f*, *p*, and *cresc.* (crescendo). There are several instances of slurs and fingerings (1, 2, 3, 4) indicated. The score concludes with a final *f* dynamic and a *p* dynamic.

Rocked in the Cradle of the Deep

GUITAR SOLO

Moderato

J. P. KNIGHT

Arr. by R. E. HILDRETH

Musical score for "Rocked in the Cradle of the Deep" in G major, 3/4 time, Moderato. The score consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are several first and second endings indicated by bracketed lines. Fingering numbers (1-4) are placed below the notes. The piece concludes with a final chord.

Drink to Me Only with Thine Eyes

Andante

Old English Air

Musical score for "Drink to Me Only with Thine Eyes" in G major, 6/8 time, Andante. The score consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff starts with a dynamic marking of *p*. The music is characterized by a steady eighth-note accompaniment in the left hand and a melody of eighth and sixteenth notes in the right hand. Fingering numbers (1-4) are placed below the notes. The piece concludes with a final chord.

The Flying Wedge

BANJO SOLO

(Plectrum Style)

GALOP

KATE DOLBY

The musical score is written in G major and 2/4 time. It consists of two main parts: a Banjo Solo and a Trio. The Banjo Solo section (measures 1-24) features a driving, rhythmic melody with various dynamics including *ff*, *ffz*, *mf*, and *f*. It includes several first and second endings. The Trio section (measures 25-44) is marked *mf* and features a more melodic, harmonic accompaniment. The score concludes with a final flourish marked *fz* and *ff*. Fingerings and accents are indicated throughout the piece.



"EVERY ONE A 'GIBSON'-ITE"

MOZART MANDOLIN CLUB, Newark, N. J., A. J. Weidt, Club Coach

Firstly, to give more room and greater ease of playing in the upper positions.

Secondly, to give proper rigidity to the string to produce a pure tone.

Thirdly, to produce a greater body of tone by increasing the pressure at the bridge.

It must, however, be remembered that this extra length is distributed throughout the entire scale so that no one position is increased beyond the easy reach of the ordinary player; the very most any one position is lengthened is the first, which is one-fourth of an inch greater on the "Gibson." But suppose that on the seventh fret in spanning the first position, the little finger were to fall back of the seventh fret nearly the full one-fourth of an inch, the string would still be brought onto the seventh fret without difficulty.

Is Indifference Reposing in Nothingness Made Sacred? Name the Make and You Decide It

An instrument may have a shorter scale, lighter stringing, and consequently lighter action than the "Gibson," as well as smaller neck and thinner sounding-board. In fact, an instrument may have just as easy action and just as short reaches as desired, or as many players now have, but in the same proportion that the instrument is dwarfed and action reduced to the stiffness of a hair (!) will there be a pee-wee tone hardly sufficient to carry from one vest pocket to the other. But would you not rather be a "Gibsonite" and play a part in the Mandolin Orchestra, than to be a "non-conformist" and just occupy a chair?

Just in proportion to one's weakness in playing to surrender greater effort for greater ease, will he likewise surrender greater tone and greater patronage. 'Tis thus the

diminutiveness of all Mandolin scales, other than the "Gibson," makes friends of triblers and triblers of friends.

"Where There Is No Vision, the People Perish"

Is there any skeptic still undisturbed amid this jarring evidence of truth, who would still stick to error's din and the blackness of cloudy vision controlled by belief instead of understanding? He may stick to the short scale if he must, but it will be his sepulcher in which his belief will bury its fondest hopes. He should be restless with that which is only good and seek that which is best, but instead must a false belief now spread itself in trying to demonstrate that a little easiness of fingering in the first position sufficiently compensates for the loss of consummate business of tone and greater ease of fingering in all other positions. When skeptics (players of the old scale) awake to realize their need of what they have not, they will be receptive to the "Gibson" scale—to the demonstrable truth of "Gibsonism," which gravitates toward the musically and technically evolved and away from those who are thus unevolved.


The manufacturer, out of hope to attain unto "Gibson" perfectness, seeks to lower the superlative virtue of the "Gibson" length of scale to the level of his own diminutive and inadequate instrument by minimizing the merit of this "Gibson" stronghold. How long will the teacher or player remain in secret rebellion under the galling burden of concert pantomime imposed upon him by the pee-wee scale and be blind to this cause of his dissatisfaction?

He who has bought the short scale has not only sold his satisfaction, but is continually lied upon during the life of his instrument, for his instrument, no matter how good, is always less in tone and ease of position work than it should be and might have been with the longer scale, and, therefore, what satisfaction there is can exist only because of lack of familiarity with the "Gibson" length of scale.

"Gibson" Instruments (built on the Violin construction) are sold at 5 cents to 16 2-3 cents a day. Catalog free. Particulars upon request.

Do business on our capital. Stock furnished. We help sell. We pay the advertising. You pay for goods when sold. Return goods not sold. Try our "STILL HUNT."

GIBSON MANDOLIN-GUITAR COMPANY
500 HARRISON COURT :: KALAMAZOO, MICHIGAN, U. S. A.



THE
**MANDOLINIST and
MANDO-CELLIST**

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

The UNIVERSAL ANSWER is "Yes, I'm going to Boston." Practice so you can say it instantly: "Yes, I'm going to Boston."

Let's Get Acquainted

Here we are at last with our little get together. We are going to begin our acquaintance now. We've heard continually about celebrities; it's time we became acquainted with the people who do the real work in our orchestras, and both THE CADENZA and the conductor take much pleasure in introducing



J. MONTROSE LEONARD

There is a story of a famous Senator whose birthplace was claimed by two cities—Boston and Fort Wayne. Boston claimed that he was born in Fort Wayne and Fort Wayne claimed that he was born in Boston, but "Monty" Leonard's birthplace is not contested. Holyoke, Mass., claims the honor, and from all accounts Holyoke is proud of it. We think that "Monty's" autobiography will be more interesting than any of our cut and dried copy, so we are quoting from that justly famous work at random:

"Holyoke is a nice town, but is out of the class of those cities which will be known to posterity as the birthplace of musical celebrities. Newburgh, N. Y., is much more to my liking and I claim that as my home. However, when I was about ten years old my parents decided that Newburgh would not provide a suitable atmosphere for a future President, and in consequence we moved to New York City, and it was in that city that my musical education began. The piano was my first instrument and the method I studied was made painless for my family, by using the clavichord, but after several years of frolic among the musical masters of the Metropolis my parents began to realize the fact that, no matter how great a musician I might become, I would never be a pianist.

"Realizing that the realms of music were therefore closed to me unless I made a detour, I speedily

started to reach my goal via the banjo route. I secured a banjo and started taking lessons, but soon found out that the instrument I had purchased was worse than useless and that my teacher was quite in a class with the instrument. He would give me a full hour of galops, schottisches and marches with alternate fingering and the necessary foot work, but he was of the school who claims that only finger playing is banjo playing and that plectrum work is 'vulgar.' The result of my banjo study tended to draw my friends farther and farther away from me—not that the instrument itself was at fault, but the particular banjo I had purchased, coupled with the instruction I unfortunately secured, nearly left me 'alone in the cold and cruel world.'

"My next adventure was with the mandolin and this I will confess was far more successful. After several years experience fate decreed that I go to Jackson, Mich., and for two years after my arrival my music was neglected. But the saying that 'once a B. M. G. enthusiast, always a B. M. G. enthusiast' held good in my case and it was not long before I became acquainted with C. V. Buttelman. It is scarcely necessary for me to continue this story, for every Guilder knows what an acquaintance with Mr. Buttelman means. The mandolin and the Guild became my pet hobbies.

"The year following my acquaintance with Mr. Buttelman, Mr. Place came to Jackson and it was then that my real 'troubles' began. Mr. Place persuaded me to take up the mando-cello, but I will admit that the course of 'sprouts' he put me through has made me look upon the mando-cello as a real instrument. From the outset he insisted that I learn every clef that man has ever devised; not that he considered that they were all useful, but the fact that I might some time meet one of the strange clefs seemed to be sufficient cause for my mastery of the entire lot. This was followed with the deepest treatise on tone production, but I have survived the ordeal and can say candidly that I really respect my instrument."

While Mr. Leonard is inclined to speak lightly of his musical endeavors, the writer can assure our readers that there are many who now pose as professionals whom Mr. Leonard is capable of instructing for five years. "Monty" is an all around orchestra man, he can sit in any chair in the string section and play creditably and is the type whom we enjoy writing about, for besides having musical ability he is a prince of good fellows.

The Sec.-Treas. and F. S. has some stickers for Guilders to paste on their baggage. These stickers bear the inscription "I'm on my way to Boston," and at the bottom a little squib which looks to me as though Uncle Hans wrote it. [Guess again, Bill.—Ed.]

Questions and Answers

D. C. H., Shelbyville.

Q. There is a demand for the tenor banjo for dance work in my town. I am told that the tenor banjo is tuned like a mandola and I wish to ask if I cannot use my mandola which is a ——. Is the tenor banjo single strung? I am told that it is.

A. The tenor mandolin-banjo is tuned like a mandola and is single strung. I fear you would find that the tone of your mandola is not strident enough to answer the purpose.

Unless you purchase either a mandolin-banjo or a tenor I would advise you not to attempt dance work. If you do decide to use instruments of the banjo type, be sure to have them fitted with resonators.

L. L. C., Taunton, Mass.

Q. I read your interesting article on strings in a back number of THE CADENZA, and have been anticipating that your suggestions might bear fruit. Have any of the manufacturers begun to market a higher grade string?

GET THEP

TO OUR NEW ISSUE PLAN

Send for particulars

Name

Street

City

State

THIS MONTH'S NEW ISSUES

La Brunette, Valse de Concert Screen-Oddell-A

Pussyfoot, Fox Trot White-Tocaben-A

Brown Skin (Who You For), One-Step Brown-Strickley-Tocaben-A

AND SAVE MONEY

NEW MANDOLIN CLUB PUBLICATIONS Universal and Transposed Notations

PRICE SCHEDULE OF MANDOLIN CLUB MUSIC

Letter after title indicates price	A	B	C
1st Mandolin	\$0.30	\$0.40	\$0.50
2nd Mandolin, Guitar acc. ....	.10	.20	.30
3d Mandolin, Tenor and Octave Mandola, Mando-Cello, Mando-Bass, Banjo Obl., Flute and Cello .....	.15	.25	.35
Regular Orchestra Parts Published .....	.15	.25	.35
Piano acc. ....	.20	.35	.40

DISCOUNT 1-2 OFF

The Dying Poet Gottschalk-Oddell-A

There's Someone More Lonesome Than You, One-Step. Von Tilzer-Tocaben-A

On the South Sea Isle, Fox Trot Von Tilzer-Tocaben-A

Eternal Spring, Reverie Engelmann-Oddell-A

O Sole Mio (My Sun) di Capua-Oddell-A

On the Hoko Moko Isle, One-Step Von Tilzer-Tocaben-A

Dreams of Love, Nocturno List-Oddell-A

When Northern Eyes of Blue I-Step Hoier-Morgan-Tocaben-A

La Tipica, Polka Curtj-Oddell-A

Serenade Czerwonky-Oddell-A

Morning, Noon and Night, Fox Trot White-Tocaben-A

Songs of Germany, Potpourri No. 1, Margie-Berger-Oddell-A

Fifth Nocturno Leybach-Oddell-A

Walkin' the Dog, Fox Trot Brooks Strickley-Tocaben-A

Master Melodist, On Famous Light Operas, Roberts-Oddell-A

A la Bien-Aimee, Valse Homer-Oddell-B

Pizzicato, Polka (Sylvia) Delibes-Tocaben-A

Chinese Wedding Procession Homer-Oddell-B

Kama-Wailana, Hawaiian Waltz Lus-Kall-Tocaben-B

Scotch Lullaby Von Kunitz-Oddell-A

*March of the Bersaglieri	Ellenberg-Oddell-A
*My Heart at Thy Sweet Voice	St. Saens-Oddell-A
*Kahala-Honolulu, One-Step	Lus-Kall-Tocaben-A
*Semiramide, Overture	Rossini-Oddell-C
*Guardmount, German Patrol	Ellenberg-Oddell-B
*Melody, Elegy	Messner-Oddell-A
After All of These Years, Fox Trot	Goodwin-Tocaben-A
*Curro Cucheras (The Bull Fighter), March	Metallo-Oddell-A
The Trailing Arbutus	Friedman-Oddell-A
*Adoration, Flower Song	Barnard-Oddell-A
*Kiss That Made You Mine, Waltz	Biese-Klickan-Tocaben-A
*Swing Song	Barnes-Oddell-A
In Honolulu by the Sea, Two-Step	Frost-Tocaben-A
*Santiago, Spanish Waltz	Cortin-Oddell-B
*Dawn of Hope, Reverie	Casella-Oddell-A
*Hungarian, Fantasia, Op. 207	Tobani-Oddell-C
*War March of the Priests (Athalia)	Mendelsohn-Oddell-B
Song from the Old Folks, Grand Selection	Lake-Oddell-C
*Serenade	Widor-Oddell-A
*Salut a Pesth, Hungarian March	Kowalski-Oddell-B

GUITAR SOLOS DISCOUNT 1-2 OFF

Swan Song from "Lohengrin"	Wagner-Oleott-Bickford .30
Song of the Voiga Boatman	Vahlah Oleott-Bickford .40
Scenes that are Brightest	Wallace-Oleott-Bickford .40
*Dawn of Hope, Reverie	Pierre-Oleott-Bickford .40
Traumerei	Schumann-Oleott-Bickford .30
Fifth Nocturno	Leybach-Oleott-Bickford .75
Melodie, Elegy	Messner-Oleott-Bickford .30
O Sole Mio, Neapolitan Song	Capua-Oleott-Bickford .40
Serenade (Les Millions D'Arlequin) Drigo-Oleott-Bickford .50	

MUSIC SENT ON APPROVAL TO RESPONSIBLE PARTIES—REFERENCES REQUIRED

OUR SPECIAL FEATURE THIS MONTH

ON THE SOUTH SEA ISLE, FOX TROT

Two big hits for full Mandolin Orchestra. Prices Column A in Schedule. Banjo Solo arr. (A & C) by Bickford, also published. Price 40c each 1/2 off

THERE'S SOMEONE MORE LONESOME THAN YOU, ONE STEP.

CARL FISCHER COOPER SQUARE NEW YORK

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

A. Conditions due to the war have made the string question quite momentous. I fear that as long as the war lasts we will have to content ourselves with the grade already produced. If the present shortage of steel continues, even the present grade will be almost prohibitive in price before long.

A. S. L., Albany, N. Y.

Q. I noticed your answer to a recent question regarding a concerto for the mando-cello. Can't someone give us something better than these little dinky numbers? I am seriously interested.

A. Shortly after the receipt of the question concerning a concerto for the mando-cello, the writer received a letter regarding the matter from Mr. Bickford. Mr. Bickford is an extremely busy man at the present time, but I have hopes that he may show us something splendid in mando-

cello music of a deep nature before long. His guitar concerto is a masterpiece, and if he should write one for either mando-cello or mandola it would certainly be worth while. It would do no harm for you to write Mr. Bickford. There are a number of composers who could write such a composition, but inasmuch as we know what Mr. Bickford is capable of doing I think that we would all appreciate something from his pen.

F. L. C., Dayton, O.

Q. Is "Babillage" by Gillet published for mandolin quartet?

A. I do not think that "Babillage" is published expressly for mandolin quartet (two mandolins, mandola and mando-cello), but it has been published for mandolin orchestra and I think you will find it in the Cundy-Bettoney catalog.

(Continued on page 41)

Everybody Ask!

TEACHERS, STUDENTS, PUBLISHERS, MANUFACTURERS AND PUBLIC

When you attend the Boston Guild convention, ask about the Hartnett System and its limitless advantages over the old methods of teaching and study. But, to get the facts ask someone who knows by personal experience.

UNDER THE HARTNETT SYSTEM

Difficulties, drudgery, annoyance, poverty and worry vanish. Use world-wide by progressive teachers and students.

ORDER NOW ON A MONEY BACK BASIS.

Hartnett System, including Developer and Mute, \$2.00. Tone-bar, Tone-lever, \$2.00 each. Banjo Bridge, 15c. Arm-Rest, 75c. Pick Holders, 20c.

D. E. Hartnett

71 West 23rd Street
Masonic Hall
NEW YORK, N. Y.

The fellows who missed the banquet last year won't let it happen again, we opine

THE PROBLEM PROBER

Conducted by
ZARH MYRON BICKFORD
Eminent Teacher, Performer
and Literateur



Questions and Answers

J. L. F., Louisville, Ky.

Q. Would tenor mandola give better results than second mandolin in a quartet composed of first mandolin, cello and piano, with one of the above-mentioned instruments?

A. Such a combination would require a second mandolin; the other arrangement would not be well balanced, owing to the preponderance of the deeper voiced instruments.

T. A. L., Philadelphia, Pa.

Q. 1. I am very much interested in the mandocello, but find considerable difficulty in getting suitable solos in the medium grades. Can you give me any hints as to how to increase my repertoire?

A. This subject has been covered more or less completely in former issues of this magazine, but I would suggest that you draw from the large list of available songs, of which a couple of examples are "Somewhere a Voice is Calling," and "I Hear You Calling Me." Things of this nature are very effective on the mando-cello, in fact far more so than those in a more brilliant style. While it is possible, and even desirable in most cases, to develop a very facile technique on this instrument, the fact remains that it appears to the best advantage in things calling for a legato and sustained effect, making use of the A and D strings as much as possible. It goes without saying that you must read all solos in the non-transposed system (also called universal notation), if you are to use an accompaniment. It is better to use this method of reading in any case, since it keeps you in the proper key and does not offend one's sense of the fitness of things by calling a note one thing and playing it a fifth away, as one must when the strings of the mando-cello are thought of as the strings of a mandolin.

As to the octave in which the solos should be read, you should be able to transpose an octave higher or lower at will, so that the most effective compass of the instrument or the string can be chosen. For example, in my own work, when reading a solo written for the violin or voice, I usually take it an octave lower than it would sound if played or sung as intended by the composer. To make this a little clearer—in playing "The Rosary" by Nevin (in D), the voice part begins on F sharp, first space of the staff, and I take this note on the second string of the mando-cello at the fourth fret. I might also add, incidentally, that it adds to the effect of this song if the second verse or repetition is taken an octave higher, all on the A string, coming back to the lower octave for the last verse. The same principle holds good in most similar cases. The mando-cellist should be very versatile in the matter of reading clefs, transposing, etc., since many effective cello solos in the bass and tenor clefs may be made use of, in addition to the endless number of things in the treble clef.

E. L. D., Rochester, N. Y.

Q. Please inform me if it is possible to use cornet and clarinet parts from regular orchestrations for the mandolin or mandolin-banjo by tuning the instrument a minor third lower, in the same man-

ner as explained for the tenor banjo in a recent issue of *THE CADENZA*.

A. Yes, the same rule holds good for these instruments since the reading is done from the absolute pitch standpoint, the transposition being done by changing the pitch of the instrument. The parts written for the cornet or clarinet in A would require the mandolin to be tuned a minor third (one and a half steps or tones) lower, while those in B-flat could be played by using a capo d'astro at the first fret, although it would be preferable to tune the instrument a major second (one whole step or tone) lower, and play the part in the regular manner rather than to use the capo.

B. S. S., Sidney, Ia.

Q. 1. Is the steel sometimes used on the ukulele?

A. Never, so far as I am aware. In the first place the ukulele is too small and light in weight to rest on the lap. Then, the tuning of the instrument and the style of playing make the use of the steel out of the question.

Q. 2. What is the difference between the Hawaiian steel guitar, the taropatch fiddle and the ordinary guitar?

A. The Hawaiian steel guitar merely refers to an ordinary guitar so adjusted as to be played with a steel, as explained to A. P. S., in the February Cadenza. "Hawaiian" means nothing in this connection, unless it might be taken to refer to the fact that this style or method of playing the guitar was introduced and first made popular by Hawaiians.

The taropatch fiddle is an instrument of the ukulele type, slightly larger, but tuned and played in the same manner. It is strung with double strings like the mandolin, and, owing to the greater length of the strings, is usually tuned in C instead of D.

Q. 3. When playing with the steel on the ordinary guitar, is the tuning the same as the standard?

A. It is not practicable to play the ordinary guitar with a steel until it has been fitted with the raised nut, as explained last month, and the instrument strung with steel strings, for, while gut strings could be used, they are not effective with the steel. The tuning must also be changed from the standard E minor tuning to A major. This means that the first, fifth and sixth strings are left the same, while the second, third and fourth are each raised one tone—to (C sharp), A and E. This method of tuning is adopted by the majority of players and teachers, although some prefer the G tuning, with every string dropped one note or tone lower. Practically all the instruction books and music on the market are written in the A tuning.

Q. 4. Is the plectrum used on the ukulele?

A. The plectrum is very effective on this instrument and is often used when the maximum volume is required. By using the plectrum it becomes possible to play many mandolin parts, using a single string, which would not be effective either when picked with the fingers, in guitar style, or when played in the regular stroke style. The real Hawaiian style of playing, however, does not call for much volume so that the single finger stroke or some of the various combination strokes are more characteristic of the instrument than the using of the plectrum.

E. R. T., Chicago, Ill.

Q. Is "The Banjo World," formerly published by Essex and Cammeyer in London, still in existence?

A. Yes, this magazine has been issued regularly by The Cammeyer Music Co. ever since the original partners separated, and is still "going strong." The writer has an article on "The Banjo in America, Its Present and Future," in a current issue. In connection with this, you are perhaps aware that Clifford Essex still publishes "B. M. G." regularly in London. It is my belief that every banjoist owes it to himself and to the cause

of the banjo to subscribe to and support not only the journals catering to his instrument in this country, but also those published abroad, and more especially now that the C notation is coming to the fore and rapidly superseding the antiquated A notation.

L. J. D., Denver, Colo.

Q. I have considerable trouble in developing speed on the mandolin, and also in making the fingers and pick work exactly together. Can you give me any hints as to the best method of overcoming these difficulties?

A. Speed on any instrument is very largely a matter of mental conceptions.

Slow thinkers can never make quick or rapid players or even readers—that is, so long as they continue to think slowly. This mental process, however, can be cultivated and developed to an almost unlimited capacity, and this is the first step for you to take in developing speed with your fingers.

As a matter of fact, the second part of your question, that of making the two hands work in exact conjunction, is of even more importance at the outset than the speed question, and must be attended to and conquered before any attempt is made at velocity. There are many things in life which we must learn to do merely by *doing*, and this simultaneous action of the two hands is one of them. Therefore to make the left-hand fingers work with the pick, simply and literally *make* them. When the pianist plays a scale with both hands at the same time, he simply strikes the keys with the proper fingers at the same instant so that the effect is the same as though one hand did all the work.

This process is not difficult on the mandolin, or any plectrum instrument, if you will but *think* and *manifest* the rhythm with but one impulse for both hands, instead of a separate effort for each hand. As a practical illustration, take the first four notes of the G scale, starting on the open G string of the mandolin. These four notes may be considered as quarter notes and a down stroke used for each note, which means that the right hand actually beats out the time as though a drum were being played. The first note will of course require no action of the left hand, but as the second note, A, is struck, the first finger must drop like a flash into its place, both the impulse of the start and the impact with the string being *exactly* with the right hand and *not* ahead of it. For the sake of developing accuracy and precision in the left hand fingers, the stroke of the finger must actually be a stroke instead of mere pressure, and must have the same amount of force, vim and speed as does the right hand in making its stroke. For this purpose the left-hand fingers should be raised rather high and worked exactly like little hammers. The process with the second and third fingers in the above example is exactly the same as with the first, each finger being left in its place after taking the note.

The same impulse used in dropping the fingers, as in an ascending scale or passage, must be used in lifting them in descending. Thus, after the C has been played, the third finger is left firmly on the string, never loosening its grip for an instant until the right hand starts on its downward journey to make B, when the finger leaves the string with a little jerk as if it were being shot from its hold. The important point here is to make the downward movement of the right hand and the upward movement of the left-hand finger exactly simultaneous. They *will* be if you make the movements of the left hand precise and exactly on time; that is, strictly rhythmical, whether the finger is being dropped or lifted. The same process of precision and concerted action must be applied to each of the fingers in turn, and regardless of whether the right hand strokes are all down or alternating and whether the passage is slow or rapid. Even after

(Continued on page 43)



Music Lessons Wonderful home study music lessons under great American and European teachers. The lessons are a marvel of simplicity and completeness, endorsed by Faderewski and other great authorities.

Any Instrument or Voice

Write us the course you are interested in, age, how long you have taken lessons—if at all, etc., and we will send you six lessons, free and prepaid—any of the following Complete Courses: LESSONS IN PIANO (students' or teachers' courses), by the great Wm. H. Sherwood; HARMONY, by Dr. Protheroe and Rosenbecker; VOICE COURSE (with aid of phonograph), by Crampton; PUBLIC SCHOOL MUSIC, by Frances E. Clark; VIOLIN, CORNET, MANDOLIN, GUITAR, BANJO, REED ORGAN; by equally eminent teachers. We want to prove in this remarkable way what fine lessons they are—SEEING IS BELIEVING. Full particulars sent along with free lessons. Send no money.

SIEGEL-MYERS SCHOOL OF MUSIC

CLARENCE EDDY, Dean

2546 Siegel-Myers Building

CHICAGO, ILL.

FOR MANDOLIN AND BANJO CLUBS

The Most Popular MANDOLIN DANCE FOLIO



Now published for Mandolin Solo, Banjo Solo, 2nd Mandolin, Tenor Mandola, Piccolo Mandolin, Mando-Cello, Mando-Bass, Harp Accompaniment, Guitar Accompaniment, Piano Accompaniment, Cornet ad lib., Cello ad lib., Flute ad lib.

CONTENTS INCLUDE

Arist Life—Barcarolle—Circibirin—Love's Dreamland—Over the Waves—A Waltz Dream—A Frangosa—The Merry Widow—Return of the Troops—With the Crowd—La Favorita—College Days—Ballroom Strains—Faust Up-to-Date—Dancing in the Barn—Under the Double Eagle—L'Esprit Francais—One Heart, One Mind—Plantation Christening—Under the Chestnut Tree—Medley—Jolly Bootlers—Amorosa—Danza Habanera—In Old Madrid—First Heart Throbs—Os Minuet.

List price of each book, except Harp and Piano, 40 cents. Harp and Piano Books each 50 cents.

FOR SALE AT ALL MUSIC STORES

HINDS, BAYDEN & ELDREDGE, Inc., Publishers, 11-15 Union Sq., W., New York

IN YOUR APRIL CADENZA

Don't Leave Me Daddy

THE BIG HIT FROM THE SOUTH
THAT IS SWEEPING THE COUNTRY

In line with the progressive policy of THE CADENZA we have arranged with the publishers of "Don't Leave Me, Daddy" to give our subscribers the complete mandolin orchestra arrangement of this tremendous hit on the very eve of its popularity. This is only one of the good things in store for our subscribers. If you are not in THE CADENZA family—*don't let a dollar keep you out.*

THE CADENZA, \$1.00 Per Year; 25c Per Single Copy

The American Guild

of Banjoists, Mandolinists and Guitarists

OFFICIAL BULLETIN



OFFICERS

President, E. F. GOGGIN, 417 Union St., Schenectady, N. Y.
 Vice-president, Geo. C. KRICK, 109 W. Chelton Ave., Germantown, Pa.
 Sec'y-Treas. and Field Sec'y, C. V. BUTTELMAN, 8 Bosworth St., Boston, Mass.

DIRECTORS

Miss Alice E. Hill, 605 Kenos Bldg., Washington, D. C.
 Mr. W. M. Rice, 1270 Massachusetts Ave., Cambridge, Mass.
 Mr. Wm. C. Stahl, 211 Grand Ave., Milwaukee, Wis.
 Mr. C. S. DeLano, 845 So. Broadway, Los Angeles, Cal.
 Mr. Paul Goerner, 307 Eilers Music Bldg., Seattle, Wash.
 Mr. Daniel H. Teague, Ballard Bldg., Peekskill, N. Y.

A Communication from the Prexy

Mr. C. V. Buttelman, Sec.-Treas., Boston, Mass.
 Dear Mr. Buttelman: I wish to call your attention, and in fact, the attention of all Guild members to a very important matter.

Article 6, Section 2, of our By-Laws reads: "The annual dues, which shall include a subscription to the Official Organ, shall be: Professional membership \$2.00," etc.

I wonder how many of our members realize that this is really a losing proposition for the official organ? The American Guild in its present state is big and strong enough to carry its own burdens without asking any one to share its load. We do not need to offer a premium with our membership. Therefore I wish to suggest to our august body the plan to lower (or shall I say raise) the dues of professional members to \$1.50 a year and omit the official organ subscription. By so doing we will take a step forward, and prepare for a still bigger step forward. It is only a matter of a very short time before the bulk of the secretary's work will have to be done by a man (or woman) who can devote his (or her) entire time to the task. As soon as this time does arrive—I believe it has arrived now, if we but knew it—the Guild must be in a position to remunerate whoever is chosen for the work. Therefore, why not prepare for that time?

In order to enact this change in the By-Laws it will be necessary to change Article 4, Sections 1, 2 and 3, also Article 6, Section 2, and for that reason, I wish you would try to find space in the next issue of the official organ for this suggestion, that our members may have ample notice of the proposed change. This matter should receive the careful study of each member, so that when we take it up in convention we may vote with proper discretion.

Fraternally yours,
 E. F. GOGGIN, President.

Schenectady, Jan. 29, 1917.

CHAPTER REPORTS

Alliance, Ohio.—Chapter No. 52 was organized February 9th, with a charter membership of seven. The chapter secretary, George Vann, was assisted by Deputy Field Secretary, W. Ewing Marks of Salem. The regular meetings of the chapter will be held the first Friday of each month and it is quite likely that this chapter will co-operate with other Ohio chapters in giving festival concerts and the like. The following are the officers of the new chapter: president, Thos. Harrison; vice-president, E. B. Roose; secretary-treasurer, Alex. Glaros; librarian, Edgar Beaver. The names of the charter members are listed on page 40.

Orange, N. J.—At the February meeting of Chapter No. 43, V. N. Savale was elected vice-president to fill the vacancy caused by the resignation of Voorhees G. Cheatham. The social part of the meeting was in charge of Merrill Kynor and Gordon Cameron, the musical program including mandolin duets by Wm. B. Palmer and Frederiek Spaeth, mandolin solos by Philip Crommelin and F. E. Savale and a violin solo by Miss Claire House. Refreshments and dancing, with music by Walter Becker, pianist, closed the evening.—F. E. Savale, C. S.

Sioux City, Ia.—The second monthly meeting of Sioux City Chapter No. 45 was held at the Y. M. C. A., January 8th. The business session occupied a large part of the evening. The following program was rendered at the close: Timbuctoo (Geibel-Odell) and Minuet (Beethoven-Odell) by the orchestra, mandolin solo—Semper Fidelis (Henry Varker), by Dan G. Lake, reading—The Banjo, by Dr. J. L. Schott.—C. A. Templeman, C. S.

Kalamazoo, Mich.

—Under the direction of the James H. Johnstone, C. S., Kalamazoo Chapter Orchestra gave a concert for the Philadora club of the Y. W. C. A. in the "Y" auditorium on January 31st. The Kalamazoo Gazette gave a very flattering report of this concert, referring to the work of the orchestra, the Gibson Plectral Sextette, Fred Petrie, guitarist, the latter having played a solo composed by himself. Other pleasing features mentioned are "Jimmie's" Banjo Pickers and a vocal solo by Fern Van Keuren, a mandolin duo by Henry G. Dornbush and Lester Schilling and two piano numbers by Lela Corbett.

Plymouth, Mass.—Chapter No. 50 has been organized by C. S., Robert M. Holmes, with the following officers: president, W. T. Eldredge; vice-president, Ralph Manter; secretary-treasurer, Edw. Piekard; board of directors—Earl Burgess, Joseph Logan, Obed Hinkley, Mr. Germaine, Frank Dunlevy. At the final organization meeting, at which the field secretary was present, much enthusiasm was manifested. A membership contest, the renting of a chapter hall and the election of delegates to the Boston convention were among important matters planned for.

Muskegon, Mich.—Oscar H. Johnson, a new professional member of the Guild, has been appointed chapter secretary and secretary-treasurer of the Muskegon Chapter and with the assistance of Deputy Field Secretary Johnstone is rushing the work of organization.

Schenectady, N. Y.—The following officers were elected at the meeting of Chapter No. 8,



THE GIBSON PLECTRAL SEXTETTE
 Jas. H. Johnstone, Director

A popular Kalamazoo organization, organized in 1916. Personnel: left to right (standing) Jas. H. Johnstone, mando-cello; Henry Dornbush, 1st mandolin; Harley Pillars, tenor mandolin; (seated), Harold Piew, mando-base; Lester Schilling, 2nd mandolin; Fred Petrie, guitar.

held December 18th: director, Harry McMullen; president, Mr. Green; treasurer, Miss Hinds; secretary, Miss Herrgesell; librarian, Mrs. Hilton; business manager, Mr. MacMullen; directors, Miss Winne, Miss Marshall, Mrs. Pangburn, Mr. Riley, Mr. Fortier. Mrs. Hilton was elected delegate to the Boston convention. At the January meeting it was voted to furnish the convention delegate with \$5.00 per day and all railroad fare. The entertainment committee appointed for the February meeting is Miss G. Wolcott, Miss M. Wolcott, Mr. Harvey, Mr. Behnke. The chapter is in excellent condition.—*M. Herrgesell, C. S.*

Battle Creek, Mich.—The Annual Guest Night and Annual Banquet of Battle Creek Chapter No. 9 were combined this year and held in the social hall and banquet room at the Kellogg Toasted Corn Flake Plant, January 19th. Members of Kalamazoo Chapter were guests, over fifty being seated at the big "T" table. After the banquet, which was a delightful affair, the assembly adjourned to the social hall on the second floor of the big building. This is a beautiful room in itself, the paintings on the walls having cost more than \$14,000, and the setting for the program and the social hour was indeed a pleasant one. The program included numbers by the Kalamazoo and Battle Creek orchestras, singly and combined, and also a guitar solo by Fred Petrie, piano trios by Mrs. Wilcox, Misses Hellyer and Brown, mandolin solo by Jas. H. Johnstone, vocal solo by Miss Ethel Brown, accompanied by the orchestra, Serenade by the Johnstone trio, string trio by Mrs. Wilcox, Misses Hellyer and Dole.—*Edna Dole Wilcox, C. S.*

Union Hill, N. J.—Chapter No. 12 has elected the following officers for 1917: president, Fred Hoffman; vice-president, Emil Bodmer; chapter secretary, Henry Pierson; secretary-treasurer, Miss Paula Beyer; musical director, Morris Samuel. Mr. Rowland Mills is a new member of the chapter. The chapter plans to hold several socials during the season.

Brattleboro, Vt.—Chapter No. 51 has completed its organization with twenty-one members. The charter list has not yet been closed and chapter secretary, Ernest S. Cooke, anticipates a material increase in the charter membership. Mr. Cooke has been appointed a deputy field secretary and has other chapters under way. The members of the chapter are listed on page 40.

Newark, N. J.—The following program was given at the First M. E. Church, Newark, N. J., January 16th, by Newark Mandolin Orchestra (Newark Chapter No. 14):

Short Organ Recital by Prof. Krumpeln	
Mando-cello Solo—Traumerl	Schumann
Mr. A. J. Weidt	
Vocal Solo	Miss Irma Leiss
Miss Dill MacMullen, Pianiste	
Gibson Mandolin Orchestra	
(a) Northern Lights Overture	Weidt
(b) Joy Boy	Weidt
Recitation	Miss Vera Bertram
Mandolin Solo (unaccompanied)	
Flower Song	Allen H. Cairns
Concert Accordion Solo—	Krumpeln
Syncoated Rhapsodie	
Prof. Krumpeln	Niss Nina Kraus, Pianiste
Regent Ladies' Mandolin Orchestra—	
(a) Fascination	Bone
(b) Kiddie Land	Weidt
Guitar Solo—Siege of Sebastopol (descriptive)	
Mr. A. J. Weidt	
Piano Solo—	
(a) The Butterfly	Chopin
(b) American Fantasia	Krumpeln
Prof. Krumpeln	
Gibson Mandolin Orchestra and Regent Ladies' Mandolin Orchestra combined	
(a) Hungarian Dance	Brahms
(b) Big Ben	Alten

New York, N. Y.—Chapter No. 4 held its annual meeting December 16th, at which time officers for 1917 were elected. The officers are: president, A. V. Roth; vice-president, Hugh P. Shone; secretary-treasurer, Wm. B. Evans; musical director, Wm. B. Evans; assistant musical director, Mrs. A. S. H. Atkinson; librarian, Mrs. F. G. Wilding; sergeant-at-arms, Jacob Oberloek;



GUILD CHAPTERS

This list is the "who's who" and "where's where" of Guild Chapters, and is published for the benefit of the fraternity. Authorized Chapters which have not completed affiliation are so designated. For information regarding Chapter Organization, address the Field Secretary, 8 Bowdoin Street, Boston, Mass.

DEPUTY FIELD SECRETARIES

- W. J. Kitchener, 448 Riverside Drive, New York City.
 J. C. Templeman, 3510 6th Ave., Sioux City, Iowa.
 W. Ewing Marks, 103 1-2 Main St., Salem, Ohio.
 Daniel H. Teague, Hillard Bldg., Peekskill, N. Y.
 J. H. Johnstone, 428 Academy St., Kalamazoo, Mich.
 Ernest O. Cooke, 16 Prospect Court, Brattleboro, Vt.
- Alliance, Ohio, No. 51**—Geo. Vann, C. S., 218 Main St. Popular meeting first Friday in month.
Atlanta, Ga. (not chartered)—Ella Griffith-Bedard, C. S. pro tem, 488 Peachtree St.
Bakersfield, Calif. No. 29—E. A. Shelton, C. S. Regular meetings last Wednesday in each month.
Battle Creek, Mich. No. 9—Edna Dole-Wilcox, C. S., 135 W. Van Buren St. Regular meetings first Tuesday in each month.
Brattleboro, Vt. No. 51—Ernest O. Cooke, C. S., 16 Prospect Court.
Buffalo, N. Y. No. 39—J. A. Stenzel, C. S., 100 Kingsley St. Regular meetings first Tuesday in each month.
Cherrydale, Va. (not chartered)—Henry B. Gordon, C. S. pro tem, 400 Kimball Hall.
Cincinnati, Ohio. (not chartered)—H. W. Beach, C. S. pro tem, 942 North St.
Cleveland, Ohio No. 5—Walter Piper, C. S., 746 Euclid Ave. Regular meetings second Tuesday in each month.
Cleveland, Ohio No. 40—Frank B. Richardson, C. S., Box 177. Regular meetings last Monday in each month.
Corona, Cal. (not chartered)—Noah Cray, C. S. pro tem, Box 36.
Dawson, Ga. (not chartered)—Kittie Allen, C. S. pro tem.
Duluth, Minn. (not chartered)—Ben B. Miller, C. S. pro tem, 1708 Jefferson St.
Eric, Pa. No. 35—W. B. Conolly, C. S., Y. M. C. A. Regular meetings first Tuesday in each month.
Farmington, Ill. (not chartered)—Geo. E. Bell, C. S. pro tem.
Frankfort, Mich. No. 25—Harker W. Kirby, C. S. Regular meetings first Thursday in each month.
Fresno, Calif. No. 16—S. L. Pollio, C. S., 1051 Roosevelt St.
Fort Worth, Ohio. (not chartered)—Kittie Allen, C. S. pro tem.
Grand Rapids, Mich. No. 49—Mrs. Adabelle Dillalough, C. S., 6 Empress Theatre Bldg. Regular meetings first Wednesday in month.
Jackson, Mich. No. 2—Chas. Sparks, C. S., Y. M. C. A.
Jackson, Mich. No. 34—Russell Hauk, C. S., 127 S. Durand Ave. Regular meetings first Thursday in each month.
Jacksonville, Ohio. (not chartered)—Eugene Gibbs, C. S. pro tem.
Kalamazoo, Mich. No. 32—Jas. H. Johnstone, C. S., 428 Academy St. Regular meetings second Tuesday in each month.
Lansing, Mich. No. 31—Lester Palmiter, C. S. Regular meetings Friday of each week.
Las Animas, Colo. No. 21—D. Peterson, C. S. Regular meetings sixth of each month.
Lawrence, Mass. No. 20—J. L. Ivers, C. S., 373 Howard St. Regular meetings last Friday in each month.
Lawston, Mo. (unchartered)—John L. Beam, C. S. pro tem.
Lincoln, Neb. (not chartered)—Mrs. Louie M. Allen, C. S. pro tem, 345 N. 11th St.
Marion, Ohio No. 44—Walter C. Bave, C. S., 265 S. Vine St.
Meadville, Pa. No. 3—Mae Walther, C. S., 779 Liberty St. Regular meetings Tuesday of each week.
Muskogean, Mich. (not chartered)—O. H. Johnstone, C. S. pro tem, 4 Montgomery Bldg.
Newark, N. J. No. 14—A. J. Weidt, C. S., 439 Washington St. Regular meetings third Thursday in each month.
Newport, Ky. (not chartered)—Eugene Giancola, C. S. pro tem, 1123 Putnam St.
New York, N. Y. No. 4—Wm. B. Evans, C. S., 448-450 E. Tremont Ave. Regular meetings first Saturday in each month.
New York, N. Y. No. 25—W. J. Kitchener, C. S., 448 Riverside Drive. Regular meetings first Thursday in each month.
New York, N. Y. (not chartered)—Professional Chapter No. 11—Vahdiah Olcott-Birkford, C. S., 616 W. 116th St.
Niagara Falls, N. Y. (not chartered)—Carroll N. Parker, C. S. pro tem, 300 Jefferson Ave.
Norfolk, Va. No. 48—Miss Grace Jackson, C. S., 410 W. 29th St.
Orange, N. J. No. 43—Frank E. Savale, C. S., 5 Fairview Ave.
Peekskill, N. Y. (not chartered)—Daniel Teague, C. S. pro tem, Ballard Bldg.
Peoria, Ill. No. 10—C. C. Castle, C. S., 825 Lincoln Ave.
Philadelphia, Pa. No. 31—Vali Bryan, C. S., 1716 Chestnut St. Regular meetings second Thursday in each month.
Pittsfield, Mass. (not chartered)—Edward L. Searl, C. S. pro tem, 20 Dalton Ave.
Plymouth, Mass. No. 50—Robert Holmes, C. S., 87 Sandwich St.
Portland, Me. No. 18—A. Thompson, C. S., Y. M. C. A. Bldg. Regular meetings fourth Thursday in each month.
Portland, Ore. No. 27—H. A. Weber, C. S., 214th St.
Port Richmond, N. Y. No. 22—Cora L. Butler, C. S., 2074 Richmond Terrace. Regular meetings first Tuesday in each month.
Providence, R. I. No. 1—David Anderson, C. S., 333 E. Main St.
Pueblo, Colo. No. 28—Andy Vogel, C. S., 312 Bradford St. Regular meetings first Tuesday in each month.
Rumford, Me. (not chartered)—John T. Zockel, C. S. pro tem, 222 Pine St.
- Sacramento, Calif. No. 30**—Laura C. Walters, C. S., 3366 Magnolia Av.
Salem, Ohio, No. 11—W. Ewing Marks, C. S., 733 1/2 Main St.
San Jose, Calif. No. 15—Mrs. Ann Murrin, C. S., 84 S. Seventh St.
San Francisco, Cal. No. 53—Louis Merkl, C. S., 3429 California St. Regular meeting second Wednesday of each month.
Schenectady, N. Y. No. 8—E. F. Goslin, C. S., 417 Union St. Regular meetings second Monday in each month.
Seattle, Wash. No. 7—Paul Goerner, C. S., 307 Eilers Music Bldg.
Schenectady, N. Y. (not chartered)—E. F. Goslin, C. S., 417 Union St.
Sioux City, Iowa, No. 45—Charles A. Templeman, C. S., 3510 6th Ave. Regular meetings.
St. Louis, Mo. No. 46—A. C. Brockmeyer, C. S., 5169 Delmar Ave. Regular meetings second and fourth Thursday in each month.
Stockton, Calif. (not chartered)—L. W. Baldwin, C. S. pro tem, 214 Grant St.
Syracuse, N. Y. No. 40—Rose Frits Rogers, C. S., 120 E. Fayett St. Regular meetings first Thursday of each month.
Tacoma, Wash. (not chartered)—F. Monroe Planck, C. S. pro tem, Temple of Music.
Union Hill, N. J. No. 12—Henry Pierson, C. S., 807 5th St. Regular meetings first Friday in each month.
Uniontown, Pa. No. 47—Harry M. Wilding, C. S., 7 Seaton Bldg. Regular meetings first Friday of each month.
Washington, D. C. No. 19—Walter T. Holt, C. S., 11th & G Sts., N.W.
Williamsport, Pa. (not chartered)—G. Klemann, C. S. pro tem, 48 Washington St.
Yuma, Ariz. (not chartered)—Mrs. S. A. Mitchell, C. S. pro tem, Box 471.

Board of Directors, A. V. Roth, Hugh P. Shone, Wm. B. Evans, Lewis M. Wallace, Fred'k. G. Wilding. Four new members were voted into the



HAWAIIAN STEEL GUITAR REST

Fits any Guitar and balances it perfectly on the lap. Our JUST-RITE STEELS and FIT-RITE PICKS are the finest made. 25 Graded STEEL GUITAR SOLOS for teaching. Famous R. & K. Bevelled Edge MANDOLIN PICKS. Teachers and dealers special prices.

RUSSELL & KRUSE DENVER, COLORADO

Littig Steel Guitar Folio

Absolutely the best collection of steel guitar solos published

CONTENTS
Ahi Wela, Home Waltz, Il Trovatore Waltz, Comin' Thro' the Bye, Aloha, Hua Medley, Mai Poine Oe, Old Folks at Home, Annie Laurie, Auld Lang Syne, Medley Waltz, Old Oaken Bucket, Dixie, In Hula Land, Sweet and Low, Humoreske, Luana Waltz, Jingle Bells, Old Kentucky Home.

ALL IN ONE BOOK PRICE 50c

Littig Steel Guitar Method, 50c. Littig Ukulele Method, 50c. Never Slip Steels, \$1.00. German Silver Thimbles, 25c a pair. The kind the Hawaiian players use. Beginners' Steel, 60c.

FRANK LITTIG, 2181-2 W. 4th Street, Los Angeles, California

"The music of the Hawaiians, the most fascinating in the world, is still in my ears and haunts me sleeping and waking." MARK TWAIN

A Real Ukulele Instructor

Contains
Maui Girl (Hula Dance)
Ua Like Noa Like Honolulu March
Ka Holo March Sweet Lei Leua
Luana Waltz One, Two, Three, Four
SELECTIONS FROM "THE BIRD OF PARADISE"
Aloha-oe (Luana's good-bye to Paul)
Ahi Wela (Burning Love)
Akahooli ("I Love but Thee" sung during Death Prayer)
Maunakia (The great Sacrifice Chant sung in last act preceding Luana's death in volcano)
Mai Poine ("Forget Me Not" in Act 3 wherein Dean tells his love to Diana)
Sunny South Jig Maori Schottische
Some Shuffle Lillian Gavotte

PRICE 50 CENTS
We sell steels, thimbles, and adjusters; Hawaiian steel guitar instructors and sheet music. Send for catalogue

Roach-Frankland School of Music 8th and Broadway Cincinnati, Ohio

HAWAIIAN STEEL GUITAR

—AND—
UNIVERSAL UKULELE METHODS

Simplified instructions teaching to read piano music at sight. Catchy solos, and 18 celebrated Ukulele strokes.

Steel Instructor, 50c Ukulele Method, 75c

Muntz - Elmer - - 94 South 7th Street San Jose, Calif.

MARTIN UKULELES

Made by the makers of the celebrated Martin Guitars and Mandolins

\$10.00, \$15.00, \$25.00 PREPAID TO ANY PART OF THE COUNTRY

J. A. HANDLEY, Selling Agent
17 Davenport Street LOWELL, MASS.

6 Hawaiian GUITAR Books 4 UKULELE Books (By Note)

Sample 25c Each
D. MANSFIELD, 244 West 114th St. NEW YORK

chapter: Miss Rae Bisehoff, Miss Rita Redbord, Mrs. Alice S. H. Atkinson, Edw. J. Mirejovsky. This chapter will send one, possibly two, delegates to the Boston convention.—*Wm. B. Evans, C. S.*

GUILD MEMBERSHIP

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

Professional	
116 Paul Jacqueline	Haverhill, Mass.
117 H. O. Hendricks	St. Louis, Mo.
118 Charles L. Kurtz	Chicago, Ill.
119 Geo. L. Curtis	Ft. Mich., Mich.
120 Francis Potter	Omaha, Neb.
121 Vincenzo Carl	Providence, R. I.
122 L. W. Nordstrom	Rumford, Me.
123 O. H. Johnson	Muskegon, Mich.
124 W. Richard Harr	Fort Wayne, Ind.
125 John T. Zeeck	Alhambra, Cal.
126 Geo. H. Bowman	Grandfield, Okla.
127 Paula Beyer	Union Hill, N. J.
128 Harold D. Leslie	Newark, N. J.
129 Nora Gray	Cortaca, Cal.
130 A. V. Holmes	Los Angeles, Cal.
131 Geo. E. Bell	Farmingington, N. J.
132 Wm. A. Trotter	Jacksonville, Fla.
133 Jos. A. Audet	Boston, Mass.
134 Milburn M. Chapman	Los Angeles, Cal.
135 Kileman	Washington, Pa.
136 Harry Tomkin	Toronto, Ont., Can.
137 Martha V. Peck	Roehelie Park, N. J.
138 Cora May Hewitt	Albion, Pa.
139 Lora Marie Hewitt	Albion, Pa.
140 Alice Keller Fox	San Francisco, Cal.
141 Ellery B. Gordon	Cherrydale, Va.
142 F. Troeller	New York City
143 Chas. C. Dailey	Cleveland, Ohio
144 Ben B. Miller	Duluth, Minn.
145 E. G. Goggin	Schenectady, N. Y.
146 Nellie M. Jones	Thomaston, Conn.
147 A. A. Farland	Mainfield, N. J.
148 Mary Unsworth	San Francisco, Cal.
149 Chas. F. Graeber	San Francisco, Cal.
150 Henry Haug	Detroit, Mich.
151 Mrs. J. F. Trotter	Cherrydale, Mich.
152 Mrs. Arthur Bridge	New York City
153 Mrs. Mary Alice C. Broughton	Los Angeles, Cal.
Associate	
44 George Vann	Alliance, Ohio
45 Mrs. C. W. Harrison	New York City
46 Chas. Stutman	Washington, D. C.
47 Mrs. Chas. Stutman	Washington, D. C.
48 Chas. M. Pils	Chicago, Ill.
49 Henry Pierson	West Hoboken, N. J.
50 Geo. Jacobowitz	New York City
51 Roy B. Pooler	Skebewag, Maine
52 Thomas J. Pils	Skebewag, Maine
53 Mrs. W. J. Kitchener	448 Riverside Drive, New York City
54 Maude Ordway	Boston, Mass.
55 Anna K. Billings	Hyle Park, Mass.
56 Frank M. Ewing	So. Williamsport, Pa.
Trade	
19 Retberg & Lange	New York City
20 Wm. C. Stahl	Milwaukee, Wis.
21 Cressy & Allen	Portland, Me.
Chapter	
Alliance Chapter No. 51—Thos. Harrison, E. B. Roose, George Vann, Alex. Glaros, Carl Helton, Edgar Beyer, Teddy Polina (7).	
Bakersfield Chapter No. 29—John Aston, W. A. McDauggal, J. G. Peach, F. D. Cookson, E. A. Shelton, Elizabeth Craig, Nellie Harvates (7).	
Bartleboro Chapter No. 52—Mary D. Aldrich, Eber Augustson, John W. Blake, Henry Chandler, Mrs. Geo. W. Clapp, Ernest O. Cooke, Lucie Cooke, Myron Bickford, Angela, Dorothy N. Dunnein, Edith Douglas, W. B. Douglas, Esther Ericson, Anna Fitzgibbons, Florence McGarrigue, Mildred Novaek, Stacia Novaek, Marion F. Simon, Wm. A. St. Cyr, Mrs. Florence Switzer, John White, Oscar Ericson (21).	
Grand Rapids Chapter No. 49—Eva Shumway, Therow Goodspeed (2).	
Kalamazoo Chapter No. 32—G. O. Pretty, Lester Schilling, Mrs. Leon Keeler, Mrs. Ray Stewart, Edw. Myers, Henry Dornbusch, Dorothy Burnett, Harold E. Pless, Emerson B. Wood, Fred Petrie, Glen Cook, Harley Pillars, John Blue, Harold Rumble, Wm. Hollenbeck, Evelyn Van Haasten, Marion Lenhart (18).	
Las Animas Chapter No. 21—H. H. Peters, Myron W. Cooke, E. Rithmer, H. Johnson, Carl C. Andrews, Lester Brookhart, Justin Gaines, Frank Beagan, C. L. Hackett and Wayne Graham (10).	
Marion Chapter No. 44—Guy W. Prettyman (1).	
New York Chapter No. 4—Edw. J. Mirejovsky, Rae Bisehoff, Rita Redbord, Mrs. Alice S. H. Atkinson (4).	
New York Professional Chapter No. 1 (Serial No. 54)—Vahdah Christie-Bickford, Myron Bickford, Stella C. Spallaro, C. Wm. B. Evans, Julia Greiner, D. E. Hartnett, W. J. Kitchener (7).	
Sacramento Chapter No. 30—Mrs L. C. Walters, E. R. Drake, B. B. Stecher, Helen Lecher, L. H. Welch, A. E. Johnson, Mrs. A. George, V. H. Jones, F. J. Oehler, J. O. Nielsen (10).	
Seattle Chapter No. 7—Ruth Richards, Miss A. Madrow, A. C. McLaughlin, D. Marlanos, Mrs. W. Stilling, Fremont Case, Miss L. Winter, Miss E. Loomis, Miss M. Scholl, Mrs. A. Smith, Mable Kelso, B. Axman, E. Axman, Wm. A. O'Neill, Mrs. C. E. Stevens, Mrs. F. A. Chadwick, F. A. Chadwick, Mable Whelan, Mrs. W. A. Patton, F. S. Finney, Jr., F. W. Nolan (21).	
San Francisco Chapter No. 53—L. T. Rankin, Frank W. Low L. Curtis Bloch, Miss M. Canton, Thomas Huggies, Geo. Kromery, M. Coleman, Louis Merkl, H. L. Mauer, Mr. Russinoff, Chas. Cantor, Mrs. Carlos Villison, L. Merkl, Violette Merkl, K. Peterson, Mrs. C. Bernaker, Mr. Olson, Mr. Mir (18).	
San Jose Chapter No. 15—Una Anderson, Rose Lanham, Caroline Lether, Maud McKay, Vesta Davis, Louisa Kortam, Mrs. Mae Muntz, Mrs. A. Smetzer, Mrs. E. Van Horn, Mrs. W. Wallace, Mrs. J. Frank, Mrs. B. Grier, W. B. Gilbert, Mrs. M. Scholl, J. L. M. Nelson, C. G. Nelson, E. D. Shepherd, A. Volkers, Ed. Scheel, Geo. Boehmer (20).	
Sioux City Chapter No. 45—T. L. Caine, Allee Wellin, Ellen Wellin, Chas. Mitchell, Donald Bailey, Albert Peterson, Mrs. C. R. Houx, C. R. Houx, Grace Ericson, Mattilde Erickson (10).	
Syracuse Chapter No. 40—S. A. Birdsall, Mrs. E. G. Kousky, Harold Longeron, C. A. Ovenshire, Rose Rubenstein, Paul T. Zee (6).	
For Richmond Chapter No. 22—Alva Decker, George Seiderstricker (2).	
Union Hill Chapter No. 12—Walter Baumgartner, Emil Bodmer, Paul Beyer, Fred Hoffmann, Frank Lieschner, Alfred Peters, Henry Pierson, Morris Samuel, Alan Winkler (9).	
Uniontown Chapter No. 47—Crawford Cross, Clarence Wirsing.	

NOTICE

At the sixteenth annual convention of the American Guild of Banjoists, Mandolinists and Guitarists, the following amendments to our Constitution and By-Laws will be proposed:

To provide for a three-year term for directors, the retirement of two members of the Board each year, and the election of two directors to succeed them, doing away with the present plan of electing an entire new board each year, it is proposed to amend Section 2, Article III of the Constitution to read as follows:

SECTION 2. The President, Vice-President and Secretary-Treasurer shall be elected to serve for one year, or until such time as their successors shall have assumed office. The members of the Board of Directors shall be elected in the following manner: at the annual meeting held in the year 1918 two directors shall be elected to serve for one year; two directors shall be elected to serve for two years and two directors shall be elected to serve for three years. Thereafter at each annual meeting two directors shall be elected to serve for three years to succeed the two directors whose terms of office shall expire on the 31st of December following. The President shall have power to fill by appointment any vacancy which may occur on the Board of Directors, such appointment to be subject to confirmation by the Board.

To provide for enfranchising of chapter delegates, it is proposed that Section 2 of Article IV, Guild constitution, be amended to read as follows:

SECTION 2. Ten or more members shall constitute a quorum. Trade and Professional membership only shall carry the right of franchise except that Chapter members who hold neither professional nor trade certificates may, upon presentation of certified credentials as duly elected delegates as provided in Article I, Section 5, Guild By-Laws, qualify to vote on all questions arising in the convention to which they have been elected, but their right of franchise shall terminate with the convention to which they have been elected. Neither Chapter delegates nor Professional nor Trade members (whether the latter be individuals or firms) shall be entitled to more than one vote upon any one question to which they have been elected. Neither Chapter delegates nor Professional and Trade memberships nor any Chapter delegate who may hold Professional or Trade membership be entitled to more than one vote on any one motion.

To comply with the foregoing it is also proposed to amend Section 5 of Article III, Guild By-Laws, to read as follows:

SECTION 5. Any Chapter may at its will and discretion choose and send a delegate or delegates to the annual conventions. Chapters of twenty-five members or less being entitled to one delegate and Chapters of over twenty-five members being entitled to one delegate for the first twenty-five members and an additional delegate for each additional thirty members or more fraction thereof. Each of such delegates shall have right of franchise in the convention to which he is elected, provided a certificate of at least second grade, American Guild standards, is presented with his credentials from the Chapter. All Chapter members are entitled to full rights and privileges of the floor in any annual convention but right of franchise is extended only to those who duly qualify as delegates provided in this Section, or in conformity with Article IV, Section 2, Guild Constitution.

In accordance with the recommendation of President Goggin, the following amendment to Guild By-Laws, Article VI, Section 2, is proposed:

SECTION 2. The annual dues shall be:

Professional Membership	Associate Membership
Domestic \$1.50	Domestic \$0.75
Canadian 1.75	Canadian 1.00
Foreign 2.00	Foreign 1.75
Trade Membership	Chapter Membership
Domestic \$5.00	(as a body)
Canadian 5.25	Charter Fee \$5.00
Foreign 5.50	Annual Dues ..... .25
	(per capita)

Application for Professional membership shall be accompanied by an initiation fee of \$1.00 in addition to the annual dues. All dues, including Professional, Associate, and Trade, must be paid to the Secretary-Treasurer on or before January 1st of each year, and any member whose dues have not been so paid for the third year shall become automatically suspended; but any member so suspended may be reinstated by paying his arrearage, or by paying an initiation fee and dues as a new member.

THE MANDOLIST AND MANDO-CELLIST

(Continued from page 35)

S. C. G., New York City.

Q. I am a 'cello player in a dance orchestra and happened to see a copy of THE CADENZA just after we had been discussing the use of a tango banjo. This line is new to me and I would appreciate your courtesy in giving me a few points regarding the same, as to the difficulty a cello player would have. I play three clefs.

A. You would find the tango banjo easy to master, for the distances on the fingerboard are not a great deal different from those on your instrument. A tango banjoist should read in universal notation, and while space forbids a lengthy treatise upon this subject I would recommend that you purchase the "Method for the Tenor Mandola" in universal notation by Tocaben published by Carl Fischer. This will give you all the information necessary regarding universal notation, but with tango banjo you will find it necessary to use the 'cello fingering which you already understand.

Now Ready—Select Compositions For the Hawaiian
STEEL GUITAR
 —AND—
UKULELE

The music produced by the Hawaiian style of playing the "Ukulele" and "Guitar with Steel" is so weirdly beautiful, so hauntingly fascinating that only to hear it once is to understand its sudden leap into popularity. "Ukulele" and "Steel Guitar" music is in such vogue this season that we have published a number of popular selections with
 ARRANGEMENTS BY C. S. DE LANO

STEEL GUITAR		List Price
Sweet Luana	.....	\$0.60
Honolulu Pakika	.....	.....
La Paloma (The Dove)	.....	.60
La Gondrina (The Swallow)	.....	.60
One, Two, Three, Four	.....	.....

UKULELE		List Price
Sweet Luana (Voice and Ukulele)	.....	\$0.40
One, Two, Three, Four (Solo)	.....	.40
One, Two, Three, Four (Voice and Ukulele)	.....	.40

The arrangements are the Best and MOST PRACTICAL for Student, Teacher and Soloist. They are backed up with our guarantee of "MONEY BACK, IF NOT ENTIRELY SATISFACTORY." You take NO chances on ordering any or all of them.

SOLD AT A DISCOUNT OF 50 PER CENT OFF LIST PRICE

If your dealer cannot supply you, order direct from the publishers.

W. A. QUINCKE & CO. Majestic Theatre Bldg.
 LOS ANGELES, CAL.

NATIONAL SELF TEACHER SERIES
TENOR BANJO

or Mandola An easy system by which, after slight practice, anyone can play at sight all the popular airs and any music adapted for the instrument. No tedious study of notes or scales is required, as only the necessary rudiments are given in condensed form, with exercises and melodies properly 25c

Hawaiian Ukulele (By Will D. Moyer). A simple, well-arranged exercises and comprehensive instructor. 25c

Hawaiian Guitar (By Will D. Moyer). This book a complete, easily mastered method for Hawaiian guitar. Melodies and exercises carefully arranged and fingered. 25c

Banjo in C Notation Increasing popularity of C field for this book. Condensed but practical for the home student. 25c

THE CHART MUSIC CO. 219 S. Dearborn Street CHICAGO - ILL.

AMERICAN GUILD TRADE MEMBERS

- F. E. Cole, manufacturer, 3 Appleton St., Boston, Mass.
- Clark Harg Mfg. Co., 409 S. Salina St., Syracuse, N. Y.
- Cressey & Allen, music dealers, 534 Congress St., Portland, Me.
- Carl Fischer, music publisher, Cooper Square, New York City.
- Geib & Schaeffer, manufacturers, 1743-1757 N. Central Park Ave. Chicago, Ill.
- Gibson Mandolin-Guitar Co., 500 Harrison Court, Kalamazoo, Mich.
- Harmony Co., manufacturers, 1744-54 N. Lawndale Ave., Chicago, Ill.
- Elias Howe Co., manufacturers, 8 Bosworth St., Boston, Mass.
- Walter Jacobs, music publisher, 8 Bosworth St., Boston, Mass.
- Lyon & Healy, manufacturers, Chicago, Ill.
- C. F. Martin & Co., manufacturers, Nazareth, Pa.
- Maulbetsch & Whittemore, manufacturers, 46 Cross St., Newark, N. J.
- Maurer & Co., manufacturers, 536 West Elm St., Chicago, Ill.
- Messina Music Co., 253 W. 112th St., New York City.
- H. F. Odell & Co., music publishers, 165 Tremont St., Boston, Mass.
- Jerome H. Remick & Co., music publishers, 219 West 46th St., New York City.
- Rettberg & Lange, manufacturers, 225-227 E. 24th St., New York City.
- J. Rowles, music publisher, 3337 No. 18th St., Philadelphia, Pa.
- Wm. C. Stahl, publisher and manufacturer, 211 Grand Ave., Milwaukee, Wis.
- George Stannard, music publisher, Trenton, N. J.
- Geo. L. Thayer, manufacturer, Mt. Union, N. Y.
- Vanderloght Music Publishing Co., publishers, Williamsport, Pa.
- Vega & Fairbanks Co., manufacturers, 62 Sudbury St., Boston, Mass.
- H. A. Weymann & Son, manufacturers, 1010 Chestnut St., Philadelphia, Pa.
- John Worley Co., music printers, 40-42 Stanhope St., Boston, Mass.
- Otto Zimmerman & Son Co., music printers, Nevada Bldg., Cincinnati, Ohio.

MUSIC

IN C NOTATION

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

Discount 1/2 off

	Grade	R. Solo	S. Solo	G. Acc	P. Acc
Adelid. March.....	Hall	B	30	10	20
Ah Sin, Ecceint Two-Step.....	Rolfe	B	40	10	20
Ah Fairy, Schottische.....	Weidt	A	30	10	20
Aloha Oe.....	Lillokalanii	A	30	10	20
Baboon Bounce, A Rag-Step.....	Cobb	B	40	10	20
Big Ben, Descriptive One-Step.....	Allen	B	30	10	20
Black Eye Susan, Schottische.....	Osmann	B	30	10	20
Boston Yodel, Dance a la Fandango.....	Weidt	A	50	10	20
Butteracotch, Characteristic March.....	Weidt	A	30	10	20
Camille, Chilian Dance.....	Bone	B	30	10	20
Caper Sauce Rag.....	Griffin	C	40	10	20
Chain of Daisies, Waltz.....	Weidt	A	40	10	20
Chicken Reel, Stuck Dance.....	Daly	B	30	10	20
Chiming Bells, Waltz.....	Lansing	A	30	10	20
Cloud-Chief, Two-Step Intermezzo.....	Phillie	A	40	10	20
Colored Guards, Characteristic March.....	Weidt	A	30	10	20
Commander, March and Two-Step.....	Hall	A	40	10	20
Cowboy Capers, Characteristic March.....	Allen	B	40	10	20
Crystal Wave, Waltz.....	Moyer	A	30	10	20
Cupid's Victory, Waltz.....	Weidt	A	30	10	20
Dance of the Clowns.....	Trinkaus	B	40	10	20
Dance of the Lunatics, A Tule Have.....	Allen	B	30	10	20
Dance of the Moths, Caprice.....	Weidt	B	30	10	20
Dance of the Phantoms.....	Farrand	B	30	10	20
Darkey's Dream, Fox Trot.....	Lansing	A	30	10	20
Dot Yam Rag, Darkie Delicacy.....	Weidt	B	30	10	20
Dixie Twilight, Characteristic March.....	Johnson	B	40	10	20
Dushka, Russian Dance.....	Lansing	A	30	10	20
Encouragement, Waltz.....	Moyer	A	30	10	20
Evolution Rag.....	Allen	C	30	10	20
Falling Meteors, Valse Caprice.....	Rowen	B	40	10	20
Fanchon, Mazurka.....	Moyer	A	30	10	20
Facination, Waltz.....	Bone	A	30	10	20
Fire-Fly, Polka.....	Weidt	A	30	10	20
Four Little Flaxeners.....	Schok, O'Connor	B	30	10	20
Four Little Pipers, Schottische.....	O'Connor	B	40	10	20
Frog Frolics, Schottische.....	Hildreth	A	30	10	20
Gee-Map, March and Two-Step.....	Weidt	A	30	10	20
Hazers, March and Two-Step.....	Weidt	A	30	10	20
Hikers, March and Two-Step.....	Weidt	A	30	10	20
Humoreske.....	Dvorak	B	40	10	20
Invincible, Two-Step.....	Shattuck	B	40	10	20
Irvine, Intermezzo.....	Rolfe	B	40	10	20
Kaoloa, A Darktown Intermezzo.....	Weidt	A	30	10	20
Ken-Tue-Kee, Fox Trot.....	Weidt	A	30	10	20
Kentucky Wedding Knot, Two-Step.....	Turner	B	40	10	20
Kiddie Land, One-Step.....	Weidt	A	30	10	20
Knight Heart, Folk.....	Weidt	A	30	10	20
Knock-Knees, One-Step.....	Cobb	B	30	10	20
La Sirena, Danza Habanera.....	Burke	B	30	10	20
Licht Heart, Folk.....	Weidt	A	30	10	20
Lilies of the Valley, Waltz.....	Weidt	A	30	10	20
Lorain, Mazurka.....	Nichols	B	30	10	20
May Belle, Schottische.....	Weidt	A	30	10	20
Me Melican Man, A Pigtail Rag.....	Weidt	B	30	10	20
Minor Jig.....	Kenneth	B	30	10	20
Montclair Galop.....	Weidt	A	40	10	20
Os-Ke-Toe, One-Step.....	Wilson	B	30	10	20
Myopia, Intermezzo.....	Wilson	B	30	10	20
'National Emblem, March.....	Bagley	B	30	10	20
On Desert Sand, Intermezzo Two-Step.....	Allen	B	30	10	20
Onion Rag, A Bermuda Essence.....	Weidt	A	40	10	20
On the Curb, March and Two-Step.....	Allen	B	40	10	20
On the Mill Dam, Galop.....	Babb	A	30	10	20
'Our Director, March.....	Bigelow	B	30	10	20
Pagani Waltz.....	Arr. Hartnett	A	30	10	20
Paprikans, One-Step.....	Friedman	B	30	10	20
Parade of the Puppets, March.....	Rolfe	B	30	10	20
Paragon, Waltz.....	Grover	A	30	10	20
'Pauline, Waltz.....	Allen	B	40	10	20
Peart and Pretty, Waltz.....	Weidt	A	30	10	20
Phantom Bells, Gavotte.....	Weidt	A	40	10	20
Polonaise La Grand.....	Griffin	C	50	10	20
Franks of the Fiddle, Caprice.....	Lansing	B	30	10	20
Rabbit's Foot, Fox Trot.....	Cobb	B	30	10	20
Rag Rag, March and Two-Step.....	Weidt	A	40	10	20
Raiders, Galop.....	Weidt	A	30	10	20
Rambling Roses, Waltz.....	Morse	B	40	10	20
Red Rover, March.....	Weidt	A	30	10	20
Eye Reel, Two-Step.....	Lansing	B	40	10	20
Sand Dance.....	Friedman	B	40	10	20
Serenade d'Amour.....	Von Hlon	B	30	10	20
Swing Ling Ting, One-Step.....	Allen	B	30	10	20
Sky High, Galop.....	Giliona	A	40	10	20
Spanish Fandango.....	Arr. Jacobs	A	30	10	20
Speedway, Galop.....	Allen	B	30	10	20
Spitfire, Polka di Conzato.....	Griffin	C	40	10	20
Starry Jack, March and Two-Step.....	Hildreth	B	30	10	20
Stopp Look! and Listen! Fox Trot.....	Allen	B	30	10	20
Swedish Wedding March.....	Sodermann	B	30	10	20
Sweet Cork, Characteristic March.....	Weidt	A	40	10	20
Sweet and Low and Forsaken.....	Lansing	B	30	10	20
Swing Along, Characteristic March.....	Bone	B	30	10	20
Swing Song.....	Lansing	C	30	10	20
That Banjo Rag.....	Weidt	A	40	10	20
Teoplers, March and Two-Step.....	Bacon	B	40	10	20
Turkish Towel Rag, A Rub-Down.....	Allen	B	40	10	20
Ultimatum, March and Two-Step.....	Allen	B	30	10	20
Under the Dutch Eagle, March.....	Weidt	B	30	10	20
'Up to the Spill.....	Allen	B	30	10	20
Watch Hill, March and Two-Step.....	Kenneth	A	30	10	20
Westward Ho, March.....	Lansing	B	30	10	20
Whip and Spur, Galop.....	Allen	B	30	10	20
Yankee Boys, March.....	Weidt	A	30	10	20
Yankee Dandy, Characteristic March.....	Weidt	A	40	10	20
Zemperite, Characteristic March.....	Weidt	A	40	10	20

WALTER JACOBS

8 BOSWORTH STREET BOSTON, MASS.

COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

(Continued from the January issue)

Method No. 7—(The Hartnett System)—A Method of Teaching that Permits the Student to Solve all Tunes and technical problems Silently and Alone and Insures the Maximum Protection to All interests.

The most entertaining, educating, truthful, resourceful and humanizing thing in the world is the camera. In popularity photography leads all arts—the "movies" move the universe. There are some interesting and significant analogies between photography and music.

Pictures are taken from the gamut of light, tones from the gamut of sound. The photo film records and reproduces visibles only; the mental film records and reproduces not only visibles, but audibles and, further, has the exclusive powers of conception and self-impression.

As the function of each film is to reproduce that which has been inscribed, the utmost precaution should be exercised to insure a correct first impression. Light used prematurely with one has the same effect as tone used untimely with the other, producing fogged, blurred and distorted impressions. What a world of significance to the music field lies in this truth! Photo duplicates are mechanically and monotonously similar, while no two tune duplicates are exactly alike—"Variety is the spice of life."

Darkness protects in one, silence in the other. A picture can be ruined by over-development, a tune cannot. While only one good impression is possible on each photo film, and a new film is necessary for each exposure, there is absolutely no limit to the capacity of a single mental film in this connection. With one, deterioration follows duplication; with the other, duplication deepens the impressions—strengthens. Time exposures give the clearest pictures just as when tune-solving, a slow, even, tempo insures the best results.

Not a single ray of light is permitted to strike the photo film until all the factors involved are arranged in an orderly manner; not a single vibration of tone should strike the mental film until the technic of each tune, representing seven operations outside of expression and interpretation, is solved.

The ruby light permits visual inspection of the film, as the mute allows auricular inspection of the tune, during development. It is impossible to take pictures with the photo film constantly exposed to light, and it is likewise out of the question to expect good tunes from a mental film constantly exposed to tone. While a spoiled photo film is lost forever, a mutilated tune can be redeemed. Regarding light, exposure, development, etc., all photo films must be subjected to practically the same process, whether novice or expert conducts the operations; as the music student becomes expert, absolute sight reading evolves and eliminates the necessity of silent-solving tunes well within his technic.

In photography, the chemicals, developer and hypo are deadly enemies when mixed, as is true in music of intellect and emotion. The photographer has a dark room to develop pictures and the music student should have a silent room to develop tunes. No photographer would knowingly make over one exposure on each film, and the music student should exercise a similar precaution towards each tune. The photographer succeeds principally because he does one thing at a time, that's why students succeed under silent-solving.

There are no eye fiends in photography and there should be no "ear fiends" in music. There is no drudgery or annoyance involved in taking a picture and there should be none in solving a tune. If each picture inflicted many distortions before

yielding a good impression, would the world be blessed with the wonderful art of photography? Just reverse the situation and apply the principles of tone-solving to photography, keeping in mind that the music student must repeat every tune from 30 to 100 times before solving its technique, and every subject would be exposed from 30 to 100 times before getting a good picture—what food for thought this item contains!

These comparisons could be carried on almost indefinitely, but what's the use? Those given should be sufficient to condemn tone-solving and prove conclusively the correctness of silent-solving principles.

Beginning with the next issue of THE CADENZA, a series of lessons, demonstrating the value of silent-solving in the preliminary period, will be presented.

THE PROBLEM PROBER

(Continued from page 37)

all this explanation the thing comes back to the original proposition, which is that to make the two hands work in conjunction it is only necessary to see that they do it.

Now to return to the question of developing speed. This will be much easier to accomplish after the hands have developed precision and exact concerted action. As stated at the outset, speed is largely a mental process, since the fingers will never move faster than the brain dictates, at least not with any semblance of control. In the same manner that the rapid speaker or reader thinks in groups of words or sentences, so must the player who would develop speed think in groups of notes and never in single notes.

The most natural rhythmical group divisions are into twos, threes and fours, with occasional groups of six or eight notes, and it is only necessary to mentally compare note groups to corresponding words having the same number of syllables to get the idea of grouping a certain number of notes into a single impulse. For example, the word "ta-ble" takes no more time to pronounce than "chair," as both syllables are done with a single impulse or to a single beat, and the same is true of three and four syllabled words like "beautiful" and "eat-er-pil-lar," the single impulse or mental thrust covering the entire word no matter how many syllables are employed, and each word consuming approximately the same amount of time since an impulse or beat is a beat, no matter how much may be accomplished during its period of existence. To apply this principle of grouping notes to the development of speed, while it is necessary to take a passing glance at each of the notes comprising the group, the same as with the various syllables of a word, there must be but a single impulse for the entire group. When this is accomplished, it is merely a question of thinking more and more rapidly until the desired speed is reached, exactly as though one of the above words were being repeated as rapidly as possible, with a strong accent on the first syllable of the word.

This strong accent, which is merely another word for the impulse referred to, is really one of the most important factors of the whole thing, for once the beat or rate of speed is set absolutely nothing must be allowed to interfere with its regularity, which in turn means that you have developed the habit of thinking and playing in groups and it is merely a matter of mental growth and control until almost any desired speed can be attained. It must be understood, however, that there are a few other things which enter into the matter, such as using the proper system of picking for the right hand, the proper position for both hands, the most logical left hand fingering, not to mention again the absolute necessity of having both hands work exactly together. If these suggestions are carefully worked out and practised you can hardly fail to develop not only speed, but also a sureness and precision in your playing which will be little less than astonishing.

Tuition in Banjo Technique

By W. M. RICE

BOOKS NOW READY

PART I		PART II	
Book 1.....	\$0.30	Book 1.....	\$3.30
Book 2.....	.30	Book 2.....	.30
Book 3.....	.30	Book 3.....	.30
Book 4.....	.30	Book 4.....	.30
Book 5.....	.30	Book 5.....	.30

Can be used successfully in conjunction with any Method or Set of Banjo Studies in C notation. When completed, "Tuition in Banjo Technique" will be the greatest and most practical work ever published for the Banjo. It starts at the beginning and will come to a close only after every subject of banjo technique has been covered in its entirety.

Walter Jacobs, 8 Bosworth Street Boston, Mass.



THE "BEALE" PICK for all plectrum instruments.

First finger tremolo with thumb accompaniment, finger picking and many other movements on all plectrum instruments with this pick. Noiseless; proper bevel, easy to hold; cannot get out of position. A beginner will get better control of this pick in fifteen minutes than in as many weeks with the ordinary pick. Price, each, 35¢ net (No stamps). Order from inventor and make **EDWIN BEALE 262 Rockwood, Pa.**

"The Beale pick is very good, I find, for Mando-Cello."
 WARREN N. DEAN, York, Pa.
 "I found the Beale pick the best that I have yet tried."
 FRANK MONROE, West Lebanon, N. H.
 "The Latest Model Is Much Improved"

YOU don't need a STRONG ARM to play the Banjo with a pick, but to play it properly you need

ARMSTRONG'S SCHOOL FOR BANJO C NOTATION, 50¢ net. Published by **WM. H. ALBRECHT, 6138 Ludlow Street PHILA., PA.**

FOR THE BANJO IN C NOTATION A BUNCH OF RAGS

By Warren N. Dean. THE HURRICANE RAG, WEDDING BELLS RAG, CHIEF "BIG JAW" (an Indian rag), BANJO-EE-TIS, All Corkers, Easy, but Oh My. Price 40¢ each. Piano Acc., 20¢. One-half off. Write for descriptive lists and themes. **STEPHEN SHEPARD, 520 East 18th Street PATERSON, N. J.**



THE NEW FIT-RITE PICK IMPROVED

For guitar, regular or Hawaiian playing, and for Banjo. By far the most effective pick ever devised. An absolute necessity for expert performance. Send 50¢ for sample pair. Dealers and teachers—quantity rates.

HAROLD ORTH THE DENVER MUSIC COMPANY Denver, Colo.

MOKAPOKE (By Paul Eno) The Banjo Solo with

INDIVIDUALITY that stands alone on its own MERIT Would you like to have your copy now? **Banjo Solo, 30¢; Piano Acc., 40¢; B. & P., 60¢** One-half off Catalog Free

THE MAXIMUM PUB. CO. 1716 Chestnut St. Philadelphia, Pa. U. S. Agents for Clifford Essex Co., London, Eng.

BANJO PLAYERS!!

I want to tell you about FARLAND BANJOS, Farland Recitals and Concerts, my IMPROVED Banjo Strings, Patent Set Banjo Head, Patent Banjo Pick, Lessons in Pick Playing, Banjo Music and Books, etc., and as a special inducement to send in your address NOW, I offer a trial lot of 20 assorted banjo strings and a copy of my National School for the Banjo for \$2 worth of my sheet music instead of the book for \$1.00. Interesting printed matter free.

A. A. FARLAND, 315 East 2d Street, Plainfield, N. J.

BANJOISTS If you want the very finest Head made, try my **ALL WHITE SPECIAL GRADE or ROGERS DAMP PROOF.**

JOSEPH ROGERS Jr. Farmingdale, New Jersey

Here are the names of
just a few

Teachers Who Use Weidt's Elementary Studies

Look over the list and you will recognize the names of progressive, successful instructors. When we have finished compiling this list your name should be in it, and if it isn't, it will be because you have never tried this truly wonderful method—so send in your name and let us quote you price on a sample set for the instrument you teach.

Acker, Daniel
Adams, Chas. C.
Audet, Jos. A.
Balasane, Alphonse
Barr, W. Richard
Bickford, Zarah Myron
Brandenberg, W. G.
Carver, D. L.
Craig, F. V.
Dalton, C. S.
De Stefano, G.
Duffell, H. P.
Evans, Wm. B.
Fritz, Carl
Galerno, Genie
Gallagher, T. M.
Gardner, Howard
Gardner, W. P.
Garrett, L. Guy
Gedney, Burton G.
Gill, Wm.
Goodrich, C. B.
Hamilton, J. J.
Hartnett, D. E.
Harwig, Robert E.
Holmes, Robt. M.
Jackson, Chas. H.
Jackson, Grace M.
Johnston, Ira L.
Klingel, Clement (Rev.)
Krick, Geo. C.
Lingard, Wm. H., Jr.
Long, Ed. P.
Mayo, M. S. (Dr.)
Moore, H. C. (Mrs.)
Nash, Alma M. (Miss)
Parker, John H.
Pallito, S. L.
Potter, Francis
Rice, Wm. M.
Rohrer, Wesley
Rowden, Claude M. C.
Saunders, R. S.
Savale, F. E.
Seeley, Ora W.
Seldomridge, C. H.
Sherman, Albert C., Jr.
Simmons, Thos. A.
Six, Harry S.
Smith, Corydon D.
Sullo, John D.
Tachopp, Carl
Viller, J. Walter
Vreeland, Walter F.
Walters, Laura C.
Westphalen, Alf.
Wilcox, Edna Deis
Wardwell, Mary F.
Whipple, Leyland
Wood, Bertram G.

Weidt's Elementary Studies furnish a practical private instruction. Music and exercises are melodious throughout; carefully fingered and well graded—our favorite method with teachers and students all over the world. Published as follows and playable in any combination:

1st and 2nd Mandolin	1st and 2nd Guitar	1st and 2nd Banjo (C Not.)
Book 1.....50c	Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c	Book 5.....50c

1st and 2nd Banjo (A Not.)	*1st and 2nd Tenor-Mandolin	*1st and 2nd Mando-Cello
Book 1.....50c	Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c	Book 5.....50c

* Mando-Bass	Flute Obligato	Cello Obligato
Book 1.....50c	Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c	Book 5.....50c

Octave Mandola and 3d Mandolin	Piano Accompaniment
Book 1.....50c	Book 1.....50c
Book 2.....50c	Book 2.....50c
Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c

*Published in Universal Notation.

Walter Jacobs 8 Bosworth Street Boston, Mass.

Send in your name. If you use Weidt's Studies we want to print your name in the list above; if you don't use Weidt's Studies we want you to have a sample set.

FACTS ABOUT FRETTERS

A. De George of Wilkes Barre, Pa., who has been known to the readers of THE CADENZA for many years as an instructor, concert soloist and Columbia phonograph artist, is again in the "fretted family" after eight years of affiliation with violin orchestras. Mr. DeGeorge is now playing tenor banjo in a banjo orchestra, which keeps him busy continually.

Wm. G. Brinker of Allentown, Pa., a teacher of the fretted instruments, has added his name to the CADENZA family.

Wesley N. Rohrer of Johnstown, Pa., teacher of the fretted instruments, reports good business in his town and prospects for even better.

Gus Allendorf, teacher of mandolin and guitar in Hiawatha, Kansas, is one of the many Guild members who are not too busy to send in greetings to the executive office with his check for 1917 dues.

Giuseppe Pettine is a busy man these days with the numerous engagements of the Philoplectra Orchestra and the Pettine Plectrum Quintette, besides concert engagements, teaching and incidental work connected with the convention concert committee. It is small wonder that Mr. Pettine is already looking forward to the summer vacation.

Mr. Earl H. Sipe is an up-to-date teacher of mandolin and guitar in New Castle, Pa.

Arnulf Cintura of Evansville, Ind., who has been a teacher in the B. M. & G. field for many years and who has published numerous meritorious compositions says, "There seems to be a decided revival of interest here in the B. M. & G. line, and I am receiving quite a number of applications for instruction, so I have decided to open a downtown studio." Mr. Cintura has become well known as an arranger and composer and also teaches violin and is conductor of an orchestra.

H. D. Longen Berger is a successful teacher of mandolin in Bloomsburg, Pa., and also directs a string quartet.

Rev. Frank K. Gibson, teaches fretted instruments in Wyoming, N. Y., and is also director of a mandolin orchestra.

J. D. Chamberlain of Sedgwick, Kansas, writes of his love for the guitar, which he began studying at 67 years of age. He now has a large size harp-guitar, and though his sight is failing, he is making progress on that instrument.

Noah Gray, teacher and orchestra leader of Corona, Calif. is another new Guild member who will organize a chapter.

Edward R. Searl is organizing a chapter in Pittsfield, Mass.

Chas. F. Graeber of San Francisco will give his twenty-seventh annual orchestra concert April 12th.

THE MANDOLINIST

(Continued from page 9)

right way of stringing the instrument? To my notion there should be a uniform method given to pupils, not leaving this piece of work to the individual's taste. Aware of the fact, that there must be a right way, I take the liberty of calling upon you for it.

A. The right way to string a mandolin is to attach the A and E strings to their respective pegs or drums so that the buttons will turn towards the body of the instrument when tightening these strings, and to attach the G and D strings to their drums so that the buttons shall turn away from the body when these strings are tightened. Thus, holding the instrument face up with head pointing directly from your body, the A and E strings will pass around the drums from the left and the G and D strings from the right side.

HOW TO MAKE A CHAPTER SUCCEED

By JAS. H. JOHNSTONE

(Continued from page 4)

Get a snapshot or two and send them to the field secretary with a detailed account of your picnic rehearsal.

Send to the field secretary a full report each month of your business meeting and of any concert you may give, so that mention may be made of same in the Official Organ.

It is well to have new music for your orchestra every month. At your rehearsals, play good, lively numbers for opening and closing. It has an invigorating effect upon everyone. Put your slow and mixed numbers in between.

It is an advantage if every member of your chapter subscribes for the official organ, THE CADENZA. Besides giving them two complete numbers for full mandolin orchestra each month, THE CADENZA will keep them in touch with other chapters and their doings, and perhaps this alone may suggest something which may mean a big thing to your chapter. Then there are very interesting articles, written by noted teachers and soloists, that contain valuable and instructive material. I have taken THE CADENZA since the first issue and I wish it were issued weekly instead of monthly. And I never fail to read the advertisements, too, in this magazine, to keep posted on all the new music published for the mandolin, banjo and guitar.

Another good way to obtain new music for the orchestra is to subscribe for the "New Issues" of the various publishers.

In regard to buying new music for your orchestra, several plans may be suggested. One way is to pay for it from the orchestra treasury. Another way is to make each member pay for his own music when it is bought—dividing the cost so that everyone pays the same amount. If the music belongs to the orchestra, a librarian must needs be appointed to care for it. In Kalamazoo Chapter the entrance fee is \$1.00 which includes 25 cents per capita tax, 50 cents for the first month's dues and 25 cents for the general fund. Each member is entitled to one part, for the instrument he plays, of every piece bought for the orchestra from the date of his entrance into the orchestra. Any numbers used by the orchestra bought before that time must be paid for by the member. All such music belongs to the member as his personal property.

Try to have your orchestra as evenly balanced as conditions will permit, with a tenor mandola and a mando-cello besides guitars, mandolins and piano, and don't forget the banjos. Impress upon your members the necessity of attending every rehearsal—a rehearsal, to me, is like a lesson in ensemble playing that should not be missed—and of paying strict attention to the director during that period. At all business meetings, the usual presiding officer has charge, but at rehearsals, the director has full charge. Offer a prize to the member with the best attendance record for rehearsals for the season.

A novel idea to work out is to have a "Composing" contest for your chapter members, giving a prize for a melody for a march, for instance. The winning number could be arranged for the orchestra and named in honor of the chapter, such as "Kalamazoo Chapter March."

I might suggest that for one of your meetings you have a series of papers on B. M. & G. subjects read by the various members, the subjects to be original or from articles which have been published in the B. M. & G. magazines. At another meeting, you might have a "spelling bee," but instead of using ordinary words, use musical terms—those terms, signs and expression marks most commonly used. It will not only make an enjoyable meeting, but an instructive one as well.

HAS NO EQUAL

MANDOLINISTS, don't miss the greatest, the most remarkable collection ever published

GEORGE ROSEY'S FOLIO
OF MISCELLANEOUS PIECES

Everyone of the 26 numbers especially arranged in the First Position The Piano Parts (edited by Mr. Rosey) are thoroughly cued.

Chanson Sans Paroles Tschakowsky	Marche Militaire, Schubert
Chinese Serenade (Character- istic).....Filleg	Military Tactics (March on the U.S. Bugle Call).....Rosey
Cardas from Coppelia.....Delibes	Moment Musical, Schubert
Divine (Valse on Classic Melo- dies).....Rosey	On the Beautiful Blue Dan- ube.....Strauss
Dream After the Ball (Extrac- te).....Bronzet	Operatic (Potpourri of Famous Grand Opera Marches) Rosey
Egyptian Ballet (No. 2) Luigini	Passé-Pied (Dance Antique) .....Gillet
German Airs (Medley-March) .....Rosey	Persian March (Character- istic).....Strauss
Contains 14 Popular Melodies Juggler, The (Characteristic) .....Rosey	Plantation Echoes (Overture on Southern Melodies) Rosey
Kulawiak (Polish National Dance).....Wieniewski	Rubinstein Sachem (Indian Intermezzo) .....Rosey
La Media Noche (At Mid- night).....Aviles	Scarf Dance (Scene de Ballet) .....Chaminade
Lorraine March.....Ganne	Serenade D'Amour Von Hlon.....Rubinstein
Love and Spring (Waltzes) .....Waldteufel	Under the Leaves (Romance) .....Thome

Mandolin 23c PROFESSIONAL PRICES Piano 45c

Order your
local dealer or
Geo. Rosey Pub. Co. 24-26 East 21st St
NEW YORKCambria's Compositions ARE WORTH
YOUR MONEY

If you have not yet bought your copy of that sweet-spirited Spanish Waltz, IT'S THE BEST LITTLE WALTZ EVER WRITTEN FOR MANDOLIN. Mr. Russell, Tacoma, Wash. writes: "My club went wild over your music." H. F. (Edgell) Co. writes: "Send 20 copies of Anleida to me." Walter Jacobs writes: "Send 25 copies of Anleida to me." Enough said. Prices: 1st M., 40c; 2nd M., 20c; Piano acc., 50c (guitar acc., 40c); T. M., M-cello, Flute 30c each. Discount half off. Catalog free.

THE MESSINA MUSIC CO., 253 W. 112th St., New York City

500 OF THE GREATEST SELECTIONS FOR
BANJO AND MANDO-
LIN
GUITAR are published byGEORGE STANNARD 121 SOUTH WARREN ST.,
TRENTON, NEW JERSEY

Write for Catalog to-day

THE BUTTERFLY (Le Papillon)

You have never played anything more pleasing. You will be captivated by it as soon as you hear it. C. V. Buttelman writes us early last spring—"If your arrangement of Butterfly is the same as that used by the composer Andreeff in his Russian Balaika Orchestra when I heard them, I will use this number in a Festival Orchestra (or any other orchestra)." He did. So did J. H. Johnstone, the well-known composer. Don't YOU miss it. Mandolin Solo (easy duo form) 30c., Piano Acc. 40c. Parts for complete Mandolin Orchestra (either Untransposed or Transposed notation) including Piccolo Mandolin, 30c., each. One-half off. Order today from

The Maximum Pub. Co. 1716 CHESTNUT STREET
PHILADELPHIA, PA.

Sole U. S. Agents for Clifford Essex Co., London.

Learn Harmony and
Composition

Taught by MAIL successfully, practically, rapidly. Send 2-cent stamp for trial lesson. Three trial lessons free. If not then convinced you will succeed, you owe us nothing. You must know the rudiments of music and mean business, otherwise don't write.

Wilcox School of Composition

Box Z, 225 Fifth Ave., New York City, N. Y.

SON-WRITERS'
"KEY TO SUCCESS"
SENT FREE

Write for this valuable booklet which contains the REAL FACTS. We revise poems, compose and arrange music, secure copyright and facilitate free publication or outright sale. Start right with reliable concert offering a legitimate proposition. Send us your work to-day for free examination.

KNICKERBOCKER STUDIOS, 152 Gaiety Theatre Building
New York City

See Dixie First

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

Are YOU a Member of the Guild?

Every live fretted instrument teacher, professional player, amateur player, student, manufacturer and dealer should be affiliated with the American Guild of Banjoists, Mandolinists and Guitarists. The benefits are mutual. The Guild will help you and you will help the Guild. And there is a membership classification open to everyone—professional, associate, trade, chapter. If you are interested in one of the first three named, read the quotation from Article VI of the Guild by-laws below and send the coupon with the necessary fees to the secretary-treasurer. If you are interested in chapter membership, and your city is not represented in the chapter directory on page 39, write at once to the address given for chapter literature.

PROFESSIONAL.—Any person (white) of good moral character, who is a teacher or player of the banjo, mandolin and guitar, or of kindred instruments, is eligible for Professional membership, and may become a member after passing the entrance examination, or upon being satisfactorily vouched for by some Professional or Trade member, complying with all requirements, and paying the initiation fees and dues for the year in which the application is made.

ASSOCIATE.—Any person (white) of good moral character may join the Guild as an Associate member by paying the dues for the year in which the application is made.

TRADE.—Any reputable music publisher, manufacturer of musical instruments or merchandise, owner of musical patents, or any firm affiliated with the music trade, may become a Trade member by paying the dues for the year in which the application is made.

DUES.—The annual dues which shall include a subscription to the Official Organ, shall be: Professional membership, \$2.00; Associate, \$1.50; Trade, \$3.00 (25c. additional for Canadian membership, and 50c. additional for foreign).

C. V. Buttelman, Sec'y-Treas., 8 Bosworth St., Boston, Mass., U. S. A.

I wish to apply for membership in the American Guild of Banjoists, Mandolinists and Guitarists, and enclose \$..... for dues for 1917.

Signed.....

Address.....

Reference.....

Important—Applicants for professional membership are required to pay an initiation fee of \$1.00 and must pass the entrance examination or be vouched for by some professional or trade member of the Guild.

BACK Issues OF THE Cadenza

Any Issues from July, 1908, to October, 1916, still in print

10 for 50c

Postpaid, payment with order

Canada: Any 10 Issues, 70c postpaid
Foreign: Any 10 Issues, 90c postpaid

WALTER JACOBS, 8 Bosworth St., Boston, Mass.

MUSIC PRINTERS, ENGRAVERS

The Largest Lithographic Plant in New England

Devoted exclusively to the printing of music by every process. We furnish effective designs and make titles by all processes in one or more colors. We arrange music, revise MSS, and secure copyright if you desire. No orders too small to receive attention.

Prices Low

Correspondence Solicited

JOHN WORLEY CO., 40-48 Stanhope St., Boston, Mass.

WANTED Experienced small goods salesman to take charge of Retail Musical Instrument Dept. State experience and give references.

Address: W. J. DYER & Bro., St. Paul, Minn.

CONCERTS RECITALS

George C. Krick, Guitarist

For Dates and Terms address: 109 West Chelten Ave. Germantown, Phila.

As to a meeting-place for your chapter: no better place could be desired than your local Y. M. C. A. or Y. W. C. A. Talk it over with the "Y" secretaries and they will most likely be glad to co-operate with you. Kalamazoo Chapter is also known as the "Y. M. C. A. Mandolin Orchestra." We hold rehearsals at the "Y," rent free, and in return we furnish the music for all "Y" affairs. It gives your chapter and orchestra prestige to be known as a "Y" organization.

In order to get new members, it would be a good idea to offer a prize to the member bringing in the most new paid-up members within a certain time. (By paid-up, I mean the new member who has paid his entrance fee and the first month's dues). Whenever your chapter or orchestra has a special meeting, elect officers, holds a party, or the like, send notices to your local newspapers, and that may help toward bringing in new members.

For an attractive letterhead for your chapter, have a half-tone made of your orchestra with the names of the orchestra and the director together with the name and address of the chapter secretary upon it, and don't forget the Guild emblem which should be used on all chapter stationery. The new pin with the emblem of the Guild upon it is a work of art, and should be worn by every member.

Along toward the convention time of the American Guild, elect a delegate to attend the convention. Give a special concert to help pay his expenses. He will represent your chapter at the convention.

In conclusion I want to say that some of these suggestions have been successfully tried by Kalamazoo Chapter, some have been tried by other chapters with excellent results, and some are new ideas that will be used in our chapter this season.

Have the spirit of co-operation and the purpose of advancement of the banjo, mandolin and guitar, and try to make your chapter the largest and best in the American Guild of Banjoists Mandolinists and Guitarists!

Roses and Rubs

Congratulations on the new CADENZA. It is better than ever before.—W. F. Nesmith.

Please send me mine without a cover, as I think it is so nice to have them bound in book form—and what a treasure of information it is. Long may it live, is the wish of a pleased subscriber.—C. F. Countryman.

The November CADENZA arrived a day or so ago, and I have looked it over carefully and must say I don't like it a bit. It is getting into the ragtime class more and more and it is so small in size that it seems cramped. The larger size was much the best and the cover gave it the appearance of a finished magazine, while now it looks like a cheap pamphlet. Hoping to see THE CADENZA once more regain the old standard it had several years ago.—Arthur J. Thompson.

I wish to express my appreciation of the new CADENZA. Some claim to be sure your music supplement is right up to the minute. One exception, however; I can't understand why you left the banjo out, especially after that editorial in the November issue.—Edwin Beale.

I like the new CADENZA. Never mind the cover; it has the goods inside, and that is what counts.—Alice Keller Fox.

The CADENZA now reminds us of old times when C. L. Parlee published it. But do give us a cover.—Thomas G. Shuler.

You surely have some fine people in your columns. . . . By the way, I didn't notice Uncle Hans in the January CADENZA; he sure is good—whenever he is—original and funny, too.—E. R. Day.

The new CADENZA is THE STUFF.—D. Acker.

The much talked about "new" CADENZA looks cheap to me.—A. R. Smiley.

If the remaining eleven CADENZAS which my dollar paid for prove as good as the January number just received, I must say I am getting an almost unheard of bargain. I am sure the public cannot fail to appreciate such a splendid magazine.—A. L. Curtis.

THE CADENZA has improved some.—A. De George.

I want to tell you how much I like the new CADENZA. I don't care anything about the lack of cover. It is the inside that interests me.—Anna M. Tuttle.

I echo Mr. Biekford's opinion in regard to the Uncle Hans department of THE CADENZA, but it is a fine magazine anyway.—Mrs. Don Carlos Clark.

Uncle Hans is a clever and witty writer and his column would be worthy of place in any magazine.—D. A. Pardy.

Do you suppose that D. E. H. will wear that same old lid?

Band and Orchestra Music

WITH ALL PARTS IN UNIVERSAL NOTATION
(Non-Transposed)

BANJO PLECTRUM PARTS IN C NOTATION

Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult.
 Playable in any Combination of the Instruments listed. The numbers marked with * are also published for regular Orchestra; therefore parts for Violin, Cornet, Clarinet, Drums, etc., are obtainable. Prices same as for Flute.
 Consult Jacobs' Banjo Catalog for numbers to which Banjo Solo arrangements are published.

Transposed Tenor Mandola and Mando-Cello parts will be supplied in MANUSCRIPT form, but WITHOUT discount from catalog prices.
 Numbers marked thus † are British copyrights and cannot be purchased for use in England and Colonies.

	Grade	Each Each Each Each						
		1st Mandolin	2d Mandolin Guitar Acc.	3d Mandolin Tenor Mandola	Mando-Cello Mando-Bass			
*Adagio (The Chieftain), March (Hall)	A	.30	.10	.15	.15	.15	.15	.20
*After-Glow, A Tone Picture (Cobb)	B	.30	.10	.15	.15	.15	.15	.20
*Aggravation Rag (Cobb)	B	.30	.10	.15	.15	.15	.15	.20
*Ah Sin, Eccentric Two-Step Novelty (Rofe)	A	.30	.10	.15	.15	.15	.15	.20
Airy Fairy, Schottische	A	.30	.10	.15	.15	.15	.15	.20
Altering Glances, Waltz (Rofe)	A	.30	.10	.15	.15	.15	.15	.20
*Aloha Oe (Farewell to Thee), Waltz (H. M. Queen Liliuokalani)	A	.30	.10	.15	.15	.15	.15	.20
Alpine Flowers, Waltz	A	.30	.10	.15	.15	.15	.15	.20
*Amour, (Leigh)	A	.30	.10	.15	.15	.15	.15	.20
*Angel's Serenade (Braga)	B	.30	.10	.15	.15	.15	.15	.20
*Angelus, From "Scenes Pittoresques" (Massenet)	B	.30	.10	.15	.15	.15	.15	.20
*Anitra's Dance, From "Peer Gynt Suite" (Grieg)	B	.30	.10	.15	.15	.15	.15	.20
*Arbitrator, The, March and Two-Step (Taubert)	A	.30	.10	.15	.15	.15	.15	.20
*Asphodel, Waltz	A	.30	.10	.15	.15	.15	.15	.20
*At the Hamlet (At Home) (Godard)	A	.30	.10	.15	.15	.15	.15	.20
*At the Wedding, March and Two-Step (Young)	A	.30	.10	.15	.15	.15	.15	.20
*Aubade Printaniere, Spring Serenade (Lacombe)	C	.30	.10	.15	.15	.15	.15	.20
*Baboon Bounce, The, A Rag-Step Intermezzo	B	.30	.10	.15	.15	.15	.15	.20
*Ballet des Fleurs (Nora)	A	.30	.10	.15	.15	.15	.15	.20
*Barcarolle, From "Tales of Hoffmann" (Offenbach)	B	.30	.10	.15	.15	.15	.15	.20
*Barcelona Beauties, Waltz	B	.30	.10	.15	.15	.15	.15	.20
*Barn Dance, The Bunnies (Cayrol West)	A	.30	.10	.15	.15	.15	.15	.20
*Bashful Bumpkin, Schottische and Barn Dance (Rofe)	A	.30	.10	.15	.15	.15	.15	.20
*Battle Royal, The, March and Two-Step (Allen)	B	.30	.10	.15	.15	.15	.15	.20
*Bears Club Mousing, March Characteristic	A	.30	.10	.15	.15	.15	.15	.20
Bella Bocca, Polka (Waldteufel)	A	.30	.10	.15	.15	.15	.15	.20
*Berceuse, From "Joelyne" (Godard)	B	.30	.10	.15	.15	.15	.15	.20
*Berceuse (Schubert)	B	.30	.10	.15	.15	.15	.15	.20
*Big Ben (Descriptive), One-Step or Two-Step (Allen)	B	.30	.10	.15	.15	.15	.15	.20
*Boys of the Militia, March (Rosenblum)	A	.30	.10	.15	.15	.15	.15	.20
*Bossa Buttone, March and Two-Step (Cobb)	B	.30	.10	.15	.15	.15	.15	.20
*Buds and Blossoms, Waltz (Cobb)	A	.30	.10	.15	.15	.15	.15	.20
*Butterscotch, Characteristic March	A	.30	.10	.15	.15	.15	.15	.20
*Camilla, Chalan Dance	A	.30	.10	.15	.15	.15	.15	.20
*Cathedral Chimes, Reverie (Arnold and Brown)	A	.30	.10	.15	.15	.15	.15	.20
*Chain of Daisies, Waltz	A	.30	.10	.15	.15	.15	.15	.20
*Chanson sans Paroles (Song without Words) (Tchaikowsky)	B	.30	.10	.15	.15	.15	.15	.20
*Cloud-Chief, Two-Step Intermezzo (Phillips)	A	.30	.10	.15	.15	.15	.15	.20
Colored Guards, The, Characteristic March	A	.30	.10	.15	.15	.15	.15	.20
*Come Back to Connemara, Irish Novelty Two-Step (Grey)	B	.30	.10	.15	.15	.15	.15	.20
*Commander, The, March and Two-Step (Hall)	A	.30	.10	.15	.15	.15	.15	.20
*Consolation No. 6 (Liszt)	B	.30	.10	.15	.15	.15	.15	.20
*Convention City, March	B	.30	.10	.15	.15	.15	.15	.20
*Copsehill Valse Lente (Delibes)	B	.40	.20	.25	.25	.25	.25	.35
*Cowboy Capers, Characteristic March (Allen)	B	.30	.10	.15	.15	.15	.15	.20
*Cupid Astray, Waltz (Rofe)	A	.30	.10	.15	.15	.15	.15	.20
*Cupid's Victory, Waltz	A	.30	.10	.15	.15	.15	.15	.20
*Dance of the Clowns (Marevline) (Trinkhaus)	B	.30	.10	.15	.15	.15	.15	.20
*Dance of the Lunatics, An Idiotic Rave (Allen)	B	.30	.10	.15	.15	.15	.15	.20
*Dance of the Moths, Caprice	A	.30	.10	.15	.15	.15	.15	.20
*Daisy's Dream, The, Characteristic Barn Dance	A	.30	.10	.15	.15	.15	.15	.20
*Dat Yam Rag, A Darkie Dolly	A	.30	.10	.15	.15	.15	.15	.20
*Delectation (Delight), Valse Festination (Rofe)	B	.30	.10	.15	.15	.15	.15	.20
*Dezange, British March	B	.30	.10	.15	.15	.15	.15	.20
*Dixie Rube, The, Characteristic March (Allen)	B	.30	.10	.15	.15	.15	.15	.20
*Dixie Twilight, Characteristic March (Johnson)	A	.30	.10	.15	.15	.15	.15	.20
*Dolores, March (Nora)	B	.30	.10	.15	.15	.15	.15	.20
*Dream Faces, Reverie (Howell)	B	.30	.10	.15	.15	.15	.15	.20
*Dream Kisses, Waltz (Rofe)	A	.30	.10	.15	.15	.15	.15	.20
*Drift-Wood, Nocturne (Cobb)	B	.30	.10	.15	.15	.15	.15	.20
*El Torero, Waltz	A	.30	.10	.15	.15	.15	.15	.20
*Elysian Dreams, Nocturne (Revlland)	B	.30	.10	.15	.15	.15	.15	.20
*Evolution Rag (Allen)	B	.30	.10	.15	.15	.15	.15	.20
*Fair Confidants, Waltz (McVeigh)	A	.30	.10	.15	.15	.15	.15	.20
*Fairy Flirtations, Dance Caprice (Boehnlein)	B	.30	.10	.15	.15	.15	.15	.20
*Fanchon, Mazurka	A	.30	.10	.15	.15	.15	.15	.20
*Fanciful Flowers, March Humoresque (Luscomb)	A	.30	.10	.15	.15	.15	.15	.20
*Fascination, Waltz	A	.30	.10	.15	.15	.15	.15	.20
*Faust, Selection (Gounod)	B	.30	.10	.15	.15	.15	.15	.20
*Fighting Straggle, March (Allen)	A	.30	.10	.15	.15	.15	.15	.20
*Fire-Flv, Polka	A	.30	.10	.15	.15	.15	.15	.20
*Fleur d'Amour, Hesitation Waltz (Cobb)	B	.30	.10	.15	.15	.15	.15	.20
*Flight of the Bunting, Ballet Caprice	B	.30	.10	.15	.15	.15	.15	.20
*Flying Wedge, The, Galop	B	.30	.10	.15	.15	.15	.15	.20
*Four Little Blackberries, Schottische (O'Connor)	A	.30	.10	.15	.15	.15	.15	.20
*Frog Little Pipers, Schottische (O'Connor)	A	.30	.10	.15	.15	.15	.15	.20
*Frog Frolics, Schottische	A	.30	.10	.15	.15	.15	.15	.20
*Fun in a Barber Shop, Novelty March (Wine)	A	.30	.10	.15	.15	.15	.15	.20
*Gay Butterflies (Les Joyeux Papillons), Caprice (Grieg)	B	.30	.10	.15	.15	.15	.15	.20
*Gen. Mison, U. S. A., March Characteristic (Allen)	A	.30	.10	.15	.15	.15	.15	.20
*Ger-Ma-Nee, One-Step or Two-Step	A	.30	.10	.15	.15	.15	.15	.20
*Girls of the Orient, Persian Dance (Allen)	A	.30	.10	.15	.15	.15	.15	.20
*Gloriana, Overture	B	.40	.20	.25	.25	.25	.25	.35
*Golden Dawn, A Tone Picture (Cobb)	B	.30	.10	.15	.15	.15	.15	.20
*Good Goin', One-Step	B	.30	.10	.15	.15	.15	.15	.20
*Good 'Em, Descriptive March (Allen)	A	.30	.10	.15	.15	.15	.15	.20
*Gretchen, My Rathameller Fair, Medley Waltz (Ayer)	A	.30	.10	.15	.15	.15	.15	.20
*Hatched Brown, Novelty Two-Step (Allen)	A	.30	.10	.15	.15	.15	.15	.20
*Happy Little Jinks, March Characteristic (Sawyer)	B	.30	.10	.15	.15	.15	.15	.20
*Hard Murmurs, Waltz (Rofe)	B	.40	.20	.25	.25	.25	.25	.35
*Heart Girl's Dream, The, Idyl (Lubitsky)	A	.30	.10	.15	.15	.15	.15	.20
*Hershey's, The, March and Two-Step	A	.30	.10	.15	.15	.15	.15	.20
*Home, Sweet Home, Medley "Good-Night" Waltz	B	.30	.10	.15	.15	.15	.15	.20
*Hong Kong Gone, One-Step or Two-Step	A	.30	.10	.15	.15	.15	.15	.20
*Hoop-a-Kack, Two-Step Novelty (Allen)	B	.30	.10	.15	.15	.15	.15	.20
*Hungarian Dance No. 3 (Brahms)	B	.30	.10	.15	.15	.15	.15	.20
*Humoresque (Dvorak)	B	.30	.10	.15	.15	.15	.15	.20
Idabel, Waltz	A	.30	.10	.15	.15	.15	.15	.20

WALTER JACOBS, 8 BOSWORTH STREET, BOSTON, MASS.

Band and Orchestra MUSIC WITH ALL PARTS IN UNIVERSAL NOTATION (Non-Transposed)

BANJO PLECTRUM PARTS IN C NOTATION

Each Each Each Each

Degrees of difficulty are marked thus: A, Easy; B, Medium; C, difficult. Playable in any combination of the instruments listed. The numbers marked with * are also published for regular Orchestra; therefore parts for Violin, Corno, Clarinet, Drums, etc., are obtainable. Prices same as for Flute. Consult Jacobs' Banjo Catalog for numbers to which Banjo Solo arrangements are published. Transposed Tenor Mandolin and Mandolin-Cello parts will be supplied in MANUSCRIPT Form, but WITHOUT discount from catalog prices. Numbers marked thus † are British copyrights and cannot be purchased for use in England and Colonies.

	Grade	1st Mand.	2nd Mand. Clarinet	3rd Mand. Clarinet	Tenor Man.	Mandolin-Cello	Violin	Viola	Banjo Oblige. (Price: 50¢)	Piano Ace
*In Cupid's Toils, Waltz (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*In Royal Favor, March and Two-Step (Potter)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*In the Country, March and Two-Step (Brazil)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Intoxication Rag (Whidden and Conrad)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Iroquois Fox Trot (Castle)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Irvine, Intermezzo Two-Step (Rofle)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Joy-Box, Fox Trot	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Kaiser Friedrich, March (Friedemann)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Kaleola, A Darktown Intermezzo	Arr. J. Weidt	A	30	10	15	15	15	15	15	20
*Ken-Tuc-Kee, Fox Trot	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Kentucky Wedding Knot, Novelty Two-Step (Turner)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Kiddie Land, One-Step or Two-Step	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*Kiss of Spring, Waltz (Rofle)	Arr. Walter Jacobs	A	40	20	25	25	25	25	35	
*Knock-Knec, One-Step or Two-Step (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*La Fontaine, The Fountain, Idylle (Lysberg)	Arr. C. Hildreth	C	30	10	15	15	15	15	15	20
*La Paloma (The Dove), Spanish Serenade (Tradier)	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	20
*Light Heart, Polka	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Lilies of the Valley, Waltz	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Lot o' Peas, One-Step or Two-Step (Allen)	Arr. Walter Jacobs	P	30	10	15	15	15	15	15	20
*Lorain, Mazurka (Nichols)	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	15	20
*Lustspiel Overture (Keler-Bela)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	35	
*Made in the U. S. A., March (Santon)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Mazurka No. 10 (Saint-Saens)	Arr. R. E. Hildreth	P	30	10	15	15	15	15	15	20
*May Belle, Schottische	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Melody in F, Minuet	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Me Melican Man, A Piccoli Rag	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Merry Madness, Valse Hesitation (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Merry Widow, Waltz (Lehar)	Arr. Hildreth-Jacobs	A	40	20	25	25	25	25	35	
*Mi Amada (My Beloved), Danza de la Manola (Leigh)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Miami, Danse des Grisettes (Lelzig)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Mona Lisa, Valse (Cobb)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Moonlight Woogie, Valse d'Amour (Clements)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Mos-Kee-Toe, One-Step or Two-Step	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Musidora, Idyl d'Amour (Leigh)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*New Arrival, The, March and Two-Step	Anthony S. Brazil	A	30	10	15	15	15	15	15	20
*Night in June, A, Waltz (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Northern Lights, Overture	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*On Desert Sands, Intermezzo Two-Step (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*On the Curb, March and Two-Step (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*On the Mill Dam, Galop (Hahn)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*Orpheum, The, March and Two-Step (Mutehler)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Our Sole Mio, Waltz (Intro. "Maria, Mari") (di Capua)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Our Director, March (Biglow)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*Pani Waltz	Arr. D. E. Hartnett	A	30	10	15	15	15	15	15	20
*Pansies for Thought, Waltz (Hlyn)	Arr. Walter Jacobs	A	40	20	25	25	25	25	35	
*Paprika, One-Step or Two-Step (Friedman)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Parade of the Puppets, Marche Comique (Rofle)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Pas des Amphores, Air de Ballet (Chaminade)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*"Pauline," Waltz (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*Perfumes of the Violet, Waltz (Rofle)	Arr. Walter Jacobs	B	40	20	25	25	25	25	35	
*Periscope, The, March and Two-Step (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Pert and Pretty, Waltz	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Peterson, Valse Favourite	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Pizzicato Polka (Strauss)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Pussy Foot, Eccentric Rag (Hoffman)	Arr. R. E. Hildreth	B	30	10	17	15	15	15	15	20
*Rabbit's Foot, Fox Trot (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Raiders, The, Galop	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Rain of Pearls, Valse (Smith)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Rambling Rose, Waltz (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Red Rover, The, March	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Rosemary, Mazurka (Boehmlin)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*Return of the Maritimes	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Round the Ring, Galop (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Rye Reel, Two-Step, A Little Scotch	Geo. L. Lansing	A	30	10	15	15	15	15	15	20
*Salut d'Amour (Leigh)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Sandy River Rag (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*See Dixie First, One-Step or Trot (Cobb)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*Serenade (Drida)	Arr. R. E. Hildreth	C	30	10	15	15	15	15	15	20
*Serenade (Pierce)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Serenade d'Amour (Von Bion)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Sighing Surf, Valse Classique (Clements)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Sing Ling Ting (Te-To), Chinese One-Step (Cobb)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Smiles and Frowns, Valse Hesitation (Rofle)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Special Delivery, March and Two-Step (Friedrich)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*Spying Cupid, Waltz (Rofle)	Arr. Walter Jacobs	A	40	20	25	25	25	25	35	
*Starry Jack, The, March and Two-Step	R. E. Hildreth	A	30	10	15	15	15	15	15	20
*Step Lively, March and Two-Step (Allen)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20
*Step! Look and Listen! Fox Trot (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Summer Girl, The, Waltz	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Summer Dream, A, Moreau Characteristic (Flath)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Sunset in Eden, Waltz (Hall)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Sun-Rays, Characteristic Dance (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Swedish Fast March, (Perfect)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Swedish Wedding March (Soderman)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Swing Along, Characteristic March	Arr. F. Bone	A	30	10	15	15	15	15	15	20
*Tendre Amour (Tender Love), Serenade (Clements)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*That Banjo Rag	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Three Nymphs, The, Dance Classique (Cobb)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Titanica, Overture	R. E. Hildreth	B	40	20	25	25	25	25	35	
*Top o' the Mornin', Medley March	R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Tornado's Song, The, "Carmen" (Bluet)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Trading Smiles, Schottische (Ramsey)	Arr. Jacobs-Hildreth	A	30	10	15	15	15	15	15	20
*Triumphal March, From "Aida" (Verdi)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Tri-Mountain, March and Two-Step (Weekman)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Troopers, The, March and Two-Step	Fred J. Bacon	A	30	10	15	15	15	15	15	20
*Ultimatum, The, March and Two-Step (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Under the Spruce, Waltz (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*U and I, Waltz	R. E. Hildreth	B	40	20	25	25	25	25	35	
*U-T-Zer, A Rag Two-Step (Mutehler)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Westward Ho, Waltz (Hall)	Geo. L. Lansing	A	30	10	15	15	15	15	15	20
*When You Dream of Old New Hampshire, One-Step, (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Winter Scenes, Waltz	Widden and Conrad	A	40	20	25	25	25	25	35	
*Woodland Dreams, Reverie	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Yankee Boy, March	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Yankee Dandy, Characteristic March	A. J. Weidt	A	30	10	15	15	15	15	15	20
*Yo Te Amo, Tango Argentino (Rofle)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Young April, Novelty (Cobb)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20
*Youth and You, Waltz (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20
*Zornoka, Mazurka (Three-Step) (Assmus)	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	20

WALTER JACOBS, 8 BOSWORTH STREET, BOSTON, MASS.