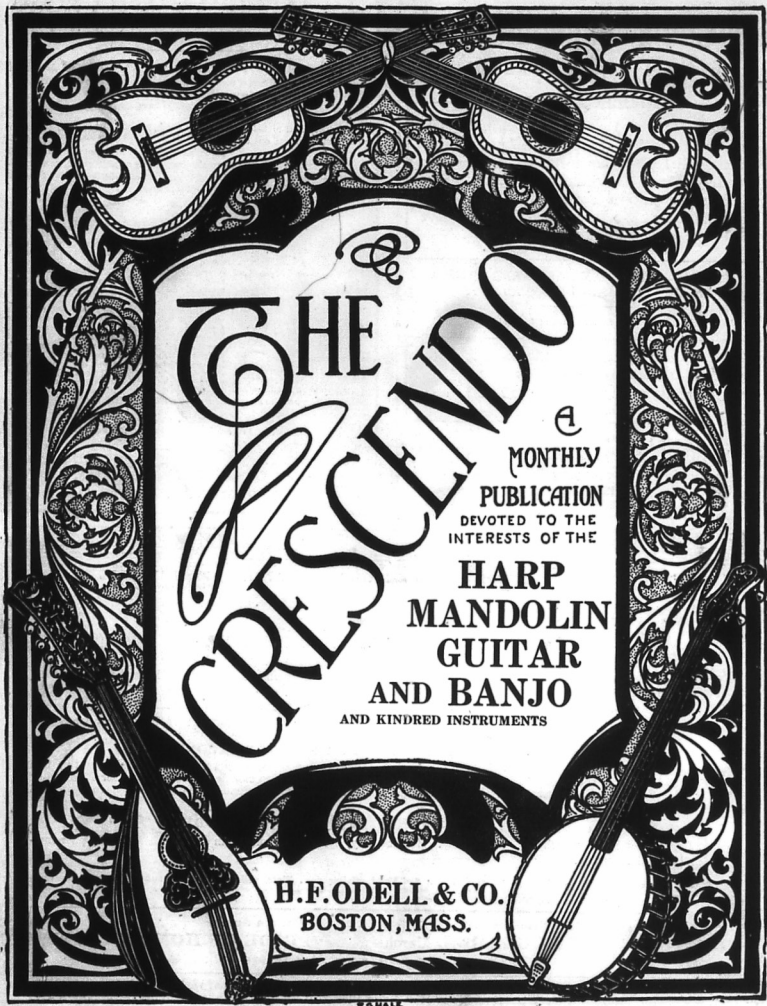


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 GUITAR
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 AND KINDRED INSTRUMENTS

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The MANDOLIN ORCHESTRA
The Harp, Mandolin, Guitar, Banjo
AND KINDRED INSTRUMENTS

Vol. XIII

BOSTON, JULY, 1920

No. 1



CRESCENT MANDOLIN CLUB, Norwich, Conn.
FRANK C. BRADBURY, Director

An organization of interested amateur players, which has been very successful under Mr. Bradbury's direction. The instrumentation includes mandolins, banjos, guitars and piano. The members are Misses Nora McCrohan, Hilda Rossell, Miriam Bergstresser, Theresa Hildebrand, Eloyise Davey, Loretta Lamphere, Messrs. Robert Gray, Herbert McNeely, Raymond Smith, mandolins; Misses Bertha Hahn and Beatrice Green, banjos; Miss Elizabeth Denison and Tony Messino, guitars; Miss Mary Gray, piano.

HOW TO JAZZ ON THE BANJOS

By "JAZZ" (Jas. H. Johnstone)



HAVE been asked to write an article for the CRESCENDO, the title to be of my own choosing, so I have selected the above subject, and trust that I can handle it to pass the editorial blue pencil. I have chosen this subject because I have made more or less of a study of this style of playing.

As applied to banjos, jazz playing is nothing more or less than ragtime or syncopation, only in a more intensified form. The various styles of syncopation are learned and then applied to any given melody. The book that I have written and published is, I believe, the only book of its kind published entirely devoted to jazz playing, and I have tried to illustrate, as far as can be done with printer's ink, all the styles of syncopation and their method of application. This article covers the subject, more or less, without the aid of printed music. I call jazz playing on the banjos just stuttering, and the more you can stutter over a melody, the more you are jazzing it.

I personally use the tenor banjo in all my dance work, which is several nights a week, as I consider it the best instrument of the banjo family for this style of work. With a regular five-string banjo you have to skate all over the fingerboard to play the melody, and with a mandolin-banjo the strings are so short that the tone is gone almost as soon as you strike the strings. (The tenor banjo has the long string that produces the tonal effect of the regular banjo, and is tuned so that the melody practically lies right under the hand, in the first position. I do not advocate playing the melody in the higher positions, as some tenor banjoists seem to prefer. Some players want extension fingerboards on their instruments. They are using a long-necked instrument that produces that characteristic banjo tone that is desired, and then play in the higher positions, nullifying this tone. If a soprano tone is wanted, it can be better produced on the mandolin-banjo, and then without any transposition of octaves.

I play almost exclusively from first violin parts, filling in the harmony as I go along. Some tenor-banjo players use second violin parts, vamping in syncopated style. I do not advocate this as I consider the tenor banjo a lead instrument. When playing other than a first violin part, I use the second cornet or the cello part. You have to transpose as you play when using the cornet part, and it is necessary to be able to read in the bass clef when reading from the cello part, neither one of which is hard after a little practice. I only play these parts when there is a violin to play the melody and then usually only with waltzes.

To know just what notes to fill in for harmony is more or less of an interesting study. By listening to the piano, you can get an idea of the proper notes. To study this line of work, play the voice part of a popular song, and then play the treble line of the piano part. You will notice that the harmony is filled in, and it is just a case of fitting the various chords to the peculiarities of the fingerboard of your instrument. You may have to leave out the D or the G of a certain chord, or you may have to play

the D or G an octave higher or lower. Harmony is a study in itself, and requires a great deal of time and work. I never studied it myself, just relying on my ear and remembering things I had learned by observation. In reference to the observation part, I am almost blind in one eye; so that accounts for any of my chords that may have blue notes in them.

Foxtrots (4/4 time) are best adapted to jazz playing as there are more whole and dotted half notes to stutter over. For instance, a whole note may be played as follows: four quarter notes; eight eighth notes; quarter, eighth, two eighth notes, tied eighth, quarter; quarter, triple eighths, dotted eighth, sixteenth, dotted eighth, sixteenth; dotted eighth, sixteenth, dotted eighth, sixteenth, dotted eighth, sixteenth, dotted eighth, sixteenth; triple eighths, dotted eighth, sixteenth, dotted eighth, sixteenth, quarter, and so on at the pleasure of the player.

When playing chords, numerous other effects are produced. Real jazz effects are produced with chord playing because you can play them in arpeggio style, hesitating in the middle of the arpeggio, starting it all over again and then playing the arpeggio backwards. Then the matter of down and up strokes has a great deal to do with the effects produced.

Plenty of variety in your styles of playing should be used. Play just as written the first time through and then in chord style on the repeat. Just as written one time and then all jazzed up on the repeat. Use one style of syncopation one time and another on the repeat. Use as many styles as is possible with the nature of the piece being played. Of course, with some pieces, only certain styles are adaptable and advisable, while on others, entirely different styles will have to be used.

Jazz playing on the mandolin-banjo and on the regular five-string banjo, plectrum style, is practically the same as on the tenor banjo as far as syncopation is concerned. Certain effects can be produced on the five-string banjo, finger style, that are impossible in plectrum style, and vice versa.

I trust that these few remarks have exposed some of the mysteries of jazz playing to those who did not understand it before. Now let's all start stuttering on the banjos.



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Questions or suggestions will receive consideration. Address Harp Editor, care of the Crescendo.



PROSPECTS AND POSSIBILITIES FOR THE HARPIST

Treated from the Aesthetic and Financial Point of View

By A. F. PINTO

Part III.—A. The Harp Soloist; B. Assisting Artist to Vocal and Instrumental Soloists; C. The Harp Teacher.



HAVE just completed the task of tabulating the active harpists in America, and I believe other musicians will be interested in the facts I have brought together.

My list of harpists does not reach the four-figure column by any means. You cannot count more than fifty professional orchestra harpists, and there are about the same number of teachers, including nuns who teach the harp in academies and convents. The rest of the list comprises dilettantes and students.

If we compare the list of active harpists with the tabulated lists of pianists, violinists and other instrumentalists, we cannot help admitting that as a profession playing the harp is still in its infancy. Nevertheless, the harp is making steady progress. Harp soloists, harp teachers, harp manufacturers and publishers of harp music are all gaining courage and putting forth stronger efforts. Concert managers are engaging harpists to give joint recitals with other artists and go on concert tours.

One fact worth mentioning is that though there are less than a half-dozen harpists who have taken up the career of soloists, these few have been very successful. The last few seasons they have been very active in giving recitals and concerts and in touring as assistant artists. Incidentally, this field of assisting other artists is one I strongly recommend to capable young harp soloists. It gives greater scope to the harpist's talents than the orchestra, which a good many have a tendency to enter.

Below are given the names of artists who have engaged harpists in joint recitals and concert tours: Nellie Melba, Mary Jordan, Alma Gluck, Maud Powell, Geraldine Farrar, Anna Case, Reinald Werrenrath, Kathleen Parlow, Yvette Guilbert, John Finnegan, Vera Janacopulos, Marcia Van Dressler, Franz Kaltenborn, Yvonne de Treville, Hattie Deumon, Madame D'Arblay, George Dastal, Hazel Dell Neff, Loraine Wyman, Marie Stoddart, Hans Kronald, Greta Torpadie, Ethel Frank, Polva Frijs, Enid Watkins, Connie Parker, M. Wells, Thomas Egan, Marguerite Austin, Francis Rogers, Edgar Schofield, and many others.

I think the names of the distinguished artists I

quote above should be good propaganda for the coming harp soloist. It should encourage other less distinguished artists and managers to take advantage of the aesthetic effects produced by the harp when used with other instruments, and should result in engagements for the younger harpists to take part in the joint recitals and concerts. I should like to emphasize a statement previously made: the future looks very promising for the capable young harp soloist who comes out well prepared to make his debut.

The present remuneration for harp soloists is from fifty to three hundred dollars a performance, and a safe average is around three thousand to ten thousand per season.

It is worth stating that solo playing is not only the best paying course for the harpist to follow, but it is also the most distinguished socially, and has the advantages and pleasures of luxurious travelling through many states and countries.

The orchestra harpist, in contrast to the solo harpist, must allow himself to become a slave to continuous rehearsals, sometimes being obliged to rehearse every morning. New music must be constantly studied and interpreted under temperamental conductors and composers. Many of the directors do not understand the possibilities of the harp and what can be expected from a harpist, and the orchestra parts are written by composers who have no practical knowledge of the harp. They do not understand its mechanism, and so fail to appreciate its possibilities or the difficulties which must be encountered by the harpist in trying to execute what they compose. Some composers will even insist on writing harp parts for the orchestra score in the piano idiom.

We are very much in need of sincere harp instructors. We need well-qualified pedagogues who will teach for the sake of teaching, and will give as careful attention to a stupid as to an intelligent pupil. The sole aim of the teacher should be the progress of the pupil. A good teacher will turn out good amateur pupils as well as professional artists. Upon the teacher must to a large extent depend the success of the new harpist, both in pleasing the musical critics and in satisfying the discriminating public.

In conclusion, let me remind the ambitious young artist that it is the public which will finally decide his fate. If the public is not satisfied, it will not patronize. It has the right of the purchaser to refuse to buy what it does not want, and to proclaim its reasons for not buying. Let me end with a quotation from C. M. Von Weber's literary works: "Experience teaches us that the verdict of the public is nearly always right and deserves respect."

Section D of Part III, "Popularity of Clark Irish Harp," and section E, "Harp and Ensemble Playing," will appear in the August CRESCENDO.

NEWS OF INTEREST TO HARPISTS

Miss Maud Morgan gave a recital at Aeolian Hall, New York City, presenting a novelty program commemorating Shakespeare's birthday. This distinguished lady harpist was enthusiastically received by a large audience. Her acknowledged ability and stage personality bring the listener under an exquisite spell, and while making a mental notation of her ways and mannerisms on the concert

(Continued on Page 7)

HAWAIIAN ROUND TABLE

Conducted by C. S. DELANO
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This department is especially for players of the
Steel Guitar and Ukulele. Questions or sug-
gestions will receive due consideration.

Address, Hawaiian Round Table, care of the Crescendo.



In this article I shall endeavor to give some practical hints to teachers relative to instruction on the ukulele and steel guitar; in my next article will be given hints to pupils and concert players. Doubtless some points I may give may be considered from a different standpoint by readers of the CRESCENDO, but no two teachers I have ever seen have exactly the same methods and ideas about teaching.

Reviewing what I have said before, the interest created in the general public for the Hawaiian music depends largely on the ability of a teacher to demonstrate the steel guitar and ukulele from a musical standpoint. By all means let me say to teachers if you have not heard a good Hawaiian player, spare no expense to do so as soon as possible. You will find they render their selections in a beautiful manner utterly devoid of wailing and rasping tones. They are gifted with natural phrasing. Not ce also how easy their manner of execution is. Copy their manner of playing as nearly as possible and you will, with hard work, be able to create a demand for lessons on both the ukulele and steel guitar.

As soon as you have a few pupils who play nicely from a quartet or sextet of steel guitars, ukuleles with piano or regular guitar accompaniment; a mandolin may be added with pleasing effect, but no banjos, as they will overpower the steel guitar. There are very few ukulele parts written to the steel-guitar solos published. It is hardly necessary, as it is very easy to play a good ukulele part by watching the bass notes in the solo steel-guitar part. A beautiful combination would be, two first steel guitars, one first and second mandolin, or tenor mandola, piano, tenor steel guitar and one ukulele, in absence of a piano. Two regular guitars should be used on the accompaniment work. Make it a point to have regular rehearsals, and do not allow your combination to appear in public until it can make a good showing. I do not favor giving the Hawaiian music unless your audience is seated and quiet, as the beauty of tone and phrasing will be lost until you have the attention of your audience.

Regarding the ukulele, the popular music with an accompaniment is supposed to be the limit of this favorite little instrument. Not over one-half the pupils who come to me for lessons have ever heard a solo played. I make it a special point to demonstrate fully its possibilities. Advance the solo work, and you will retain your pupils many weeks rather than a few lessons.

The playing of the steel guitar by an expert player looks so very easy that it is most deceiving to the average pupil, and it nearly always results in discouragement if the teacher does not prepare him for the work ahead by stating it cannot be accomplished in six lessons. It is an injustice to any prospective pupil to hold out to him that this instrument is very easy to learn, and only takes a short time. The pupil soon finds out he is deceived, and in many cases it results in discontinuance of lessons. I always state the exact facts to them. They are then prepared to go and at the work with the idea that it takes time to master it, as well as anything else which is artistic.

Do not play the lead part on either ukulele or steel guitar too much with pupils. It is sure to cover up their mistakes and make them dependent on your lead. The result is they will lack confidence they should have to play before others when alone. As soon as possible either play a second part or accompaniment on the regular guitar or piano. This not only makes them more perfect in time, but gives them independence of execution.

Insist that each pupil tune his own instrument. A very small percentage of persons have an accurate ear for tuning, and until they are trained along this line the result will be that they are unable to tune when away from the teacher, and become disgusted with their work. Instruct all pupils to wipe the strings of the steel guitar and playing edge of the steel perfectly dry after practicing, as rust on either the strings or steel makes a very disagreeable sound.

After they have learned to play a few solos, insist that pupils shall always have three or four perfectly prepared so that they may entertain their friends, as it is not to their credit nor the

(Continued on Page 7)



Manufacturers, Publishers,
Teachers and Players

are requested to send in items to
this department about concerts,
recitals or other musical matters
which will interest Crescendo
readers.

Mrs. Rose Fritz Rogers, the well-known teacher of Syracuse, N. Y., met with a severe accident in March, when she fell on a slippery sidewalk and fractured her hip. When we last heard, she was on the road to recovery.

April 2nd Serenade (Providence, R. I.), Miss Lura Wheeler was C. S. The G. E. played several times. Miss Wheeler played "Minuet" (Beethoven), steel-guitar solo, accompanied by Walter Burke on the regular guitar; Wallace Parsons, Irving Keach and Walter Burke played "Jim Dandy Two-Step" for two banjos and guitar; Clinton S. King, William Lechler and Mrs. A. E. Wixon played "Minuetto" (Mozart), first and second mandolins and piano. A trio, composed of H. C. Lloyd, Miss Beatrice and Emily Lloyd, played "Humoreske."

At one of the series of concerts in the Lyon & Healy Hall, Chicago, given to exploit fretted instruments, Mr. Alfredo Quartullo rendered several numbers, as follows: mandolin solo, "Souvenir de Naples" (Leonardi) accompanied on the guitar by Miss Jennie Durkee; tango-banjo solo, "Mister Rag," and steel-guitar solo, "The Rosary." At one of the concerts Mr. Quartullo's thirteen-year-old pupil, Miss Evelyn Young, played "Polka de Concert" (Mezzacapo), and Mr. Quartullo and Miss Young played "Mercadante" (Siciliana) as a mandolin duet.

Vahdah Olcott-Bickford spent the month of May at Biltmore, N. C., as the guest of Mrs. George Vanderbit, who, with her daughter Cornelia, are enthusiastic devotees of the mandolin and guitar, both being pupils of Mrs. Bickford.

The business of the Wm. J. Smith Music Co., New York City, N. Y., is expanding to such an extent that the company has taken a lease of the second floor of the very attractive building which they occupy at E. 34th St., and in addition to their regular lines of small goods, especially fretted instruments, they will also have a complete line of music rolls.

The joint concert of the Phillips-Exeter and Phillips-Andover Musical Clubs was given April 10 at Andover, Mass. J. A. Handley, of Lowell, Mass., is coach of the Andover Mandolin Club, and J. A. Audet, of Boston, is coach of the Exeter Mandolin Club. The Andover club played "Wedding of the Winds" (Hall) and "Stars and Stripes Forever" (Sousa), and the Banjo Club played "Banjo Rag" and "Colored Guards" (Weidt). The Exeter Mandolin Club played "Home Circle Overture" (Schlegel) and "Cup Winner Harch" (Tocaben).

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PROMINENT TEACHERS and PLAYERS

A short biography and photo of some well-known teacher
 :: :: :: or player appears here monthly :: :: ::



FRANK BAKER
 Wilmington, Del.

Frank Baker was born in Philadelphia, Feb. 13, 1881. When about nineteen years of age, he had a desire to learn to play the mandolin, and bought an instrument, paying \$17.50 for it. He then found a teacher and took two lessons, but he easily became discouraged with his progress, and he sold the mandolin at a pawnshop. Six years later, he found the old longing for the mandolin returning to him, so he bought another mandolin, this time rather a cheap, second-hand one. He went to another teacher, and succeeded this time in learning to play. A month later, he purchased a well-known make of instrument, and made rapid progress. He studied with three different teachers, taking in all about two hundred lessons.

Just before discontinuing with his last teacher, he met with an accident and dislocated his left wrist, but after a time was able to play again. Misfortune seemed to follow him, as two years later his left hand was caught in some machinery, and his third finger was fractured. For three months he was unable to use his fingers.

Upon recovering from the second accident, he began teaching the mandolin family of instruments and the mandolin-banjo. He now has a large class of pupils and is busy teaching every evening, being engaged in the daytime in other lines.

Mr. Baker says: "There is no such word as 'can't.' Just spell that word and leave out the 't,' and you 'can' and will succeed."

HAWAIIAN ROUND TABLE

(Continued from Page 6)

teacher's to have learned a dozen solos and not be able to play a single selection without a mistake. Always encourage committing solos, as then, and only then, can the steel guitar be played perfectly.

NEWS OF INTEREST TO HARPISTS

(Continued from Page 5)

platform one comes to the realization that back of all this there is something more substantial, more vital. She produces from the harp a richness and fulness of tone seldom heard from a lady harpist. Her harp lectures are interesting; she has good commonsense and is well read. When she talks, she says something always interesting. She is candid and serious and enthusiastic over certain composers for the harp. Moreover, she possesses a rarity in women,—a good sense of humor. She was assisted by the distinguished organist, Dr. William C. Carl, and Mme. Hortense D'Arblay, soprano, and several of her young and talented pupils.

The season 1920-21 prize engagement for a young lady harp soloist has been rewarded to Winnifred Bambrick, the brilliant young Canadian harpist. John Philip Sousa has signed a twenty-week contract for Miss Bambrick's services as the harp soloist with his band. Engagement begins on August 4, at Philadelphia, Pa.

John Lotito, solo harpist of the New York Philharmonic Orchestra, gave a harp recital at Mamaroneck, N. Y., last evening before a large audience who gave him an ovation, a positive proof of esteem deserved.

Anna Welch, the young harpist who is rapidly coming to the front rank as a popular soloist, played about fifty concerts in and around New York this season. Miss Welch is a pupil of the distinguished American harpist, Anna Louise David.

Enrico Tramonti, the distinguished solo harpist of the Chicago Symphony Orchestra, was the soloist at the Moline, Ill., closing pair of concerts of the Tri-City Symphony Orchestra, Mr. Tramonti receiving what amounted to a veritable ovation from the vast audience.

Djina Ostrowska has been re-engaged as the harpist of the Detroit Symphony Orchestra for the next season. Her work has been very satisfactory, and her salary has been increased.

Angelo Corteso gave a harp recital at Birmingham, Ala., assisted by Margaret Romaine, soprano of the Metropolitan Opera, N. Y.

The young New York harpist, Viola Abrahams, scored a decided success on tour and was engaged for the second time as the soloist with the Russian Symphony Orchestra, playing fifteen performances of the "Adirondacks Sketches" for harp solo.

Frank Nicoletta, the popular Philadelphia harpist, was the soloist for the Palestrina Choir Concert, June 5, at the Academy of Music, Philadelphia, Pa.

Mildred Dilling, the popular young American harpist, sailed for France to spend a short vacation, returning to open her season at the Lockport Musical Festival.

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which has placed many out earning inside of two months. Others earning up to \$-5 weekly; harp men always in demand.

Von BERG

LE MARS, In.

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A Magazine for the Player, Student and Teacher of the Harp, Mandolin, Guitar and Banjo and Kindred Instruments.

HERBERT FORREST ODELL
Editor and Manager
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VOL. XIII

JULY, 1920

No. 1

EDITORIAL

It has been our custom to mention our birthdays as they arrive each year. This present issue is the thirteenth birthday of the CRESCENDO. When we started it, thirteen years ago, candidly, we hadn't any idea that we should continue its publication so long, as in the magazine business thirteen years is quite a time, and considering the cost of production of a magazine today, with expenses of such items as labor and paper soaring upward all the time, it is somewhat remarkable that magazines continue to be issued.

In addition, there is the expense of mailing, which mounts higher and higher each year, according to the law now in force, but we all hope, with the new administration, this law may be changed.

The CRESCENDO heartily thanks its patrons, both advertisers and subscribers, for the support which has been extended during the past twelve years. At the present time, the CRESCENDO is a first class directory of the leading publishers and manufacturers of the country, and subscriptions have literally been pouring in for some time. In the month of May we added four hundred subscriptions to our list.

The CRESCENDO is open at all times to suggestions from its subscribers. The paper is published for their benefit, and whatever a majority of the readers want, the CRESCENDO wants to give to them; therefore, any suggestions which may be thought to be of benefit, will be thankfully received.

Again we ask all correspondents, in addressing mail matter to us, to use the address "Boston 11, Mass." Be sure to put the figure "11" after the

word "Boston." There are seventy-four delivery stations and branches in Boston, and there is a key number given to everyone of these stations. It makes it much easier for railway clerks if the number is given, and it also saves time in the delivery of mail to us.

"It never rains but it pours," as the old saying goes, and out of his never-tiring brain comes another invention by A. D. Grover. First there was the Nontip Bridge, which is today the standard bridge of the world; then came the Grover Adjustable Bridge, which is used on wire-stringed instruments; the Grover Wrench, which fits various sizes of nuts; the Grover Vibrator, the Clothes Guard, the Tone Ring, the Standard Banjo Bridge.

Now comes one of the most useful of the Grover appliances, the Grover Peg. This peg is a patent peg which can never slip. It is similar in appearance to some others, but it is an improvement on them, as there is a very powerful spring on the inside of the peg which is constantly exerting a gripping pressure, and when the peg is once attached to the instrument, it is not necessary to get out the little screw-driver or knife-blade to tighten up the screw, which has been the custom heretofore. One never has to do that with the Grover Peg. Once attached, no further adjustment is necessary, as the spring compensates for any wear of parts.

Another splendid point about the Grover Peg is the set screw on the top of the peg. You put the string through the hole, wind it around the set screw, tighten the screw, and there you are. Another advantage of this peg is that you can use a short string which just barely reaches, as, on account of this set screw, you need only a short piece of string under the set screw to make it hold.

So here we have the latest improvement for banjos, guitars, ukuleles, etc., and it is a very decided improvement over anything we have previously had for a peg.

The Grover Peg may be quickly attached to an instrument formerly equipped with other pegs, as little washers are used for that purpose. Where the Grover Peg is attached, and no other peg has been used, the washer is not necessary.

The peg is a neat-looking affair, the metal part being nickel-plated, the button of white ivory, and all the metal parts, we understand, are made in the Grover factory, devoted entirely to making the Grover appliances, which are selling in large quantities, most of them having been adopted by the leading instrument manufacturers.

W. C. KNIPFER, DEAD

Mr Knipfer, one of the best known teachers and composers, a member of the American Guild and the "Serenaders," died suddenly on the morning of June 17, at Springfield, Mass.

MUSIC IN THIS ISSUE

Under the Red Cross March (T. H. Rollinson). Mandolin and Guitar. Published by Oliver Ditson Company.

The Sweet June Night (G. Muder). Mandolin Duo. Published by Geo. Stannard.

Giga (Durante-Pinto). Harp Solo. Published by International Music Company.

Waltz Gayety (Carrie V. Hayden). Guitar Solo. Published by H. F. Odell & Co.

Line-Up March (W. K. Bedford). Banjo Solo, A Notation. Published by H. F. Odell & Co.

UNDER THE RED CROSS

MARCH AND ONE-STEP

9

1st MANDOLIN

T. H. ROLLINSON
Arr. by H. F. Odell

.30

Musical score for the 1st Mandolin part, measures 1 through 16. The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *ff*, *cresc.*, *f*, *mf*, and *ff*. It also features first and second endings at the end of the section.

TRIO

If there are two or more 1st Mandolins, one or two of them play small notes

mf—*ff* 2d time

Play large notes if there is only one 1st Mandolin

Musical score for the Trio section, measures 17 through 32. The key signature changes to one flat (Bb) and the time signature changes to 3/4. The score includes dynamic markings such as *mf*, *ff*, and *ff*. It features a variety of rhythmic patterns and melodic lines.

D. S. al

The Sweet June Night.

MANDOLIN SOLO (Duo)

By G. MUDER.

Andante

p *f*

tempo. *p*

pp *cresc.*

mf *cresc.* *f*

ff *mf* *p* *ff*

ff

D. C. al fine

UNDER THE RED CROSS MARCH AND ONE-STEP

11

GUITAR
OR HARP GUITAR

.20

T. H. ROLLINSON

2d Mandolin

The musical score is written for guitar or harp guitar and includes a 2d Mandolin part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is divided into several sections:

- First Section:** Starts with a *ff* dynamic. The melody is followed by a *mf* section.
- Second Section:** Features a *cresc.* marking leading to a *f* dynamic.
- Third Section:** Includes first and second endings, with dynamics ranging from *f* to *mf*.
- Fourth Section:** Starts with *ff* and includes first and second endings.
- Fifth Section:** Labeled **TRIO**, it begins with *mf* and *ff 2d time* markings.
- Sixth Section:** Continues the trio with various dynamics and rests.
- Seventh Section:** Features a *ff* dynamic.
- Eighth Section:** Includes a *ff* dynamic and first/second endings.
- Ninth Section:** Concludes with a *ff* dynamic and first/second endings.

The score concludes with the instruction *D.S. al C*.

Inscribed to Harp Students of the Mt. St. Ursula Academy, Bedford Park, N. Y.

Giga

Francesco Durante (1684-1715)

DURANTE-PINTO

Allegro

The musical score is written for harp and piano. It consists of five systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro'. The harp part is characterized by rapid sixteenth-note passages, often with triplets and slurs. The piano accompaniment provides a steady harmonic and rhythmic foundation. Performance markings include 'cresc.' (crescendo) and 'f' (forte). Fingerings are indicated by numbers 1-3 above notes. A '3' is written below the first measure of the first system, and another '3' is below the second measure. A '3' is also written below the final measure of the fifth system.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. It includes dynamic markings *f* and *molto dim.*

Third system of musical notation, including the dynamic marking *cresc.*

Fourth system of musical notation, including dynamic markings *f* and *ff con fuoco*

Fifth system of musical notation, including dynamic markings *f* and a triplet of eighth notes.

Sixth system of musical notation, concluding the page with a double bar line.

WALTZ "GAYETY."

By C. V. HAYDEN.

Guitar.

The score is written for guitar and consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music is primarily composed of chords and simple melodic lines. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. The notation includes various chord symbols (e.g., F#, G, A, B, C, D, E) and rhythmic markings. The piece concludes with a double bar line and a final chord.

A musical score for a waltz, consisting of eight staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single system. The score includes various musical notations such as notes, rests, and bar lines. The piece concludes with a double bar line and repeat dots.

LINE UP

BANJO SOLO
A Notation

March
.40

W.K. BEDFORD

Dr. Slide

Bass elevated

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of several staves of music. The first staff begins with a dynamic marking of *f* (forte). The second and third staves continue the melody with various chordal accompaniments. The fourth staff includes a section labeled "5 Pos." (5th position) and contains two first and second endings. The fifth staff ends with a *Fine* marking. The sixth and seventh staves continue the piece, with the seventh staff including a section labeled "7 Pos." (7th position) and two first and second endings. The eighth staff is labeled "TRIO" and begins with a dynamic marking of *p-f* (piano-forte). The ninth and tenth staves continue the trio section. The tenth staff includes a section labeled "8 Pos." (8th position) and two first and second endings. The score concludes with a *f* dynamic marking and the instruction "D.C. al Fine".

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MANDOLINISTS ROUND TABLE

Conducted by F. Landry Berthoud

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



These mandolin players are in direct connection with the most remote antiquity, although few, probably, have ever given the matter much thought, and that through the medium of the plectrum. And it all came about in this manner: The god Apollo was once strolling meditatively along when he chanced upon the remains of a large tortoise. Attracted by the brilliant yellows and blue-black markings of the shell of the dead creature, he sought to dislodge it from its half-hidden position in the mould. In moving the shell, Apollo noticed that it emitted faint but harmonious and pleasing sounds. Thereupon, he investigated. The animal had been long dead and, owing to the action of the elements and the sanitary offices of other animals and insects, the shell had been stripped of all but a few filaments. These had shrunk into a semblance of strings across the inner side of the shell, and had become thoroughly stretched. In consequence, upon touching them, they "gave forth musical sounds." Apollo is said to have adapted a stout bone from some animal to his precious tortoise shell, thus providing a convenient handle, and in this fashion he produced the sweet sounds by striking the filaments or strings with his fingers.

So runs the legend of the first musical instrument as far as Grecian mythology goes. It is quite interesting to note, in passing, that the Chinese and Japanese, in accounting for each and every one of their musical instruments, also ascribe their origin to one of their multitude of gods and goddesses.

Exact information regarding the development of this crude musical instrument as unearthed by Apollo is, unfortunately, lacking. Eventually, in the course of the most ancient chronicles, we read of a number of musical instruments which probably all owe their origin to the casual occurrence that befell Apollo. Among the varieties mentioned are those which were struck with the fingers, those plucked with the fingers, and those struck with a plectrum. This plectrum has been made of every conceivable size, shape and material. Bone, shell, horn, ivory, wood and the bark of trees have all been utilized, as well as silver and copper, and in very recent years this assortment has been made to include rubber, celluloid, papier-mache, leather and various composite substances. As to size, plectra vary from six or eight inches to half an inch in length, and in their shape they have assumed countless and fantastic forms according to the instrument to be played and the country they were used in.

Mandolinists are naturally familiar with the shape of the present-day mandolin plectrum, but whether or not they give their plectrum and its maintenance the proper care and attention is questionable.

To start with, regardless of what the plectrum

is composed of, it will be noticed that, with use, the playing tip of the plectrum wears away. The rounded point assumes different proportions and the edges become bevelled. Mostly this edge takes on a chipped or saw-tooth appearance which interferes greatly with tone production, and is a decided hindrance to rapid execution. Long before this state of affairs arrives is the time to avoid it. A plectrum should be smoothed down very frequently and also slightly reshaped. With the ordinary commercial plectrum of celluloid or similar substance, a most necessary adjunct to every mandolin player's outfit is a bit of emery cloth such as metal workers use. Manicurist's emery boards answer the purpose very well, or even a small nail-file will do.

The plectrum should be rounded up and the edges worked until they are absolutely smooth. The more one plays the more one must keep one's plectrum in good shape. While we consider there is no material quite as good as tortoise shell for the manufacture of plectra, there are one or two things that are greatly in its disfavor. It is rather apt to break, and it chips easily. The best way to keep shell plectra in condition is as follows: Prepare a bit of piano-maker's felt, about half an inch thick, one inch wide and two or three inches long. Glue this to a piece of thin board, to serve as a handle, and put a few drops of oil on the surface. Sprinkle some powdered pumice stone on this oiled part and you will have prepared a surface that will shape and polish shell plectra and give them a silken finish that makes playing a joy. Needless to add, oil and pumice must be constantly applied to the felt.

The mandocellist must give even greater care to his plectrum, as the larger instrument simply eats whatever material the plectrum is composed of.

Now a word as to the degree of elasticity of the plectrum.

The preference of many players, particularly beginners, is a very flexible bit of material, as then, with little or no skill, a passable tremolo may be obtained at once, but at the expense of a horrible flapping noise and a thin sharp quality of tone. Since this is just about the most excruciatingly bad kind of mandolin playing, it would be well for all users of this sort of plectrum to change to a moderately heavy plectrum and note the difference in quality of tone. With a heavy plectrum the minimum mechanical noise is produced, the softest, most pianissimo strains may be played, and at the same time the utmost power is always in reserve.

The great objection to a heavy plectrum is that it requires a well-trained right hand, experienced and skilful. It may not respond to any chance novice's experiments, but it will yield the finest fruits to the graduate of the high school of mandolin playing.

O. E. W., Chicago, Ill.

(a) Should both edges of plectrum contact string?

Answer. (a) The manner in which a plectrum will wear away with usage proves conclusively that the plectrum makes contact with the string at an angle, thus wearing it into the bevelled edge so well recognized among players.

(b) What is the height of elevation for the top of head of mandolin?

Answer. (b) The left hand is from six to eight inches higher than the right one. Approximately, of course.

GUITARISTS ROUND TABLE

CONDUCTED BY
WILLIAM FODEN
Virtuoso, Composer and Historian

This department is especially for Guitarists, but any one may ask questions pertaining to the guitar or contribute items. Questions or suggestions will receive due consideration. Address—"Guitarists Round Table," care of The Crescendo.

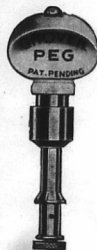
M. W. R. of Camden, N. J., writes that she played the guitar a little when young; and now, in middle age, has taken it up again. She also states that she can play arpeggios and scales in the different positions fairly well, and can improvise accompaniments, and perform such pieces as Schubert's "Marche Militaire," Moskowski's "Spanish Dance No. 1," and many of the old songs; but, on account of small hands, finds it physically impossible to use the barre in difficult chords, and asks if it isn't better to continue with the simpler pieces than to attempt the more difficult ones.

For anyone to again take up an instrument like the guitar, after the lapse of so many years, is both courageous and commendable, and I am optimistic enough to believe that your difficulty can be overcome, or at least minimized, by systematic practice of exercises or pieces containing such fingerings as you now find troublesome. Naturally, your hand and fingers, to some extent, have lost their strength and flexibility during the interim of non-practice, and it will take time to restore them to a proper condition. The smallness of the hand does not always prevent one from performing the barre, or in making a stretch, as it principally depends on its flexibility and position on the neck of the instrument. As I have repeatedly remarked in these columns, the left thumb should be placed entirely on the neck of the guitar, to act as a movable pivot, its exact position being determined by the fingering or chord in question. If a stretch is to be made while in a given position, it is generally necessary to extend the left wrist outward, so as to allow the hand and fingers greater freedom for its performance. Drawing the hand in toward the neck, or resting the neck in the palm, prevents this freedom of action and shortens the reach, and is to be avoided.

Another matter in connection with barring, and execution in general, is that concerning the action of the guitar itself. Few manufacturers, if any, realize the very great importance of an easy action, of a neck of the proper size, of frets nicely rounded, and of the right height, and the various other details; in a word, there is little science in the guitars that are manufactured today; if one happens to turn out just right, it is purely an accident. All seem on a strictly commercial basis, and nothing else matters. While the banjo and mandolin have progressed, the guitar has deteriorated. The guitar world is patiently waiting for someone who knows how, and the workman who can produce the proper article will gain not only fame, but everything else.

To M. W. R. I would say, do not be discouraged, but strive to advance; and if the forty-year-old, small guitar you mention in your letter is, as you say, better in tone than the new concert-size instrument,

—play it. Anyway, an instrument small in all detail, with an easy action, ought to be in your favor. As for the concert-size guitar, there is small chance of it being much better than it now is.



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THE SUPREMACY OF THE TENOR BANJO

By George L. Lansing



ACCORDING to the manufacturers, dealers and teachers, the call for tenor banjos exceeds that of any other style or form. This is no doubt caused by the use of the tenor for dance work. Another reason is the fact that it is easy to learn to play. From our experience we find many who desire an instrument on which they can read from popular songs, and in this capacity the tenor seems to be the most satisfactory.

Regarding methods, I prefer starting a pupil by having him read the bass string as middle C, as on piano. When one becomes expert he is obliged to transpose one way or the other, and so far as my experience goes, I have encountered no difficulties in teaching in the above way. It also affiliates with the system used on the five-string banjo.

The mandolin-banjo is very satisfactory if one has a good one, but really many of them are anything but musical. Unless a rim is solid the head cannot be properly adjusted and kept in playing condition. If prospective pupils would consult a teacher before buying an instrument, it would save them much inconvenience and expense, as no teacher can do successful work with a pupil who has a poor instrument. The tone quality of the tenor is nearer that of the regular banjo than that of a mandolin-banjo. In my article for the March CRESCENDO I referred to the new mute similar to that used by violinists. This attachment completely changes the tone quality, rendering it almost like that of the mandola. It also makes the action very much easier.

I have always refused to allow mandolin-banjos or tenors in any of my mandolin clubs and orchestras, but since adopting the mute I find no objection to those instruments. In fact, when we consider the popular taste, there are many selections which are made more effective by removing the mute, such as marches, one-steps, etc., but a leader should be discreet regarding the removal of the mute. Those playing mandolin-banjos and tenors in a mandolin orchestra should bear in mind the fact that tone quality is the chief consideration.

Considering the use of the tenor in a regular dance orchestra, the question is frequently asked,—what part does the tenor read from? It is usually from the first violin part, and as that is what the instrument is used for mainly, it will be easily understood that by reading the low string as middle C there will be less transposing, as almost all first violin parts are written high. There is hardly any excuse for publishers of orchestra music failing to issue special parts for the tenor banjo with the harmony included, thereby rendering the instrument more

effective. As the tenor is increasing in popularity, definite parts should certainly be published for it. There are fewer second violin and viola players in dance orchestras, so why not publish a part for the performers on the tenor?

The teacher who gives the tenor banjo a fair trial will be convinced of its practicability. We are very apt to view with suspicion any new encroachment on our fixed ideas. I have had teachers say to me, why fool with the tenor, when the mandolin-banjo carries the melody exactly like the mandolin and violin? For two reasons: the tenor has the same tone quality as the banjo, and the thousands who have taken it up have demonstrated that it has come to stay.

QUESTIONS AND ANSWERS

E. M.

Can the selections, "Marriage Bells" and "Chinese Picnic," played by Van Eps, be obtained?

Answer. The "Marriage Bells" arranged by Le Favor, is published by Carl Fischer; the "Chinese Picnic," arranged by Lansing, is issued by the Oliver Ditson Company. Both are in A notation.

W. B. F.

Is it necessary to use a plectrum when playing solos on the stage?

Answer. It is not necessary if one is an expert performer. Both Fred Bacon and Van Eps play entirely with the fingers. The latter told me less than a month ago that he never uses a pick.

C. M. K.

1. I have a fourteen-inch head on my banjo, and it was at one time played with silk strings. I desire to use wire strings, but I find ordinary wire banjo strings too short. Can I obtain longer ones?

2. For jazz playing, using four strings, which is better, to use a wound or plain wire third?

Answer. 1. I doubt if any wire banjo strings are made for a fourteen-inch banjo. You can get wire by the spool at a hardware store, and cut off the desired length.

2. A wound wire third would be more satisfactory than a plain wire string.

W. F. H.

Is there a book of songs published with banjo accompaniments?

Answer. The Wm. J. Smith Music Co. of New York City have recently issued a collection of songs for banjo in C notation.

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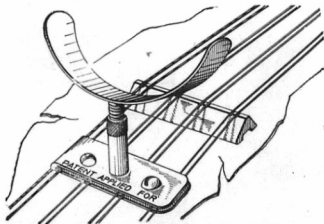
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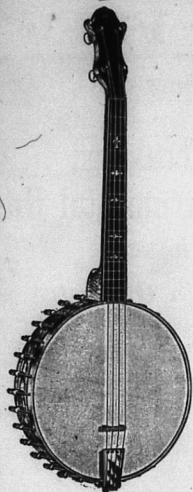
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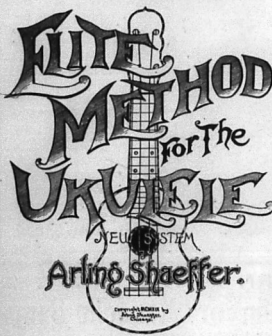
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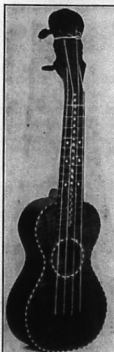
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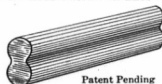
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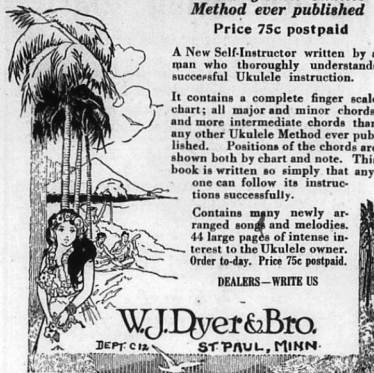
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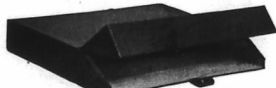
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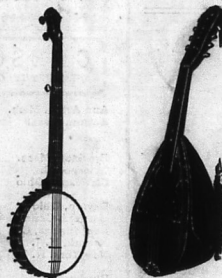
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