

THE
CRESENDO
 a
 MONTHLY
 PUBLICATION
 DEVOTED TO THE
 INTERESTS OF THE
**HARP
 MANDOLIN
 GUITAR
 AND BANJO**
 AND KINDRED INSTRUMENTS

H. F. ODELL & CO.
 BOSTON, MASS.



15 cents per copy

COPYRIGHT 1922 BY H. F. ODELL & CO.
All rights reserved

\$1.50 per year

ENTERED AS SECOND CLASS MATTER JUNE 9, 1909, AT THE POST OFFICE AT BOSTON, MASS., UNDER ACT OF MARCH 3, 1879
MADE IN U. S. A.

CHARMING MUSIC FOR
MANDOLIN AND PIANO

Aspiration, Melodie	Smith	\$.70
Mandolin & Guitar, 50	2nd Mandolin, 20	
Cadet's Dream, The, Patrol	Lansing	.50
Mandolin & Guitar, 50	2nd Mandolin, 20	
España, Waltzes	Waldteufel	1.10
Mandolin & Guitar, 50	2nd Mandolin, 40	
Gay Chauffeur, The, March	Lansing-Odell	.50
Mandolin & Guitar, 50	2nd Mandolin, 20	
La Tzigane, Maz. Hongroise	Ganne	1.00
Mandolin & Guitar, 50	2nd Mandolin, 20	
Mandoline	Thome	.70
Mandolin & Guitar, 50	2nd Mandolin, 20	
Masqueraders, The, Waltz	White	.70
Mandolin & Guitar, 50	2nd Mandolin, 20	
Priscilla, Quint Dance	Clark	.70
Mandolin & Guitar, 50	2nd Mandolin, 20	
Sweet Visions, Morceau Poetique	Phelps	.50
Mandolin & Guitar, 50	2nd Mandolin, 20	
Timbuctoo, African Idyl	Geibel	.70
Mandolin & Guitar, 50	2nd Mandolin, 20	

USUAL DISCOUNT ALLOWED

This Music is also Published for

MANDOLIN ORCHESTRA

Including parts for Banjo (A and C), Ten or Mandola and Mandocello (transposed only) Flute and Cello

WHITE-SMITH MUSIC PUBLISHING CO.
BOSTON NEW YORK CHICAGO
40-44 Winchester St. 13 East 17th St. 316 So. Wabash Ave.

HAMILTON STANDS

FOR SALE EVERYWHERE

These Stands were the only ones which were deemed worthy to be awarded a medal at the St. Louis and Jamestown Expositions for Quality, Workmanship and Practicalability

Here is the ideal nickel-plated music stand. No thumbcrews, levers or nuts to stick or get out of order just when you need them most; adjustment as quick as lightning; desk, which can also be used as a table stand, can be adjusted to any angle. Absolutely the strongest and best stand made.



The Hamilton Nickel-plated Drum Stand

is not only the favorite with all professionals, but is also the most practical and best made drum stand on the market. It is compact, strong and very rigid, and will meet every demand made upon it in a most satisfactory manner. This is the stand you ought to get.

Some of our imitators have slots cut near the end of the tubes and claim to obtain sufficient friction to sustain more weight than is required. We also cut slots near the ends of tubes, but our 25 years' experience as manufacturers has taught us that friction so obtained will not last, and, therefore, we use springs with the slots, and our stands will positively bear the weight of the heaviest books you can put on

the desk. Our competitors cannot use these springs as they are patented by us, so if you want the best stand made GET A HAMILTON.

For sale at all dealers, or, if your dealer does not handle the stand, write us.

KRAUTH & BENNINGHOFEN
HAMILTON, OHIO

NEW—3 DANDY NEW MANDOLIN ORCHESTRA PIECES—NEW

By H. F. ODELL

A MOONLIGHT FROLIC

A catchy, new, melodious novelty for which we predict much popularity. If you liked "Lady Dainty" and "Danse di Cupid" by the same composer, you will rave over this new one. Nice little runs all through the piece for mandola, mandocello and banjo; beautiful trio. One of the prettiest pieces we have ever published, and it is EASY. A splendid number for concert work for mandolin orchestras and a nice teaching piece.

AFTER-THOUGHTS

A charming, easy, dainty waltz, novel in style, fine parts for all instruments. Especially good second mandolin part. Different from anything published. For concert or teaching.

YOUNG AMERICA MARCH

A snappy, vigorous, 6/8 military style of march, which is being played all over the United States in hundreds of mandolin orchestras. A success from the start. One of the best marches we have issued. If you haven't had this, you should add it to your list.

PRICES: 1st Mandolin, 30c; 2nd Mandolin, Guitar acc., Flute, Cello, 20c each; Mandola, Mandocello (both notations), 3rd Mandolin, Banjo obl. (A or C), Piano acc., 30c each, 1/3 off. Mandobass and Drums, 25c each, net.

60

SEND FOR CONTENTS AND PRICES OF THE ODELL MANDOLIN FOLIOS
Sample list Mandolin parts, Catalogs of various publishers, including over 2000 pieces, list of 400 Odell Arrangements, and our new catalog "O," sent to any one, anywhere

FREE

Ask about our New Issue Plan

H. F. ODELL & CO.

::

165 Tremont Street, Boston 11, Mass.

WHY NOT A "VEGA"?

REGULAR BANJO

USED BY ABOUT ALL REGULAR BANJO PLAYERS



F. C. BRADBURY VEGA BANJO QUINTETTE
HARTFORD, CONN.

Those who were in attendance at the Guild Convention at the Hotel Astor in New York City last month, heard some real Banjo finger playing at the Banquet and in the exhibition room by Mr. Bradbury and his able assistant, Mr. Benson Barker, of the above Quintette.

Vega Banjos meet the critical demand of the above organization.

FREE VEGA ILLUSTRATED CATALOGS — Banjos, Mandolins, Lutes and Guitars

THE VEGA COMPANY, Manufacturers 155 COLUMBUS AVE.
BOSTON, MASS.

MANDOLINISTS, ATTENTION!

HERE'S WHAT YOU'VE BEEN LOOKING FOR

The Remick Mandolin-Orchestra Club

Membership fee, \$5.00 per year; for which we agree to send you at least one Mandolin-Orchestra number every month for twelve months, each arrangement containing parts for the following instruments:

Mandolin Solo (1st) Mandolin Obligato (2nd)
 Tenor Mandola and 3rd Mandola (Universal Notation)
 Mando-Cello (Universal Notation)
 Banjo Solo (C Notation) for both Plectrum and Fingers
 Guitar Accompaniment and Mando-Bass Piano Accompaniment

Club Members will receive our popular Vocal and Instrumental successes right off the reel. You will thereby be enabled to play present-day hits for Mandolin Orchestra while they are popular.

We guarantee you one Mandolin-Orchestra Club number a month, but we have sent as many as three different pieces during certain months. This is really the cheapest and best way to get our very late publications at nothing more or less than the cost of production, and we think it would be to your benefit to take advantage of our liberal proposition.

America's most celebrated Mandolin Artists have already joined the Club because they know that any REMICK proposition must be a good one. Just send us Check or Money Order for \$5.00 and we will forward your first copies and membership card by return mail.

JEROME H. REMICK & COMPANY

MANDOLIN-ORCHESTRA CLUB DEPARTMENT

226 West Forty-sixth Street

New York City

BOOKS *Known the World Over*

Bailey Ukulele Method <small>D or C Notation</small>	\$.75
Bailey Ukulele Solos <small>D or C Notation</small>	1.00
Peterson Steel Guitar Method	1.00
Superior Steel Guitar Solos Vol. I	1.00
Superior Steel Guitar Solos Vol. II	1.00
Songs from Aloha Land <small>With Ukulele Accompaniment</small>	1.25
Black Plectrum Banjo Method	1.00
Black Chord Method Tenor Banjo	.50

Black Tenor Banjo Method - \$1.00

NOTE: On account of the demand for a Tenor Banjo Method with Octave notation, we now publish the Black Tenor Banjo Method in both notations, actual or octave. Please specify which when ordering.

JUST OFF THE PRESS!

Popular Hit Folio for Steel Guitar

Contains only popular song hits arranged for Steel Guitar
 PRICE 50c POSTPAID

Sherman, Clay & Co.
 SAN FRANCISCO

The WURLITZER Harp

The superb lyric qualities of this remarkable harp have distinguished it as without an equal. Endorsed and used by the greatest harpists the World over. A beautiful booklet sent on request :: ::



Wurlitzer Harps
 are priced from
 \$1,000.00 to \$2,500.00

The Rudolph Wurlitzer Co.

CINCINNATI NEW YORK CHICAGO SAN FRANCISCO
 CLEVELAND BUFFALO PITTSBURGH DETROIT

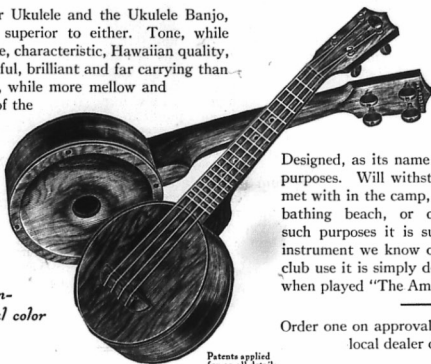
THE CAMP-UKE

Latest and Daintiest of the Ukulele Family

Between the regular Ukulele and the Ukulele Banjo, but in some ways superior to either. Tone, while retaining the genuine, characteristic, Hawaiian quality, is much more powerful, brilliant and far carrying than that of the Ukulele, while more mellow and resonant than that of the Ukulele Banjo.

The turned Resonator Back (see cut) greatly enhances the tonal qualities.

Beautifully dull finished in the natural color of the wood



Patents applied for on all details

Three styles from which to choose

Send for descriptive circular

Designed, as its name indicates, for outing purposes. Will withstand the rough usage met with in the camp, on the yacht, on the bathing beach, or on auto tours. For such purposes it is superior to any other instrument we know of, while for home or club use it is simply delightful, particularly when played "The American Way."

Order one on approval today, or have your local dealer do it for you.

LYON & HEALY Chicago, Illinois

HARP MUSIC

We publish compositions of the following modern composers of Europe and America.

- | | |
|--------------------|----------------------|
| G. Verdalle | V. Standing |
| A. Holy | F. Nicoletta |
| J. Snorr | G. Hamilton |
| M. Achard-Prothin | J. Quintle |
| W. Loukine | Cav. A. E. Doda |
| A. Kastner | N. Schildkret |
| A. Francis Pinto | F. Suerth |
| D. Sodero | N. Garagusi |
| C. Sodero | Maestro A. Devitalis |
| C. Schuetze | R. P. Hammond |
| M. Schuster Seydel | E. Fouble |
| T. Cella | L. Reed |
| S. Di Stefano | A. Haas |
| Van V. Rogers | M. Voldosky |
| Ph. Savasta | E. Noms |
| F. J. Laptino | C. Buchanan |
| G. Ina Robinson | Charles Previn |
| W. Hambrick | Joseph Massimo |
| H. Stone Torgerson | Harriet A. Shaw |
| M. Hoberg | Alberto Bachman |
| A. R. Davis | Jack Briglio |
| Henry Hartman | A. Paganucci |
| I. Selbert | Carlos Salzedo |

A new list of names of distinguished composers will be issued in our Next Bulletin.

International Music Pub. Co.
2259 BATHGATE AVE., NEW YORK

The Clark Harp

The instrument with a wealth of natural tones creates an inspiration for greater achievement.

To the little child the Clark Harp is a lovable companion. The simplicity with which it is understood endears it to the tender thoughts of youth.

Both artist and amateur appreciate the great possibilities of the Clark Harp.

MR. E. A. COUTUREER (the "Wizard of the Cornet") says: "In my opinion the Clark Harp has the tonal qualities of the large concert harp. I wish especially to commend your arrangement for playing in different keys, because this gives a far larger range to the Clark Harp than I believed possible."

The Clark Harp is portable, light and easily carried. Why not have a Clark Harp? Information furnished upon request.



Clark Music Co.

408 S. Salina Street
Syracuse, N. Y.

Model A
Price, \$150.00

12 Banjos in One Orchestra!

JUST WATCH IT COME!
Once we all prophesied and hoped the day would come when there'd be one banjo in every orchestra. Now it's here! Gradually the better orchestras, especially on the phonographs, are putting in two, and some have got to three banjos!

Once American music could be scored for clappers ('bones') and drum. Now it's being scored by Paul Whiteman, and such great American conductors, for as many as 16 Saxophones, brasses and banjos! The real American Pian Orchestra is only just getting started. Eventually, there'll be more strings and less pipes—more banjos. *Watch it come true.*

STAHL METHODS for Banjo in A and in C notation, Stahl Methods for Plectrum Banjo and Tenor Banjo—they're all helping wonderfully; all putting the banjo a little further forward each year; all making good players, more plentiful—and THAT'S the first step.

Teachers and dealers are enthusiastic. The Tenor Banjo and Plectrum Banjo Methods have chord charts and accompaniment diagrams that make a 'rag' player in a few hours! This keeps him interested. He can take dance jobs AT ONCE, make real money, and study the balance of the book at leisure.

STAHL MANDOLIN AND GUITAR METHODS are

equally popular; and the Guitar is coming to the front rapidly. 12 banjos and 12 harp-guitars will find their way into an American Grand Orchestra one of these days! *Watch it come true.*

Easy Teaching Pieces for the Tenor Banjo

GLIDE ALONG WALTZ, *Bruno*
ACE HIGH.....One Step
RAG-TAG.....Fox Trot
SWEET MIGNONETTE.....Waltz
TIGER LILY.....Gavotte
SNAPPY SNAPS, One Step, *Morris*

Pieces that show the possibilities of the instrument, yet are easy to play. Each is melodious and pretty.

Price 30c each—Discount 1/3 off

Write for complete catalog and prices

WM. C. STAHL, 133 SECOND STREET, MILWAUKEE, WIS.

Manufacturer of and Publisher of Music and Methods for All the Plectral Instruments

You've *TRIED* the Rest
— Now *USE* the Best

THE BICKFORD TENOR BANJO METHOD

(JUST ISSUED)

A Complete Course of Instruction

BY
ZARH MYRON BICKFORD

Here is the book you've been waiting for. Written by the most practical and best-informed fretted instrument man in the country, it gives detailed information on every point of tenor banjo playing.

When BICKFORD writes a Method, there's no uncertainty about how to do things. This Method is complete in one volume of 74 pages and covers every style of playing, including a complete course in chord playing, harmony, etc. The photo illustrations make it the most valuable book ever published on this subject, while the text matter leaves nothing to the imagination. The music is all interesting and catchy, and there is not a dry or tedious page in the whole book. Some of the solos and duets will be classed as real "hits."

Price \$1.00

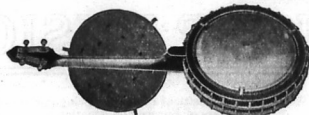
CARL FISCHER

Cooper Square

NEW YORK

BOSTON: 380-382 Boylston Street
CHICAGO: 430-432 S. Wabash Avenue

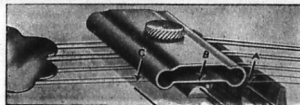
THE WILMOT TONE - CHAMBER



FOR ALL BANJO INSTRUMENTS

The last word in attachments for increasing volume and resonance. The blended tone produced by the wooden sounding-board, air-chamber, and metal bowl cannot be obtained from an all wood or all metal resonator. It preserves the characteristic banjo quality of tone. Banjo with attachment will fit into the regular case. Made in nickel, silver and gold plate; plain or engraved. Prices from \$8.00 to \$45.00.

THE WILMOT TONE REGULATOR



FOR ALL BANJO INSTRUMENTS

Serves the triple purpose of (A) Muting, (B) Regulating, (C) Resonating the tone. The slightest change in the position of the attachment produces a new effect, allowing the user to adjust the tone to suit the style of work required. Price \$1.00.

Both these attachments for sale by leading dealers and teachers the country over. Write for circulars.

WILMOT-WOOD COMPANY

85 Sudbury St. Boston 14, Mass.

The CRESCENDO

DEVOTED TO THE INTERESTS OF

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

VOL. XIV

BOSTON, JUNE, 1922

No. 1



KALAMAZOO Y. W. C. A. GUITAR QUINTET

Organized by Miss Stella Lyle. The members are a part of the Kalamazoo Y. W. C. A. Mandolin Orchestra. The Quintet has appeared at public concerts at various times in connection with the mandolin orchestra. This year the Y. W. C. A. Mandolin Orchestra is giving joint concerts with the Y. M. C. A. Orchestra, which is under the direction of Jas. H. Johnston.

The music by the Quintet is usually adapted from regular guitar arrangements, amplifying them somewhat, and occasionally adding melody instruments like violin and flute, to emphasize the melody. A very novel organization.

THE TWENTY-FIRST GUILD CONVENTION

By the Editor



THE coming of age of the American Guild was celebrated in New York City, April 23 to 26. A large number of members were present, old-timers and new, and it was a gloriously successful affair from a social and educational standpoint, and after all, that is what the members enjoy best.

The first business day opened on Monday, and started a bit slow; but after the first day things began to hum. The first of the educational features started on Monday afternoon when G. L. Lansing gave a most interesting talk on "The Five-String Banjo." This was very entertaining, and the questions asked brought out some good points.

Tuesday's session included some business, and in the afternoon talks were given by Z. M. Bickford on "Illustration in Teaching"; H. F. Odell on "Directing Mandolin Orchestras, and the Use of the Baton"; Walter T. Holt on "Keeping Up Interest in the Mandolin Orchestra"; and these talks surely did start something. All kinds of questions were asked, which brought out many valuable ideas from various members.

On Wednesday, some business was attended to, and Samuel Siegel introduced considerable vigor into the meeting by suggesting the subject of "Student Members," and so enthused the members present that the idea was adopted, and Mr. Holt, acting as sort of an auctioneer, sold several hundred memberships in a few moments. Mr. Siegel then said if the members present would make it one thousand memberships he would give the Guild twenty-five dollars. They quickly bought enough to make it one thousand memberships, and Mr. Siegel's check was immediately turned over to the secretary-treasurer. This idea of Student Members means an unthought-of membership for the Guild, and Mr. Siegel certainly introduced a most practical idea.

On Wednesday, also, an orchestra of about twenty-five Guild members, playing on instruments taken from the various exhibits, was directed by Mr. Odell, somewhat illustrating his talk on "Mandolin Orchestra Directing" of the previous day.

The new officers elected were: *President*, Walter T. Holt, Washington, D. C.; *Vice-President*, James H. Johnstone, Kalamazoo, Mich.; *Secretary-Treasurer*, Miss S. F. Harvey, Washington, D. C.; *Directors*, G. Pettine, Providence, R. I.; George L. Lansing, Boston, Mass.; Samuel Siegel, New York, N. Y.; Miss Walla Zeller, Cleveland, Ohio.

The dues were changed considerably. Beginning next January trade dues will be \$10.00 a year, initiation fee, \$5.00; Professional dues, \$2.00 a year; initiation fee, \$2.00; Associate dues, \$1.00 per year, and Student dues, \$0.50, including a special students' button. In the last class mentioned over one thousand memberships have already been taken; full information about these dues may be obtained from the Secretary-Treasurer, Miss S. F. Harvey, 1219 Connecticut Ave., Washington, D. C.

Chapter dues remain as before, and James H. Johnstone has again been appointed Field Secretary, and he will gladly give any information desired about chapters.

The next convention, which will be held in Washington, D. C., under Mr. Holt's management, will undoubtedly have the largest attendance of any Guild convention, not only because Washington is a beautiful city to visit, but especially because Mr. Holt is a most hospitable host and a royal good fellow.

The Guild has been rejuvenated by this convention, and we expect to see many of the old members rejoin, and hundreds of new ones join. Mr. and Mrs. Bickford arranged a very pleasing number of features at this present convention, and are to be congratulated for their efforts.

Among those who attended the convention at New York were: Jennie M. Durkee, Chicago, Ill.; P. J. Loftus, North Bay, N. Y.; Mrs. P. J. Loftus, North Bay, N. Y.; Mrs. A. C. Lorenz, Brooklyn, N. Y.; Miss A. C. Lorenz, Brooklyn, N. Y.; James H. Johnstone, Kalamazoo, Mich.; Paul Jacqueline, Haverhill, Mass.; E. D. Truman, Bainbridge, N. Y.; Mrs. E. D. Truman, Bainbridge, N. Y.; Miss Mabel Truman, Bainbridge, N. Y.; Artemus Higgs, Fort Wayne, Ind.; Edward Cox, Blackfoot, Ida.; William C. Stahl, Milwaukee, Wis.; James F. Roach, Cincinnati, Ohio; George O. Krick, Philadelphia, Pa.; Joe Nicomed, Altoona, Pa.; Frank S. Morrow, Harrisburg, Pa.; Thomas J. Armstrong, Philadelphia, Pa.; Claud C. Rowden, Chicago, Ill.; D. L. Day, Boston, Mass.; Frederick J. Bacon, Groton, Conn.; Mrs. Frederick J. Bacon, Groton, Conn.; Mr. Sherman (Bacon Banjo Co.), Groton, Conn.; Mr. Berardie (Bacon Banjo Co.), Groton, Conn.; Joseph C. Reuges, Philadelphia, Pa.; Carl Tschopp, Philadelphia, Pa.; Mrs. Benedict Bentley, Philadelphia, Pa.; John Heller, Philadelphia, Pa.; Frank M. Ewing, Williamsport, Pa.; Samuel Siegel, New York City; Eugene Smart, Mansfield, Ohio; Miss Ina A. Bickford, Hampton, N. H.; Mrs. Iva A. Eastman, Hampton, N. H.; George Stannard, Trenton, N. J.; L. A. Williams, Kalamazoo, Mich.; D. C. Mafit (Gibson Mandolin-Guitar Co.), Kalamazoo, Mich.; Ida Ellen Dow, Boston, Mass.; Edward R. Mohrback, Philadelphia, Pa.; Henry L. Hokans, Worcester, Mass.; Mrs. Henry L. Hokans, Worcester, Mass.; Walter Jacobs, Boston, Mass.; Mrs. Mary Howard Lester, Ipswich, Mass.; H. F. Odell, Boston, Mass.; Arthur Bamforth, New York City; Samuel F. Walcott, A. B., LL. D., Salem, Mass.; Mr. E. I. Rogers, Bloomfield, N. J.; Mrs. E. I. Rogers, Bloomfield, N. J.; Mrs. George Kennehan, Winthrop, N. Y.; Miss Anne F. Roots, Sound Beach, Conn.; Thomas L. Phillips, Sound Beach, Conn.; Percy Lichtenfels, Pitcairn, Pa.; Frank C. Bradbury, Hartford, Conn.; Benson Barker, Hartford, Conn.; Elmer C. Bradbury, Springfield, Vt.; W. D. Hubbs, Flushing, L. I., N. Y.; Otto Weismantel, Whitestone, L. I., N. Y.; Frank Sobock, Whitestone, L. I., N. Y.; Walter Francis Vreeland, Boston, Mass.; F. E. Savale, Orange, N. J.; Leslie A. Burritt, Paterson, N. J.; W. B. Griffith, Atlanta, Ga.; J. Rothaus, New York City; Lloyd Loar, Kalamazoo, Mich.; Harold F. Plews, Washington, D. C.; Mrs. Harold F. Plews, Washington, D. C.; Walter T. Holt, Washington, D. C.; Miss S. Franklin Harvey, Washington, D. C.; C. V. Buttleman, Kalamazoo, Mich.; W. Kola, Lyndhurst, N. J.; A. A. Farland, Plainfield, N. J.; H. H.

(Continued on Page 21)

HARP DEPARTMENT

A. F. PINTO

Member of Faculty of N. Y. College of Music
EDITORThis department is conducted for the
benefit and interest of allHarpists, Schools, Pedagogues
and ComposersQuestions or suggestions will receive
consideration. Address Harp Editor,
care of the Crescendo.

THE WINNER OF THE CRESCENDO FIRST PRIZE IN THE HARP SOLO CONTEST

THE first prize of the CRESCENDO harp contest was awarded to the distinguished harpist and composer, Alida Brittain (Lady Brittain of England). The title of the characteristic composition that won the prize was "Asiatic Sketches," in three movements, for harp solo, the introduction subtitled "The Chrysanthemum," the middle part, "The Lotus," and the last movement, "The Cossack Dance." The composition is melodious and moderately difficult to perform, and, in harmony of line and color suggestion, of oriental atmosphere. A novel number, well worth adding to the repertoire of the leading progressive harp soloists of the harp and harp pedagogues of many schools.

There were twenty-two compositions entered in the contest, and of these honorable mention went to Carl Wunderle, formerly of Munchen, Germany, at present in Cincinnati, Ohio. The composition entered by the young Italian harpist and composer, Joseph Quintile, at present soloist of the Toronto Symphony Orchestra, and professor of the harp department of the Toronto Conservatory, Toronto, Canada, was also highly recommended.

The members of the jury were composed of the following distinguished harpists: Theodore Cella, Alfred Holy, Alfred Kastner, Alberto Salvi, Carlos Salzedo, Carl Schuetze, Carlo Sodero, Domenico Sodero, Salvatore de Stefano, Enrico Tramonti and A. Francis Pinto.

Lady Brittain, who, having been a performer on the harp since her childhood, has always retained a keen affection for art, for some time past has devoted most of her spare hours to musical compositions with a view to encouraging future players of the harp.

An interesting adaptation of "The Bells" (by Edgar Allan Poe) by Lady Brittain, as a vocal work, with harp accompaniment and cello obbligato, was performed at the Metropolitan Opera House, New York, on Sunday evening, February 29, 1920. From the *New York Times* on Monday, March 1, 1920: "Lady Alida Brittain's setting of Poe's poem, 'The Bells,' for bass solo with harp, cello and piano, was a novelty in last night's Metropolitan Concert where it was sung, near the program's close, by Louis D'Angelo, with Willy Tyroler and two members of the orchestra accompanying. Mr. D'Angelo made Poe's words, with their imitative bell sounds, clearly heard in most parts of the theatre. The music, of a light melodious sort, helped in that respect, and the house applauded the 'Wedding Bells' carillon in descending scales of sixths. A sombre ending, the death toll, was apparently puzzling to a Broadway audience, but it was true to Poe."

Lady Brittain has published various ballads, but

always preferred harp works. Two of her popular published harp solos, "La Morena" and "The Echoes of the Desert," are included in the syllabus for local harp examinations of the Incorporated Society of Musicians in England. For the National Eisteddfod Society, Lady Brittain has arranged Welsh melodies for the harp, with a variety of choral effects, and hopes to give a little renewed interest to the folk-songs, which has rather waned during the war.

THE RADIO HAS FINALLY FOUND ITS WAY INTO THE CELESTIAL CHOIR

Miss Anna Welch is on record as being the first harpist to have played via radio.

On March 25, the twelve-year-old Lillian D. Clark, said to be the youngest harpist in the country doing concert work, played at the Amrad Station, W. G. 1.; on April 4, Master Casper Reardon played "The Wooden Shoe Dance" (Rogers), and the paraphrase on "The Rosary" (Nevin-Pinto), and several other selections for harp solo and harp and violin at the Schenectady Station, W. G. Y.; on April 9, the distinguished harpist, Arthur Jones, formerly of the Queen's Symphony, London, and solo harpist of the Damrosch New York Symphony Orchestra, season 1920, played, via radio, at the Newark Station, W. J. Z., a very interesting program, including two Debussy dances and several solos from his pen.

On April 11, Miss Anna Pinto performed "Rhapsody No. 3," and "The Adirondacks Sketches," by the present writer, via radio, at the Newark Station, W. J. Z.

Miss Maud Morgan, noted harpist, played for the radio at the Newark Station, W. J. Z., on April 16, the following harp solos, "Lamento" (Hasselmanns) and "Fairy Legend" (Oberthur).

The notice of the appearances of the above soloists was broadcasted widely in advance in all the leading dailies over the country, and the performances were enjoyed by many thousands.

The wildest prophets of radio miracles in the future find themselves stumped by the realities of today. Ethereal concerts, speeches and the reduction of a radio receiver to the dimensions of a walking cane, or a pocket radio receiver no bigger than a watch, make it possible to "listen in" on harp recitals in Paris by Marcel Tournier or Henriette Renier; in London by Lady Brittain; in Vienna by Johannes Sner; in Berlin by W. Posse; in Milan by L. M. Tedeschi, and in Russia by Woldimar Loukine. I highly recommend that all harpists take advantage of playing via radio, because newspapers in every community have taken up radiophone as a department. Daily programs of the entertainments supplied via radiophone are prominently displayed, giving the signal letters which distinguish the broadcasting station the service is sent out from. Artists of the concert platform and stage have been invited to entertain radiophone owners, and have willingly gone to the broadcasting stations, both for the novelty and for the advertising which they get.

(To be continued next month)

NOTES OF INTEREST TO HARPISTS

Charles Hunsberger, and his harp pupils, gave a concert in March in Allentown, Pa., with a harp ensemble of ten harps, played by Gretchen Behringer, Mildred Biehn, Hazel Deutsch, Glovone Frisch, Dorothy Hersh, Eleanore Knauss, Catherine Kimmett, Leonore Rupp, Earl Hunsberger, Charles Hunsberger. The concert was most successful, and

(Continued on Page 9)



HAWAIIAN ROUND TABLE

Conducted by **JAMES F. ROACH**
TEACHER and COMPOSER

This department is especially for players of the
Steel Guitar and Ukulele. Questions or sugges-
tions will receive due consideration.


Address, Hawaiian Round Table, care of the Crescendo.



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.

THE BIRD OF PARADISE

 I was stated in our daily newspapers, recently, that the play that made the steel guitar popular was about to make its final appearance in this city. Realizing the advertising and financial benefit it has always been to the teachers and students of the instrument, I decided to interview Mr. Joseph Phillips, the steel soloist of the troupe. I found him to be an excellent performer, and an all-round musician. Contrary to custom, being a native Hawaiian, he studied the violin, but preferred the steel guitar. Every lover of the instrument will be benefited by hearing him play, and when you applaud him for his artistic performance, remember that he is a patriot of the late war, still suffering from wounds received in the forehead, arm and foot. He, and one other, were the only survivors of a detachment of two hundred and fifty sent to make an advance upon the enemy.

I was assured by Mr. Phillips that the management has no intention of discontinuing the play.

To the many who have written concerning fresh tuning, I do not think it will pay any publisher to print such manuscript offered. Occasionally, I admit, there is something on this order published, with different tuning for mandolin, guitar and banjo. The instruments are tuned differently, but music read as if tuning had not been changed.

I have both an instruction book and chart guaranteed to teach how to transpose piano music to the steel guitar, but find that the melody note only is given.

L. G.

How can I form chords when I do not know how to play the piano?

Answer. I solved the question by studying harmony as for piano, and then applying the knowledge to my instrument. By all means study harmony.

It may interest my readers to know of the recent experience I had with a man about thirty years of age. He came a distance of two hundred miles, sixteen miles from any railroad, carrying his guitar and a heavy suitcase, in order to study the steel guitar.

He could only stay one week, and wanted as many lessons as I could give him in that time. As soon as he understood one lesson he would ask for the next, and by the end of the week he had received twenty lessons, and enough material for several months' practice. He intends to return for another course upon perfecting the first. It was a new experience for me, but if properly advertised would prove a boon for both teacher and pupils.

Upon reading the request for his address in the Round Table, Mr. Johnstone C. Bane has sent same for reader wishing it. He is grateful to the Round Table, and can be reached c/o Music Shop, 215 East State Street, Trenton, N. J.

FOUR NEW SHORT VACATION SONGS

Expressly Composed for **UKULELE** with Harmony Marked Chords
Words by E. W. Stansbury—Music by Ada Rogers

The Tennis Game.....30c	The Boating Song.....30c
Watch the Glimmering Flame.....30c	Pretty Little Indian Maid.....30c

4 SONGS \$1.00 POSTPAID

A Diagram Chart for the Ukulele Chords to any of the above Songs may be obtained from the publisher

ROGERS, SCOTT & CO., 78 Auditorium Bldg., Chicago, Ill.

The July CRESCENDO will contain some especially interesting articles

PLEASE MENTION "CRESCENDO" WHEN WRITING TO ADVERTISERS

The Wildwood Plectra Orchestra, Frank W. Robinson, director, played at a minstrel show at Wildwood, N. J., in February, rendering the following numbers, "Crescendo March," "Lady Dainty" and "The Wind-Up," all by Odell, and "Spanish Waltz" (Robinson).

At the Providence serenade, February 18, the Chief Serenader was Miss Alice G. Seavey. The G. E. played several times, among the numbers being "On Miami Shore" (Jacobi-Odell), "Barcelona Beauties" (Hildreth), "Soldiers of Freedom" (Odell), "Carry Me Back to Old Virginia" (Bland-Odell), "Persian Princess Overture" (Armstrong), etc. Clinton King, Miss Alice Seavey and Walter Burke played "March Bohemia" (Grover), arranged for two mandolins and guitar. Howard Ronlinger rendered vocal solos; the Serenaders' Banjo Club played "A Mountain Breeze" (Burke), a new number dedicated to the club.

Erastus Osgood, formerly of Boston, is now located in Kingston, N. Y., where he is doing a little teaching, but he devotes most of his time to play-writing. A new three-act farce, called "A Bunch of Fun," was recently produced in Kingston for the first time on any stage.

The CRESCENDO extends its sincere sympathy to Giuseppe Pettine, whose wife died Sunday, April 23, at Providence, R. I.

The Galbraith Brothers of Brookville, Pa., have had a very busy season, being almost constantly on the road. These two gentlemen give a novelty entertainment, consisting of readings and songs featuring the guitar. They report a renewed interest all over the country in the mandolin, banjo and guitar.

James L. Fitzgerald, manager of the small goods department of the Oliver Ditson Company, recently visited the Bacon factory, and placed a large order for Bacon banjos. The Ditson Company will catalog the instruments, and have exclusive agency for Boston and vicinity. W. J. Dyer & Bro., of St. Paul, will also handle the complete line of Bacon instruments, and have signed a five-year contract. Rudolph Wuritzer, of New York, will also handle the Bacon instruments.

The Oberlin (Ohio) College Mandolin Club, under the direction of W. H. Friedrich, gave an interesting concert recently. Among the numbers played by the club were "Young America" (Odell), "After-Thoughts" (Odell), "Old Comrades' March" (Teike), "Poet and Peasant Overture" (Suppe), and others. On the program was a one-act drama written by one of the students, in which the words were chanted, accompanied by six mandolins strumming a light accompaniment played with the thumb.

All Tenor Banjo Players and Teachers

SHOULD HAVE A COPY OF
**KOTTY'S COMPLETE BOOK OF CHORDS
AND CHART FOR THE TENOR BANJO**

Seven correct changes, full chords, beautiful harmony, all keys, including all relative minor keys and various inversions of all diminished seventh chords.

All Ukulele Players and Teachers will fully appreciate **KOTTY'S COMPLETE BOOK OF CHORDS AND CHART FOR THE UKULELE**, arranged in three series, all keys, including all relative minor keys and various inversions of all diminished seventh chords.

Price 75 each, Postpaid Send P. O. Money Order

ASK YOUR DEALER OR WRITE

**KOTTY SCHOOL OF MUSIC, Mack Block, Room 67,
MILWAUKEE, WIS.**

PROMINENT TEACHERS and PLAYERS

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



E. C. BENSON BARKER
 Hartford, Conn.

Mr. Barker was born in Pawtucket, R. I., June 4, 1903. His parents soon moved to Hartford, Conn., where, at the age of eleven, he took his first lessons on the piano under the instruction of William Churchill, and at the Hartford School of Music.

In 1919, he took up the study of the mandolin with Frank C. Bradbury, and later studied with Giuseppe Pettine, at Providence, R. I. He also studied the banjo with Mr. Bradbury. Mr. Bradbury and Mr. Barker have appeared in banjo duets in and about Hartford with great success.

Although a young man, Mr. Barker is a very skilful performer on the instruments, and has a promising future. Besides assisting Mr. Bradbury in Hartford, Conn., he conducts his own business in New Britain, Conn., and is meeting with well-deserved success.



Learn to Play the Ukulele

The "American Way" is the only original method and most complete instruction book, teaching use of the felt pick, and contains also the most classical and properly arranged selection of solos ever published for this instrument. Price, \$1.00.

Write for special price to teachers.

Order direct from

JENNIE M. DURKEE
 2214 Washington Blvd.
 CHICAGO, ILLINOIS

NEWS OF INTEREST TO HARPISTS

(Continued from Page 7)

the local paper spoke very highly of it. Mrs. Glovenc Frisch is a daughter of Miles E. Kanouse, the well-known teacher of fretted instruments in Allentown.

At the second convention of the National Association of Harpists, Inc., given at the Auditorium Theatre, Chicago, on Wednesday evening, April 5, and Thursday afternoon, April 6, an interesting program was given by an ensemble of seventy or more harpists, assisted by distinguished artists: Hortense D'Arbly, soprano; Louise Harrison Slade, contralto; Elizabeth Olk-Roehlk, cello; Beulah Taylor Porter, accompanist; Jacques Gordon, Henry Selinger, violin; Clarence Evans, viola; Nahum Benditzky, cello; Vaclav Jiskra, bass; Alfred Quensel, Alfred Cazier, flute; Carl Meyer, clarinet; Maud Morgan, Carlos Salzedo, Mabel Messenger Sterba, Helena Torgerson (and her trio), harpists, the Salzedo Harp Trio, namely, Marie Miller, Elise Sorelle, Carlos Salzedo. The names of those in the ensemble were as follows: Merwyn D. Agnew, Virginia Anderson, Ruth Arnold, Katherine Bassi, Mrs. Ross J. Beatty, Mrs. Helen Harley Bertsch, Ruth M. Bletsch, Marietta Bitter, Helen Bowles, Dorothy Bond, Fannie Blankman Bourne, W. K. Breckenridge, Mrs. H. J. Cloran, Eleanor Collier, Mrs. Doctor Carr, Miss Carr, Sabina Casagrande, Louise Clark, Edith Clyde, Donabelle Coakley, Harry J. Chalmers, Reby Dawe, Loretta DeLone, Margaret DeGraffe, Gertrude Dixon, Lucille Dicori, Evelyn Elmborn, Genevieve Fitzgerald, Mrs. Vinnie G. Groat, Francis Guest, Helene Harrison, Leona Marie Hayes, Josephine Horton, Helen V. Hughes, Geraldine Ikirt, Lucille Issenkuth, Clara Jaus, Miss Johnstone, Mrs. Louise S. Koehne, Pasquali L. Montani, Helen K. Manzer, Marie Miller, Maud Morgan, Marie L. McGraw, Alberta E. McCain, Ruth K. McCarthy, Helen McCarthy, Mrs. Meta White Nelson, Miss Jamie O'Hara, Miss Osgood, Mrs. Charles Norton, Ruth Pruitt, Marion Taylor Pettingill, Mrs. Mora Moreland Peck, Virginia Rice, Imogene Springer, Margaret Sweeney, Clara Sweeney, Josephine Sanning, Mabel Sterba, Edith Salvi, Lily Snellman, Helen Stockbridge, Alice Singer, Allegra Stewart, Mrs. Stevens, Carlos Salzedo, Garford Sperlin, Margaret Slattery, Helen Tobin, Clara Thurston, Elizabeth Thexton, Mary Thompson, Clemence Warner, Louise Winkleman, Ruth Wood, George W. Wheeler, Patricia Wintz, Beatrice Weller, Cecelia Young.

C. S. DeLANO

The recognized authority of the United States on the Steel Guitar and Ukulele, will give one or more coaching lessons to teachers and students. Send to him for terms and list of his solos, books and accessories. Ask about the agency for his wonderful KONA Hawaiian Guitars. Address

C. S. DeLANO

845 S. BROADWAY LOS ANGELES, CALIF.

WANTED—for Tenor Banjo Solos

We want a few hundred subscribers at a special discount to receive our good and snappy Tenor Banjo Solos monthly. Our Tenor Banjo Solos will be original compositions written by some of America's leading Tenor Banjoists.

WRITE FOR SPECIAL OFFER

THE LUSTROIL CO., - Altoona, Pa.

(Successors to Joe Nicomede)

The CRESCENDO

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

HERBERT FORREST ODELL

Editor and Manager

Published Monthly by

H. F. ODELL & CO.

Entered as second-class matter, June 9, 1903, at the Post Office at Boston, Mass., under the Act of March 3, 1879

SUBSCRIPTION PRICES

	SINGLE COPY	ONE YEAR
United States	\$0.15	\$1.50
Canada15	1.75
Foreign20	2.00

Advertising Rates will be sent on application. Forms close on the 1st of each month for the succeeding month's issue.

Remittances should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

Correspondence is solicited from everybody interested in the Harp, Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of contributors.
Address Communications to the Editor.
All Remittances should be made payable to

H. F. ODELL & CO.

165 Tremont Street

Boston 11, Mass.

VOL. XIV

JUNE, 1922

No. 12

EDITORIAL

We have recently received a copy of a nocturne for cello and piano written by L. A. Loar, which composition won the first prize in the 1921 National Federation of Music Clubs' biennial contest. It is a splendid composition, and shows much musical ingenuity and contains much beauty, especially in the accompaniment, which is very interesting. The harmonies and musical figures are especially good. We believe the number could be effectively done as a mandocello solo by a good player. The piece has just been published by Carl Fischer.



THE twenty-first annual convention of the American Guild of Banjoists, Mandolinists and Guitarists has come and gone, and Mr. and Mrs. Z. M. Bickford are to be congratulated for having arranged a very pleasing array of events. For over a year the CRESCENDO has been boosting New York for this convention, and we believe the success, from a social standpoint, of the present convention justified our belief that it is advisable to have most of the Guild conventions in the large Eastern cities.

Without having actual figures at hand, we cannot exactly state this to be a fact, but we believe the attendance at the convention just passed was larger than at any previous convention. It was shown at this convention that the members, as a rule, are not especially interested in the business sessions, which are rather dull at times. Unfortunately, the usual delay in getting the business sessions started took place, as it has for the past twenty years, and we believe that, at future conventions, a sergeant-at-arms should be appointed to positively round up all the members who are to attend the business sessions, start

the sessions promptly at the time stated, and finish at the appointed hour, thus making the sessions short and snappy and right to the point, giving more time to the social and educational features, which are of so much interest to the majority, yet allowing plenty of time for the necessary business. When a business session is delayed an hour in starting, it means all the events of the day will be late, and we hope to see this delay overcome at future conventions.

Samuel Siegel, of New York, deserves a great deal of credit for injecting considerable pep into the convention when the matter of change of dues was brought up. His idea of "Student Membership" was discussed with considerable enthusiasm, and was finally unanimously voted upon and accepted.

Without intending any disparagement whatever to conventions that have been held farther away, we believe that, it is in the Eastern and Middle Western cities that conventions should be held in order to get the largest attendance, and including in that attendance such men as Mr. Siegel, who have practical ideas which they are quite willing to bring up at the business sessions. Occasionally, the Guild may take a flyer, and have a convention in some distant city, but if the organization is to hold and retain its membership, a large part of the conventions must be held in the East, where a large attendance is assured, and where the managers are experienced in handling these large affairs.

We are much gratified at the success of the present convention, and we will say candidly that with many it was understood that this convention would either "make or break" the Guild. If it were found possible to bring together the old-timers and the new-timers, it was believed that the Guild would take on new life, and come to its own again as it was eight or ten years ago, when there was a large attendance at every convention, a number of exhibitors, and enthusiasm reigned.

We do not wish to intimate that any conventions held the last few years have not been a success, but as far as attendance is concerned, they did not include many of the old-timers, who were instrumental in making these instruments popular, and whose names are known throughout the fraternity, and who were quite in evidence at this convention.

Next year we are looking forward to another, and, perhaps, even larger and more enthusiastic, convention at Washington, D. C. There is no one in the country who is more capable of running a successful convention than Walter T. Holt, the newly-elected president of the Guild. Two very delightful conventions have already been held in Washington under his management, and the coming convention, which will probably be held next spring, should be the largest attended, and the most successful of any ever held by the organization.

We might add that we think the spring is decidedly the better time to hold a Guild convention than the early summer. The convention just held was in

(Continued on Page 28)

JUNE MUSIC

- Sweet Lullaby Waltz (Muder). Mandolin and Piano. Published by Lustroil Company.
- Intermezzo No. 3 (Snoer). Harp Solo. Published by International Music Company.
- Phantom Dance (Folwell). Banjo Solo, C notation. Published by Wm. C. Stahl.
- Golden Days' Gavotte (Burke). Guitar Solo. Published by H. F. Odell & Co.

SWEET LULLABY

9

1st Mandolin

WALTZ

GEO. MUDER

Intro. Moderato



No 3. Intermezzo

Harp Solo.

(From Suite No 1)
for the Clark Irish Harp

JOH. SNOER

Moderato

mf

p

f

p

mf

mf

First system of the musical score. The right hand plays chords and short melodic phrases, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of the musical score. The tempo is marked *Meno mosso*. The right hand features a melodic line with a trill-like figure. Dynamics include *f* (forte) and *mf*. Performance instructions include *rall.* (ritardando) and *(R.H.)* / *-(L.H.)* (Right Hand / Left Hand).

Third system of the musical score. The right hand has a more active melodic line with accents. Dynamics include *rall.* and *mf*.

Fourth system of the musical score. The tempo is marked *Tempo I*. The right hand has a melodic line with accents and slurs. Dynamics include *rall.*, *L.* (Lento), and *mf*.

Fifth system of the musical score. The right hand plays chords. Dynamics include *f*.

Sixth system of the musical score. The right hand has a melodic line with a trill-like figure. Dynamics include *ff* (fortissimo).

SWEET LULLABY

WALTZ

GEO. MUDER

Piano acc.

Intro. Moderato

First system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#), 3/4 time. The piece begins with a piano (*pp*) dynamic. The right hand features a complex chordal texture with some sixteenth-note runs. The left hand plays a simple bass line. A first ending bracket with an 8-measure count is shown above the treble staff.

Second system of musical notation. Treble and bass staves. The tempo changes to *Waltz*. The right hand continues with chords and some eighth-note patterns. The left hand has a steady bass line. A *rit.* (ritardando) marking is present in the right hand. The dynamic is *p*. A first ending bracket with an 8-measure count is shown above the treble staff.

Third system of musical notation. Treble and bass staves. Continuation of the waltz section with chords in both hands.

Fourth system of musical notation. Treble and bass staves. Continuation of the waltz section. The dynamic is *p*.

Fifth system of musical notation. Treble and bass staves. Continuation of the waltz section.

Sixth system of musical notation. Treble and bass staves. Continuation of the waltz section, ending with a *Fine* marking.

pp

The first system of music for 'Sweet Lullaby 2' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody of eighth notes in the right hand and a bass line of quarter notes in the left hand. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, providing a harmonic accompaniment with quarter notes. The dynamic marking 'pp' is placed at the beginning of the first measure.

pp

The second system of music continues the piece. It maintains the same two-staff structure with treble and bass clefs. The melody in the right hand and the accompaniment in the left hand are consistent with the first system. The dynamic marking 'pp' is present at the start.

TRIO

D. C. Waltz al C

pp

The TRIO section begins with a new system. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by sustained chords in both hands. The dynamic marking 'pp' is at the beginning.

The second system of the TRIO section continues the sustained chordal texture. The upper staff (treble clef) and lower staff (bass clef) both feature chords. The dynamic remains 'pp'.

The third system of the TRIO section continues the sustained chordal texture. The upper staff (treble clef) and lower staff (bass clef) both feature chords. The dynamic remains 'pp'.

The fourth system of the TRIO section concludes the section. It features sustained chords in both hands. The dynamic remains 'pp'.

THE PHANTOM DANCE.

(C NOTATION.)

By J. C. FOLWELL.

Composer of "Wild and Sweet," "Quickstep."

1st. Banjo

2nd. Banjo.

f *mf*

f *mf* *Fine.*

5 Pos. 7 Barre.

ff *rit.*

2 Pos. 2 Pos.

f *a tempo.* *mf*

p *rit. mf*

First system of the musical score. The right hand features a melodic line with triplets and slurs, marked *p a tempo.* The left hand provides a harmonic accompaniment with chords and single notes, marked *p*.

Second system of the musical score. The right hand continues with triplets and slurs, marked *mf rit.* The left hand accompaniment is marked *a tempo.* The system concludes with a first ending marked *1.* and a second ending marked *2.*, both featuring triplets and slurs.

Third system of the musical score. The right hand features a melodic line with triplets and slurs, marked *f*. The left hand accompaniment is marked *mf*.

Fourth system of the musical score. The right hand continues with triplets and slurs, marked *f*. The left hand accompaniment is marked *mf*.

Fifth system of the musical score. The right hand features a melodic line with triplets and slurs, marked *p*. The left hand accompaniment is marked *5 Pos.* and *5 Pos.*. The system concludes with a first ending marked *1.* and a second ending marked *2.*, both featuring triplets and slurs, marked *rit.*

Sixth system of the musical score. The right hand features a melodic line with triplets and slurs, marked *5 Pos.* and *3 Pos.*. The left hand accompaniment is marked *3 Pos.*. The system concludes with a first ending marked *1.* and a second ending marked *2.*, both featuring triplets and slurs, marked *rit.*

D. C. al Fine.

GOLDEN DAYS

GUITAR SOLO
or HARP GUITAR

Gavotte

.30

WALTER BURKE

Tempo di Gavotte

Musical score for "Golden Days" by Walter Burke, featuring a guitar solo or harp guitar. The score is in 3/4 time, key of D major, and consists of 10 staves of music. It includes various dynamics such as *mf*, *p*, *cresc.*, *dim.*, and *f*, and ends with a *Fine* marking.

What Music Means

An Easy Chair Dissertation
By BATEMAN BIDDLE

"WELL," said Uncle Silas as he settled in the easy chair in my little private sanctum, "of all the abused, maltreated gods and goddesses, poor Euterpe gets the hardest treatment and the least sympathy in this day of jazz and publicity-vampires.—Gosh! What folks don't do to music in the name of art and nobody's name at all, is almost too much for me to stand or understand.

"Did you ever stop to think just what a lot of different things music can mean in these strenuous, synopacted days? To many folks, music is a nice parlor accomplishment to show off before company. Some people choose to learn slight-of-hand tricks. Others whistle through their noses or make their ears wiggle, but on the whole, as a parlor stunt, music seems to be the hardest worked of any.

"Some people think that music is an art to be exhibited by artists in the concert hall, like curiosities are displayed in a museum, and admired by the discriminating in much the same manner. The more curious, and the less they know about it, the more they think they are supposed to rave about it.

"Then again, for society folk, music is an interesting affectation that affords the elite an opportunity to foregather around high-priced but scanty portions of tea and cakes, to dispense high-brow and very unscanty talk in a shameless effort to make each other believe they have succeeded in adapting jazz minds to classic music. Such folks never stop to think that the first requisite of the classic or the true classicist is sincerity.

"Then, I just met Johnny Jenkins on the way to take his piano lesson. His countenance was about as joyous as the taste of green grape fruit. To Johnny, music is nothing but plain every-day drudgery. Papa and Mamma expect to make a Paderewski of Johnny, but like most parents who pick out high-priced teachers, high-fallutin' instruments and high-falloon careers for their children, they have only succeeded in putting the music study of their offspring in about the same class with filling the wood box. The weekly trip to the teacher is welcomed with as much glee as an interview with the dentist.

"This particular crime is the result of a vague sort of idea that music is a difficult attainment to be gained only after many years of tedious practice and study with no particular enjoyment offered except at the end of the journey, and no greater reward than the renown of press-agented virtuosity. There are some artists, I'll admit, who substantiate this theory, but darned if I know whether such virtuosistic egotists play good so they can get their names in the paper or get their names in the paper because they play good.

"Well, that's the gloomy side. There are lots of real genuine music lovers. Artists, amateurs, student beginners,—just the people who love music for the sake of music. You know the sort of folk I mean. They learn to play because they want to make music; study and practice are pleasures; whether they learn how to play a lot or a little, they like nothing better than to pour out their souls in melody, no matter what their instrument or where they are. They play because they have music thoughts to express.

"Your true music lover likes to play before a multitude, but he also loves to seek out a quiet nook by himself. When he plays, he plays for the joy of playing. His music is always with him. It is part of him, and from the time he first starts to learn to play until he dies, the joy of music is ever leading him to greater effort. That's one reason why GIBSON instruments are so popular. They fit in anywhere and everywhere there are folks. They make music so intimately personal — no wonder they are called the 'music pals of the nation.'

"To the GIBSONITE, music is part of life. He takes his music and his instrument with him wherever he goes. In concert, in the home, at school, out on the water under the moon, wherever there are people, there is a place for music; wherever there's a place for music, there is a place for a GIBSON."

The GIBSON music season never ends, for music is part of the GIBSONITE'S daily life. Hundreds of vacations will be brightened with GIBSON music; many young people will take their first music steps the coming few months. Teachers are needed. If you can qualify, or wish to prepare for the work, write.

Gibson Mandolin-Guitar Co.

511 Parsons Street, Kalamazoo, Mich.

Foreign Sales Department, 25 Broad Street, New York City

"Every One a Gibsonite"



Zullian's Gibson Orchestra, Portsmouth, O.



Miles' Dixie Mandolin Orchestra, Knoxville, Tenn.



Blakely Mandolin Orchestra, Highland, N. Y.



Thompson's Mando Orchestra, Portland, Me.


MODERN MANDOLIN THUMB TALKS

No. 4—The Modern Mandolin Orchestra

THE ultimate in past or present plectral instrument combinations—*it offers diversion, satisfying musical self-expression, and augments the artistic growth of any number of people*—from those comprising a slightly enlarged quintet to all it is possible to get together for rehearsals and concerts.

As developed from the quintet, extra first and second mandolans, mando-cellos and mando-basses are added in the correct number to preserve the balance of these parts. Guitars, both harp and six string, also guitar-banjos, cello-banjos, tenor banjos, mandolin-banjos, can be added in the order given. The piano is useful, but not necessary. The same is true of the pipe organ or the reed organ. Flutes, clarinets, bassoons and oboe, as well as French horns, come next. Tympani possibly, but not so necessary with the banjo family present, as they furnish rhythms. If the string players are numerous enough, the trumpet cornet and balance of complete brass choir may be effectively included.

The most effective ensemble possible with the least possible technical demands upon the string section is given through the modern Mandolin Orchestra.



MANDOLINISTS ROUND TABLE

Conducted by
WILLIAM PLACE, JR.
*Virtuoso, Composer
and Author*

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

THE WEAK SPOTS IN THE AVERAGE MANDOLIN ORCHESTRA



How long as the mandolin remains uncommercialized, just that long will the average mandolin orchestra be at best an amateur foundation in every meaning of the word "amateur."

At the present time the mandolin orchestras of America generally play for pleasure only; there is no pecuniary reward for the players. They love the fretted instruments; they enjoy the sociability, and as players they vary from tune scratchers to excellent performers. The usual mandolin orchestra includes players of either sex, and just as Miss Smith begins to be the conductor's pride as she leads the mandolas, she becomes somebody's bride, moves to Kalamazoo, or Egypt, or somewhere, and then the Whosis Mandolin Orchestra has to find a new leader for the mandolas, and that section literally begins anew.

Even though the mandolin orchestra, as it stands today, is merely an amateur institution, there really are some mighty fine organizations, and it certainly is discouraging to directors to lose players just as they become vital to the organization. But it must be so until such time as the mandolin is on a commercial basis, which probably will come in the age when perpetual motion is discovered, and weekend trips to the moon are in order.

It's good fun to be an idealist, and no one would like to see the mandolin and the other fretted instruments used commercially, as well as in the home, as the writer, but one swallow does not make a summer, and a few well-intentioned teachers and players scattered over the United States of America cannot mould the desires of the musical public, even though we spend a lifetime in sincere endeavor, but we can take conditions as we find them. We can do our best with the material at hand, and we can show the really open-minded that the fretted instruments are worth while, and fill just as necessary a niche in the music of our country as do any of the other instruments.

For years I have written and talked and pleaded for strictly plectral music, but as time goes on, and I see the pitiable attempts of teachers to have a mandolin orchestra without mandolas, mandocellos or mandobasses, presumably because there are none available, I feel that in the absence of a piano it is better to accept such bowed instruments as are at hand, rather than suffer through a tinkling, unbalanced ensemble.

Because of the difference in the amplitude of vibrations, the tremolosed instruments and those of the bowed family do not combine in a really musical manner, but a violoncello, or especially a double

bass, is an addition to any group of mandolins and mandolas, and while I would not recommend it, I have recently become convinced that orchestra directors should give the matter of body more consideration, and add a string bass in cases of real necessity.

We cannot all live in the large cities where players abound, and as long as the fretted instruments remain home instruments, I see no reason why they should not be used in any combination that the players themselves may fancy. The director in the large city, however, should endeavor to be as ethical in the selection of his instruments and players as possible, for occasionally a real critic hears his work.

When the time has come to prove to the world the real worth of our instruments, some great leader will be here to take the initiative; but until such time, which probably will not be in our lifetime, let us teach our friends to love the mandolin because it is worthy of every bit of effort we care to put into it; because there is no instrument in existence one-half so romantic, and last, but not least, because it is the best kind of a pal.

Zarh and Vahdah Bickford have just published two splendid records made in one disc. Delightful numbers, and played with the Bickfords' usual artistry.

TWO GREAT NUMBERS for Mandolin Orchestra

By that Master Musician **JOHN J. DERWIN**

RETURN OF THE CARAVAN Fox Trot
The greatest Oriental number ever written

CANOING Summer Idyl
A delightful novelty number, graceful and tuneful

Both pieces are arranged in superb style and have been featured with tremendous success by Mr. Derwin's club; they are effective in any form from solo mandolin to full orchestra.

Each number published separately.

Solo Mandolin 40c	2nd Mandolin 25c
Mandola 25c	Guitar acc. 25c
Piano acc. 40c	3rd Mandolin 25c
Mandocello 25c	

DISCOUNT 1/3 OFF

WM. J. SMITH MUSIC CO.

48 E. 34th Street
NEW YORK, N.Y.

Celebrated School Endorses **LUSTROIL**

New York:—The Hartnett teachers have given your Lustrail Instrument Polish a thorough tryout, and pronounce it the best for its purpose of any material they have ever used.

It is our aim to enjoy the best as a due recognition of merit, and to seek better as an incentive to progress, so that those whom we serve may profit through modern discoveries and methods.

We welcome all that tends to advance plectral instruments and the conveniences and pleasures of plectral players, for which reason we are deeply grateful for the contribution of your Lustrail.

(Signed) **HARTNETT SCHOOL OF MUSIC,**
By H. C. Ard, Asst. Musical Director.

The above endorsement is another proof of merits for
LUSTROIL INSTRUMENT POLISH

Send 10c stamp for posting and packing and we will mail you a small sample bottle of LUSTROIL free of charge.

THE LUSTROIL CO., Manufacturers, ALTOONA, PA.

JUST PUBLISHED MANDOLIN SOLOS—Folio No. 2

(Unaccompanied) By **HYATT W. BERRY**
Six Very Interesting Solos with Special Tuning. Beautiful Harmonies.
Excellent for Concerts. Exceeds for Character.

PRICE ONE DOLLAR
JAS. H. JOHNSTONE Music Publisher
723 N. Rose St., Kalamazoo, Mich.

THE TWENTY-FIRST GUILD CONVENTION

(Continued from Page 6)

Pickering, New York City; J. J. Levert, Montreal, Canada; S. J. Scheffel, Brooklyn, N. Y.; Florence C. Blakeley, Highland, N. Y.; G. Kliemann, Williamsport, Pa.; Elwood Packard, Winthrop, N. Y.; Charles H. Smith, Albany, N. Y.; F. K. Briggs, Utica, N. Y.; Mrs. L'Elta Griffith Bedard, Atlanta, Ga.; Mrs. Jennie Oleott, New York City; C. C. Warren, Binghamton, N. Y.; Miss Jennie C. Richards, New Haven, Conn.; C. H. O'Connell, New Haven, Conn.; T. H. Gallagher, New Haven, Conn.; J. R. Downer, Jersey City, N. J.; Joseph Fino, Hoboken, N. J.; William Edward Foster, New York City; H. C. Ard, New York City; Charles Sanvito, West Hoboken, N. J.; Leora Haight, Crystal Falls, Mich.; Willa E. Duhl, New York City; J. C. Daniels, Transvaal, South Africa; Mrs. J. C. Daniels, Transvaal, South Africa; Frank A. Sipp, New York City; D. E. Hartnett, New York City; C. G. Dahl, New York City; A. B. Bush, New York City; J. Thomas Dale, Philadelphia, Pa.; J. A. Walker, Astoria, L. I., N. Y.; Miss Rita Redbord, New York City; William B. Evans, New York City; Mrs. William B. Evans, New York City; George Edgar Areson, New York City; Walter Kaye Bauer, Hartford, Conn.; A. W. Crookes, Hartford, Conn.; H. E. Peterson, Woodhaven, N. Y.; E. Peterson (Wurlitzer Company), New York City; E. H. Royce, St. Albans, Vt.; Mrs. E. H. Royce, St. Albans, Vt.; Geida E. Freeland, New York City; J. Milton Shepard, Hopewell, N. J.; William L. Lange (Wm. L. Lange Company), New York City; J. P. Grant (Wm. L. Lange Company), New York City; Robert R. Page (Wm. L. Lange Company), New York City; George E. Lansing, Boston, Mass.; Jessie M. Tufts, Boston, Mass.; Miss Geneva Hutchins, Brooklyn, N. Y.; Miss Ola Hutchins, Brooklyn, N. Y.; William Fechtman, Astoria, L. I., N. Y.; Miss Claribel Jeffery, Newark, N. J.; Fred Van Eps, Plainfield, N. J.; Zarh Myron Bickford, New York City; Vahdah Oleott-Bickford, New York City; Carlo De Filippis, New York City; John S. Zeppos, New York City; John S. Oberg, Riverdale, N. Y.; W. D. Kenneth, New York City; Mrs. W. D. Kenneth, New York City; Hugh P. Huller, Brooklyn, N. Y.; J. Boomsma, Paterson, N. J.; A. D. Grover, New York City; Harry S. Six, New Rochelle, N. Y.; H. L. Hunt (Chas. H. Ditson & Co.), New York City; Lester Wallington (Chas. H. Ditson & Co.), New York City; Harry Fischer, Newark, N. J.; Mr. Kirk, Philadelphia, Pa.; C. F. Martin, Nazareth, Pa.; Johnson Bane ("all over"); William J. Smith, New York City; M. J. Scheidmeier, Pittsburgh, Pa.; Mrs. M. J. Scheidmeier, Pittsburgh, Pa.; William J. Murray, New Kensington, Pa.; Mr. Fuller, San Francisco, Calif.; Wesley M. Rohrer, Johnstown, Pa.; A. J. Weidt, Newark, N. J.; Stephen St. John, Schenectady, N. Y.; Miss Walla Zeller, Cleveland, Ohio; and several more who didn't register, or who got away without being tabulated.

The Exhibits

There were more exhibits than at any convention for the past two or three years. In the first room Lyon & Healy had a number of instruments, including a quantity of their new ukeleles. Miss Jennie Durkee played frequently in this room. Chas. H. Ditson & Co. showed music and books, and also the new Oleott-Bickford guitar, and A. D. Grover showed his various accessories, and his new banjos. Fred Van Eps demonstrated his Recording Banjo in this room.

In the second room the Bacon Banjo Company,

Inc., had a large display of Bacon banjos and mandolins. There was considerable playing in this room by various well-known artists, and the playing of Mr. Scheidmeier, of Pittsburgh, was especially good. Mr. Bacon, Mr. Frank Bradbury, Mrs. Bacon, and others, also played. In this room also was shown the music, books, strings and picks of H. F. Odell & Co.

In the next room William Lange had a splendid display of the Paramont banjos, and William C. Stahl had a considerable quantity of his various books and music, and a few instruments. There was also considerable playing in this room. In the last room the Vega Company, in charge of D. L. Day, had a large display of banjos, mandolins and mandocellos. Mr. A. J. Weidt showed his chord system. Many also played in this room.

The exhibit rooms were crowded at all hours of the day and night, and this feature of the convention is always one of the most interesting, as it gives the visiting members an excellent chance to look over the various instruments and music which they have seen advertised in the magazines.

Guild Concert

The twenty-first annual concert was given in the Town Hall, New York City, Sunday evening, April 23. The hall was especially adapted for such concerts; the acoustics were splendid; there was a good-sized audience present.

The first number was the Festival Orchestra, under Mr. Bickford's direction, playing "Aubade Printaniere" (Lacombe-Hildreth); "A Dream" (Bartlett-Odell); "Babilage" (Gillet-Hildreth); "A Song of India" (Rimsky-Korsakow-Odell). William Edward Foster was the excellent concert master. The orchestra played with good attention to attack and shading. The mandolas and mandocellos were especially good. All the numbers were interesting, the "Song of India" being, perhaps, the best rendered. The tempo in "A Dream" was just a little bit too hurried. Quite a number of the Serenaders played in this orchestra.


G. Pettine was unable to appear on account of the passing away of his wife on the day of the concert, and Mr. Bickford played "Meditation" from "Thais" (Massenet), being twice recalled.

The guitar solo, with regular string quartet, the first movement from Giuliani's "Grand Concerto," was next played by Mrs. Bickford. This was a novelty for Guild concerts. It was interestingly rendered, and Mrs. Bickford was enthusiastically recalled, receiving several large bouquets of flowers.

Edward Cox, of Idaho, was then presented with one hundred dollars in gold as winner of the Guild prize, a suite for quartet and guitar. This was played by the Plectro String Quartet, and Arthur Kleiber, guitarist. The piece is entitled "The Majesty of Dawn," and is divided into six movements. We congratulate Mr. Cox on his efforts with the number, which contains much of interest, and was finely rendered.

Mr. Bickford then played a group of mandocello solos, with guitar accompaniment by Mrs. Bickford. The first number, "Venetian Love Song" (Nevin), is always effective; the second piece, "In Happy Days" (Bickford), is very pretty, and was daintily played. "To a Wild Rose" (MacDowell), is a beautiful composition, and was finely rendered. The last of the group was "The Butterfly" (Nolck), a lively, bright number well done; in fact, all the numbers were artistically played, the arrangement for the two instruments being excellent.

(Continued on Page 26)



GUITARISTS ROUND TABLE

CONDUCTED BY
WILLIAM FODEN
VIRTUOSO, COMPOSER AND HISTORIAN

THIS DEPARTMENT is especially for Guitarists, but anyone 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.

PRECEPTS

N learning to play on a musical instrument, there are a number of things to do and remember, if one ever expects to approach, even approximately, the goal to which he or she may aspire. The practice of music is not something that one can commence today, and by the morrow expect to be a full-fledged musician. Yet, according to the signs of the times, one would imagine it is so. Good playing requires unwavering thought and constant effort. And let it be understood that a good musical ear alone, or merely an aptness for musical sounds, cannot take the place of right thinking. The mind and muscles must co-operate; that is to say, the intellect is to control the muscular effort. How often have teachers found their pupils disposed to do their thinking or rather, we should say, their guessing, through their auricular appendages?

The study of music, to be fully enjoyed, should be study, not simply a momentary pastime. Naturally, drudgery must come before enjoyment; but faithful practice will find its reward in overcoming all difficulties. One should have regular hours for practice, which should be assiduously attended to, and not allowed to be interfered with by other things. This, of course, will often require self-denial, but how can one accomplish great things without the exercise of will power? It is far better to play for the pure love of music than for any commendation, glory or applause; and remember, it is not always the piece, but the manner of its rendition, that gives pleasure and excites admiration. Therefore, do not be too eager to cast aside the simple pieces, before being prepared, by study and experience, for the more difficult and brilliant compositions. The eminent Czerny has truly said, that "everything sounds well, which is well played."

To the teacher we would say, be fully prepared for your task; have clear ideas of what you want to do, and then strive to instill them into the pupil's mind. You will find some require to be told the same things over and over before they can grasp them, while others can at once take hold and understand without the least trouble. It is a good plan, when assigning a new lesson, to explain what is to be done, and have the student play over a part of it to see if it is going to be grasped; and if it is not, then play it over slowly, making remarks and further explanations. If a pupil desires to learn a certain piece, and knows enough to undertake it, give it to him or her; but insist on it being played well. In conclusion, we say, do not fear to be thorough.



A NEW MARTIN GUITAR

Made of Mahogany
Steel Strings
Truly MARTIN in
tone and workman-
ship

Style 2-17
Price \$25.00

Other Styles
\$30.00 to \$140.00

C. F. MARTIN & CO., Inc.

Guitars - Mandolins - Ukuleles

ESTABLISHED 1833

NAZARETH, PA.

FODEN'S Grand Method for Guitar

PUBLISHED IN TWO VOLUMES

The most thorough Guitar Method Published.

All the elements of Music Made Clear.

The different kinds of time minutely explained, with wonderful lessons and pieces in the various keys. Copious directions for the fingerings of both hands.

The most extensive exposition of the various ornaments, with many examples and pieces.

All scales have four different right-hand fingerings, and each key has several forms of its chords.

Minor scales are shown in both the Melodic and Harmonic Modes. All of these and more will be found in the new work. The music is original.

The frontispiece is a half-tone portrait of the author, Mr. William Foden, showing the correct manner of holding the instrument, the proper position of the hands and fingers.

Book I.—Price, \$1.25

Book II.—Price, \$1.50

WM. J. SMITH MUSIC CO., INC., 48 E. 34th Street
NEW YORK, N.Y.

Some Splendid New Books YOU Should Have

Warner's Very Easy Mandolin Method

A simple beginner's method, easy studies, scales and exercises. Several very easy familiar pieces. 75c postpaid.

Little's Practical Ukulele Method

Newly revised and enlarged. A splendid book for finger and pick playing. 75c postpaid.

Little's Practical Steel-Guitar Method

Newly revised and enlarged edition. Used by hundreds of the leading teachers. Various new solo pieces have been added to the book. 75c postpaid.

Ernest Kaali's Up-to-Date Solos for Steel Guitar

Many surprises in this collection. Nothing like it published. Contains some of the best known Hawaiian and American numbers. \$1.00 postpaid.

Send for our latest list of books for fretted instruments
THE CHART MUSIC PUBLISHING HOUSE, 26 Quincy St., Chicago, Ill.



M. J. SCHEIDLMEIER, Pittsburgh, Pa.

MR. SCHEIDLMEIER says:—

"After trying all the other well known makes of Tenor banjos—I am more convinced than ever—the Bacon is best."

Triumphal

SUCCESS OF

BACON BANJOS

at the American Guild Convention, held at the Hotel Astor, April 23-26.

THE NEW BACON

BLUE RIBBON

Tenor banjo, demonstrated by M. J. Scheidlmeier, of Pittsburgh, Pa., the world's greatest Tenor banjoist, proved the sensation of the hour. Hundreds listened to this wonderful artist, and greatest of all Tenor banjos, and all said the same—*"Best they ever heard."*

G. H. McCauley, of the McCauley School of Music of Baltimore, Md., another noted Tenor banjoist, pronounced the "Blue Ribbon" the best he had ever played on, and purchased the \$225 De Luxe Tenor.

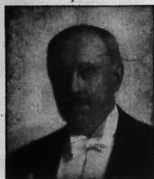
FRANK C. BRADBURY, the well known five string banjo soloist of Hartford, Conn., carried away the "Blue Ribbon" De Luxe regular banjo.

The entire Bacon exhibit—consisting of about 50 instruments—was sold, and many orders taken.

Let us prove to you we have the *best* in banjos, by sending you a "Bacon" to compare with any other make.

Send for complete catalog and new BLUE RIBBON circular

THE BACON BANJO CO., INC. :: GROTON, CONN.



BANJOISTS ROUND TABLE

Conducted by
GEORGE L. LANSING and THOMAS J. ARMSTRONG
 EMINENT AUTHORITIES ON MATTERS BANJOISTIC



This department is especially for Banjoists, but anyone may ask questions pertaining to the banjo or contribute items. Questions or suggestions will receive due consideration.

Address "Banjoists Round Table," care of The Crescendo.

A BANJEURINE REVIVAL

By Thomas J. Armstrong

REPORTS from various parts of the country show that there is a gradual, but steady movement on foot toward the return of that once popular idol, the banjeurine. During the past year it must have been noticed by the fraternity that concert programs have been featuring clubs made up with banjeurines playing lead, and using musical selections that were in vogue twenty years ago.

Banjo manufacturers are also getting inquiries about the instrument, and dealers are awakening to the fact that the little banjeurine has faced about and is coming back. Many publishers of banjo music declare they are selling old selections which have reposed on their shelves for years, collecting nothing but dust.

If we are in for a banjeurine revival, the pure, unalloyed banjo orchestra will once more be in evidence, and a repetition of that enthusiastic period occurring in 1890 may be looked for. A change from the present rambling system would certainly add stability to the organization.

Looking at the subject from a position unaffected by pecuniary reasons, a change can be welcomed with complacency, mixed with grim satisfaction that S. S. Stewart's theories are about to be vindicated.

The present form of writing banjo club parts for the standard banjo is like the crude efforts of pioneers during the days of Phil Rice and Joe Sweeney. The solo is rendered on one banjo, and the accompaniment is played on another banjo. As both instruments are tuned in unison, the solo and accompaniment are practically in the same register, and interfere with one another.

It was to overcome this defect that Stewart, in 1885, brought out his banjeurine. This instrument is a small banjo with a ten inch neck and eleven or twelve inch head, the strings being tuned similar to a regular banjo, but a fourth higher, thus causing the open strings on a banjeurine to sound the same as the fifth fret on a regular banjo.

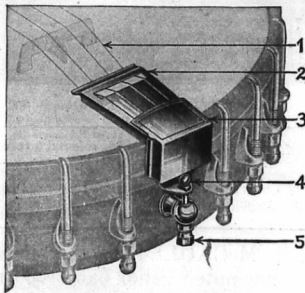
One can readily see the advantages gained by such a distribution, combined with the happy concord of the different voices needed to clearly unfold both melody and harmony. With a banjeurine playing solo parts, and an ordinary banjo supplying the harmonies, an ideal effect is obtained because the accompaniment is then lower, by nearly an octave, than the melody. Obligato parts are also played in a register which befits them many times better than if they were in the same octave as the solo, and all this is gained without compelling the banjeurine player to learn a new scale.

The banjeurine strings, reading upward, are C, G, B, D and G; but as they really sound a fourth

higher, the instrument is a transposing one, and its music must be in keys a fifth above an ordinary banjo. If the banjo plays in C, the banjeurine takes G. If the banjo is in F, the banjeurine plays in C. Modern notation for banjo has made this much clearer than the old notation, which treated both instruments as if they were in the transposing class.

Viewed from every angle, but especially from a musical standpoint, the unlooked-for interest toward the little banjeurine brings a thrill of joy to the heart, and engenders a longing for the return of this helpful ally and companion of our national instrument.

GROVER Extension Tailpiece



This tailpiece brings pressure to bear on the strings at a point near the bridge, which results in a louder and more snappy tone. Made for all banjo instruments. Nickel plated and highly polished. Retail Price \$2.00.

A. D. GROVER, Box 133, Long Island City, N. Y.

TENOR OR STANDARD BANJO CHORDS

Containing Major, Minor, Dominant Seventh, Diminished, and Augmented Chords, in ALL KEYS, including:
MODULATIONS—Illustrating Perfect Progression.
PECTRUM CHART—Showing 27 Different Strikes.
HOW TO "RAG" MELODY—At Sight.
"DAPPER DAN" Chord Accompaniment.
"WHY, DEAR?" (chorus), arranged Melody and Harmony, showing the W. C. S. method of playing popular music. (Both plectrum or finger style for standard banjo.)
 Get the Above Big Offer for \$1.00—Mention Instrument
 Address **WEIDT'S CHORD SYSTEM**, Dept. 35, 87 Court St., NEWARK, N. J.

PARAMOUNT BANJOS

This is the
Banjo you hear
with the famous
Paul Whiteman
Orchestra
as reproduced
in
Victor Records.

M. PINGITORE
Banjoist



Nine other
record produc-
ing companies
are using
Paramounts

Aeolian
Arto
Brunswick
Columbia
Emerson
Lyric
Okeh
Pathe
Paramount

THE FAMOUS PAUL WHITEMAN ORCHESTRA

ACHIEVEMENT

THE making of fine Banjos is no longer a mysterious art locked in the minds of old craftsmen.

Through scientific experiments relating to sensitive vibrations, sustained resonance, and by means of testing apparatus of exactitude, Wm. L. Lange has again proved that his production of instruments of unbelievable tonal qualities and carrying power stand far in advance of any Banjos ever produced in the history of the instrument.

The production of Paramount Banjos is a distinct achievement—not merely for the fact that it is the finest Banjo made, but the further fact that owing to the large volume of tone and carrying power it is bringing advantages to the thousands of professional and amateur players not hitherto mentioned.

FULLY PROTECTED BY PATENTS covering special construction Amplifying Rim, Modifying Tone Band, Detachable Acousticon.

Your Realization
of the
Ideal Banjo
is the
PARAMOUNT

Wm. L. Lange

Successor to Eitberg & Lange
MANUFACTURER

225-227 East 24th St., N. Y.

PLEASE MENTION "CRESCENDO" WHEN WRITING TO ADVERTISERS

NOTE—New Paramount
Tailpiece Equipment

SPECIAL FEATURES

1. Strings close to head.
2. Thumb-button raises or lowers pitch; also increases tension on the bridge.
3. Adjustable horizontally to any Banjo.
4. Adjustable vertically to any height of rim and remains in "fixed" position thereafter.

Price Two Dollars



MADE IN
SIX
STYLES

A—\$130.00
B— 150.00
C— 185.00
D— 240.00
E— 290.00
F—\$350.00

THE TWENTY-FIRST GUILD CONVENTION

(Continued from Page 21)

The Plectro String Quartet next played "Minuet" (Amadeo) and "Saltarello" from suite (A. De Filippis). Much has been heard of this quartet, and its playing was almost a revelation of what can be done by four ambitious players who spend hours in rehearsal, and in trying to present that which is best in quartet music. The attacks were splendid, and the players had an excellent command of technique and tempi. It was a remarkably artistic performance, the number by Mr. De Filippis being especially interesting.

Mrs. Bickford then played terz guitar solos, divertissement on "Partant pour la Syrie," Chanson Francaise (Giuliani); "Danse Espagnole," Op. 12, No. 1, translated by Olcott-Bickford (Moszkowski), with Mr. Bickford at the piano. These numbers were rendered in an artistic and musically manner, and the guitar and piano blended well. This is the first time, we believe, that the terz has been played at a Guild concert, and Mrs. Bickford deserves credit for introducing it.

The closing number was a group of famous banjo-ists, namely, George L. Lansing, Boston; A. D. Grover, New York; Thomas J. Armstrong, Philadelphia; Harry S. Six, New Rochelle; William C. Stahl, Milwaukee; Zarah M. Bickford, New York; Frank C. Bradbury, Hartford; Claud C. Rowden, Chicago; Charles H. O'Connell, New Haven; Frank S. Morrow, Harrisburg, Pa.; W. D. Kenneth, New York; William Lange, New York (mandobass), William Edward Foster, New York; Walter F. Vreeland, Boston; who played, first, "Somewhere in Dixie" (Lansing), directed by Mr. Lansing. This took immensely, and an encore was demanded. It is a characteristic banjo piece and was well played. Then Mr. Lansing turned the baton over to Mr. Armstrong who directed his overture, "Cupid's Realm." It was good to hear this old number so well rendered; it and its composer had much to do in making the banjo so popular. Again we had the banjeaurines playing lead parts. Mr. Armstrong received a perfect ovation at the close.

It was an interesting and enjoyable concert with considerable novelty.

Serenade

On Monday evening the New York Serenaders gave a special Gala Serenade in honor of the American Guild. The house was packed; W. D. Kenneth was Chief Serenader. An address of welcome was given by L. A. Burritt. The Serenaders' Orchestra played "Italian Suite" (Gruenwald-Odell), under William Edward Foster's direction, with splendid attack, finish and shading. The third number, "The Allegro," was especially well played. The Banjo Club played two numbers, under Mr. W. D. Kenneth's direction, in a bright, snappy, vigorous manner. These two organizations are composed almost entirely of amateurs, who play for the love of it, and they certainly play well.

Miss Jennie Durkee played several ukulele solos in the American way, i. e., playing with a felt pick. Miss Durkee is the leading exponent of this way of playing, and she certainly gets a remarkable amount of music out of the ukulele. Her playing was very interesting, musically and artistic.

Samuel Siegel played several mandolin solos, interspersed with humorous remarks, which kept the audience convulsed with laughter. He is not only a wonderful player, but an extremely versatile enter-

tainer. His program number was his own "Concert Waltz," but before those present would let him go, he played a number of his own compositions. There is no one like Siegel,—his command of execution on the mandolin fingerboard is almost beyond description, and although we have heard Mr. Siegel many times, we do not think he ever appeared to better advantage than at this affair.

Miss Shirley Spaulding played two banjo solos excellently. She is a clever exponent of the five-string banjo, and it was most interesting to hear her play again.

A quartet, composed of William Edward Foster, H. G. Hinchliffe, Miss Vera Wallington and W. D. Kenneth, with Mrs. W. D. Kenneth at the piano, played "Menuett" (Boccherini) and "Three Dances from Henry VIII" (German). The quartet played with excellent style and vigor, and did especially well in the third dance, which is quite difficult. It was a fine performance.

Then came the genial H. L. Hunt, who rendered a group of three songs. He is a fine tenor singer, and sings not only with musical feeling and style, but his enunciation is splendid, and his commanding stage presence is always noticeable. He was enthusiastically recalled.

William Edward Foster played two mandocello solos. We have always enjoyed Mr. Foster's playing. He plays as if he loved it, and he is bubbling over with pep and enthusiasm. One of his numbers required a very considerable amount of clever execution, which Mr. Foster did splendidly. He is certainly an accomplished player.

Miss Anna Welch played a group of three harp solos. Miss Welch is a very remarkable player, a brilliant performer, and her playing on this occasion was especially interesting. She is undoubtedly an artist.

The utmost enthusiasm prevailed throughout the serenade, and it was one of the most interesting of the many musical events arranged at the time of the convention. We congratulate and thank the Serenaders for a very pleasant evening.

Bickford Recital

On Tuesday evening, in the Wurlitzer Auditorium, which is a fine small recital hall in the splendid Wurlitzer building, the Bickfords gave an interesting recital of mandolin, mandocello and guitar solos. The instruments were heard in the small hall to better advantage than in the larger concert hall. The program numbers included almost entirely the classics for the instruments mentioned, and the program rendered was listened to with interest by those present. The pieces were played in the Bickfords' usual artistic manner.

Plectro String Quartet Concert

On Wednesday afternoon, in College Hall, at the Hotel Astor, the Plectro String Quartet, composed of Carlo De Filippis, first mandolin; John Zeppos, second mandolin; Antonio Giannelli, mandola; Amedeo De Filippis, mandocello, gave an interesting recital, assisted by Miss Emmeline McKnight Maxwell, soprano, and Miss Anna Welch, harpist. The quartet played Munier's "Quartet in C major," and "Suite for Quartet," by De Filippis. These numbers were splendidly rendered, and we especially enjoyed the last number by A. De Filippis. Miss Maxwell rendered two songs, by A. De Filippis, accompanied by the quartet and harp. She is an interesting singer,

(Continued on Page 27)

THE TWENTY-FIRST GUILD CONVENTION

(Continued from Page 26)

and the numbers were agreeably received. The quartet and Miss Welch played two numbers, in which the fretted instruments and the harp were shown to excellent advantage. It was an artistic affair.

The Banquet

The twenty-first annual banquet was held in College Hall, at the Hotel Astor, on Wednesday evening. There were nearly a hundred present. It was a gay affair with Harry L. Hunt as toastmaster, and his opening speech started the fun. His introductions were both humorous and interesting. Among the speakers were Samuel Siegel, Walter T. Holt, Miss S. F. Harvey, Walter Jacobs, Z. M. Bickford, William Edward Foster, H. F. Odell, C. C. Rowden, L. A. Williams, and Mr. Griffith, the retiring secretary-treasurer, who was presented by Guild members, as a token of their esteem, with a portable lamp and book-case, the presentation speech being made by Mr. Siegel. Little favors in the form of mandolins and guitars were placed at every plate. The musical program included Kola's Mandolin Orchestra, which played "After-Thoughts" (Odell) and "Grand Opera Strains" (Johnstone); ukulele solos by Miss Durkee; songs by E. H. Royce and H. L. Hunt; banjo duets by Frank Bradbury and Benson Barker, and dances by Miss Katherine Kretzmer, a cute little tot only four years of age. Dancing following, with music furnished by Guilders.

On to Washington.



The Famous FITRITE Pick
For GUITAR (Hawaiian "Steel" or regular style) and for Banjo. Now obtainable in two sizes: a smaller size to fit the fingers of Ladies and Children.

Sung fitting, nicely nickelled. Price per pair, five cents, including celluloid thumb pick. At all dealers and jobbers or direct from

HAROLD ORTH, 1105 Commonwealth Avenue, Boston 34, Mass.

Direct from Paris

comes the cream of European Mandolin and Guitar music—the writings of such brilliant minds as Mezzacapo, Bora, Fantauzzi, Munier, Marucelli—names that are household words wherever the Mandolin and Guitar are played—music that is played by beginner, amateur, artist.

A postal will put into your hands our new folder—

DIRECT FROM PARIS

Write today to

THE MAXIMUM PUBLISHING CO., 1716 Chestnut St., Phila., Pa.
Importers of Banjo, Mandolin and Guitar Music

CLAUD C. ROWDEN'S

Progressive Elementary Compositions

Original and Melodious. A concise Method for Private and Orchestral Instruction. Five books for each instrument. Playable in any Combination. Solo and Orchestral part for each, Mandolin, Guitar, Banjo, Tenor Banjo, Mandola, Mandocello, Piano acc.; 50 cents per Book.

Fundamental Principles of Banjo Playing

in "C" Notation, complete, comprehensive, covering banjo playing as it has never been covered before.

1021 MASONIC TEMPLE - - - CHICAGO, ILL.



The Wonderful Lyric Instrument

Pat. Sept. 28, 1914

Standard Banjo Tenor Banjo
Mandolin-Banjo Guitar-Banjo

FOR SALE AT

- Yolkwein Bros. Pittsburg, Pa.
- Warren Dean Norfolk, Va.
- H. W. Weinheimer Allentown, Pa.
- F. W. Kiefer Lewistown, Pa.
- Will Mayer Harrisburg, Pa.
- Frank Morgow Harrisburg, Pa.
- McMillen Music Co. Cleveland, O.
- Griener Bros. Detroit, Mich.
- Walter Boehm Buffalo, N. Y.
- O. S. Wolfe Rochester, N. Y.
- Chas. H. Dixon & Co. New York, N. Y.
- Platt Music Co. Los Angeles, Calif.
- Ira O. Davis Yakima, Wash.
- Ed. P. Long Seattle, Wash.

Manufactured by

WM. SCHMICK, 514 No. 9th STREET
CAMDEN, N. J.

The "GIBSO-CLOTH"

Better than a Barrel of Polish

Cleans, Polishes, Prevents Rust—Endorsed by
Leading Teachers and Players.

Sample, 25c postpaid

Special rates to teachers and dealers

E. O. COOKE,

16 PROSPECT COURT
BRATTLEBORO, VT.

THE FRED. GRETSCH MANUFACTURING COMPANY

60 BROADWAY, BROOKLYN, NEW YORK

The Largest Musical Instrument Manufacturers in the United States

REX Banjos, Mandolins, Guitars, Ukuleles, Violins
EAGLE BRAND Strings and Drum Heads
TWENTIETH CENTURY Band Instruments, Drums, etc

CATALOGUE FREE ON APPLICATION

FIVE POINTS—
FOR BANJO PLAYERS

- Clear Banjo Tone—minus the Thump—obtained in no other way.
- Banjo playing much easier on account of controlled vibration.
- A tone which will blend with a mandolin orchestra without that hollow plunk plunk.
- Permits the use of a moderately tight head instead of the usual overstrain.
- Puts a metal rim banjo in the same class as high priced wood rims.

KENYON'S THUMP ERADICATOR

PATENTED AUG. 10, 1920

Endorsed by H. F. Odell, A. J. Weidt and many others from coast to coast

Full illustrated directions sent with each. Price \$1.00 postpaid.

L. L. KENYON Box 225, Iowa City, Ia.

RECENT PUBLICATIONS

With every piece composer's name is given, also arranger's. The letters after names indicate grade. E, easy. M, medium. D, difficult.

BANJO

CLAUD C. ROWDEN

Progressive Elementary Compositions C. C. Rowden
Five books, Banjo (C) \$0.50 each

Published for banjo, mandolin, guitar, tenor banjo or tenor mandola, mandocello and piano. Playable in any combination. This set of books introduces short pieces, chords, scales, all of elementary nature. The books may be used singly for an individual instrument or for class work.

Gymnasts C. C. Rowden
Price \$0.75

Exercises on spreading the fingers of the left hand, and committing to memory the notes on the entire banjo fingerboard.

Special Books C. C. Rowden
Price \$0.50 each

Study of 3rds in all positions.
Study of 4ths, 5ths, 6ths, octaves, 10ths, in all positions.
Study of C major in all positions.
Study of C minor in all positions.
Study of A minor in all positions.
Study of Embellishments.
Velocity Studies.
Development of the Finger Tremolo. (Rowden.) \$1.00

This entire set of books forms an excellent and up-to-date set of studies for the banjo, from the easiest preliminary exercises to advanced exercises. The tremolo book is one of the best treatises on this subject we have seen. It is very thorough and introduces all styles of finger tremolo, chord tremolo and tremolo with pizzicato. The preliminary exercises for the chord tremolo with pizzicato accompaniment; otherwise, the duo style is especially well written to obtain the best results in tremolo playing.

New Music for Steel Guitar

Lunamakaanina March 40c
Kokohi, famous Hawaiian march song 30c
Waltz medley, Puu o Hulu and Pua Alani 30c
Honolulu Blues 30c

A collection of the world's sweetest songs for voice, mandolin or any solo instrument, with words and Hawaiian guitar accompaniment in figure and note system, 75c.

Our phonograph educational records are a great assistance in teaching the steel guitar, especially for those pupils who wish to know how these instruments should be played and cannot come to the teacher. We have two ten-lesson series for the steel guitar.

Price of either series, \$2.50; separate records, each containing two lessons, 60c. Postage extra.

ROACH-FRANKLAND, 1018 Windsor St., Cincinnati, Ohio

FIVE FAMOUS STRINGS—Slope La Qualite

GUITAR E, 40 inch, Pure Silk, each . . . 20c; 6 for \$1.00
UKULELE, Plain or Colored, Pure Silk, set, 35c; 4 sets 1.00
BANJO, Plectrum, Pure Silk, assorted . . . 16 for 1.00
VIOLIN E, 2 length, Pure Silk, each . . . 10c; 12 for 1.00
BANJO Finger, Pure Silk, assorted . . . 16 for 1.00

My strings are used exclusively by Fred Van Eps, for making his phonograph records, and concert playing.

WRITE FOR QUANTITY PRICES

CLARENCE D. SLAPE, Mfr., Dept. 4, Plainfield, N. J.

EDITORIAL

(Continued from Page 10)

April. The last few conventions have been held in June, and we think it is rather too late in the season to attract a large attendance. April, it seems to us, is the ideal time for the conventions, or early in May.

The Guild dues have been changed, beginning next January, to a very low figure, back to the old days, we might say, and we hope, when the new dues go into effect, to see the entire fraternity and trade of the country rejoin the Guild and make it really a very strong organization for the advancement of the fretted instruments.

A. C. BROCKMEYER'S

Famous System of Teaching Pieces

THE SYSTEM OF TEACHING PIECES IS COMBINED with a method of progressive studies, (EXERCISES) that will prepare the student to overcome the technical difficulties within each selection of the graded pieces. Another good feature of this system is that each piece of music, including all the easy and simple selections, is published in combinations of 1st Mandolin, 2nd Mandolin, Tenor Mandola, Mando-Cello (both notations), Guitar and Piano accompaniment. The instrumentation will enable the teacher to organize Amateur Clubs and Orchestras with music that is interesting and playable.

It Will Cost You Nothing to Try It

Just send your business card or letterhead to identify you, and state if you want the music for Two Mandolins and Guitar, or for Two Mandolins and Piano. We will send you twenty selections (20) with the progressive studies that prepare the student for the pieces.

You take no risk whatever. If you like the music, pay us an entire introductory price for it. If it does not prove to your entire satisfaction you are at liberty to return it.

BROCKMEYER'S System makes the study of the Mandolin or the Guitar a real pleasure. It has solved the teacher's biggest problem.

SEND TODAY

YOU NEED IT

The Crescent Music Publishing Company

5169 DELMAR AVE.

ST. LOUIS, MO.

HOME OF C NOTATION FOR THE BANJO

Famous Goldby & Shepard's Studies, for banjo, 6 books, per book . . . 50c
New and Revised Edition of Dean's Pick Method 75c net
Goldby's Practical Studies for the Mandolin, 6 books, per book . . . 50c
Smith's Scale, Technique and Tremolo Studies 75c net
Choice Collection of Banjo Solos, 9 books, per book 50c

Write for catalog of Banjo Solos for pick or finger playing. 1/3 off if all sheet music. Includes with E. D. GOLDBY & SON, Successors to W. J. McBlade Avenue, Stephen Shepard, West Paterson, N. J.

GET THE BEST

STUMPF

Steel Guitar Method
Steel Guitar Solo Book
Ukulele Method and Solo Book
Tenor Banjo Method

KEALAKAI UKULELE OR UKULELE BANJO METHOD
LANGLAND'S UKULELE SOLO BOOK (CHART)

Price of Each Book, \$1.00. Sent Postpaid

Frank J. Hart Southern California Music Company Los Angeles, Cal.

DAYTON BANJOS

appear this month with Improved Ring construction in Curly and Bird's Eye Maple and new finish.

No bent wood, no parts to rust, solid ebony fingerboards.
Patented Oct. 5, 1920. Let us tell you their difference with our Catalogue
DAYTON STRING INSTRUMENT CO., 143 Apple St., Dayton, O.

"FORTE STRINGS" The MASTER BRAND

USED AND ENDORSED BY EUROPEAN ARTISTS
Send for sample set, Mandolin, 75c; Guitar, 80c; Banjo, 50c per set
WRITE FOR TRADE DISCOUNT

W. F. BUSLAP, Sole Importer, 3731 Concord Place, Chicago, Ill.

KNIPFER'S METHOD For PLECTRUM BANJO PLAYING

C NOTATION will bring QUICK RESULTS
Price, 50c. net
SPECIAL DISCOUNTS TO TEACHERS

McCaughey School of Music, Publishers

23 W. SARATOGA STREET BALTIMORE, MD.

SAMUEL SIEGEL'S

Classical Collection of **MANDOLIN SOLOS** With Piano Accompaniment

20 Standard Concert Numbers Excellently Arranged
Every Concert Soloist should have this collection.
PRICE ONE DOLLAR

JAS. H. JOHNSTONE, Music Publisher, 723 N. Rose St., Kalamazoo, Mich.

WILLIAM FODEN

Guitarist

562 WEST 173D STREET
New York City

PLAYERS OF STRING INSTRUMENTS

Send for our wholesale price list of strings for all instruments. Samples free upon request.

GILBERT & KRUEGER, Musical Mfrs., 924 27th St., Milwaukee, Wisconsin

LATEST ADDITIONS FOR

MANDOLIN ORCHESTRA

Composed and Arranged by H. F. Odell

After-Thoughts

A short, dainty, melodious waltz. Good parts for all instruments; especially interesting 2nd mandolin part. Fine concert number and excellent as a teaching piece; very easy, keys of A and F.

A Moonlight Frolic

A catchy, melodious novelty. If you liked "Lady Dainty" and "Dance of Cupid" by the same author, you will have over this new one. Nice little runs all through the piece for mandola, mando-cello and banjo. Beautiful trio One of the prettiest pieces published. Splendid as a concert number or for teaching; medium grade, keys of G, D, C.

PRICES: 1st Mandolin, 30c; and Mandolin, Guitar acc., Flute, Cello, 20c each; Mandola and Mando-Cello (both notations), Banjo, oboe, (A and C), 3rd Mandolin, 30c each; Piano acc., 30c. 1/3 off. Mando-Bass, 25c net. Drums, 25c net.

How Many Parts Shall We Send You?

H. F. ODELL & CO.

165 TREMONT ST. : BOSTON (1), MASS.

Ask for Free Sample Copy of Our Mandolin, Banjo and Guitar Magazine, "The CRESCENDO"

LINER AD. DEPARTMENT

Advertisements inserted here for 25 cts. a line, each insertion. Cash with order. Not less than three lines nor more than 8 lines accepted.

CLEARANCE SALE of discontinued Guitar, Mandolin, Banjo music. 3c, 5c, 10c a copy according to quantity. All good music. Send for list. H. F. Odell & Co., 165 Tremont Street, Boston 11, Mass.

FOR SALE - An 13 Gibson Guitar, with Fautless case. Used only two months; practically new; a real bargain; splendid tone. - Cost \$112.00. Sell for only \$70.00, with case. H. F. Odell, 165 Tremont Street, Boston, Mass.

Concert Harp, \$175.00 to \$3,300.00. Irish Harp, \$45.00 up.
Italian Strings, \$8.75. American, \$7.65.
Von Berg, Importer, Le Mars, Ia.

FOR SALE at your own price. No reasonable offer refused. 1 Gibson Harp-Guitar, style U, with Fautless case. Fine condition. Cost \$277.00. 1 Clark Irish Harp. Fine condition. Cost \$150.00. 2 Gibson Banjo-Guitars with Fautless cases. Like new. Cost \$108.00 each. 1 Gibson Mandocello, style K-1, with Fautless case. Like new. Cost \$92.00. 1 Weyman Guitars-Banjo. Cost \$60.00. 2 Bacon Banjo-Mandolins with Kerol cases. Cost \$60.00 each. 1 Bacon 5-string Banjo with Kerol case. Cost \$75.00. 2 Gibson Mandolins, style A, with Fautless cases. Cost \$54.00 each. All slightly used instruments. Fine condition. Wesley M. Kohrer, 621 Vine St., Johnston, Pa.

This is a good place to advertise your second-hand instruments for sale.

ODELL MANDOLIN PICKS

Pearl and Parisian Ivory

FOR

MANDOLINS OR BANJOS



Made in more forms and grades than any pick on the market. Every pick *hand made*. PEARL picks are something new and have the same desirable playing qualities as the famous PARISIAN IVORY. The cut illustrates style 3.

These picks do not break, chip or warp and produce a clear, bell-like tone.

PARISIAN IVORY PICKS, three shapes, three grades, flexible, medium, stiff.

PEARL PICKS, three shapes, all medium.

10c each. 3 for 25c. 75c per dozen.

Try an assorted dozen.

Special Prices to Teachers or Dealers by Gross or Dozen.

H. F. ODELL & CO., 165 Tremont St., BOSTON, MASS.

CRESCENDO AGENTS

WHERE THE CRESCENDO CAN ALWAYS BE OBTAINED

- | | | |
|---------------------|---|---|
| Boston, Mass. | The Vega Company
Oliver Ditson Co.
G. L. Lansing
Lyon & Healy
Chas. C. Dailey
Meredith's Music Store
Farris Music Store
So. Cal. Music Co.
New Kensington, Pa.
New York, N. Y. | 155 Columbus Ave.
178 Tremont St.
170A Tremont St.
Jackson Blvd.
12518 Penobscot Ave.
25 W. 4th St.
173 Asylum St.
332 S. B'way
844 Fifth Ave.
8-12 E. 34th St.
Cooper Square
601 E. Ohio St.
632-634 Liberty Ave.
607 Montelius Bldg.
1009 First Ave.
508 1/2 Fifth St.
114 F. Fayette St.
18 Mechanic St.
333 Sackville St. |
| Chicago, Ill. | C. H. Murray
C. H. Ditson & Co.
Carl Fischer
H. A. Becker
Volkwein Bros.
Paul Goerner
W. Martius | |
| Cleveland, Ohio | W. J. Stent | |
| Dayton, Ohio | Saskuke Miki | |
| Hartford, Conn. | The Kyo-yochi Shosha,
Clifford Essex & Son
Gerhard Ohrn
G. J. Turner | 15 Takewa-cho Kyokashi-ku
15a Grayton St.
Wallington 27
83 Kent Ter. |
| Los Angeles, Cal. | | |
| Los Angeles, Cal. | | |
| New Kensington, Pa. | | |
| New York, N. Y. | | |
| Pittsburg, Pa. | | |
| Seattle, Wash. | | |
| Sioux City, Iowa | | |
| Syracuse, N. Y. | | |
| Worcester, Mass. | | |
| Toronto, Canada | | |
| Sydney, Australia | | |
| Osaka, Japan | | |
| Tokio, Japan | | |
| London, England | | |
| Gothenburg, Sweden | | |
| Wallington, N. Z. | | |

WHY ALL TEACHERS AND PLAYERS SHOULD USE THE BICKFORD UKULELE METHOD

It is the first Method for the instrument that is progressive and which actually maps out a course of study.

The necessary rudiments of Music are presented in a new and fascinating manner, instead of the dry and uninteresting manner so common to Methods.

Special instructions are given for tuning the instrument, this subject being presented in an entirely novel but comprehensive manner.

Explicit instructions are given for holding the instrument and bow for the proper use of both hands.

The guitar or finger style of playing is thoroughly explained and illustrated, a feature almost entirely lacking in existing Methods. Mrs. Bickford, through her wonderful knowledge and mastery of the guitar, is peculiarly fitted to give this feature special attention.

The ordinary Strokes are thoroughly explained, as well as the effective Special Strokes, such as the "Rag" or Split Stroke, etc., all of which are illustrated by tune-compositions.

Chords and how to build and play them are given special attention—a feature lacking in other works.

The proper method of using down and up strokes—just when and why to use each—is elaborately explained and illustrated.

All keys (up to five sharps and flats) are thoroughly illustrated with interesting examples. Plenty of familiar and beautiful songs with ukulele accompaniment are included, in various keys.

POSITIONS are explained in a novel manner and special studies given for learning the notes on the second, third and fourth strings.

In addition to the duets for two ukuleles, a number of the most interesting compositions have effective guitar

accompaniments, the combined effect of the two instruments being extremely pleasing.

Syncoated or "rag" time is given special attention, and the proper manner of using the strokes so as to bring out the proper effect. One March ("Nifty!") in this style is worth more than the price of the book.

"Bubbles" (in the Split or Shuffle Stroke style) is one of the most effective and interesting compositions ever written for the instrument.

Mrs. Bickford's original Spanish Stroke (as illustrated in "La Paloma") is another novel and interesting feature. The use of the Plectrum or Pick is thoroughly covered.

Mr. Bickford's well-known mastery of all the plectrum instruments making him peculiarly fitted for this particular phase of playing, now becoming so popular. Numerous examples in this style are given, some of them with guitar accompaniment. "Timothy at the Husking Bee" is one of the gems of the book.

Playing Popular Songs from the piano score is thoroughly explained, also just how to transpose an accompaniment from one key to another (as from a key having several flats to one having sharps), both of these important features being entirely original with this book.

Other important features and subjects, too numerous to mention, are included, and this Method is the one and only work which treats the ukulele like a real musical instrument, using legitimate notation and methods. The reputation of the authors, as teachers, players and writers, is a sufficient guarantee of the musical worth and practical utility of the Method.

For the benefit of those who prefer to use Diagrams in the study of chords we have added an Appendix containing the necessary illustrations. **PRICE \$1.00**

DITSON VICTORY BANJO-MANDOLINS

BANJO-UKULELES

Prices, \$7.00 to \$20.00

MANDOLINS

Ditson Perfection

Prices, \$25.00 to \$50.00

MUSIC STANDS

Prices, \$1.00 to \$11.00

MANDORES *Ditson Beauty*

Prices, \$8.00 to \$25.00

UKULELES

Prices, \$4.00 to \$25.00

BACON BANJO-MANDOLINS

Professional Models Prices, \$35.00 to \$80.00

COLE BANJOS *Professional Models*

Prices, \$25.00 to \$50.00

BANJO-MANDOLINS

Orchestra Favorite

Prices, \$15.00 to \$40.00

Satisfactory Strings and Supplies

Music Rolls and Satchel[®]

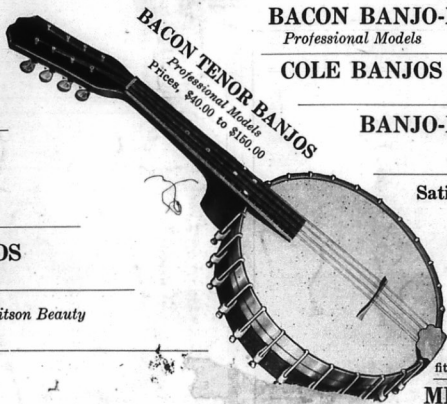
Repairing Skillfully Executed

Banjo or Banjo-Mandolin Resonators

Brass, Nickel Plated to fit 10, 11 or 12" head, \$3.50

METRONOMES

Prices, \$4.50 and \$6.50



Oliver Ditson Company, 179 Tremont Street, Boston, Mass.
CHAS. H. DITSON & CO., 8-10-12 East 34th Street, New York, N. Y.

PLEASE MENTION "CRESCENDO" WHEN WRITING FOR ADVERTISERS