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THE PROFESSIONAL PIANIST



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THE PIANIST



Conducted by
EDWARD R. WINN
Teacher, Composer and Director
Authority on Popular Music, Ragtime,
Motion Picture and Vaudeville
Piano Playing

Keep in the Public Eye

At this month of the musical season no better or more appropriate topic for the opening article of The Pianist department could offer itself than the subject of advertising. This is most surely the age of publicity, and as such it has become and is recognized as an art. Some even call the creating, arranging and placing of advertising a profession.

For the pianist seeking engagements during the coming normally busy period there is no better means for renewing old and making

new business acquaintances than the printed word. Announcements made in the various ways should, and likely will, result in securing dates from those who employed talent the previous season and stimulate interest in others which will end in producing initial booking from those who know the performer by reputation or name only. And everything has to have a beginning.

For the piano teacher looking to a renewal of enrollment by former students and the addition of new pupils to his classes and private scholars, not to advertise in some form is almost professional suicide. If you do not let the public generally know of your endeavors by heralding forth your accomplishments and abilities, you cannot expect persons to come to you for advice and assistance. Special knowledge counts for little in a practical way unless it is in demand aroused by interest.

In these days of keen competition, when so many clever publicity schemes are being created and carried out, no professional pianist can afford to neglect the smallest opportunity for bringing persons to realize the progress and favorable outcome of his efforts. If the public does not hear of you—does not know you—your obscurity will soon develop into dismal failure.

Without entering into the discussion of the best type of advertising policy—whether for direct or indirect results—form or means, we would emphasize the warning to pianists who cater to the insatiable appetite of the public for popular music not to neglect in the smallest degree at this time any detail that will tend to aid their venture.

The mediums that may be employed for the purpose of keeping in the public eye are many. No doubt first comes the constant announcement made in newspapers, magazines, periodicals and programs. Repetition here means reputation, provided always of course inherent merit is possessed. Then there are form letters, circulars, booklets, announcements, and printed material of endless sorts to be displayed and circulated in various ways, not to mention canvassing, personal solicitation and social connections.

Dignified advertising sustains by affirmative testimony the repute which the enterprising pianist has gained in years of consistent study and work. So paint the virtues of your endeavors, pianist-readers, in such manner that he who runs may read, for publicity is one of the brightest and most powerful of the art lights which show the way on the more or less rough road to success.

Passing Comments

"In common with all musicians who have studied their art and its effects," says Carl Merz in *Musik and Culture*, "I claim for it endless influences. No doubt you will accept this as truth, yet you cannot fail to say, behold the passions of musicians, the petty rivalry and jealousy that are displayed among them; are not these also the effects of music? No, they are not. They are the outcome of defects in character, they are the results of a defective education. Having given themselves too exclusively to music, having enjoyed and studied the art only from its emotional side, they neglect the cultivation of the mind and the

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development of character, hence those defects among the little as well as the great musicians, which are so offensive in our sight.

"Moreover, musicians of prominence are too often flattered, and that to such an extent that what little strength of character they possess is almost entirely destroyed. Let us also bear in mind that great musicians are as shining lights, and that in our foolish adoration we often fail to condemn them for improper acts. There is no reason why genius should be allowed to overstep the bounds of good breeding, and if public condemnation were to follow swiftly, even the most eccentric of musicians would be more careful about his public behavior. The more prominent men and women are the more we notice their public lives. Bad behavior in common mortals hardly produces more than a local excitement; the misstep and degradation of a prominent musician becomes the gossip of a nation."

The man who sings of humble things may not have audience of kings, but he may reach in simple speech the hearts that answer each to each. The rose that drips with honey sips may lure a lyric from his lips; the meadows green and sweet and clean outspread for him their jewel-sheen. The winding brook laughs of a nook wherein are songs for all who look; the birds and bees and wind-tossed trees fling him a thousand melodies. The dusty road read by his code discloses epic, lay and ode; the garden ways bring to his gaze the marvel of the dreaming days. And, simply sung, his songs give tongue to fancies that are ever young—may, lacking art in every part, they leap the surest to the heart!"—Wilbur Nesbit.

Parents sometimes say: "So-and-so has no ear for music; it is a waste of money to let her learn." I maintain that any child with an average brain can be taught, and should not be deprived of so valuable an asset. All cannot learn with equal ease; but a true teacher with high ideals will so expand the child's nature that in after life the early music lessons will be treasured memories. Our beautiful art is worthy of the utmost care, and should be approached with reverence at all times.

In signing up Robert McGee as a staff writer the Will Carroll Co. of Brooklyn, N. Y., has made an important and clever move, for Mr. McGee is one of the best—if not the one best—sales managers in the publishing line. His past record for sales amount to many millions of copies and he is well and personally known to nearly every dealer in the country.

"Bob" as his friends call him, says he will sell a half-million copies of every Carroll number issued, and we believe he can do it, too. Just how much Mr. Carroll put up for Bob's signature is not known, but those interested guess it was enough to keep him in cigars for some time to come, and Bob smokes only the three-for-a-half kind at that.

Dancing professors after solemnly and silently swinging the gymnastic hoop—or is it treading the terpsichorean toe?—in convention assembled have announced the new steps for the winter. These include a quivery Hula Hulaish erection and the military trot.

RAGTIME PIANO PLAYING

A Practical Course of Instruction for

By EDWARD R. WINN

(In each issue for a period of several months we will publish an instalment of this serial course of instruction in ragtime piano playing. The complete course will include single and double two-step, rag, waltz rag, discord (passing with the left hand and ragging the harmony (chords) in the treble with the right hand), various melodic and harmonic embellishments, etc.—Editor.)

Outline of Lesson I in March issue: Formation of the scale—Rule for memorizing the formation of the major scale—Rule for memorizing the formation of the minor (harmonic) scale—Five mostly used keys—Formation of the three fundamental harmonies upon which all music is based—straight bass.

Outline of Lesson II in April issue: Letter-names and tones constituting the three fundamental chords, and usual position and manner in which they are employed in "straight" bass shown by notation in the keys of C, G, F, B \flat and E \flat —How to decide the chord to be used in each measure—Principle of classifying chords—Avoidance of Passing Chords, Altered Chords, etc.

Outline of Lesson III in May issue: Review of "Straight" bass in all twelve keys—Principle of playing all melody notes in octave form—Avoidance of counting the metre (time) aloud—Full harmony in the right hand—Avoiding the crossing of the hands—Producing variety in the bass.

Outline of Lesson IV in June issue: Rhythm No. 1, ragging one melody note in a measure, including passing note and harmonic tone—Ragging two melody notes in a measure.

Outline of Lesson V in July issue: Rhythm No. 1, ragging three melody notes in a measure—Ragging four melody notes in a measure—Comparative ragtime arrangement of "My Old Kentucky Home," demonstrating employment of Rhythm No. 1—Avoidance of hands "crossing" or interfering—Full harmony.

Outline of Lesson VI in August issue: Rhythm No. 1 given variation by omission of harmonic tone—General directions—How to convert a melody into ragtime—Ragtime arrangement of "Come Back to Erin" and "Melody in F," demonstrating employment of Rhythm No. 1.

Outline of Lesson VII in September issue: Ragtime arrangement of "Marching Through Georgia," demonstrating employment of Rhythm No. 1.

Outline of Lesson VIII in October issue: Rhythm No. 2—Ragging one melody note in a measure—Ragging two melody notes in a measure—Ragging three melody notes in a measure—Ragging four melody notes in a measure—Effecting syncopation by binding or tying—Comparative ragtime arrangement of "My Old Kentucky Home," demonstrating employment of Rhythm No. 2 and employment of both the passing note and harmonic tones.

Outline of Lesson IX in November issue: "Spring Song" demonstrating employment of Rhythm No. 2—Comparative ragtime arrangement of "Flower Song," demonstrating Rhythm No. 1 and 2 and combinations of

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

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

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

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

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

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

Outline of Lesson XV in May issue: Melody treated with "single" discord bass—Effective variation of discord bass—same melody treated with "double" discord bass.

Outline of Lesson XVI in June issue: Octave form of playing melody avoided—Variety produced in chord formation in treble—passing note added to single straight bass.

Outline of Lesson XVII in July issue: "Winn's Rag," employing Rhythm Combinations 5-3, 3-4 and 2-1, and various forms of Discord Bass, demonstrating effective use of ideas and principles previously given.

Outline of Lesson XVIII in August issue: Effective example of syncopated (ragged) bass, showing every possibility in the syncopation of the bass part in 2-4 metre.

Outline of Lesson XIX in September issue: Playing the melody and accompaniment in the bass with the left hand and ragging the chords (harmony) in the treble with the right hand. Arrangement of "Old Black Joe," demonstrating this style of melody playing.

LESSON XX

This division of the course of lessons contains the final part of the work and should prove of interest because of its unusualness.

Ragtime in waltz metre has never become immensely popular, notwithstanding its great brilliancy, but it is worthy and for intricate rhythm has many possibilities.

The pupil is urged to give to the rhythm patterns shown the same thoughtful care and thoroughness in study as was accorded those syncopated figures in 2-4 metre in earlier lessons, as the reward for this effort will likely quickly result in the ability to play waltz rag, an accomplishment which comparatively few pianists possess.

Waltz rag involves identically the same principles as two-step rag. The metre is 3-4, instead of 2-4 or 4-4. The bass may be played as written in the sheet music, or "filled in" as explained in Lessons I, II, and III and other early instalments of the course.

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Ragging One Melody Note in a Measure.

Play treble part with right hand, octave higher than written, combined with the bass part (bottom staff) with left hand.
Note: If too difficult, the pupil may omit the harmonic tone used with the octave.

Love's Old Sweet Song.

J. L. MOLLOY

Arr. by Edward E. Swan.

Comparative Rag arrangement demonstrating Rhythms Nos. 6, 7, 8, 9 and various combinations, employing passing notes and harmonic tones in treble and "Straight" and Discord bass. First play melody part (top staff) in octaves with right hand, combined with bass part (8 from staff) with left hand. Then play Rag part (middle staff) combined with the bass part as before. Observe carefully the manner one, two and three melody notes are syncopated in the Rag part and apply Rhythms Nos. 6, 7, 8, 9 to other melodies in 3-4 time.

Discord bass (see Lesson XIII in March issue) is not particularly effective, except in occasional instances.

All rhythm in waltz metre may be classified as Rhythm Nos. 6, 7, 8, or 9, or combinations, as the examples given embrace every possibility in waltz syncopation.

The pupil will find much of interest in applying the rhythms to up-to-date melodies in waltz metre and a wider range of style will be quickly acquired with study by adding this style of rag to the repertoire.

Every general principle and rule stated in reference to two-step rag will hold good for the playing of waltz rag and all previous lessons should be reviewed for assistance if needed in accomplishing this style.

This, the last instalment of the course in Ragtime Piano Playing, completes this series of lessons. It is with a feeling of regret in the thought of parting the bond of friendship which these monthly lessons has held for student-readers and teacher that the writer concludes this work. It is his desire and hope that pianists interested in ragtime derived something out of the course. If the numerous letters which he received in reference to this subject form any criterion, many were helped and the author's time and effort in compiling

the course were best rewarded by this attention and interest.

The writer desires to register his thanks for the many expressions of appreciation contained in these communications and will be greatly interested in continuing to learn of the future results of these lessons at any later time. If within his power he will be pleased to render help and information that will be of practical assistance.

With sincere wishes for the artistic and professional success of these readers—his unseen pupils—the author brings this course of lessons to a close.

Melody Notes

"The salvation of the fine arts in our present-day world lies in democratizing them."—Sidney Silber.

There are some native New Yorkers, after all. Of the more than three hundred Hippodrome chorus girls eighty-eight—count 'em—were born in the big burgh. This is promising.

Modern styles in music indicate that compositions are to be no heavier than the present weight of a loaf of bread.

Love's Old Sweet Song. (Continued)

1st Chord of G 1st Chord of G 2nd Chord of A 2nd Chord of A 1st Chord of A minor 1st Chord of A minor

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

3rd Chord of C 3rd Chord of C 3rd Chord of C 3rd Chord of C 1st Chord of C 1st Chord of C 3rd Chord of F

3rd Chord of F 1st Chord of D minor 1st Chord of D minor 1st Chord of G 3rd Chord of G 1st Chord of G 1st Chord of G

*Effective syncopation may also be accomplished by binding the last note of one measure to the first note of the next following measure. Use this device constantly.

A soothing melody—The clink and rustle of coin and bill when counting up the contents of the old cash box for the day's receipts.

Chemical "blues"—Columbia River boatman who lost a barrel of bluing worth \$90 before the European war started, has raised it and sold it for \$1,500 because of the advance in price.

"I Pagliacci," probably the most popular of all the Italian operas in the modern repertoire, and its twin in presentation, "Cavalleria Rusticana," were given as one of the open air performances at the Lewisohn Stadium of the College of the City of New York late last month. "Die Walkure," the first part of the Nibelung drama proper, was presented as the first outdoor opera, and proved attractive enough to fill all the seats and available standing room. This is the first time open air opera has been tried in New York, but its reception will certainly make it a fashion.

Song of the Sole—Cheap shoes. Squeak, squeak.

The Philharmonic Orchestra is to hold a jubilee, but the music critics won't.

A familiar quotation—"The man that hath no music in his soul."

Writer suggests introducing one of those British tanks into "Siegfried" this winter in place of the usual papier-mache automobile, mis-named the Dragon.

One of Bide Dudley's:—Dolly's father owned a mule; Gray was Dolly's name. Pete, the mule, had always been sleepy-like and tame. One day Dolly took a pin, stuck old Pete in play. At the funeral they sang "Good-bye, Dolly Gray."

No. Experiments have shown that an ear trumpet will not help you to see "the movies" any better.

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manner the importance of the pianist as a factor
in the performance.

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to reportedly denote at the box office that their
favorite musicians be given mention, as no manager
will lead a deaf ear to appeals from his
supporters. Help in this movement by getting
your friends interested and write to us telling
of your success.

Granted that the "movies" have come to
stay, and that with their coming many pianists
have decided that fate has destined they
shall become motion picture musicians. For
one performer who succeeds in the movies,
there are hundreds probably thousands—
who fail, say one writer, as this department
in music above all others is very exacting.
Yet regardless of repeated warnings from
every source of authority the movie-struck
pianist still dreams and dreams of succeeding
in this field.

True, many piano players have developed
in the movies, and other ambitious students
will become competent as a result of their
work in these theatres, but every one of them
who makes good is exceptionally talented, and
the majority of them are clever and bright.
Many too, were more than ordinary at some
other branch of music before going into the
movies. They were not altogether attracted
by the pictures.

The movies are a wonderful gift to human-
ity. Their humor and pathos make us forget
ourselves and our troubles if we have any.
They lure us into another world and the spell
holds us as we follow the amazing living,
breathing figures on the screen. And music
is one of the greatest aids in producing this
atmosphere and effect.

The pianist who plays pictures should try
to become an artist in his line. Perhaps he
thinks no one notices how he does his work,
but he is very much mistaken. If he does
not measure up to the requirements he will
not be retained in the position. In the
movies one must be a sort of wonder, and no
one of us everyday ordinary musicians is
above average without gigantic effort. What-
ever the position, do your work well—or as
well as you can.

Much has been written lately in the musical
magazines of the deplorable effect of the badly
played and trashy music of the "Movies"
upon those people, especially the younger,
who hear no other, says R. A. Maclean in
Music Trades. From these writings it
might be inferred that it would be desirable
to have music of the very highest class in these
shows, but there are some reasons for thinking
that this would be rather inappropriate.

Sometimes standard piano works, some of
Chopin's for instance, are badly played by one
who evidently pays little attention to what
he is doing; and these pieces are played with
pictures with which they can have no relation.
This is unpleasant, at least to those who are
familiar with these works. When an orchestra
is used, long selections from operas are given.
I have heard parts of Tannhauser, Lohengrin,
and The Ringold accompanying absurd
picture plays. Imagine the effect on those

who appreciated such music, and what terribly
wrong associations it gives to those who hear
it for the first time or only under these con-
ditions! However well this music may be
played, it is misusing it, to say the least, to
put it with dramas very different from those
for which it was written and which inspired it.
To use an extreme instance—suppose the
music of Tannhauser were used to accompany
the antics of Charlie Chaplin, the sublime
used as an accompaniment to the ridiculous!
Will this raise the appreciation of good music?

The first time I heard classical music with
picture plays was at a social center in one of
the public schools where everything was
education (?) or uplifting (?) and the combina-
tion there of standard piano solos and very
silly picture plays was most unpleasant.
When I hear one of Chopin's pieces played
during the picture, it distracts me from the
picture (which is not always a matter for
regret, I suppose) but I do not like the two
mixed up; they divide my attention too
much. Furthermore, to hear these works
often, badly played, makes one dislike them.
Sometimes students object to learning certain
pieces of standard piano repertoire because
they have heard them so much at the "mov-
ies." I would almost rather have the unob-
trusive accompanying of several years ago,
one piece for the tragic parts and another
for the lively parts. One soon gets used to
these so that they cease to bother and are
hardly noticed except when certain realistic
sounds are annoyingly introduced.

The most suitable kind seems to be music
from light operas and popular music such as
is used for dancing. There is plenty of music
of light calibre, yet not trashy, which would
be suitable and quite harmless. Appropriate
music does add to the effect of the pictures;
as color, one might say.

As some have suggested, here is a chance for
composers to write special music for special
picture plays. Such music need not be at all
elaborate to be effective. One of the most
beautiful things I ever heard, a recitation
given by Bispham at one of his recitals, had
an accompaniment by Arensky which was
very simple—it seemed just sketched in—
but it was most suggestive and seemed to add
atmosphere and vivify the scenes of the
poem.

Chinese Music

Chinese music does not entirely lack
appeals among Occidentals. There are, it
admits, trained musicians of our own kind
who seriously profess uncertainty whether the
Chinese are not really advanced in that they
were the first in the history of music to
develop a system of octaves, a circle of
fifths and various other harmonic technies,
and these in the days when our ancestors had
not even evolved the simplest forms of melody.
While no one has, apparently, contended that
we shall finally arrive at an understanding of
and a liking for something that shall approach
the Chinese "harmonious discords," there are
not wanting those who claim to have dis-
covered among the musicians and lovers of
music a steadily increasing sensitiveness to
harmonies the existence of which was formerly
unknown.—Washington Star.

Questions and Answers

Questions pertaining to any phase of popular piano music, if upon matters of general interest, will be answered in this column. All CADENZA readers are welcome to avail themselves of this privilege. In cases where the subject is not suitable, or space does not permit, letters will be personally answered by Mr. Wain if accompanied by stamped, self-addressed envelope. Readers are requested to make their queries specific, and to avoid requesting information regarding other than popular music. Write on one side of paper only and as an evidence of good faith give name and address. Initials and city only will be printed. Unsigned and anonymous letters will be disregarded. Address all communications to The Pianist, 155 West 125th Street, New York.

F. N. D., New Orleans, La.

Q. Please rank the piano, violin and flute in degree of difficulty, to settle a wager.

A. Your query relates to the difficulty in learning to play these instruments, it is presumed. If that is what is meant we would state as our opinion that the violin is the hardest to master, the piano next and flute third. B. F., New York City.

Q. Explain the difference between popular music and ragtime. Are they not the same?

A. Any light melodious composition—song or instrumental number—which is aimed to attain a wide, immediate popularity, especially through the theatre or dance auditorium as a medium of publicity, whether successful or otherwise, is considered "popular music." Ragtime, so-called, is the development of a device in rhythm, termed syncopation, and is found more or less in all music.

American popular music and ragtime have gone hand-in-hand for the last eighteen years, each succeeding year showing a larger percentage of compositions employing syncopation in rhythmic treatment, until today it will be found that nine-tenths of the numbers which reach popularity contain an element of syncopation. This leads many to regard popular music and ragtime as one and the same thing. A syncopated composition of popular type could be called popular music as well as ragtime, but any music lacking well defined syncopated rhythm would be misnamed if called ragtime.

Melody Notes

Mr. George Moore, the author, has satisfied himself that art is dead and "that we have entered a period as barren of painting, literature and music as were the Dark Ages." Good night!

A sufficient number of active soup-spoons minus mufflers when employed simultaneously in close proximity at dinner, it is said, will produce a sound effect similar to "music with your meals."

Bill Brown was right. You'll find sympathy in the dictionary. This from the Kiekapou (Okla.) Record:—"The friends of Joe Melville, the opera house manager, who is in the hospital, will be greatly pleased to hear he is improving slowly."

"Give us, oh give us the man who sings at his work! He will do more in the same time—he will do it better—he will persevere longer. One is scarcely sensible of fatigue whilst he

marches to music. The very stars are said to make harmony as they revolve in their spheres. Wondrous is the strength of cheerfulness, altogether past calculation its powers of endurance. Efforts, to be permanently useful, must be uniformly joyous, a spirit all sunshine, graceful from very gladness, beautiful because bright."—Carlyle.

Ragtime music at milking time is an innovation on the dairy farm of W. W. Wilcox, east of Denver. He says the herd shows its appreciation by yielding an increased amount of lactal fluid. He recently installed a phonograph in one end of the barn.

Speaking of syncopation, could you call those awning stripe dresses, trick veils, varicolored shoes, to say nothing about stockings the girls are wearing these days, a "medley of rags?"

But, on the other hand—The Hieckeyville Clarion says:—"There is some talk of startin' a movin' picture show in our midst and the drama is lookin' up considerable. There hasn't been a show since the magic lantern lecture on the Catacombs of Rome by some stranger from away. William Tibbetts refused to go sayin' it must be a fake, as nobody ever combed a cat."

The devoted young couple is our idea of "harmony."

A novel musical toy is a top consisting of a metal disc. On the upper surface are seven circles made up of pin point dots. When the top is spinning the dotted circles appear to be continuous lines. By touching the revolving circles with the point of a paper cone notes are sounded. Each circle produces one of the seven notes of the major scale, thus simple melodies can be played.

"To succeed one must sometimes be very bold, and sometimes very prudent."—Napoleon.

Watch your step, girls—Too many of our town girls stood on the corners today and watched the minstrel men parade with sly glances, says the Henderson (Neb.) Tribune. Stick by the home boys, girls. They're tried and true.

To what are the beneficent effects of music due? Darwin who never rested until he could explain a thing, if it were explainable, could nevertheless no more explain why musical tones in a certain order and rhythm afford pleasure, than we can account for the pleasantness of certain odors and tastes. "We know that sounds, more or less melodious, are produced during the season of courtship by many insects, spiders, fishes, amphibians and birds." After all we need go no deeper for an adequate explanation than that influences, such as music, which are agreeable are therefore salutary, and music is agreeable because its component tones are regular, periodic vibrations, even auditory waves precisely so many to each note, being in this regard unlike noises, which are irregular, dissonant, conflicting vibrations. Sound waves impinge on the hearing sense, whence the perception is conveyed to the brain. The benignant influence of music physically is by the trans-

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mission of its influence from the cerebrum through the sympathetic system, which directs the various organs. Thus not only is music physic for the soul, dissipating mental depression, soothing psychic perturbations; but its influence may also enhance nutrition, further digestion and restore organic equilibrium. Indeed, the entire working of the human mechanism, physical and mental alike, may be lubricated by a stream of music, which art and science should therefore have a place in the medical armamentarium.—*Journal of American Medical Association.*

How To Write Popular Songs

By Will Carroll

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

Setting the Lyric to Melody

To tell a composer how to write music is almost as difficult as telling a cow how to give milk, but there are a great many little points which must be borne in mind if one is to create a successful number.

The average composer gets hold of a lyric and, as long as it is a lyric, he attempts to set it to music. Generally he does not give the words a second thought, but sets it before him and starts in on the melody. In ninety-nine cases out of a hundred the words are poorly written (I am speaking of the new writer), and in most every case the metre is out of kilter. The composer is of course uninitiated and enthusiastic over what is generally a friend's work.

The writer has seen thousands of songs written by novices, and in most cases has found a serious lack of thought given to both lyric and music. This is generally because the writers are new in the field and do not know any better.

In these lessons I have warned the novice over and over again not to let any work pass unreviewed by a competent critic. My warnings have been disregarded by not a few, for I have received songs that were lacking, from writers who are reading these lessons, and yet in every case they tell me they are following the lessons with great interest.

Song writing is not a gift, but may be indulged in by anyone possessing brains. There is a little knack in writing a successful song. However, there are no set rules to muddle one up. You go your own way, and if you strike it right you may have a "hit." Although I wouldn't advise anyone to spend their royalties before they are earned.

There is but little more to say. Keep the range of your melody within reach of the average singer. Never go above F (middle) if you can possibly avoid doing so. In fact, make it a point never to go above it and you'll be playing safe. Even at that you shouldn't use it unless the preceding notes lead up to it, so that it may be easily reached. To sing F from middle C is difficult for the average vocalist, and should never be used by the beginner.

Make your melodies simple. The more simple and natural you make them the better their chances. Don't strive for unnatural effects. Keep within an easy range and strive rather for melodious effects which may be easily rendered.

Above all, dear readers—both lyricist and composer—do not send your manuscript out until it has been carefully gone over by a competent critic. To make a name for your-

self in song writing means perfect work at all times.

Next month I will give a few tips on how to place numbers with reliable publishers.

Mr. Carroll, always ready and willing to assist the ambitious song writer, will reply in this department to letters submitted by CADENZA readers asking questions pertaining to the subject matter treated in his articles. Communications must be limited to the details upon which information is desired and addressed to The Pianist, 165 West 158th Street, New York. If personal reply is wanted please enclose stamped self-addressed envelope in letter.

Some Old Songs which are Still New

Among popular songs still much heard, although not of recent birth, will be found the following titles: "When the Black Sheep Returns to the Fold," "I Love a Piano," "O'Brien is Trying to Talk Hawaiian," "For the Sake of a Rose," "At the End of a Trail," "Baby Shoes," "Walkin' the Dog," "Where Did Robinson Crusoe Go with Friday on Saturday Night," "If I Kneek the 'L' Out of Kelly," "Good-by, Good Luck, God Bless You," "Army Blues," "She's Good Enough to Be Your Baby's Mother," "I Lost my Heart in Honolulu," "Nathan," "She's Got a Bungalow," "Welcome, Honey, to Your Old Plantation Home," "On Lake Champlain," "Mammy's Little Old Black Rose," "I Sent My Wife to the Thousand Isles," "Any Old Name is a Wonderful Old Name," "Trail to Sunset Valley," "Florida Among the Palms," "For Dixie and Uncle Sam," "My Dreamy China Lady," "At the End of a Beautiful Day," "Turn Back the Universe," "On the South Sea Isles," "Sooner or Later," "I Love You, That's One Thing I Know," "Somebody Else," "Just One Day," "Arrah Go On, I'm Gonna Go Back to Oregon," "There's Someone More Lonesome Than You," "It's Tulip Time in Holland," "Hoko Moko Isle," "There's a Quaker Down in Quaker Town," "Memories," "In the City of Broken Hearts," "Hello, My Sweetheart, I Love You," "I'm Going to Make Hay While the Sun Shines in Virginia," "Down Honolulu Way," "My Own Iona," "Come Back to Arizona," "Hula Loo," "I've Got the Blues for Home Sweet Home," "And They Called It Dixieland," "She is the Sunshine of Virginia," "No One But Your Dear Old Dad," "My Lonely Lola Lo," "Babes in the Woods," "Shadows of Night," "The Sunshine of Your Smile," "Underneath the Stars," "Molly Dear, It's You I'm After," "Somewhere a Voice is Calling," "Pretty Baby," "They Didn't Believe Me," "In Old Brazil," "Hello Hawaii, How are You?" "Yaaka Hula Hickey Dula," "Love May Be a Mystery," "I Was Never Nearer Heaven in My Life," "My Mother's Rosy" and "Out of the Cradle Into My Heart."

Hubby—Now, then, what else are your needs?

Wife—Well, the parlor needs fixing over, and we must get a phonograph and an electric player-piano for it. And I've simply had to order some clothes.—Exchange.

Popular Song Writers You Know

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

LEO HALPERN

Leo Halpern, the composer of many melodies which have "caught on," was born some twenty-two years ago on the East Side of Manhattan. His first stunt, which proved his ability to compose, was to break four of the keys of his mother's piano with his little fists, but since then he has never broken any more of the ivory bits. As he grew up he found great delight in listening to the organ grinders who brought musical sunshine into the hearts of the children, and when he was old enough to join a club he delighted the members with his wonderful piano playing. Leo has never taken a lesson in his life and can play almost any instrument. Unlike his successful brothers (most of them) he himself writes his own lead sheets, but cannot arrange them.

Among his most recent successes may be named: "When I Get Back to Memphis, Tennessee," "You'll Mend the Aching Heart You Broke Some Day," "When You're Loving a Wonderful Girl," "How D'You Do, Miss Honolulu?" and his latest creation, "If I Could Call You Mine." In this latter number Mr. Halpern has given forth his best efforts, and has succeeded in writing a ballad of such rare beauty as to fix itself firmly in the hearts of all who hear it.

Mr. Halpern does not write words. This end of it is taken care of by Charlie Hochberg, who, by the way, is Mr. Halpern's only collaborator.

During the past five years Mr. Halpern has been connected with Kalmer & Puck, Joe Morris, etc., and is now one of the main staff writers with the Will Carroll Co., Inc.

Musical Notes From San Francisco

By AL J. MARKGRAF

Leo Feist's local office offers for this month "The Sweetest Melody of All" and "Ireland Must be Heaven 'Cause My Mother Came from There."

Shapiro Bernstein's representative announces as his firm's latest hits "She Is the Sunshine of Virginia" and "Mississippi Days."

Jerome H. Remick's manager states that his big hits are "Come Back to Arizona" and "Down Honolulu Way."

Charles N. Daniels' new numbers are "My Sweet Moano," "Love and You," "You Are the Cause of It All," "Cotton Pickers' Jubilee" and "I'm Going To Be Neutral and Love Them All."

The Buell Music Co. offer for their new issues "I'll Keep on Loving You" and "Bonnie Bell," a three-step.

The Gillick Co. has just published "My Kandy Girl in Old Ceylon" and "Tone, by the River Rhone."

Pianists looking for dandy teaching numbers will find looking over the following list just what they need: "Rococe Rendezvous," intermezzo, by W. Aletter, published by R. F. Wood Co., Boston; "Smiling Moon," by A. J. Markgraf, published by Markgraf Music Co., San Francisco; "Evening Shadows," "Rosetime," "Garden of Memories," "Garden of Flowers" and "Twinkles," by Vanderloot, published by Vanderloot Publishing Co., Williamsport, Pa.; "In Maytime," by Reeg, published by Jerome H. Remick Co., Detroit.

Sheldon Brooks, composer of "Walkin' the Dog," appeared here recently, assisted by Clarence Bowen.

The Royal Theatre located at Polk and California Streets, an up-to-date photoplay house costing \$200,000, opened last month. There are 1000 seats on the first floor and 600 in the balcony. A \$25,000 organ will provide music under the direction of Edward White.

An open-air performance of the opera "Aida" was given September 10 at Ewing Field. A chorus of 600, an orchestra of 150 pieces, supplemented by a stage band of 50, together with a ballet of 75 and more than 1000 persons were employed in the pageant effects. Josiah Zuro conducted.

Three new "movie" theatres of large seating capacity will soon be completed in the city of Oakland, Cal.

Music Jottings from Quebec, Can.

By FRED TREMBLAY

Five new "movie" houses have recently been completed, which brings the total of theatres in this ancient capital to twelve.

"The Auditorium, Quebec's opera house, is one of the handsomest theatres in all Canada. Metro pictures, vaudeville, road shows etc., appear here. The orchestra of twelve pieces is under the direction of Mr. George.

The Princess Theatre orchestra of four is under Emile Nurnberger.

The Crystal, one of the most popular local houses, playing musical tiddlid comedy shows, has Fred Tremblay as musical director. The orchestra is in charge of Albert Baker, of Woonsocket, R. I., as director.

Full orchestra with Director Hudson furnishes music for high class pictures as shown at the Olympie.

Miss Gingras is the pianist at the Palais Royale, which caters to those who follow up-serial features. Mr. Neussot is lecturer.

Gouillard's Quintet plays regularly at the Chateau Frontenac, Quebec's foremost hostelry.

Popular music has a large sale here and most homes contain a supply of the latest American song hits. Numbers by all the larger publishers are seen and heard on every hand.

Creator and his band, Micha Elman, violinist, John McCormack, and many noted musical artists appear here during the season.



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Student—"Well, Professor, you see, you teach me, and I feed myself."—Los Angeles Music Advertiser

CHARLES J. CLARK

New Jersey's Best Known Propagandist
of Popular Music

There was a time, and not so long ago, when if one could display a good-sized diamond ring or stud as personal property—the shirt front was a favorite place for wear—he was catalogued by friends and business associates as successful and prosperous.

The degree of his success was measured mostly by the size of said precious stone; the nearer it approached in dimensions a young cake of ice, the larger was this success supposed



CHARLES J. CLARK

to be. Not so today. In these times one must own and drive an automobile in order to give the proper impression. It's a fashion.

So, to avoid any misunderstanding on the part of the neighbors, Mr. Charles J. Clark of Newark, N. J., pianist and popular music school director of that city, with whom this article deals, early in his career took the precautions necessary to forestall doubt of his ability to accumulate wealth by possessing himself of diamond ring and cluster scarfpin of magnificent brilliance and by purchasing a car—no, it wasn't a Ford. Mr. Clark, it may be truly said, never does things by halves.

The auto was an absolute necessity, for, with owning popular music schools in Newark, Jersey City and Elizabeth, and studios in near-by towns, how was he to get quickly from one to the other? To direct several well-paying schools, attend to the many details of their operation, and be constantly on the lookout for suitable localities for the establishing of others is no small task. The necessary appointments and interviews alone in a single day would be considered tiring by many. Add to this forty miles of driving, the smoothing out of any rough spots in his organization and a few special lesson periods with teachers in the embryo, and you have a regular day's work.

Mr. Clark is equal to the strain, however. In fact, he says he enjoys it. He is devoted to his business and family, and no matter how

busy he may be during the week, he will be found on Sundays and holidays out with his wife and child on extended auto trips.

The original of the photograph reproduced here is known to a great many, for Mr. Clark is a man with whom audiences of theatres are familiar, and they will recognize "The Hypnotist" as the professional name under which he traveled in vaudeville for a number of years.

His connection with orchestra musicians will be pleasantly remembered by those with whom he was associated professionally as a pianist for some time. Pupils who studied classical music with Mr. Clark as instructor, will recollect the thoroughness with which he taught them, for many today are reaping the benefit of his eight years in this field.

Just how success came, or rather how Mr. Clark went after it, is interesting if for no other reason than because true.

Mr. Clark is nothing if not a business man. Expediency figures a little more than fifty per cent with him, and when he heard of the comparatively new profession of teaching popular music and ragtime piano playing he may not have cried out, but he certainly thought, "Eureka!". And he acted. No hesitation here. That was nearly five years ago.

Today Mr. Clark places more advertising with the newspapers, circulates more printed matter, secures more publicity, gives employment to more teachers, instructs—indirectly—more pupils and has made a greater success of music, considering the capital invested, than probably any single individual or musical institution in New Jersey.

This success has brought into his specialized field more or less local competition which has reflected in his lasting advantage and benefit, for with his ability, prestige and social influence his name is of known value.

As an example of the effectiveness of the instruction which he supervises, the case of Dorothy Krimmier, a little miss, may be given.

Dorothy Krimmier, age ten years, is a bright little girl, born in Rochester, N. Y., May 25, 1906. For the last three years she has been traveling, having visited most all the large cities of the United States, making lengthy stops at Cincinnati, Chicago, St. Louis, Washington, Philadelphia and finally Newark, N. J., which has been her home for some time.

Dorothy is doing nicely in school considering the time she has lost in traveling, which naturally put her back in her studies. But she is in grade 5A in public school and expects to graduate when she is twelve. She has had her share of the sickness children are heir to, but to look at her photograph one would doubt that she had pleurisy, pneumonia, diphtheria, tonsillitis and measles along with other minor ills.

Dorothy is started to take classical music lessons in January last year, making good progress, but not enough to play popular music and to entertain her friends.

In June, this year, her parents sent her to Mr. Clark for instruction, and before she took her tenth lesson she could play any sheet of popular music no matter in what key—they all look alike to her. She entertains friends frequently, and everyone is surprised at the way she plays off the latest pieces. Her par-



DOROTHY KRIMSIER

ents have great reasons to be proud of their little daughter.

Dorothy has a voice, too, for she has appeared at many social affairs, concerts and entertainments. As a pupil, Mr. Clark can point to her with pardonable pride as one of his clever students.

While the message of the teacher of popular music may not be a weighty one, and granting that it is not strictly "academic," is there anything that can replace the pleasure of knowing you have been the means of helping others accomplish their desire to learn to play up-to-date melodies?

"Popular music is in a class by itself," explains Mr. Clark, "and I have gone over to it heart and soul—and pocketbook."

"WHO'S GUILTY?"

(With Apologies to Mrs. Wilson Woodrow)

BY BASIL SADLER

Old Man Experience was taking his usual walk along the path of life one fine morning in June. He chanced to meet a young lady leisurely gathering flowers by the wayside.

"Ah, fair one," quoth he, "for whom are you picking those flowers? Are they for a sick friend or a loved one?"

"Neither," said the maiden, "I have nothing else to do. I'm picking them for pastime. My greatest ambition was to become a pianist, so I went forth to engage a teacher," said she. "Passing down the boulevard I heard the strains of what I thought a wonderful composition. Looking in the direction whence the music came, I saw a sign, 'Music Studio.' Hurriedly I approached the elegant studio of Prof. Crescendo.

"The Professor was a tall, powerful man with long hair and heavy eyebrows.

"Well, what do you want?" said he, as he opened the door in haste. Trembling, I think I told him what I wanted, but I was too scared to talk and forgot what was said. He had frightened me so that I was half tempted to give up the idea of trying to learn to play.

However, I remembered Jeannette Hoffman, a school chum of mine who was teaching, and called on her. She was too clumsy with me and consequently I made little progress.

"I then began to take lessons from Professor Black, and that ended my career. He was too nice to be a teacher. If I asked him to explain or play over certain passages in the music, he'd say: 'Oh, you'll get that later on,' or 'It will come to you after a while,' or, 'I never play a lesson over for my pupils,' and the subject would be set aside and never taken up again.

"He would never allow me to have a popular song. I soon became disgusted with music and decided to discontinue my lessons forever, for I wanted to play popular music."

"But, my dear child," said the old man, "you should have sought another teacher, and another, until you had found the right one who would teach you popular songs."

"No," said the young lady, "I think three trials are plenty. I'm through."

The old man went on, thinking of what he had just heard, when presently he passed a young man lying under a tree enjoying the spring breezes.

"A penny for your thoughts, my lad," smiled the old man.

"They are not worth that much," said the young man, and he told a story of his career, somewhat similar to the girl's story.

Old Man Experience heard several like stories that day, and was about to fix his own conclusions (against all music teachers) when suddenly he came upon a gentleman of about thirty-five or forty years, reading a book.

"Nothing else to do, sir?" said the old man, with his usual good-natured smile.

"No," snapped the man. "I'm a music teacher and a good one (he admitted it) but these young blockheads you meet nowadays either won't learn or they want to know too much. I'm thoroughly disgusted with them. They won't practise their lessons and expect you to be a wizard. They don't want to practise. They don't want exercises. They don't know what they want."

"Did you ever really try to learn just what they want?" queried the old gen.

"Yes," said the younger man, "I know what they want, but I'm not going to give it to them. I'd rather not have them at all than teach them these silly, everyday songs you hear everywhere. I think they call it popular music or ragtime or some such name—but I'm not going to teach it. It must be my way or none."

"How many pupils have you?" ventured the old man.

"I have only fourteen now," said the professor. "I started last September with seventy-nine, but they slowly dropped out. I called to see them or their parents and all they had to say was, 'We want to learn to play songs, so we can play for our friends to sing.' Great ambition they have, now, isn't it?"

"Well," said the old man, "let us consider this: how many Paderewskis are there in the world?"

"One," snapped the professor, "that's all bosh, though. I know just what you're going to say. We can't all be artists. I've heard that too often."

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"But you haven't heard it in the right way," insisted Old Man Experience. "Do you know that everything around you is based on the law of average? That explains why you have only fourteen pupils left of the seventy-nine. These fourteen have higher aspirations than the others, but the majority are on the other side. Why don't you try to please them, and win them back? Give them what they want. They don't want to do any more than play enough to amuse themselves."

"It's no use," the professor said. "My standard is too high. It's beneath my dignity."

"Do these few pupils pay you well enough to lose the others?" asked Old Man Experience.

"No, they don't," said the music master. "But before I'd teach trash, I'd give up the business."

"Self-preservation is the first law," the old man started to say, but his audience had fled.

Before sundown the old man heard a few more stories like the professor's from other music teachers, who bemoaned their fate, and told of their disappointments in business.

The old man, tired out, lay down and fell asleep, wondering, "Who's Guilty?"

CANNED ART

The news that Grieg's "Peer Gynt" suite and Liszt's "Hungarian Rhapsody" are proving to be the best sellers of the talking machines, topping even the "End of a Perfect Day," may not be an unequalled victory. Judging by the vagrant music that floats in to one's pillow these summer nights, the current melodies are still doing an excellent business, says the New York Tribune. And rightly, we suggest. Current music, like current fiction and current news, is the small talk of life. It would be a rather solemn world if we fed our souls only on Beethoven, Shakespeare and Plutarch's Lives.

The important point is that the better music is being bought and played on a large and increasing scale. In many ways mechanical music is the most interesting aid democracy has invented. Just as modern printing presses made newspapers feasible and thereby enabled a widespread nation to think collectively, the talking and playing machines are diffusing musical ideas upon an unprecedented scale. It will be interesting in the retrospect, a thousand years hence, to look back and see how science has made possible each step ahead in modern human progress. Movable types made the Reformation possible, it can be argued. And certainly without the telegraph, the railways and the rotary printing press, modern democracy would be a very different and probably a far less successful experiment.

The democratic ideal of art has been slowest to win its way. Walt Whitman portrayed it in his "Democratic Vistas" years ago. He foresaw a new literature, a

new architecture, a new music upspringing from the people—not the luxury of a favored class but the necessity of all. It was Whitman's greatest achievement that he himself, in his own work, personified this ideal. Yet lineal descendants have been scarce enough, and democratic art in America has little to boast of. Perhaps it was a sense of this elusive quality which made the "Spoon River Anthology" stir us as deeply as it did.

Now the question arises whether by way of music the democracy of art may not find fresh beginnings. Not simply by reiterating this to be the End of a Perfect Day, we concede. But music, much music, is at any rate in every home. Simulated taste as a thing of special culture, learned by note from a fortunate few, cannot be gained in this way. But may not real taste as the product of individual ear, learned by much listening, repeated blundering and many comparisons, lie exactly on this road? Already the returns from the sales counter give a favorable answer. And we are inclined to think that individual observation supports this view. It is one joy of true art that you do not tire of it; whereas every Perfect Day has its inevitable End when you feel impelled to hurl its accursed disk out the window. We have seen this happen. Enough such artistic decisions driven home, and taste is surely around the corner.

SENSITIVE EARS

In many persons the perception of sound is so keen as to be wonderful. A professional violinist, an expert in his line, once drifted to Edinburgh for a short stay, and engaged apartments in a street where rows of houses were built according to one pattern. Returning to his rooms late one night, and having forgotten the number of the house, he was at a loss to find his dwelling place until a musical experiment occurred to him. He imagined

(Continued on page 48)



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WILLIAMSPORT CHAPTER No. 1	G. KILBANE, Chapter Secretary, <i>Pro tem</i>	48 Washington St., Williamsport, Pa.

THE SECRETARIAL BUDGET

Although maintained in connection with The Cadenza Office, the Guild office is conducted as a unit, with its own records, files, etc., and matters of any kind intended for the attention of the Secretary-Treasurer should be mailed in individual envelopes. *Live wire correspondences should Guild business be taken up in letters, any portions of which are addressed to The Cadenza or the publishing house of Walter Jacobs.* This is needed in order that files may be properly kept and for the convenience of all concerned.

Chapter Secretaries are asked to bear in mind that music programs given by their chapters are important features of their monthly reports. The official program desired to give prominence to all B. M. G. programs and especially to those of Guild chapters. That this feature may be up to date, it is important that programs be mailed promptly—even before the date of concert or recital when possible to do so with assurance of accuracy. Printed or typewritten program copy is of course most acceptable.

RESOLUTION

[This resolution adopted by the Board of Directors, September, 1916 is of vital interest to every friend of the fretted instruments and as such you are urged to not only read the same carefully, but to bring it to the attention of all parties who desire or should have knowledge of the principles and policy of the American Guild.—S. T.]

Whereas, the object of the American Guild of Banjoists, Mandolinists and Guitarists is, and shall be, to promote, advance and maintain the artistic, musical and mercantile interests of the instruments from which the name of the organization is derived, together with their several variants and kindred instruments, in their literature, music and trade by uniting the professional and trade interests of the instruments for their mutual and material advantage, in manufacture, publication and performance; and,

Whereas, all persons who are dependent for livelihood, entirely or in part, upon any of the allied professional, manufacturing and trade lines mentioned are desirous of furthering the object above set forth, and are therefore in sympathy with the purpose of the American Guild of Banjoists, Mandolinists and Guitarists; and,

Whereas, the strength of the organization, according to the above quotation, is in the uniting of the various interests named, it is apparent that its usefulness is derived from the combined judgment, knowledge and effort of the individuals representing the said various interests in the selection and adoption from the ideas of the many those which are best in creating systems, standards and uniformity; and therefore, there must be within the organization differing preferences and opinions in matters of legislation and administration, and in the contributory phases of method and policy, according to the beliefs and experiences of the individuals, and until such time as perfection shall have been reached and there shall no longer be need for the organization, such differences of belief and opinion must exist in some degree; and

Whereas, some of these mentioned differences of opinion have resulted in personal differences and even in the cutting off of friendships in some few instances, as well as the severing of relations with the Guild, we believe that this is because Guild principles have been lost sight of in the stress of debate and discussion, thus making room for personalities and the resultant resentment, which perhaps has been too hastily laid at the door of the Guild; and

Whereas, the American Guild is bound by its constitution and by-laws, by the will of its members, and by necessity in the full attainment of its purpose, to complete fairness, co-operation and friendship within the B. M. G. field, it cannot consistently have its growing success and greater achievement marred by contentaneous misunderstanding or dissension due to personal disagreements for which the Guild as an organization is not responsible and concerning which the board has no jurisdiction and neither authority nor desire to pass judgment; therefore,

Be it resolved by the Board of Directors of the A. G. of B. M. G. that it is the will of the organization, and the sincere wish of this Board that the organization receive the entire and united support of the allied professional and trade interests, and to this end, and in conformance to permanent Guild policy, make the following recommendations:

1. That the Secretary-Treasurer be instructed to address personal letters signed by this Board, to any persons who may have withdrawn from the Guild, attaching a copy of these resolutions and inviting such person to join with us in overlooking the mistakes of the past and in endeavoring to re-establish friendship with every representative of our allied interests, and in working together for the up-building of the Guild and the attainment of its avowed objects.

2. That the Secretary-Treasurer be instructed to withhold from the Guild columns of the official organ all letters and articles which will tend to retard the consummation of the first recommendation; and that the publishers of all magazines devoted to the B. M. G. interests be requested to co-operate by excluding from the columns of their journals all criticisms and indirect or direct references which may be interpreted as a purely personal nature and not essential to the best interest or welfare of the Guild.

3. That, while in no way questioning the fairness of the principle of majority rule, the Guild encourage the expression of opinion of the minority in any matters which may be considered, and urge a fair representation of all interests and opinions at any legislative meeting of the Guild; that suggestions and criticisms intended to benefit the Guild or increase its usefulness be solicited, and that every member of the organization be impressed with the fact that he has an equal privilege of voice and vote, and is therefore necessary to the complete success of the organization, as the organization is necessary to his complete success.

4. That closer relations be established between the trade members and the professional and amateur members of the Guild, and, to this end, that this Board through its members and in official capacity confer with the various trade members, endeavoring to promote better understanding of mutual interests that proper steps may be taken to increase the usefulness of the Guild and further its stated objects, and distribute the accruing benefits among all members; and that trade members, especially, be urged to a more general use of the services of the Guild.

5. That this Resolution be published in the official organ, and that this Board authorize a public statement to the effect that the Guild, both by desire and constitutional principle, is willing and ready to further friendship, give encouragement and moral support to any individual or organization whose interests are identical with the purpose of the Guild, or whose efforts are for the advancement of B. M. G. in any way, provided such effort or interest is not actuated by selfish motives or is not antagonistic or detrimental to this organization; and this Board authorizes the further statement that in view of the purport of this resolution, attention be called to the provision of our by-laws, that all grievances, misunderstandings or criticisms regarding members or officers of the Guild, and the like, which any member or members believe demand attention or adjustment, should be presented to the chairman of the Board that the Board may take action upon same, and see that proper steps are taken as justice may require and as the jurisdiction of the Guild will permit, or that the matters may be brought before the Guild in annual convention, as only in this manner may proper adjustment of such questions be secured.

(Signed)

CORA L. BUTLER
W. J. KITCHENER
D. L. DAY
WILLIAM PLACE, JR.
GIUSEPPE PETTINE
WALTER F. VREELAND
Directors

WALTER T. HOLT, President
E. F. GOGGIN, Vice-President
C. V. BUTTELMAN, Secretary-Treasurer

PICKED NOTES

This edition of THE CADENZA goes to press too early to print the names of committees who will have charge of the 1917 convention and its various features. Full announcement will appear next month.

A special meeting of the Board of Directors was held in the executive office, September 24th, when final action was taken in the matter of a convention city for 1917 and other important action taken, chief among the items being the resolution printed elsewhere in this department.

New Guild pins are now ready for delivery. Price 50 cents each.

Considerable space in this issue is devoted to the Standards of Attainment, complete questions for the first mandolin examination, Grades I, II, III and IV being given. Teachers and pupils will find this set of questions useful as a guide in preparing for future examinations. At the earliest possible date questions for first banjo, guitar, mando-cello and mandola examinations will be released in similar manner.

Mrs. Adabelle Dillaubaugh, a new professional member of the Guild, is taking steps to organize a Chapter in Grand Rapids, Mich.

F. B. Richardson, teacher of all fretted instruments, has associated with the Guild as a professional member, and will organize a chapter in Cleveland, Oklahoma.

THE CADENZA

A MONTHLY MUSIC MAGAZINE

FOR THE

Musical Home and the Professional Pianist

Published Monthly by

WALTER JACOBS

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WALTER JACOBS, Managing Editor
MYRON V. FREESE, Literary Editor

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

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SWORN STATEMENT

of the ownership, management, etc., of the THE CADENZA, published monthly in Boston, Massachusetts, as required by the Act of August 24, 1912.

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

Signed Walter Jacobs, Publisher

EDITORIAL

News

Beginning with its November issue, THE CADENZA will again become an exclusively banjo, mandolin and guitar journal, devoted wholly to the interests of the Guild, the trio instruments and their kindred, and the trade and playing fraternity who exploit those instruments. Undoubtedly this brief bit of "news" will come as a surprise to all readers of the magazine, and in the opinion of Publisher Jacobs not an unwelcome one.

At the time of the last change in the body and form of THE CADENZA, when a popular piano department was added to the old magazine, Mr. Jacobs held a deeply rooted suspicion that there was a very broad field for a popular piano and vocal magazine, a suspicion which experiment and experience have strongly confirmed—so much so, in the light of results gained from the popularity of the added department, that he now is as fully convinced that the field is sufficiently broad to carry and sup-

port its own individual journal. The result of both confirmation and conviction is the revision of THE CADENZA and the founding of a new magazine to be known as MELODY.

It was the first intention of the publisher to begin the two new issues simultaneously with the January (1917) numbers of both, but added business facilities has enabled him to make one part of the change earlier than was expected, and with Mr. Jacobs, as everybody knows, the opportune moment is always something to be seized and not let slip. The changed form of THE CADENZA will therefore appear with the next (November) issue, and *Melody* will make its initial bow to the public with the January number which will be issued early in December. This will not in any way inconvenience present subscribers to THE CADENZA, nor will they sustain any loss through the change. For all present subscribers will receive copies of both magazines until the expiration of their present subscriptions.

It is unnecessary to descant upon the changed form, body and music of the new CADENZA as the new issue will tell its own story better than editorial comment, while the first issue of *Melody* will speak for itself. However, anybody who desires a little submarine peek over the magazine ocean, will get quite a clear view by periscoping through the big, double-page ad immediately preceding and following the music supplement of this issue.

Stand From Under

In a recent communication to Publisher Jacobs, "Captain" A. J. Weidt enclosed the letter reprinted below as a reason for dedicating his next published composition to Mr. Wm. J. Murray, the writer of the letter. The good "Captain" undoubtedly was actuated by his shy and retiring spirit, which will not permit him to do the customary and ordinary without explanation for fear that it may make him appear egotistically presuming.

Without either permission or apology, and at the risk of giving the "Captain's" well-known modesty a royal good job, Mr. Jacobs is publishing the letter in an endeavor to "do" for the genial "Cap" what he never under any consideration would do for himself. Here is the shock which will shake him when he sees it in print.

Pittsburgh, Pa., Aug. 21, 1916.

Mr. A. J. Weidt,
Newark, N. J.

Dear Sir:—

This is the first time I have ever written to you, but I feel as though I had known you for years through playing at least fifty of your own compositions and arrangements.

I think your "Northern Light" overture is some composition. I prefer it to Poet and Emancipator, that is saying a lot. Your "Luella Waltz" can't be beat, the second mandolin part being the most beautiful arrangement I ever played. I could go on praising your compositions all night long, but this praise comes from a mandolin and guitar player who has played the best of that kind of music in the world. I have played the compositions of composers of all nationalities, and want to say that we do not have to go abroad to import music when we can get the finest compositions right here in the good old U. S. A. Kindly send me the name of every composition of yours that is published. I have about fifty of them, but would like to increase that number.

I praise your good work because I want to play more of the music from your pen. I ad-

miре the guitar accompaniments to your arrangements. They are not hard to play, and in that you have the right idea. Note guitar players are scarce, and the plainer you make the guitar part, the better results will come. In a mandolin orchestra give the fancy variations to the 2d mandolins, if there are any.

I would be proud to have you dedicate to me the next waltz that comes from your pen. I say this to show my appreciation of your good work. Please accept these sincere remarks from a true lover of your music. I remain,

Yours sincerely,

(signed) Wm. J. Murray.

SHIRLEY THORNE

We have more than once seen and heard it stated that, whether writing editorially or reportorially, when entering to a supporting constituency no distinction ever should be made between the purely personal and the broadly impersonal—or, in other words, that the personal equation should at all times be eliminated with everybody and everything treated coldly and impartially as merely so much "news." This may be most excellent theory when the theoretical does not fall down before the actual—say, for instance, in political campaigns where personality is handled with but scant respect—but when such "fall-downs" come up in magazine work, then their theory must give to practice and be governed by conditions and personal inclination.

To make that last point a little more clear and to bring the matter a little closer home, we cannot quite make ourselves believe that the pleasure of a personal meeting and interview—perhaps with some prominent instrumental soloist—either is or should be at all commensurate with the pleasure of a cold recital of that meeting to others less fortunate than ourselves. In such an instance we admit that we cannot draw the line of "no distinction" and be honest with ourselves, although also willing to admit that duty should always be a pleasure, and that in such recital care should be had never to allow the spirit of undue elation over one's good fortune to color the impersonal with a bragging tinge of the personal. Yet even so it is admissible that, under certain circumstances, a little congratulatory self-pat on the back for one's good luck is justifiable. One such circumstance would be when the personal meeting happened to be a wholly unexpected one with a charming little lady who possesses an easy camaraderie, together with a flow of interesting conversation entirely without affectation and egotism.

In September last—on the 28th, mid-forteen, to be exact—THE CADENZA staff (including the editor) enjoyed the unexpected pleasure of a call from a lady instrumentalist whose name has appeared many times in the columns of this magazine. We cannot truthfully state, however, that the pleasure of personally talking with her was not far greater than the impersonal duty of telling others what she said, nor can we quite refrain from imparting a personal tone to the telling.

This lady (by musical instinct, aptitude, teaching and training) is really a professional mandolinist of some note, who in her student life was a premier pupil of Mr. W. J. Kitchener of New York City, but who at the present time is doing a "banjo single" in vaudeville

BANJO VIEWS

By EDWIN BEALE



SHIRLEY THORNE

circuits and making a new name for herself. She is Shirley Thorne on the stage, and Miss Shirley Thordyke at home and to her friends. This should be sufficient introduction personally, so now for a more efficient reproduction of the interview, as nearly impersonal as possible.

Interviews are not always premeditated, but sometimes are accidental. Yet whichever they may be, they generally are very pleasant affairs (at least on one side) when the interviewee graciously submits to the "pumping process" usually brought to bear by the interviewer. Therefore, notwithstanding that Miss Thorne's short, friendly call developed into a full-fledged and somewhat chain-lightning-like "interview," it nevertheless was an exceedingly pleasant and profitable one (again one-sided), although it may be doubted whether underneath the editor's warm interest in her artistic and professional career, the lady recognized his malicious intention to later reproduce it in cold type. It also is possible that she might not so graciously have accorded her portrait for reproduction, had she fully realized that anything more than a short and almost impersonal paragraph was intended.

A passing word in digression, concerning the ubiquitous and unflinching interviewer—we diplomatically confine ourselves to the male species. The main qualification necessary to become a good interviewer is to be an expert in mathematics—that is, to be able to add, subtract and multiply (one never divides) with extraordinary mental agility. These species of news gatherers are usually dignified with the title of "interviewer," but after all they are just plain reporters who have been assigned to a more congenial task (with some of them) than to cover a strike or a prize fight. Parenthetically, many interviews might degenerate into both of those last two, if the to-be-interviewed only could foresee the outcome of an unguarded confidence.

Your genuine, dyed-in-the-wool interviewer is "born and not made"—the same as poets,

(Continued on page 43)

With all respect to those teachers who have expressed the view that pupils should be started and thoroughly trained in finger playing before taking up plectrum banjo playing, I wish to say that my experience leads me to differ most emphatically from this point of view. For one thing, I believe that the pupil should be given his preference, if he has any.

I have started pupils as young as eight years of age in playing with the pick from the very beginning, and they all produce a far better tone with the first stroke of the pick than others with the first pick of the fingers. My experience has been that the progress of the pick pupils is always more rapid than that of those who use the fingers. The proper touch and technique of each of these styles of playing the banjo is so radically different from the other, that I fail to see how any pupil, by first learning the finger style of playing, is later going to be materially helped in learning the pick style of playing—that is, outside of memorizing the fingerboard.

I do think, however, that every banjo player should be proficient in both styles of playing and that it is necessary to attain a fair degree of proficiency in one before taking up the other, also that just as rapid progress will be made by first taking up the plectrum style of playing, as vice versa. As a matter of fact, and without exception, my pupils make the most rapid progress with the pick.

Many banjists of today use a certain kind of pick which enables them to play with either the pick or finger style in any selection, changing from one to the other instantly without changing the position of the pick on the finger in any manner, but merely by slightly changing the position of the finger. The use of this pick also makes the finger tremolo, with thumb accompaniment, available to the pick player on the banjo, mandolin or guitar, and by using two of these picks—one on the first finger and one on the second or third—any two strings may be tremoled at the same time, thereby producing the effect of two instruments being played together. All published banjo music is adaptable to this style of playing, and this pick is advertised in THE CADENZA.

Right here I want to "hand it" to Mr. W. M. Rice, the able conductor of "The Banjoist" in THE CADENZA, only I can't hand it strong enough. He has dignified the banjo by writing a line of studies for the instrument that will stand as a model of perfection in banjo tuition for all time to come. May he never grow weary in building this monument to banjo literature.

Mr. Rice speaks of the banjorine falling into disuse. Regarding this, let me say that the banjorine will come back when the banjo quartet comes to the fore, and that time is just here. The one thing which has held the banjo quartet back has been the standardization of the soprano banjo, and that too is on the way. The nearest approach which so far we have had to this voice in the quartet is the mandolin-banjo, and that is a mongrel in both name and tone. Just why this instrument should be called the "mandolin-banjo" I cannot understand, for there is no resemblance to the mandolin, whatsoever, excepting that the

tuning is the same. The same is true with the violin and the mandolin, yet the mandolin is never called a "violin-mandolin." A certain illustrious American citizen not long ago said "To — with the hyphen!" and I for one think the same of the hyphenated mandolin. "Soprano banjo" sounds much better to me than to use the hyphen.

The single string soprano banjo, with the regulation banjo bridge and gut strings, sounds like a real banjo, and gives far better results in orchestra ensemble than the double strung mandolin-banjo. With the soprano banjo, banjorine, banjo and 'cello (or baritone) banjo the banjo quartet is complete, but as there is no music at present published for this quartet, I would suggest the following combinations to those who may not already have experimented along these lines.

From regular orchestra music give 1st violin part to 1st soprano banjo, 2d violin part to 2d soprano banjo, horn part in F to banjorine, 'cello part to banjo and bass part to bass banjo; from regular mandolin orchestra music give 1st mandolin part to 1st soprano banjo, 2d mandolin part to 2d soprano banjo, mandola part (transposed notation) to banjorine tuned in G, mando-cello part to banjo and mando-bass part to bass banjo. Tune the baritone banjo one octave below the banjorine, with the latter instrument tuned to G, and use saxophone quartets. They will all listen to this combination.

With this music and combination the banjos of course should be played with a pick. If properly rendered, and to quote another illustrious American, it will "bring home the bacon."

The Oakland, Cal., Mandolin Orchestra, Joseph Wright, director, gained still further distinction for the modern mandolin orchestra when it appeared in a "Sunday Half-hour of Music" at the University of California Greek Theatre. Though it has been rehearsing for nearly a year, the Oakland Mandolin Orchestra has made but one public appearance, which was at the Hotel Oakland a few weeks ago, before the Chamber of Commerce. It consists of 25 players—first and second mandolins, first and second banjos, mandolas, mando-cello, guitars, basses and drums and many expressions of warm appreciation were received by Director Wright. Three thousand people heard the program which was as follows:

1. (a) A Live Wire.....Johnstone
- (b) Melody, a Dream.....Bartlett
- Oakland Mandolin Orchestra
2. (a) "Ave Maria".....Cherubini
- (b) Serenade.....Pierne
- (c) Polly Willis.....Dr. Arne
- Mrs. Orton
3. Minuet Vif, Pastel.....Paradis
- Oakland Mandolin Orchestra
4. "Vissi d'Arde, Vissi d'Amore,"
from "La Tosca".....Puccini
- (b) Sylevin.....Sinding
- (c) Staccato Polka.....Wilder
- Mrs. Orton
5. Selection, "William Tell".....Rossini
- Oakland Mandolin Orchestra

The NEW CADENZA

ANNOUNCING the publication of MEL-
ODY (a magazine for
 all lovers of melodious music) and the *new* CADENZA
 which will be devoted exclusively to the banjo, mandolin,
 guitar and kindred instruments, catering to the allied B. M.
 and G. amateur, professional and trade interests, completing the
 chain of the Jacobs Journals—a fact which is of vital interest
 to every reader of this magazine.

Beginning
With the Issue
of November
1916

DEPARTMENTS of the *new* CADENZA will be varied
 and comprehensive, adding musi-
 cian-writers of authority and wide prestige to the present splendid staff of
 contributors. Get the full benefit of that statement. The *new* CADENZA
 will give you *The Mandolinist*, conducted by *Sig. Giuseppe Pettine*, composer, conductor,
 soloist, author of the well-known Pettine text books; *The Mandolinist and Mando-cellist*,
 by *William Place, Jr.*, founder and director of the famous Place Quartet, whose prominence
 has extended far beyond the B. M. and G. field through concert appearances and the Victor
 and Columbia Companies' records of his solos and of the Quartet; *The Problem Prober*,
 which has earned for its conductor, Zahr Myron Bickford—one of the best-known American
 artists—a reputation as a well of facts and wisdom that places him among the foremost
 of B. M. and G. authorities of all time; *The Banjoist*, through which *W. M. Rice*, Harvard
 University Banjo Club coach, is "doing more for the banjo than has been accomplished by
 all the rest of us together," as one well-known B. M. G. man put it; *The Guild Department*,
 an open forum for the Guild members, conducted by the secretary. Not only will CADEN-
 ZA readers have the benefit of these departments, but

NEW FEATURES will be added—extra departments;
 a little corner for "spice"; plenty
 of pictures; a column or two for the trade—in short, the *new* CADENZA
 will aim to interest and *help everyone in the B. M. & G. field*, and besides, just
 to give seven or eight times your money's worth, will print each month

TWO MANDOLIN ORCHESTRATIONS
 complete for 1st and 2nd mandolin, mandola, mando-cello, guitar and
 mando-bass, and banjo and guitar solos.

Present Subscribers will receive BOTH the *new* CADENZA and
 MELODY until the expiration of their sub-
 scriptions.

An
Exclusive
B. M. & G. Magazine

All Musicians will be interested in the combination rates for subscrip-
 tions to all the Jacobs Magazines, also single copy
 prices, on page 33.

When To-morrow Brings a Thought of Yesterday

Words and Music
by PHIL STAATS

Composer of
"Some Day When Dreams Come True"

Andante Moderato

VOICE

PIANO

mf

When the thoughts that won't be banished Come of some loved one now vanished, And we
Did you ev - er sit and ponder When you looked a - way out yonder, As the

mf rall. *mf a tempo*

think of all the things we might have done — To have made their so-journ brighter, And their
gold-en sun was sink-ing in the west, — Of the things you have neg-lect-ed, And of

bur - dens so much light - er In this race of life which each one has to
sel - fish aims per - fect - ed At the cost of what you knew was real - ly

run, — Let us make a res - o - lu - tion That we'll make a con - tri - bu - tion, Ei - ther
best? — Then your vows should be pro - li - fic And their na - ture most spe - ci - fic As to

large or small, the case be as it may, — Of some kind word or ac - tion That will
how the game of life you now will play, — So trou - ble you'll not bor - row And you

bring us sat - is - fac - tion When to mor - row brings a thought of yes - ter - day. —
need not cloud to - mor - row With a vain re - gret for some lost yes - ter - day. —

CHORUS

Valse Lento

Life is al - ways what we make it, storm - y skies or fair, _____

Thoughts of past days oft' will show you what was want - ing there. _____

"Live and let live" is a rule that each one knows will pay, _____ And you'll not fear

when to - mor - row brings a thought of yes - ter - day. _____ day. _____

rall *a tempo*

Youth and You

Waltz

THOS. S. ALLEN

WALTZ

mf

f

mf

f

ff

mf

Musical score for the first system, featuring piano and forte dynamics.

Musical score for the second system, including a first ending bracket and a section marked "D. S. al then Trio".

Musical score for the third system, labeled "TRIO" and "mf", featuring triplet markings.

Musical score for the fourth system, continuing the Trio section with triplet markings.

Musical score for the fifth system, continuing the Trio section with triplet markings.

Musical score for the sixth system, continuing the Trio section with triplet markings.

Musical score for the seventh system, concluding the Trio section.

The CADENZA

First system of musical notation for 'L'Ermitte'. It consists of three staves. The top staff is the right hand, and the bottom two staves are the left hand. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves begin with a bass clef and the same key signature. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *ff*. There are first and second endings marked with '1' and '2' above the staff.

D.C. Trio al C

L'Ermitte

(The Hermit)

MEDITATION

R. GRUENWALD

Second system of musical notation for 'L'Ermitte'. It consists of three staves. The top staff is the right hand, and the bottom two staves are the left hand. The top staff begins with a treble clef and a common time signature (C). The second and third staves begin with a bass clef and a common time signature (C). The top staff has a tempo marking of *Andante* and a dynamic marking of *p*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p*. There are first and second endings marked with '1' and '2' above the staff.

The CADENZA

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mf

D.S. al then Trio

TRIO

p

rall *f*

agitato

rall

NUMA

AN ALGERIAN INTERMEZZO

THOS. S. ALLEN

PIANO

First system of musical notation. Treble clef, bass clef, key signature of one flat (B-flat), and common time signature. The piece begins with a double bar line and repeat dots. The first measure features a dynamic marking of *ff*. The music consists of eighth and sixteenth notes in the treble and chords in the bass.

Second system of musical notation. Treble clef, bass clef, key signature of one flat, and common time signature. The first measure has a dynamic marking of *mf*. The system includes a repeat sign and a fermata over the final note of the first measure.

Third system of musical notation. Treble clef, bass clef, key signature of one flat, and common time signature. The first measure has a dynamic marking of *f*. The system includes a dynamic marking of *p* in the second measure.

Fourth system of musical notation. Treble clef, bass clef, key signature of one flat, and common time signature. This system continues the melodic and harmonic development of the previous systems.

Fifth system of musical notation, labeled "TRIO" on the left. The time signature changes to 2/4. Treble clef, bass clef, key signature of one flat. The first measure has a dynamic marking of *mf*. The music features sustained chords in the treble and chords in the bass.

Sixth system of musical notation. Treble clef, bass clef, key signature of one flat, and common time signature. This system concludes the piece with sustained chords in the treble and chords in the bass.

The first system of music features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The system concludes with a repeat sign.

The second system continues the piece, marked with a forte (*ff*) dynamic. The right hand has a more active melodic line with sixteenth-note runs, and the left hand features a rhythmic accompaniment of chords. The system ends with a repeat sign.

The third system shows the continuation of the melodic and accompanimental themes. The right hand maintains a steady eighth-note pattern, and the left hand provides harmonic support with chords. The system ends with a repeat sign.

The fourth system introduces a first ending (marked '1') and a second ending (marked '2'). The right hand has a melodic phrase that repeats. The left hand has a bass line with chords. A forte (*ff*) dynamic is indicated. The system ends with a repeat sign.

The fifth system continues with the melodic and accompanimental themes. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. The system ends with a repeat sign.

The sixth system concludes the piece with a final melodic phrase in the right hand and a bass line in the left hand. The system ends with a repeat sign.

Twilight Thoughts

GUITAR SOLO

CHANSON d'AMOUR

WALTER BURKE

Andantino
mf

Moderato con espress.
mf

rall.

mf

con amore
mf

poco rit. *pa tempo*

mf

poco rit. *pa tempo*

See Dixie First

GUITAR ACC.

ONE-STEP or TROT

GEORGE L. COBB
Arr. by WALTER JACOBS

The musical score is written for guitar, mandolin, and mando-cello. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part starts with a *ff* dynamic and includes various fingerings (e.g., 2, 3, 2, 3, 3#) and accents. The mandolin and mando-cello parts enter later, with the mando-cello playing a melodic line and the mandolin providing harmonic support. Dynamics range from *ff* to *mf*. The score includes a section marked "2^d time" and concludes with a *ff* dynamic and a *D.S. al^c* instruction.

The CADENZA

D.S. al^c

See Dixie First

1st MANDOLIN
or VIOLIN

ONE-STEP or TROT

GEORGE L. COBB
Arr. by WALTER JACOBS

ff
 ffz mf
 f mf
 2^d time ff
 See Dix - ie first, just see Dix - ie first, That sun - ny Dix - ie - land — Where the
 Swa-nee is flow - ing, and cot - ton is grow - ing; Just see it and you'll un - der -
 stand. — Old Black Joe  treats you like a broth - er, Mam-my Snow
 cooks just like your moth - er. Dix - ie folks will meet you, they'll be glad to
 greet you, See old Dix - ie first. f ff ffz
 f ff mf
 f 

1st MANDOLIN
or VIOLINThe Flying Wedge
Galop

KATE DOLBY

The musical score is written for a 2/4 time signature in the key of D major. It features several staves for different instruments:

- 1st MANDOLIN or VIOLIN:** The top staff, starting with a forte (*ff*) dynamic. It contains melodic lines with various articulations and dynamics including *ff*, *mf*, and *f*.
- Guitar:** Indicated by the word "Guitar" and a treble clef. It provides a rhythmic accompaniment with chords and single notes, often playing in a syncopated pattern. Dynamics include *ff*, *mf*, and *f*.
- TRIO:** A section starting at the bottom of the page, marked with a treble clef and a *mf* dynamic. It features a more melodic and harmonic accompaniment.

The score includes various musical notations such as slurs, accents, and dynamic markings. There are also first and second endings marked with "1" and "2" at the bottom of the page.

The Flying Wedge

31

GUITAR ACC.

Galop

KATE DOLBY

The musical score is written in G major and 2/4 time. It consists of two main parts: a guitar accompaniment and a trio section. The guitar part is marked with dynamics such as *ff*, *mf*, and *f*. The trio section is marked *mf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a cadenza section marked *mf* and *f*, followed by a *ff* section. The score is numbered 1 and 2, indicating different endings or variations.

BANJO SOLO
C Notation

Minor Jig

W. D. KENNETH

Allegro

f

f

f

ff

mf

mf

mf

mf

mf

f

f

f

3 Pos.

8 Pos.

1

2

D.S. ad lib.

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and the Musical Home

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AMERICAN GUILD

Secretarial Budget
(Continued from Page 13)

FROM THE SECRETARY'S MAIL

Under this head will be printed letters, or portions thereof, which may be of interest to the Guild in general. Guild members are invited to avail themselves of this opportunity to make known their opinions and present new ideas and suggestions for the "Good of the order."

Teacher Wanted

We need a teacher of the plectral instruments here. Possibly you know of some young teacher who is not doing over well in his present location and would like a new field. I would be very glad if you could put me in communication with such a person. Beside having a Conservatory of Music, I am also owner of the Music Co. I enclose stamped envelope, and will thank you for any information you may be able to give. Thanking you in advance.

(Replies to the above will be promptly forwarded—S. T.)

An Oft-Repeated Question

How can I become a member of the American Guild? I am a teacher of the mandolin, guitar and banjo, and have also had experience in a violin orchestra.

The Secretary-Treasurer issues certificates upon authority of the Board of Directors in accordance with provisions of Guild By-Laws. In passing, it may be noted that the Standards of Attainment are not intended to make it difficult for teachers to get into the Guild, but to assist Guild teachers and students.

By-Laws, Section I, Article IV, reads: "Any person (white) of good moral character, who is a teacher or player of the banjo, mandolin and guitar, or of kindred instruments, is eligible for Professional membership, and may become a member after passing the entrance examination, or upon being satisfactorily touched for by some Professional or Trade member, complying with all requirements, and paying the initiation fee and dues for the year in which the application is made. Any person (white) of good moral character may join the Guild as an Associate member by paying the dues for the year in which the application is made. Any reputable music publisher, manufacturer of musical instruments or merchandise, owner of musical patents, or any firm affiliated with the music trade, may become a Trade member by paying the dues for the year in which the application is made."

Miss Butler

Is it possible that after all the experience we have had with two different notations for the banjo, for the mandola and mando-cello we cannot find a way to avoid having the same difficulty with the little ukulele?

I have been studying the method of Mr. DeLano in which the strings are tuned to A, D, F sharp and B. A few days ago I brought a method at Carl Fischer's published by Sherman Clay and Co. of San Francisco. This is a good looking book of 72 pages (12 of instruction and the rest solos) and the strings are to be tuned G, C, E, A. It is marked second edition. A method by Wm. J. Smith sold by John Wanamaker is for the tuning first mentioned.

Now, unless something is done at once we are going to have two sets of players unable to play from the same score and no end of trouble as long as the confusion lasts, and the

longer it lasts the harder it will be to remedy.

I think this matter is sufficiently important to warrant sending a letter to every professional member of the Guild asking whether he is teaching ukulele and if so what tuning he is using. Or, as most of the members read THE CADENZA a request might be published that they send you the information. Then the Guild should recommend the tuning which is preferred by the majority.

Very truly yours,

CORA L. BUTLER,

Chairman Board of Directors.

Port Richmond, N. Y., Oct. 6, 1916.

Mr. Teague

"The future of the American Guild is in the hands of its present members. People naturally judge the Guild by the members who represent the Guild in their community. . . . To raise the standard is the aim of every educator no matter what his line, and I am sure every teaching member of the Guild is working toward this end. It is of greater importance that we have a comparatively small membership of qualified teachers than a large membership, with many first and second grade students holding teachers' certificates. I am not in favor of letting down the bars and inviting everybody to join the Guild. We want as many associate and chapter members as possible, but we must use a little discretion in accepting even members who do not hold certificates to teach, else the Guild button which we are now proud to wear will mean absolutely nothing. And it is important that the standard for authorized Guild teachers be maintained. The man in the small village may not need as large an equipment of musical knowledge as the teacher whose work is in the larger center. Every one cannot be a Seveik, a Sherwood, a Place or a Pettine, but I do not agree with those who wish to increase the Guild membership regardless of the qualifications of the members. Furthermore, a teacher should not only possess a fair understanding of music, but he should be clean, for he is a decided factor in the life of every boy and girl who comes to him for instruction; his mannerisms will be copied; his sayings repeated—in short, it is up to the teacher to set a good example. And can the Guild afford to "let down the bars" and run the risk of officially sanctioning as a good and proper sort of teacher someone who cannot maintain the musical and moral standards of the organization?"

Mr. Morris

In a letter just received I learned, for the first time, that the policies of the Guild are reported, or reputed, to be influenced by a particular firm.

Now, talking business, don't you think that if certain firms are more prominent than others in the Guild, it is because other firms of similar character are not taking the same amount of interest in the Guild and not using the Guild's resources as they should do?

It looks to me like that one firm must have realized how greatly the Guild can and has assisted them; and that if other firms have

* * * (Some sound Guild principals—from a letter recently written to the S. T. by Director-elect Daniel Teague of Peeskills, N. Y.)

failed to take a hand so as to neutralize the one man, or one firm's influence, whose fault is it?

The idea of having trade members in the Guild has been the transplanting of my plan of having them at the Commercial Museum Branch of the Philadelphia University.

The Guild got Trade Members, fortunately, but it would not be amiss to get them more actively interested, particularly as the Trade fee for Guild is not \$100.00, as in the Museum.

Manufacturers and trading firms of all kinds, who realize what the Commercial Museum was for, and utilized its resources, greatly increased their trade in the States and abroad, and thus looked upon the annual fee as a mere bagatelle.

As you know, professionalism is one thing and commercialism is another. The Museum was a professional institute, and guided the manufacturers with the information and advice supplied, but at the same time the professionals (or experts) did not disdain any information or advice from the said manufacturers, etc. Thus the institute was mutually helpful.

It's worth any manufacturer's while to pay a \$50.00 fee annually to the Guild for the benefits obtainable therefrom, particularly those that will result from the British Colonies after the war is over. The United States as the pioneer in modern B. M. G. development is not likely to meet with any competition worth the name in the supplying of instruments. The rivalry of jealous competition that exists in patriotic hardware, dry goods, and food product lines does not exist in the B. M. G. world outside the U. S. A., and is not likely to for several generations. In the supply of pianos and hand instruments, competition everywhere is as keen as in dry goods, etc., but not in modern B. M. G.

It's a great asset for the Guild to have the good will of B. M. G. fraternity throughout the English-speaking world, and the sooner the Trade members appreciate that, the better for them.

With best wishes,

CHAS. MORRIS.

Toronto, Sept. 2, 1916.

PICKED NOTES

P. A. LeFebvre and Vincenzo Carli, professional members, of Providence, called at the executive office, September 22d.

Clarence C. Barry, who has been a professional Guild member since 1910, has opened a conservatory at 722 E. Clearfield St., Philadelphia, and is prepared to furnish instruction on piano, violin, mandolin, guitar and banjo. Mr. Barry, who is known as a soloist, composer, arranger and conductor, as well as a successful teacher, has the well wishes of his many friends in the fraternity for continued success in the broader field afforded by the Barry Conservatory.

A typographical error in this column of the September issue made the name of R. L. Lasser of Callicoon, N. Y., appear as Tasser.

Mrs. K. B. Duffey, in renewing her membership, states that illness has kept her from active work for some months. Guild friends

are glad to learn that she is again enjoying good health and prepared for a busy teaching season.

George C. Smith, recently of Hartford City, Indiana, has opened a studio at 453 E. 11th Street, Erie, Pa., where he is receiving mandolin and guitar pupils.

Henry Grau, teacher of banjo, mandolin and guitar with studio at 1515 Montclair Ave., Baltimore, Md., is a new acquaintance of this department.

Miss Claribel Jeffery of Newark, N. J., in renewing her professional membership, writes that although poor health kept her from teaching duties during the summer she is now able to resume active work.

GUILD MEMBERSHIPS

PROFESSIONAL MEMBERS

182. Mrs. Virginia Ellis, Kalamazoo, Mich.
183. Mrs. K. B. Duffey, Detroit, Mich.
184. Miss Claribel Jeffery, Newark, N. J.
185. F. B. Richardson, Cleveland, Okla.
186. Mrs. Adabelle Dillabaugh, Grand Rapids, Mich.

CHAPTER MEMBERS

987. Miss Josephine Mason, Mariner Harbor, N. Y.
988. Miss Marie Telesfen, West West Brighton, N. Y.
989. Miss Eleanor DeHart, Mariner Harbor, N. Y.
990. Melville Hicks, West West Brighton, N. Y.

CHAPTER REPORTS

NEW YORK CHAPTER No. 4 has added six new members: Jacob Oberglock, guitar; Anna M. Hauser, mandolin; Bessie Janacek, mandolin; Frederick Wilding, tenor mandola; Florence Deely, mandolin; R. Hodgkinson, mandolin. Nine more applications have been accepted, making a total of fifteen new members this season. Wm. B. Evans, chapter secretary, writes that weekly rehearsals commenced September 9th with fifteen members present.

JACKSON CHAPTER No. 34 met at the home of the secretary, Russell Hawk, September 21st. A rehearsal followed a short business meeting, "the results of which were very gratifying," writes Mr. Hawk. Weekly rehearsals will be held.

SCHENECTADY:—Writing of the enforced rest of E. F. Goggin, Mrs. C. M. Root, secretary of Schenectady Chapter says: "You will see by report that we held our first business meeting at my home Monday night. It was rather a sad affair, because we knew that we would have to do without our Director, Mr. Goggin, although as he was in the city he came down for a short time and gave us a great many good suggestions to help us through the winter. We think a great deal of our Director and will stand by him and try and keep the Chapter in good running order until his return. We have planned to let each one who is capable try and see what he can do with "The Mighty Stiek" as Mr. Goggin calls it, allowing each aspirant one month to demonstrate his

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ability." Mr. Blood was appointed musical director for one month at the meeting held September 11th, and Messrs. Blood and Fortier and Mrs. Massee were named as entertainment committee for the next monthly meeting.

CHERRYDALE:—Chapter Secretary, *pro tem*, Ellery B. Gordon reports excellent progress in his Chapter which he had built "from the ground up." This growth is not only in numbers but in musical ability. New music now being rehearsed and studied includes Vienna Forever, Narcisus and Solve Las Olas. The following were present at the first meeting held October 4th: Anna Bisehoff; Burnetta Black, Elinor Hance, Leah Harris, Margaret

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Stevens, Emma Windridge, Addison Van Doren, Ellery B. Gordon (Director).

SALEM—Alliance and Lisbon Mandolin Clubs will join with Salem Chapter in staging a big concert this Winter.

SAN JOSE: September 7, Mrs. John Frank of 558 Bird Avenue entertained in a delightful manner the San Jose chapter, No. 1, of the American Guild, and many of their friends.

The chapter, under the direction of Mae

Muntz, rendered an unusually fine program taking up new music and also reviewing many of last year's favorite selections.

It was the first meeting of the season, and the chapter is looking forward to many a good time as well as doing some good work in the music line under their able director.

The committee appointed made this first meeting a decided success.

The music room was artistically decorated in pale green, the reception-room for the guests in pale pink with white chrysanthemums profusely placed in every available space, presenting an ideal "Fairy Bower."

Upon conclusion of program dainty refreshments were served upon the lawn, colored lights and greenery forming a canopy overhead.

After the inner man was duly satisfied, various games were participated in, one of which was very unique consisting of a love story told in the language of flowers.

Another amusing feature of the evening given by the gentlemen of the party, was the impersonation of numerous moving picture stars, the ladies being called upon to conjecture as to the correctness of said impersonation.

All present voted it an evening of rare pleasure.

PORT RICHMOND.—This chapter held its first meeting of the season Wednesday evening, October 4th and elected new officers as follows: Melville Hicks, president; Augusta Helenius, vice-president; George Seidenstricker, secretary-treasurer; Josephine Mason, librarian. Four new members have been received since last report: Josephine Mason, Marie Telesen, Eleanor De Hart, Melville Hicks. The chapter will meet each Wednesday evening, with a special program following a short business session.

SYRACUSE is in the chapter spot-light, and indications are that Syracuse Chapter will be shedding Guild light of its own within a short time. In view of the fact that Wm. Place, Jr., has the support of the Clark Music Company, it is indeed conservative to make this prediction without further "inside information" than is furnished by the large circular announcement issued by the Clark Company from which the following excerpts are reprinted:

The Clark Music Company take much pleasure in announcing that they have secured Mr. William Place, Jr., to direct a mandolin orchestra which is being organized for the benefit of the fretted instrument players of Syracuse. The purpose of the Organization is to create an interest in the fretted instruments and by a series of yearly concerts demonstrate that the Mandolin and kindred are serious musical instruments, which are capable of producing legitimate music of a unique type. . . . The Clark Music Company have donated the use of Apollo Hall and no charge is to be made for this feature. Weekly Rehearsals will be held. . . . There is no charge made to become a member, for the venture is not a money-making scheme. That the organization may attain prestige and professional standing the orchestra will be affiliated with the American Guild of Man-

dolinists, Banjoists, and Guitarists as "Syracuse Chapter No. 1," for which the Syracuse Chapter, as a body, will pay a fee of \$5.00, together with an annual per capita tax of 25 cents. The chapter will be self-governing, electing its own officers, etc., and a delegate will be sent to the National Convention next April. . . . The Clark Music Company are able to make this unusual announcement as Mr. Place is now in their employ for pleural research work and they feel that an opportunity has been opened to Syracuse Mandolin and Guitar players, and with a spirit of progressiveness, they are giving Mr. Place every assistance. . . . It matters not whether you are a teacher, soloist or just an amateur, the training which you will receive is acknowledged to be the best that American can offer.

LAS ANIMAS.—The Chapter Quintet, composed of C. Hatchard and H. B. Saunders, solo mandolins, Chas. Butts and G. Van Atkinson, second mandolins, Frank Beagen, tenor mandola, and D. Peterson, guitar, will give the following program at the Las Animas Music School December 10th.

Four Little Pipers—Schottische
Lawrence B. O'Conner
Chain of Daisies—Waltz. . . . A. J. Weidt
Frog Frolics—Schottische R. E. Hildreth
On the Curb—March. . . . Thos. S. Allen
Pert and Pretty—Waltz. . . . A. J. Weidt
Dance of the Moths—Caprice A. J. Weidt
O Solo Mio (Oh My Sun). Gems of Italy
Dat Yam Rag—Darkie Dialecty

A. J. Weidt
The Hikers' March. . . . A. J. Weidt
August 15th the Chapter Trio, comprising the following: C. Hatchard, solo mandolin, George Van Atkinson, second mandolin, and D. Peterson, guitar, gave the following program at Manhattan Cafe:

The Silvery Brook—Waltz
Edmund Braham
Sorella. . . . L. Gallini
King Over All—March. . . . W. H. Secouton
The Artist's Life—Waltz
John Strauss (Op. 316)

The Swallows—Waltz
The Belle of New York—Polka

D. Tipaldi
Alta Oe. . . . H. M. Queen Liliuokalani
Patrol of the Guardsman. . . . Losey
Crescent Queen—March. . . . Losey
Estudiantina Waltzes. . . . Waldteufel
Westward Ho—March. . . . G. L. Lansing

BAKERSFIELD—Chapter Secretary E. A. Shelton has been working hard to get fall and winter work started. The first Chapter meeting of the season was held September 26th, one new member being reported—W. K. Flower.

NEW YORK.—Secretary Alieo G. Baker of Chapter No. 25 sends the following report of the first meeting of the season: The first meeting was held on September 14th at the home of the Vice-President, Miss Louise Clemenceon of Grantwood, N. J.

The secretary read a very interesting letter from Mr. Kitchener, our Director, who was away at the time. A vote of thanks was extended to the Bacon-Guggin Publishing Co. for the prize—"The Eagles' Nest, which our Chapter

received in the membership contest. We had six visitors present. Among them were: Miss G. Gormley, Miss E. Bieselin, Mrs. C. Dumas, Miss E. Everett, Miss J. Franchi, Dr. A. J. D. Cortes, Mr. A. C. Hippman—a representative from The Ditson Co. After our business was finished we were entertained with music. The program was as follows:

Eagle's Nest (prize) } Chapter No. 25
Sing Ling Ting }

Soprano Solo—Miss J. Franchi

(a) Out of His Heart

(b) A Perfect Day

Mandolin obligato by Miss L. Clemenson

Hawaiian Guitar Duets—Miss J. Greiner

and Mr. A. Cortes

(a) Alehi Hela (Burning Love)

(b) Aloha Oe (Farewell to Thee)

(c) Pali Waltz

Soprano Solo—Miss E. Bieselin

(a) Habanera from *Carmen*

(b) Until

Piano Solo—Miss J. Franchi

(a) Butterfly

(b) Scarf Dance

Mandolin Solo—Miss J. Greiner

(a) Spray of Fragrant Lilac

(b) Bandurria

Guitar Solo—Dr. A. Cortes Manila

After which refreshments were served, followed by dancing.

KALAMAZOO—"Guest Night," October 5th, was a very successful affair. Battle Creek and Kalamazoo Chapters with friends and relatives to the number of fifty enjoyed a splendid "get together." Refreshments were served, with the assistance of Mrs. G. O. Petty, Mrs. Ray Stewart and Miss Dorothy Bennett. A flashlight picture was taken and after the "eats," speeches were demanded—and nearly every one present responded. The meeting was a huge success, and at an early date Kalamazoo Guildites will be entertained by the Battle Creek Chapter members. Following is the musical program:

(a) "Michigan Forever" march...Maft

(b) "In the Pines" waltz...Johnstone

Combined Chapter Orchestras

(a) "Banjo Bugs" rag...Johnstone

(b) "Frolie of the Kazoos" fox-trot

Johnstone

Jas. H. Johnstone (Tenor banjo)

(a) "The Rosary".....Nevin-Odell

(b) "Aloha Oe".....Lilloukalani-Odell

(c) "The Cadenza" march.....Johnstone

(b) "After Vespers".....Moret-Odell

Kalamazoo Y. M. C. A. Mandolin

Orchestra, Jas. H. Johnstone, director

(a) "Schubert's Serenade"

arr. F. O. Gutman

(b) "Traumerl"....Schuman-Toeban

Jas. H. Johnstone (Mando-cello)

Harold F. Plews (Harp-guitar)

(a) "A Live Chat" waltz...Acker-Odell

(b) "Teddy Bear's Picnic Novelty" Brattan

Battle Creek Mandolin Orchestra

Mrs. Edna Dole Wilcox, Director

Sextette from "Lucia".....Donizetti

Jas. H. Johnstone (Tenor-mandola)

"Bridal Rose" overture...Lavelle-Jacobs

Gibson Plectral Sextette

"Grand Opera Strains".....Johnstone

Combined Orchestras

Kalamazoo Chapter reports one new member, Mrs. Leon Keeler.



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A Correction

One of our contemporary publications announced last month that the writer is to read a paper at a gala serenade to be given in New York City on the 28th and 29th of this month (October). In justice to those who expect to attend, as well as to myself, I deem it my duty to state that I am not.

In a personal interview with the secretary-treasurer of the New York Serenaders, after receiving the invitation I replied that, while I was ever ready to endorse and encourage any movement towards the uplifting of the mandolin and kindred instruments, I could not dolin and kindred instruments, I could not give a final answer then and there but would write him later. Evidently my answer was misconstrued, for, although writing later according to promise, and informing him that that I could not possibly attend, I imagine

that my letter must have been received after the announcement had gone to the hands of the printer and too late to be withdrawn.

The Mandolin Duo

Research for data concerning the history of the unaccompanied form of mandolin music has been quite successful thus far, yet I must wait to hear from several prominent players before starting to write upon the matter. This, together with various important details to which attention must be given, will necessitate the postponement of the article for a month or two. I trust that my readers will pardon the unavoidable delay, which is caused only by my desire to serve them better.

A Discussion

(Continued from the September issue)

"A great deal could be done, however, even at your age. Of course you could never expect now to become a virtuoso, yet according to your own admission you do not expect to reach that degree of proficiency even on the mandolin. Had you taken up the violin or piano it would not have required many years of study to enable you to play dancing, and thus earn quite a little extra money. In fact, I know of quite a few students who have paid their way by just such means."

"I don't doubt that, but I could do the very same thing with the mandolin in about one-half the time required for the instruments you mention. The mandolin-banjo, which of course is played exactly like the mandolin, is very much in demand in the dance orchestra of today. The dancers are quite crazy over it and even prefer it to the violin, as you no doubt have observed."

"True, the mandolin-banjo is now only a fad, and is bound to be dropped in the near future."

"Even granting that, which in my opinion is not the case, the fact still remains that by studying the mandolin diligently for about

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*Fifch Neun Walkin' The Dog, Fox-Trot	Leybach-Odeh—A
Wooka-Strigley-Toeben—A	

*Master Melodias, From Famous Light Operas	Roberts-Odeh—C
*A la Bien-Aimee, Value	Schutt-Odeh—B
Piastato, Pulka (Salsa)	Jellison-Toeben—A
*Chinese Wedding Procession	Hommer-Odeh—B
*Kilama-Wallana, Hawaiian Waltzes	Luh-Kall-Toeben—B
Scott Lullaby	Von Kunitz-Odeh—A
*March of the Borealis	Eilenberg-Odeh—A
*My Heart at Thy Sweet Voice (Shannon and Dallas)	R. Story-Odeh—A
Kahala-Honolulu, Hawaiian Halls	Luh-Kall-Toeben—A
*Semi-ramide, Overture	Rosend-Odeh—C
*Guardmount, German Patrol	Eilenberg-Odeh—B

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three years, a person can earn quite a little extra money by busying himself with private teaching during his spare time—something quite impossible to a person studying the violin and piano.

"Do you remember Clarence Hall, who played cornet, and who had to stop performing because of his slender physique? Well, being very fond of music, and it being impossible for him to play a wind instrument or one requiring very much daily study and practice, he picked up the mandolin, and with his knowledge of music and natural ability he progressed rapidly. I heard from him last week and he informed me that he was employed as a clerk in one of the music stores there, besides earning quite a little extra money by teaching the mandolin evenings. Then there is Mr. Wilson, my teacher, who is very busy teaching the mandolin, playing for concerts, dinners, etc.—in fact, earning more than any other of the musicians of this city who are employed in theatres, dance-halls, etc.

"By this I do not wish to give you the impression that the mandolin does not reach the sphere of other musical instruments, because it does. Of course it has its limitations but so also has your piano. The mandolin has color and individuality, and although at the present time it is best heard as a solo instrument the time will come when it will take its place in the regular orchestra. In order to get to that point, however, we have many obstacles to overthrow, and the most formidable one is the battering down of deeply rooted prejudices in minds such as yours.

"Pardon me, Uncle, I am getting rather

Melody, Elegy	Mannest-Odeh—A
After All of These Years, Fox-Trot	Goodwin-Toeben—A
*Cerro Cucheras (The Bull Fighter), March	Metallo-Odeh—A
The Trailing Arbutus	Fridman-Odeh—A
Adoration, Flower Song	Barnard-Odeh—A
Kiss That Made You Mine, Medley Waltz	Blew-Kirkman-Toeben—A
*Swing Song	Harce-Odeh—A
In Honolulu by the Sea, Two-Step	Frost-Toeben—A
Fall of Pap, One-Step	Day-Toeben—A
I Will Always Love You, Waltz	Blew-Kirkman-Toeben—A
*Santiago, Spanish Waltz	Corbin-Odeh—B
*Down of Hope, Revue	Castilla-Odeh—A
*Hungarian, Fantasia, Op. 207	Tobani-Odeh—C
*War March of the Priests (Athalia)	Mendelsohn-Odeh—C

Songs from the Old Folks, Grand Selection	Lake-Odeh—C
*Serenade	Wilbur-Odeh—A
*Galat a Festh, Hungarian March	Kowalski-Odeh—B
*Humor of the Volca Boatmen	Arr. H. F. Odeh—A
*Humorous Humoresque, Fascinating Hostalia	Dvorak-Roberts-Toeben—A

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for violin, which were composed before the mandolin's literature had attained any sort of development."

"I did not mean to imply originality in conception. I simply referred to them as being thoroughly mandolinistic. It is a fact that those pieces could not be played on the violin anyway."

"The mandolin certainly has a staunch champion in you, and if you are an example of what all players of that instrument are the mandolin will be redeemed from its somewhat lower status in a short time. I must acknowledge that you have awakened in me quite an interest in the instrument already."

"Glad to hear it. Say, Uncle, I take my lesson tomorrow afternoon. Will you come over and meet my teacher? I am sure he can interest you still more. Mr. Wilson is taking great interest in me, and has placed me last on his list of pupils for the afternoon in order to devote a little more time with me."

"Yes, I will come. I must go now to call on some of my friends whom I have not seen for quite a while."

"Good-bye, Uncle! I will see you tomorrow afternoon, and we will pay Mr. Wilson a visit."

The Querist

E. H. M., Colbran, Cal.

Q. Will you please inform me through THE CADENZA where I can get an arrangement for mandolin or violin, with piano accompaniment, of "Juanita" by Norton? I want an arrangement suitable for concerts or home parties.

A. I am very sorry to inform you that I do not know of an arrangement of this old Spanish melody by Mrs. Norton, such as you evidently want. You might try Carl Fischer, Cooper Square, New York City, who may be able to help you. You will find this old song, however, with 119 others of the popular old melodies, in *The Columbia Collection* published by Walter Jacobs of Boston, arranged for both violin and mandolin orchestras, with either solo mandolin or violin and duet parts ad lib.

The Gibson Mandolin Orchestra of Appple Creek, Mich. (Messrs. J. C. Hayes and F. T. Hilton, first mandolins; Mrs. J. F. Long, second mandolin; Mr. A. E. Sheridan, mandocello; Mrs. Della Brentlinger, tenor mandola; Mr. M. J. Brimberry, banjo; Mr. C. A. Harden, flute, and Miss Ellen Sheridan, piano), assisted at a recital given by the pupils of Mrs. Brentlinger in that city on Tuesday evening, May 16, 1916. On a program of twenty numbers the trio instrumental selections were as follows: "Cathedral Chimes" (Arnold-Brown); mandolin solo, "Love's Dreamland" (Roeder), Mr. A. E. Sheridan; banjo solos, (a) "Mt. Gretna March" (Acker), (b) "Fandangos" (Stewart-Stannard), Mr. M. J. Brimberry; string quartet, "The Rosary" (Nevin), Mr. Hayes, Mrs. Long, Mrs. Brentlinger and Mr. Sheridan; (a) Waltz, "Fleur d'Amour" (Cobb), (b) March, "Ultimatum" (Allen).

While it may not be the regular grand opera season, many railroad managers have been listening to carmen.

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Tuition in Banjo Technic

This month's instalment in Tuition in Banjo Technic is made up of scale exercises in different rhythms with double stop intervals. Many points that have been taken up in the last twenty studies are reviewed here, also various new fingerings, which are made necessary by the occasional appearance of a double stop in the midst of a rapid passage, are given for both the right and the left hand.

Study No. 61, Exercise A. In this exercise, owing to the short duration of the double stop, a finger of the right hand should not be allowed to repeat, the only exception being when the first finger glide is used. In the first measure pick the double stop on the first count with the second finger and thumb; the first finger is now free to pick the following G. In the second measure pick the double stop with the first finger and thumb, using the first finger glide to produce the C that follows. Cover the last B with the fourth finger of the left hand, allowing the finger to slide back to A in the double stop at the beginning of the third measure; the first finger falls upon the low B. As the hand is now in the fourth position play G closed with the second finger; the fourth finger covers the F \sharp . Use the first finger glide in picking these two notes.

Play the following G upon the open string. Taking advantage of this note, advance the hand to the seventh position to play the following three notes. Observe that the second finger is indicated to be used upon D, the first finger upon the low note G in the following double stop. While the first finger might have been allowed to cover three strings, including the D and G, it will be found that a smoother tone will result if the fingering as given is used. The first finger may fall now upon the first and second strings to cover the following D and B. Although the G does not occur again in the measure, it is no advantage to remove the first finger from the third string. Play the C upon the second string, picking this note with the thumb.

In the fifth measure descending to the tenth position, place the first finger over the two

TUITION IN BANJO TECHNIC
SCALE EXERCISES IN DIFFERENT RHYTHMS
With Double Stop Intervals

notes in the double stop, and hold throughout the measure. Pick the double stop with the second finger and thumb; the first finger is free to pick the following B, which is covered by the third finger. This finger should be held; to produce D use the small bar as indicated. The fingering in the sixth measure is exactly the same, only that the passage is played in the fifth position. Note that the E and F in the seventh measure are played in the second position, the hand advancing to the seventh position to play the following A, B and C. Play all G's upon the open fifth string. Work the exercise up to a fast tempo.

Exercise B. An exercise in the key of A minor in 2-4 rhythm, showing the dotted sixteenth note, followed by a thirty-second note. As it is intended that the exercise should be played by a fast tempo, a finger of the right hand used in a double stop should not be allowed to repeat upon a single note that follows. In the first measure pick the double stop with the second finger and thumb, thus leaving the first finger free to pick the follow-

ing E. In the second measure, while the substitute third finger is to be used to cover E in the double stop, the next time the note occurs it should be covered by the second finger. Advance to the sixth position to play the last three notes, G \sharp , A and B. Compare the left-hand fingering with that given in the third measure of Study No. 46, Exercise A.

In the third measure the second string is employed in part of the scale passage, the last three notes to be played on the first string in the twelfth position—the fourth measure to be played in the same position. Note that C is played upon the second string and is to be struck by the thumb. The D is to be picked by the first finger. Play the first half of the fifth measure in the thirteenth position, the second half in the twelfth. Pick each double stop with the second finger and thumb, the first finger picking the following single note. Play the first half of the sixth measure in the tenth position, the second half in the ninth.

In the seventh measure the fourth finger

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covers A in the double stop. To make the right-hand fingering come out properly, let the fourth finger slide back to G. This relieves the thumb from repeating. Pick the G with the first finger. The left hand is now in the second position, which includes the following F and E. In the eighth measure, to prevent cross fingering, use the first-finger glide on the first two notes. Play the exercise until it can be played smoothly at a snappy tempo.

Exercise C. An exercise in the key of F major in common rhythm, showing a measure of double stop quarter notes, followed by a fast passage in triplet form. In this rhythm a finger of the right hand may be allowed to repeat, providing the note it picks is preceded by a note of a quarter value. The first measure is to be played in the fifth position, in this case placing the first finger across three strings at the first fret, with the second and fourth fingers to be used upon the first double stop. The student should remember that it is allowable in this key to use cross fingering

of the right hand in going from B \flat to C. In the second measure this could be avoided, if the thumb glide be used upon the first and second notes (F and G), which would reverse the fingering. In the third measure play the double stops in the fifth position. Use the third finger on D on the third count.

In the fourth measure cross fingering could be avoided, if the thumb struck the first note G. The last A and B should be covered by the first and second fingers in preparation for the next measure. In the fifth measure let the fourth finger fall upon C, using the third finger upon A in the first double stop. In the sixth measure the right hand fingering could be reversed by picking the first note with the first finger. Play the three last notes in the seventh position.

In the seventh measure cover the last double stop with the first and second fingers, but in the eighth measure these two fingers should slide to the twelfth position to cover D and C. The first-finger glide is to be used upon these two notes. The C could have been struck by the thumb. The first finger covers the first A in the second triplet. Taking advantage of the open G, change to the fourth finger on the following A. This makes the slide easy to the following double stop. Note that the last A is picked by the first finger to avoid repeating of the second finger in the double stop. Accelerate the exercise as it becomes familiar.

Exercise D. An exercise in the key of C minor in 3-4 rhythm showing the double stop eighth note followed by single sixteenth notes. In the first four measures play all single notes above the open D string upon the first string.

Follow the right-hand fingering carefully. In this exercise a finger may be allowed to repeat after playing a quarter note. In the descending part of the exercise the use of the second string in the scale passages should be observed. Refer to Studies No. 45 and 46, in which this subject was fully explained. Work the exercise up to a fast tempo.

Exercise E. An exercise in 6-8 rhythm showing single sixteenth notes and double stop eighth notes. In the first measure the single notes are indicated to be played upon the fourth string; pick the first single note with the first finger, then alternate. Follow this fingering through the next three measures. In the first and fourth measures the fourth finger extension of the left hand is used. As the fourth string loses its efficiency in the higher positions, however, it should be used sparingly in scale passages in practical playing. In the fifth measure play the sixteenth note passage in the twelfth position. In the last part of the sixth measure let the first finger form a small bar over C and A. Note the left-hand fingering in the seventh measure. In the eighth measure play F \sharp and E in the fourth position. Play the exercise at a moderately fast tempo.

Exercise F. An exercise in the key of D major in 2-4 rhythm showing double stops and single notes, all of sixteenth note value. Here a finger of the right hand may be used to repeat after a double stop, but it should never be allowed to play a single note and then repeat upon a note in a double stop. In the first measure the ascending passage should be played in the second position, with the exception of the last note E, which should be covered by the second finger in preparation for the double stop on the first count of the second measure. The ascending passage in the second measure is also to be played in the second position. By playing the last note G closed, repeating by the thumb in the double stop in the following measure is avoided. While the second D in the third measure might be picked by the thumb, for practice, the first-finger glide is indicated to be used on this note and the following E. Note the use of the second string in the ascending passage. In the fourth measure play the G open. Make use of the second string in this passage.

The fifth measure is to be played in the fourteenth position. Note that, while the fourth finger was used to cover F \sharp in the double stop, the third finger is used when the note occurs again as a single note. The sixth measure is indicated to be played in the tenth position. Here the fourth finger covers D in the double stop, but the third finger should be used when this note occurs the second time. The seventh measure is to be played in the seventh position. Use the fourth finger on B in the double stop, but use the third finger upon the note when it occurs again. In the eighth measure the E is to be played on the second string and should be covered by the fourth finger; strike with the thumb. Work the exercise up to a fast tempo.

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Questions and Answers

E. H. M., Colbran, Col.

Q. Is "Sounds from Home," as played for the Aretino Phonograph Company of Chicago, published for mandolin and piano? This was played by violin, flute and harp. If not published for mandolin, where can I get the violin and piano parts?

A. I am unable to locate this selection for mandolin and piano, but it is published for guitar solo by the Oliver Ditson Company of Boston, who no doubt can supply you with violin and piano arrangement. I have not had an opportunity of hearing the record to which you refer, but should the Ditson publication prove not to be the right one, you probably can get the composer's name from the Phonograph Co. The guitar solo referred to is by Gung'l, and there also is a "Longing for Home" by Jungman, published by Carl Fischer of New York for mandolin and piano, which possibly may be the one to which you have reference.

E. M. B., Vicksburg, Miss.

Q. I have had a course of correspondence lessons on the guitar and practically know every fret on the instrument, but I find it exceedingly difficult to execute the notes, especially in the higher positions. Can you suggest a way of overcoming this difficulty, or is there some instruction book which would be of assistance to me?

A. You apparently have developed the same thing that many others do from a correspondence course—merely a theoretical knowledge of playing. In order to get the proper benefit from such a course it is necessary to be a severe critic of yourself, and to pay most careful attention to every written direction.

Possibly you have not learned to think *musically*. This simply means that you must think the tones and sing them mentally, and until you are able to do this you will have no image or concept of what your fingers must do. Once you do get this mentally, *compel* the fingers to do your bidding. Or perhaps it is a matter of developing speed, but even

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here it is largely a mental process, since the fingers will never move faster than the brain directs—that is to say, they will not move *intelligently*, although they may run wild occasionally.

I would suggest that you procure a good edition of the Carcassi or Holland Guitar Method and go through it in a systematic manner, mastering every study and exercise, and being as particular with yourself as if you were continually working with a teacher. This careful self-criticism is one of the surest means to success in music, as in many other things. The above mentioned books may be procured from the publisher of THE CADENZA.

W. F. M., Salem, O.

Q. Can you advise any harder or more advanced work for the guitar than the Carcassi Method?

A. I would suggest the following as supplementary to Carcassi: "Twenty-five

Studies" (Carcassi) and Schetter's "Studies," both published by Walter Jacobs of Boston. These two books can well be used at the same time after completing the "Method" and in conjunction with advanced solos in the various positions. Following these are the "Twenty-Four Studies" by Giuliani and "Thirty-Six Caprices" by Legnani should be taken up, after which, if everything has been mastered, one need not be afraid to take up any of the masterpieces in guitar literature. Neither Ferranti, Tarrega nor Regondi have written any studies, but since their style of writing is quite different from that of the other masters, much benefit may be derived from a careful study of their individual works.

C. L. B., Port Richmond, N. Y.

Q. Is there a Method published for the harp-guitar? Am using Carcassi and solos by Boehm. If there are any special studies or

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exercises published in sheet form, either in this instrument, or adapted to it, I shall appreciate the information.

A. The only Method of any sort which has ever been published for the harp-guitar is that compiled by Claud C. Rowden of Chicago, and which can be obtained from him or from Walter Jacobs. This is not strictly a Method, but is intended to be used in connection with any good Method, such as Carcassi, Holland, Partee, Stahl, etc., and gives a thorough exposition of the principal chords in all keys, showing the form they take when the sub-basses are used. It will be found very useful in connection with other material.

As for special studies or exercises, there are none, to my knowledge, although many of the published studies for the six-string guitar are adaptable, so far as the finger-board work is concerned. In the way of special solos for the instrument, there is practically nothing, outside of the few by Boehm, Odell and Morris, but it is possible to adapt many pieces in the easier grades by simply using one of the open sub-basses instead of the regular fingered bass. This of course requires a special working out for each particular piece, since there is no definite rule to be applied to all cases.

Pieces or exercises which have anything resembling a bass run are not practical for the sub-strings, since there is too much jumping around required, and, in any case, there is no practical way of stopping the vibrations of the strings in rapid work, even if a run could be executed, so that the burred, discordant effect would be disastrous from a musical standpoint. It is hoped that these suggestions may be of some service to you.

J. M. H. Weston, W. Va.

Q. 1. Please give the metronome marks for a fox-trot, one-step and hesitation waltz when used for dancing.

2. Should quarter notes be tremoled (on mandolin) in fox-trots?

3. Some fox-trots are marked *al brece*. Please give metronome marks for same (concert use).

4. What is the most effective tempo, on mandolin, for a rag, such as "Notoriety," with thirty-second notes, for concert use.

5. Give M. M. marks for the Allegro in "Poet and Peasant" Overture.

6. Can you give me any suggestions as to removing an old fret from a mandolin, without injuring the instrument, also the best way to put in a new one.

A. 1. The usual tempo for dancing the fox-trot is about 80 for a half note (four-four time), although it varies all the way from 69 to 92, according to the whim of the dancers or the orchestra. One-steps are usually taken at from 120 to 132 for a quarter note (two-four time), while the tempo for the hesitation waltz is about 58 to 66 for a dotted half note.

2. The peculiar staccato and rhythmical effect so necessary in the fox-trot is entirely lost if the quarter notes are tremoled, hence they should not be tremoled. Since the distinguishing characteristic of the fox-trot tempo is the exact and ever-recurring dotted eighth followed by a sixteenth, the straight quarter notes are often changed into this form by dance players (including violinists) with splendid effect.

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3. It really makes no difference in the tempo of the fox-trot, whether the composer was exact enough to mark the time signature *al brece* or not, as this is the way it is played, whether or no. For concert use, the same tempos are followed in general, although they are frequently taken a little faster, with good effect.

It might be added in this connection that many so-called "rags," written in two-four time, are effectively changed into fox-trot tempo, using the above tempos for quarter notes instead of halves. This requires like successive sixteenth notes to be played like a dotted sixteenth followed by a thirty-second.

4. There is a considerable difference of opinion among musicians as to the most effective tempo for the ordinary rag-time selection. My own personal preference is to use



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Even if a rag is not converted into a fox-trot it is really much more effective at this tempo than when it is taken at breakneck speed, since the real essence of syncopation is missing in very rapid tempo.

5. The Allegro in "Poet and Peasant" (the movement in two-four time) is usually taken by orchestras at about 168 quarter notes to the minute, giving two beats to the measure. This is rather quick for the average mandolinist, but is the correct tempo.

6. About the only way to remove an old fret is to pry it out of the fingerboard as carefully as possible, taking care not to chip the wood, and the same process, reversed, is used in putting in a new one.

The fret wire is of course cut the proper length and then carefully pressed or driven firmly into the little groove made for it.

Unless the fret fits very tightly, a drop or two of glue will be useful.

SHIRLEY THORNE

(Continued from page 15)

only very, very much different—and, if after maturity he proves to be "to the manor born," develops into the most consummate and unprincipled "butter-in" that Dame Nature ever made the mistake of creating. In any other line, calling or profession, even if he escaped actual violence, he would be categorized as an ungentlemanly interferer with no more than a very thin veneer of politeness.

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The more perfect specimen of this genus is never religiously inclined, for he always acts under the exact inverse of the golden rule, namely, doing unto others what he *never* would allow others to do unto him, providing of course they are of his own sex and smaller than himself. A slight excuse for him may perhaps be found in the fact that with him it is a business for his bread and butter; to him all matter is meat, and to obtain it for the satisfaction of feeding an insatiable appetite for "news," he will shamelessly burglarize the thought-safe of any and all who may inadvertently expose the combination.

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approximately the tempo given above for the fox-trot. This means that the eighth notes in two-four time get the time of quarters in four-four time.

Thus, "Notoriety," in which, if I remember correctly, the thirty-second notes you refer to are coupled to the dotted sixteenths, would be played in fox-trot tempo and exactly as if it were in four-four time, in which case sixteenths would correspond to thirty-seconds in two-four time.

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March					
Ah Sin.....	Rolf	B	40	10	20
Eccentric Two-Step.....	Widd	A	30	10	20
Aly Fairy.....	Widd	A	30	10	20
Schottische					
Aloha Oe.....	Lidvaldson	A	30	10	20
The Famous Hawaiian Melody					
Baboon Bounce, The.....	Cobb	B	40	10	20
A Sea Step Intermezzo.....	Widd	A	30	10	20
Black Kyed Susan.....	Orman	B	30	10	20
Schottische					
Boston Yodel, The.....	Widd	A	50	10	20
Dance a la Fandangoo.....	Widd	A	30	10	20
Butterscotch.....	Widd	A	30	10	20
Characteristic March					
Camille.....	Bone	B	30	10	20
Clilian Dance.....	Widd	A	30	10	20
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Commander, The.....	Hall	A	40	10	20
March and Two-Step					
Cowboy Capers.....	Allen	B	40	10	20
Characteristic March					
Cowboy's Victory.....	Widd	A	30	10	20
Waltz					
Dance of the Clowns, Triskaus					
(Mariusus).....	B	40	10	20	
Dance of the Lunatics, Allen					
An Idiotic Rave.....	B	30	10	20	
Dance of the Moths.....	Widd	B	30	10	20
Caprice					
Darkey's Dream, The Lawing					
Characteristic Two-Step					
Dat Yarn Rag, A.....	Widd	A	40	10	20
A Darkie Delicacy.....	Widd	A	30	10	20
Dixie Twilight.....	Jones	B	40	10	20
Characteristic March					
Duska.....	Lawing	A	30	10	20
Characteristic Dance					
Encouragement.....	Meyer	A	30	10	20
Waltz					
Falling Meteors.....	Allen	C	30	10	20
Falling Meteors.....	Bone	B	40	10	20
Valse Caprice.....	Widd	A	30	10	20
Fanchon.....	Widd	A	30	10	20
Marzka					
Fascination.....	Bone	A	30	10	20
Waltz					
Fire-Op.....	Widd	A	30	10	20
Polka					
Four Little Blackberries					
Schottische.....	O'Connor	B	30	10	20
Four Little Pipers.....	O'Connor	B	40	10	20
Schottische					
Frog Frolics.....	Hildrich	A	30	10	20
Schottische					
Ge-Ge-Nee.....	Widd	B	30	10	20
One-Step or Two-Step					
Hazer, The.....	Widd	A	30	10	20
March and Two-Step					
Hikers, The.....	Widd	A	30	10	20
March and Two-Step					
Humoresque.....	Dusak	B	40	10	20
Invincible Guard.....	Slatkay	A	30	10	20
March					
Irvine.....	Rolf	B	40	10	20
Intermezzo					
Kalou.....	Widd	A	30	10	20
A Darkie Intermezzo.....	Widd	A	30	10	20
Ken-Tuc-Kee.....	Widd	B	30	10	20
For Trot					
Kentucky Wedding-Knot Turner					
Novelty Two-Step.....	Widd	A	40	10	20
Kiddle Land.....	Widd	A	40	10	20
Kiss of Spring.....	Rolf	A	40	20	35
Waltz					
Knock-Knees.....	Cobb	B	30	10	20
One-Step or Two-Step					
La Sirena.....	Burke	B	30	10	20
Danza Habanera.....	Widd	A	30	10	20

Discount 1/2 Off

	Grade	Hand	Time	Key	Tempo
	A	B	C	Major	Minor
Light Heart.....	Widd	A	30	10	20
Waltz					
Lilies of the Valley.....	Widd	A	30	10	20
Waltz					
Loraine.....	Nichols	B	30	10	20
Marzka					
May Belle.....	Widd	A	30	10	20
Schottische					
Mc Mellican Man.....	Widd	B	30	10	20
Waltz					
Montclair Galop.....	Widd	A	40	10	20
Mos-Kee-Tee.....	Widd	B	30	10	20
One-Step or Two-Step					
Myopia.....	Hilton	B	30	10	20
On Desert Sands.....	Allen	B	30	10	20
Intermezzo Two-Step					
Ontario Rag.....	Widd	A	40	10	20
On the Bermuda Essence					
March and Two-Step					
On the Mill Dam.....	Babb	A	40	10	20
Pagan Waltz.....	Ar. Hartson	A	30	10	20
Paprika.....	Fridman	B	30	10	20
March and Two-Step					
Parade of the Puppets.....	Rolf	B	30	10	20
March and Two-Step					
"Pauline".....	Allen	B	40	10	20
Polka					
Pert and Pretty.....	Widd	A	30	10	20
Phantom Bells.....	Widd	A	40	10	20
Caprice					
Polka-Le Grand.....	Griffin	C	50	10	20
Pranks of the Poles.....	Lawing	B	30	10	20
Caprice					
Rabbit Foot.....	Cobb	B	30	10	20
For Trot					
Rag.....	Widd	A	40	10	20
March and Two-Step					
Raiders, The.....	Widd	A	30	10	20
Rambling Roses.....	Morse	B	40	10	20
Waltz					
Red Rover, The.....	Widd	A	30	10	20
Rye Mach.....	Lawing	A	40	10	20
Two-Step (A Little Scotch)					
Sandwich.....	Fridman	B	40	10	20
(Moonlight on the Swannee)					
Serenade of Amour, Fox					
Blind.....	B	50	10	20	
Shag.....	Cobb	B	30	10	20
Shy High.....	Glenna	A	40	10	20
Speedway, The.....	Widd	A	40	10	20
Galop					
Spliff.....	Griffin	C	40	10	20
Polka di Concert					
Starry Jack, The.....	Hildrich	B	30	10	20
March and Two-Step					
Stop Look! and Listen.....	Allen	B	30	10	20
A Railroad Fox Trot					
Swedish Wedding March					
Sweet Corn.....	Widd	A	40	10	20
Characteristic March					
Sweet and Lard and Forsaken					
Swing Along.....	Lawing	B	30	10	20
Characteristic March					
Swing Song.....	Lawing	C	30	10	20
That Banjo Rag.....	Widd	A	40	10	20
Troopers, The.....	Bacon	B	40	10	20
Turkish Towel Rag.....	Allen	B	40	10	20
U-I-Rub-Down.....	Widd	B	30	10	20
U-I-Rub-Down.....	Allen	B	30	10	20
March and Two-Step					
Uncle Sam's Banjo.....	Allen	B	30	10	20
(Plectrum Arrangement)					
Watch Hill.....	Kenneth	A	30	10	20
Wentwood Ho!.....	Lawing	A	40	10	20
Yankee Boys.....	Widd	A	30	10	20
March					
Yankee Dandy.....	Widd	A	40	10	20
Characteristic March					
Zamparite.....	Lake	B	40	10	20
Characteristic March					

WALTER JACOBS, 8 Bosworth St., BOSTON, MASS.

confined our "interviewing" strictly to the vaudeville work of Miss Thorne, therefore any extraneous information as to whether she carries a vanity case, at what hotels she stops, just what and how many times she eats and whether she wears goloches in damp

weather, will have to be gathered from the lady herself by some interviewer with more "nerve" than we possess. Nevertheless, if we told everything which by judicious "worming" (perhaps surreptitious might have been the better word) we found out

about her own work and vaudeville bookings, agencies, leading acts, *et cetera*, we would eat up more page-space than the publisher would stand for. However, here are a few salient points concerning her business, which we made our business in order to make it everybody's business.

For the present—nobody need be frightened or look for a gun—but for the present season Miss Thorne is "wild catting." No, that phrase does not mean that the lady stealthily prowls in the darkness for prey, but it is her own expression in legitimate vaudeville idiom for working "independent," and this in the full glare of the spot-light. There is all the difference in the world between being the little minnow in a big sea and the bigger whale in a little pool (in so far as individual spot-light and spot-ash honors are concerned), and that explains why she is "wild catting."

During her first year in vaudeville Miss Thorne was playing the little minnow in the big sea—that is, merely a part in a big act. This season, however, commencing from January last, she determined to be the whale, and is now doing a "single" with banjo. In this she is meeting with pronounced success and capturing the levitation's share of attention, applause and—even artists must occasionally eat—but the bunch of "bait" which lands "the butcher, the baker and candlestick maker." Who wouldn't "pool" their own issues under the circumstances?

As an additional attraction to the act, although according to press clippings that is superfluous, Miss Thorne makes a quick costume change between her numbers. In her first two numbers (usually the "Stars and Stripes" and a popular medley) she uses an elaborate Chinese costume with gold predominating, and this is worn over the other dress. Thus, with hardly a second's absence from the stage, she reappears for her second two numbers (the Sextet from "Lucia" and another medley) clad in the dainty gown shown in the portrait. We will leave the entire question of attractiveness to the individual opinion of the readers, and merely add that the lady is hard at work on a special dance to lend still greater attraction to her act.

Miss Thorne has learned that the vaudeville banjoist must sacrifice delicate shadings and nuances to tempo and tone. By this it is meant that selections must be taken at a fairly rapid speed with a pronounced rhythm, and also with quantity rather than quality of tone—all finer effects being lost to the galleries. These tonal requirements, which with her really is sonority and not mere loudness, are accomplished through her method of stringing and a special pick. For strings she uses two banjo seconds with guitar third and fourth, and plays with an extra large and heavy pick. In this manner she not only better satisfies the audience, but better pleases her own musical taste that has been so long schooled to the deeper tone of the mandola—her original solo instrument. Incidentally, this heavier stringing largely overcomes the stage banjoists' great trouble—the sudden breaking of strings from necessary playing force and quick changes in temperature.

Undeniably Miss Thorne is gifted with stage presence, personality and musical magnanimity, yet perhaps the greatest secret of her success lies in her selections and the manner of "putting them over." Although necessarily catering to public taste, she never plays anything which she does not personally like, and these (in so far as possible with the nature of the selection) are phrased as a singer would present them vocally.

In Canada, Miss Thorne is extremely popular, in many places during the present season playing her third appearance, and with each reception warmer than the preceding one. In Kentville she played for the American Legion Minstrels with tremendous success. This "Legion" consists entirely of Americans who have enlisted to fight with the Allies in the European war, and the proceeds of the minstrel show went towards the purchase of an up-to-date field-kitchen for their own regiment—the 97th Battalion. She was the "head-liner" on the program, was billed as "The Banjo Belle" and received an ovation from the soldier boys of both nationalities.

She also was a constant and decided hit during a period of twelve weeks playing in Nova Scotia, making up her programs mostly from popular English songs and ballads. On one of these occasions she used the old "Rocky Road to Dublin," taking the piece in quite a different tempo from the customary and almost jig-like time, and thereby raised a miniature tempest. The piece was played in a fairly moderate march rhythm with a very strongly over-accented beat, and this was still further accentuated by movements of the players's shoulders and head. It was a "riot," a "house-breaker" and a "foot-starter," resulting in wild yells and shouts for "more" which would not be quieted by either single or double encores.

Miss Thorne very generously and modestly accords the most of the credit for her success as a vaudeville performer to a well-known vaudeville "sister" who is a "veteran" in controlling and compelling audiences. This was B. Carmen of the famous Carmen Sisters, who not only flooded Miss Thorne with friendly hints and "stage tips," but almost fairly coached her in those first appearances in the big act previously mentioned. It seems almost unnecessary to say, however, that the greater part of her stage talent is innate within herself, and has been developed by unremitting labor.

In the latter resource Miss Thorne is indefatigable and tireless, always seeking for new "bits" and business in her act. Just now she is working up for the banjo that quaint old "fiddle" number which was made famous years ago in Frank Chanfrau's old play "Kit"—the "Arkansas Traveler." She also is hard at work on an elaborate Japanese act for next season in which will be introduced all the dainty little tricks, airs and graces with which we are accustomed to associate such characters on the stage—even to playing the banjo while sitting on the floor.

Much more of interest could be written about this American-Canadian-Scottian performer, but space will not permit. Here,

then, we must leave Miss Shirley Thorne with the public and press which bear witness to her splendid success in vaudeville as a banjoist, and here, too, must we leave ourselves as an "interviewer," after perhaps having disclosed more than a hidden talent for "butting in" on other people's business.

MANDOLIN EXAMINATIONS

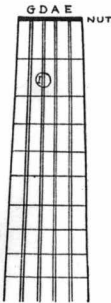
Released by the Board of Examiners September 30, 1916, for the benefit of students who are preparing for future examinations. Questions are based on the Standard Outline and will be changed for each annual examination.



Mandolin—Grade I, Technic

Questions to count five points each. Last nine questions to be marked by the teacher; credits to be given according to actual ability.

- The figure below shows a diagram of the mandolin fingerboard as far as the ninth fret. The student is required to indicate the following notes by placing the number which appears below that note upon the correct string and fret. For example, question (1) requires the location of first line E; this would be indicated by the figure 1 placed at the second fret of the "D" string. (½ point for each. This question to be marked by Examining Board.)



- Play from memory the scales of C, G, D, A, E, B flat, E flat, A flat. (½ point each scale.)

Teacher must insist that the fourth finger is used on scales of G and E major descending in order to avoid back strokes. (Additional ½ point each scale.)

- Illustrate the following:
 - A glide (sometimes misnamed "slide").
 - An acciaccatura (sometimes misnamed appoggiatura).
 - Four eighth notes legato in 4-4 time, largo tempo.
 - Four eighth notes legato in 4-4 time, allegro tempo.
 - Two groups of eighth note triplets in 3-4 time, adagio tempo.
 - Two groups of sixteenth note triplets in 3-4 time, allegretto.

TEACHERS' DIRECTORY

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- The "C" chord; the "G" chord.
- Two measures of staccato eighth notes 4-4 time.
- One measure of legato eighth notes followed by a measure of staccato eighth notes in 4-4 time, allegro tempo.
- Tremolo for one minute on one note without the loss of a single stroke.
- Students are required to play one simple synopocated exercise of the teacher's selection. (5 points.)
- Pupil is required to tune his mandolin from A of pitch pipe or tuning fork. (Teacher should previously place the instrument out of tune.) Reasonable accuracy consistent with student's development required. (5 points.)
- Student is required to read any one of the following numbers at sight. (Teacher should insist upon absolute accuracy.)
Young America
Lagatree (Lagatree Pub. Co.)
Lena Waltz... Pettine (R. I. Music Co.)
Carina Polka... Pettine (R. I. Music Co.)
Little Queen Waltz
Chain of Daisies... Weidt (Walter Jacobs)
The student is to be given the exercise one week prior to his examination but no instruction or suggestion is to be given by the teacher. (Perfect rendition 5 points. Teacher

to credit from one to five points according to student's proficiency.
8-9-10. Play any three of the following from memory. (Each selection 5 points.)
Kiss of Spring Rolf (Walter Jacobs)
Charming Despot

Pettine (R. I. Music Co.)
Battery B. Schouls (Lagatree Pub. Co.)
Patrician Belle Goggin (Ted Goggin)
All the Rage Brunover (Wm. C. Stahl)
Aloha Oe Lilioukani (Carl Fischer)
Enchantment Waltz

Alberti (Hinds, Hayden & Eldridge)
The Butterfly Andross (Maximam Pub. Co.)
Beautiful Night
Offenbach-Odell (H. F. Odell & Co.)
11 16 Dicembre—Cambria (S. Cambria)

Any simple first grade number of the teacher's composition.

Mandolin—Grade I, Theory

Ten questions, 5 points each, to be marked by Examining Board. Sub-questions to count proportional part of 5 points. In answering questions, give complete statements where possible.

- Define music.
- Write on manuscript music paper the following:
 - Whole note; whole rest.
 - Half note; half rest.
 - Quarter note; quarter rest.
 - Eighth note (four eighth notes); one eighth rest.
 - Sixteenth note (two sixteenth notes); one sixteenth rest.
- Write as above:
 - A blank measure.
 - A tie.
 - A slur.
 - A hold or pause.
 - A down stroke sign. An up stroke sign (use pick signs adopted by American Guild of B. M. & G.)
- Write a time signature. What does the upper figure show? What does the lower figure show? (2½ points.)
 - Write five other varieties of time signature. (½ point.)
 - Write a measure of 6-4 time. (1 point.)
 - Repeat, using a different combination of notes. (1 point.)
- What is a diatonic major scale? Explain its construction fully.
(By construction, is meant the distances between the succeeding tones. Example: The distance between one and two is a whole tone, etc., etc.)
- What does a dot at the right of a note indicate? (2 points.)
 - What is the time value of a dotted half note in 3-4 time? (1 point.)
 - What is the time value of a dotted eighth note in 6-8 time? (1 point.)
 - Write a measure of 9-8 time, using at least two dotted notes. (1 point.)
- What is the meaning of each of the following terms: Largo, Adagio, Cantabile, Lento, Maestoso Andante, Allegro, Moderato, Presto, Vivace?
- What Italian words do the following abbreviations stand for? Explain the meaning of each word. (½ point each.)

p	Cres.
pp	Dim.
f	D. C.
ff	D. S.
fg	Rall.

- What is the meaning of legato?
- Are legato notes always played tremolo on the mandolin?
- What sign in music is used to show that the legato is required?
- What is meant by "staccato"?
- Does the left hand enter into the production of a pure staccato on the mandolin?
- Give a broad and general rule for the use of the tremolo.
- What is the correct position for the right wrist in playing the mandolin?

- Name the instruments of the mandolin family.
- With the A string at correct pitch, give a general rule for tuning without the aid of the piano or other instrument.
- State your object in studying the mandolin.

Mandolin—Grade II, Technic

Ten questions, 5 points each.

- Play the following scales from memory, both ascending and descending, first position, using two octaves when possible. B, F sharp, A flat, D flat and G flat major, (1 point each scale. One mistake disqualifies entire scale.)
- Play the following major scales and their relative minor scales from memory, ascending and descending. (½ point each scale. One mistake disqualifies entire scale.)
C major and relative melodic minor.
F major and relative melodic minor.
E major and relative melodic minor.
E flat major and relative melodic minor.
F sharp major and relative melodic minor.
- Play the chromatic scale ascending and descending of the following compass. (3 points.)



Play the chromatic scale of the following compass, ascending only. (2 points.)



- Play the following: (5 points, 1 point each figure.)



- Play one simple, first position, unaccompanied number of the teacher's selection. (See Pettine Duo Primer—R. I. Music Co.)
- Play the following: (1 point each. Play 2 octaves when possible.)
Scale of B flat major, second position.
Scale of G major, third position.
Scale of G major, second position.
Scale of D major, third position.
Scale of E major, second position.
- Elementary exercise on phrasing from any standard method to be selected by the teacher. (5 points.)
- Play a synopacted exercise of medium difficulty from any standard method, to be marked by the teacher. (5 points.)
- Play any two of the following from memory. (5 points each.)
Believe Me If All Those Endearing Young Charms

Moore-Pettine (from Duo Primer)
Santiago . . . Corbin (Most Popular Collection, Hinds, Hayden & Eldridge)
Diamond City
Acker (D. Acker, Pub., Edition Odell)
Gay Troubadour
Lagatree (Lagatree Pub. Co.)
Charming Despot
Pettine (R. I. Music Co.)
Lady Dainty Odell (H. F. Odell & Co.)
Solaret Allen (Walter Jacobs)
Pastel Minuet Paradis (Carl Fischer)
Humoresque
Dvorak-Hildreth (Walter Jacobs)

Slumber Song Place (Carl Fischer)
Andante et Polonaise
Mozzacaipo (J. Rowies, Pub.)
Ma Petite Danseuse, Tarantella
Franca (R. I. Music Co.)
Christmas Song
Pettine (R. I. Music Co.)
Valse de Concert
Bernard (Walter Jacobs)
Prelude Franca (Walter Jacobs)
I Capriccio di Concerto
Ariengo (R. I. Music Co.)

Mandolin—Grade II, Theory

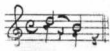
Ten questions, 5 points each, to be marked by Examining Board.

- Write the scales of B, F sharp, A flat, D flat and G flat major without signatures, placing sharps or flats in proper positions.
- What is a melodi- minor scale? Explain its construction fully.
(Ex.: The distance between one and two is a whole tone, etc.)
- Write the relative minor scales of the following major keys without signatures C, D, E, E flat, A, flat.
- Write a chromatic scale of two octaves, beginning on middle C, ascending and descending.
- What is this character called? (2 points.)
When it is placed as follows



indicate upon the remaining space of the measure how the figure is executed. (3 points.)

- What is a phrase and how is it usually indicated? Describe in detail.
- In the following measure are all of the notes played tremolo? Explain in detail how the tremolo is indicated in duo style, both for single string tremolo and multiple string tremolo.



- With the fingers placed as follows upon the D and A strings of the mandolin, what position is the left hand said to be in? (2½ points.)



- With the fingers placed as follows upon the G string of the mandolin, what position is the left hand said to be in? (2½ points.)

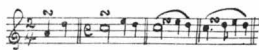


- What is synopacted? Explain fully.
- Give meaning of the following (½ point each):
Capriccio.
Divisi. (What does this term mean when used in the first mandolin parts of Mandolin Orchestra music?)
Listesso tempo.
Ma non troppo.
Maggiore.
Moredno.
Ottava.
a piacere.
P esto.
Vivo.

Mandolin—Grade III, Technic

Ten questions, 5 points each.

1. Play all of the melodic minor scales, ascending and descending.
2. Play the following:

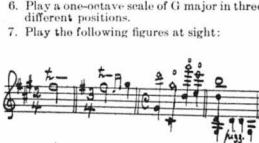


3. Play the scale of E minor in the third position, ascending and descending. (2½ points.)

Play the scale of B minor in the fourth position, ascending and descending. (2½ points.)

4. Play the first exercise on the trillo in Pettine's Modern System or the Pleetrum's Mechanism. (Teacher is at liberty to substitute a similar exercise on the trillo from any other method. The exercise must be played perfectly.)

5. Students are required to play exercises containing pizzicato, vibrato, light and left hand harmonics of a reasonable degree of difficulty. The exercise may be selected by teacher.
6. Play a one-octave scale of G major in three different positions.
7. Play the following figures at sight:



8. Play any two of the following (teacher's selection) from memory. (2½ points each.) Full page exercise from Pettine's Pleetrum's Mechanism.

Full page exercise from Odell Book IV.
Full page exercise from Stahl Book III.
Full page exercise from Lagatree Book V.
Full page exercise from Abt Book III.

- 9-10. Play any two of the following compositions from memory. (5 points each.)
Souvernir de Venise. Place (Carl Fischer)
Murmur ng Brook

Pettine (R. I. Music Co.)
Bandurria Stauffer (Wm. C. Stahl)
Ainie Laurie. Abt (Walter Jacobs)
Carnival of Venice. Abt (Walter Jacobs)
Romanza in D minor. Place (Carl Fischer)
Concerto in A minor
La Scala (R. I. Music Co., Importers)
Concerto in G major
Munier (R. I. Music Co., Importers)
Penses. Foster (Plectrio Co.)
Ist Mazurka di Concero
Munier (R. I. Music Co.)
Souvernir de Sicille, Mazurka
Leonardi (R. I. Music Co.)
Impromptu. Abt (Walter Jacobs)
Romanza. Pettine (Walter Jacobs)
Valzer Fantasia. Siegel (Lyon & Healy)
Napoli, Tarantella
Mezzaeapo (J. Rowies)

Mandolin—Grade III, Theory

Ten questions, 5 points each, to be marked by Examining Board.

1. Write all the melodic minor scales without signatures, ascending and descending. Above each scale state the name of the relative major.

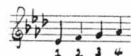
2. What is a turn or grupetto? Explain fully. (2½ points.)
Write the following abbreviations in full. (2½ points.)



3. When the first finger of the left hand is at the seventh fret, what position is indicated?
4. State the position indicated in the following example:



5. What position is indicated in the following?



6. State the correct method of executing the following. Which notes are played tremolo, and why? (Every note must be accounted for.)



7. With the official plectrum signs of the Guild, indicate the strokes which you think are correct in the following. Glides may be indicated by a diagonal line, thus /.



8. Write and finger the scale of F major in the fourth position.
9. Write and finger the scale of E minor in the fifth position. (Signature may be used.)
10. State in not less than fifty words the method which you follow for your daily practice. (This refers to the time devoted to the various branches of music study, order in which you play scales, arpeggios, etc.; how a selection is learned, memorized, etc.)

Mandolin—Grade IV

Twenty questions, 5 points each, to be marked by Examining Board.

1. What position is one said to be playing in when the first finger is at the tenth fret?
2. What position is one said to be playing in when the first finger is at the twelfth fret?
3. Write the scale of A minor beginning on second space A and finger for the seventh position.
4. (a) Define "harmonics." (1 point.)
(b) Generally speaking, where are the practical left hand harmonics to be found on the mandolin? (2 points.)

- (c) How is a right hand harmonic produced? (2 points.)

5. Finger the following arpeggio so that the first, third and sixth positions will be used as indicated.



6. The figure below represents a string pin. Indicate a safe method of stringing a mandolin (threading the string through the hole but once) which will be proof against slipping.



7. Explain in detail the correct position for a mandolin bridge.

8. Make three scores showing the clefs and signatures of the instruments of the mandolin orchestra (string choir only) in universal, transposed and standard violin notations. (First mandolins are to be indicated in the key of C and other instruments treated as the notation demands. Banjo and guitar must be included.)

9. Give the names of the intervals according to books on harmony.

10. Write the tonic major and minor triads in the following keys: C major, A minor, G major, E minor, E major, C sharp minor, F major, D minor, D flat major, B flat minor.

11. Name ten publishers of mandolin orchestra music and two orchestrations which each publisher has issued.

12. Name five publishers of mandolin solo music and five solos which each publisher has issued.

13. Give the names of three American Mandolin Virtuosi and name at least three numbers contained in their repertoires and one solo which each has composed.

14. Write the tonic triad in the key of C in universal notation, tenor clef and universal notation, bass clef. Write the same triad in alto clef, tenor clef and bass clef standard violin orchestra notation.

15. If third line D were required on mandola, where would it be written in transposed notation? (Illustrate.)

16. What is a chord of the sixth and fourth?

17. Making is a part of the dominant seventh?
18. Name five foreign mandolin virtuosi and state some interesting fact concerning each.

- 19-20. Write an essay of 500 words or over telling what you know of the history of the mandolin and kindred instruments. (10 points.) Credits for this question will be based upon interesting and reliable facts, and quotations from various works upon musical instruments and history.)

Note.—It is imperative that teachers use the utmost care in preparing papers for it is imperative that no assistance be given to students during any stated Official Guild examination. The object of the Standards of Attainment is to raise the standards of the trio instruments and the more exacting the teacher is in his requirements, the greater his reputation as a teacher will be in his locality.

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THE PIANIST

Sensitive Ears

(Continued from page 11)

that he would be able to distinguish the sound of his landlady's street door-bell and so he deliberately went along the block ringing each bell, till he arrived at one of a certain tone, which he at once recognized as the right one, and he waited until he was admitted. What was said by the neighbors at whose doors he had rung and walked away is not related.

Sometimes those who are not skilled musicians have a remarkable keenness of hearing. On a certain occasion a young lieutenant, on leave of absence from his regiment, spent a night at a hotel in Manchester. The following morning, as he was eating breakfast, a band of street musicians came past, and in one of the instruments he thought he recognized the peculiar style of the playing of a man who had performed on that instrument in the band of his regiment and had deserted. The officer immediately ran downstairs, found his surmise correct, and, greatly to the deserter's astonishment, caused him to be at once arrested.—From the *Violin World*.

Popular Songs Labeled Hits

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

- "And They Called it Dixieland"
(Jerome H. Remick & Co.)
- "Cumberland"
(Shapiro-Bernstein Co.)
- "Do What Your Mother Did"
(Broadway Music Corp.)
- "Good Bye, Good Luck, God Bless You"
(M. Witmark & Sons)
- "I Was Never Nearer Heaven in My Life"
(Waterson, Berlin & Snyder)
- "Little Bit of Bad in Every Good Little Girl"
(Leo Feist, Inc.)
- "Mammy's Little Coal Black Rose"
(Jerome H. Remick & Co.)
- "My Own Iona"
(Jos. W. Stern & Co.)
- "Oh, How She Could Hacki-Wicki, Wicki Woo"
(Shapiro-Bernstein Co.)
- "Oh, Promise Me"
(Kalmer, Puck & Abrahams)
- "On That Hoko Mojo Isle"
(Harry Von Tilzer)
- "One Day"
(Joe Morris Music Co.)
- "Shades of Night"
(Jos. W. Stern & Co.)
- "She Is the Sunshine of Virginia"
(Shapiro-Bernstein Co.)

- "South Sea Isle"
(Harry Von Tilzer)
- "Sunshine of Your Smile"
(T. B. Harms)
- "Turn Back the Universe"
(M. Witmark & Sons)
- "You're a Doggone Dangerous Girl"
(Leo. Feist, Inc.)

GEORGE WASHINGTON AND THE OPERA

George Washington was very fond of the theatre, particularly, it is said, when music was a part of the performance. The "star" conductor of the day was Alexander Reineagle, a German who was greatly admired by no less than Carl Philip Emanuel Bach. He conducted from the keyboard of the piano, after the manner of the times, and was greatly respected, says *The Etude*. This was very important, for the gallery gods in those days thought nothing of throwing apples, nuts, bottles and glasses on the stage.

In *Early Opera in America*, the author, Mr. O. G. Sonneck, quotes a passage from a French writer contemporary with Washington, telling us how the father of our country visited the theatre when Reineagle conducted. The account is exceedingly quaint and forms a fine picture of that day when South Street, Philadelphia, was a theatrical center. South Street now corresponds to Petticoat Lane in London, or Grand Street in New York. It is a swarming hive of all nationalities to which is added a large colored population.

"The cast stage box in the South Street Theatre was fitted up expressly for the reception of George Washington. On the front of the box was the United States coat of arms; red drapery was gracefully festooned in the interior and about the exterior. The seats and front were cushioned. Mr. Wignell (the manager), in full dress of black, hair powdered and adjusted to the formal fashion of the day, with two silver candlesticks and wax candles, would await the General's arrival at the box door entrance and with great refinement of address and courtly manners; conduct this best of public men and suite to his box. A guard of the military attended. A soldier was generally posted at each stage door; four were posted in the gallery, assisted by the high constable of the city and other police officers, to preserve something like decorum amongst the sons of social liberty.

Surely America has advanced in its opera department, if in nothing else.

A GAMBRIA ITEM

At the special request of Mr. Stellerio Cambria of New York City, broadly known as artist, teacher, composer and publisher of many standard mandolin compositions, in both solo and ensemble numbers, *THE CADENZA* announces that Mr. Cambria has just issued tenor mandola and mando-cello parts in both universal and transposed notations to his latest number "Anileda Valse." In his request this publisher further states that all his future mandolin orchestrations will be issued in both notations should the demand seem to warrant.

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The numbers in parentheses are also published for regular orchestra; therefore parts for Violin, Cornet, Clarinet, Drums, etc., are obtainable. Prices same as for Flute.

Many numbers in this list are also published for both Banjo solo and Banjo obligato in the old A notation.

Transposed Tenor Mandola and Mandolin-cello parts will be supplied in MANUSCRIPT form but WITHOUT discount from catalog price.

Numbers marked thus * are British copyrights and cannot be purchased for use in England and Colonies.

	Grade	1st Mandolin	2nd Mandolin	Tenor Mandola	Mandolin-Cello	Banjo Solo	Banjo Obligato	Flute Obligato	Banjo Obligato	Clarinet	Acc.	Piano Acc.	Banjo Solo
*HOOP-E-SACK, Two-Step Novelty (Allen).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	20
*HUNGARIAN DANCE No. 51 (Brahms).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*HUMPSHIRE.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*IDABEL, Waltz.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*IN CUPID'S TOE, Waltz (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*IN ROYAL FAVOR, March and Two-Step (Potter).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*IN THE CONNING-TOWER, March and Two-Step (Brazil).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*INTERNATIONAL RAGTIME, March and Grand.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*IRVINA, Intermezzo Two-Step (Roffe).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*KAISER FRIEDRICH, March (Friedemann).....	Arr. R. E. Hildreth	H	30	10	15	15	15	15	15	15	10	20	..
*KALOLA, A Darktown Intermezzo.....	A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*KEN TUI-KEE, Fox Trot.....	Arr. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*KENNETH'S WEEDING KNOT, Novelty Two-Step (Turner).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*KIDNAP LAND, One-Step or Two-Step.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*KISS OF SPRING, Waltz (Roffe).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*KNOCK-KNEES, One-Step or Two-Step (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*LA FONTAINE (The Fountain), Idyll (Lysberg).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	15	15	10	20	..
*LA PALONA, The No. 1 and Serenade (Crader).....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	15	10	20	..
*LIGHT HEART, Polka.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*LIES OF THE TALLEY, Waltz.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*LOT O' P.P., One-Step or Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*LOVIN, Mazurka (Nichols).....	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	15	15	10	20	..
*LUSTFUL OVERTURE (Ked-Bela).....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	15	10	20	..
*MALE IN THE U. S. A., March (Santos).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*MADIERA No. 4 (Jazz Soca).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*MAY BELLE, Schottisch.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*MELODY IN F# (Rubinstein).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*ME MILKMAN, Medley and Rag.....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*MERRY MADNESS, Value Hesitation (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*MERRY MIDDY, Waltz.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*MI AMABA (My Beloved), Dama De La Manola (Leigh).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*MIAMI, Tasse Des Griottes (Sigh).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*MONSIEUR, One-Step or Two-Step.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*MRS. KEL-TOE, One-Step or Two-Step.....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*MRS. SHERRA, Idyll.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*NEW ARRIVAL, THE, March and Two-Step.....	Anthony S. Brazil	A	30	10	15	15	15	15	15	15	10	20	..
*NIGHT IN JUNE, A, Waltz (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*NORTH STAR, No. 1 (C. G. H.).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*NORTHERN LIGHTS, Overture.....	Arr. A. J. Weidt	C	40	20	25	25	25	25	25	25	10	20	..
*OIN DESERT SANDS, Intermezzo Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*ON THE CURB, March and Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*ORPHILEM, THE, March and Two-Step (Mutchler).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*OUR DIRECTOR, THE, March and Two-Step (Mutchler).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*PAGANI WALTZ.....	Arr. D. E. Harzart	A	30	10	15	15	15	15	15	15	10	20	..
*PANNES FOR, One-Step or Two-Step (Friedman).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	25	25	10	20	..
*PARLIANA, One-Step or Two-Step (Friedman).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*PARADE OF THE PUPPETS, Marche Comique (Roffe).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*PASTIES AMPHIBIOUS, March and Two-Step (Chamaine).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*PALLINE, THE, Waltz (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	10	20	..
*PERFUME OF THE VIOLET, Waltz (Roffe).....	Arr. Walter Jacobs	B	40	20	25	25	25	25	25	25	10	20	..
*PERSEPOLIS, THE, March and Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*PERT AND PRETTY, Waltz.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*PETER, Value Soca.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*PIZZICATO POLKAI (Strauss).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*PUSSY FOOT, Eccentric Rag (Hoffman).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*RABBIT'S FOOT, Fox Trot (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*RAIDERS, THE, Galop.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*RAMBLING ROSES, Waltz (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*RED ROVER, THE, March.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*ROSEMARY, Mazurka (Bohmlein).....	Arr. Walter Jacobs	A	40	10	15	15	15	15	15	15	10	20	..
*RETURN OF THE MARIONETTES.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*ROUND THE RING, Galop (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*RYE REEL, (Two-Step) A Little Scotch.....	Geo. L. Lansing	A	30	10	15	15	15	15	15	15	10	20	..
*SALET I AMOURI (Egar).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*SANDY RIVER RAG (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*SERENADE (Edla).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*SERENADE (Pierre).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	15	15	10	20	..
*SERENADE (Serenade).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*SING LING TING (Ta-To), Chinese One-Step (Cobb).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*SMILES AND FROWNS, Value Hesitation (Roffe).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*SPECIAL DELICIOUS, March and Two-Step (Friedrich).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*SPYING CUVID, Waltz (Roffe).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	25	25	10	20	..
*STARBUCK, THE, March and Two-Step.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*STEP LEVELLY, March and Two-Step (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	10	20	..
*SUMMER GIRL, THE, Waltz.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*SUMMER DREAM, March and Two-Step (Characteristic (Flath).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*SUNSET IN EDEN, Waltz (Hall).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*SUSAN, Characteristic March (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*SWEDISH WEDDING MARCH (Soderman).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*SWING ALONG, Characteristic March.....	Arr. F. W. Bone	A	30	10	15	15	15	15	15	15	10	20	..
*TENDRE AMOUR (Tender Love), Serenade (Clements).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*THAT BANJO RAG.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*THREE SYMPHS, THE, Dance Classique (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*TITANIA, Overture.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*TOP O' THE MORNING, Medley March.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*TOREDO'S SONG, THE, Characteristic (Bliss).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*TRADING SMILES, Schottische (Ramsey).....	Arr. Jacobs-Hildreth	A	30	10	15	15	15	15	15	15	10	20	..
*TRUMPET MARCH, From "Aida" (Veale).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*TUM-MOUNTAIN, March and Two-Step (Weekman).....	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	15	15	10	20	..
*TROPICERS, THE, March and Two-Step.....	Fred J. Bacon	A	30	10	15	15	15	15	15	15	10	20	..
*ULTIMATUM, THE, March and Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*UNDER THE SPELL, Waltz (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	10	20	..
*UNO I, Waltz.....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	25	10	20	..
*UT-ZER, THE, Rag Two-Step (Mutchler).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..
*WESTWARD HO! March.....	Geo. L. Lansing	A	30	10	15	15	15	15	15	15	10	20	..
*WINTER SCENES.....	Walter Jacobs	A	30	10	15	15	15	15	15	15	10	20	..
*YANKEE BOYS, March.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*YANKEE DANDY, Characteristic March.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	..
*YOU TO AMO, Tango (Cobb).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*YOUNG APRIL, Noletette (Cobb).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..
*ZORNOVA, Mazurka (Three-Step) (Avery).....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	15	10	20	..

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H. C. KEPPEL
Director

For many years one of Connecticut's most popular and meritorious Mandolin organizations. Enthusiastically received by New Haven's elite. Lauded alike by the press and public.

Another Picture

A Word Painting

A Contrast

"BEFORE TAKING"

Eight men once had the same instrumentation.
Eight men once believed in the bowl construction.
Eight men worked months to fit themselves to inspire their hearers to ecstatic heights.

Men were they of high ideals—a credit to the art—but the toys they loved were cheats.

Heavy numbers were played, but not with heavy volume nor heavy applause. They appreciated nothing better in instruments, for they knew of nothing better and they had nothing better. Their ignorance was bliss.

And so they continued to hug to their bosoms the dead bodies of the bowl construction.

Each picture that from month to month has adorned this page was once similar to the above word-painting, "Before Taking." But fourteen years ago a group of men massed their reasoning faculties upon the vital question of instrument construction, and they held clear count till truth was revealed and the "Gibson" violin construction was wrought out as well as thought out.

AND THUS THE WHOLE WORLD IS FAMILIAR WITH

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|-----------------------------------------------------|-------------------------------------------------------------------------------|-------------------------------------------------------------|----------------------------------------------------------------------------------------------------|
| (1) Graduated sounding-boards and backboards. | (10) Larger and thicker sounding-boards. | (16) Permanently guaranteed because fewer parts. | (25) Stationary guitar tail-pieces. |
| (2) Non-warpable necks. | (11) Bigger tone. | (17) No ribs to become unglued. | (26) Adjustable bridges (perpendicular) for wire or gut stringing. |
| (3) Stradivarius arching. | (12) Easy action. | (18) Easily held. | (27) Complete Mandolin family from first Mandolin to Mando-bass. |
| (4) Vertical set string drums. | (13) High frets to insure light touch. | (19) Elevated guard-plates. | (28) A Harp-guitar with a straining rod that permanently withstands the strain of sixteen strings. |
| (5) Side-of-neck position dots. | (14) Oval frets. | (20) Increased compass. | |
| (6) Low body for high-position fingering. | (15) Elimination of rattling or buzzing caused through sympathetic vibration. | (21) Elimination of sharpening of tones in upper positions. | |
| (7) Fitted neck, high bridge, extension tail-piece. | | (22) Graduated tone-bars. | |
| (8) Increased string pressure. | | (23) Divided bridges. | |
| (9) Minimum strain on strings. | | (24) Acute angles of strings eliminated. | |

Scores of other superlative points in Book "J" free for the asking.

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

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

GIBSON MANDOLIN-GUITAR COMPANY, 500 Harrison Court, KALAMAZOO, MICH., U. S. A.