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(Continued from cover page 2)

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*VANDERBILT, THE, Waltz	Arr. Walter Jacobs	B	40	20	25	25	25	35
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*YANKEE DANDY, Characteristic March	Arr. A. J. Weldt	A	30	10	15	15	15	20
*YO TE AMO, Tango Argentine (Rofle)	Arr. R. E. Hildreth	B	30	10	15	15	15	20
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Contents of this issue---February, 1915

	Page		Page
MUSIC AND THE PICTURES.....Henry J. Harding	2	THE MANDOLIN AND MANDO-CELLIST	
RAGTIME.....Edward R. Winn	4	Conducted by William Place, Jr.	42
MORE MUSIC MEAT.....	5	Education by Phonograph	
ORGAN MUSIC AND MOVIES.....	8	THE PROBLEM PROBER	
BELASCO NOT BEHIND.....	10	Conducted by Myron A. Bickford	44
THE "ILLINOIS ORCHESTRA" OF PEORIA.....	11	BRITISH DEPARTMENT....Conducted by A. De Vekey	46
THE PIANIST.....Conducted by Edward R. Winn	12	THE ARTIST AND AMATEUR.....	48
EDITORIAL.....	16		
THE AMERICAN GUILD.....	34		
The Set of the Tide			
Chapter Reports			
Suggestions for Chapter Organization			
An Open Letter			
Premiers and Prime Movers			
COMMON SENSE IN TEACHING AND STUDY			
D. E. Hartnett	35		
PROGRESSION AND RETROGRESSION....E. R. Day	36		
THE BANJOIST.....Conducted by W. M. Rice	38		
Tuition in Banjo Technic			
THE MANDOLINIST...Conducted by Giuseppe Pettine	40		
The Mandolin and Guitar in Opera			
The Querist			
		<i>MUSIC SUPPLEMENT</i>	
		PIANO SOLO	
		MI AMADA, Danza de la Manola.....Norman Leigh	17
		GOT 'EM, Descriptive March.....Thos. S. Allen	21
		BANJO SOLO (C Notation)	
		KEN-TUC-KEE, Fox Trot.....A. J. Weidt	25
		GUITAR SOLO	
		FIRELIGHT FANCIES, Reverie.....A. J. Weidt	26
		MANDOLIN ORCHESTRA	
		1st Mandolin or 1st Violin, 2d Mandolin or 2d Violin, Tenor	
		Mandola or Viola and 3d Mandolin or 3d Violin, Mandolin	
		cello or Violoncello, Banjo Obligato (Plectrum style) or	
		Saxophone in C, and Guitar or Piano Accompaniment.	
		GOT 'EM, Descriptive March. (Allen)	
		Arranged by Walter Jacobs	27
		KEN-TUC-KEE, Fox Trot.....A. J. Weidt	32

MUSIC AND THE PICTURES

By HENRY J. HARDING

"Oh, isn't that music just lovely! I could listen all night to Rubinstein's 'Melody in F.'"

"Nellie, dear, how many times must I correct you? Do try and be more careful when naming selections in public unless you are positive. Now this number is Schumann's 'Traumerei,' and in the future if you are not sure, just refer to me."

With this gentle rebuke and explanation the sure one settled back in her chair, apparently well satisfied with her superior knowledge of things musical. But the oddest part of the argument was that in this particular instance neither one happened to be right, for the melody in question was the Berceuse from Godard's "Jocelyn."

Seated as I was directly behind the two young ladies, I could not help but overhear the conversation, and the idea struck me what a capital plan for the management of a picture house to announce on the screen the names of the musical numbers to be played during a particular reel. It wouldn't be necessary to give the titles of all the selections played through the whole show, but simply those for the one, big feature picture where the best of the good numbers are used. How many times do you hear a melody that you know and for the life of you cannot recall? Your mind follows every modulation, you anticipate every change of the different strains to the very end, but think and puzzle

as you will, you can't recall the title of the selection.

One of the leading picture houses in Boston, owing to the many inquiries of its patrons, has introduced the innovation of announcing the name of the musician. This is flashed on the screen previous to the starting of the show as follows:

Mr. George L. Abell
Will now preside at the Organ
During the Performance

As you can readily perceive, this is a good starter in the right direction—recognizing, drawing attention and giving credit to the musician for his very important part in the performance, and which is only his just due. Can you imagine a picture show without music? And about how long do you think a house with such a policy would last?

Good musical accompaniment to pictures is just as much of a necessity to the entertainment as are the screen and the picture machine, and to the up-to-date and wide-awake performer this field presents the greatest opportunities in the musical profession today. For, just as the big film producers have scoured the country and raked the theatrical profession with a fine-toothed comb to get the finest "movie" actors for their productions, so are the individual picture house managers just as anxious to secure the real, live musical directors for their shows. Salaries are gauged according to the reputation which the individual musician has created for

himself; his ability and originality in arranging his programs, and knowing how to put them over to please the patrons and fit the picture.

The pianist might ask: "How am I ever going to make a reputation for myself in this little town, and with a manager who doesn't know the difference between 'Yankee Doodle' and Liszt's 'Second Rhapsody?'" The answer is simple. Almost without exception every successful musical director has graduated from the small house under practically the same conditions, and is every case by his own individual efforts. He first made up his mind that, if he was to stick to the picture house line, he would so perfect himself that when opportunity presented itself he would have confidence and be competent to assume the new responsibilities which the increased salary demanded. In a word—"get there with the goods."

In a previous article in THE CADENZA, mention was made of the new style of organs that now are being installed universally in the newer and larger picture houses. These instruments are of the electrical type, insuring an even pressure and responding almost as quickly to the touch as the piano—in fact, with a little study and practice, any selection can be played, as well on one as on the other. There is now no doubt that the organ has become a permanent fixture with the picture house, therefore, Mr. Pianist, get busy! Don't delay, but take a few lessons from the best organist in your locality;

become so familiar with the organ stops that you can adapt their wonderful combinations to the best instrumental effects for the numbers which you may be using.

A word regarding the modern picture house manager might not be amiss at this point. He is far from being the slave-driving, fault-finding ogre that many are wont to picture him. Between the selecting of reels and acts and the picking out and employing of competent assistants in the various departments of his business, his duties are exacting, but always his one motive is increasing the popularity and attendance of his theatre. He puts one side all personal tastes—likes and dislikes regarding the performance—to favor his patrons, his sole endeavor being to give them what they want in music and pictures.

On the musical end he employs the best performer or director he can secure, and then leaves the department entirely in that individual's hands. If the results come up to his expectations, well and good; if not—he is on the lookout to improve the situation. His managerial ear is ever to the ground, listening for comments and suggestions from his audiences. For instance, at a performance the other evening the picture presented an old couple—sitting contentedly before a glowing fire-place, with the organist playing softly and phrasing beautifully that old melody of "Love's Old Sweet Song." The audience caught the situation immediately, instantly picked up the strains of the song and all through the house they were softly humming the melody of this dainty little heart-song, sending a responsive trill through every individual of the audience and as the end applauding the performer to the echo.

This outburst was for the musician. The picture of course was good, but the music was the feature which "caught the house." Don't you suppose that, just as I am mentioning this incident, there were others who felt as I did and went out and told their friends, advising them to attend this theatre where the music was so good? And do you think for a moment that this feature was unknown to the manager? Far be it from such, and the musician—Mr. George L. Abel, of the Modern Theatre of Boston—is under contract with this manager for a term of years at a good salary, simply because he has made himself a very essential part of every performance.

System has become a very important factor today in the music played for pictures. The old days of the "Shoo Fly" marches, and rags; the same old hurdy and, first in doubt, the inevitable waltz, are fast becoming obsolete. The picture-loving public—and the term embraces almost everybody—have become educated to appreciate and demand good music, well rendered, and if they don't get it in one house—well, this is an age of competition and they go to the theatre that does feature it. Time and space at this writing will not permit me to go into the detail attendant upon collaborating and systema-

tizing music for the different reels, but in a later issue of THE CADENZA I shall endeavor to impart to the readers a little of this very interesting and most important art.

In this era of progression the management of Loew's Orpheum Theatre at Boston has upheld its standard of being one of the biggest and best vaudeville and picture houses in New England by securing Mr. William A. Krauth as musical director. He is a man young in years, yet to pass his twenty-ninth birthday, but musically accomplished far more than many at seventy; a violinist of the virtuoso school, a pianist and organist beyond the average, a composer and arranger of the classic regime—in short, an all-around musician of that rare type who can play a dance engagement one night and the next evening on the concert stage play a sonata which holds you spell-bound.

"Willie" (as everybody knows him) has been playing professionally for thirteen years, entering the field as leader of the Hub City Orchestra and later going through the regular routine of general music business—dances, concerts, theatre "subs" and solo engagements—until the age of twenty-one finds him in the orchestra of Keith's Theatre at Boston, under that king of vaudeville directors—Mr. Bart E. Grady. For three and a half years "Willie" remained in this position, during which he never neglected his study nor omitted his regular four hours of daily violin practice, all the time perfecting himself under the masterful instruction of Jacques Hoffman of the Boston Symphony Orchestra. Ordinarily, any violinist playing two (three-hour) vaudeville shows every day would be contented to waive any practice, but "Willie" was ambitious to achieve greater results and in the end his grit and determination won. While he was at Keith's Theatre, Eva Tanguay played an engagement there, was carried away by "Willie's" playing and as a result engaged him to lead her act on the road for the season, at one of the highest salaries ever paid a vaudeville leader. We next find "Little Willie" a member of the Boston Opera Orchestra, playing grand opera during the winter seasons, and on the road with Keith's "Meistersingers" during the summer.

Mr. Krauth's reputation had travelled fast in musical and theatrical circles, and when the edict came that there would be no grand opera in Boston this winter, the Loew management lost no time in endeavoring to secure "Willie's" services at the Orpheum. They made him a very good salary offer, but "Willie" hesitated. The management knew what they wanted.



William A. Krauth

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CHIFFERS	Schottische
CHIEF	Intermezzo
COMMANDER	March
DANCE OF THE LUNATICS	Idiotic Rave
DANCE OF THE SKELTONS	Descriptive
DARKEN'S DREAM	Intermezzo
DAUGHTER OF THE SEA	Waltzes
DELIC RUBE	Waltz
DREAMER	Waltz
DREAM KISSES	Waltz
FLEET FAVORITE	Intermezzo
FAIR CONFIDANTES	Waltz
FLEET FAVORITE	Waltz
FLICKERING FIRELIGHT	Shadow Dance
FOUR OF THE BIRDS	Ballet
FOUR LITTLE BLUE BERRIES	Intermezzo
FOUR LITTLE PIPERS	Schottische
FUN IN A BARBER SHOP	Novelty
HAPPY HAYSEED	March Two-Step
HAPPY JAZZ	Gertha Dance
HEAD BIG INJUN	Intermezzo
HEIGHT OF FASHION	Dances
HOOE, SWIT HOME	"Good-night" Waltz
HOP-E-KACK	Two-Step
IDLE HOURS	Waltz
IN DE L'Y DELLS	Fair Fantasy
IN THE JUNGLE	Intermezzo
JUNGLE FAVORITE	Commodore Dance
KENTUCKY WEDDING KNOT	Two-Step
KISS OF SPRING	Waltz
LAZY LUK	Rag
LITTLE COQUETTE	Moreau
MERRY MADNESS	Waltz
MIDSUMMER FANCIES	Value
MOOSE	March
MONSTRAT VIAM	March
MYRIAD DANCER	Value
NATIONAL EMBLEM	March
"NEATH THE STARS	Waltzes
NEW ARRIVAL	March
ON DESERT SANDS	Intermezzo
OUR DIRECTOR	Value
PANSIES FOR THOUGHT	Waltz
PEARL OF THE PYRENEES	Spanish Intermezzo
PERFUMED RAG	Value
PERFUME OF THE VIOLET	Waltz
PEPPER	Peppercorn
POKEY PETE	March
PUSSY FOOT	Pat-Trot
ROMAN OF A ROSE	Reverie
RUBBER PLANT RAG	Stretch-Dance
RUSSIAN RAG	Spanish Practice
SAND DANCE	March
SHEPHERD LULLABY	Reverie
SISSY GIGLES	March
SPYING HOLLOW	Idyll
SOLARET	Ballet
SONS DU RUISSEAU	Waltz
SPANISH LULLABIES	Novelty
SPUDS	Intermezzo
SPYING CUPID	Waltz
STAR AND ANI	Intermezzo
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however, and not to be outdone by somebody else raised their original bid and gained their point.

"Willie" entered upon his new responsibilities with that same preparedness, and confidence which characterizes all his work, picking his orchestra players with all the good judgment that only years of experience can teach. The personnel and instrumentation of his present aggregation is: William A. Krauth, conductor and 1st violin; Ralph A. Cohen, piano; Wm. B. Alexander, bass; George T. Barrett, clarinet; Wm. A. Cushing, cornet; Edward M. Driscoll, trombone and Chas. F. Cusick, tympani and drums. Next comes the fine library, the accumulation of years of careful selection and arranged, tabulated and indexed so that any kind of a program can be assembled in the minimum of time.

The team work of this orchestra is the talk of the town, for when it comes to compiling a program of musical numbers to fit the pictures Mr. Krauth has developed the science of system to an art. Yet with all this "Willie" holds another trump card up his sleeve, and introduces a beautiful violin solo at every performance. The effect upon the audience can be imagined when such solos as the Meditation from "Thais" (Massenet), Berceuse from "Jocelyn" (Godard), "Adoration" (Borowski), Intermezzo from "Cavalleria Rusticana" (Mascardi) and many others, are played! just as the psychological moment during a reel; that beautifully mellow tone, the exquisite phrasing, the style, finish and interpretation which only the artist can produce never fail to bring down the house, while show after show attracts the patrons just to hear the music alone, and every week brings its "request" numbers by the dozens.

Merely to test the matter and prove to himself that it was not the picture but the music which elicited the applause, "Willie" omitted the violin solo at one performance. Before the next show the manager sent for him and asked, "What was your reason for leaving out the solo this afternoon? I have had five complaints already." Here we leave William A. Krauth on the musical throne erected by his own artistic ability and ingenuity.

The policy of the "Orpheum" being a continuous show from 10 a. m. until 10 p. m., the musical accompaniment for the morning show (10 a. m. to 2 p. m.) and the "supper" show (5 to 7.30 p. m.) is well taken care of by Wm. J. Dwyer, the organist and pianist, and the only and original Thomas Hawkins on tympani, drums and traps. This pair of geniuses would be hard to duplicate and their work, together with that of the orchestra, has raised the standard for music in vaudeville and picture houses, and placed Loew's Orpheum second to none in the East.

The moral of this article can be condensed into one word—"work." The same results which have been attained by Mr. Krauth can be accomplished by any other

musician, if he is so disposed. Think it over, Mr. Leader!

RAGTIME

By EDWARD R. WYNN

Ragtime is the name given to a characteristic style of music based upon, and developed by, the application of simple and complex syncopation and figuration to the various parts (voices) of each measure, separately or combined, thus producing consecutively repeated harmonies. The ability to play artistic rag is the ultimate desire of every ambitious musician.

Syncopation may be produced in several ways and in practice amounts to an interruption of the natural accent or pulsation of the music—the giving of an accent where none is expected, taking away the accent where it is expected, or by both methods combined. This process of inverting the rhythmic accent may occur wholly within a measure, as when long notes are placed between two other notes of shorter length, or it may extend from measure to measure, as when two notes are connected by a tie across the bar. The melody and treble accompaniment are the parts generally syncopated, the bass maintaining "straight" time. It is the combination of syncopated (broken) rhythm against the regular (natural) rhythm that forms the basis of this peculiar style of music.

Ragtime is an evolutionary aspect of musical art—a characteristic phase in the development of music typically American. That ragtime is mostly a matter of rhythm may be rightfully contended; that it is illegitimate, profane and a deliberate perversion is a matter of opinion. That it succeeds cannot be successfully disputed. For more than fifteen years this style of music has been constantly gaining in esteem, so much so that 90 per cent of the "popular" music published today contains an element of syncopation, a single number of which will not infrequently reach a sale of close to 2,000,000 copies in a comparatively short time, and this in the face of unwarranted prejudice on the part of many of the music teaching profession. It may be stated, however, that this false attitude is rapidly being cast aside and writers and publishers everywhere are now recognizing the importance of syncopated music in our national life and musical tradition.

Ragtime, because of its peculiar rhythm, is universal in its appeal. No matter how high a degree of musical culture one has attained, there is ever present the wish to please and delight by the rendition of this brilliant and fascinating style of music. It is now generally conceded by musicians that the playing of ragtime can in no way exert the harmful influence formerly contended but will give to the performer—whether beginner or advanced pupil, amateur or professional—a greater degree of musical appreciation and understanding

than previously possessed. Essentially a dance form, ragtime should be judged by dance music standards, for it does not pretend to be a lofty, esthetic ideal and based upon a special treatment of rhythm—the most important factor in music—its appeal is primarily to the feet. The acid test applied to ragtime playing is—Does it make the listener want to dance? If it does it is "effective."

According to well-known musical authorities, syncopation is no new thing in music, but a device that has been made use of since music itself began. "How Vain Is Man," in Handel's "Judas Macabbeus"; Schumann's "Promenade," Beethoven's Sonata, op. 28 (first movement); Liszt's Hungarian rhapsodies, Brahms' Hungarian dances, Tschaiakowsky's Fourth and Fifth Symphonies, Gounod's "Faust" waltz, An-driti's "Il Bacio," etc., contain many examples.

John Philip Sousa, the noted bandmaster, speaking of ragtime, said:—"The worst that can be said against ragtime is that it has a bad name." My message to performers and teachers is, Do not hesitate to acknowledge that you enjoy ragtime. Be honest with yourselves, and do not condemn syncopation merely on general principles. Be normal—admit that you, too, like popular dance music and ragtime.

MORE MUSIC MEAT

From words of commendation received concerning the reprinting in the January issue of *THE CADENZA* of Mr. Ernest Newman's "Open Letter" published in the London *Musical Times*, we are led to believe that that it met with hearty approbation, so much indeed, that we reprint in this issue "A Second Letter to Serious Young Musicians," also published in the *Times*. Mr. Newman has a happy knack of getting at the heart of things without flooding his readers with a tidal wave of rec-ondite words and phrases, or engulfing them in vast billows of theoretical idioms. Following is the letter in full:

In the last resort the composer is his own trainer; the teacher can only make suggestions as to the direction and scope of the training. But obviously everything depends on the fortuitous concurrence of the right teacher and the right pupil. Can we imagine a Reger teaching a Debussy, or a Moussorgsky a Brahms, with any advantage either to pupil or pedagogue? Really you will have to be as careful in choosing your teacher as in choosing your parents; and your experience, I am afraid, will have made you hardly any riper for the later choice than for the earlier one. Wagner once suggested that it would have been all the better for Berlioz's music if he could have been prevailed upon to submit it to Cherubini for criticism and advice. I will not pause to ask what Wagner would have said if anyone had suggested that he should submit his scores to the judgment

and kindly advice of Brahms or Schumann. I will merely point out that what was lacking in Berlioz's music is not something that Cherubini might have given it, but something that Berlioz himself should have given it, but could not. Had Berlioz been a trifle bigger than he was, he would have learned from himself precisely what it was that was wanting in him, just as Wagner learned from himself just what it was he lacked, himself making the Wagner of "Tristan" out of the Wagner of "Lohengrin." Moussorgsky is another example of a composer of genius who, through some tiny but most important element having been omitted from his make-up, was unable either to use other peoples' technique satisfactorily or to develop a thoroughly satisfactory one of his own. You, of course, will avoid the errors of these half-and-half men; you will already, I doubt not, have taken good care to be born the right sort of genius.

But supposing you to have acquired the finest possible technique both of the bookish and of the personal kind, you are still only at the very beginning of the task of writing great music. And here, I am afraid, the text-books will hardly help you in the least. The "form" of the great masters is rightly the object of our special admiration. In the highest sense "form" simply means the best possible way of expressing a particular idea or sequence of ideas. But the text-books too often confuse "form" in this highest sense with "form" in the much lower sense of "pattern" or "proportion." They approach music at the wrong end. They make the cardinal mistake of supposing that a symphony by Beethoven, for example, is great—this among other reasons, of course—because it exhibits a certain symmetry of pattern. The truth is that the pattern is only interesting because the music is great. The greatness of the symphony does not come in the smallest degree from the pattern—which really might have been modified by Beethoven at a hundred points had the nature of his thought demanded it—and the pattern is therefore no help at all to you, for instance, in trying to compose something equally great. By copying the pattern without equaling the idea you merely fire a blank cartridge, or make a wax figure that has the proportions of a man without the life of him, or, as Wagner would have said, you make swords without blades.

You will not, then, benefit greatly by a slavish study of "form" on the lines of taking a particular composition as a model, though you will undoubtedly benefit unconsciously by listening to music in which good form is implicit, just as the eye unconsciously develops a superior sense of linear proportion by constantly living among beautiful statuary. If, as you say, you wish to be a great composer, you will need a good deal more than the inch-rule sense of proportion that the analyses of the text-books will give you. But after

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all, the writing of a great masterpiece is simplicity itself. There are only three parts of any composition that you need to trouble about—the beginning, the end, and the part between. Get each of these right, and your success is certain. You cannot help getting them right if you are a genius; therefore, once more, make quite sure that you are a genius before you begin to compose. If you carefully examine the works of the great masters—or, better still, if you associate with them for a lifetime, and instead of trying to wing their secrets from them, let them tell these to you at their own time and in their own way—you will discover that what makes, say, the first movement of the "Eroica" so great is not at all the "form" of it—which any donkey could copy—but the fact that you seem to be listening to the endlessly eloquent, endlessly changeable and invariably logical conversation of a great man.

Beethoven begins by attracting your attention with a remark that strikes you as decidedly worth following up. He develops this line of thought until it is apparently at the point of becoming exhausted, when suddenly he diverges to another line. He changes his point of view, his line of approach, a hundred times in the course of the conversation; he never holds to a point a single instant after he has driven it home. At times he will modulate so delicately into a new argument that you hardly know how he has carried you over from the one to the other; at other times he will make you sit up sharply in your chair, all eyes and ears, by a change of manner, of mood, or thought, the amazing abruptness of which is supportable only by the still more amazing feeling you have that the more this extraordinary man seems to diverge from his point the closer he is really keeping to it. In a word, he never fails to do the right thing in the right place—and that is genius. I therefore cannot sufficiently impress upon you, if you would be a great composer, the necessity of always doing the right thing in the right place. See to that, and everything else is easy.

I need hardly say that you cannot be too careful in the choice of your themes. Make sure at the very commencement that you have hit upon a unique idea that will preserve its vitality for generations. All the great men abound in ideas of this kind. They need not be elaborate ones by any means. The opening subject of Beethoven's C minor symphony, for example, or that of his ninth, or the descending bass of Bach's G String aria, for instance, are so simple (almost absurdly simple, indeed) that one wonders why they had not previously occurred to a hundred composers. There are two things I would urge you to be particularly careful about in inventing your germinal themes. First of all, make sure that they are of the sort that will endure, and so far from exhausting their se-

cret for humanity as time rolls on, will seem to acquire a new wonder, a new profundity, each time they are heard. You could not take a better model in this respect than Wagner, whose motives, for all the years they have been current, are as fresh today as coins from yesterday's minting. The real difference between the great composers and the little composers is simply this, that in the course of a hundred years or so the great ones are discovered and the little ones are found out. You will therefore see that you begin with themes as vital and as durable as those of Wagner, Bach and Beethoven.

Secondly, make sure that your germinal themes have really the power of germination. One of the most puzzling things about the themes of the big men is the way they seem to contain in themselves the whole of the coming composition. It is this quality, among others, that makes Wolf's songs so remarkable. Their opening themes have a physiognomy as definite as that of a human being, and all through the song they talk and walk, and rage and sigh, and break and melt, in just the natural way that an interesting human being would do in interesting circumstances. It is not merely that the first phrase of "Anakreons Grab" is so suggestive of the pictorial symbol of the tender drooping of the branches over the tomb of the old Greek poet who was happy in life and happy in death, but that it also seems to cling like a second self to every line of Goethe's poem, every fold of its tissue. What and whence is this magic? I do not know; and no analysis of the "form" of the song, nothing that I could put in a text-book, would come within a hundred miles of accounting for the magic. That is Wolf's secret; he does this kind of thing simply because he is Wolf, not because he is anybody's pupil!—indeed, he was no one's pupil; and he is Wolf because he can do this kind of thing so often and so infallibly! You will at once go and do likewise; but I warn you in advance that the treatises on form will hardly help you in the least to do so, any more than they would have helped you, had you been Beethoven, to bring the horns stealing in with the original tonic theme of the "Eroica" upon that apparently irrelevant dominant seventh harmony in the violins. All you have to do, you see, is to be a genius, and the rest will be added unto you.

You will be equally careful with the middle portion of your piece, whatever it may be—symphony, sonata, opera or song. It is here that you will realize, in time, what I mean by technique being so fused with imagination as to be indistinguishable from it—fused into a magical something that is as distinct from the mere separable matter of technique as the expression of a touching human glance is from the rods and cones of the eye. It is in the centre part of compositions, especially of long ones, that the big men do

their most dazzling feats. How do they manage to sustain the conversation as they do, constantly diverging from the point without ever losing it, always talking coherently, consecutively and interestingly? Again I do not know; that is their secret. I only know they do it; perhaps they themselves could not tell us how it is done, or had any notion, when they began, what they were going to say or how they were going to say it. What on earth made Mozart think of that exquisite modulation to the chord of the seventh in the final repetition of the theme of the Romanza in the "Kleine Nacht-Musik"; what demon told Bach how to pick up again and again the threads of the organ toccata in F just as he seemed to be on the point of laying them down, they having honorably done their work and nothing more to be expected of them; what ministering angel stood by Wagner's side when he was writing the second act of "Tristan," and whispered to him not only what he was to say and how to say it, but—which was just as important—when to say it?

During the writing of "Tristan" Wagner discovered, as he told Frau Wesendonck, that the secret of musical composition lay in "the art of transition." There you have it in a nutshell. Make sure that all your transitions are interesting in themselves, logically related to what goes before and what comes after, and that they come pat at the proper moment, and all will be well with you. Can I recommend a book that will teach you this, I fancy I hear you asking. I'm afraid I can't. Then will a study of the transitional methods of Bach and Beethoven and Wagner help you? Not in the least, I am sorry to say, except in the general way that looking at harmonious statuary will make a sculptor's eye fastidious and so less likely to tolerate inharmonious work of his own. These things help the student negatively rather than positively; they may make him resolve to turn the devil out of doors, but they will not of themselves bring him angels to entertain. You cannot crib Bach or Beethoven's game. You will have to play the howling off your own bat, as they did. But though the books and the teachers cannot help you, do not despair. The thing is really simplicity itself; all you have to do is to think of the right thing in the right place, as your great forerunners had the common sense to do.

And so with the end of your piece—in some respects the most difficult part of it. Nothing is so impressive as a good exit from the stage and the manner of it must necessarily vary with the play, the character and the situation. If you learn from a book on form how Beethoven manages his codas, and then try to apply the information to work of your own, you will be like an actor who dies like somebody else's Hamlet in the part of Macbeth. You

may see quite clearly how an effect is made, yet that of itself will not enable you to produce the living equivalent of it.

Take for example the end of the aria of Bach that Max Reger has used as the subject of his variations and fugue. The serene dignity of the conclusion is plainly due to the departing actor—for so we may call the theme—turning half round when he has all but left the stage, giving the audience an eloquent look and making an impressive gesture, and then turning slowly on his heel and walking gravely and majestically off. It is this frustration of anticipation—one of the most cunning and effective devices in art—that so magically renews our interest in the actor precisely when we have reconciled ourselves to parting from him.

The simple rules I have given you will, I trust, help you more than any text-book to become a great composer. I have reiterated this last one because it is so very important; but the others are not to be despised. Make sure, then, (1) that your papers give you genius; (2) that you assimilate all the technique that the books and the professors can teach you, and then superimpose upon it a technique of your own, that is in part the child and in part the parent of your own manner of thinking; and (3) that the beginning, the middle and the end of your compositions are all vital in themselves and organically connected with each other. There are other rules I could give you, but perhaps these will be enough for you at the commencement of your studies. You may, of course, have gathered from all I have said that composition really cannot be "taught," except to people who have no business to be composing—that the best form of teaching is, as Sir Charles Stanford says, merely critical advice, and that ninety-five composers out of a hundred would be none the worse for intelligent teaching of this kind long after they have ceased to be students. The things it would do Strauss good to be told, for example! Perhaps you are right; but keep it dark.

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ORGAN MUSIC AND MOVIES

It is not so very long ago that the great organ held itself as the most exclusive of instruments, confining the wonderful beauties of its tonal combinations solely within the sacred precincts of cathedral and church, thus making organ music a sealed book to all except casual visitors and the regular church-going people. Yet even so the marvelous power and grandeur of the instrument rarely were disclosed, unless it was at some special recital, for the church service makes no great demand upon its full resources as a musical instrument and people, as a whole, knew but little of the musical glory of the organ.

Later, this somewhat narrow scope of the instrument was broadened by admission into the larger halls, and its using in connection with great music-festivals and on choral occasions, but in such instances the organ generally furnished simply a background to the great orchestra. Still later it became the crowning glory and specially advertised feature of world-fairs and world-expositions, when possibly for the first time the masses came to know and realize the full power and glory of the organ, through great organists imported to show its marvels. Today, however, the organ is changed from a church luxury to a secular necessity, and is fast becoming the intimate musical friend of an amusement loving people, all because of its advent into the moving pictures.

This change, as many might claim, is not at all a musical descent, but in reality is a musical evolution for both the instrument and its exponents, while for the great mass of people it is the opening of a new and glorious musical opportunity. It would be interesting to trace this evolution back to its beginnings, and to theorize as to its effect upon music, musicians and music-lovers, but that must be left to the musical psychologists. In two articles in this magazine, Mr. Henry J. Harding has given an interesting outline of the place the organ is assuming in the movies, and the new demands being made upon the organists. That the instrument is in the picture houses to stay is an incontrovertible fact, and that improvements in organ construction and changes in organ playing must necessarily follow is equally incontrovertible. In this connection we reprint from the New York Tribune an illuminating article by Grenville Vernon.

Good music for the "movies"—two years ago that might have seemed an alliance impossible; today it is a partially accomplished fact. Of course, the Metropolitan Opera House orchestra does not furnish this music, neither do Fritz Kreisler nor Ignace Paderewski; yet good music is furnished in a larger and larger degree, music written by recognized masters and played by serious musicians. It is by the introduction of the organ into the moving picture theatres that this result has been obtained, and more especially by the Hope-Jones Unit Orchestra, a

combination organ and orchestra, which permits one man to produce the whole musical programme.

The great drawback to the production of good music in the moving picture field has been the expense of adequate orchestras. Orchestras composed of mediocre musicians have until recently been the rule, with the result that both the music played and the playing have been detrimental to the taste of the public. Yet the need of music to accompany the pictured story has always been acknowledged, and the makeshift of poor orchestras has until recently been generally resorted to. It had been seen, however, that it was impossible for an orchestra, even an ordinarily good one, to follow the action of the story unless the music had been composed precisely for the picture. A more flexible control was needed than most orchestras could give, the quick succession of pictures requiring quick changes in mood, changes that are possible only through improvisation. This is, of course, impossible with an orchestra.

It was evident that one-man control was needed to effect this result, and this was what the managers were looking for. It was here that Robert Hope-Jones, an English musician, stepped into the breach with an invention which has practically revolutionized the motion picture field, an invention which, according to the Wurlitzer Company, the proprietors of the invention, is now used in 109 theatres in New York City alone. In a recent article in the *Scientific American*, Moritz A. Jagendorf says of the Hope-Jones invention:

"It took over twenty-three years to accomplish the work that changed the functions of an organ into that of an orchestra, and yet it appears to be very little when we consider for a moment the result. Thousands have listened to the unit-orchestra night after night in the New York Century Theatre, in the Cort Theatre of Chicago, and in perhaps ten more places in different parts of the country; also, orders are said to have been received for many more in a number of states. The inventor of this wonderful instrument is Robert Hope-Jones, the famous electrician and organ builder, of England.

"Mr. Hope-Jones began his experiments as a hobby, and though it has now become his life work, he still looks upon it with the same fondness as the one who does work for sheer pleasure. Naturally, he commenced this work on the organ. He began by placing all the movements in the organ under electrical control. This very soon showed that he could secure an action on the instrument that far exceeded the ordinary movement. But this did not satisfy him. As a musician he felt that the musical qualities of the organ were not what they might be, and he therefore set out to improve them. Very soon he had a new invention, that made possible a finer quality of tone and a larger variety of

timbre. This was an apparatus for photographing sound waves in the atmosphere. With photographs of every conceivable instrument, in every conceivable variety of tone, it was a comparatively easy matter to reproduce pipes whose notes were, if not exactly identical with those of the original, very near them. And when the percussive instruments that worked in harmony with organ pipes were added, it enabled the player to absolutely control the expression by hand and foot. It was now possible to reproduce the tones of the very finest musicians and the control of the instrument and its rapid action permitted the operator to produce music such as we associate with the very finest orchestras.

"Previous to that, Barker, an Englishman, had also worked out an arrangement that would control the speech of the organ by means of electricity, and had taken out patents covering his device. He also attempted, two or three times, a practical application of the invention, both in England and in France. There were a few other organ builders who made similar attempts, but all of their inventions proved to be unreliable in action and soon fell into disfavor. The electro-pneumatic action invented by Mr. Hope-Jones was absolutely successful and popularized this method of control. It differed from the others, not so much because of a departure from the principle, but on account of the scientific perfection of its details."

This electrical organ and orchestra is able to produce a very good imitation of an orchestra of from ten to fifty pipes, even the strings being simulated by a combination of delicately adjusted pipes. On this instrument a capable musician can produce a multitude of effects, and by quick improvisation is able to change his music to conform with the change of mood in the pictures. It requires, of course, special training for the playing of the unit orchestra, and for this training the Wuritzer Company has established a school, which has already graduated nearly two hundred pupils.

Dr. Widor Ronfort, a nephew of Widor, the French composer, who is the organist of the Hope-Jones Unit Orchestra in that theatre, spoke last week of the possibilities and limitations of the instrument.

"I was trained personally by Mr. Hope-Jones, and played his first instrument in the Cort Theatre, in Chicago," said Mr. Ronfort. "It is idle to assert that it can ever approximate the result to be obtained by a fine orchestra. This can never be done by mechanical means, especially in reproducing the resonance and richness of the strings, yet it does give better results than a poor orchestra, and in the motion picture field is invaluable in allowing the organist to follow the pictures. It is here both cheaper and more effective than an orchestra. In the regular theatre its sole advantage is cheapness, as the audience between the act pays little attention

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to the music, but in the movies it is a very different matter. Here a good musician can obtain splendid results, both in aiding the movement on the screen and in educating the public to the best in music, and this the unit orchestra is constantly doing."

Yet it is not only by the unit orchestra that the picture and vaudeville field is being invaded. An article in the *New Music Review* gives an idea of the extent to which the organ alone is being introduced into the play-houses of the people, and of the calibre of the men who are engaged to play the organ in these theatres.

In the last year or two there has been a reaching out by the more progressive managers for something better, larger orchestras, more carefully adapted music, until recently there was a large Broadway production of a pictured poem, which was given with an orchestra of fifty men and a chorus of forty voices, and with a complete written musical score for every moment of the action.

Visitors to the redoubtable Oscar's new

opera house on Lexington Avenue will question seriously if, after all, the Metro-politan injunction did not render the public an unintentional service in that it turned this keen and artistic mind to the motion picture field. Here pictures are mounted in a thoroughly adequate way. A large orchestra, under a capable and painstaking conductor, a three-manual Moller organ of forty stops, with A. Bimboni at the keyboard, and an ensemble of operatic vocalists render a musical accompaniment to the motion picture that is bound to attract an entirely new clientele. The interpolation of scenes from opera with scenery and costumes between the pictures is not only a delicious bit of characteristic audacity, but it stamps the entire entertainment with a dignity and genius wofully lacking in the usual picture show.

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and no orchestra can possibly change the style of playing to suit the action nor modulate into another selection. Only an organist, and one of really first class attainments, can do such pictures justice.

The names of a few of the men who have been attracted from the church or concert field will indicate the trend and will help to make the organist who enters this field feel at home. Among the better known are Richard Henry Warren, Dr. Percy Starnes, Arthur Depew, Herbert Sisson, Granville Smith, H. Leslie Goss and Th. Musgrove. Many of these still maintain their church connections. Mr. Warren commutes weekly from Boston to direct the music at the Church of the Ascension. Mr. Warren's work in Boston, while in some respects unique, is perhaps sufficiently typical for illustration. The Scollay Square Olympia, where he plays is equipped with a four-manual Moller of his own design, which is in many respects a wide departure from the conventional type of instrument. The or-

ganist is starred as the leading feature of this large vaudeville house and the organ, to use a theatrical term, is "circused." Mr. Warren's chief number at each performance is a sort of rhapsody, consisting of typical organ themes with perhaps a hint of a popular melody all worked up with original matter to constitute an effective and legitimate organ number, but planned to display the special and unusual resources of his particular instrument, the object being to make the organ interesting every moment. How well he has succeeded in this may be appreciated when it is realized that his featured number has been in the bills of this one house for ten months with no diminution of its popularity.

Mr. Warren usually plays also for the one feature picture of the bill, and his method with pictures will repay the study of any organist. The invention of motives for the different characters of the picture, the adaptation of a theme and its musical elaboration, the illustration of dialogue, characteristic hits invented for special requirements of the picture and many personal peculiarities of style are heard in the course of a picture.

Organists of limited imagination, without originality and without an extensive repertoire, will find no place in this new field. The musical requirements are severe, but the financial rewards are considerable and the work is intensely interesting to those who are fitted for it.

Such a development is of great interest and promise to those who hope for a higher standard of musical taste among our public. Organists of the standing of Mr. Warren will not lower their ideals, and it is encouraging to feel that the public does not wish those ideals to be lowered. For once at least it seems as if economy on the part of the managers would lead to higher artistic results. In the past the organ has been confined to largely to churches. In the democratic age to come it may conscientiously find itself ministering to the people even in their house of amusement.

BELASCO NOT BEHIND

Motion pictures, photo-plays or movies—call them by any name you please—are the theatrical topic of talk and the engrossing item of interest before the public today, and even Mr. David Belasco has caught the fever hard enough to realize what the movies may accomplish for hitherto unknown but competent actors and actresses. In a little bit of an interview, which is here reprinted from the New York Sun, the eminent playwright and producer has condensed a few brief but valuable ideas.

Mr. Belasco does not mention the musical side of the motion-picture equation, nor is it to be expected that he would grasp this side, for his lies wholly in the mechanism of the drama, but if his ideas

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regarding the effectiveness and permanency of the pictures are right, then their effect upon the accessory music must be as direct and permanent. Motion pictures are creating special musicians for special music, and this is particularly true with pianists and organists—really two in one, or should be. The professional pianist of today has his opportunity as never before, and wise is he who grasps it. Wake up, Mr. Piano-player! Mechanical music has been tried for the pictures and found wanting, for what is needed is the human intuition and sympathy to gauge an audience and place it in rapport with the film. Following are the brief remarks of Mr. Belasco.

"Motion pictures," Mr. Belasco told the Sun reporter, "have reached the stage where they must be taken seriously by everyone. The advance of motography from 1909 to 1915 compares favorably with the advance of lighting from the candle to the electric stage. If I did not think motion pictures were educating the masses up to a higher appreciation of the spoken drama I would never have allowed my plays to be put in picture form. As

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it is I think that when the class of people who patronize this form of entertainment see plays like 'The Rose of the Rancho,' 'The Darling of the Gods,' 'The Girl of the Golden West' staged with the best talent obtainable and in particular localities that afford the proper atmosphere, an interest in good plays will be created and fostered outside the domain of the dramatic playhouse.

"In staging a motion picture play the developing of moods is the important thing. This may be done with ordinarily good actors by the employment of a director whom I shall call a 'mood builder,' in addition to the regular producing staff for motion pictures—the stage director, camera man, technical director and artistic director. By 'mood builder' I mean one man who makes a deep study of effect and cause. If the scene be one of those potent, virile affairs sensed to cause shudders, the 'mood builder' will arrange his effect to precede the scene by an atmosphere which will slowly work his orders up to a pitch where the climax will strike the spectator at the psychological moment, after what has gone before has developed a mood susceptible to the climatic period.

"Mood builder may be a little vague, but, to better emphasize my meaning, he is the man who will surround his players with the environment needed, thus eliminating the mechanical effect.

"The artistic director takes the minor

actors in hand and herds them into one great group within the focus of the camera. If one hair is misplaced, an eyelash too long, a wig out of uniformity with period, shoes out of place, dress suit antiquated, or any shortcomings appear, it is the artistic director who will doctor ere the negative devours it. The stage director, then, is free to devote his every moment to action.

"So far as leading stage stars and featured players are concerned, a familiar child rhyme might be changed to this: 'The "movies" will get you if you don't watch out!' But I wonder if some of our leading actors and actresses are not making a mistake in appearing before the motion picture camera. With their 'pictures' being shown for ten or fifteen cents, when they come to town themselves and ask the usual theatre prices of from fifty cents to two dollars, I am thinking what the effect may be. The people who may feel indispensed to go again at an increased rate. Still, one cannot say definitely as to this. It might be just the opposite. The wide advertising given the players by the showing of their pictures to many thousands—aye, millions—of people daily is just as likely to create a desire among motion picture 'fans' to go to see the actor or actress in the flesh on the dramatic stage.

"I think, however, that it might possibly be unwise for an actor or actress of

established reputation to appear in plays of their regular dramatic repertoire in motion pictures until after they may have set aside the plays, not intending to appear again in them on the regular stage. When they have put aside a play I think it is a most valuable thing if the actor or actress can appear upon the motion picture screen in that play. Just think how the motion pictures serve to keep the player in the public eye!

"In the case of the average actor and actress motion picture work is a very valuable aid. For one thing the mere matter of having the pictures flashed all over the land causes them to become known where otherwise it might take years, and this may tend to increase their drawing value with the public, thereby giving them a better hearing with managers."

THE "ILLINOIS ORCHESTRA" OF PEORIA

"We feel that appearance is a big asset and always play our engagements in either full-dress or white uniforms," says Mr. C. E. Hoffman, the director of the Illinois Orchestra, a photograph of which graces page 12, and Mr. Hoffman is right. Sight is the first sense through which the public performer must appeal to the good-fellowship of his audience, and this gained at the start forms that curious psychological key which immediate-



The Illinois Orchestra. C. E. Hoffman, Leader and Director

ly opens to sympathetic appreciation. It is true that splendid performance will win its way despite dress and appearance, but even so it at first is forced to break through an icy barrier of almost instinctive dislike excited by offended sight. We like those white uniforms for the sense of ease and the feeling of musical intimacy which they at once create, and that is another "big asset"—putting your audience at ease and making them feel intimately acquainted with the performers.

The Illinois Orchestra was organized in Peoria, and has been in existence for about three years, gaining ground and good engagements each year. From its very inception the organization adopted the motto of "Being up to the minute in everything" and have infused this motto into their music, adopting the very latest and most correct music and tempos for their dance programs, and the best in popular and broader lines for their concerts. For this reason the orchestra plays practically all the engagements afforded by the Jefferson Hotel, the aristocratic social centre of Central Illinois; plays exclusively for the big Knights of Columbus Club, the Illinois Valley Yacht Club and several of the principal instructors in modern dancing. These players also have a season's engagement with the Assembly Association and Elite Organization, which holds a series of "Dinner-Dances" throughout the winter.

The organization is always on the lookout for new ideas in music, adopting and adapting them as soon as they seem practical. Every member is a "booster," and the same men are used for every engagement—a fact which speaks for itself in more ways than one. The orchestra boasts a singing trio among its members, which voices the choruses of the popular songs when used, and also carries a professional singer for the larger concert engagements. The personnel is as follows: C. E. Hoffman (leader), violin and banjo; H. Brunnenmeyer, bass and banjo; C. Johnson, clarinet; J. Bradford, saxophone; I.

Rodgers, saxophone and banjo; G. Belsterling, cornet and banjo; W. Hart, drums, and N. E. Roberts, piano. This instrumentation is a peculiar one, and serves to show that the banjo is unobtainable in a pleasing way with other instruments, as well as another "big asset."

THE PIANIST

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With this issue THE CADENZA practically opens its new Piano Department by briefly outlining its object and scope, and trusts it will prove to be a welcome boon for those to whom it will cater. The object of the department is to reach the piano teachers, professional pianists of the vaudeville theatres, motion-picture houses and cafés and home players, keeping them in touch with themselves, each other and the times. The scope of the department is intended to be broad enough to cover all the needs of these players.

The new department will be conducted by Mr. Edward R. Winn of New York City—a teacher, player, composer and director, and an authority on popular music, ragtime, motion-picture and vaudeville piano playing. An early and interesting feature of this department, which will begin in the March issue and extend through several following issues, will be the presenting of a serial course of practical instructions in ragtime piano playing—something which professional pianists need and which perhaps few accomplish satisfactorily. By an ingenious and entirely original method of his own, Mr. Winn will present a system so simple, comprehensive and yet so understandable that even the home student can easily and quickly acquire the ability to play and

convert any melody into—don't gasp with horror—artistic ragtime at sight. To the pianist (other than the "ear" player) who plays ragtime, this course of instruction will prove what he already knows, or does not know, concerning this style of music and its playing, and will teach him to perform spontaneously and automatically that which perhaps he never has been able to learn how to do by means of merely reading and playing from sheet music exactly as it is written.

Another feature of this department, and one which surely will be welcomed by all, will be a monthly music review in which will be listed and reviewed all the latest popular songs and instrumental numbers as they are issued. Anecdotes, short stories, items and interesting incidents regarding the composers and players of modern music also will appear from time to time, altogether making the new department a pianistic potpourri of interest and instruction.

Nor must the main purpose of this department be overlooked—a "Questions and Answers" column for the pianists, and conducted by a competent authority. It, of course, is understood that all queries must adhere strictly to matters within the scope of the department, namely, questions pertaining to popular music, ragtime, motion-picture and vaudeville playing, and that the column is open only to subscribers of the magazine. The same rules governing the other query columns of the magazine will apply to THE PIANIST—in publishing the queries only the initials of correspondents will be printed, but no communication will receive attention unless it is plainly and clearly signed, while anonymous communications will be consigned to the waste basket. Address all communications for this department to "THE PIANIST," care of THE CADENZA, and write briefly, tersely and to the point.

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CHICAGO CHAPTER No. 1.....	Mrs. C. C. ROWDEN, Chapter Secretary, <i>Pro tem.</i>	1022 Masonic Temple, Chicago, Ill.
DETROIT CHAPTER No. 1.....	MR. SIDNEY N. LAGATREE, Chapter Sec'y, <i>Pro tem.</i>	80 Washington Boulevard, Detroit, Mich.
JACKSON CHAPTER No. 1.....	MR. C. V. BUTTELMAN, Chapter Secretary.....	219 W. Washington St., Jackson, Mich.
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WASHINGTON CHAPTER No. 1.....	MR. WALTER T. HOLT, Chapter Secretary, <i>Pro tem.</i>	11th & G Sts., N. W., Washington, D. C.

THE SET OF THE TIDE

"It's an ill wind that blows no good," and the adverse wind which bore the resignation of Mr. Lagatree as Field-Secretary of the American Guild now seems tempered to a gentle gale of efficiency, with Mr. C. V. Buttelman behind the Borean bellows; nor should the "bellows" allusion be misconstrued into meaning that Mr. Buttelman is wasting any time in merely "blowing," and in any old direction, but quite to the contrary. He is stirring up a spanking, ten-knot breeze which is blowing from the right quarter and sweeping lagging Guild-Chapter craft around the tidal stakes, straight up along the windward course and across the line of organization.

A "white-ash" breeze may be all right for pleasure drifting, but for sport and real work your true sailor—whether in a Guild craft, a privateer or a filibuster—wants a wind which makes him keep his hand to the steering gear, and his weather eye

"piped" on the pennant at the mast-head; a wind which assures that he will make his port before sun-down and an ebb tide. The Guild port is Chapter organization, and Mr. Buttelman is taking every advantage of wind, daylight and a flood tide, for even with wind and light in favor it is far easier to sail with than against the set of the tide.

That Mr. Buttelman is not an amateur steersman is evident from the fact that he is not sailing by channel buoys and shore stakes, but is making an officially charted course in a deep-water channel—in plain land language, he is making the office of the Field-Secretary felt in an official way. He has gotten out an official and attractive letter-head; is in immediate correspondence with the heads and "ought-to-be-heads" of present and prospective Chapters; has formulated a rough draft (to be perfected later) of a Chapter constitution, which must be of material aid to Guild-chap-

ter organizers; has tabulated a set of questions, designed to stimulate interest in forming new Chapters; has drafted a series of suggestions for Chapter organizing and an "open letter" to Guild members (both of which appear in this issue), and has submitted his official report concerning four Chapters. Some breeze!

This is building on a business basis and fashioning on a firm foundation, although it means a mountain of work for one man to master. The ex-Field-Secretary, very kindly and voluntarily, has proffered the new official all the assistance in his power to help forward the work, which has so increased and accumulated under the systematic efforts of the new F-S that already he feels the need of stenographic service. In a tentative way he broached the matter of the Guild *sharing a part* (not standing the whole) of the necessary expense for a regular stenographer, in a recent letter to the Secretary-Treasurer. The latter un-

hesitatingly replied, "Yes!"—acting, of course, wholly upon his own responsibility until such time when he should get into touch with the full Board of Directors, willing to share the expense himself rather than to impede the new work by lack of needed facilities.

It may be deemed by some to be unwise, unnecessary and even foolish to have so much official "red-tape" connected with the formation of Guild Chapters—which mainly are of a purely social nature—and the necessity of a stenographer and, perhaps later, additional clerical force for their conduct might be questioned. But sober second thought will show that the Chapters are part of a great official body, are under the direct supervision of that body and are backed by all the power of that body—a power which is not on the ebb, but setting in with a strong flood tide. Organizations which are destined to live long, whatever their nature and coloring, must have power of official authority vested both within and without themselves, which requires more or less of "red-tape"—so-called. A hit-or-miss, happy-go-lucky, come-when-you-please and go-when-you-will organization may seem to be the acme of sociability, yet it lacks that holding-power which lasts—good cement that cements. Such an organization may be at full flood today and at ebb tide tomorrow.

The Guild tide is setting in strongly for increased power as a musical organization, and its Chapters should be builded in the same manner, with an efficient Field-Secretary who knows how to take every advantage of the in-coming tide. Such a man is Mr. Buttelman, who has taken up his duties with an energy and enthusiasm which are a bit remarkable when his many other connections are considered. Under the present regime it is a safe prediction that in the in-flowing tide of Guild Chapters will not bring the flotsam and jetsam of derelicts, but earnest men and women who know the power and possibilities of the banjo, mandolin and guitar and mean to make the most of them by deeds and not words.

To the deep-sea mariner other ships are recognized by some distinguishing feature, even before they are "spoken"—their lines, masts or funnels, and in the olden days by their figure-heads. It therefore is opportune that the "Captain" of the Guild-Chapter craft should be known by more than a verbal description—practically, before he is "spoken"—and THE CADENZA here reproduces his "figure-head." By a rare stroke of good fortune, the picture also includes the "captain's" "first mate"—Mrs. Eulalia Snyder Buttelman; a women musician known to the Middle West as a concert pianist of rare ability and power; an accompanist of exceptional worth, as attested by well-known singers and instrumentalists; a wonderful help and support to her husband in his new official work; a woman of unassuming modesty despite her rare accomplishments; a member of the famous Jackson Septette and—An Associate Guild member.



Mr. and Mrs. C. V. Buttelman

CHAPTER REPORTS

If any loyal Guilders have thought that the fire of enthusiasm generated at the Cleveland convention has died within the breasts of the *pro tem* secretaries who went on record as sponsors of Chapters, the impression will be removed painlessly and with despatch by the reports coming in from the said "pro tems," some of whom shed the prefix and are now regularly authorized and accredited secretaries.

The most substantial evidence that the Convention ardor only smoldered, ready to burst into flame at the first provocation, may be found in the report of Chapter Secretary E. F. Goggin. THE CADENZA goes to press too early to carry a detailed account of the organization of Schenectady Chapter No. 1, but the matter in hand is sufficient evidence that Mr. Goggin has laid the foundation for Schenectady No. 1 with a thoroughness that augurs well for the future. That this Chapter enters the Guild fold with no narrow view of its scope as a fraternal musical society is indicated by the judicious division of executive, legislative and clerical responsibilities in the creation of a comprehensive officer and directorate.

Mr. Goggin says in his unofficial report. "The Aeolian Mandolin Orchestra was formed seven years ago and not one of the original six members is now with us. This orchestra with about thirty-five members, forms the nucleus of our chapter,

and we have every reason to expect an enrollment of fifty within a short time."

Next month this department will contain the official report of the recording secretary of the Schenectady Chapter, and, it is hoped, a flashlight photograph of the members.

Reports from the various *pro tem* secretaries are late in reaching the Field-Secretary and only a few can be given here. However, those given are of such a nature that professional members of the Guild everywhere should be spurred to immediate effort to launch their Guild cruisers on the "fretted" sea.

Schenectady Chapter No. 1

The preliminary organization meeting of Schenectady Chapter No. 1 was held January 11. The following officers were elected:

President Mr. Arthur Lessor
 Financial Secretary Mr. Raymond Finley
 Recording Secretary Mrs. C. M. Root
 Director E. F. Goggin
 Librarian John Lansing
 Chapter Secretary E. F. Goggin

Board of Directors

Mr. Percy M. Hinds Miss Mary Johnson
 Miss Irene Winnie Mr. Perry Finley
 Miss Mary Smith

The first formal meeting of the Chapter was held January 18, at the rooms of the Schenectady School of Music, where all Chapter sessions convene, and was marked by an enjoyable program in the way of music, sociability and refreshments, which left little that could be desired. The musical program presented is worthy of notice:

Violin solo Mr. Geo. Rice
 Vocal solo Miss Ethel Gues
 Impersonation of Harry Lauder

Mr. Arthur Lessor
 Banjo solo Mr. Geo. Bason
 General ensemble

Topped by a liberal supply of sandwiches, coffee, olives, pickles, ice cream and cake (certainly an orthodox combination of nourishing indigestibles for such an occasion) and a "good fellow mix-up," the first meeting of Schenectady Chapter No. 1 has undoubtedly started the third officially organized unit of the American Guild on the high road to success.

Chicago Chapter No. 1

A report from Mrs. C. C. Rowden, *pro tem* secretary, indicates that, although conditions are and have been unfavorable for the launching of the work, the actual organization of this chapter has not been postponed on account of lack of interest. The Field Secretary, understanding the situation, believes that in this instance better success for Chicago Chapter No. 1, has been assured by deferring the active work until a more opportune time.

Mrs. Rowden says: "Both Mr. Rowden and I appreciate the importance of Chapter organization, and we shall do everything we can to make the work a success generally. However, we feel that to make

a Chicago Chapter the live society that would contribute to such success, we have acted in our best judgment, in awaiting a more propitious moment to formally organize. From appearances this time is near at hand."

Chelsea Chapter No. 1

Chapter secretary Paul Belser writes that the report of the formal organization of the Chapter at Chelsea, Mich., will be ready for the March issue. Although his chapter cannot promise a large membership, there will be no lack of activity on this account, for Chelsea is an aggressive little city, and interest in things musical is always high. Mr. Belser is one of the newer members of the Guild, and is a progressive musician, having received a large share of his training at Ann Arbor Conservatory.

Chelsea Chapter, being the first, organized in a smaller town, will be watched with interest.

Jackson Chapter No. 1

The first Chapter of the American Guild commences the new year with the following officers:

President Mr. Charles Sparks
Vice-President Miss Edith Siegrist
Secretary Mr. C. V. Buttelman
Assistant Secretary .. Miss Mary Roberts
Librarian Mr. Louis Fiehman
Director Mr. C. V. Buttelman

Directors

Mr. Albert Scholz Miss Bernice Porter
Mr. Arthur Pulling
and the officers

An exceptionally interesting meeting of the Chapter was held January 13th, the following committee having charge of the social session: Misses Eda Siegrist, Gertrude Pulver, Cecil Cox, Bernice Porter and Mrs. Buttelman. At the close of the meeting an excellent flashlight of the group was secured by Arthur Pulling, who has earned the title of Chapter Photographer. The Jackson (Evening) *Citizen Press* of January 14 contained the following report of the meeting:

An attractive program was presented at the open meeting of Jackson chapter of the American Guild held at the Y. M. C. A. Wednesday evening. Some fifty members and friends of the organization were in attendance. Plans were made for a social evening at the City Club Hall the latter part of January, this to be the first of a series of similar affairs. Weekly rehearsals of the Guild orchestra will continue every Wednesday evening at the Y. M. C. A. These rehearsals are open to all players of fretted instruments. It is hoped to have a full symphony for rehearsal in elementary work before Feb. 1, the membership now being 42.

The program committee has announced the following program for the February meeting:

Selections, Y. W. C. A. Plectrum Society.
Mandolin duet, "Roll Call," concert march, Charles Sparks, Chester Doron.

Vocal solo, Burt Burnett.
Mando-cello solo, selections from "Tannhauser," C. V. Buttelman.
Harp-guitar solo, "Forsaken," Paul Bowen.

Paper, "Plectrum Orchestra Possibilities," Louis Fiehman.

The committee in charge of the social evening to be held in the City Club Hall, February 4th, is as follows: Arthur Pulling, Louis Fiehman, Miss Gertrude Pulver, Miss Mae Shorr, Miss Bertha Chatterton, Mrs. C. V. Buttelman, Mr. C. V. Buttelman.

SUGGESTIONS FOR CHAPTER ORGANIZATION

Guild Chapter Organization—taken up without any precedent whatever to follow—is largely a matter to be adapted to your local needs and opportunities, in so far as method is concerned. You will find in this brief outline ideas gathered from the work done in the few Chapters already organized, to be used at your discretion. It perhaps is needless to add that any suggestions, new ideas, or improvements upon the items which follow, are especially solicited by the Field Secretary.

Interest every player within your territory in the "Chapter idea." Secure issues of THE CADENZA containing special reference to Chapter work (these will be supplied gratis by* the Field Secretary), and help your more aggressive players to get a vision of the value of a local Chapter.

Hold a preliminary meeting. Interest every one who would be available as a Chapter member. Enthusiasm over the "Chapter idea"; read literature enlarging on the work already done elsewhere; tell of things you can do.

If interest is sufficient, perfect a tentative organization and elect a secretary, then, if desired, elect the other officers; also appoint a constitution committee and enroll all present as Charter members. The temporary officers are likely to be the ones elected to guide your Chapter during its first year. See that the proper leaders receive the reins at the preliminary meeting. If interest doesn't seem sufficient, make believe it is and go ahead anyway.

Adjourn the meeting for a week or ten days, setting a definite date for formal organization. Before adjourning see that you have plans for the social side of your work under way; appoint a program committee and refreshment committee and get persons present to suggest ideas for entertainment, educational and musical features.

Another thing—make your preliminary meeting a social success. Have a good time if you have to start a game of "ring around the rosie." Don't let your meeting be a bore—start a fight if you can't stir up ginger any other way.

Immediately after your first meeting, write the Field Secretary giving him full particulars, names of those enrolling, names of tentative officers, and what plans

you have. State date set for next meeting. Ask all the questions you want to, but don't be afraid to announce your own plans, for you know more about your field than any other person.

If you are too far removed from the home of the Field Secretary to make his presence practical, state whether you desire him to send a deputy from a near point, or whether you will act as deputy field secretary yourself. Of course the presence of some outside person of note is sure to add interest and dignity to your formal organization meeting, but it is not necessary by any means.

Get as many more Charter members enrolled as possible before your organization meeting.

Keep the newspapers informed and don't be bashful about the advertising you ask for in news columns. Be liberal with, any advertising—especially with what you can get for nothing.

Send to the Field Secretary a list of the names and addresses of the enrolled Charter members and prospective members of your Chapter.

Send the names of your local newspapers to the Field Secretary and state whether you have succeeded in getting any notice of your work. Send clippings of same if possible.

Do not confine yourself to the suggestions given here. Be Original. Familiarize yourself with the stipulations of Article III of the Constitution of the Guild, and you will not make any vital errors.

Finally, don't go into this effort half-heartedly. Plan for big things and make your enthusiasm contagious. Carry on your work with dignity, as befits a local unit of a national fraternal order, but don't let formality kill the enterprise. Make the first meeting impressive but at the same time mix up the crowd—laughter never spoils dignity, but enhances it when used as spice. If your plans are made well—if you have the co-operation of some of your natural leaders; if you do a little wise engineering and see that the proper persons are put into the various offices—and above all, if you infuse the spirit of success into your first gathering, your Chapter cannot fail.

AN OPEN LETTER

To the Members of the American Guild of Banjoists, Mandolinists and Guitarists:

The Foundations for a Greater American Guild have been firmly laid, but the upbuilding of the edifice itself in the future lies wholly within the hands of its members and organized Chapters.

During the period which has elapsed since Chapter organization was authorized by the Cleveland Convention, it has been proved that Guild Chapters need no longer be regarded as experimental. Enough of precedent has been established to assist you in organizing your individual Chapters, while enough is left uncertain to permit you to incorporate your ideas

(Continued on page 16)

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Vol. XXI FEBRUARY, 1915 No. 8

EDITORIAL

The new cat is "catching on" and catching new inquirers and subscribers. At least, that which the cover-cat apparently is supervising is taking hold—the carrying of the trio instruments into a new field and the bringing of that same field to the trio instruments. Familiarity does not always "breed contempt," but sometimes compels admiration. Nothing beats getting acquainted with each other.

LAWRENCE V. CALDER

When the sharp plectrum of death sweeps across life's strings making ragged chord of bereavement and dissonance of grief, 'tis but the expiring tremolo of tired, over-tensed strings merging fuller-voiced into greater and undying tonal vibration—a translation into the harmony of the Infinite.

Laurence V. Calder passed away at his home in Long Meadow, R. I., on Tuesday, January 12, 1915. Mr. Calder, who was but thirty-seven years old, was one of the original members of the Place Mandolin String Quartet of Providence, occupying the chair of the mando-cellist in this quartet up to about two years ago—the time when stricken with his fatal illness. The funeral services were held at his late home on Friday, January 14th, with his once

loved organization sadly participating in the last service for their fellow member, and by a special request playing two favorites—"The Rosary" and "Humoresque." The passing of Mr. Calder has left a broken circle in family and friends, and while the Place Mandolin Quartet will miss the living presence of a warm friend, a genial comrade and a true musician, they will cherish an undying memory of the old ensemble, for always—

Each life is like a moving stream,
Leaving impress for good or ill
On shewing shores of other lives,—
Making or marring as we will.

In the midst of the piled-high debris (literary and litter-ary) with which the editorial desk of THE CADENZA usually is

(Continued on page 33)

AN OPEN LETTER

(Continued from page 15)

and use your originality in perfecting a society to suit the needs of your locality and your constituents.

You know that the fretted instruments are steadily growing in popularity. You know that the standards attained by our methods and by our music, through the co-operation of publishers, manufacturers and the profession, bespeak their permanency and the continual growing into favor of the trio instruments. You know that, because they offer so few obstacles to the beginners of any age, the fretted instruments hold a valuable position as the means to an end—the acquirement of musical knowledge and the enjoyment of self-performed music by people who, for one reason or another, find the more difficult instruments impractical.

You know also that there is no other musical organization now catering to the wants of popular call, and you know that the plan of the American Guild to organize Chapters provides for a closer intimacy with our organizations in individual localities. Does it not seem as though this is our great opportunity?

Get the vision! Don't wait for the next man's move. The American Guild, through the initiative of its Professional and Association members, has the field for opening a new development in music. The time for action is NOW. To be sure, another year may furnish as good an opportunity—but why wait? The pioneers in Chapter organization not only will enter upon a real service to the Guild and the beneficiaries of Guild extension, but they will have a first share in the material advantages which are sure to accrue. Think about it!

Then get a sheet of paper and write down some of the "thinks," and mail the paper to the Field Secretary—but before you seal the envelope also write down your solemn promise to push for a Chapter in your town. If interest is not quite up to the right heat for successful organization, send the names of prospective

members to the Field Secretary, and he will help warm them up with Guild literature. Whether or not you consider the time ripe for starting your Chapter, you surely have ideas and those are what the Field Secretary needs—for ideas form the principal part of the "makings" of any new undertaking.

Read Article III of our Guild Constitution, and get a mental picture of this

(Continued on page 34)

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Mi Amada

(MY BELOVED)

DANZA DE LA MANOLA

NORMAN LEIGH

Moderato

PIANO

f

ffz

mf

fz

mf

This page of piano sheet music is divided into six systems, each consisting of a grand staff with a treble and bass clef. The music is written in a key with two sharps (D major or F# minor) and a 3/4 time signature. The first system features a piano (*p*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The second system shows a mezzo-forte (*mf*) dynamic in the bass and a piano (*p*) dynamic in the treble. The third system has a mezzo-forte (*mf*) dynamic in both staves. The fourth system features a piano (*p*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The fifth system has a mezzo-forte (*mf*) dynamic in the bass and a forte (*f*) dynamic in the treble. The sixth system has a mezzo-forte (*mf*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and an eighth-note rest marking (indicated by an '8' over a dashed line). The piece concludes with a final chord in the bass staff.

First system of the piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *mf* is present.

Second system of the piano accompaniment. The right hand continues the melodic development. The dynamic marking *f* appears in the final measure.

Third system of the piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *mf* is present.

Fourth system of the piano accompaniment. The right hand continues the melodic development. The dynamic marking *ff* appears in the final measure.

TRIO section. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *f* is present in the first measure, *p* in the second, and *ff* in the fourth.

Fifth system of the piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *p* is present.

The musical score consists of six systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The first system shows a steady bass line and active treble accompaniment. The second system continues this texture. The third system introduces a more complex treble part with a slur and a dynamic marking. The fourth system features a dense, rapid treble accompaniment with a 'f' dynamic marking. The fifth system continues the dense texture with a 'p' dynamic marking. The sixth system concludes with a final chord and a 'fz' dynamic marking.

Got 'Em

DESCRIPTIVE MARCH

THOS. S. ALLEN

Composer of "Dance of the Skeletons"

PIANO

ff

staccato

triumph

f

mf

triumph

ff *mf*

ff

1 2

The CADENZA

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First system of musical notation, featuring treble and bass staves. The bass staff begins with a forte (*f*) dynamic marking.

Second system of musical notation, including a *cresc.* (crescendo) marking in the bass staff.

Third system of musical notation, including *ff* (fortissimo) and *mf* (mezzo-forte) markings. It features first and second endings.

Fourth system of musical notation, including *staccato* and *trill* markings.

Fifth system of musical notation, including *trill*, *L.H.* (Left Hand), and dynamic markings *f* and *mf*.

Sixth system of musical notation, including *trill* and *ff* (fortissimo) markings.

TRIO

p

mf *f* *ff* *mf* *f* *ff*

Musical score for the first system. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a piano (*f*) dynamic and includes the instruction "L.H. poco a poco dim." above the staff. The lower staff is in bass clef and contains a drum accompaniment pattern. The system concludes with a *ffz* dynamic marking and a "Cadenza" marking above the staff.

Musical score for the second system. The upper staff is in treble clef and the lower staff is in bass clef. The system begins with a piano (*f*) dynamic marking. The music consists of chords and melodic lines in both hands.

Musical score for the third system. The upper staff is in treble clef and the lower staff is in bass clef. The system continues the piano accompaniment with various chordal textures and melodic fragments.

Musical score for the fourth system. The upper staff is in treble clef and the lower staff is in bass clef. The system continues the piano accompaniment with various chordal textures and melodic fragments.

Musical score for the fifth system. The upper staff is in treble clef and the lower staff is in bass clef. The system continues the piano accompaniment with various chordal textures and melodic fragments.

Musical score for the sixth system. The upper staff is in treble clef and the lower staff is in bass clef. The system concludes the piano accompaniment with various chordal textures and melodic fragments. The system ends with a double bar line and a fermata over the final chord.

BANJO SOLO

C Notation

Bass to D

Ken-Tuc-Kee

FOX TROT

A. J. WEIDT

The musical score is written in C major and 2/4 time. It features two staves: a Banjo staff (top) and a Drum staff (bottom). The Banjo staff begins with a 'Bass to D' instruction. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *ff*. The Drum staff provides a rhythmic accompaniment with patterns of eighth and sixteenth notes. The piece concludes with a 'CADENZA' section, indicated by a double bar line and the word 'CADENZA' below the staff.

The CADENZA A

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GUITAR SOLO

Firelight Fancies

REVERIE

A. J. WEIDT

Andante

mf *p* *mf* *p* *mf* *rall.* *u tempo* *rall.* *mf* *u tempo* *rall.* *f* *dolce* *D.S. al.*

TRIO

Got 'Em

DESCRIPTIVE MARCH

1st MANDOLIN
or 1st VIOLIN

THOS. S. ALLEN
Arr. by WALTER JACOBS

Musical score for 1st Mandolin or 1st Violin. The score consists of 12 staves of music. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The music is marked with dynamics such as *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, and *mf*. Performance instructions include *trio*, *ritard.*, *rit.*, *rit. a poco dim.*, *rit.*, *rit. a poco dim.*, and *rit.*. The score concludes with the instruction *D. C. Trio al C.*

The C A D E N Z A
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Got 'Em

DESCRIPTIVE MARCH

2^d MANDOLIN
or 2^d VIOLIN

THOS. S. ALLEN
Arr. by WALTER JACOBS

Musical score for 2nd Mandolin or 2nd Violin. The score consists of 12 staves of music. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The music is marked with dynamics such as *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, and *mf*. Performance instructions include *trio*, *ritard.*, *rit.*, *rit. a poco dim.*, *rit.*, *rit. a poco dim.*, and *rit.*. The score concludes with the instruction *D. C. Trio al C.*

The C A D E N Z A
Published by Walter Jacobs, Boston

2d MANDOLIN
or 2d VIOLIN

Ken-Tuc-Kee

FOX TROT

A. J. WEIDT

Musical score for the 2d Mandolin or 2d Violin part, measures 1 through 12. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'FOX TROT'. The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). There are first and second endings indicated by bracketed lines with arrows. A 'Mandola' part is also indicated in the first few measures.

The C A D E N Z A Published by Walter Jacobs, Boston

1st MANDOLIN
or 1st VIOLIN

Ken-Tuc-Kee

FOX TROT

A. J. WEIDT
Composer of "Sam-Sa-Sa"

Musical score for the 1st Mandolin or 1st Violin part, measures 1 through 12. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'FOX TROT'. The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). There are first and second endings indicated by bracketed lines with arrows. A 'Drum' part is indicated in the later measures.

The C A D E N Z A

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TENOR MANDOLA
or VIOLA
and 3d MANDOLIN
or 3d VIOLIN

Got 'Em

DESCRIPTIVE MARCH

THOS. S. ALLEN
Arr. by WALTER JACOBS

Musical notation for Tenor Mandola/3rd Mandolin and Viola/3rd Violin. Includes dynamics like *mf*, *ff*, *rit.*, *trio*, and *D.S. al C.*

Musical notation for Trio. Includes dynamics like *mf*, *ff*, *rit.*, *trio*, and *D.C. Trio al C.*

Note: The small notes are for 2d Mandolin, but should be played as though the Treble instead of Tenor staff was used.
The large notes are for 1st Mandolin, but should be played as though the Treble instead of Tenor staff was used.
LARGE NOTES, 1st MANDOLIN
SMALL NOTES, 2nd MANDOLIN
C H I G A B C D E F G A B C
Frets 7 8 10 12 14 15

Got 'Em

DESCRIPTIVE MARCH

THOS. S. ALLEN
Arr. by WALTER JACOBS

Musical notation for Mando-Cello/Violoncello and Tenor Mandola. Includes dynamics like *mf*, *ff*, *rit.*, *trio*, and *D.S. al C.*

Musical notation for Trio. Includes dynamics like *mf*, *ff*, *rit.*, *trio*, and *D.C. Trio al C.*

Note: The small notes are for 2d Mandolin, but should be played as though the Treble instead of Tenor staff was used.
The large notes are for 1st Mandolin, but should be played as though the Treble instead of Tenor staff was used.
LARGE NOTES, 1st MANDOLIN
SMALL NOTES, 2nd MANDOLIN
C H I G A B C D E F G A B C
Frets 7 8 10 12 14 15

MANDO-CELLO
or VIOLONCELLO

Ken-Tuc-Kee

FOX TROT

A. J. WEIDT

Musical score for Mando-Cello or Violoncello. The score consists of 11 staves of music. The first staff is labeled 'Tenor Mandolin'. The second staff is labeled 'Mando-Bass'. The music is in 2/4 time and features a variety of dynamics including *mf*, *f*, and *ff*. There are several slurs and accents throughout the piece.

The CADENZA

Published by Walter Jacobs, Boston Price 7 8 10 12 14 16

TENOR MANDOLIN
or VIOLA
and 3d MANDOLIN
or 3d VIOLIN

Ken-Tuc-Kee

FOX TROT

A. J. WEIDT

Musical score for Tenor Mandolin or Viola and 3rd Mandolin or 3rd Violin. The score consists of 11 staves of music. The first staff is labeled 'Tenor Mandolin'. The second staff is labeled '3rd Mandolin'. The music is in 2/4 time and features a variety of dynamics including *mf*, *f*, and *ff*. There are several slurs and accents throughout the piece.

Note: The small notes are for 3d Mandolin, which should be played as though the Treble instead of Tenor clef was used.

The large notes can be played also on the Green Mandolin

The CADENZA
Published by Walter Jacobs, Boston Price 7 8 10 12 14 16

Got 'Em

DESCRIPTIVE MARCH

BANJO OBLIGATO
(Plectrum Style)
or SAXOPHONES in C

THOS. ALLEN
Arr. by WALTER JACOBS

Musical score for Banjo Obligato and Saxophones. The score consists of 12 staves of music. It begins with a *mf* dynamic and includes markings for *Mimosa* and *erotic*. The piece concludes with a *D.S. al C.* instruction and a *ff* dynamic.

Musical score for Trio. It begins with a *p-f* dynamic and includes markings for *erotic*, *trémolo*, and *rit.*. The piece concludes with a *D.C. Trio al C.* instruction and a *ff* dynamic.

The C A D E N Z A Published by Walter Jacobs, Boston

Got 'Em

DESCRIPTIVE MARCH

GUITAR ACC.
or PIANO (played *gtr. lower*)

THOS. S. ALLEN
Arr. by WALTER JACOBS

Musical score for Guitar Acc. or Piano. The score consists of 12 staves of music. It begins with a *mf* dynamic and includes markings for *Mandolins*, *erotic*, and *Cym.*. The piece concludes with a *D.S. al C.* instruction and a *ff* dynamic.

Musical score for Trio. It begins with a *mf* dynamic and includes markings for *erotic*, *trémolo*, and *rit.*. The piece concludes with a *D.C. Trio al C.* instruction and a *ff* dynamic.

The C A D E N Z A Published by Walter Jacobs, Boston

GUITAR ACC.
or PIANO (Original & Revised)

Ken-Tuc-Kee

FOX TROT

A. J. WEIDT

Musical score for Ken-Tuc-Kee, featuring guitar and piano accompaniment. The score is written in 2/4 time and includes dynamic markings such as *f*, *mf*, and *ff*. It features a *Mandolin* part and a *Drum* part. The score is divided into two systems, each with a first and second ending. The first ending of the second system includes a double bar line and a repeat sign.

The CADENZA Published by Walter Jacobs, Boston

BANJO OBLIGATO
(Soprano Style)
or SAXOPHONES in C

Ken-Tuc-Kee

FOX TROT

A. J. WEIDT

Musical score for Ken-Tuc-Kee, featuring banjo or saxophone obbligato. The score is written in 2/4 time and includes dynamic markings such as *f*, *mf*, and *ff*. It features a *Drum* part. The score is divided into two systems, each with a first and second ending. The first ending of the second system includes a double bar line and a repeat sign.

The CADENZA Published by Walter Jacobs, Boston

EDITORIAL

(Continued from page 16)

encumbered, there gleams one spot of brightness—a glint of gold and flash of color which catches the eye most alluringly, and with its mental suggestion of coming literary pleasure makes the rest of the pile loom less dreary, distracting, ragged and formidable. It is a book of 315 pages, including the author's forward and dedication, bound in crimson cloth and stamped with gold lettering and instruments, profusely illustrated with photo-engravings of noted instrumentalists and reproductions of old music scores and complete with a very copious and replete index. The book is that remarkable compilation of facts concerning the guitar and mandolin, laboriously gathered from remote and obscure corners by Mr. Philip J. Bone of Luton, England. Such a volume cannot be reviewed properly without the careful and conscientious reading which it deserves, as even a cursory glance reveals the tremendous scope of the work. We hope to find time to absorb much of the book between now and the next issue of THE CADENZA, and then give our readers the benefit of the review.

FOURTEENTH ANNUAL

Detailed reports from Managers Pettine and Place regarding the Providence 1915 Guild Convention come in slowly and are somewhat meagre, as matters are practically still in the formulative period. Definitely settled are: Mr. "Tom" Carey of Chicago as banjo soloist—a rare treat for those who have and those who have not heard him play; a famous Rhode Island Clambake at one of the shore resorts on beautiful Narragansett Bay, and a big, beautiful souvenir program. The Official Organ hopes to present a big batch of details in its March issue. Don't forget the date—the week commencing May 23, 1915.

PREMIERS AND PRIME MOVERS

Guild Boosters! Attention! Right Dress! March! Under authority of the American Guild in its Convention of 1913 the Official Organ inaugurated (perhaps established would be the better word) a very exclusive little "Chapter" of G.B.'s, not Grand Bouncers but Guild Boosters, and now we want to transform that little exclusive "Chapter" into a bigger, busier and "boostier" inclusive "Chapter"—that is, a sort of "sweepstakes" affair with every-body in for the grand prize.

For the benefit of all new members who do not know about this G.B. "Chapter," and for those old members who may have forgotten, let us explain just what it is. It is a contest, open to every member of the Guild, for a prize of Honorary Membership in the American Guild, B.M.G.—a special membership created by that body for this purpose. Commencing with the opening of the Guild year (January) and extending up to the date of issue of the

last number of the year of the Official Organ, the five members who bring in the greatest number of new members are awarded a prize of Honorary Membership. The list of contestants, with their standing in the race, is published monthly in the Official Organ. Get in every body, and make the race a red-hot, close one! The list of Premiers to January 28 stands as follows:

Wm. B. Evans, New York City..... 13 members
C. V. Betteiman, Jackson, Mich..... 4 members
D. E. Hartnett, New York City..... 4 members
Chas. L. Kurtz, Chicago, Ill..... 3 members
Frank Sipp, New York City..... 2 members
G. Wallace Ramsey, San Francisco, Cal. 1 member
Marguerite B. Lavery, Detroit, Mich..... 1 member

Professional Members

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4 Mrs. L. E. Sykes, Seattle, Wash.
5 E. Y. Montgomery, San Francisco, Cal.
6 Edward J. Kerr, Poughkeepsie, N. Y.
7 William E. Evans, New York, N. Y.
8 A. J. Weidt, Newark, N. J.
9 Daniel H. Teague, Peekskill, N. Y.
10 Vernie Yates, Union Springs, N. Y.
11 Claud C. Rowden, Chicago, Ills.
12 Mrs. Clara C. Rowden, Chicago, Ills.
13 James F. Rosch, Cincinnati, Ohio
14 J. Worth Allen, Okaloosa, Iowa
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16 L. I. Reams, Columbus, Ohio
17 Ted Mills, Winnipeg, Manitoba, Canada
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23 S. A. Thompson, Portland, Maine
24 S. D. Cardinal, Chippewa Falls, Wis.
25 L. W. Nordstrom, Hoquiam, Wash.
26 Gus Alexander, Hiawatha, Kansas
27 F. Munro Plaque, Vancouver, B. C.
28 Stephen Shepard, Paterson, N. J.
29 Walter Francis Vreeland, Boston, Mass.
30 Charles H. Will, Columbus, Ohio
31 Herbert M. Spohn, Reading, Pa.
32 Marion Gray, Marcola, Oregon
33 Adolph Troeller, New York, N. Y.
34 George H. Bowman, Regina, Sask., Canada
35 Paul Goerner, Seattle, Wash.
36 W. D. Kennel, New York, N. Y.
37 F. A. Savale, Orange, N. J.
38 J. J. Derwin, Waterbury, Conn.
39 Mrs. Arthur H. Bridge, New York, N. Y.
40 C. V. Betteiman, Jackson, Mich.
41 C. Wallace Ramsey, San Francisco, Calif.
42 Clare Daudon Dudley, San Angelo, Texas
43 Paul Jacqueline, Haverhill, Mass.
44 C. G. Ohra, Gothenburg, Sweden
45 C. B. Goodrich, Norwich, Vermont
46 A. W. Clark, Hingham, N. J.
47 Chas. B. Rasch, Dayton, Ohio
48 Chas. L. Kurtz, Chicago, Ills.
49 A. De Vekey, Bournemouth, England
50 Ellen M. Henderson, Logansport, Ind.
51 James A. Mastey, Pawtucket, R. I.
52 William Brooks, Shelton, Conn.
53 Edna Dole-Wilcox, Battle Creek, Mich.
54 W. J. Derr Toledo, Ohio
55 A. H. Cairns, Newark, N. J.
56 Alexander G. Paly, Detroit, Mich.
57 James S. Canning, Brookville, Pa.
58 Annie K. Pfund, Hartford, Conn.
59 Charles J. Sparks, Jr., Jackson, Mich.
60 Paul F. Bowen, Jackson, Mich.
61 W. C. Knipfer, Middletown, Conn.
62 Wm. M. Rice, Cambridge, Mass.
63 Joseph A. Audet, Boston, Mass.
64 Roy W. Burchard, Passaic, N. J.
65 Elmer F. Brooks, Meriden, Conn.
66 J. A. Hander, Lowell, Mass.
67 Henry O. Hendricks, St. Louis, Mo.
68 Marguerite B. Lavery, Detroit, Mich.
69 George E. Mehlman, Norristown, Pa.

70 David Acker, Wilkes-Barre, Pa.
71 Fredrick H. Knapp, Elmira, N. Y.
72 D. E. Hartnett, New York, N. Y.
73 Cora L. Butler, Port Richmond, S. I., N. Y.
74 F. Marshall Dell, Flint, Mich.
75 Paul Belser, Chelsea, Mich.
76 Claude Carter Warren, Binghamton, N. Y.

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2 Roy M. Garelson, Auburn, Maine
3 Miss E. L. Mendel, Mt. Vernon, N. Y.
4 Mr. E. Passell, New York, N. Y.
5 Margaret Knox, New York, N. Y.
6 Darwin J. Kenyon, Phillips, Wisc.
7 Curtis Booth, Midvale, Utah
8 A. Thomas, New York, N. Y.
9 H. W. Kirby, Frankfort, Mich.
10 J. L. Madson, New York, N. Y.
11 Isaac M. Harmon, Fairfax, Calif.
12 M. C. Hassett, Macon, Mo.
13 James P. Downs, New York, N. Y.
14 Roy B. Koch, Bridgeport, Conn.
15 L. I. Kester, Staunton, Va.
16 Leonard C. Baldwin, Jewett, N. Y.
17 F. C. Leibold, Portland, Ore.
18 Harry S. Jones, Bridgeport, Conn.
19 George E. Schuman, Louisville, Ky.
20 Robert B. Stuart, Ferrell, Idaho
21 Sidney Weimer, Philadelphia, Pa.
22 Louise Clemenson, Palisade, N. J.
23 C. J. Otting, San Francisco, Calif.
24 George Van Tassell, Fort Worth, N. Y.
25 John Lackner, Gary, Ind.
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27 Charles M. Pils, Chicago, Ills.
28 Lillian Collins, New York, N. Y.
29 Ada Lastegan, New York, N. Y.
30 Bertha G. Evans, New York, N. Y.
31 Florence Gerlach, New York, N. Y.
32 Anna M. Hauser, New York, N. Y.
33 Mrs. Harold W. Perkins, Hoboken, N. J.
34 George Balzhager, Van Wert, N. Y.
35 Anthony H. Maslin, Fort Chester, N. Y.
36 David Teaman, New York, N. Y.
37 J. O. Kiezer, Chicago, Ills.
38 Charles C. Gay, North Adams, Mass.
39 Eudalia Snyder Betteiman, Jackson, Mich.
40 Lewis Wallace, Jr., West Chester, N. Y.
41 Edw. Weber, New York, N. Y.
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43 John F. Block, Jr., Leominster, N. Y.
44 Paul Phillips, New York, N. Y.
45 Nora C. Carpenter, Detroit, Mich.
46 Morris Gelb, Shenandoah, Pa.
47 J. A. Stengel, Buffalo, N. Y.
48 Mrs. Marie V. Lauer, New York, N. Y.
49 George Cuyler, New York, N. Y.
50 Roy C. Hodgins, Cleveland, Ohio
51 Dr. C. L. Atkinson, Brooklyn, N. Y.
52 Frank M. Ewing, So. Williamsport, Pa.

IMPORTANT NOTICE
TO GUILD MEMBERS

YOUR ANNUAL DUES FOR 1915 which include the Official Organ, are payable on or before January 1, 1915, and amount to

\$2.00 for the Professional Member
Canadian Professional Membership, \$2.25
Foreign Professional Membership, \$2.50

\$1.50 for the Associate Member
Canadian Associate Membership, \$1.75
Foreign Associate Membership, \$2.00

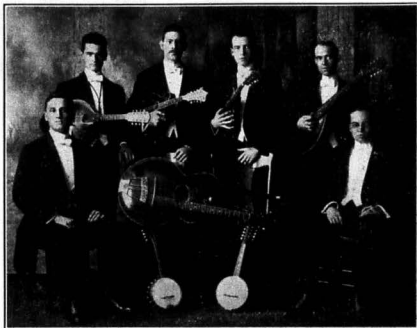
\$3.00 for the Trade Member

Prompt attention will materially assist and be appreciated by

Yours fraternally,
WALTER JACOBS,
Secretary-Treasurer.

Good subjects always make fine pictures. Following are two excellent photographs of good-looking fellows—and this little personal part is honest, because it doesn't "get us anything" as we are too far away to use "complimentaries." Both of these organizations are to appear at Mr. A. J. Weid's annual concert and

dance to be held in Newark, N. J., on Friday evening, February 5th. The concert immediately following shows "The Plectet," which is programmed for the concert. The other presents Mr. Eugene Ingraham's "Society Orchestra," which is to furnish the entire music for the dance following the concert.



THE PLECTET

J. Elliott Seymour
Tenor Mandola
Grant K. Rorhe
Baritone Solist

Allen H. Calrns
Second Mandolin

Harold D. Leslie
First Mandolin

Fred S. Crowell
Mando-Cello
Gordon H. Price
Elocutionist



INGRAHAM'S SOCIETY ORCHESTRA

Clifford Okerson, 1st Violin
Eugene Ingraham, 1st Banjo
Andrew Heuschkel, 2d Banjo

Russel Harrison, Cello Banjo
Percy Smith, Piano
Richard Lord, Drums and Traps

THE CADENZA is proud to list among its subscribers Mr. A. J. Shepherd of 277 Clapham Road, London, England. Mr.

Shepherd is one of the old-line veterans who has watched players come and players go, and an instrument maker of a day

FARLAND

is the highest salaried banjo artist known, and gets more return engagements than any other. Most of his audiences are composed of music-loving people whom he must please to succeed. He has made the greatest success of any banjo player ever known both in concert and in his private life. In his position would YOU jeopardize such a reputation by using anything but the very BEST instrument that can be made?

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AN OPEN LETTER

(Continued from page 16)

country with a Chapter in every town where the Guild is represented by a Professional member. Look at the picture closely and see each Chapter gaining recognition as a musical society, linked in a chain of fraternity across the continent.

When you get a real good look at that picture you will be full of ideas, and the big idea will be concerning your Chapter. Will you write the Field Secretary today?

Fraternally,

C. V. Buttelman,
Jackson, Mich.

when perfected instruments were not so plentiful as now. He sends his former business card of 35 years ago, bearing the imprint: "A. J. Shepherd, Professional Banjo Maker, Stockwell. Sote Manufacturer of the Improved Eureka Banjo." The making of instruments has been discontinued, but active interest continues.

COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

(Continued from the January issue)

METHOD NO. 5—A METHOD OF TEACHING WHEREIN THE TEACHER PLAYS A TUNE WITH THE PUPIL WHEN ASSIGNING IT AS A LESSON

Considered from the standpoint of independence, Method No. 5 may be one degree in advance of Method No. 4, but like all the old methods (excepting No. 6) it obviously violates the principles of self-achievement in that it fails to give the student a chance to self-solve all technical problems. If it is difficult for the student to play even familiar pieces with his teacher, with any degree of satisfaction, what word adequately will express a situation wherein he is compelled to play (1) at sight a new tune with his teacher when it is being assigned as a lesson?

As it is (and unfortunately must be) with all methods wherein the emotional element dominates, Method No. 5 deludes some teachers into believing that by its way alone can the student be led to independence, when the bare truth reveals the fact that the vital element of independence (sight-reading), and of which the student possesses but a hazy knowledge at best, is so distorted and exaggerated under the effect of emotional inebriation and the influence of an excited imagination that there is left absolutely nothing for the poor student to do but imitate—and mutilate. Thus not only is violence done to both intellect and emotion, but neither is permitted to receive its deserved reward. Neither the joy connected with all properly applied study, nor the higher remuneration which is the attendant reward of such study, can ever be known to students of emotion-bound methods.

When assigning a new tune as a lesson, it is bad enough to play for the student, but infinitely worse to play with him, as this custom immediately plunges its victims into a bewildering maze of imaginary complexities—imaginary because there should be no difficulties involved. But to a dunce the simple is always complex, and even a cultivated intellect plays the dunce in presence of aroused emotion. Contrast this situation with the fact that only life-long musicians can do really good ensemble work, and immediately is made manifest the ridiculousness of this force-creating and destructive method; a method which inflicts inexcusable torture, and one—Oh, the pity of it! too often dignified by a self-deceived teacher.

Himself deluded, the writer of these articles employed Method No. 5 for many years, inflicting its erroneous principles upon hundreds of innocent students, and, as with all habit-formed things, found it a difficult matter to break away from its clutches, only to fall into another almost as bad—Method No. 6, which will be fully treated in later issues of *THE CADENZA*.

"Some souls are warts among the free,
While others nobly thrive,
They stand just where their fathers stood,—
Dead, even while they live!"

To all deluded and custom-blinded teachers who, unfortunately, can struggle towards the truth only through the most minute steps of progress, winding in tortuous and long drawn out ways, and those who yet retain and nurse an irresistible inclination to hover around Methods No. 4 and No. 5, the writer would respectfully volunteer a few suggestions. But let it be specifically understood that this suggested plan is emotionally, not intellectually conceived, and therefore doubtless will be welcomed with open arms by all teachers who suffer from Methods No. 4 and No. 5, and to whom any appeal other than an emotional one would be futile.

Get a second-hand phonograph outfit and make records of all tunes used regularly as lessons, as Professor Playford did. (See *THE CADENZA* for September, 1914.) Advantages: As your presence is not necessary during the registering period, the monotony of playing over the same old list of pieces for or with every student is eliminated. A la Method No. 4, the student need only sit still and listen to the reproduced record, thus enjoying the tune while presenting a plastic mind for the reception of its impressions, which of course are to be imitated and reviewed at the next lesson. If successful as a mimic, he escapes the usual reprimanding previously connected with lessons.

Think of the energy you will have saved under this procedure, and the mental anguish spared the student. By all means have a splimfix placed upon your phonograph; a "splimfix" is a repeater—how appropriate! and its object is to reproduce each record ten times continuously. When assigning a new lesson, put on a record, adjust the splimfix and let her whirl. This is the registration period, during which the tune is inscribed upon the student's mind. To bring this operation about safely requires approximately 50 minutes, and as you personally are not necessary there is nearly one hour in which you may have an option of doing any of the following: Walk around the block for a little needed exercise; retire into another room and attend to the daily mail; enjoy lunch with a friend or your family; take a nap or a nap; read a few chapters from Blind Tom's literary masterpiece, "The Merits of Mimicry," or commit a few chapters from "Making Monkeys of Mortals" by Darwynne.

Should the pupil play with the phonograph (Method No. 5), make him wear rubber gloves or use a Maxim silencer, thus masking mistakes and showing due consideration for the musical temperament of—the phonograph. You need not use a hand-played instrument at all. If upon review the student fails to mimic with sufficient accuracy, musical demonstrations and corrections should be made direct from the phonograph record. This not only insures the preservation of the teach-

er's larynx and keeps foolish ideas of expression and interpretation away from the student, but will prove a great saving in strings and wear and tear on an instrument, besides providing amusement for the neighbors. Even though you may live to be a hundred, you can still continue to teach—imitation.

In all seriousness, were the writer of these articles compelled by a cruel fate to retrogress to Methods Nos. 4 or 5, he would be strongly inclined to use the phonograph in teaching. But in the light of recent experiences no sentence could be more severe, no punishment more unjust, and no affliction greater than to be forced to return to any of the old methods—"A burned child dreads the fire."

It is one thing to love and appreciate music, but quite another to know how best to proceed in self-reproducing it. To the student who is best with the qualities of sentiment and a deep love for the noble art, tune-mutilation can bring only sorrow, failure and humiliation; ambition, dreams, ideals, hopes—all are blasted by one emotional shock after another. As iron is defaced and destroyed by rust, so in the end is interest, enthusiasm and love of music shattered and annihilated by constant tune-mutilation.

Even though the student requests the teacher to play a tune with him, the student must perforce focus upon tune as played by the teacher; aroused emotion dims his eyes with beautiful illusions; ecstasy precludes concentrated thought; he is not in a normal state of mind, and under such conditions an appeal to intellect would be as futile as an attempt to penetrate a bar of steel with a stick of Wrigley's Spearmint. *He must mutilate.*

A pitfall covered with rose leaves is none the less a pitfall for the unwary traveler, and although the teacher may surround the lesson period with an emotional glamour, through which the stifled intellect is unable to penetrate, the pitfall is there—just the same and cannot be evaded—tune-mutilation must take place and drudgery and annoyance must be endured when the student engages that tune at home alone.

The object, then, of Methods No. 4 and No. 5 is to see that the student becomes familiar with tune under the teacher's guidance, the adherents of these methods doubtless laboring under the erroneous impression that a familiar tune affords greater pleasure than an unfamiliar one, and additionally disregarding the fact that the student must mutilate each tune many times at home before he can reproduce it as played by the teacher—through imitation. But this is the kind of familiarity which rapidly breeds contempt, for tune-mutilation and imitation kill interest. The greatest pleasure is derived from self-

ARE Guild Chapters booming? If in doubt, read this and the following issue of the Official Organ.

evolving a tune never heard before—once unknown to the student.

THE UNKNOWN,

A Road is a straight line clean and white,
That ends in the wide horizon's bow,
Bordered with fir trees, touched with light,
And footsteps hurrying to and fro.
Yet what pulse quickens along the way
Where thousands of people pass each day?

Another road like a ribbon dreams

Its twisting way in a narrow line,
And yet so gamered with joy it seems
To glint with a wondrous starry shine.
Who knows of the mysteries yet to learn
On the crooked road just beyond the turn?

—M'Lean

As independence and origination transcend dependence and imitation, so the study, elusiveness and final appropriation of an unknown tune yield greater pleasure and remuneration than a familiar one.

(To be continued in the March issue)

The Dayton Mandolin Orchestra of Dayton, Ohio, assisted by the O'Brien Players, gave a musical and literary entertainment on December 12, 1914. The instrumental numbers played were: "White Star March" (Bordwell); "Salut d'Amour (Elgar); Overture, "Gloriana" (Weidt); Waltz, "Sounds from the Valley" (Zerbe); Reverie, "Cathedral Chimes" (Arnold and Brown); Christmas Overture (Deitz).

The Mandolin Club of the Wilmington (Delaware) High School recently has been reorganized with E. Carl Plumley as director and now admits girl as well as boy pupils to membership in the organization. Under the new director the Club is pushing an active musical campaign this season, playing for school and special occasions, outside concerts and socials. The Club meets once a week at the home of some one of the members, and the present personnel is as follows: Mildred Carter, Charles Elliott and E. Carl Plumley, first mandolins; Mildred Robertson and Abraham Carter, second mandolins; Madeline May, third mandolin; Frank Milano, guitar; Warren Greier, banjo; Paul Hardin, flute; and Rebecca Altman, piano.

The "Gibsonian Septette" of Jackson, Mich.—composed of Mr. Charles Sparks, Mr. E. Burt Burnett, Dr. Chester Doran, Mr. C. V. Buttelman, Mr. Don Lane, Mr. Paul Bowen and Mrs. Eulalia Snyder Buttelman—furnished the entertainment for the annual banquet of the Jackson County Medical Society held on Thursday evening, December 19, 1914, giving what was characterized by the press as "One of the most artistic entertainments given in this city in recent months, the Septette proving to be a real musical sensation." A unique and pleasing program was given, including several parodies and skits on the medicos present, the witty verses of which were composed by Mr. C. V. Buttelman and presented in song by Mr. E. Burt Burnett.

PROGRESSION OR RETROGRESSION, WHICH?

By E. R. DAY

The subject of this brief article concerns the standing of this banjo today, and the title embodies a question I would ask all brother and sister teachers, while sounding the warning to "Stop, look and listen!" and at the same time remind them that "Consistency is a jewel." The subject is one which I would like to hear discussed, and one which appeals to me as being of great importance to all who are interested in the banjo and its future.

In order to explain better what I mean, let me cite two recent experiences with new pupils. A short time ago a young man came to me for musical advice and instruction, stating that he had started to take lessons on the banjo during the previous winter, but after a course of twenty-four lessons had become discouraged, and gave it up because he was unable to master the plectrum. His object in coming to me was to learn if I could assist him in finding an instrument that he might study with less nerve-racking results. It is obvious that this pupil did not prove a first-class advertisement for his teacher, whoever he may have been, and I wondered how many more of this particular teacher's pupils had left him under the same conditions, carrying away with them the same unfavorable opinion of the banjo.

I found this young man so thoroughly disgusted with the banjo that I would not urge him to try an instrument equipped with silk strings (five strings, and not four), and to use the guitar style of playing it, but started him with the guitar under the Carcassi method, and at present he is progressing finely and likes it greatly. Apparently, the one great aim of his previous teacher had been to instill into the pupil the use of the plectrum regardless of anything else, for I found that he had not been taught the difference between a whole note and a sixteenth, had no idea of time, signatures, etc., and that his work, instead of being given to him from a method in which instructions are printed, and which he might follow safely, had been written out for him on a blank sheet of paper.

Following that of the young man, about a week later, there came an almost exact repetition of the same experience with a young lady pupil. She appeared with a very decent banjo which was equipped with wire first and second strings, the third string of gut and a wire-centre bass, while the fifth or short string was missing, likewise the peg. Her study experience had been closely similar to that of the young man, all lessons having been scribbled on a sheet of paper—including snatches of popular songs—and all in the key of C, with seldom a time signature against any of them. The sole aim of her teacher also, apparently had been to make sure that she should learn the tremolo—that must be accomplished above all else.

After the tremolo, the next most important consideration with this teacher seems

to have been an uncontrollable desire to sell his pupils everything in his studio which was salable. For failing to sell the young lady a new banjo at \$68.00, and after exhausting his powers of salesmanship on everything else, he finally prevailed upon her to buy a new banjo head (which was *gilded*) to unnecessarily replace the old one on her instrument. She remained with this teacher, until he considered it necessary to swear at her because she did not progress quite as rapidly as he thought she ought, when she left him to seek another instructor. I found that she had no knowledge of either time or left-hand work, that she, too, had been unable to master the tremolo on one string and had become disgusted with the instrument, complaining that the wire strings hurt her fingers. What a crime for teachers to drive away pupils in this manner! There is absolutely no excuse for not at least selling them each an instruction book on plectrum-banjo playing in C notation, since there are several of them now published.

Now, brothers and sisters of the Guild, and all others who are teaching the banjo, let me put a few questions fairly and squarely, and make them personal to each. Have you entirely discarded the guitar style of teaching the banjo, and, if so, why? Do you believe it practical to start pupils on the banjo with wire strings and a mandolin pick, simply because you have adopted the C notation? Do you think it necessarily follows that because of plectrum playing and the C notation the banjo should be transformed from a five-string instrument into a four-string monstrosity, and made an impossible affair for beginners? Where, let me ask you, will the banjo at this rate bring up? It is well known that even an advanced mandolinist finds it difficult at first to produce an effective tremolo on one string of either the banjo or the guitar, or to sweep across the four single strings without being "shot at sunrise" by musical critics.

The banjo is capable of fine things when treated rightly. We all know that, excepting the harp or the piano, there is no other single instrument on which Hauser's Cradle Song can be executed in its entirety, and the same is true of Hall's "Marie Waltz," and many others whose proper rendering demands the guitar style of playing. For some pieces and for certain purposes, I am in favor of plectrum banjo playing, but even then only when the instrument is in the hands of an accomplished performer. Yet I believe we are making a grave mistake, and one detrimental to the future existence of the banjo, when we attempt to start beginners in that method. If, then, we are to save the life of the banjo, why not first instruct pupils to master the guitar style of playing—and in the C notation, if you wish—before introducing them to the more difficult plectrum style? Would it not be far better to have and retain satisfied pupils, rather than to lose many discouraged ones? Or better yet,

if they really desire to learn the plectrum style, why not use the proper instrument—the banjo-mandolin—and not overload the true banjo with greater burdens than it can carry?

The pick style of banjo playing is nothing new, and it was only recently that I received a letter from Mr. Markley of Markley and McLoud—vaudeville artists who were pick and thimble players fourteen years ago. Mr. Markley, who retired from active professional life ten years ago, asked me to explain to him the C notation. This I did, but like thousands of other A notationists he could not understand the new idea. Here, then, is opportunity, and among the A notationists is an almost unlimited field from which to draw pupils for plectrum banjo playing in the C notation. Beginners, however, should never be allowed to undertake this method of playing until they have gained complete mastery of the rudiments of music and the finger-board, else the majority of them will become disgusted, as did the two whom I have mentioned. If the banjo is not to gain an unsavory reputation that may end in total extinction, then this "ship at sea without a rudder" method of teaching must be stopped, and a few "penny-wise-pound-foolish" teachers should change their methods of doing business.

Already, certain teachers actually have abandoned the old style, and I believe this to be largely, if not wholly, due to their having read a few ambiguous articles; articles which were written with the best of intentions, yet easily might prove the death knell for those who do not understand the real situation. The articles of which I speak mentioned the banjo orchestras that were playing at summer resorts, hotels, dance pavilions, etc., and I, myself, in a recent article that appeared in *THE CADENZA* referred to such orchestras.

It is true that hundreds of such orchestras are playing all over the country at the present time, and their number is increasing every day. But it is also true, at least with all which I have seen, that not one single, legitimate banjo was to be found therein, and for the most part they are using 1st and 2nd banjo-mandolins, 'cello-banjo, bass-banjo, drums, traps and guitar or piano. I find there are some teachers, and others who are not teachers, who confuse the regular five-string banjo with the banjo-mandolin, and immediately jump to the conclusion that we must stop playing the banjo with our fingers, because Mr. So-and-so recommends and uses plectrum playing in his banjo orchestra. But is it not a fact that seldom, if ever, is a regular banjo used in such an orchestra, and is it not the exception rather than the rule when one does find it used?

In conclusion, and before some of my patient readers become "fussed" and "hot under the collar," let me again and unmistakably repeat that I am using the C notation, and am heartily in favor of it because it is right. I teach plectrum playing

to banjo pupils when they are acquired a thorough knowledge of keys, time, rudiments, etc. from some standard method, not before. There are some of the finest methods in the world published for banjo in both the A and C notations, and all within the reach of any pocketbook. Why not use them? Stop cheating, and let's start in and do some missionary work among the masses, and let us either sand-bag the "would-be-teachers" or compel them to get into line and cut the lead-pencil methods.

THE CADENZA, assuming that Mr. Day knows whereof he speaks in his earnest protest against "lead-pencil" methods, begs to call the attention of its readers to Publisher Jacobs' standing reward, offered for direct and reliable information against any person or persons who may be using any part or portion of his copyrighted methods, studies or pieces (published or unpublished), and whether by excerpt, extract or arrangement in any form whatsoever other than legitimately allowed by law.—[Ed.]

Master A. L. Williams, a young banjoist of Newark, N. J., will play with the Essex Banjo Club of that city at Mr. A. J. Weid's annual concert on February 5, and will furnish banjo solos at a minstrel show to be given in Wallace Hall on February 19th for the benefit of the First Congregational Memorial Church. Master Williams is the youngest member of the Essex Club.

Four years ago Mr. John Baker was an active teacher of the mandolin and guitar at Oakland, Cal., but failing health due to overwork compelled him to retire from professional activities. With the return to health and physical activity, however, he is again in the musical harness and now located at Watsonville, Santa Cruz County, Cal.—a lively place of about 5,000 people. "Catching on" in a new locality is not always easy, yet Mr. Baker had been located in his new home but a week when he received a list of names of prospective pupils from a theatrical manager in an adjoining county, together with an urgent invitation to remove thereto and open a studio, all of which speaks well for Mr. Baker's teaching and playing abilities.

Both Conductor Wm. Place, Jr., and Concertmaster C. S. King evidently hold a warm and timely place in the hearts of the "bunch," as Mr. Place affectionately terms his big aggregation of players—the Providence Mandolin Orchestra. At a recent rehearsal or "rehashal" (they have occasional "eats") or both, the "bunch" presented their conductor with a finely monogrammed gold watch—possibly a providential and pertinent pointer for punctuality. They also at the same time presented a very elegant watch-fob to their concert-master, who is known to the "crowd" as "Club Sandwich" King. From a comestible standpoint this may be a nice nickname with a meaty meaning, but either Chop Suey or Chili Sauce would have been equally as good initially and much more *chie*, spicy and aromatic. However, a "rose by any other name, etc."

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THE BANJOIST



Conducted by
W. M. RICE
 TEACHER AND COACH
 of the
 Harvard University Banjo and Man-
 dolin Club, Several "Prep"
 School Clubs, etc.

Tuition in Banjo Technic

The exercises this month for Tuition in Banjo Technic combine double stops and repeated notes. When playing practical compositions the student will come constantly into contact with combinations similar in form to these exercises, therefore a careful study of them is earnestly recommended.

Study No. 38. This study is made up of exercises showing double stops with the repeated notes occurring on the first string. In connection with the right-hand alternate fingering it will be necessary to take into consideration the rhythm, whether the repeated notes occur on the beat or the after-beat, and the double stop which is to follow. To simplify matters the 2-4 rhythm should be counted in the primary or preliminary way, i. e., one and two and three and four and—the *and* representing the after-beat.

Exercise A. An exercise in 2-4 rhythm, showing notes on all beats and after-beats of the measure. The first double stop should be struck with the second finger and thumb. As the repeated notes begin immediately on the after-beat of the measure, the first single note should be picked with the first finger, the next with the second finger, and the last with the first finger. This leaves the second finger free to play the next double stop which follows. All double stops occurring on the second string should be struck with the thumb.

Exercise B. An exercise eliminating the after-beat after the second and fourth counts. The double stop should be picked with the second finger and thumb. The single note, following the double stop on the after-beat, is to be picked with the first finger. Pick the notes on the double stops occurring on the second string with the thumb.

Exercise C. Throughout this exercise the second bar should be made by laying the first finger of the left hand across the first, second and third strings at the second fret. The finger should be close to the fret wire

TUITION IN BANJO TECHNIC

EXERCISES COMBINING DOUBLE STOPS AND REPEATED NOTES

Repeated Notes on the First String

W. M. RICE

Repeated Notes on the Second String

and held down firmly. In this position at the second bar the first finger now represents the nut at the top of the fingerboard when the strings are open, consequently by the loss of this finger as an actual playing factor the third finger now becomes an active working member of the left hand, and the strength derived from using this member as a substitute finger will now be appreciated. On the first beat of the first measure it will be noticed that the fourth and second fingers are used upon F and D respectively. This leaves the third finger to be used upon B on the first beat of the second measure, and again upon B in the first beat of the fourth measure.

In this exercise the after-beats are omitted after the first and third counts. Strike the double stop with the second finger and thumb; pick the note on the second count with the second finger, and the next note which occurs on the after-beat with the first finger. As a general rule, when the time is

even in 2-4 and 4-4 rhythms and when repeated notes occur on the first string, notes on the beats should be struck with the second finger and those on the after-beats with the first finger. This rule does not apply, however, when triplets are used, or when the repeated notes are syncopated.

Exercise D. An exercise combining the double stop, repeated notes and the triplet. Pick the double stop with the second finger and thumb, the second note of the triplet with the first finger and the last with the second finger. The second count of the measure is to be picked with the first finger. In 4-4 rhythm, when repeated-note triplets occur on the first string, the accented notes of the measure, the first and third counts should be struck with the second finger. As the triplet is made up of an uneven number of notes, the alternate fingering will right itself on every other count, and allow the player to conform to this rule.

Exercise E. An exercise in 6-8 rhythm.

BANJO MUSIC IN C NOTATION SEE THIS WATCH IT GROW

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	Banjo	Banjo	Banjo	Banjo	Banjo	Banjo	Banjo	Banjo		
	Solo	Chorus	Chorus	Chorus	Chorus	Chorus	Chorus	Chorus		
	Acc.	Acc.	Acc.	Acc.	Acc.	Acc.	Acc.	Acc.		
1. Ah Sin. Eccentric Two-Step Novelty.....	Rolle	40	10	20	43. Lorain. Mazurka.....	Nichols	30	10	20	
2. Alry Falry. Schottische.....	Hall	30	30	10	20	44. March "Admiral" (The Chieftain).....	Hall	30	10	20
3. Balloon Bounce. The. A Ragtime Intermezzo.....	Hall	40	10	20	45. May Day. Schottische.....	Hall	30	10	20	
4. Boston Yodle. The. Dance a la Fandango.....	Hall	50	10	20	46. Mc Mellean Man. A Figital Rag.....	Hall	30	10	20	
5. Buttercornet. Characteristic March.....	Hall	30	10	20	47. Myopia. Intermezzo.....	Hall	30	10	20	
6. Camilla. Chian Dance.....	Boss	30	10	20	48. Myopia. Intermezzo.....	Wilson	30	10	20	
7. Caper Sauce Rag. A Musical Condiment.....	Griffin	40	10	20	49. On Desert Sands. Intermezzo Two-Step.....	Allen	30	10	20	
8. Chain of Daisies. Waltz.....	Hall	30	10	20	50. On the Hill Dam. Galop.....	Hall	30	10	20	
9. Chicken Reel. The. Step and Buck Dance.....	Daly	30	10	20	51. On the Curb. March and Two-Step.....	Allen	40	10	20	
10. Chiming Bells. Waltz.....	Hall	30	10	20	52. On the Curb. March and Two-Step.....	Hall	30	10	20	
11. Cloud-Clofed. Two-Step Intermezzo.....	Philo	40	10	20	53. Paprikana. One-Step or Two-Step.....	Friedman	30	10	20	
12. Colored Guards. The. Characteristic March.....	Hall	30	10	20	54. Pauline. Waltz.....	Allen	40	10	20	
13. Commander. The. March and Two-Step.....	Hall	40	10	20	55. Pert and Pretty. Waltz.....	Allen	30	10	20	
14. Cowboy Capera. Characteristic March.....	Allen	40	10	20	56. Phantom Bells. Gavotte.....	Hall	40	10	20	
15. Cupid's Victory. Waltz.....	Hall	30	10	20	57. Pollution. Les Grand.....	Griffin	50	10	20	
16. Dance of the Clowns (Marceline).....	Trinkaus	40	10	20	58. Pranks of the Poles. Caprice.....	Lanning	30	10	20	
17. Dance of the Lunatic. An Idiotic Rave.....	Allen	40	10	20	59. Rag Tag. March and Two-Step.....	Hall	40	10	20	
18. Dance of the Moths. Caprice.....	Hall	30	10	20	60. Serenade of Moscow. Galop.....	Hall	30	10	20	
19. Darkey's Dream. The. Char. Barn Dance.....	Lanning	30	10	20	61. Rambling Roses. Waltz.....	Morriz	40	10	20	
20. Dat Yam Rag. A Dainty Delicacy.....	Hall	40	10	20	62. Red Rover. The. March.....	Hall	30	10	20	
21. Diane Twilight. Characteristic March.....	Johnson	40	10	20	63. Rye Reel. Two-Step (A Little Scotch).....	Lanning	40	10	20	
22. Dushka. Russian Dance.....	Lanning	30	10	20	64. Sand Dance (Moonlight on the Sweeney).....	Friedman	40	10	20	
23. Encouragement. Waltz.....	Meyer	30	10	20	65. Serenade of Moscow. Galop.....	For Biss	30	10	20	
24. Evolution Rag.....	Allen	30	10	20	66. Sky High. Galop.....	Glasco	40	10	20	
25. Falling Meteors. Waltz.....	Hall	30	10	20	67. Turkish Towel Rag. A Rub-Dub.....	Hall	40	10	20	
26. Fanchon. Mazurka.....	Hall	30	10	20	68. Spiffire. The. Polka di Concert.....	Griffin	40	10	20	
27. Fascination. Waltz.....	Boss	30	10	20	69. Starry Jack. The. March and Two-Step.....	Heldrick	30	10	20	
28. Fire-fly. Polka.....	Hall	30	10	20	70. Swedish Wedding March.....	Siderman	40	10	20	
29. Four Little Pipers. Schottische.....	O'Connor	40	10	20	71. Sweet Corn. Characteristic March.....	Hall	40	10	20	
30. Frog Frolic. Schottische.....	Heldrick	30	10	20	72. Sweet and Low and Forsaken.....	Lanning	30	10	20	
31. Ger-Ma-Nee. One-Step or Two-Step.....	Hall	30	10	20	73. Swing Along. Characteristic March.....	Boss	30	10	20	
32. Hazel. The. March and Two-Step.....	Hall	30	10	20	74. Swing Song.....	Lanning	30	10	20	
33. Hikers. The. March and Two-Step.....	Hall	30	10	20	75. That Banjo Rag.....	Hall	30	10	20	
34. Humoreske.....	Doerg	40	10	20	76. Troopers. The. March and Two-Step.....	Bacon	40	10	20	
35. Irvina. Intermezzo.....	Bello	40	10	20	77. Turkish Towel Rag. A Rub-Dub.....	Allen	40	10	20	
36. Kaloona. A Darktown Intermezzo.....	Hall	30	10	20	78. Ultimatum. The. March and Two-Step.....	Allen	30	10	20	
37. Kentucky Wedding Knot. Novelty Two-Step.....	Turner	40	10	20	79. Under the Spell (Plectrum Arrangement).....	Allen	30	10	20	
38. Kiss of Spring. Waltz.....	Hall	30	10	20	80. Westward Ho! March.....	Hall	30	10	20	
39. Knock-Knees. One-Step or Two-Step.....	Cobb	30	10	20	81. Yankee Boys. Rag.....	Hall	30	10	20	
40. La Sirena. The. Waltz.....	Hall	30	10	20	82. Yankee Boys. Rag.....	Hall	30	10	20	
41. Light Heart. Polka.....	Hall	30	10	20	83. Zamparita. Characteristic March.....	Late	40	10	20	
42. Lilies of the Valley. Waltz.....	Hall	30	10	20						

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

The alternate fingering in this rhythm is similar to that used on two triplets which follow each other in 4-4 rhythm. The note on the first count, first string, should be struck with the second finger, while the fourth count of the measure is picked with the first finger. The alternate fingering will work itself out so that the first note in all succeeding measures will be struck by the second finger. Pick all lower notes of the double stops with the thumb. The small bar should be used as indicated in the third, fourth, fifth and sixth measures.

Exercise F. An exercise in 3-4 rhythm. Although in this rhythm the measure demands an odd number of counts, the number of notes are even when after-beats are used and the alternate fingering, therefore, works out evenly. The second finger should be used to pick the three principal counts of the measure, the first finger being used as the alternate finger in playing the after-beats. Strike all lower notes in the double stops with the thumb.

The student should realize that the second finger is the natural finger to be used on the first string, the first finger being simply an alternate and used to help in acquiring speed.

Study No. 39. A study combining double stops with the repeated notes occurring upon the second string. In order to obtain the correct alternate fingering throughout this study, three points must be given careful consideration and thought, viz., the first double stop,

whether the repeated notes begin on the beat or the after-beat of the measure, and the double stop that is to follow.

In alternating upon the second string the situation is a very peculiar one, and puzzling to the player. For while the first finger is the logical one to be used in picking the string, when notes appear upon the beats and the after-beats, the thumb usually strikes the notes occurring on the beats, and the first finger those occurring on the after-beats. Some writers suggest the indiscriminate using of the second finger on this string, but such practice is very apt to leave the first string unguarded.

Exercise A. Pick the double stop with the second finger and thumb, and follow this with the first finger on the first of the repeated notes on the after-beat; strike the next note with the thumb, and the last note with the first finger. This fingering leaves the thumb free to play in the second double stop. Note the small bar in the second and third measures.

Exercise B. Pick the double stop with the second finger and thumb. As the repeated notes begin on the after-beat, pick the first of these with the first finger, and the next note on the beat with the thumb. Note the small bar in the first measure.

Exercise C. Pick the double stop with the second finger and thumb. In this exercise the repeated notes begin on the beat; pick the first note with the thumb, and the after-beat

with the first finger. Use the small bar in the first measure.

The right-hand fingering, as used in Exercises A, B and C, may be used equally well in examples in 4-4 rhythm.

Exercise D. An example showing the double stop, repeated notes and the triplet. Pick the double stop with the second finger and thumb. Follow this on the repeated notes with the first finger, and thumb and first finger, respectively.

Exercise E. An exercise in 6-8 rhythm. This rhythm is often confusing to the player when alternate fingering is required on the lower strings. This exercise is based upon examples found in three different published banjo compositions, but none of the writers or arrangers give any fingering. Alternate fingering is always preferable, yet in this case the player has no choice but to repeat with either the thumb or first finger. The thumb is given the preference.

Play the double stop with the second finger and thumb, and as the thumb is traveling in the direction of the second string let it pick the second beat of the measure, the first finger to pick the third beat of the measure and follow this form throughout the exercise. Use the small bar as indicated.

Exercise F. Pick the double stop with the second finger and thumb, and follow on the repeated notes with the first finger, thumb and first finger. This leaves the thumb free to play the next double stop. Note the small bar in the exercise.

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The Mandolin and Guitar in Opera

How many of the modern composers understand the mandolin and guitar well enough to write effectively for these instruments? I doubt whether there is half a dozen among them! How, then, can we expect that our instruments will receive due recognition or even fair treatment with such lacking of knowledge? It is a deplorable state of affairs, yet matters are made even worse from the fact that nearly all of them think they understand the instruments thoroughly. They know that the mandolin "is a fretted instrument with wire strings, and is fingered like the violin; that it is played with a plectrum, is principally a staccato instrument and possesses a thin nasal tone." Not a very superior knowledge, but ample—they think. Yet if every composer could listen to a good mandolin orchestra now and then, they would be convinced that the "thin nasal tone" had become a thing of the past, and the mandolin and guitar would really find a warm spot in their hearts.

Some of the composers have introduced the mandolin and guitar in the scores of their operas, but with few exceptions the instruments have not received very effective handling, which recalls to my mind a letter published in *Il Plettro* by the famous operatic conductor, Arturo Vigna. (*Il Plettro* is a magazine devoted to the interests of the mandolin and guitar, and published in Milan, Italy.) This magazine, with the help of several fine Italian musicians, is making strong efforts to give the mandolin and guitar a place in the conservatories throughout Italy, with the purpose of giving all music students a broad knowledge of the instruments so that they may use them effectively in their scores. Here is what Maestro Arturo Vigna wrote:

"... Yes, it is high time to elevate these 'Cinderellas' of the art. To my mind your efforts to introduce them into the conservatories—not with the intention of creating virtuosi, but to give students of

composition a chance to thoroughly understand their character and qualities—are highly commendable.

"The Serenade from 'Otello' is never effective and the ensemble is generally poor. The best mandolinists and guitarists declare that the instrumentation is faulty, and Verdi himself admits that he did not thoroughly understand the mandolin and guitar. In practically every great theatre in foreign countries the mandolins and guitars are not used, but in their stead is substituted the pizzicato of the violin family of instruments. I have conducted 'Otello' everywhere, and in Italy I have somewhat improved matters by adding harps. But where could I find mandolins and guitars in foreign countries?"

"I remember that in Berlin at the 'Oper-Hof', a theatre subsidized by the Emperor, I could not get mandolins and guitars for the Serenade in 'Otello,' and had to accept the usual substitution of the pizzicato effect from the orchestra. I told the managers that such a theatre could well afford to hire some mandolin and guitar players, but their answer was to the effect that none could be had excepting those playing in the cafés, and such players could not interpret Verdi's music. From this one can readily see there is not a school for the mandolin and guitar, neither do the majority of operatic composers know how to write for these instruments.

"I am of the opinion that if composers gave these instruments a place in their orchestrations, even to impart just a little color, the conservatories would then be obliged to institute classes for them. Your dream would then materialize, and the 'Cinderellas of the Art' would be elevated. To this you might reply: 'But composers don't know how to write for them.' If they do not, then it is time that they learn! Have not new instruments put in an appearance in the latest operas; the bass English horn, the contra-bass clarinet and the bass flute? The composers had to study these instruments in order to write for them—then let them also study the mandolin, guitar, mando-cello, etc., for the same reasons.

"I will relate an incident of my career as an operatic conductor. In every performance of 'Don Giovanni' which I ever conducted outside of Italy, I have had to substitute the pizzicato of the violins for the mandolins in the famous Serenade. However, one day I had to direct the opera in Florence, with the celebrated Battistini in the title role, and decided to have the mandolins at any cost. I knew that Munier lived in the city, so called upon him and induced him to come to the rehearsal. In the Serenade, Munier, of course, was playing wonderfully, but Battistini stopped singing. 'Strange!' he said, 'that I have never before been accompanied in this way. Ah, I see there is a

*Mandolins and guitars have been used in this country in "Otello," but that was before Sig. Vigna conducted here. I have personally interviewed some of the players who performed on the mandolin and guitar, and they all agree that the scoring for these instruments is very poor.

mandolin in the orchestra. But I am not used to it, I am so accustomed to the violin pizzicati! Please try it again, so that I may get used to it.' The Serenade had a great success in the evening.

"My colleague, Maestro L. Mugnone, had a different experience in Buenos Ayres. There was a critic in that city who did not like Sig. Mugnone, and grasped at every opportunity to plague him. In the opera of 'Don Giovanni' Mugnone had a mandolin in the orchestra, and in the next morning's critique of the opera was the following: 'Sig. Mugnone wants to Neapolitanize everything! he even had a mandolin in the orchestra last night.' To the ignorant critic, friends of Mugnone were going to send a copy of Berlioz's treatise on instrumentation. However, it was not done and I believe it was better so, for in my mind it would have been giving too much importance to an incompetent critic."

That Maestro Arturo Vigna should take up the pen in defence of the mandolin and guitar proves that the instruments are not inferior to other musical instruments, in so far as their particular color and usefulness is concerned, but we need good players and teachers of more serious mind and understanding.

The Querist

A. W. Dairen, Manchuria, China.

Q. I. I wish I could tell you how valuable I find your masterly articles in THE CADENZA. Will you please inform me regarding the following chords, found in your book on "Duo Style of Mandolin Playing?"



I don't quite understand how to use the fingers in stopping two strings at once. Should the finger point towards the fingerboard, or should it lay across? At (a) my finger stopping the two notes points towards the bridge. Is that correct? At (c) I can get better results by using the third finger instead of the second in stopping the E. Is that allowable?

2. Your article about the trill noted. I find on page 14 of Munier's "Sciogli-dita," Book III, an exercise on double trill. Does that mean to trill the two notes at the same time? If so, I can see my finish.

3. I have great difficulty in barring with the third finger. Can I remedy this?

4. If the key changes from F# major to G# major by an enharmonic change—the frets used being the same, but the notation different—is it better to change the fingering in playing the second chord? By following your instructions in THE CADENZA I am improving my tremolo and general playing every day.

4. I. The stopping of two strings (a perfect fifth) with the same finger cannot always be done in the same way, because the position of the chords will force the fingers to take sometimes one position and sometimes another. If chord (a) is fingered as marked, it would require that

the tip of the first finger stop the two strings by being placed in the centre of the pair of strings, exactly as if you were going to stop the two inner strings only. Your finger pointing towards the bridge is correct. At chord (b) the two strings are stopped with the ball of the third finger, and the finger points somewhat towards the fingerboard. At chord (c) the first finger lays flat across the fingerboard, with its tip overlapping. Regarding the use of the third finger instead of the second to stop the E, there are no objections to it providing the change does not render the following chord of harder execution. The second finger is preferable, however, because it establishes the third position, which is a good starting point for whatever might follow.

Incidentally, the fingers of some players taper to such a degree (as is the case with most ladies), or are so small that it is practically impossible for such persons to stop two strings at the same time with the tip, and in such case two fingers may be used. Under such conditions the three chords mentioned in your query would be fingered as follows (fingering from the lowest one up): chord (a), 1-2-0; chord (b), 3-4-2-0; chord (c) 1-2-3. When using two fingers at the same fret of two adjoining strings, as just illustrated, the finger stopping the lowest note should be placed last, and only one third of its tip should stop the strings. For example, on chord (a) (if fingering 1-2-0) the first finger should be placed last, and in such a manner that part of its tip would almost touch one of the fourth strings.

I would further add that a good mandolinist should be able to finger a perfect fifth in both ways, for different combinations of chords will sometimes require that two fingers be used, while others could not possibly be connected smoothly unless the perfect fifth was stopped with one finger only.

2. Yes, a double-trill means that two tones must be trilled simultaneously. However, I do not see any reason why you should worry over that, for the double trills are used only in pieces for the virtuoso, and then very rarely. Let me also state that the two notes are trilled conjointly only when a trill sign is placed both above the higher and below the lower note, as per (d) in the following examples:



In cases where there is only one trill sign over two notes, the higher one only is trilled when the sign appears above, and the lower one only when it appears below the notes. In example (c), although both notes are played simultaneously, the C only is trilled; in example (f) only the lower note is trilled. (See footnote.)*

3. The stopping of a perfect fifth with the third finger is very difficult, and not

*The trill sign in Example (f) erroneously appears above instead of below the staff, as it should affect the note A and not the E—[Ed.]

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always satisfactory. It should be practiced only when the combination of chords is such that any other fingering might make matters even worse. Of course, practice only can improve its use.

4. In cases of enharmonic changes, the fingering of the second chord should remain the same, unless the next chord demands a change to make their connection easier.

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Education By Phonograph

I wish to ask the indulgence of my readers for digressing this month from the direct subject of the mandola and the mando-cello. The topic which has been chosen for discussion is a broad one, however, and is applicable not only to the plectral instruments, but to every kind of music from an accordion solo to an ensemble performance by a symphony orchestra—framed a musical comedy star to the grand opera prima donna. The subject, then, may not ineptly be titled as captioned above—"Education by Phonograph."

It long since has been proved that a language may be mastered by means of the phonograph or talking machine more readily than by any other method (excepting by direct converse among foreign tongues), and it is obvious that such method would apply equally well to music. That music at the present time, however, cannot be studied by this same method through which languages are taught is due to the simple fact there are no mechanical recording companies which are issuing special musical courses in this manner—at least, not to the knowledge of the writer. Nevertheless, he firmly believes that for a player who is reasonably advanced or who is studying regularly the phonograph or talking machine would prove of even greater value than the students' lessons, provided that such students had been under personal instruction for not less than three years.

Before the introduction of the phonograph we were privileged to hear great artists occasionally, when they made those rare visits in passing through our cities on a concert tour, and who has not longed to remember some little bit of phrasing and interpretation which was particularly difficult and tried to recall the manner of its splendid accomplishment? After a concert one can remember but few of the finer points of artistry;

to the student especially there is so much which is new that the mind cannot tell what points to retain, and how often we have all said after some brilliant performance—"Ah, if I could hear it once again!"

Such, however, generally was an impossibility before the advent of the phonograph, for often it was a full year before the artist appeared again in the same city, and rarely were the selections of a previous performance repeated. I remember particularly a performance of the Mendelssohn E minor Concerto by Ysaye when he first appeared in America; it was my first time of hearing him and, almost spellbound with the wonder at his performance, I completely forgot the rendition from an analytical standpoint under the spell of the beauty of the whole, and bits of bowing which I was particularly anxious to dissect passed by too quickly in the grandeur of the ensemble. At every subsequent appearance of this artist I bought my ticket in the hope of again hearing him play the same Concerto, but it has remained only a hope, for never since then have I heard him play it.

For a number of years I tried in vain to recollect various passages of his wonderful interpretation, but alas! it had vanished from memory and I supposed it had vanished forever, until the phonograph came to my rescue. Now I know how Mr. Ysaye bows every note of the Vivace of the Mendelssohn Concerto, and what is more I can hear him play it a hundred times a day, until he has fairly beaten every note of it into my brain. I can tune my mandolin to the machine and try it with him, attempting in a meagre way to duplicate his wonderful effects. Thanks to the machine, Mr. Ysaye can be my teacher, temporarily, and were I ever to tire of him I can study with Kreisler, or Mischa Elman, or Maud Powell, or Zimbalist, or Kubelik, or a host of other lesser celebrities. No, my enthusiasm is not running wild with me when saying that I believe the phonograph is the greatest educational invention the world has ever known.

By way of further illustration, let us suppose that a piano student of two years' experience is learning Mendelssohn's celebrated "Spring Song," and that he has played it until his soul is verily tired of it, beautiful as it is. Now let him listen to the record of this number as played by Josef Hofmann, and the wonderful interpretation and phrasing by this great artist will endow the selection with new life—a life which the student's teacher never could hope to impart. Then, by way of experiment, he may tune his mechanical pianist to his own piano and play a duet with Mr. Hofmann! Think of it! If it were possible to do so, how much would it cost you to go to Mr. Hofmann's studio and hear him play once? Yet now you may hear him play fifty times a day. For anyone who understands the fundamental points in the technic of his instrument, the act of listening to a record is as good as a personal lesson. At the present time the talking machine and phonograph are looked upon largely as toys of luxury, for amusement from a

dancing and entertainment standpoint, but as a valuable adjunct to a thorough musical education—ripened and enlarged by almost personal instructions from great artists—they are vastly underrated.

I have just mentioned the "stunt" of tuning to a phonograph, and perhaps a word of explanation may be in order. If you play an instrument which is readily tuned, such as the violin, mandolin, harp, etc., always tune the instrument to the machine. In the case of the piano this of course is impossible, but the machine may be tuned to the piano. At the recording laboratories the pianos usually are at international pitch, therefore Victor, Columbia and Edison machines should be accurately timed and set at the following revolutions per minute before attempting a "duet": Victor, 78 R. P. M.; Columbia, 80 R. P. M.; Edison, 80 R. P. M. It probably is needless for me to state that the speed at which the disc revolves is responsible for the pitch of the record, therefore if the machine is set carefully according to the directions given, the selection will be reproduced exactly as it was recorded at the laboratory.

I know of no cure for a "swelled head" so certain or more effective than "duetting" with a great artist on the phonograph. Were this magazine a violin journal I would suggest to my readers that, if any of them thought they were "quite some," they try the Vivace of the Mendelssohn Concerto with Mr. Eugene Ysaye, or Sarasate's "Zepateado" with Mr. Jan Kubelik.

The writer believes the time is not far distant when we shall have complete courses of instruction in vocal and instrumental music—solo and ensemble—and written and recorded by the great soloists of the world. This indeed will be an achievement which will do more towards placing music on the plane where it belongs than all the concertizing in existence. For in this way the great soloist and conductor not only becomes an intimate member of the home circle, but a teacher who never tires, never becomes irritable, and never deviates from his one correct idea—the idea which he himself has created and which bears the stamp of his approval. Forever, his individual method becomes a veritable volume to future generations for their use and for their reference. A mere solo cannot tell all of a man's ideas; it cannot tell all the tiny and infinite steps which have been necessary to make him great, but it at this time can serve as an unerring guide to older students.

It matters not what instrument you play—if you love music it is your duty to bring the good in everything musical. A reproducing machine can teach you more interpretation than any teacher who ever lived, for it gives breadth from its endless variety. Every teacher is bound to be narrow in some particular—the very nature of his work induces it—and he overlooks much that is good in the other fellow because he himself has "set" notions. But the phonograph is a free and open-minded teacher, for here you may



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In concluding, let me say that the man who deprives himself of a phonograph or talking-machine while he is studying music

is depriving himself of an absolute necessity and is losing money in the end. This is not written as an ad. for the mechanical musician, but let me advise that you go to your dealer today and know the joys of the phonograph tomorrow.

NOTE: The words "talking machine" and "phonograph" being trade names, they both have been used synonymously in the foregoing article.

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P. D., Louisville, Ky.

Q. Would you recommend the "Meditation" from Thaiz for a mandolin solo, and if so, what arrangement do you consider best—or has it been arranged for mandolin?

A. Yes, the "Meditation" is most effective for mandolin solo, if tastefully played. It has been arranged for mandolin solo, but the arrangement is not all that could be desired. The better plan would be to use the violin solo, as transcribed by M. P. Marsick.

A. H., Memphis, Tenn.

Q. Can you tell me anything of a musician named Albrechtsberger, who lived in Vienna? I have heard that he composed a Concerto for the mandola. Can you tell me if this is so, and where the piece can be obtained?

A. Johann Georg Albrechtsberger was a well-known organist, composer and teacher who was born at Klosterneuburg, Austria, on Feb. 3, 1736, and died in Vienna, March 7, 1809. He is perhaps more famous for having been the teacher of Beethoven than for anything else, although he had a number of pupils who afterwards became famous. Hummel was one of his famous pupils, and has written a "Biography" of Albrechtsberger, mentioning in this work that his (Albrechtsberger's) compositions number two hundred and sixty-one, only twenty-seven of which have been published. His Opus 27 was a Concerto for the mandola, which is said to be very good and worthy the attention of present performers on this instrument. However, as this is one of his works which remains in manuscript at the Royal Museum of Vienna, it would be next

to impossible to get it. I understand that a few copies of it have been made, but how to obtain them I do not know.

M. F., Baltimore, Md.

Q. Can you tell me if there is any history of the guitar published, or any book that contains biographies of the celebrated masters of this instrument? I have been unable to find anything very satisfactory in this line in the libraries, though I have looked in several different cities. Some of the better known guitarists—such as Carulli, Ferranti and Giuliani—are mentioned briefly in some of the works on musicians, but I am desirous of obtaining a fairly complete biography of a number of these guitarists, Mertz, Legani and some of the others. I will appreciate very much any information you can give me upon this subject.

A. Had you written this question a couple of years ago, I should have had to tell you that no book such as you desire could be found on this planet. As it is, I am glad to be able to tell you differently at this time, for Mr. Phillip J. Bone of England—a man who has devoted a great deal of time and expense to collecting data of various kinds in connection with guitarists and mandolinists—has just published a book of biographies of famous guitarists and mandolinists, which is the only book of its kind that ever has been published. This book was issued by subscription only, and is just now out of press. I am told by Miss Ethel Lucretia Olcott, who has charge of the American subscriptions, that a few copies are obtainable at the present time, although the book never will be on public sale. There are two editions of the book—one selling for four dollars, and another (autographed edition) selling for six dollars.

This book deals at length with the guitarists whom you mention and many others of greater or lesser fame, and also contains a great deal of interesting data in connection with some of the great musicians of history who played the guitar and mandolin, a phase of their art which has not been dwelt upon by other biographers. For instance, this book speaks of Beethoven, Weber, Paganini, Berlioz and many others, who not only were fond of the guitar, but played upon and composed for it. Some original music is also found in the volume, together with excellent portraits of many of the noted guitarists and mandolinists. A great deal of information is given, concerning the compositions of various guitarists of the past.

This is truly a wonderful book and, for his great achievement in behalf of these instruments, Mr. Bone has been unanimously elected a Fellow of the Royal Society of Arts of London—a Society in which neither money nor talent nor even position admit to membership—nothing short of some direct achievement of some sort. All who have seen the book admit that Mr. Bone is well deserving of the

honor which has been accorded him. If I have seemed to dwell at length upon this subject, it is because I know that not only the querist will be benefited by it, but many others who are desiring just the same kind of a book and who will be only too glad to know of this work. Also, I have recently examined the book myself, and am enthusiastic over it.

F. W. I., Marion, O.

Q. Will you kindly inform me if Ferrer published any music for the guitar, besides the large book published by Oliver Ditson?

A. The only music which Ferrer has published is in his book, although at the time of his death he had enough music in manuscript to make another book as large as the published one.

E. O. B., Williamsport, Pa.

Q. Can you give me the name of the publisher of Beethoven's Sonatine for the mandolin; and also tell me whether or not it was composed by Beethoven for the mandolin, or whether it was arranged by someone else? I made a bet with a violinist friend of mine that the Sonatine was composed for the mandolin, but my friend says "No." He claims that Beethoven did not play or recognize the mandolin in any way, as he says it is unreasonable to even suppose that one of the world's greatest musicians would spend his time in composing for such an "insignificant instrument as the mandolin." Who is right?

A. The Sonatine for the mandolin by Beethoven is published by Breitkopf and Hartel of London. You win your bet. Beethoven composed this sonatine for the mandolin, which instrument he played himself. He possessed a Milanese mandolin of which a photograph was taken as it hung, suspended by a blue ribbon, on the wall near his last grand piano in a room in his native city. This Sonatine was not his only composition for the mandolin, although a number of his original compositions for this instrument remain in manuscript. The strain of the Sonatine in C major, which commences the trio of the piece, is the one he afterwards used in the Allegretto of his Op. 14, No. 1. Please see reply to M. F. in this issue concerning Mr. Bone's book. A copy of this Sonatine and the picture of Beethoven's mandolin are both reproduced in this book.

A. E., Binghampton, N. Y.

Q. Will you be so kind as to give me the names of one or two good gavottes, intermezzos, marches, two-steps and mazurkas for the mandolin, either originally written for the instrument or arranged? I have lots of music, but have a hard time in getting just the things which suit me.

A. For a gavotte I know of nothing prettier than the "Mignon" Gavotte by Thomas. As an intermezzo, there is no other quite so pretty as the one which Mascagni wrote in his "Cavalleria Rusti-

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cana," and while it has been very much hackneyed, and mutilated at times, it is one of those things which is always good when well played. There are any number of good marches and lively two-steps; "A Frangese" is always good, likewise "Sonsa's" "Stars and Stripes" and "The Gladiator." "Sorella" is old, but good. For a good heavy march there is nothing better than the Grand March from *Tannhauser*. Mozart's "Turkish March" is also a good one of this class. "Under the Double Eagle" remains popular and "Waldmere," a march in 6-8 rhythm, is very pretty. For mazurkas, the "La Czarina" by Ganne is very good, as also is Wieniawski's "2d Mazurka."

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9. The Rose Tree	10. The Rose Tree	11. The Rose Tree	12. The Rose Tree
13. The Rose Tree	14. The Rose Tree	15. The Rose Tree	16. The Rose Tree
17. The Rose Tree	18. The Rose Tree	19. The Rose Tree	20. The Rose Tree
21. The Rose Tree	22. The Rose Tree	23. The Rose Tree	24. The Rose Tree
25. The Rose Tree	26. The Rose Tree	27. The Rose Tree	28. The Rose Tree
29. The Rose Tree	30. The Rose Tree	31. The Rose Tree	32. The Rose Tree
33. The Rose Tree	34. The Rose Tree	35. The Rose Tree	36. The Rose Tree
37. The Rose Tree	38. The Rose Tree	39. The Rose Tree	40. The Rose Tree
41. The Rose Tree	42. The Rose Tree	43. The Rose Tree	44. The Rose Tree
45. The Rose Tree	46. The Rose Tree	47. The Rose Tree	48. The Rose Tree
49. The Rose Tree	50. The Rose Tree	51. The Rose Tree	52. The Rose Tree
53. The Rose Tree	54. The Rose Tree	55. The Rose Tree	56. The Rose Tree
57. The Rose Tree	58. The Rose Tree	59. The Rose Tree	60. The Rose Tree
61. The Rose Tree	62. The Rose Tree	63. The Rose Tree	64. The Rose Tree
65. The Rose Tree	66. The Rose Tree	67. The Rose Tree	68. The Rose Tree
69. The Rose Tree	70. The Rose Tree	71. The Rose Tree	72. The Rose Tree
73. The Rose Tree	74. The Rose Tree	75. The Rose Tree	76. The Rose Tree
77. The Rose Tree	78. The Rose Tree	79. The Rose Tree	80. The Rose Tree
81. The Rose Tree	82. The Rose Tree	83. The Rose Tree	84. The Rose Tree
85. The Rose Tree	86. The Rose Tree	87. The Rose Tree	88. The Rose Tree
89. The Rose Tree	90. The Rose Tree	91. The Rose Tree	92. The Rose Tree
93. The Rose Tree	94. The Rose Tree	95. The Rose Tree	96. The Rose Tree
97. The Rose Tree	98. The Rose Tree	99. The Rose Tree	100. The Rose Tree
101. The Rose Tree	102. The Rose Tree	103. The Rose Tree	104. The Rose Tree
105. The Rose Tree	106. The Rose Tree	107. The Rose Tree	108. The Rose Tree
109. The Rose Tree	110. The Rose Tree	111. The Rose Tree	112. The Rose Tree
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For many generations will provide an abundance of material for the most vigorous and imaginative writers. Stories of situations teeming with pathos, humor, originality or horror will gradually "come through" from survivors, or from wounded soldiers of the belligerent countries. Few of these would be suitable for the columns of a musical magazine, but incidents will occasionally arise, however, which may make interesting reading. The following is one, and for an impromptu concert, is positive-ly IT—the real thing.

A few hairs pulled from the tail of a dead horse and drawn tightly across a bent stick did service for a bow, while the inevitable cigar box, into which was fashioned a handle and a single wire string, furnished the instrument. On this a wounded soldier in a French military hospital played a number of melodies to his fellow sufferers, while another sang song after song. Later inquiry elicited the fact that the instrumentalist was the leader of a famous Parisian orchestra, and the vocalist an artist of repute in the operatic firmament.

Mandolinists and guitarists will be interested to hear that Mr. Philip J. Bone's book on "The Guitar and Mandolin" has been recognized by the Royal Society of Arts. The work has been reviewed in their journals, and Mr. Bone has been elected a Fellow of the Royal Society of Research Work. Mr. Bone also is shortly to lecture on the two instruments, with musical illustrations, in the Society House, Adelphi, London—a recognition which all in the industry will agree is well merited by the painstaking compiler of this standard work.

On December 18th, in the Great Hall at Tunbridge-Wells, a theatrical and musical entertainment was given, "In aid of the fund for supplying ambulances for wounded horses at the front to the War Office." Miss Farbury sang: (a) "The Land of the Sky Blue Water," (b) "You'll Get Heaps of Lickin's." Miss Gladys Mayne gave as piano soli: Scherzo in C sharp minor (Chopin) and "Liebestraum" (Liszt). A character sketch, "Betsy Barker," by Mr. Frank Hird; a song by Mr. Jean van den Eyde; a recitation by Private Norman Farr of the 1st London Scottish, who gave Kipling's "Snarleyow"; and selections by Mr. A. E. Sutton's Mandolin and Guitar Band, which played Greenwald's Italian Suite, "Wales" (arranged by Grimshaw) and "Bolero" (W. Jacobs) formed the first half of the program. The second half was entirely taken up with "Between the Soup and the Savory" (Gertrude Jennings) with the parts taken as follows: Maria, the cook, the Rev. H. H. Hocky; Ada, the parlor maid, Miss Middleton-Rogers; and Emily, the kitchen maid, Miss Faith Wigglesworth.

A varied and interesting concert was given at the Polytechnic School of Music on December 19th, in aid of the Christmas Dinner Fund for the poor. Selections were given by the Polytechnic Mandolin Band, the Polytechnic Russian Balalaika Band and the Polytechnic Banjo Band. The vocalists were Miss Frances Jenkins (soprano), Miss Elsie Chambers (contralto) and Mr. Henderson White, the Australian tenor. Recitations were given by Miss Muriel Coleman and Mr. George Gerrard; Mr. Wilden Knight gave songs at the piano; Mr. Wilfred Stracy rendered humorous songs; Mr. Arthur Hill presented Living Marionettes, and the whole concluded with an exhibition of the latest war pictures. The accompanying duties were shared by Messrs. Arthur Bayliss, A.R.C.M., and Ernest F. Hudson, the chair being taken by Robert Mitchell, Esq. It was altogether one of the best concerts yet directed by Mr. B. M. Jenkins, to the success of which the work put in by the Hon. Secretary, Mr. F. W. Hawes, materially contributed.

An enjoyable concert was given on Christmas Day to the men belonging to The King's Own Royal Lancashire Regiment, at the "Garage," Boscombe. The whole was organized by Quartermaster Rowe and the Rev. R. S. G. Leonard, Chaplain of the Forces, the stage management being entrusted to Private C. V. Taylor, who, "between whites," gave very efficient assistance both vocally, and at the piano as accompanist. The program included songs by Miss Phillips, recitations by Lieutenant Bennett, selections on the mandolin and guitar by Mr. and Mrs. de Vekey, and various other items contributed by men from the regiment. A hearty vote of thanks to those assisting was proposed by Colonel Thorne and the concert terminated with the singing of Rule Brit-

tania, the Marseillaise (sung in French by Private C. V. Taylor) and God Save the King.

England is doing her best for the Belgian refugees who are pouring into the country, many of whom are now absolutely penniless, although but a short time ago in prosperous circumstances. The more pressing needs of the moment are food, shelter and some entertainment until things settle down, when the more serious problem of employment will have to be tackled, as many of them will no doubt make England their home. At the present time we can do no more than to see that their creature comforts are well cared for and cared for, and all are doing what they can to secure this. The writer and his wife are quite busy with requests to provide music for various functions, one of them being a Tea with music given to wounded Belgians by Mrs. Molle of "The Mains," Boscombe, which may be followed by a concert—according to the number able to be present.

Bordering on the unique will be the concert experience of Mr. Van Allan—the banjoist, "tramp musician" and "patterer"—who forms one of the concert party which left London on December 27th, under the direction of Seymour Hicks, to entertain the "Soldiers at the Front."

Whether any of the shows will be disturbed by the sudden appearance of bursting shells at an inconvenient moment, or other incidents crop up to mar the smooth running of the project, are stories yet to be told. But a concert party flitting from point to point on the battle ground to cheer up the men who are fighting is indeed the limit in novelty and should be brimful of incident and interest.

☞ The director of the whole affair is Seymour Hicks, assisted by his wife, Miss Elaine Terry, who will sing among other items one of her Gaieety successes—"A Little Bit of String," and will appear with her husband in a sketch entitled "Always Tell Your Wife." The company is a strong one and includes Miss Ivy St. Helier, Eli and Olga Hudson, Miss Gladys Cooper, Mr. Ben Davies and Mr. Willie Frame—of Scotch character fame—who despite his slice of Father Time's allowance (seventy years) like "Charley's Aunt" is still running. Comic films will be taken along to vary the programs as much as possible, and the company, which will be at Tommy's "disposal," will perform as often and wherever desired.

Incidentally the policy rate on this venture has been fixed by Lloyd's at 10 per cent, therefore this little trip evidently is viewed in certain quarters as not being without a certain element of risk. Mr. Van Allan, when last at the Boscombe Hippodrome, looked the writer up for a little chat—which will be doubly interesting when he comes around again.

The new policy of THE CADENZA, as outlined in the December (1914) issue, is in-

teresting. By the inclusion of two piano solos in each issue (the banjo, mandolin and guitar music remaining as before), the trio instruments will no doubt be brought into "hitherto unknown channels." Thus many new subscribers may come forward on account of this innovation, who otherwise might never get into touch with the lyric instruments. Let us hope that this progressive policy of making the best better will rapidly redound to the advantage of all concerned.

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6. FARE CONTENDANTS	Waltz	E. Louis McHugh	Walter Jacobs
7. FLYING WING	Waltz	Walter Jacobs	Walter Jacobs
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10. DREAM KISSES	Waltz	Walter Jacobs	Walter Jacobs
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12. RAINBOW BOES	Waltz	Arthur C. Hogue	Walter Jacobs

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3rd Viola	40	3rd Mandolin	40
4th Viola	40	4th Mandolin	40
Violin	40	Violin	40
Celli	40	Celli	40
Bass	40	Double Bass (Upright Bass)	40
Drum	40	Drum	40
Trumpet	40	Trumpet	40
Flute	40	Flute	40
Clarinet	40	Clarinet	40
Harmonica	40	Harmonica	40
Tuba	40	Tuba	40
Snare	40	Snare	40
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The Plectet of Newark, N. J. (Harold D. Leslie, 1st mandolin; Allan H. Cairns, 2d mandolin; J. Elliott Seymour, tenor mandola; Fred S. Croll, mando-cello), assisted by Mr. Ernest Brown, tenor, and Gordon H. Price, clouctonist gave an enjoyable concert on Wednesday evening, December 9, 1914, with the following program.

- Ensemble—*The Plectet*
(a) Selections, "Lucia di Lammermoor" *Donizetti*
Tenor Solo—*Mr. Brown*
(a) "At Parting" *Rogers*
(b) "You—and Love" *d'Hardolt*
Recitation—*Mr. Price*
"The Gift He Got from Mose" *Carlton*
Ensemble—*The Plectet*
(a) "Chanson Sans Paroles" *Tchaikowsky*
(b) "Serenade" *Picnie*
Banjo-Mandolin Duet—*Messrs. Leslie and Cairns*
"Ger-Ma-Nee" *Weidt*
Recitation—*Mr. Price*
"The Call of the Yukon"
Mandolin Duos—*Messrs. Leslie and Cairns*
(a) Selections, "Cavalleria Rusticana"
Mascagni
(b) "Cradle Song" *Hausser*
Tenor Solo—*Mr. Brown*
"For You Alone" *Marshall*
Ensemble—*The Plectet*
(a) "Ballet des Fleurs" *Morse*
(b) Triumphant March from "Aida" *Verdi*

The Banjo, Mandolin and Guitar Orchestra of the San Francisco (California) Conservatory of Music, Mrs. Alice Kellar-Fox, director, played the following program at one of its regular Friday evening recitals (December 11, 1914).

- Ensemble—*Orchestra*
(a) "Crescendo March" *Odell*
(b) "Angel's Lullaby" *De Lano*
Mandolin Solo—*Mr. William Temles*
Italian Waltz *Marucelli*
Banjo Solo—*Mrs. Myrtle Parker*
"Sweethearts" *Bacon*
Mandolin Solo (trio form)—*Miss Margaret Eckhoff*
Romance *Morris*
Vocal Solos with Banjo Obligato—*Mrs. Kellar-Fox*
(a) "A Banjo Song" *Homer*
(b) "Obstination" *De Fontailles*
Ensemble—*Orchestra*
(a) Barcarolle, "Tales of Hoffmann"
Offenbach
(b) "Humoreske," Op. 101, No. 7—*Dvorak*
Mandolin Solo—*Miss Helen Crooks*
Concerto, Op. 224 *Munier*
Mandolin Duet—*Misses Payne and Crooks*
"Chilian, Dance" *Bone*
Uktele Solo—*Miss Lillian Jenkins, De Lano*
Banjo Duet—*Mrs. Parker and Mrs. Fox*
"The Rosary" *Netvin*
Sextet, "My Foyer of Hawaii" *Liliuokalani*
Banjos, Mrs. Parker and Mrs. Fox.

- Mandolins, Miss Payne and Miss Crooks.
Guitars, Miss Gore and Master Lynch.
Banjo Solo—*Mr. John Thomas*
Sextet from "Lucia" *Donizetti-Fox*
Vocal Solos—*Mrs. Alice Kellar Fox*
(a) "La Paloma" *Yradier*
(b) "Somewhere" *Tate*
Ensemble—*Orchestra*
"Aloha Oe" *Liliuokalani*

The Vreeland M. B. & G. Orchestra of Boston (Walter Francis Vreeland, director) devotes the last Monday in each month to a private recital. At a recent ensemble in Mr. Vreeland's studio the following program was rendered:

- Ensemble—*Orchestra*
One-step, "Paprikana" *Friedman*
Mazurka No. 1 *Saint-Saens*
Guitar Solo—*Miss Adalena Dudley*
International Medley *Dudley*
Trio—1st and 2d Mandolins and Guitar
"The Whip" *Holtzmann*
Messrs. H. J. Stevens, W. B. Savary,
J. A. Le Cain,
Mandolin Solo—*Miss A. A. Paine*
"A Love Chat" *Acker*
Guitar Solo—*Miss A. K. Billings*
"Agathe" *Abt-Mertz*
Plec Quartet—*Messrs. Stevens, Savary, Lizio*
and Le Cain
Folk songs *Arr. Hildreth*
Mandolin Solo (unaccompanied)—*Mr. Vreeland*
"Canto d'Amore," Op. 275 *Munier*
Ensemble—*Orchestra*
Serenade, "Aushade, Printaniere" *Lacombe*
Maxixe, "Dengozo" *Nazareth*

The Orpheum Banjo Quintette of New York City, Mr. Charles K. Davis, leader, made its debut at the great Cotton Ball on December 11th, and inaugurated a new departure in dance music and banjo instrumentation. The instruments were made especially for the Quintette by Messrs. Rettberg & Lange, and consist of banjo-mandolins, banjo-violas, banjo-cello and banjo-guitar. Director Davis has now merged his Quintette into a Septette by adding a pianist and drummer. Mr. Ernest F. Erdman, in his "Monthly Musical Review of New York" in the *Jacobs' Orchestra Monthly* for February, writes of this and other similar organizations and their increasing popularity as follows:

"Charles K. Davis, the 'Banjorine King' of New York, has organized the 'Orpheum Septet,' a banjorine combination consisting of artists who are cleaning up everything in sight. Five banjorines, a drummer and a pianist is the make-up. Among the prominent dates filled this season were Churchill's, Rector's, Carleton Terrace, Café Boulevard at 41st Street

and Broadway, Bustanoby's, dozens of clubs and many private house dances. Just to show what a hold the banjos, banjorines, cello-banjorines and banjo-mandolins have taken on the public in New York, three manufacturers and dealers in this city alone have sold nearly five hundred instruments to local men. At Somers' Hall in Brooklyn, where Al Reeves is leader, a Tango orchestra of two banjorines, violin, piano and drums has been added to his regular orchestra. The Tango combination alternates with the regular orchestra to the delight of the patrons, as evidenced by increased business. One dealer, whose business formerly was confined to mandolin and guitar sales and repairs in the Italian section of New York, has made enough money out of the banjo business to build a beautiful home in the suburbs. The tip that was given in this department over a year ago that the banjorine was here to stay has been acted upon and is proved by the many efficient players in town.

"On New Year's Eve a certain leader was asked to add a banjorine to his hotel orchestra of four men. The two violinists were symphony orchestra men, one a well-known conductor and the other a concert-master. During the early part of the engagement the banjorine player was called to the phone and did not return in time for the next dance. To the surprise of the leader, the concertmaster picked up the banjorine and played it like a veteran. He had quietly been studying the instrument at home and was ashamed to let it become known that he played one. Now he is working every night and getting big money. His case is one of many."

Mr. Charles Morris of Toronto, Canada, —the "Father of the Guild" and once editor of the well-known "Stewart's Journal" —is yet able to wield a trenchant pen and turn a pretty pun. He writes: "Ever see a den, sir, without THE CADENZA?" Modesty forbids our supplying the implied answer.

The Place Mandolin String Quartet of Providence holds the honor of being the first quartet ensemble to make a phonograph record of concerted work. It is recorded on the discs of the Columbia Graphophone Company with two numbers: "Remembrance" by Telma and the Allegro Vivo from Gruenwald's Italian Suite. Good discs by good "discers."

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Regular Bass parts in the bass clef can be had for Mandocello to most of the numbers.

	Grade	1st Mandolin	2nd Mandolin	Mandocello	Tenor Mandocello	Guitar	Banjo	Piano
AL FRESCO (Zavertal).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
AMERICAN REPUBLICS, March (Thiele).....	Arr. F. T. McGrath	B	40	15	15	15	15	15
APRIL'S SMILES, Souvenir of Avon, Waltz (Depret).....	Arr. H. F. Odell	B	40	15	15	15	15	30
ARTIST'S LIFE, Waltz (Strauss).....	Arr. H. F. Odell	B	50	30	30	30	30	40
AWARENING OF SPRING (Bach).....	Arr. R. E. Hildreth	B	30	15	15	15	15	15
BABEL TOWER, Chit-Chat (Gille).....	Arr. R. E. Hildreth	B	30	15	15	15	15	15
BARCAROLLE and MINUET, From "Tales of Hoffmann" (Offenbach).....	Arr. R. E. Hildreth	B	40	15	15	15	15	30
BEAUTIFUL GARDEN, The, Overture (Suppe).....	Arr. H. F. Odell	C	50	30	30	30	30	40
BELOVED COUNTRY (Jungmann).....	Arr. R. E. Hildreth	A	30	15	15	15	15	15
BENLATH THY MINDOW, Serenade (Le Hôlier).....	Arr. Geo. L. Lansing	A	30	15	15	15	15	15
BETH'S COMMANDERY, March (Meyer).....	Arr. Geo. L. Lansing	B	50	30	30	30	30	40
BLUE DANUBE, Waltz (Strauss).....	Arr. Geo. L. Lansing	B	40	30	30	30	30	40
BOHEMIAN GIRL, Fantasia (Bach).....	Arr. Walter Jacobs	B	50	30	30	30	30	40
BRIDAL ROSE, THE, Overture (Lavalley).....	Arr. R. E. Hildreth	B	30	15	15	15	15	15
CALIFORNIA EXPOSITION, March (Mackie).....	Arr. R. E. Hildreth	B	30	15	15	15	15	15
CALL ME THINE OWN, Romance (Halley).....	Arr. Geo. L. Lansing	B	40	15	15	15	15	15
CHARMED CIRCLE, THE, March (Freer).....	Arr. H. F. Odell	B	30	15	15	15	15	15
CHIMES OF NORMANDY, Waltz (Plamondon).....	Arr. Geo. L. Lansing	A	50	15	15	15	15	15
CIRIBIRIBU (Pestalozza).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
CZARDAS NO. 1, Danse Styrienne (Michiels).....	Arr. Geo. L. Lansing	B	40	15	15	15	15	30
CZARDAS NO. 2 (Michiels).....	Arr. R. E. Hildreth	B	30	15	15	15	15	15
EN MASSE, March (Reeves).....	Arr. H. F. Odell	B	30	15	15	15	15	15
ENTR'ACTE, Waltz Intermezzo (Helmshberger).....	Arr. H. F. Odell	B	30	15	15	15	15	15
ETERNELLE EPREUVE, Valse des Flamencos (Ganne).....	Arr. H. F. Odell	B	30	15	15	15	15	15
EVENING-BREEZE, Valse (Bach).....	Arr. R. E. Hildreth	B	30	15	15	15	15	15
FINDLY THINE OWN, Gigue (Jungmann).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
FOUR MEXICAN DANCES.....	Arr. Geo. L. Lansing	B	50	30	30	30	30	40
FROM LOFTY ALPS TO SILENT DALE, Gavotte (Waldow).....	Arr. R. E. Hildreth	A	30	15	15	15	15	15
GARDEN OF DREAMS, THE, Waltz (Simson).....	Arr. J. H. Parker	B	50	30	30	30	30	40
GYPSE LIFE, Descriptive Fantasia (Thiere).....	Arr. Geo. L. Lansing	B	60	30	30	30	30	50
HIMNORESDUE (Dvorak).....	Arr. H. F. Odell	B	30	15	15	15	15	15
HIVL, Sonford.....	Arr. H. F. Odell	B	50	30	30	30	30	40
HIL TROVATORE, Selection (Verdi).....	Arr. H. F. Odell	B	50	30	30	30	30	40
IN SPRINGTIME, Selection (Boulogne).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
and MARIA, MARI! Nuptial Serenade (Di Capua).....	Arr. H. F. Odell	B	30	15	15	15	15	15
KAISER FRIDRICH, March (Friedeman).....	Arr. H. F. Odell	B	30	15	15	15	15	15
KIRCH AUS, A Parting Waltz.....	Arr. H. F. Odell	B	50	30	30	30	30	40
KING OF DIAMONDS, Overture (Lavalley).....	Arr. H. F. Odell	B	50	30	30	30	30	40
KU YAWAK, Polish National Dance (Mentakal).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
LA FILLE DE REGIMENT, Solo (Tanzi) (in D minor).....	Arr. Geo. L. Lansing	B	50	30	30	30	30	40
LA PALMIRA, Valse (Lafont) (in D major).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
LITTLE PIERROTS, THE, March (Pesci).....	Arr. H. F. Odell	B	30	15	15	15	15	15
LES FAISERS, Kisses, Waltz (Margo).....	Arr. H. F. Odell	B	30	15	15	15	15	15
LE SECRET, Intermezzo (Gautier).....	Arr. H. F. Odell	B	40	15	15	15	15	15
LIME KILN CLUB'S SOIREE, 1st Arrangement.....	Arr. R. E. Hildreth	B	30	15	15	15	15	15
LION HINDERLORNS, Spanish March (Volpatti).....	Arr. H. F. Odell	B	30	15	15	15	15	15
LUSTIGHEIT, Overture (Koler-Bela).....	Arr. H. F. Odell	B	60	30	30	30	30	40
MAGNOLIA SERENADE, (Missal).....	Arr. R. E. Hildreth	B	30	15	15	15	15	15
MARCH ESPANOL, Pasodoble (Gramado).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
MERRIE MUSICIAN, THE, Overture (Ramsdell).....	Arr. Geo. L. Lansing	A	50	30	30	30	30	40
NANANT MARCH (Thomas).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
NORMA, Fantasia (Bellini).....	Arr. H. F. Odell	B	50	30	30	30	30	40
ON THE STEP, March (Step) (Charles).....	Arr. H. F. Odell	B	50	30	30	30	30	40
ORPHEUS, Overture (Offenbach).....	Arr. H. F. Odell	C	50	30	30	30	30	40
OLD SOD, THE, Novelty March.....	R. E. Hildreth	B	30	15	15	15	15	15
PIQUE DAME, Overture (Suppe).....	Arr. H. F. Odell	B	50	30	30	30	30	40
PREMIER BONHEUR (First Happiness), Gavotte (Salabert).....	Arr. H. F. Odell	B	30	15	15	15	15	15
QUARTET from RIGOLETTO (Verdi).....	Arr. H. F. Odell	B	50	30	30	30	30	40
REGREATION, March.....	A. A. Balbo	A	30	15	15	15	15	15
RIPPLES, Intermezzo.....	R. E. Hildreth	B	30	15	15	15	15	15
ROUND UP, THE, March and Two-Step (Ramsdell).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
SECOND REGIMENT CONNECTICUT, March (Reeves).....	Arr. Walter Jacobs	B	30	15	15	15	15	15
SERENADE (Monserat).....	Arr. H. F. Odell	B	30	15	15	15	15	15
SERENADE BADINE, (Gabriel-Marie).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
SERENADE MANDOLINEN (Jungmann).....	Arr. Geo. L. Lansing	B	30	15	15	15	15	15
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SLEUMBER SONG (Warren).....	Arr. H. F. Odell	A	30	15	15	15	15	15
SONGS OF IRELAND, Grand Selection (Douglas).....	Arr. H. F. Odell	B	50	30	30	30	30	40
STRAUSS MARCH (Mezzacapo).....	Arr. H. F. Odell	B	30	15	15	15	15	15
SWAN, THE (Le Cygne) (Saint-Saens).....	Arr. Geo. L. Lansing	B	40	15	15	15	15	15
and CRADLE SONG (Hauer).....	Arr. H. F. Odell	B	50	30	30	30	30	40
SYMPATHY, Waltz (Mezzacapo).....	Arr. H. F. Odell	B	50	30	30	30	30	40
TALES OF HOFFMANN (Waltz Offenbach).....	Arr. Geo. L. Lansing	B	50	30	30	30	30	40
TALISMAN, THE, Overture (Grunwaldt).....	Arr. H. F. Odell	B	50	30	30	30	30	40
TRAMMEREI, Reverie (Schumann).....	Arr. H. F. Odell	B	30	15	15	15	15	15
VENETIAN ECHOES, Recitation (Frank).....	Arr. Geo. L. Lansing	B	50	30	30	30	30	40
VENUS, Overture.....	Carl Tschopp	B	40	30	30	30	30	40
WILLIAM TELL, Overture (Rossini).....	Arr. H. F. Odell	C	60	30	30	30	30	40

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Consequently, Tenor Mandolas and Mando-cellos have sprung into a popularity and favor outstripping all precedent with the result Quartets and Quintets are now dominating Mandolin-dom.

"Gibson" instruments used both here and abroad all had to be sold, and depend upon it:

No high priced instruments are sold by chance. Again: When you have instruments on sale, to be returned if not sold, it means you must succeed in the selling or we can't get anything out of our goods.

It's consequently just a little pleasant to the agent to hold such a whiphand over the manufacturer as to make the manufacturer dig in incessantly to help sell. Why!

We even pay the advertising.
 When you pay cash for goods, what leverage have you in the above particulars?

Prospective agent! It's time you entertained the "Gibson" proposition that offers so much in service and product as to give every salesman, right in the midst of any competition, business confidence and unshakability of soul.

Write for the "Gibson" selling plan.

It has worked for others, it will work for you.

It is to the advantage of all concerned that THE CADENZA be mentioned when writing advertisers

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