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*Musical*

# The CADENZA

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for the

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AND THE PROFESSIONAL PIANIST



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*Dainty Damsel Schottische R. S. Silverwood	R. S. Silverwood	*Gossiping March and Two-Step Thos. S. Allen	Thos. S. Allen	Laughing Sam Walter R. Cobb	*Sisley Giggles Characteristic March Raymond Howe
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## THE PIANIST



Conducted by

**EDWARD R. WINN**

Teacher, Composer and Director  
 Authority on Popular Music, Ragtime,  
 Motion Picture and Vaudeville  
 Piano Playing

March, 1916!

The Pianist department's first birthday anniversary!

One year ago this month was established a forum to which the devotees and exponents of popular piano music and ragtime piano playing—whether teachers, students, professional or amateur performers in the home—might come for information and advice, and this a newer, larger interest was created in **THE CADENZA** by The Pianist department, the

purpose of which is to discuss authoritatively and interestingly the various topics pertaining to popular music generally, and to promote a deeper, finer regard for its relation to piano playing.

We have gone far enough now to know that The Pianist has won an immense and ever increasing circle of readers. Its standing is firm and secure. It has been successful to a degree not even hoped for nor anticipated by the publisher. True, the support of every pianist and person interested in popular music was invited, but that a sufficient number responded is too well evidenced to leave any doubt as to the wisdom and foresight in conceiving this original idea. This portion of **THE CADENZA** has become an important feature in that it renders a unique and distinct service to readers—whether subscribers, advertisers, publishers, instructors or performers.

At this time—the close of our first year—it is fitting to look back for a moment before again setting out on the long journey ahead. In this regard retrospect stimulates, cheers and strengthens us for a continuance of the aims and ideals to which The Pianist pledged this section of the magazine when it was created.

Calmly and without egotism we believe we have earned the right to a certain amount of satisfaction with our performance. We are pleased with our efforts. Nevertheless, we are anxious and ambitious for the coming twelve-month. And if the interest and circulation of **THE CADENZA** shall continue to increase in the same proportion the second year as in the first, we will indeed be content in the

service we shall have rendered. Frankly, however, we believe because of our willingness to serve we will more than realize our ambitions.

Many subscribers read **THE CADENZA** for one or more of its other departments. Its traditions and enviable reputation for high ideals are long established in the esteem of those who know and appreciate quality—such as conductors Mr. C. V. Buttelman, of the American Guild of the B.M.G. department; Mr. W. M. Rice, of the Banjoist department; Mr. William Place, Jr., of the Mandolin and Mando-Cellist department; Sig. Giuseppe Pettine, of the Mandolinist department, and composers such as R. E. Hildreth, George L. Cobb, Walter Rolfe, William Arnold, M. L. Lake, Paul Eno, A. J. Weidt, Thomas S. Allen, Leo Friedman, Norman Leigh, Edward Holst, Van L. Farraud, Arthur C. Morse, R. B. Hall, Neil Moret, Valentine Abt, J. Bodewalt Lampe, Max Dreyfus, Mario Costa, Raymond Howe, Percy Wenrich, W. D. Kennith, Vess L. Osman, William C. Isel, Louis G. Castle, and the host of others whose works appear to possess a large class-following in their particular branches of music, which cannot be counted in mere numbers. Certainly, with such an audience of discriminating readers **THE CADENZA** has exercised a large influence in the musical life of the world. Every movement for betterment in its special fields has been inaugurated or advocated and advanced by this magazine. For twenty-two years it has stood for intellectual musical progress.

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cause of the comparatively recent Pianist department of THE CADENZA, we are determined to make the coming issues overshadow in interest and value those presented during the last year. As a messenger of progress and as a periodical of current musical events it has always been in great demand. We desire, however, that The Pianist section cause it to be more welcome, more trusted, more relied upon than ever.

It is our hope that we may continue to have the good wishes and assistance of our readers. Your increasing help is required, for there are many problems confronting The Pianist that must be met and considered if our plan to make this appointment one of constantly increasing responsiveness, influence and development is to be realized.

To solve these questions correctly there must be intelligent, widespread discussion in the ranks of those interested in popular music, and to this end every reader constitute himself a delegate in the service of his magazine, and assist by contributing largely to this special music news of the day. By taking a firm stand in continuing the advantages so far gained and by solidarity of purpose all may help in the constructive work of the future.

Performers and teachers of recognized ability in the piano world are everywhere associating themselves with this movement to maintain a friendly press champion that will command attention and wield a favorable influence in behalf of the many concerned in this phase of music.

Popular piano music interests should be well represented and strongly organized, and one of the most practical services participants can render is to read a representative periodical devoted to the field of popular music and ragtime piano playing.

It is with gratitude and happiness that The Pianist thanks his readers for their very tangible and practical aid and with earnest hope and intense desire awaits continued hearty support, promising to strive, as always, to merit it.

Cordially and sincerely yours,

*Edward P. Winn*



## RAGTIME PIANO PLAYING

## A Practical Course of Instruction for Pianists\*

By EDWARD R. WINN

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

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

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

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

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

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

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

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

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

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

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## Discord Bass

Discord Bass is of a contrapuntal nature and so called because of the liberal employment of passing notes, which, when introduced in a fundamental chord, produce a discord (dissonance). Good taste and judgment must be relied upon in deciding when and where to apply Discord Bass. It may be stated, however, that it is most effective when used in contrary motion to the melody or when the melody part is stationary or moves slowly. Memorize the different forms and examples of Discord Bass, ascending and descending, and substitute them for the Straight Bass in the rhythm exercises and ragtime arrangements previously given. Also employ them when converting a composition into ragtime.

In order to acquire complete mastery of Discord Bass the pupil should transpose the different forms and examples given to other keys (scales), particularly those of G, F, B $\flat$  and E $\flat$ ; the keys mostly used for writing sheet music.

## First Form

The First Form of Discord Bass consists of Octave, Chord, Chord, Octave on the counts 1, 2, 3, 4 in each measure as follows:

EXAMPLE A

1st Chord of C      2nd Chord of C

Passing Note half-step below chord tone      Passing Note half-step above chord tone

## Second Form

The Second Form of Discord Bass consists of Octave, Chord, Octave, Octave on the counts 1 2 3 4 in each measure as follows:

EXAMPLE B

1st Chord of C   2nd Chord of C   3rd Chord of C   1st Chord of C   1st Chord of C   2nd Chord of C   3rd Chord of C   1st Chord of C

EXAMPLE C

1st Chord of C   2nd Chord of C   3rd Chord of C   1st Chord of C

EXAMPLE D

1st Chord of C   2nd Chord of C   3rd Chord of C   1st Chord of C

Rhythm No. 1 and 2 and combinations of both—Review of Straight Bass in all major keys—Usual piano keyboard playing positions of the three fundamental chords of each of the twelve major keys.

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

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

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

## LESSON XIII

This month's instalment of the course

brings us to Discord Bass or Passing Note Bass, a style that will permit of many variations of the Straight Bass, which up to the present has been employed exclusively in these lessons. This has been necessary in order that fundamental bass might be thoroughly learned and the pupil be in a position to better understand and appreciate the office of the connective passing notes about to be introduced.

In Lesson X, December issue, it was explained and shown by notation just what passing notes were. It was stated that they generally stood between two notes that were tones of the prevailing chord. When Straight Bass is used all passing notes are in the treble part. When Discord Bass is used many passing notes appear in the bass, for the reason that, as stated in the first diagram shown herewith, this style of bass is founded upon the employment of passing notes. Diatonic (scale tones), chromatic (successive half-steps) and mixed successions are available.

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example of the Discord Bass in the order given in the accompanying music plates and apply to up-to-date melodies that have been previously studied in the manner prescribed. If melodies have been played in the octave form with full Straight Bass no difficulty will be experienced in varying certain measures by employing the examples of Discord Bass given.

The next few lessons following will embrace ragtime arrangements of standard melodies, showing all forms and examples of Discord Bass.

The student will find it good practice, and very interesting and beneficial, to analyze and classify the various forms of Discord Bass by selecting compositions employing considerable of this style of bass and writing below each measure the number of the form and letter-name of the example employed in the sheet music.

It is hoped that readers who are interested in this subject will not fail to secure a copy of each number of THE CADENZA, containing an instalment of this serial course of instruction.

Each portion, if closely followed and thoroughly understood, will constitute a vital link in a chain of information that, when completed, will make it easy and natural for any pianist to convert any melody into professional style ragtime for singing or dancing.

Readers of THE CADENZA who are following Mr. Winn's serial course of instruction in Ragtime Piano Playing are invited to write to him regarding further or special information that will assist them in observing his rules and principles.

(To be continued in the April issue)

### Piano School and Teachers

Teaching popular music for piano has provided many persons with a means of livelihood, and one who wants to earn his or her own living, but who has had no previous training in any particular line of work, would do well to consider piano instruction as a future career, provided of course that some taste and talent for music is possessed.

There are openings everywhere for the teachers who can really teach popular music well, and the person who does this will be able to start in a small way at home at first and later should have little difficulty in building up a good business in a studio or school of his own.

In all departments of professional life it is the specialist who makes the greatest amount of money, and those who specialize in the popular branch of piano instruction will rarely lack plenty of pupils. It is those of adult age who will provide a large scope for this talent.

Some time ago the writer received a letter from a friend in one of the thriving cities of the West, who reported an excellent opening there for a piano teacher who could teach ragtime piano playing. She said the ordinary teacher of classical piano music did not instruct in this special style of playing, but that pupils in plenty and a good income awaited the teacher who could do this and who would do this only. The same may be said to apply to hundreds of other localities.

When settling in a new neighborhood first find out the families having pianos in their homes. It is not a bad idea to call on the local piano dealers and sheet music supply houses and seek their aid.

Advertisements in local newspapers and printed cards widely circulated will have a desirable effect. It is always an advantage to have some sort of a window, however small, in which to display a professional sign. Space in a busy thoroughfare is better than a larger window in a side street. One pupil will recommend a clever teacher to another, and in time it will be the worker's own fault if he has not got a large class together.

One pianist who took up ragtime instruction as a means of support specialized upon this altogether necessary training. "Money in ragtime?" asked some of his musical associates, and laughed at the suggestion. Yes, money, and a great deal of it if you are clever enough to go about it in the right way!

All who were privileged to take lessons in popular music were delighted with them and soon this teacher had a score or more pupils. As this pianist asked 75c to \$1 a lesson it meant a tidy sum. When last heard from he was averaging a net income of \$125 a month just from the teaching of popular music and ragtime piano playing.

Of course one must use printed publicity in making the venture known, but it is safe to say that the clever, capable, businesslike pianist will never regret having entered this enterprise, for all over the country there are thousands of persons waiting for someone to make pianists out of them.

Just what method, or just what system or text book is to be employed is of secondary consideration. The main idea, the important thing, is to act, to get started, to embark in this lucrative department of professional endeavor.

Among the many piano teachers contemplating entering this special field of music may be mentioned:—M. G. Snyder, Topeka, Kans.; Mrs. J. Waterbury, Woodhaven, L. I.; A. Baluta, Flatbush, Brooklyn, N. Y.; C. J. Prescott, Mannington, W. Va.; H. A. Sharp, Coffeen, Ill.; E. Newstrom, Streator, Ill.; C. C. Jamison, Indianapolis, Ind.; Miss J. M. Blodgett, Brighton, Ill.; J. St. Onge, LaCey, Wash.; Chas. Creaner Berino, N. Mex.; W. C. Werner, Mt. Marion, N. Y.; Mrs. P. Nelson, Mincepolis, Minn.; Mrs. Anna Gumbach, Belleville, Ill.; C. H. Viadenburg, Emerson, Neb.; C. J. Robertson, Easton, Pa.; D. Cameron, Kittingan, Pa.; J. Greenfield, Thief River Falls, Minn.; E. L. Reuter, New London, Wis.; Mrs. Dora Gregg, Zumbo Falls, Minn.; L. Hammer, Williamsport, Pa.; Miss E. Carnegie, Pittsburg, Pa.; Miss E. E. Pierce, Battle Creek, Mich. and H. H. Miller, Valparaiso, Ind.

Mr. John W. Kasper, in charge of one of the Sadler-Winn Schools of Popular Music, is also pianist at the Arcadia-Dance and Auditorium.

Ferrel S. Pruyt, of Paris, Ill., who has been traveling a great deal playing for pictures and vaudeville during the last five years, has left a concert company organization and returned to his home town to open a studio of popular music and ragtime piano playing. Mr. Pruyt will undoubtedly get under way in quick time as he is an enterprising and

## Discord Bass (Continued)

## Third Form

The Third Form of Discord Bass consists of a succession of four consecutive Octaves on the counts 1, 2, 3, 4 in each measure as follows:-

## EXAMPLE E



## EXAMPLE F



## EXAMPLE G



## EXAMPLE H



## EXAMPLE I

## Modulating Exercise.

Comparative modulating exercise showing Straight and Discord Bass of the 3rd Chord in each key of the cycle of twelve keys.



Other varieties of Discord Bass founded upon the above three Forms are possible, but the usual and most effective styles have been shown in the foregoing examples.

thoroughly practical pianist. Good luck, Ferrell!

Mr. Arthur W. Hull, pianist and musical director at Keating's Dancing Academy, is operating a branch studio of the Sadler-Winn Schools of Popular Music, in Walkbrook, Md.

Mr. John Knox, recently leader of orchestra at Oak Court Hotel Lakewood, N. J., has located at Jacksonville, Fla., and is making a specialty of teaching a well known method of ragtime piano playing. This feature of teaching is somewhat of a novelty in the latter city, and Mr. Knox is causing a sensation by his announcements in the local newspapers. He is a former pupil of Mr. F. Sherman of the American Institute of Applied Music, New York.

Mr. Henry C. Roesser is conducting a branch studio of the Sadler-Winn Schools, at 321 So. Fremont Ave., Baltimore, Md., Mr. Roesser has been a teacher of music for some

time, and being very progressive is devoting his time to popular music and ragtime.

Mr. Frank S. Butler, of New York, director of one of the many Winn Schools of Popular Music in that city, reports the entering of one of his advanced pupils in the song-writing field. The student in question, Lou Cohen, enrolled with him as a beginner in music on August 30 last, and in less than six months was able to read and play such numbers as "Ragging the Scale" and all up-to-date popular songs. He uses straight bass and discord bass at will and is the author of the lyrics of "Good-bye, Little Country Girl" featured in Christensen's Ragtime Review (Chicago) for February. Mr. Butler wrote the music for the song.

The Miliken School of Music, in the Clarence Building, Cleveland, Ohio, in connection with other branches, now offers to pupils a chance to study ragtime piano playing.

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I also find that when you advertise "Ragtime Piano Playing" you receive any number of inquiries from people who can play the melody line with the right hand, but cannot play the bass. With your Method I can teach these applicants—formerly I had to turn these people away.

Since employing your system I have looked more pupils than ever before, and the work is more interesting. Wishing you the greatest success, I am,

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Miss Regina Kearney opened a studio of Popular Music and Ragtime Piano Playing on March 1st. This studio is known as the Homewood Branch of the Sadler-Winn Schools in Baltimore, Md.

### Working in the Orchestra Pit

THE CADENZA advocates the public billing and programming of the house musicians and urges the theatre managers to recognize in this manner the importance of the pianist as a factor in the performance.

Readers who are theatre patrons are requested to repeatedly demand at the box office that their favorite musicians be given mention, as no manager will lend a deaf ear to appeals from his supporters. Help in this movement by getting your friends interested and write to us telling of your success.

Fred Tremblay, a born and bred New Yorker, now pianist at the Crystal Theatre, Quebec, Canada, the orchestra of which is under the leadership of Mr. A. Baker, has done some traveling in his twenty-six years of life.

He began the study of music at the early age of five on the organ under the tutelage of his father, who at one time was leader of the orchestra at the Royal Theatre, Montreal, and choirmaster at Notre Dame Church in the same city. Later he found it possible to study piano and realized the greatest benefit from this instruction because of his previous training and because he earned the money necessary for his tuition.

His work on the organ in various churches in New York developed a desire to become a singer, and after several months' activity as house singer in "movie" shows, when in his eighteenth year he did what a large number of young men do who possess musical talent—joined a minstrel show. This experience sounded out his ability and developed him in many ways. After an engagement with Allen Henry's Minstrels, and eighty weeks' time on a popular house circuit with Bob Armstrong, an eccentric dancer doing a double blackface stunt, the team split and Mr. Tremblay went to Canada. Here he put on a single piano act, containing some clever trick playing and plenty of "rag." His next move was to join a French dramatic stock company at St. Hyacinths, Quebec, doing small parts and piano, but had to quit—the French language was "over his head" at that time. Then a position was offered as combination pianist and illustrated song singer at the Casino Theatre in Three Rivers, Quebec. This was better.

While in that place he accepted his first pupils for piano. One of his scholars lived a mile and a half from his home, and, as he had no studio, it was necessary to do three miles and give a thirty minutes' lesson besides for a very small sum.

Still, all this was not in vain, for he discovered at once that lively music—ragtime



FRED TREMBLAY

Popular "Movie" Pianist in Quebec, Canada

and popular—is essential and what people want most.

Later he accepted a contract with the Gauvean Stock Co. as an actor, and doubling on piano. During this time, he was getting acquainted with the better class theatre managers, and on July 4th last, Independence Day, he took the responsible position of Manager of the Opera Biograph Theatre, Joliette, P. Q. In this city he played for almost every banquet, ball and social function, selecting varied programs of popular, classic and rag music. Here he opened a piano studio and many a pupil was given a correct start.

Later he again went into the show business in Upper Canada, but sitting in a comfortable theatre playing with orchestra and every Saturday pay day is Fred Tremblay's idea of life, so that is why, as stated in the beginning, he will be found today at the piano in the Crystal Theatre, Quebec.

For the benefit of Canadian actresses he has translated the lyrics of a number of American popular songs from English into French, for having married a petite French girl while in Joliette, his knowledge of this language has greatly improved over the old days.

"The lighter music, ragtime and popular, is the thing here," says Mr. Tremblay. "I am opening a studio for the teaching of popular music and ragtime piano playing exclusively, and here in Quebec I am sure that will be an innovation to the public.

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Five Reels, World Film Corporation

Play all numbers according to action.

1. Open with "Buds and Blossoms," by Geo. L. Cobb (Jacobs) until title "You had better accept!" etc.; then—2. "The Latin Quarter," by Nataniel D. Mann (Jos. W. Stern) until title "You Should Kick" etc.; then—3. "Rain of Blossoms," by Rudolph Dost (Schmidt) until title "Claire's position as reporter proves" etc.; then—4. "The Light of Spring," by Florence N. Barbour (Schmidt) until the posse are seen chasing man; then—5. "Hurry," "Mysterioso" "Agitato," music according to action until title "Amnesia the shock" etc.; then—6. "Xmas Chimes" by Vandersloot (Vandersloot) until title "The robber escapes"; then—7. "Hurry" while the train sees on; then—8. Repeat "Xmas Chimes" until title, "Who are you?"; then—9. "Merry Madness" by Thos. S. Allen (Jacobs) according to action until man looks through window; then—10. "Agitato" (fire) until title "Kent is told of Claire's occasional" etc.; then—11. "Gouldetta" by Chas. Goddard (N. Simrock) until title "Good News"; then—12. Repeat "The Latin Quarter" until title "A few days rest" etc.; then—13. "Frolie of the Waves" by Lincoln, (Vandersloot) until title "That Evening"; then—14. "Tango-Toreador" by Pollack, (Joe Morris) until title "I think I have met" etc. then—16. Repeat "Latin Quarter" until girl is seen in moonlight; then—16. "Apple Blossoms" by Roberts (Leo Feist) according to action until she gets on horseback; then—17. "The Enchantress" by Blanke (Remick) until Kent sees him attack girl; then—18. "Agitato" until he enters boat, then—repeat "The Enchantress" until he carries her into room; then—20. "Sabbath Chimes" by Kliekmann (McKinley) until title "The following morning"; then—21. "A La Carte" Holzman (Remick) until title "Give Mr. Houghton some breakfast"; then—22. "Love's Dreamland" by Roeder (McKinley) until title "It won't recur again" etc.; then—23. "Mighty Lak' a Rose" by Nevin-McKee (Church) until the end.

"THE GREAT DIVIDE"

Five Reels, (Lubin) Big Four

1. Open with "Impassioned Dream" by J. Rosas (Fisher) until title "Nobody Ever Gets Ill" etc.; then—2. "Brides and But-terties" by Neil Moret (Remick) according to action until title "Goodbye"; then—3. "Pioneer" by Harry J. Lincoln (Vandersloot) until title "Can't I go along!"; then—4. "The Goddess" by Maud Murray (Richmond) until title "Why won't you let me care for you always?"; then—5. "Close to My Heart" by Sterling & Von Tilzer (Von Tilzer) (Chorus one); then—6. Repeat "The Goddess" until title "Long into the night"; then—7. "The Great Divide" by Louis Maurice (Feist) until man looks through window; then—8. "Mysterioso" until she sets lamp out; then—9. "Agitato"

# NATIONAL DEFENSE

March by EDITH ADELE JACOBS

Dedicated to the National Security League. Played for the first time by the Musicians' Mutual Relief Society Band of 460 Players at their Annual Concert in Boston. WHAT A GUARANTEE!!

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according to action until title "No, you did!"; then—10. "Au Matin" by Ben Goddard (Century) until she picks up gun; then—11. "Agitato" until title "Why didn't you shoot?"; then—12. "Lola" by Johnstone (Fisher) until title "In the morning"; then—13. "Gavotte" from Manon, by Massenet (Fisher) until title "You know I am still here" etc.; then—14. "Danse Languide" by Gustave Saenger (Fisher) until parson is seen, then—15. repeat "Lola" until girl is seen with Indian squaw; then—16. "Frolie of the Crickets" by Edwards (Vandersloot) until title "You're tired of her"; then—17. "Agitato" according to action until he gets on horse; then—18. Repeat "Frolie of the Cricket" until he kicks door open; then "Agitato" until title "Dawn"; then—20. "Mysterioso" until he wakes up; then—21. Repeat "Impassioned Dreams" until title "Month after Month" etc.; then—22. "The Hunters Fox Trot" by Ben Black (Roth) until man sneaks up behind her; then—23. "Agitato" according to action until people on horseback, then—24. Repeat "Great Divide" until title "I think God sent" etc.; then—25. Repeat "Impassioned Dreams" until start of Landler; then—26. "Agitato" according to action until he carries her; then—27. "Sunshine and Shadows" by Keiser (Vandersloot) until title "And he was her hurt"; then—28. "Silver Stars" by Bohm (McKinley) until she goes to him, then—29. "One Wonderful Night" by Davis (Remick) until end.

### Melody Notes

Music, it is said, warms Love, nourishes Aspiration and comforts Hope. An agent which enables you to find your better, saner, sweeter self. It arouses, inspires, ennobles.

Al Jolson, the burnt cork comedian, whose photograph adorns so many popular music title pages, has opened his show "Robinson Crusoe, Jr." at the New York Winter Garden, after a long road trip that in its way was a record. So many music publishers were using his photos on their frontispieces without his permission that "Al" had to spend some money in printer's ink to notify them to "lay off."

Merry dance tunes played by the musicians of a liner prevented a panic on an American vessel when it was seriously damaged in a collision with an English sailing ship recently. There was a rush for the decks when the crash came, but the ship's band immediately struck up, and the music and calm words from the officers subdued even the most excited.

Perussion—Some music is given out by the choir, but the drummer dispenses it by the pound.

Robert Marine, the demon fox trotter,

composer, popular school owner and director of New York, expects to get out a few skating numbers before the ice melts. "Bob" gets many a rhythmical idea listening to the ear wheels crossing the rail joints while subwaying daily back and forth to and from the quiet of Brooklyn. After a strenuous day in the metropolis he seems to prefer the sheltering quiet of the Greenpoint section of that burg.

Old Stuff—A writer of popular songs played his latest composition for Earl Carroll, the lyric writer.

"I wrote that tune in ten minutes," said the composer proudly.

"Wonderful!" replied Mr. Carroll. "It took George Blank two days to compose it three years ago."

One of old Bert Taylor's contribs tells about a man who wanted to buy some talking machine records and asked for one of John McCormack's.

"Haven't any of McCormack's just now," the clerk said; "but we have some good ones by Alma Gluck."

"All right," said the purchaser "I'll take a chance. But I never heard of McGluck."

The person who has not the time for an occasional laugh ought to go and see a doctor or take a vacation.

Continuation Note:—Jean Schwartz, the composer, booked three successive weeks with the Dolly Sisters in a dancing and piano act at the Keith Palace Theatre, New York.

And Harry Carroll, the pianist and composer, on the same bill playing a medley of his hits is just about supreme vaudeville.

"What's that you're playing? In the Key of L, isn't it?"

"Key of L? Why there isn't any such key."

"Well, it sounds like 'ell."

Straight and level eyebrows denote mentality—musicians often have them.

Extra—Jerome H. Remick & Co. have secured "They Didn't Believe Me," Jerome Kern's great number in "The Girl from Utah," by purchase from T. B. Harms & Co.

Mr. Ansermet, who came to America from Europe to conduct the Serge de Diaghiloff Russian Ballet, advances the rather novel opinion that the music of Wagner and Strauss is responsible for the present European war. He explains that the Wagnerian music has aroused the German people to a spirit of war and militarism while the music of Strauss did much to maintain this spirit and keep it alive, until it leaped forth in the present European conflict. Mr. Ansermet believes that after the war there will be a distinct change in music in that it will become national rather than international, as at present.

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The Philadelphia Record speaks of "Mozart's Twelfth Massachusetts." Evidently opposed to abbreviating the names of States.

Max Bendix, director, back from symphonic conducting at the San Francisco fair, will lead the orchestra during the New York run of Savage's "Pom-Pom."

The Interpretive Dance.—The dancer creeps upon the stage and whirls three times—denoting year. She makes four turns, which means she yearns to wed her father's "shofer." A quick bend backward deftly hints that pop's betrothed her to a prince. Her doubled knee, betrays that she just hates this gilded loafer.—James J. Montague.

Why is a mudgutter band? Only God knows.

Small change.—In order to start something in the Farrar-Lou-Tellegen marriage ceremony the "obey" was purposely omitted.

Very wrong: Paris refuses to listen to Wagner.

Speaking of grand opera, the Metropolitan has nicked our bank roll thirty-six dollars' worth so far this season. And then, there's that last four weeks of Russian Ballet in April. We'll be there.

Not excepting Beethoven, to our young mind, Wagner is the greatest of them all.

There are two names, Richard Wagner, and Benjamin Franklin—another Richard—whose mere mention completely awes us with veneration.

Bide Dudley, says James T. Powers, comedian, thinks Joseph Cawthorn, starting with Julia Sanderson and Donald Brian in "Sybil," ought to quit singing "I Can Dance with Everybody But My Wife," a "Sybil" number from the pen of Mr. Cawthorn. It seems that Mr. Powers has a song built on the same style and—well, anyway he had Mr. Cawthorn served with papers in a suit which asks for an injunction calculated to make the "Sybil" comedian put the song out of his young life.

Horror! Jess Willard, champion pugilist admits a decided fondness for music, especially when produced by a band, and, as a true Westerner, it must be ragtime. Now we know why he joined the circus.

On handing us a wire that had traveled 3,200 miles—collected—T.D., the bright young stenographer, remarked: "Looks like that party was against prepaiddness."

Member of this club:—William Henry Warnick tried for some weeks to solve a problem—how to pay his wife, Almira, alimony and at the same time keep up his monthly instalments on a musical instrument. He solved the riddle by stepping alimony payments. Mrs. Warnick summoned her husband before a Supreme Court Justice. Warnick was told to change his tune, get rid of the instrument and pay his wife \$10 a week. Ten dollars a week is a lot of dollars—some weeks.

While on the subject of money, we learn that the terms of the contract, Charlie Chaplin signed with the Mutual Film Corporation called for \$10,000 a week for fifty-two weeks. In addition to this salary he received a check for \$150,000 on signing the contract. This makes a total of \$670,000 for his year's work. That's more than we've made in the last fifteen years.

**Questions and Answers**

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

A. R. B., I. F. H., Katherine, and others.

Q. I have several long lyrics and manuscripts which have been refused acceptance

by music publishers as "not available," and some have suggested that I advance various sums of money to cover printing and advertising cost. Kindly advise as to what is the best course to take.

A. Advice is easy to give and hard to accept. Most amateur song writers, in sheer desperation, against their better judgment and the good counsel of their friends, persist in advancing money for the publication of their songs. Don't do it. Of course it is discouraging to have your manuscripts returned time and time again, but in spite of many dignified declinations we wish to impress upon you that publishers are constantly on the lookout for meritorious compositions and do consider carefully those sent them by all writers. Assuming that your work is worthy you must still find the publisher who wishes a number of the type you submitted and is ready to invest in its production. This means virtually finding the right man at the right time. To do this you must, as a rule, submit your manuscript to many. Do not become discouraged, but persist, persist, persist, until you locate a publisher who will accept your composition and publish it on a royalty basis or purchase it outright from you.

**New Popular Piano Music**

Mention will be made here of all late issues submitted by publishers, regardless of their relation with THE CADENZA, as a matter of general information and guide in selecting music. To receive prompt notice reference copies should be mailed direct to the conductor of The Pianist Department, Edward R. Winn, 155 West 125th Street, New York.

"The Chicago Publisher." Will Rossiter, who probably sells more music on the strength of his "copy" as printed on the back cover of his issues than any other publisher does in this way, has put out a miniature waltz number, "A Perfect Night," by W. R. Williams and J. Edmond Harvard.

The Mellinger Music Publishing Co., Odeon Building, St. Louis, Mo., a growing concern headed by Edward J. Mellinger, whose musical activities in St. Louis, New York, Chicago, and other cities are well known and varied, has among their late editions three new numbers that merit favorable mention. These issues, featured by the Mellinger Orchestra and many other musical organizations, are Noah G. Henly and Mitchell Stanford's "Doin' the Cane and the Crutch," best described as a "Lame man's glide"; "Love-land of Roses and Dreams," of strict ballad type in broad style, by William Smith, and "Only for a Girl," lyric by I. M. Smith and music by Edward J. Mellinger, composer of many rags and popular song melodies.

A beautiful medley waltz just off the press and great for dancing is G. L. Tromblay's "Just to Hear You Call Me, Dear." This comes from the Tromblay Publishing Co., McNair Building, Kalamazoo, Mich.

"It's Great to be a Navy Man," by Chas. Dodson and Bert Carlson are published by Chas. Dodson, 511 Grant Block, San Diego, Cal., has been very successful in the West. The first public performance was given at a minstrel show aboard the battleship South Dakota. The song has taken well also on the



Eastern vaudeville stage. It has been sung with considerable success in various cafes in San Francisco. During the last few months more than 4,000 copies have been distributed. "My success is due mostly to my large acquaintance in the U. S. Navy, and locally," says Mr. Dodson. "I have sold more copies of this song in San Diego than the local music store has sold. This is no reflection on the music store, but is due to my diligent way of forcing or rather pushing sales." This song has received considerable publicity in naval magazines, and is a clever 6-8 march in G.

F. J. A. Forster of 529 South Wabash Avenue, Chicago, likes to publish rags. His latest is the "Blue Goose Rag," by Chas. L. Johnson. This house issued the famous "Powder Rag" by the same composer.

The Maryland Music Publishing Co., of Baltimore, Md., are distributing some new material. "Longing," waltz; "It's All Your Fault," one step, and "I'm a Leaving You, Good-bye," fox trot, are their latest.

"All America" is about the best instrumental march the Sax Fop Publishing Co., The Arcade, Cleveland, Ohio, ever put out. It is a hit.

The only Thos. S. Allen's recently published march, "The Periscope," is pronounced a success. It is a Walter Jacobs issue. Another new march from this Boston house is "The Ambassador," by E. E. Bagley, well known as the composer of the "National Emblem," march, who admits the latest is his best effort so far. We agree.

From Harold Freeman Co., of Providence, R. I., come four songs of quality: "In the Hills of Killarney," "There's a Heart of Gold That's Waiting," "Some Day You'll Ramble Back to Me," and "I Can't Forget the Thousand Isles and You." This concern has just issued a new instrumental waltz, "Silver Buttery."

George W. Meyer can write melodies that "take." Yes, and he can sing them, too. His latest remarkable novelty ballad success, "My Mother's Rosary," published by Waterston, Berlin & Snyder, New York, is one of his best.

The Seidel Music Publishing Co., of Indianapolis, Ind., have let out some unexcelled rags. "That Eccentric Rag," and "That Erratic Rag" by J. Russell Robinson, are two of their newest, and then there is "That Demon Rag" and "Rocky Rag." More to come, too.

Shapiro-Bernstein & Co., (New York) have a successor to "Bom-Bombay." Even a Chinaman would want to dance to "All Aboard for Chinatown." Do you play Harry Jentes "Bantam Step?" It is published by this firm.

The Connett Sheet Music Co., of Newport, Ky., publishers and distributors of popular songs and who also compose, arrange, engrave and print sheet music for the trade, submit as their first issue of the year C. O. Gregg's "Across the Waving Waters, My Sweetheart Calls for Me," a song in 4-4 ballad style with waltz chorus. Mr. Gregg, who also wrote "When All My Dreams Come True," is now working on a different style of "blues" number, the music for which will be composed by H. L. Berry, who among others is respon-

sible for "Battling Days" "My Little Irish Girl" "When I'm Here in Old Kentucky and You're Down in Tennessee." The title for this novelty will be "Kentucky Blues." "I am Longing for My Old Kentucky Home," and "Dixie Highway" are also published by the Connett establishment.

When Felix Arndt writes a rag, go to it. "Toots," is the real article. Remember his "Desecration"? "Nough sed! G. Riordi & Co., 8 East 43rd Street, New York, whose latest number "Admiration," by William H. Tyers, is also a sensational hit, are the publishers. Frank W. McKee, composer of "Cecile" and "Millicent" waltzes has placed "Rosalie" and "Perdita," waltzes of the same type, with this house.

The United Music Concern, 709 Canal Street, New Orleans, La., has issued a characteristic Japanese vocal number entitled "My Little Lee-No-Sam." Manuel Suarez wrote the lyrics, Leland Wooters and Samuel L. Rosenbaum, two staff writers, collaborated on the music. Published in an easily singable key and not too difficult. With plenty of publicity it should gain more than a local reputation and distribution.

#### PAUL VINCENT

##### A Busy Brooklyn, N. Y., Piano Teacher

"Will be back in ten minutes," wrote Paul Vincent, of Brooklyn, N. Y., on the back of his professional card, and tacked it just above the knob of the door to his studio. Mr. Vincent had had a more than usually busy afternoon and was tired and—hungry.

He believed a little bite would refresh and strengthen for the strenuous evening before him. So he "stole" a few moments that he might appease appetite, for piano teachers, like actors and others, have to eat occasionally. That explains why he was out when The Pianist called.

The temptation to scribble "What for?" under the text on that card was very strong, but Mr. Vincent's return prevented this, for his "ten minutes" are, if anything, less than the allotted time.

It is inspiring to visit a studio such as that possessed by Mr. Vincent—everything in good taste, and elegance in furnishing and equipment, carried to the point of luxuriousness. As to how the success, of which these beautiful surroundings are a telling evidence, came about is best told by Mr. Vincent himself:

"Following the example of many other piano teachers in Brooklyn," said Mr. Vincent, "I made inquiry regarding a well known method of popular music and ragtime piano playing, having noted with a feeling of alarm the tendency of my classical pupils to interest themselves in popular music, particularly the latest song hits. As this concern was also evidenced by the majority of the prospective pupils it did not take any persuasion on the part of Mr. Frank Schwartz, the local representative for the school of which I am a part, to convince me that I should enter this field.

"Well, here I am and well satisfied with the results I am getting. I invested more than \$300 getting my studio arranged in good shape and am contented, but I always am on the lookout for more pupils, of course. I have learned a great deal from this new teaching experience."



PAUL VINCENT

Representative Exponent of Popular Music and Ragtime Piano Playing

Mr. Vincent is very popular in his city and has many friends, but admits that most of his pupils are secured from advertisements in local newspapers such as the "Brooklyn Chat," "Home News" and printed sheet music wrappers, circulars, etc.

Regarding Mr. Vincent's qualifications and ability as a piano teacher: he began to take lessons a number of years ago with Prof. Cav. D. Favara, an Italian instructor of renown, and studied the works of Czerney, Wolf, Bach, Kuhlman, Clementi, Bellini, Mozart, Chopin and other masters. Because of his aptness he was his teacher's favorite scholar and Prof. Favara treated him as though he were his son. Mr. Vincent was obliged to earn his own living at an early age, and in order to help pay for his musical education he left school in his fifteenth year.

When Prof. Favara left this country for Europe, Mr. Vincent was obliged to look for another teacher. After a short time he was introduced to Mr. Ford Spencer, an honor graduate of the Institute of Musical Art, New York, of which Walter Damrosch is director. And it was Mr. Spencer who did a great deal toward making his technic more effective and helping him to acquire a good repertoire.

Mr. Vincent has a splendidly selected repertoire. The list contains "Poet and Peasant," Kowalski's "Octave March," "Salute a Pesth," and many operatic selections and instrumental rag arrangements of his own compositions. He knows the art of following pictures, too, having learned this branch from the well-known George Krauss, a close friend, who unfortunately has only one hand, but who can make many pianists with two hands take a back seat in any kind of piano playing.

With Prof. J. Romano, his brother-in-law, who is an orchestra leader and a very clever violinist, Mr. Vincent does considerable professional playing. He has many followers and friends throughout Brooklyn and among them many musicians. He has filled

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engagements with orchestras in restaurants, theatres and dance auditoriums. He has also organized several musical clubs, among which may be mentioned the Merry Knights Musical Klub. The Throop & Kingstons Theatres, in Brooklyn, have engaged him at various times.

The section in which Mr. Vincent's school is located is one of the most central in Brooklyn. Nearly all the surface cars going to that world famous resort Coney Island pass his door, and a subway is being built in Eastern Parkway nearby. His corner is a pretty busy one. All this prophesies a big future.

Mr. Vincent believes there will come a day when parents will have their children take lessons in ragtime as a part of their education. Probably many will argue on this point. But why not let children study popular music in their early years? How many become good classical pianists? And if they do, how many play the music persons want most nowadays?

"I can well say that the time for popular music and ragtime is truly coming into its own," said Mr. Vincent. "I have demonstrated the method to many well known pianists and musicians here and they cer-



THE PAUL VINCENT MUSIC STUDIO

tainly admired the simple, easy, effective way I teach.

"No, I do not believe ragtime is a fad," he continued. "It is too closely related to good music to pass away. Of course the form will always change. In teaching I try to touch upon all forms and styles of popular music, from the simplest ballad to the most intricate rag. It is only through touching all sides that we can be said to be truly comprehensive, and I do wish to be that."

"What do you think of the future for the popular music teacher?" Mr. Vincent was asked.

"Couldn't be brighter," he replied, "popular music and ragtime piano playing is a necessity. The demand for teachers is increasing daily. Under such conditions the future of the profession couldn't be other than bright."

One of the first to enter the comparatively new field of teaching popular music within a limited number of lessons, Paul Vincent has met with flattering success. He stands today a representative exponent of this recent department of music, and, being a young man and enthusiastic, he must in course of time develop something monumental in his chosen work.

It is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the Poetic Sentiment, it struggles—the creation of supernatural beauty. It may be, indeed, that here this sublime end is now and then attained in fact. We are often made to feel, with a shivering delight, that from an earthly harp are stricken notes which cannot have been unfamiliar to the Angels.—Edgar Allan Poe.

## MUSICAL NOTES FROM SAN FRANCISCO

By Al. J. Markgraf

The Joe Morris Music Co. office is having a very busy season and the songs that the firm is working on are the best that they ever have had. "Orange Time" is their best number and is moving fast. A new number, "There's a Quaker Girl in Quaker Town," looks very good, and at present is in demand. "Ashes of My Heart," is taken from the new novel by the famous novelist, Edith Blinn, and the very latest number that this enterprising firm has placed on the market "On the Road to Happiness," bids to look as good as their old standby "Virginia Lee." Al Browne the manager of the local office, is busy putting songs in the various acts that arrive, and claims that he will be doing the largest trade in town in a short time.

Leo Feist's office has the biggest riot on the coast, "Don't Bite the Hand that's Feeding You." Their new ballad "There's a Broken Heart for Every Light on Broadway," promises to succeed "Mother."

Shapiro, Bernstein's office offer as their new numbers "Cumberland," "All Aboard for Chinatown," and "Let My Dream Come True."

Jerome H. Remick's office offer for their new number, "No One But Your Dear Old Dad," and "Underneath the Stars."

The Buell Music Co. have another hit, "Sierra Sue." It is by the composer of "She Sang Aloha to Me," Joseph B. Carey.

The Will L. Livernash Music Co., of Kansas City, Mo., have just issued a beautiful mother song, "The Picture the World Loves Best." Words are by Beth Slater Whitson, author of "Meet Me To-night in Dreamland," and "Let Me Call You Sweetheart," with

music by Betty Bellin and Will L. Livernash.

Piano teachers looking for new rags will find "Blue Goose," by Raymond Birch (composer of "Powder Rag") published by F. J. A. Foster, and "Red Raven" by Chas. Straight, published by Jerome H. Remick Co., also "Ragging the Scale" by Ed. B. Claypool and published by Broadway Music Corporation, great piano numbers.

The Vandersloot Music Publishing Co. of Williamsport, Penn., have just issued a dandy Chinese piece for Piano, "Christmas Chimes," by Vandersloot, which should be on every teacher's teaching list.

"Sweet Brown Maid of Kaimuki," Hawaiian song by Henry Kallimail composer of "On the beach at Waikiki," "Paradise Isles," "Little Honolulu Lou" and published by Sherman Clay Co. of San Francisco, words by Kealahoponikau, is another good one.

The Republic Theatre, formerly a vaudeville house, is now a moving picture theatre featuring big pictures with a ladies' orchestra taking the place of Allen's Orchestra. Allen's orchestra is now playing at the Broadway Theatre, Oakland, Cal., which is a moving picture house.

Monte Austin, baritone, appeared at the Princess Theatre featuring Leo Feist's song hits, "Norway," "Mother," "Soldier Boy," "Come Back Dixie," and "When You're in Love with Someone Who Is Not in Love with You."

Lovell and Lovell, song artists, appeared at the Lyric Theatre featuring and singing old time songs such as, "Daisy Bell," "Down Went McGinty to the Bottom of the Sea," "Two Little Girls in Blue," "A Hot Time in the Old Town Tonight," "Dolly Gray," "Just Because She Made those Goo Goo Eyes," "Old Black Joe," "John Brown's Body," "After the Ball," "Climbing up the Golden Stairs" and others. All the choruses of the songs were thrown on the screen, while Mr. Lovell played the choruses on the accordion and Mrs. Lovell sang the words with the audience joining in. They made some hit. It looks like the old time songs will never die.

#### JOSEPH HOFMANN COULD PLAY TIPPERARY

Recently at a gathering in one of the small rooms in Aeolian Hall, New York, Josef Hofmann, the noted concert pianist, was to do some playing. One of the men who had helped to move in the piano stopped to listen. The work being played was a famous transcription of "Tannhauser."

When it was finished the piano mover asked one of the men present if he thought Mr. Hofmann would play "Tipperary."

"I don't know it," said the pianist when questioned, "but if you have the music I'll play it."

The music was produced and Mr. Hofmann played it, first with the right hand, then with the left, and finally with both, developing the melody as the themes of a sonata are developed. They say that improvisation is a lost art, but those who heard "Tipperary" played that morning lost their faith in all such popular music theories.

#### THE COMMERCIAL SIDE OF PIANO PLAYING

BY ART HETZLER

Do you dance? Look upon it as a necessary requirement, do you not?

Do you swim? Consider it almost a duty, don't you?

Can you play a piano? If not, why not? Many look upon dancing as a pleasure, just as others look upon swimming as a protection.

Why not learn to play piano, since it is both a pleasure and protection?

Every one will agree that the ability to play means pleasure for the player as well as others, but just why it should be called a protection may need an explanation, and it is the protective value of this ability that I wish to dwell upon.

I would point out that a knowledge of piano playing has protected me for a number of years. When I had become such an old member of Cox's Army that Mr. Cox was thinking of giving me my discharge without a pension, the knowledge of music that I had acquired forced itself upon my attention and protected me from using more desperate means to eke out an existence. I say "forced" because, in common with many others, I had looked upon piano playing solely as a pleasure, and would never have thought of using it as a means of livelihood had I not noticed an advertisement in a paper for a pianist and answered it for the want of something better. As I surprised myself by making good it scarcely need be said that I accepted position and protection at the same time.

Some are so situated that it is unnecessary to consider ways and means of support. Let us hope it may always be so. But who can predict the rulings of Fate? And who can deny that the time may come when the question of earning a living is the all-important one? Perhaps you have a better position than the one occupied by the average musician. There are many better—and many worse. But will you always be in a position to choose the better? Preparedness seems to be the prevailing spirit now. Why not apply it to personal welfare from a musical standpoint?

#### The Broad Field

In the event that some pianists are entertaining fears that the greatest trouble lies in securing a position, let me state that never were there more openings for good pianists than at the present time. In fact, the demand is greater than the supply. The advent of the moving picture has given work to thousands, and although it may not seem true, I know from experience that a large number of "movie" pianists occupy well-paid places.

Then there are the theatres. This does not mean only the houses in your home town, but those over the entire country. There are always openings here and there in these houses, and in some cases the management pays transportation. The best way to get in touch with them is by reading the advertisements in the theatrical magazines or by advertising yourself. In some of the magazines you will be able to advertise free of charge and I have known these free advertisements to

have been the means of securing positions for quite a few pianists.

Another fruitful part of the field is the cabarets. Here you will find work similar to that in the pit of vaudeville houses. While in my opinion the cabaret is the least desirable of places of musical employment, the remuneration is nevertheless often very good. A personal interview and try-out is generally necessary to secure those positions.

There are numerous other ways of utilizing your musical talent, such as traveling with road shows, or working for sheet music publishing houses as "hoosters" or on the vaudeville stage, etc. Suffice it to say, however, that if you have the talent and ability you need not worry about finding some one who is willing and anxious to pay for the employment of it.

It is now at this point that I wish to pick up the amateur pianist and carry him or her through the remainder. By this I do not mean that I have no more to say to those who have not yet learned, as they will have only begun by learning. Also, they must know what to learn. And if the amateur pianist has not already found out what he must learn in order to become professional, he must be informed. And the answer is—Rag! You may secure a position that calls for all classes of music, but whatever else it demands, the chances are ten to one that it will call for Rag.

Do not persist in the mistaken idea that if you learn classical music the ability to play rag will be a natural result. It may turn out that way, and then again it may not. Do not take chances. One of the most eminent classical players and teachers once told me that he would give almost anything to be able to play good rag. And you must learn not only to play a rag the way it is written, but also to play it the way it is not written.

After you have been working a short time as a professional, you will find that commercialism and art are constantly warring with each other. You will notice, too, that your playing has a sameness to it that becomes tiresome and monotonous even to yourself. This is due to the fact that your constant work, day after day, makes such a demand upon you that you adopt a certain easy style of execution and continue using it long after you have outgrown it.

For example, you may find that Discord Bass comes much easier than Straight Bass, and because it lessens your work, use it with little variance. You may not notice the result of your laziness for a while, but if you are not aware of the rut that is awaiting you and try to avoid it, one day you will begin to wonder what is wrong with your playing, and why the playing of every one else seems to sound better to you.

The best way to remedy or avoid this trouble is to play each day a little of every style.

Accept the warning in time. Do not allow commercialism to conquer your art.

"Yes," cried the budding tenor, "I sang last night in Brooklyn and the audience rose as one man and shouted, 'Fine, fine!'"

"Did they?" muttered one who had heard him. "I should say it ought to have been jail."

## MUSICAL TERMS AND EXPRESSIONS

By LAURENCE E. GOFFIN

At the dress rehearsal of a certain musical show the stage manager demanded to know why the orchestra played a certain strain so loudly. The leader told him that the passage was marked "forte" in the music. "Well," replied the manager, "make it thirty-five."

How many of our fellow members in the profession must plead guilty to the charge of not being in a position to comprehend a majority of the many markings we find decorating the music that comes before us? I fear many musical terms are "Greek" to a large percentage of us.

Except when playing dance music one should pay strict attention to the various marks, such as tempos, retards, crescendos, accents, etc. Some performers think this is true only in playing classical music, but interpreting popular music classically gives the pianist a degree of finesse—his music appeals to people as being "different." His audience will feel that they are listening to good music as compared to the kind that the average pianist is capable of rendering. And, as we all know, it is of advantage to the performer when his hearers are pleased.

True, it is not essential for the popular music pianist to be so well versed in this matter as the classical pianist, but there are terms which the former should know. Every little musical term has a meaning all its own.

What is the remedy for those who are handicapped by ignorance of the expressions in question? In the first place there are dictionaries of musical terms. For a small amount you can possess one. When you have invested in one, keep it handy, and when you come to an expression that means nothing in particular to you, open your little book and look up the definition. It makes as clear as crystal what before was unknown. Read it over a few times,—term and definition, definition and term—so that the next time you see it you will know it.

For a beginning in this direction here follows a condensed list of musical terms and their meanings:—

- Adagio*—a very slow degree of movement.  
*Agitato*—anxiously, with agitation.  
*Allegro*—lively; quickly.  
*Allegretto*—somewhat slower.  
*Andante*—rather slowly; sedately.  
*Andantino*—still slower.  
*Animato*—in a spirited manner; with animation.  
*Al tempo*—in the regular time.  
*Capo*—the beginning.  
*Crescendo*—(Cres)—with a gradually increasing tone.  
*Diminuendo* (Dim.)—tone to be gradually diminished.  
*Dolce*—In a sweet and soft style.  
*Fine*—the end.  
*Forte*—loud.  
*Largo*—a very slow and solemn degree of movement.  
*Legato*—in a smooth and connected manner.  
*Lento*—in a slow time.  
*Moderato*—with a moderate degree of quickness.  
*Piano* (p)—soft.

*Pianissimo* (pp)—extremely soft.

*Presto*—very quickly.

*Vivace*—with quickness and animation.

As already stated, this is but a condensed list and contains only the most common terms. You are bound to come across several of them in every piece of sheet music.

One need not expect that by merely reading over the list he will know the terms when he meets them. It requires a little study, and then a little practise by putting yourself to the test. Do not make musical terms mere acquaintances only, make them your best known friends.

## PHENOMENALLY SUCCESSFUL PUBLISHING HOUSE

With only a few short months of life, the Will Carroll Company, of Brooklyn, N. Y., today has reached that point in the popular music publishing business where every eye is focused upon it—where all are watching, waiting and expecting the cry "they have gained the summit!"

Considering that there are many small music publishing houses which have been in business ten times as long as the Carroll Company, the question naturally arises, why have they not succeeded? Why has the Carroll Company succeeded in so short a time and others still in the same place they were when they started operations? What is the secret of the success this company has won—the admiration of small and large houses alike? All will be interested to know, for all are puzzled. Every paper and magazine devoted to music has had something favorable to say regarding the Carroll Company, and it is time now to open the door of Carroll success to all.

Knowing the public cares not who may write or publish a song, Mr. Will Carroll, the head of the Carroll house, entered the field and organized the company. Here is a man who has devoted his life to the study of giving the public what they want when they want it, so far as songs are concerned. He knew it would be foolish to sign up a staff of writers, for long experience had taught him that no one can be depended upon to consistently turn out material of high standard of quality. Because a writer has written one or a number of "hits," he argues, it does not prove that he will turn out another.

Mr. Carroll got in touch with several first class writers—secured the best of their numbers and assigned them as members of the house staff, but with the privilege of writing for others, providing he was given first refusal. Contracts were given them. In this way the writers looked forward to the success of their numbers as much as did Mr. Carroll. Everyone had to work and work hard. There was no "faking" to be done and no one wanted to "fake." Day after day and far into the night the entire force worked "plugging" their numbers.

Pianists and singers at first gave the company no thought whatsoever. Some refused to try out the numbers. Others were sceptical. Soon, however, their eyes were opened to the fact that they were missing much that was good in not accepting Carroll releases

with the same favor as shown the larger and better known houses' songs. Others were winning favor through using Carroll material and getting ahead of them. They woke up quick, and secured advance sheets and professional copies. Today we find that the Will Carroll Company is well known in the field. Why is this? Simply because Will Carroll has shown his ability to "pick" songs that measure up to the highest standard of popular music, with flowing melodies and well and carefully written lyrics which really tell a story and tell that story well.

The staff of the company is composed of the following well known writers: Hochberg and Halpern, who wrote "You'll Mend the Aching Heart You Broke Some Day," and "When I Get Back to My Kentucky Home"; Collins and Eggers, writers of "Her Ragtime Romeo," and "But Not Since Little George Comes 'Round"; Woodard and Slough with their "Whose Little Lamb is 'oose?" and "Can't I Make You Smile?"; and Herbert King with "The Emblem of My Heart." Treve Collins, Jr. is professional manager for the firm.

Add to these names those of Beth Slater Whitson of "Meet Me Tonight in Dreamland" fame, Betty Bellin, who is one of America's foremost popular music woman composers and is gaining more and more friends every day, and you have a list of fine writers.

C. M. Williams, in the "Billboard" says, "Slowly, but unflinching and surely, the Will Carroll Company of Brooklyn, is forging to the front. This, as all publishers appreciate, can be accomplished only by a catalog of excellence such as Will Carroll is backing up."

The Company has laid well founded plans for incorporating for \$75,000. Considering that this house has been in business only a few months, it would seem that they have accomplished surprising results. All in all, their success has been phenomenal.

"A father and his daughter once visited me, the object of the call being a consultation with regard to the latter's course of education," says Carl Merz in "Music and Culture." "There was a radical difference of opinion between the two, and I was evidently chosen as arbiter because the daughter, being fond of music, expected me to decide in her favor. She desired to devote herself exclusively to music, though her common school education was deficient. My advice was for her father to give his daughter a thorough literary education, allowing her at the same time to study music. Turning to the young lady, I said, 'If one of the two must be delayed or neglected, let me beg you to delay or neglect music.' The arts are educational means, but like all other branches of study they are merely so many spokes of the great educational wheel. A musical education alone must produce one-sided results, and so complete education which has included art studies is more perfect than one that lacks such culture."

The man in the job is constantly menaced by the man on the job. The higher he stands the greater his danger.—Kaufman.

## COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

(Continued from the February issue)

## Any Port in a Storm

Method No. 6½

A New-Born Monstrosity which Permits its Victims to take only a Half-Step towards the Golden Goal—IN DEPENDENCE.

Having practically finished with the obsolete old and now ready to take up the advancing new, the writer finds himself confronted with a class of musical philanderers who are neither of the old nor of the new, but are hovering on that indefinite betwixt-and-between border termed by deep-water sailors as "between wind and water."

The writer has no wish to entirely overlook these oscillators, yet inasmuch as their peculiar traits render it impossible to arbitrarily classify them with either of the Six Old or the New Seventh Methods—coupled with the further fact that we find them struggling with a little, tottering Half-Way-Best-For-The-Wearry-Method—it becomes evident that none other than a half-past classification will serve to fix their identity. Their plight is most pitiful—they suffer because they think they must, and for no other reason do they suffer. They seem to occupy that precarious position known as "twixt the devil and the deep blue sea," foundering on Shin-deep Shallows with engines stalled and bunkers empty. Thus the presentation of Method No. 7 has been deferred to "stand by," for only the coward would ignore a "C. Q. D."

While every game is allowed one joker—music suffers many, but in other callings the appearance of types similar to those herein referred to would, in Western parlance, stagger the natives. However, in music triviality is a regular thing, because it is there that King Jester hangs up cap and bells and kicks off his brogans. Thus do jokers numerous make the tune field humorous.

## Reason Dethroned

## Characters

King Tone-Solver      Knaves—Teachers  
Tyros—Pupils      A Soothsayer

King Tone-Solver was about to call a special meeting of his knaves, who of late were visibly and audibly agitated to such an unusual extent that a casual observer would deduce that the whole kingdom was about to suffer disruption. 'Twas plain that none but a master hand could control this situation, but here was one king who knew his business.

King (musing): "Gad Zooks! Of late one of our staunchest knaves hath deserted—a traitor, straightly claiming that the principle upon which our disorder rests (tone-solving) is erroneous. With this penny-foolish-pound-wisdom some of my best men did follow and act most sensibly—gone mad and glad of it, whilst others do cast sheep's eyes upon it through idle will. And more! Another class be downright pilferers, but—Oh, consoling thought! a goodly number of standpatters remain.

"Ye gods! Silent-solving hath proven its ease, and so fared Universal Notation. As I live, of late I heard the Chief—a goody

knight and noble, well schooled in music's art and of an equal thoroughness as editor, publisher, composer and arranger for lute, harp and sackbut—proclaim: 'Of a truth this Universal Notation be marvellously simple, and most diversely applicable to the arrangements of parts, the reading and goodly rendition of music. Methinks 'e'en Williams of his great self grasps not its full import.'

"But I am too old for the new worth. These upstarts must be crushed to earth."

"If I squeel not silent-solving, then my goose be cooked. For, look ye! whilst I journeyed in the furthest marches of emotionalism a monster did'st break into my realm. Crafty he was, and strong, and so befooled my knaves as to pit one 'gainst th' other with such contentions that I, perforce, must employ artful device to restore their homage to their rightful lord.

"Nor will I brook the rending of my subjects from time-honored customs and traditions, cursed be the thought! Silent-solving of a truth be right, yet these knaves—unfitted for any change, through long service to destructive customs—be in such desperate straits as to justify design. Doth not oil calm troubled waters?"

"What mind may plumb the horrors of a tuneless end? And, without sound, what ear may mark the dirge for these, my knaves, who need must perish in the throes of starved emotion did they ne'er hear toneful tune again? Nay, nay, and I say it, emotionalism must not perish! E'en Murlene, my wizard, holds aloof. Aforetime in mine need he did bestow great succor, but now, alas! for this, my direst peril, he proffers naught but broods in silence most profound!

"The wrecking of my fair kingdom may seem imminent, but my plans are complete and revenge will be sweet. Whilst many of my knaves be loyal, some think well upon this issue—albeit what gain we from silence? Naught but growth! Yet who wants to grow? As a compromise, methinks the fifty-fifty jolly will unite the waging factions. Therefore, to permit the mutinous ones to take a half-step toward silent-solving will suffice. Mayhap the same course will prove a harmless little adventure for the standpatters. Thus do we preserve our identity and retain our reputation for retrogression. Verily (smiting his chest), 'tis an inspiration!

"Certes, my course is set to clog them deeper yet in the morass of emotionalism. Ah! 'twere ever easy to occupy them with trifles—fixing their attention now at the top, now at the centre and anon upon the intervening degrees, which, together with constant flow of tone-solved tunes, will throttle progress, baffle and block rational thought and compel the under-dog (the tyro) to care for himself."

Thus to himself mused the sophist king till roused by the blare of trumpets, when with due pomp and ceremony he was conducted to the throne room, wherein were assembled the royal court.

## King and Knaves in Council

The King: "Attention, rabbling knaves!" [His majesty signalled the royal musicians to play *molto voce*, an invariable custom at all meetings. The orchestra sounds, "We Pick It Wrong, But Think We Pick It Right."]

The King: "I come before ye on a matter of much moment. Ye all are aware the plotting 'gainst tone-solving. Such as approve this monstrous deception to our undoing shall presently be in woeful state, whilst others who know the royal mind shall be rewarded for their fealty. Let none believe that I'll not deal with this trickster as shall be meet and fitting."

A Knave: "Sir King, in the inmost recesses of my secret chamber oft do I draw forth and gaze upon THE CADENZA—a goodly booke and fair, yet, as thou sayest aright, one ne'er to be sullied by gaze or touch from a tyro, for what be wise for the goose be otherwise for the gander. 'Tis well thou warn'st that tyros ne'er must touch, look upon't, nor know aught thereof 'neath peril of thy wrath. List! This deserter saith—an' I do quote aright under 'No Sense in Preaching and Putty'—he saith that to him at least we do appear like unto a dish-rag well wrung."

The King: "Prating heretic! Suitable re-tort to this black insinuation escapeth me at the moment, yet of a surety and ere my purpose cool I warrant I'll have as many as there be notations and methods when the regular meeting falleth. For thy loyalty, good knave, I honor thy name with a new tone-solving method which I now grant to thee, and with this baton I knight thee Method Three." [Cheers.]

Another Knave: "Sir King, I crave report. This shyster heretic calleth me a tune-shopper and a dabbling side-issue. Because the while I needs must extract rent and eats from vulgar tradesmen, my opinions be as bubbles on the blast to out bestetting ills. Now I do hold: Who falleth in all else, but wobbleth well his digits, is meet to excellently teach and give wise council to both high and low. And now, these facts declared, hast thou no boon for me?"

The King: [Aside] "Oh, for a miracle! In vain have I pray'd the gods to strengthen this, my weakest link." [Aloud] "Calm thyself, titman! Thou hast a wondrous memory for trifles. Yea, I grant thee one tone-solving method of thine own sweet choosing; one freak instrument and two notations to match. And, egoist, I add e'en more—enough to bethink thee to wag thyself to everlasting fame, for which frippery the tyros do pay most. With this gentle pat, I knight thee Method Four." [Wild cheering. The orchestra is now playing "Lemonade," a musical mixture in eight notations.]

Another Knave: "Sir King! Mine ears despise my tongue, when forced to state that in this golden book I, too, find passage where this base ingrate bespeaketh him with some despit, much condemnation and great fullness because, forthwith, through noble tune-mutilation we soak the seconds, mash the minutes, hack the hours, damn the days, whack the weeks, maul the months, yank the years, curse the centuries, torture the tyros, nag the neighbors and furnish failures. Yet worst of all—and mark this well, good king and fellow knaves—he would extirpate emotionalism!"

The King: "Tis well reported, peerless knave." [With feigned anger.] "Ingrate! In point so near my kingdom's honor, I'll t

(Continued on page 45)



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## CONVENTION COUNTERS

It may be said to be "a poor word that doesn't work both ways," and "counter" is a sort of double-barrelled, back-acted word that can be made to operate both forward and backward, for and against. Therefore, everything which works in harmony towards gaining a desired end or object, or anything which counts towards its final obtaining, can be designated as a "counter" for it, and the time rapidly is approaching—in fact, already is here—for us all to begin and "count up" for the Fifteenth Annual Guild Convention. The principal counters for the most of us at the moment are the intervening days and the intervening ways, the convening date, convention attractions on the slate and "convening" the convenient currency—"counters" for which counter things must be made to wait.

The intervening days are just forty, too few to bother to count, while the intervening ways need not be counted as railroad literature looks after all that. The convening date is April 23d, and extends through the 24th, the 25th and the 26th of 1916, and as for convening those other "counters"—well it may be most reprehensible on our part to suggest it, but we are going to quote an old English poet, Heywood:

"A fig for a care, a fig for a woe!  
If I can't pay, why, I can owe."

However, if this early English advice seems too unorthodox,

"Pay if you must your old back bills,  
But spare enough for convention friends."

Having disposed of the preliminary and individual counters, let us take up some of the Convention Counters:

**UNUSUAL TRADE EXHIBITS.** A larger number than usual of trade exhibitors are expected to display at the Washington Convention, and several trade members have intimated that they have some surprises in store for the visitors. We are as much in the dark as anyone concerning this and cannot even guess, so the only way out of it is to go and find out. A little farther on in this bulletin is the expose of a little scheme that is being put into operation by President Walter T. Holt to attract the exhibitors, and it is an

attractive one from a paying point of view. **CHAPTER PRIZES.** The awarded prizes in the Chapter contest will be on exhibition in a special room, and there will be quite some hundreds of prizes—both to "lamp" and to "lift."

**A PRIZE WINNER.** The prize winning entry in the music contest probably will be played during the convention. The awarding judges are now passing on the compositions submitted.

**COUNTING COUNTERS.** There are some very live points at issue, which are to be brought up for discussion at the coming convention, and there is no doubt that the ensuing discussion will also be a "live" one. The matters that are to be brought up are of such significance and vital importance—not only to the Guild itself, but to the whole fraternity—that *guild members cannot in justice to themselves and others afford to remain away from the coming Fifteenth Annual.*

**WATCH WASHINGTON.** At the present moment the City of Washington is the pivotal centre upon which the eyes of the whole country are fixed. There could not be a more opportune or interesting time to be at the Capitol than the present, and it will be fully as interesting—possibly more so—during convention week. Yet when we say "Watch Washington," we mean that particular part of the city which harbors, houses or homes the activities of President Holt and his helpers in convention concerns. Washington Chapter No. 1 (the "Nordica Orchestra") is planning an unusual affair, which will be made public in fuller details when the psychological moment arrives, and it will not be the fault of Mr. Holt and his Chapter if this Convention does not go down as an historical date in the affairs of the American Guild. Mr. Holt writes:

"We are making arrangements to complete the official program of the next American Guild Convention, which will include the advertisements of the various trade members, teachers, etc., also the concert program. There will be about 4,000 of these programs distributed—every mandolin, banjo and guitar player in Washington receiving a copy of the

same—also I shall mail a copy to every member of the Guild (professional, associate and trade). The reason for getting out such a large number of programs is because we use them for advertising purposes, and it is the advertisement that I get from distributing the programs so freely which enables us to sell out the capacity of any hall in which the Nordica Annual Concert is given."

After mentally digesting that last statement (which we italicized ourselves to accentuate it), the readers may judge for themselves whether they are going to "Conventionize" in a city where the trio instruments are recognized, and they also may judge whether they wish to miss such a convention held in such a city. And now for that expose of the little innovation inaugurated by President Holt, and mentioned just a bit ahead in this writing. He writes further:

"There will also be another feature at this Convention in the way of advertising. I shall run an advertisement in three or more local papers for several days, announcing the exhibit of musical instruments at the Raleigh Hotel by the manufacturers represented at the Convention (again our own italics). This will be a splendid inducement to get the Washington people to visit the exhibits, and I do not think it ever has been done before in any city. There are more than 350,000 people in Washington, and this method of advertising should prove very beneficial to the manufacturers."

Such publicity should be a "splendid inducement"—not only to get the Washingtonians to visit the exhibits, but to get the trade members to exhibit their exhibits before the D.C.'s. This probably accounts for those "surprises" which have been hinted at by some of our trade members. Mr. Holt also states that all advertisements and announcements for program publicity should reach him not later than March 20, as the programs go to press about March 31st.

## Words to the Wise

If straws indicate the direction of the wind, then sometimes "counters" can call the turn of the cards. Enough has been written at this time to show the wise Guilders that the Fifteenth Annual is to be the Convention of Conventions.

## THE SECRETARIAL BUDGET

The executive office was recently favored with a visit from Mr. T. C. Sawyer, mandolinist. Although not akin to the ever popular "Tom" made famous by Mark Twain, Mr. Sawyer is quite as interesting a character. He has been associated with Valentine Abt and Aubrey Stauffer in the capacity of business manager, and has studied mandolin with both of these famous soloists.

Mr. Sawyer favored the Jackson School of Music faculty with several solos and it was generally conceded that he was one of the best mandolinists we have ever heard. Mr. Place remarked that "Mr. Sawyer's work was the most musical he had heard since Valentine Abt was in his prime." It seems a pity that so talented a man as Mr. Sawyer should devote his life to anything except music, but

such is partially the case. The Field Secretary sincerely hopes that Mr. Sawyer may be persuaded to devote his entire time to the mandolin in the future, and is pleased to report that the American Guild has added another serious member to its list.

Another distinguished visitor at the executive office was Carlos Rebagliati, guitarist with Webber's "Melody Phields." As a soloist upon his chosen instrument Senior Rebagliati is almost an orchestra in himself. The Field Secretary has never heard the guitar used with such telling effect in an orchestra and he has never seen three guitar players whose combined efforts could equal the actual tonal volume which Rebagliati produces alone in heights of fortissimo. Never

forced or clanging, his tone is always musical and full and of an indescribable sensuous quality seldom heard upon the guitar.

Carlos Rebagliati is the son of the late Rynaldo Rebagliati, the famous violinist and director, known for years as the "Wagner of South America," and it is undoubtedly from his father that Carlos inherits his talent. When a mere boy Carlos became a member of the Yradier Spanish Students and later joined the Figaro Spanish Students. During the past few years he has been associated with several plectra organizations, among them the Castilian Concert Company, The Rebagliati Concertina, Mexican Typical Orchestra and Webber's Melody Phields.

It is seldom that a young artist makes so great an impression, but we predict that Rebagliati will be heard from in the future, for his gifts are not confined entirely to

(Continued on page 55)

# THE CADENZA

A MONTHLY MUSIC MAGAZINE

FOR THE

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Vol. XXII MARCH, 1916 No. 9

## EDITORIAL

*Has the Guild a Gallous for Its Benedict Arnolds?*

The harmony ALONE is of small stature in its organization and never to be sought or bought at the price of either honor or principle.

*This, and all its champions, was buried long since with due and ostentatious ceremony by the three wise men of the East. BUT WHAT A LIVE CORPSE!!*

The American Guild would heap honor upon itself by embodying this same little cleft in its emblem—a veritable living monument to the organization.

Universal Notation will long survive the Guild and every living member. —W. J.

## Pebbles in a Pool

In its circumrotation Universal Notation seems destined to provoke unnecessary agitation, which, after all, is a tacitly implied admission of the strength of its promulgation. It is not the purpose of this writing, however, to enter into an extended discussion of that question, even the editorial expression promised in the February issue of THE CADENZA being deferred until a later date. At this time we merely desire to call attention to two more open letters published in this issue, and with a few words to refer to the natural sequence that when pebbles are tossed into a pool it invariably must cause agitation of the water.

We were only a very small boy when we learned from actual experimenting—although we did not so look upon it at the time—that whenever a pebble was tossed into a pool the disturbing splash at once created an ever increasing number of wave-rings, each ring

widening into a circle of greater diameter than the ones preceding, and all extending farther and farther away from the center of agitation. We were too young then to think upon this resultant action as meaning anything more than a lot of great sport, yet in reality it was an object lesson in natural law. We did not know the law nor did we even suspect there was a law, for to our then embryonic mind it merely happened—that was all.

While still wholly ignorant of any existing law and its consequences—yet well knowing from experience its action, although then unexplained—in time we graduated from the shallow home pools to larger and deeper bodies of water, carrying our sport of pebble-tossing to the shores of river and bay. Many were the happy times when at the shore, that from a derelict shingle or other shore flotsam, we fashioned a little boat with a slier for a mast, and after launching it we would open a very fullish of pebbles, eagerly watching the ever widening wave-rings propel our miniature craft farther out from the shore, and we even have bet pennies on the result. When wishing to bring it back to the shore we simply, yet *all unconsciously*, reversed the law—always providing we had not driven the little craft beyond the reach of our throwing power. We simply tossed more pebbles into the water to create waves, yet now taking care to throw them well out beyond and on the other side of our mimic boat. Sometimes, however, and when not always sure in our aiming because of the agitation of over-eagerness, the pebbles (perhaps more often good-sized stones) would fall short, crash down onto our boat and smash the mast—the only damage, for the boats always proved non-sinkable.

It is different with us today and we no longer toss pebbles in mere sport. The most of us have indulged in this pastime in days gone by, and the majority of those who have reached the age of maturity have learned the law. We should know too, if we ever stop for a moment to think, that the law makes no discriminations and acts wholly irrespective either of motive or individuality of the pebble-tosser. The most of us also have learned that a too persistent throwing sometimes cross-counters and impairs the objective, which—and again in the reverse—may propel the object aimed at farther away and out beyond the disturbing splash. There it will float placidly and serenely, out of range of any pebbles cast by either friends or foes—subservient only to the law of its own buoyancy and other currents.

If left alone, however, the natural inflow of tidal currents would eventually float the object back to the shores of its launching, *unless destiny in the shape of waves greater than those of our own creating*—say from a passing and onward progressing great liner—interfered. In the latter event, the boat which was launched is swept on into outgoing and irresistible currents infinitely beyond the control of our little pebble-waves. The same inevitable result also will occur, when by frenzied and abortive attempts to *withhold and compel we project and impel*—that is, to drive the object beyond the back-wash of our frantically tossed pebbles, stones or even rocks. For our strongest efforts merely may

serve to force it the sooner into the central currents which shall sweep it out into the great universal ocean of ceaseless motion.

Universal Notation has been successfully launched by the American Guild—not as a toy boat, but as a staunch craft fully equipped to carry passengers easily and safely through hitherto turbulent harmonic waves. Yet from the very moment of its launching someone has been engaged in tossing pebbles in its broad wake—not once or twice and in desultory fashion of sport, but actively, persistently and with more or less of malice in the tossing—probably in the hope of creating the one final and disturbing splash before the great musical craft has floated beyond reach. For it is this last splash, upon the wave-rings of which is depended to back-wash the vessel to the shores of nowhere. Thus far not a mast has been smashed nor even sprung, yet the result of the wave agitation thus aroused is apparent by the letter from Mr. B. D. DeLoss which was published in THE CADENZA for February—one pebble more tossed into a great pool.

We very nearly forgot to mention the personal revelation of another indubitable fact, never mistrusting for a moment that it too also was an unbreakable law, which hobbled up during our youthful pebble-plugging experience. It was revealed to us then that, when two or more pebbles were tossed simultaneously into the same pool, the *resultant outer rings of each concentric series of waves invariably met and merged*—the smaller waves always being submerged by the larger, yet kicking up more or less of foam in the submergence. The study of natural physics has also taught us that it is this sudden meeting of contra-motivated currents which enforces the law but causes the mad whirlpool.

An official organ of an organized body might be likened to a meteorological bureau, for it is the business of such bureau to note all weather indications which may affect the body for whose interests it was established. To those not constantly studying conditions, the notation atmospheric agitation may appear to have been calm and peaceful during the last two years, but those intimately occupied with the affairs of the "bureau" knew differently, therefore the tossing of a pre-convention pebble last month into an apparently quiescent pool was no surprise. Yet as a result of that tossing, counter tossing of pebbles into the same pool was bound to follow and strongly aroused cross currents necessarily must result. Two more open letters have reached this office, and are published in this issue of the magazine. Both of these letters are strong and decidedly in earnest, with wave-rings of no uncertain dimensions, but the counter currents thus released and set into motion may presage a whirlpool of some turbulence; or, possibly, quiet submergence may ultimately result—we are not infallible as prognosticators, hence do not venture to predict.

There are at least two kinds of pebble-tossing. One is done openly and with an earnest intent to create wave-rings which shall bear some certain object in a definite direction.

(Continued on page 33)

# MIMI

## DANSE DES GRISETTES

NORMAN LEIGH

Allegretto Moderato

PIANO

The musical score is written for piano and consists of five systems of music. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegretto Moderato'. The score includes various dynamics such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo), as well as articulations like accents and slurs. The first system begins with a piano (*mf*) and features a triplet of eighth notes in the right hand. The second system includes a section marked 'grazioso' (graceful) and a forte (*f*) dynamic. The third system continues with a mezzo-forte (*mf*) dynamic. The fourth system features a mezzo-forte (*mf*) dynamic. The fifth system concludes with a forte (*f*) dynamic. The score is written in a grand staff format, with a treble clef for the right hand and a bass clef for the left hand.

*ff*

*f poco rit*

*rall.*

*Meno mosso*  
TRIO  
*mf*  
*f rit*  
*D.S. al Fine Trio*

*Con amore*  
*mf*  
*al tempo*

rit *f a tempo*

*appassionato*

*molto rall* *a tempo*

*poco rit*

# Big Ben

(DESCRIPTIVE)

ONE-STEP or TWO-STEP

THOS. S. ALLEN

PIANO

*f*

*ff*

*f*

1 2



(Alarm - clock)

*ff*

1 2

TRIO

*ff*

(Morning papers)

*f* *mf-f*

(Rooster - crow)

*ff* *f* (Get up! get up you son of a gun) *ff* *f* (Get up! get up you

1 2

(Rooster-crow)

son of a gun

Musical score for 'son of a gun' in 2/4 time. The piece is marked with a forte (ff) dynamic. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand with a triplet of eighth notes. The score includes a 'Rooster-crow' sound effect at the beginning.

("Hear Dem Bells")

ff

Musical score for 'Hear Dem Bells' in 2/4 time. The piece is marked with a fortissimo (ff) dynamic. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand with a triplet of eighth notes.

("Anvil Chorus")

Musical score for 'Anvil Chorus' in 2/4 time. The piece is marked with a fortissimo (ff) dynamic. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand with a triplet of eighth notes.

Musical score for 'Anvil Chorus' continuation in 2/4 time. The piece is marked with a fortissimo (ff) dynamic. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand with a triplet of eighth notes. The score includes a first ending (1) and a second ending (2).

# Crystal Currents

Waltz

WALTER ROLFE  
Composer of "Kiss of Spring"

Lento

PIANO

*p*

Musical score for 'Crystal Currents' Piano in 3/4 time. The piece is marked with a piano (p) dynamic. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand with a triplet of eighth notes. The score includes a first ending (1) and a second ending (2).

WALTZ

*mf*

Musical score for 'Crystal Currents' Waltz in 3/4 time. The piece is marked with a mezzo-forte (mf) dynamic. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand with a triplet of eighth notes.

First system of musical notation, featuring piano accompaniment in G minor. The right hand plays chords and moving lines, while the left hand provides harmonic support. A *rit* (ritardando) marking is present in the right hand.

Second system of musical notation, featuring piano accompaniment in G minor. The right hand continues with chords and moving lines. An *a tempo* marking is present in the left hand.

Third system of musical notation, featuring piano accompaniment in G minor. The right hand includes a first ending. Dynamic markings *f*, *fz*, and *p* are present.

Fourth system of musical notation, featuring piano accompaniment in G minor. The right hand includes a first ending. Dynamic markings *ff* and *f* are present.

Fifth system of musical notation, featuring piano accompaniment in G minor. The right hand includes a first ending. Dynamic markings *mf*, *f*, and *ff* are present. A *rall.* (rallentando) marking is present in the right hand.

Sixth system of musical notation, featuring piano accompaniment in G minor. The right hand includes a first ending. Dynamic markings *f a tempo*, *ff*, and *f* are present.

Seventh system of musical notation, featuring piano accompaniment in G minor. The right hand includes a first ending. Dynamic marking *f* is present. The instruction *D.S. al then Trio* is written at the end of the system.

## TRIO

The Trio section consists of five systems of piano music. Each system has a treble and bass clef staff. The key signature is three flats (B-flat major or D-flat minor). The time signature is 2/4. The music features various dynamics including *mf*, *f*, and *ff*. There are several triplet markings in the treble clef. The piece concludes with a first ending (marked '1') and a second ending (marked '2').

## Slim Pickin's

FOX-TROT RAG

Wm C. ISEL

Composer of "Hi Ho Hum"

PIANO

The main section of the piano score is in 2/4 time with a key signature of two sharps (D major or F# minor). It begins with a *f* dynamic and includes a *cresc.* marking. The music features a series of chords and melodic lines in both hands, with a *ff* dynamic and accents in the later part of the piece.

This page of a musical score, page 25, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes complex chords, arpeggios, and melodic lines. Performance markings include a dynamic of *f* (forte) in the third system, *ff* (fortissimo) in the fourth and sixth systems, and the instruction *orassa* in the fourth system. The score concludes with a double bar line and repeat dots.

1

2

*D.S. al (then Trio)*

*Trio*

*f*

*ff*

*mf*

*ff*

1

2

*D.S. al*



# Crystal Wave

## Waltz

A. A. BABB

GUITAR SOLO

Andantino

INTRO

The Intro section is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and features a series of chords and melodic fragments. The piece concludes with a *rit.* (ritardando) and a *pp* (pianissimo) dynamic marking.

WALTZ

The Waltz section begins in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It starts with a piano (*p*) dynamic and consists of a series of chords and simple melodic lines.

This line continues the waltz melody with various chordal accompaniments and melodic phrases.

This line includes a *rit.* (ritardando) marking followed by a return to *a tempo* (at the original tempo).

This line features a four-measure phrase with first, second, and third endings, marked with '1', '2', and '3' respectively.

This line includes first and second endings, with the second ending marked "last time only". It concludes with a forte (*ff*) dynamic.

This line begins with a forte (*f*) dynamic and continues with melodic and harmonic development.

This line features a four-measure phrase with first, second, and third endings, marked with '1', '2', and '3'.

This line starts with a piano (*p*) dynamic and continues the waltz's melodic flow.

This line includes first and second endings, marked with '1' and '2'.

This line features a forte (*f*) dynamic and continues the melodic and harmonic development.

This line concludes the waltz with a piano (*p*) dynamic and a final melodic phrase.

# Aloha Oe

(Farewell to Thee)  
WALTZ

H.M. QUEEN LILIUOKALANI

Arr. by WALTER JACOBS

GUITAR ACC.

The musical score is written for guitar accompaniment in treble clef, 3/4 time, and the key of D major. It consists of 12 staves of music. The first staff begins with a dynamic marking of *mf*. The second staff contains a key signature change to D minor, indicated by a natural sign over the F# and a flat sign under the C. The fifth staff begins with a dynamic marking of *p-f*. The eighth staff includes first and second endings. The eleventh staff begins with a dynamic marking of *mf*. The twelfth staff begins with a dynamic marking of *f*. The score concludes with a double bar line and repeat signs.

## Aloha Oe

(Farewell to Thee)

WALTZ

H. M. QUEEN LILIUOKALANI

Arr. by WALTER JACOBS

1st MANDOLIN  
or VIOLIN

The musical score is written for 1st Mandolin or Violin and Guitar. It is in the key of G major (one sharp) and 3/4 time. The score consists of 14 staves. The first staff begins with a *mf* dynamic. The second staff is labeled 'Guitar'. The third staff contains a *p* dynamic marking. The fourth staff is marked '2<sup>d</sup> time f'. The fifth staff has a *f* dynamic marking. The sixth staff has a *mf* dynamic marking. The seventh staff has a *f* dynamic marking. The eighth staff has a *f* dynamic marking. The ninth staff has a *f* dynamic marking. The tenth staff has a *f* dynamic marking. The eleventh staff has a *f* dynamic marking. The twelfth staff has a *f* dynamic marking. The thirteenth staff has a *f* dynamic marking. The fourteenth staff has a *f* dynamic marking.

1<sup>st</sup> MANDOLIN  
or VIOLIN

## Big Ben

(DESCRIPTIVE)  
ONE-STEP or TWO-STEPTHOS. S. ALLEN  
Arr. by R. B. HILDRETH

The musical score is arranged in a 2/4 time signature. It begins with a 1<sup>st</sup> Mandolin or Violin part, followed by a Guitar part. The score then transitions into a Trio section. The lyrics are: "Morning papers", "Rooster-crow", "Get up! get up you son of a gun", and "up! get up you son of a gun". The score includes various musical notations such as dynamics (ff, mf, f), articulation (divisi), and fingerings (1, 2, 3, 4).

*ff*

Guitar

*divisi*

Guitar

*ff*

*mf* *f*

TRIO

(Morning papers)

Guitar

(Rooster-crow)

*ff* (Get up! get up you son of a gun) *ff* (Get

up! get up you son of a gun) *ff* *mf* *ff*

*ff* 2<sup>d</sup> Mandolin

*ff*

# Big Ben

(DESCRIPTIVE)

GUITAR ACC.

ONE-STEP or TWO-STEP

THOS. S. ALLEN  
Arr. by R. E. HILDRETH

Mandolins

*ff*

*f*

*ff*

*mf-f*

Mandolins

*ff*

*ff*

*ff*

*ff*

The CADENZA

## BANJO SOLO

C Notation  
(Plectrum Style)

## Our Director

MARCH

F. E. BIGELOW

Arr. by WALTER JACOBS

Bass to D

ff

f

ff

mf

ff

ff

Drum Solo (Maybe omitted)

TRIO

ff

p

p

p

p



## PEBBLES IN A POOL

(Continued from page 16)

even though the course be contrary to that which may seem right to the majority, and this is honest throwing. The other is always done covertly, with a deliberate intention to swamp or sink the same object, and might be termed "submarine" warfare.

Although not in accordance with our own views, the pebble tossed by Mr. DeLoss evidently belongs to the first named kind, as do the two which have been tossed in response and with no little muscle behind the tossing. To the best of our belief and knowledge, however, there are other pebbles which are being tossed continuously and somewhat under cover, and these belong to the second classification. To this class of pebble-tossers, if we may be pardoned the seeming officiousness, we would modestly suggest that they experiment with a toy boat and study the laws of wave-motion—progression and retrogression—not forgetting those governing "undertow" and unexpected backwash.

It should be understood in passing that the publisher of THE CADENZA is not indulging in either form of tossing at present. With the publication duties of three magazines and the many details of music publishing affairs to occupy time to its fullest degree, he has not the further time to stop his legitimate business and write letters to be sent broadcast, whether for or against Universal Notation. He much prefers to do any necessary pebble-tossing into the pool openly and through the columns of his magazine.

Neither does the publisher of THE CADENZA solicit nor has he solicited any expressions of opinion or replies to those expressed by others. At the same time he does not mean to turn aside lightly any fair and square statements, yet is more than pleased to note any determined stand against destruction, made in a spirit of strong defense of that which was well fought for and fairly won. Acting, therefore, in the true spirit of fairness himself, he will gladly devote all available space to any honest, straightforward expressions whether for or against—but all such communications must come wholly unsolicited from within the circle of the Guild. This statement should make it clearly understood that any and all letters which may appear in the columns of this magazine have come to the publisher absolutely unsolicited, are supposedly intended for publication and are so treated.

Personally, he is content to let the question of Universal Notation stand wholly upon its own testing by time, merit and destiny, well knowing that the great universal law of "the survival of the fittest" will best decide the argument in the end. Yet should the discussion be reopened, and the question again be taken up by THE CADENZA, it will be entirely upon its own initiative and responsibility. That is, it will not be through any influence that may be brought to bear by either the personally affected or unaffected, but because of his firm belief in the truth and validity of the question itself.

The two letters in reply to that of Mr. DeLoss, and which immediately follow herewith, need no editorial comment as they

express for themselves in unequivocal and not easily misunderstood terms.

Farmington, Ill., March 1, 1916.

My Dear Mr. Jacobs:

After carefully reading the two open letters published in the February CADENZA, I feel that every member of the American Guild of B. M. and G. should express his views concerning Universal Notation, and more especially those who are familiar with the mando-cello and the tenor mandola—not only as orchestral instruments to simply fill in, but also as solo instruments.

I cannot see where the Guild would be doing justice to the mandola and the mando-cello players by going back to the transposed notation. Such action by the Guild would simply block the musical careers of those who have taken up these instruments in earnest, for it would limit them to an uninteresting part in ensemble playing. By the adoption of Universal Notation we have gotten out of the same kind of gloomy dungeon in which the banjo has been held so long, and from which it is just now struggling to escape.

I am personally acquainted with several mando-cello and tenor mandola players, and I firmly believe they would quit the instruments if they were compelled to go back to transposed notation with all its limitations. Nor is the discarding of these instruments by present players the worst which might happen, for the change would mean also that we should have very few new players of the instruments in the future, and this being true the sale of these two instruments would be so small as to hardly warrant their manufacture. The result would be that the mandolin family of instruments would go back to where they were 25 years ago.

And why should we make this backward leap? The only reason so far advanced for doing so, seems to be the accommodation of a few (unheard of till recently) mandolin players who would like to be a complete orchestra in themselves. I am a mandolin player and teacher myself, but I do not think the foregoing is expressed in one bit too strong language. I want to see the players of the tenor mandola and the mando-cello have reason for taking the same pride in playing their instruments as do the mandolinists in playing theirs.

In the same issue of THE CADENZA printing the two letters was an article by Mr. E. R. Day concerning banjo playing, and showing the difference between the A and C notations for that instrument. In my opinion that article is an equally strong argument in favor of Universal Notation for the tenor mandola and the mando-cello.

I do not feel that our Guild President, Mr. Walter T. Holt, should give much consideration to letters coming from those who are not members of the American Guild nor to those who have only recently joined the organization, as it would hardly seem possible that such are competent to pass judgment upon such a vital issue as that of Universal Notation. This is a very serious proposition for us, and I do not think anyone should be allowed to exert an influence on the notation question, excepting those who are thoroughly familiar with the instruments affected. I have

had the pleasure of teaching the instruments in question in both the Universal and transposed notations, and strongly feel that those who have not had experience should not judge.

There is no doubting that all mando-cello and mandola players realize the amount of time and energy which you, Mr. Jacobs, have expended in getting the Universal Notation adopted, and I hope to see all players of the affected instruments come forward at the coming Guild Convention and stand solidly behind Universal Notation, defending it with all their might.

Fraternally yours,

(signed)

Geo. E. Bell.

New York City, February 28, 1916.

Dear Mr. Jacobs:

The February issue of THE CADENZA received and read with great interest.

The letter from Mr. DeLoss in reference to Universal Notation to my mind is proof of a not very far-sighted man. He seems to think that because a few mandolin players cannot read in Universal Notation without a little extra study, all others desirous of learning it should be deprived of the opportunity and, naturally, the future development of the mandola and the mando-cello is retarded. The letter of Mr. DeLoss is well answered, although unconsciously, by the reply of Mr. William Place to J. J. P. of San Francisco, Cal., published in The Mandolin and Mando-Cellist department of the same issue.

Mr. DeLoss has taken the right step in joining the Guild, but I think he would have become a member long ago had he been a little more far-sighted. He is wrong, however, in asserting that "those who have been induced to use them (meaning the mandola and the mando-cello) are players of the mandolin." All of my mandola and mando-cello students are beginners, or have studied some instrument other than the mandolin.

For the past several years, and under the caption of "Common Sense in Teaching and Study," THE CADENZA has been printing a serial article by Mr. D. E. Hartnett. The Hartnett System has been well advertised, and had our friend Mr. DeLoss been a true, hard worker for the advancement of the trio instruments and given this System a trial, he perhaps would not have found it necessary to write the letter that he did, as it is possible for a mandolin player to learn to read in Universal Notation with only five hours study by applying this System. If it is too much trouble for a mandolin player to put in five hours extra study in order to learn to read Universal Notation and reap the benefits outlined by Mr. Place, then let him stick to his mandolin and leave the mandola and mando-cello for someone worthy of playing them.

Universal Notation is here and it is here to stay, therefore it is the duty of every earnest, wide-awake and progressive teacher to stand by it and defend it. The future of the mandola and the mando-cello depends upon the universal adoption of this notation, and I hope that this letter will help, if ever so little, in keeping the Universal Notation in existence.

Sincerely yours,

(Signed) Wm. B. Evans.

### American Guild of Making Great

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It is with much gratification that the American Guild of Making Great... (text continues in columns)

### ENSEMBLE OF 100 PLAYERS

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### MUSICIANS ORGANIZE MRS. MONIZ GREET

WATER is the "mother tongue" and the music of Mrs. Moniz... (text continues in columns)

### LOCAL MUSICIANS ORGANIZE GUILD

Local musicians... (text continues in columns)

### MUSICIANS GATHER AT ANNUAL DINNER AT MARRIOTT HOTEL ENTERTAINERS BLIND MEMBERS

Blind members... (text continues in columns)

### MUSICIANS H.E.D. ELECTION

Key Local... (text continues in columns)

### MUSICIANS GUILD CONVENTION ENDS, BIG BANQUET

Paul Garcia, Blind Musician with Solo Double Guitar... (text continues in columns)

### CONVENTION OF MUSICIANS ENDS

Blind members... (text continues in columns)

### MUSICIANS GATHER AT ANNUAL DINNER AT MARRIOTT HOTEL ENTERTAINERS BLIND MEMBERS

Blind members... (text continues in columns)

### MUSICIANS PRESENT ENJOYABLE PROGRAM

Blind members... (text continues in columns)

### Musicians Open Their 1915-16 Season

Blind members... (text continues in columns)

### CONVENTION OF MUSICIANS ENDS

Blind members... (text continues in columns)

### MUSICIANS ENJOY MUSICAL AND DANCE

Blind members... (text continues in columns)

### MUSICIANS NAME WASHINGTON FOR NEXT CONVENTION

Blind members... (text continues in columns)

### SEVENTEENTH ANNUAL CONVENTION OF MUSICIANS ENDS

Blind members... (text continues in columns)

### MUSICIANS ENTER THE SEASON WITH LARGE PLANS

Blind members... (text continues in columns)

### FIRST CHAPTER OF GUILD, IS FORMED IN JACKSON

Bonquet Last Night and... (text continues in columns)

### TALLY-HO TUNE IS ENJOYED BY MUSICIANS

Blind members... (text continues in columns)

### MUSICIANS NAME WASHINGTON FOR NEXT CONVENTION

Blind members... (text continues in columns)

### NEW ORCHESTRA BEING PLANNED

Blind members... (text continues in columns)

### MUSICIANS ENTER THE SEASON WITH LARGE PLANS

Blind members... (text continues in columns)

### MUSICIANS ENTER THE SEASON WITH LARGE PLANS

Blind members... (text continues in columns)

### MUSICIANS ENTER THE SEASON WITH LARGE PLANS

Blind members... (text continues in columns)

Blind members... (text continues in columns)

Blind members... (text continues in columns)

Blind members... (text continues in columns)

Publicity is requisite to the progress of any enterprise. The Guild has secured generous co-operation from the press, as attested by the above reproduction of clippings received by the Executive Office. However, not every community is sufficiently educated to the standing and achievement of plectralism to make available the greatest possible benefit from newspaper notices. The Executive Office of the Guild will very shortly inaugurate a campaign among the various publications of the country, particularly local newspapers, and the co-operation of Guild members is earnestly requested. For particulars, address the Secretary-Treasurer.

## THE SECRETARIAL BUDGET

(Continued from page 16)

playing, as was amply demonstrated by the Webber organization which played several of Rebagliati's arrangements and compositions displaying the earmarks of genius.

Attention of Guild members is called to the proposed Constitutional amendments which were given notice in the January issue of the official organ, and to the one appearing in this issue.

## Some Opinions

I am liking the Guild very much indeed, and I will give it every support I can here in Sweden.

Gerhard Ohrn.

Gothenburg, Sweden, February 16, 1916.

I have watched with much satisfaction the good work done by the Guild the past year.

T. Mills.

Winnipeg, January 24, 1916.

I certainly approve of the Guild's efforts to make the fretted instruments serious, and do away with the fake, half-baked teachers.

O. R. Thompson.

Glenn City, Minn., February 16, 1916.

I am very much disappointed in the attitude of the Guild on the notation question. Why not spend time on some matters which are of more importance and which have NOT BEEN SETTLED?

C. J. Sparks.

Munson, Florida, March 2, 1916.

I read THE CADENZA and am very much interested in the Guild and Chapters. Many of our teachers are now "at the front," so very little is possible here for B. M. G.

L. Buneau.

3 Rue de Chariot, Orleans, France.

The Guild is making wonderful strides. More success to you!

C. W. Ramsey.

San Francisco, February 4, 1916.

## Another Amendment

Mr. C. V. Buttelman, Sec-Treas., Jackson, Mich.

Dear Mr. Buttelman:

I am handing you herewith the following proposed change in Article I, Section I, of the Constitution of the American Guild of Banjoists, Mandolinists and Guitarists, that due notice may be given in the official organ as per Article V, Section 1, of the constitution of the organization. (The italicized word indicates the proposed change.)

## ARTICLE I

## Section 1

"The name of this organization is, and shall be the American Guild of *PLECTRALISTS*, and under such name this organization shall be chartered and incorporated, whenever, through necessity, expediency or inclination, such chartering and incorporating shall be desired."

At first glance this change may appear somewhat radical, but I feel certain that when

everything is considered the fraternity will see its advantages.

Representing, as I do, the interests of the mandolinists and mando-cellists in THE CADENZA it seems to me to be manifestly unfair to expect these players to co-operate whole-heartedly with an organization which utterly excludes them in name. Of course when the Guild was founded the mandola and mando-cello of the present day type were unheard of, but who dares to say that the remarkable growth which the Guild is witnessing would have been a possibility without the lower voiced instruments.

In making the change, the banjoists, mandolinists and guitarists would perhaps lose an infinitesimal amount of glory, but when we realize how much the mandola and mando-cello mean to the success of the cause of plectralism I feel sure that we all will be broad-minded enough to welcome the change.

I realize that this proposal may invite some criticism, but I wish to assure the fraternity that it is given in the true spirit of advancement, and the word *ELECTRAL* so adequately covers all of our instruments and is so much more euphonious than a long string of names that my suggestion cannot be misconstrued.

If the change is not made as I have proposed, it certainly will be in order to add the words "mandolinists and mando-cellists" to our present title; and then where do the mandolin, the mandola-banjo and the cello-banjo players come in?

All true fretted-instrument enthusiasts are working for one common cause, and I am sure that the Guild will be broad enough to insist on fair play. I therefore give due notice that I shall propose the aforementioned change at the business session of the Fifteenth Annual Convention of the American Guild at Washington.

Very truly yours,

William Place, Jr.

519 W. Main St., Jackson, Mich.

February 22, 1916.

## 1916 Guild Memberships

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- 66—C. Rebagliati, Portland, Ore.
- 67—H. A. Webber, Portland, Ore.
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- 69—L. I. Reams, Columbus, Ohio.
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- 71—Ted Mills, Winnipeg, Canada.
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- 74—Chas. H. Will, Columbus, Ohio.
- 75—Phery V. Lehtenfelds, Pitearin, Pa.
- 76—W. M. Rice, Cambridge, Mass.
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- 78—Carl Tschopp, Philadelphia, Pa.
- 79—Marguerite B. Lavery, Detroit, Mich.
- 80—C. S. Stillson, Gibsomburg, Ohio.
- 81—Wesley M. Rohrer, Johnston, Pa.
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- 83—James S. Canning, Brookville, Pa.
- 84—Wm. Brooks, Shelton, Conn.
- 85—F. Marshall Dell, Flint, Mich.
- 86—H. O. Hendricks, St. Louis, Mo.
- 87—Wm. Kottman, Pitsburg, Pa.
- 88—F. H. Knapp, Elmira, N. Y.
- 89—Chas. J. Glaubit, Brooklyn, N. Y.
- 90—Mrs. Chas. J. Glaubit, Brooklyn, N. Y.
- 91—A. Troeller, New York City.
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- 93—Louise Clemenceon, Palisade, N. J.
- 94—Sybil Sipher, Washington, D. C.
- 95—H. M. Skinner, Chicago, Ill.

- 96—Florence Paine Thompson, Owego, N. Y.
- 97—Ludovic Bruneau, Orleans, Loiret, France
- 98—Matilda Burda, New York City.
- 99—Carl W. F. Jensen, Chicago, Ill.
- 100—Gerhard Ohrn, Gothenburg, Sweden.

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- 27—Lewis Lennon, New York City.
- 28—Herman Marcus, New York City.
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Elsie Hiebel, Jack Davis, Russell Collins,

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Quinn. (Seventeen.)

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Mr. Wolf, Ora Barney, F. A. Chadwick, Paul

Goerner. (Thirty-eight.)

## NEW YORK CITY CHAPTER NO. 2—

Mrs. H. E. Watkins, Bertha G. Evans, Florence

Gerlach, Lewis Wallace, Wm. B. Evans,

John P. Block, Geo. J. Hubert, A. V. Roth,

Hugh P. Stone. (Nine.)

## NEW YORK CITY CHAPTER NO. 4—

Nineteen members. (Names not received.)

## CHAPTER REPORTS

SALEM CHAPTER NO. 1 gave its first annual festival concert last month and enthusiastic reports are received from both the participants in the affair and those who had the pleasure of hearing the excellent program. A great deal of credit is due Chapter Secretary W. Ewing Marks for the remarkable progress of the Chapter, both musically and as a social and educational organization. Mr. Marks also speaks very highly of the splendid co-operation received from all chapter members and the public in general. The following is the program.

"Sweetest Story Ever Told"..... Odell	Chapter Orchestra
"Water Lilies"..... Pixie Quartet	Joehanning
Harold Gouhart..... Linn Kille	
Harry Gardner..... Ross Callender	
"Watch Hill" (Banjo Solo)..... W. D. Kenneth	Ross Callender
"Yellow Joscquils"..... Johnstone	Chapter Orchestra
"Grand Opera Strains" (Mandocello Solo)..... Johnston	W. Ewing Marks
"Tobacco"..... Haines	Pixie Quartet
"Miss Minna Bell" (Mandolin and Mandocello Duet) Odell	W. Ewing Marks
Inez Farrington..... Mardell Cobb	
"In the Twilight Waltz" (Guitar Solo)..... Mardell Cobb	
"Meditation" (Viola Duet)..... Greenwald	
Howard Felts..... Linn Kille	

"Medley of Home Songs" (Banjo Duet)..... Armstrong

Ross Callender..... Harry Gardner

"The Dying Poet" (Violin Solo)..... Gottschalk

Linn Kille.....

"Carry Me Back to Old Virginia"..... Foster

Chapter Orchestra

JACKSON CHAPTER NO. 1—The following report, which is reprinted from the Jackson *Morning Patriot* of March 1st, adequately covers the Festival Concert given under the auspices of this Chapter on February 29th.

An artistic success was the Festival Concert at the Majestic Theatre Tuesday evening, the charming program so exceptionally well rendered under the capable, efficient direction of William Place, Jr., being received with much enthusiasm, the entertainment displaying to great advantage the delightful music to be drawn from the fretted instruments, particularly in orchestral effects.

The American Guild Festival Concert was put on under the auspices of Jackson chapter, No. 1, assisted by chapters from Lansing, Battle Creek and Kalamazoo, and by the Jackson High School Mandolin Club and the Parma and Jackson Gibson Boys. The orchestra, composed of 100 musicians from the four different cities, played together for the first time Tuesday evening, and the remarkable harmony, perfect time and blending of tones was most wonderful, while the soloists, Miss Hannah Cochrane, soprano, and James H. Johnstone, mando-cellist, of Kalamazoo, added greatly to the enjoyment of the program. Eulalia Snyder Buttelman and Wilma Cramer were the accompanists.

Each of the selections by the orchestra was exceptionally well rendered, "The Butterfly" (Andreff), with its tuneful melody particularly appealing, while "High Jinks" selections (Prim-Peck), arranged especially for pleural orchestra, met with unbounded enthusiasm, and their other numbers were equally enjoyed.

Members of the Kalamazoo Y. M. C. A. Mandolin Club made a decided hit, playing with a spirit that was contagious. "Live Wire" (Johnstone-Odell), was a catchy bit while the other two numbers, "Grand Opera Strains" and "In the Pines" (Johnstone), were both delightfully played.

Miss Cochrane, as always, delighted, charmed. She was in excellent voice Tuesday evening, her clear, sweet tones filling the theatre, and so thoroughly did she please, the audience was loath to let her go, calling her back again and again. "Love's Like a Star" (Odell), with the festival orchestra accompaniment, was beautifully given, and she graciously responded with an encore, while "O Soli Mio" (di Capua), with mandolin and harp accompaniment, also pleased exceedingly. Miss Cochrane rendered two other numbers, "The Bird of the Wilderness" (Horsman), and "Yesterday and Today" (Spross), in her own exquisite manner, Mrs. Buttelman accompanying at the piano.

James H. Johnstone, mando-cellist, is master of his instrument, playing with a sympathetic touch. His mandola solo (unaccompanied) was sweet and delightful, as were his other two selections.

"Dorothy" (Smith), as played by the Jackson High School Mandolin Quartet was

well rendered, while the Gibson Boys, under the direction of Master Francis Beeman, gave a most appropriate selection, "Young America" (Lagatree).

A feature of the entertainment was the effective costumes, the musicians wearing the bright, gorgeous colors effected by the Italians, the brilliant tints presenting an artistic touch to the scene, while the stage setting was most attractive.

From all viewpoints it was a successful, delightful event, and Mr. Place, as director, proved his wonderful ability in this line, deserving much credit for his achievements. This concert was another proof that Jackson has splendid musical talent and is rapidly coming to a prominent place in things musical.

SEATTLE CHAPTER NO. 1 held its regular monthly meeting Jan. 27th, with 25 members present. After the usual business session, a unique program was presented by Mrs. Chadwick, chairman of the social committee. The program opened with a piano solo by Miss Ora Barney, the Chapter Pianiste. The Gibson Entertainers (Mrs. Stevens, Miss Scholl, Miss Kelso and Mr. O'Neill) contributed their share. Mr. Keene did a juggling act with the banjo, followed by a banjo and guitar duet by Mr. Keene and Mr. Chadwick. Mr. Nicholas rendered a mandolin solo. Mr. Goerner gave a beautiful selection on the steel guitar and Mr. Childs, a guitar solo. Mr. Keene, a former cowboy member, did some clever work with the lariat. Dan Cupid has been busy in the Chapter, and Miss Mayme McIntyre, chairman of the membership committee and a charter member of the Gibson Entertainers, deserted the ranks of single blessedness a short time ago and now answers roll call as Mrs. Chas. E. Stevens. Seattle Chapter has had a very busy season and has given most of the proceeds of its concerts to charity. Numerous concerts by the entire chapter and portions thereof have been features of the Seattle entertainment season. Secretary Mabelle Kelso and Director Paul Goerner report unusual progress by the chapter both socially and musically, and predict still greater growth another season. Guild members are reminded that Seattle will give the Guild a strong invitation to make Seattle the 1917 convention city.

BATTLE CREEK CHAPTER NO. 1 held the second annual guest night for the Chapter at the home of Mr. and Mrs. Burt Wilcox February 3, and presented a delightful program. The Field Secretary had the pleasure of attending the affair and spoke briefly to the Chapter members and guests on various Guild matters. After the program of the evening, refreshments were served and a social hour rounded out the very enjoyable affair. Battle Creek Chapter participated in the Festival Concert given at Jackson, February 29, and plans to stage the same concert, probably at the Post Theatre, before the close of the season.

PHILADELPHIA CHAPTER NO. 1 held a charter supper on March 9th. The affair was a very enjoyable one and was the occasion for exhibiting for the first time the charter of

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the Philadelphia Chapter, which was handsomely framed and conspicuously displayed with suitable decorations. The following are the officers for 1916: President, Arthur Bamford; Vice-President, Alvah Rittenhouse; Chapter Secretary, Horace Cooper; Treasurer, Mrs. Alvah Rittenhouse; Musical Director, Carl Tschopp; Board of Directors, George W. Caldwell, Ellwood J. Stiles, Chas. E. Ziegler, C. F. Kuebler, Henry Neitz. Philadelphia Chapter expects to be represented at the Washington convention.

PORT RICHMOND CHAPTER NO. 1 has arranged to meet in a room of the public schools on Wednesday evenings. The co-operation of the public schools with the American Guild still further demonstrates the public appreciation of the Guild as a social and educational factor. Secretary Donald Nichols, because of pressing business affairs, has been obliged to resign his office, and J. B. Hillyer has been elected to fill the office of Chapter Secretary for the balance of the term.

SCHEENECTADY CHAPTER NO. 1 has elected two new members: Miss Fienburg and Mr. Weisinger. A social meeting on February 14 was held at the home of the secretary, Mrs. C. M. Root, and a very enjoyable

evening was spent with the usual mixture of music and mirth. A mandolin and guitar duet was given by Miss Hayes and Mr. Goggin, a guitar solo by Miss Wilbur and a banjo duet by Mr. Mielke and Mr. Goggin. Games and dancing finished the program, and of course, refreshments were served. Mrs. Root will represent the Chapter at the Washington meeting.

NEWARK CHAPTER NO. 1 during the past twelve months has held 22 rehearsals, has given one concert and has held four social meetings. The Chapter is in excellent condition and will be represented at the Washington convention by Chapter President A. J. Weidt. The following are the officers for 1916: President, A. J. Weidt; Vice-President, G. Amos; Chapter Secretary, H. C. Williams; Musical Director, A. J. Weidt.

UNION HILL CHAPTER NO. 1 has held two meetings since last report—February 1st and March 4th. At the meeting of March 4th, two new members were added to the Chapter roll: Walter R. Peters and H. Gewirtz. The Chapter has arranged to play at three concerts and entertainments in April—April 2 at St. Michael's Hall, West Hoboken, for the St. Michael's Club; April 23 at Becker's Hall,



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## EXTENSION WORK

**BAKERSFIELD CHAPTER NO. 1** has completed organization and affiliated with the national body, with several difficulties overcome. Chapter Secretary E. A. Shelton writes that the success of the Chapter is assured, and immediate growth certain. Meetings are held the last Wednesday of each month. Following are the officers elected for 1916: President, John Aston; Vice-President, P. D. Cookson; Chapter Secretary, E. A. Shelton; Recording Secretary, Elizabeth Craig; Librarian, W. A. Brady; Treasurer, Frank Hutchinson; Musical Director, E. A. Shelton.

**PUEBLO CHAPTER NO. 1** was formally organized February 7, the combined efforts of Albert J. Basler, Andy Vogel and Frank E. Taylor, all of whom are professional members of the Guild, resulting in a highly efficient organization. The Chapter will meet at the Pueblo Y. M. C. A.—another endorsement of the co-operative policy being generally adopted by the Guild and the Association. In the near future the Chapter will give its first concert in conjunction with the Pueblo Symphony in April. This unusual musical achievement will be anticipated with interest by the fraternity. Twenty-one members are enrolled at this writing and the following are

the officers elected for the current year: President, Albert J. Basler; Vice-President, Lee Nelson; Chapter Secretary, Andy Vogel; Recording and Corresponding Secretary, Ed. G. Dykstra; Treasurer, Frank E. Taylor, Musical Director, R. C. Tremaine; Librarian, Hazel Cazaly.

**KALAMAZOO CHAPTER NO. 1**—Through the untiring efforts of J. H. Johnstone, whose energy and enthusiasm, as well as more than ordinary ability as a soloist and orchestra coach are well known the country over. Kalamazoo not only has a Guild Chapter, but a mandolin orchestra second to none in the Middle West. The date for formal organization was set for March 14th and full report of the function will be given in the next issue of the official organ. Kalamazoo Chapter will entertain the neighboring Michigan Chapters and hold its First Annual Festival Concert on March 29, and the event promises to be one of the features of the Kalamazoo musical season.

**YUMA, ARIZONA**, will have a Chapter. Mrs. Samuel A. Mitchell, a progressive teacher of the fretted instruments, is interested in the early perfection of an organization.

**CROOKSVILLE, OHIO**, is organizing a mandolin club, and will undoubtedly affiliate with the Guild.

**CATTARAUGUS, NEW YORK**, is also added to the growing list of the Extension Department.

## Resolutions of Respect

The following Resolutions have been adopted by Schenectady Chapter No. 1, American Guild of Banjoists, Mandolinists and Guitarists.

WHEREAS: In the dispensation of the Divine Providence, it has pleased the Almighty Father to remove by death Mr. William A. MacTaggart, father of our esteemed friend and member Mr. Leslie MacTaggart, therefore be it

**RESOLVED:** That while we mourn the loss of one who was a loyal friend, a good father and husband, we remember that God doeth all things well and our loss is His gain; we commend the bereaved family to the tender and loving care of our merciful Father and extend to them our heartfelt sympathy in their bereavement, furthermore, be it

**RESOLVED:** That in token of our sincere regard the Charter of this Chapter be draped in mourning for thirty days; that these resolutions be spread on the Minutes of the Chapter and that a copy be sent to the Official Organ, THE CADENZA.

(Signed)

C. M. Root,  
E. H. MacMillen,  
H. J. Masse,  
M. D. Herrgesell,  
Irene Winne.

Committee.

## Reflected Glory

"Mr. Place is recognized as the greatest mandolin player in America, and is in much demand for concert work."—From the Kalamazoo Gazette. If to "shine by the light of reflected glory" adds to the effulgence of other orbs, then Mr. Jas. H. Johnstone and his Kalamazoo Y. M. C. A. Orchestra were shedding a double brilliancy on Wednesday evening, December 8, 1915, when in addition to their own performance they presented Mr. and Mrs. William Place, Jr., as the solo features of their concert. A few rays also should pierce the musical aurora of Providence, the city which gave the middle west this brilliant mandolinist and his talented pianist spouse.

"Had a large and enthusiastic crowd. Place considered a wonder, and my Orchestra more than made good." Thus writes Mr. Johnstone, the director of the Orchestra and manager of the whole affair. The program was as follows:

- (a) "A Live Wire" March..... Johnstone-Odell  
(b) "Grand Opera Strauss" Overture..... Johnston-Mandolin Orchestra  
(c) "Concerto in A Minor"..... La Scala  
(d) "Capriccio Spagnolo" Op. 276..... Mautner Wm. Place, Jr.  
"Sextet from 'Lucia'"..... Donizetti-Leschetzky Helen Vivian Place  
(a) "Serenata"..... Alexander  
(b) "Sovvenir Di Poesia"..... Wieniawski Wm. Place, Jr.  
(a) "Alice, Where Art Thou?"..... Ascher-Odell  
(b) "Frolic of the Kingpins"..... Johnstone Jas. H. Johnstone, Mandocello Fred Perrie, Guitar  
(a) "Serenade"..... Della  
(b) "Impromptu"..... Abt Wm. Place, Jr.  
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## On Sight Reading

It is a well known fact that the great majority of mandolin players are very poor sight readers, and the lack of facilities for continuous practice in ensemble playing may be written as being partly responsible for this dearth of good readers. The principal cause, however, lies in the fact that the average mandolinist is very deficient in technical training, and no one can even hope to become a good sight reader who has not had plenty of practice in scale and chord work.

A mandolin player should be able to play well, and at fairly good speed, scales in all keys ranging from two to four octaves, also all kinds of spread chords—including of course those of the dominant and diminished seventh—and in many different groupings and extending through several octaves. Indeed, this whole study of scales and spread chords should be so thorough that a glance will suffice to mentally grasp at sight one or more measures of them ahead, thus giving the player confidence in himself. Earnest students of the mandolin also should go through the advanced studies of several composers, and so gain an instantaneous sight appreciation of the various rhythms as they come up. This will enable the player at all times to keep at least one measure in advance of his playing. What hope is there of anyone reading at sight, if his mind cannot immediately grasp every rhythm at once it is perceived by the eye?

While plenty of practice in ensemble playing is absolutely essential to becoming a rapid and good sight reader, yet technique must first be developed as a sure foundation. It may be said, however, that such foundation need be adequate only to the class of music one wishes to read, nor need it be so rigidly thorough with those who desire only to play the ordinary music first by the more modest orchestra, or smaller combination.

Duet playing is the best step in sight reading, and this should be freely indulged in at all times possible. Every student of the mandolin should endeavor to find another player of about the same technical attain-



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Among our plectrum devotees I am sure there are none too many who really are aware of the delight in, or have experienced to the full the mental intoxication of ensemble sight reading and playing. What a treat to be able to read through a new piece at sight, enjoying everybody's else part as well as our own! What a delight to foresee the different developments of the principal themes! What a musical joy in anticipating this or that harmonic combination, in watching one surprise after another unfold and wondering what the next period will bring forth!

There is nothing so entertaining and exciting, more elevating and instructing and so deeply inspiring and soul satisfying to the players, as the reading of a good quartet number at sight. It is not expected that the whole will be an artistic rendition at the first reading, yet with all the blunders and faulty interpretation the players will experience a real and healthy enjoyment, providing of course they be all readers of practically the same grade of technical attainment and adequate to the part played. For while there may be many instances where a period will have to be repeated, yet these should not occur too often nor through the faults of the same player.

Repetitions do not mar the enjoyment of sight reading, but rather do they all the more enhance it. Do not persons when reading novels often stop the sequence to read a period over and over again the better to comprehend the author's meaning? And do such re-readings detract one whit from the actual enjoyment of the book as a whole? Then why should reasonable repetitions of a period in music, with all its complicated technic and idealistic meaning, be conducive to anything but a keener enjoyment! Positively not!

Neither should it be forgotten that this pleasure of music sight reading is not confined wholly to the reading of serious music, for the reading of any music which is adapted to the technical development of the individuals playing it will bring forth as much satisfaction to them as will the greater number to the more advanced players. Thus the playing at sight of a simple march number will be enjoyed fully as much as a more intricate composition, providing that all the players like that kind of music.

A player aspiring to be a good sight reader must be very familiar with all the positions, so that if the music under rendition requires the remaining in one position for any length of time he will not be obliged to stop playing. Ordinary mandolin players shift back into the first position all too readily, whereas they should cultivate the practice of remaining in a higher position for a few measures when practicable, even though the first position might be employed. Such practice helps to insure remembering the fingering in the higher position, and tends to make the player ready for all emergencies. This applies more strictly to the third position.

The development of the plectrum's mechanism is also very essential in sight reading. A player should be able to use any stroke, or combination of strokes, with perfect ease. He should not find it a hardship to change strings with an up-stroke or to use two consecutive down-strokes in rapid succession. This plays a most important part in good sight reading.

Young Students! the future of the mandolin is in your charge. Sight reading is paramount in the development of the instrument and your personal enjoyment. Never lose an opportunity to play duets, or to play a part in a full orchestra or a smaller ensemble. Above all else be sure that you develop your sense of rhythm to a high degree, and that scales, chords and positions be your best friends.

That *The Mandolinist* in *THE CADENZA* for January struck a sympathetic note with its plea for a more extensive knowledge of the worthy composers for mandolin is proved by the many letters which still continue to arrive. From the consensus of expression in their contents we gather that it is quite universally deplored that the better class of mandolin music is not more extensively used.

Mr. C. A. Templeman, a busy teacher of the plectrum and allied instruments writes: "I think it would be a good thing to take up the subject of American composers in *The Mandolinist* as we have some very fine things from their pens. We should show our appreciation and thus encourage others to try.

We heartily agree with Mr. Templeman and will do all that we can to bring to the attention of lovers of mandolin music the worthy compositions from the pens of Americans, but in order that this endeavor may be more effective, we shall need the co-operation of both publishers and composers of mandolin music. From now on we shall review all the new music that is published, providing that a copy of same be mailed to this department of *THE CADENZA*. If the music is to be returned, stamps must also be forwarded with the copies.

#### The Querist

Y. T. T. Wilkes Barre, Pa.

Q. I have read your suggestions about the best mandolin composers with interest. In order that the readers of *THE CADENZA* may take full advantage of your good advice, may I ask you to give us a list of the best solos composed by the different artists you mentioned?

A. Munier: Concerto in Sol Maggiore, Bizzarria, Capriccio Spagnolo, 2d Mazurka di Concerto—all with piano or guitar accompaniment. Maruccelli: Valzer Fantastico, Capriccio Zingaresco, Polonaise di Concerto—all with piano or guitar accompaniment. De Cristofaro: Andante Religioso—for mandolin and pianoforte. Bellenghi: Carnevale di Venezia with 22 variations—piano or guitar accompaniment. La Scala: Concerto in la minore, 1st Tarentella, 2d Tarentella—all with piano or guitar accompaniment. Calace: 1st Preludio, 2d Preludio, 3d Preludio, Rapsodia Napolitana, Polonaise—the three first for unaccompanied mandolin, the others for mandolin and piano. Siegel: Valzer Fan-

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#### ASTRONOMICALLY AND MATRIMONIALY

Although we did study a bit of astronomy during our student days, we find ourselves a little too rusty now to technically explain many of its theoretical problems. For instance, we cannot explain in detail the diurnal movements of the nocturnal heavenly bodies, nor can we accurately calculate the moon's apogee and perigee. But, by gee we have had some experience in moon gazing and do know a "new moon" when we see it, whether over the left shoulder or not, and that without squinting through a long-distance telescope.

Astronomically speaking, we know there are several kinds of moons—a hunter's moon, a harvest moon and a few more. We also know that, in certain of its phases, the moon is sometimes distinctly visible in the daytime, although not always everywhere at the same time. Matrimonially speaking, one of these phases occurred on the 8th of last January and was centralized for a time over Boston. In this instance, however, the moon had passed through the "hunter" and "harvest" phases and was a half-fledged honeymoon—that is, it was not in the "full" when seen, for only the "man in the moon" was visible, the lady not sharing in a most welcome visit. This partial visibility was made possible by a short visit from Mr. Sylvio Reams—the manager of the Gibson Mandolin-Guitar Company of Kalamazoo, Mich., who beamed on the editorial offices in the full effulgence of his happiness.

The marriage of Mr. Sylvio Reams and Miss Mary Jones was a big social event, which occurred in Kalamazoo on the afternoon of January 8th at the home of Mr. D. T. Jones, the brother of the bride. The Kalamazoo *Telegraph-Press* devoted nearly a full column to the affair, which it would be pleasant to quote in its entirety if space permitted. "Informality with elegance of simplicity" was the prevailing tone of the wedding, as pink and green were the predominating color notes—palms, pines, ferns, smilax and cut flowers turning the living room where the ceremony took place into a veritable "Garden of Eden."

Says the *Telegraph-Press* in part: "A beautiful bridal bower was arranged in the south window. Repes of smilax curtained the window. It is strange how the symbol of "ropes" always is wedged into wedding floral decorations, and in the centre was hung a basket from which drooped beautiful pink and white carnations and the floral decoration, and in the centre was pure white narcissus, with which mingled

the dainty greenery of maiden-hair ferns. Candles completed the effective decorations of the room."

The bride is a daughter of the founder of J. R. Jones Sons & Co., and is one of the stockholders of the company. She is one of the leaders in Kalamazoo's social and educational circles, and is a graduate of Columbia University, from which she has received special honors. During the week preceding the wedding she was the centre of many delightful society functions arranged by her many friends.

Mr. Reams is also a social leader as well as a successful business manager. We could not discover any diminution in the business brightness of the recently made bridegroom, nor was there the slightest indication of an eclipse either total or partial, although evidently fully occulted in the shadow of his newly found sun of happiness. To the contrary, he rather seemed to emanate a double brilliancy, shining with the light of "a good deal well done" and shedding reams of reflected glory on two confirmed bachelors, every beam of which seemed to sparkle with "Go thou and do likewise."

That the shining of this honeymoon may continue as its rising, and remain undimmed by the smallest cloud, however evanescent, until its final setting in the most serene skies of a long life, is the warmest and most sincere wish of THE CADENZA.

#### A HOT TIME FOR FIRE FIGHTERS

THE CADENZA wonders what would happen if the fire fighters of New York City were permitted to celebrate the New Year by "keeping open house" at all headquarters, providing refreshments and musical entertainment for guests and with firemen acting as hosts and performers, or by "shutting up shop" and making New Year calls. It probably would be the hottest kind of a "call," if a "call" should ring in during the festivities—and horses, harness, hose, hooks, helmets and things were halted in the hitching-up and hurrying-out hike through being hampered and harassed by a humming hive of humans mixed with hot coffee, ham and "luscious" paraphernalia in general—not to mention ladies' hats and "orchestral apparatus." The chances are that it would be more than a "call," for in all probability every fireman would find himself "fired" for being too "all-fired" and warmly entertaining. Even if it didn't break out into an actual "fire" there certainly would be "A Hot Time in the Old Town," and somebody would get well "smoked" and "hauled over the coals."

Yet that is the way in which the fire "boys" kept the New Year in Port Chester—situated in New York State, but some thirty miles from New York City—the different companies entertaining many friends with warm hospitality and genial good cheer. The Brooksville Company

National Teacher for Hawaiian Ukulele. No instrument has become so popular in the short space of time. The more you play it, the better you like it. The instructor in the simplest, the studies are interesting and the pieces are the choicest. Size 10c. Price 25c. postpaid. Moyer's Universal Duo Method for Mandolin. Two books in one. Newly revised and enlarged. Price 25c. postpaid. Moyer's Universal Trio. Quartet, self sec. full harmony playing for beginners to advanced, with some fine solos of most famous songs, arranged for the first time. Every one interested in this style of playing should have a copy. Price 25c. postpaid. Moyer's Universal Teacher for Mandolin or Violin, Guitar and Banjo. For private or class use. These methods are intended for those with a desire to obtain quick results, and are for the students with or without a teacher. Illustrated books. They are simple and contain a fine selection of easy music. Price 25c. postpaid. From THE EAST MUSIC PUB. CO., 215 So. Dearborn St., Chicago, Ill.

not only kept "open house" all the afternoon, but "shut up shop" in the evening and went "visiting" to help entertain the guests of other companies with its own talented Banjo, Mandolin and Guitar Club under the directorship of Mr. Burton G. Gedney.

That surely is going some for firemen, but probably not so fast as they would have "gone," if some foolish fire had been so inconsiderate as to have broken out on such an occasion. However, all fires very thoughtfully remained fireless and let Mr. Gedney's accomplished Club do the "burning" and warm up things for the others, which according to a lengthy press report they did in red hot style to the delight and astonishment of everybody, besides getting themselves "put in the paper" with still hotter words of praise. Mr. Gedney played his Club, and that sterling banjo team—Magee, Gedney and Magee—was the especially "hot" attraction at the afternoon "house-keeping" of the Brooksville Company.

The following program was played by an ensemble which, although it may hail "From Missouri!" as it actually does, does not have to be "shown," for evidently it knows how to do its own "showing" and to do it right. These instrumental "showers" are the St. Joseph Plectrum Club, whose habitat is in the city of the same name in "The Bullion State," and consists of fourteen players with instrumentation well balanced between banjos, mandolins, harp-guitars and violin. The program was played on December 22, 1915, at a recital given in Dodge City at the home of Mr. R. T. Anderson, the former mandolin soloist of the Club. An elaborate Dutch supper was served after the program, which was as follows:

Ensemble—The Club	
(a) "Sparkler".....	H. B. Anderson
(b) March "Boy Scouts Parade".....	Allen-Jacobs
(c) Turkish Towel Rap.....	Allen-Jacobs
Violoncello Solo—Mr. Frank Carter	
(a) "Cavatina".....	Raff
(b) Nocturne, Op. 9 No. 2.....	Chopin
(c) "The Rose".....	Nevin
(d) "A Part Day".....	Bond-Anderson
Mandolin, 'Cello and Harp-Guitar	
Ensemble—The Club	
(a) "Magic Strings".....	Pomeroy
Mandolin Solo—Mr. R. T. Anderson	
(a) "H. T. Tovar" (varied).....	R. T. Anderson
(b) Meditation from "Thais".....	Masenet
(c) "Largo".....	Handel
Harp-Guitar Solo—Mr. H. B. Anderson	
"Narcissus".....	Nevin
Banjo-Solo—Dr. E. K. Westfall	
(a) "Old Folks at Home" (varied).....	Truett
(b) "Glow-Worm" (varied).....	Linck-Westfall
(c) March "Stimulant".....	Allen
(Mr. Brown, guitar-banjo accomp.)	
Steel Guitar—Mr. W. H. Brown	
"Alaha Oe".....	Liliuokalani
Monologue—Mr. Harold Wells	
Ensemble—The Club	
"I Hear You Calling Me".....	Marshall

# BANJO MUSIC

## IN C NOTATION

Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult

### Discount 1/2 Off

	Grade	Price	Price
		1/2 Off	1/2 Off
Adalld (The Chieftain).... Hall	B	30	10
Ab Sim March	B	40	10
Ab Sim Eccentric Two-Step	B	40	10
Ally Fairy	W	30	10
Schottische	B	30	10
Aloha Oe..... Liliuokalani	A	30	10
The Famous Hawaiian Melody	A	30	10
Baboon Bounce, The..... Cobb	B	40	10
A Rag Step Intermezzo	B	30	10
Black Eyed Susan..... Gorman	B	30	10
Schottische	B	30	10
Boston Yodls, The..... Weidt	A	50	10
Dance a la Fandangue	A	30	10
Butterscotch..... Weidt	A	30	10
Characteristic March	B	30	10
Camilla..... Bone	B	30	10
Chilian Dance..... Griffin	C	40	10
Capor Sauce Rag..... Griffin	C	40	10
A Musical Comment	B	40	10
Chain of Dalists..... Weidt	A	40	10
Waltz	B	30	10
Chicken Reel..... Daly	B	30	10
Two-Step and Back Dance	B	30	10
Chiming Bells..... Lansing	A	30	10
Waltz	B	30	10
Cloud-Chief..... Philib	B	40	10
Two-Step Intermezzo	B	30	10
Colored Guards, The..... Weidt	A	30	10
Characteristic March	B	30	10
Commander, The..... Hall	A	40	10
March and Two-Step	B	30	10
Cowboy Capers..... Allen	B	40	10
Characteristic March	A	30	10
Cupid's Victory..... Weidt	A	30	10
Waltz	B	30	10
Dance of the Clowns, Triakos (Marceline)	B	40	10
Dance of the Lunatics..... Allen	B	40	10
An Idiotic Rave..... Allen	B	30	10
Dance of the Moths..... Weidt	B	30	10
Caprice	B	30	10
Darkey's Dream, The..... Lansing	A	30	10
Characteristic Barn Dance	A	40	10
Dat Yam Rag..... Weidt	A	40	10
A Darlie Delicacy	B	40	10
Titie Twilight..... Johnson	B	40	10
Characteristic March	B	30	10
Dusika..... Lansing	A	30	10
Encouragement Dance	Meyer	30	10
Waltz	B	30	10
Evolution Rag..... Allen	C	30	10
Falling Meteors..... Bowen	B	40	10
Valce Caprice	B	30	10
Fanchon..... Weidt	A	30	10
Mazurka	B	30	10
Fascination Waltz	Bone	30	10
Fire-ly..... Weidt	A	30	10
Polka	B	30	10
Four Little Blackberries	B	30	10
Schottische	O'Connor	40	10
Four Little Pipers..... O'Connor	B	40	10
Schottische	Hildreth	30	10
Frog Frolics	B	30	10
Ger-Ma-Nee..... Weidt	B	30	10
One-Step or Two-Step	B	30	10
Hazer, The..... Weidt	A	30	10
March and Two-Step	B	30	10
Hikers, The..... Weidt	A	30	10
March and Two-Step	B	40	10
Humoresque	DeWack	40	10
Invincible Guard..... Skautsk	A	30	10
March	Rolf	40	10
Irvins..... Rolf	B	40	10
Intermezzo	Weidt	30	10
Kahoola..... Weidt	A	30	10
A Dorkies Intermezzo	B	30	10
Ken-Tuc-Kee..... Weidt	B	30	10
Fox Trot	B	30	10
Kentucky Wedding Knot Turner	B	40	10
Novelty Two-Step	B	40	10
Kiddle Land..... Weidt	A	40	10
Kiss of Spring..... Rolf	A	40	35
Waltz	Cobb	30	10
Knock-Knees..... Cobb	B	30	10
One-Step or Two-Step	B	30	10
La Sirena..... Burke	B	30	10
Danza Habanera	B	30	10

### Discount 1/2 Off

	Grade	Price	Price
		1/2 Off	1/2 Off
Licht Heart..... Weidt	A	30	10
Polka	A	30	10
Lille of the Valley..... Weidt	A	30	10
Waltz	B	30	10
Lorain..... Nichols	B	30	10
March	A	30	10
May Belle..... Weidt	A	30	10
Schottische	B	30	10
Me Melican Man..... Weidt	B	30	10
A Pigtail Rag	A	40	10
Montclair Galop..... Weidt	A	40	10
Mos-Kee-Too..... Weidt	B	30	10
One-Step or Two-Step	B	30	10
Myopia..... Wilson	B	30	10
Intermezzo	B	30	10
On Desert Sands..... Allen	B	30	10
Intermezzo Two-Step	B	30	10
Onion Rag..... Weidt	A	40	10
A Hermoda Valse	B	40	10
On the Curb..... Allen	B	40	10
March and Two-Step	Babb	40	10
Galop	B	40	10
On the Mill Dam..... Babb	A	40	10
Paganwaltz..... Ar. Hartson	A	30	10
Friedman	B	30	10
Paprikana..... Friedman	B	30	10
One-Step or Two-Step	Rolf	30	10
Parade of the Puppets..... Rolf	B	30	10
Marche Comique	B	40	10
"Paufler"..... Allen	B	40	10
Waltz	A	30	10
Pert and Pretty..... Weidt	A	30	10
Waltz	A	40	10
Phantom Flies..... Weidt	A	40	10
Galopette	C	50	10
Polonaise Le Grand..... Griffin	C	50	10
Pranks of the Pishes..... Lansing	B	30	10
March	B	30	10
Rabbit Foot..... Cobb	B	30	10
Rag 'n' Fox Trot	A	40	10
March and Two-Step	A	40	10
Raiders, The..... Weidt	A	30	10
March and Two-Step	Morse	40	10
Rambling Roses..... Morse	B	40	10
Waltz	A	30	10
Red Rover, The..... Weidt	A	30	10
March	Lansing	40	10
Rye Reel..... Lansing	A	40	10
Two Step (A Little Scotch)	B	40	10
Sandwich Islands (Swavesot)	B	30	10
Serenade d'Amour..... Fox	B	30	10
Sing, Sing, Sing..... Cobb	B	30	10
Sky High..... Glisena	A	40	10
Galop	A	40	10
Speedy The..... Weidt	A	40	10
Galop	C	40	10
Spittin' The..... Griffin	C	40	10
Polka di Concert	B	30	10
Starry Jack, The..... Hildreth	B	30	10
March and Two-Step	A	30	10
Stop! Look! and Listen..... Allen	B	30	10
A Railroad Fox Trot	B	40	10
Sweet Corn..... Sodermann	B	40	10
Swedish Wedding March	A	40	10
Characteristic March	B	30	10
Sweet and Low and Forsaken	B	30	10
Leaving	Bone	30	10
Swing Along..... Bone	B	30	10
Characteristic March	Lansing	C	30
That Banjo Rag..... Weidt	A	40	10
Trooper..... Bacon	B	40	10
March and Two-Step	A	40	10
Turkish Towel Rag..... Allen	B	40	10
Ultimatum, The..... Allen	B	30	10
Two-Step	Allen	B	30
Under the Spell..... Allen	B	30	10
(Plectrum Arrangement)	B	30	10
Watch a Hill..... Kenarik	A	30	10
March and Two-Step	Lansing	A	40
Westward Ho!..... Lansing	A	40	10
Yankee Boys..... Weidt	A	30	10
Yankee Dandy..... Weidt	A	40	10
Characteristic March	Lake	B	40
Zamparotte..... Lake	B	40	10
Characteristic March			

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

## THE BANJOIST



Conducted by

**W. M. RICE**

TEACHER AND COACH  
of the  
Harvard University Banjo and Mandolin Club, Several "Prog" School Clubs, etc.

### "Bass Elevated"

All banjoists who play from published banjo arrangements, occasionally come into contact with compositions in which the arranger or the writer has indicated that the fourth string is to be elevated or raised a whole tone to D, and generally signified by some one of the following markings: "Bass Elevated," "Bass Elevated to D," "Fourth to D" or "Tune Bass to D."

While all of these markings are intended to indicate and actually do mean the same thing, it would seem that the term "Bass Elevated" would be the best for all publishers to adopt for general use, and because of a very good reason. It applies equally well to either the C or A notation and without the confusion of the added letter, which in the past has often been the cause of leading the amateur player to tune all strings on the banjo one whole tone higher.

The use of the "Elevated Bass" will be found most practical when playing in the sharp keys, as runs going from the fourth to the third string in either direction can be kept in the first position; also, octaves on the first and fourth strings are made quite simple. At times a strain in the key of C may be played with the bass elevated, but in most cases the low C will be missed—that is, unless the strain is written in the lower position.

The player who is capable of playing successive four-note chords in the upper positions, however, will find the regular tuning of the fourth string the most satisfactory in the long run as the chords will be better balanced, while "possible" chords will be found impossible with the "Bass Elevated."

### Tuition in Banjo Technique

[Note: An inadvertence on the part of the editor forced a bit of wrong instruction into last month's Tuition in Banjo Technique for which Mr. Rice is in no way responsible, and which apparently instructed the player to attempt the almost impossible. In the fourth line of the third paragraph on page 42, in designating the playing fingers, "third" should be changed to read "FIRST." In this particular instance, using the first and fourth fingers will prove less of an acrobatic stunt than trying to follow the instruction as misprinted.—Ed.]

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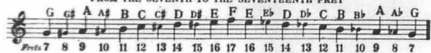
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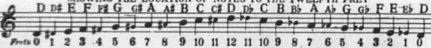
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## TUITION IN BANJO TECHNIC

LOCATION OF NOTES ON THE FOURTH STRING  
FROM THE SEVENTH TO THE SEVENTEENTH FRET

## Exercises in Double Stop Octaves

52

THE FOURTH STRING ELEVATED TO D  
SHOWING THE LOCATION OF NOTES TO THE TWELFTH FRET

53

Note: The lower octave in all cases to be played on the 4th string.

In this month's instalment of Tuition in Banjo Technic the first presented diagram shows all notes on the fourth string from the seventh to the seventeenth fret, both ascending and descending. It is important that the position of each new note in the diagram should be memorized—not only with reference to its letter, but also the fret upon which each new note is found. The position of the natural notes should be memorized first, afterwards the sharps and flats should be located.

Study No. 52 is made up of exercises in double stop octaves. When octaves occur above the first position, they usually are played on the first and fourth strings. As shown and used in this study, however, the second and third strings at times can be used to advantage. As all octaves in the study are perfect intervals, a fret will always intervene between notes when the octaves are played

on the first and fourth strings beyond the first position. The first and third fingers of the left hand should always be used to cover these octaves. The natural fingering of the right hand should be used throughout the study.

Exercise A. This is an exercise showing the scale of C harmonized in octaves. At the beginning of the third measure the octaves begin to ascend. The low D on the second count should be covered by the second finger, the shift to the second position being made on the third count. From here on the first and third fingers work up the fingerboard to high C.

The slides from one octave to another should be carefully observed, and each octave should receive its proper time value, the change from one octave to the other being made quickly. If the octaves are not given their proper time

# TUITION IN BANJO TECHNIC

BY

W. M. RICE

## BOOKS NOW READY

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Book 1.....	.30	Book 1.....	.30
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Book 3.....	.30	Book 3.....	.30
Book 4.....	.30	Book 4.....	.30
Book 5.....	.30	Book 5.....	.30

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value, with the slide being made too soon before the next octave is struck premature sounds will result.

Beginning at the fifth measure the octaves work downwards—note slides. The left-hand fingering is the same as used in the ascending part of the exercise, with the only difference that the hand now moves in an opposite direction.

Exercise B. An exercise showing octaves skipping upward a third and then down a second in the ascending part, the opposite occurring in the descending part of the exercise. In the first half of the first measure note the shift of the left hand from the first to the second position, then back again to the first. From here on, the first and third fingers slide back and forth on the first and fourth strings. Note slides and strike each octave accurately. Play this exercise through again and again until it can be played rapidly, and with ease.

Exercise C. An exercise to further facilitate the first and third fingers in shifting back and forth when playing octaves. Note slides and be sure of accuracy in tone. Play slowly at first, gradually increasing the tempo in rapidity as the exercise grows familiar and easy to the fingers.

Exercise D. An exercise in double stop octaves in the key of F. The left-hand fingering for this exercise is the same as that used in the previous one, yet owing to the appearance of the B<sup>b</sup> in the signature the left hand at first may feel awkward when shifting positions. Note slides and work up rapidly, but always obtaining clear tones.

Exercise E. An octave exercise in the same key (B<sup>b</sup>). Play the exercise slowly until absolutely correct notes are obtained, then increase the speed. Note the slides and cover all notes accurately.

Exercise F. A double stop exercise in the key of E<sup>b</sup>. Study this exercise carefully and slowly, and do not accelerate the speed until able to strike all notes correctly throughout the exercise. Play it through several times, and then review the previous exercises. Study No. 52 should not be considered mastered until it becomes perfectly natural and easy to shift the position of the left hand in any of the keys shown.

The second diagram on the page shows the location of all notes from the open string to the twelfth fret when the fourth string is elevated to D. By thus raising this string a whole tone, it becomes an octave lower than the first string. Thus any note which can be found on the first string at a given fret, will also be found one octave lower at the same fret on the fourth string. The second and third fingers of the left hand should always be used to cover closed octaves when the fourth or bass string is elevated to D.

Study 53. Exercise A. This is an exercise in the key of G major, with the bass or fourth string elevated to D. Cover each closed octave with the second and third fingers. Note slides, strike notes accurately and hold fingers firmly while playing each octave. Avoid premature sounds.

Exercise B. An exercise in the key of D major. This is really the natural key for octaves when playing with the fourth string elevated. Note slides, strike accurately and hold the fingers firmly.

Exercise C. An exercise in the key of E major. Care should be taken that correct notes are played throughout this exercise. Note slides, strike notes accurately and hold the fingers firmly when notes are played. Play the whole Study through several times until the playing of octaves in this tuning becomes natural to the left hand.

As the elevated fourth string will be used very little in future studies in Tuition in Banjo Technique, the following exercises may be used to afford the student still further practice in this tuning: Study No. 45, Exercises A and B; Study No. 46, Exercises B and C; Study No. 48, Exercise E; Study No. 51, Exercise A. In playing these particular exercises with the fourth string elevated, the student will find that the work of the left hand can be somewhat simplified in the lower position.

The faculty of memorizing rules and the gift of recalling what used to be, are no commonplace in this era of free education that miners and brick-layers command more than most teachers.

Dexterity and originally hold right of way. Quit thinking with dead men's minds. —K.

## THE MANDOLIST AND MANDO-CELLIST



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

By Permission

Although advertising the special products of any particular firm as a rule is strictly taboo to the department columns of THE CADENZA, yet because of its vital importance to the mandola and mando-cello players who use the Universal Notation, Publisher Jacobs has given the writer of this department permission to call attention to two new folios of mandola and mando-cello solos (published in that notation) recently placed on the market.

There has been no little anxiety on the part of players of the lower voiced pleatral instruments concerning the apparent dearth of literature especially adapted to the solo needs of the mandola and mando-cello transcribed in Universal Notation, and undoubtedly these new folios will materially aid in helping to fill that need. There are twelve solo numbers in each folio, selected from the best of famous standards, and these numbers have been excellently arranged by Mr. A. J. Reams, Jr. In dealing with solos of a standard nature it is necessary to use extreme care when adapting them to the pleatral instruments, but Mr. Reams had proved himself master of the situation and the writer of this department keenly anticipates that these two folios will prove of great value in furthering the cause of the mandola and the mando-cello as solo instruments.

Some of the better known numbers of the folios are: Folio I, "Meditation," Faconier; "Souvenir," Drda; the immortal "Palms," Faure; the famous "Pizzicati," Delibes, and still more famous "Sextet" from Lucia, Donizetti. In Folio II will be found Gounod's beautiful serenade, "Sing, Smile, Slumber;" the "Intermezzo" from Mascagni's *Cavalleria Rusticana*; "Beauty's Eyes," Tosti; the "Flower Song" from Faust, Gounod; "Thou Art Mine All," Bradsy, and more of the same character. It is to be hoped that these folios will silence, at least temporarily, the cries of those non-Universals who have intimated that the mandola and mando-cello had no literature of their own Universal Notation.



Everyone realizes the general dearth of good plectral literature, but mandolinists and mandocellists will now have something to interest them besides sentimental songs and ditties, nor will they be forced to secure their repertoires from the music counters of the "Five and Ten." I propose a vote of thanks to Mr. A. J. Reams, Jr., which should be best and loudest spoken in orders rather than in words.

Speaking of advertising, I would like to ask those of my readers who are in the plectral business, if they realize that their letter-heads many times are their best advertisement? Nothing so adequately describes the personality of an unknown correspondent as his letter-head. It often displays his seriousness of purpose, and is a complete telltale of the quality of his business. May I suggest that, in place of

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#### JOHN BLANK

Teacher of Fretted Instruments

The hardware dealer does not advise the public on his letter-head that he sells grinders, monkey-wrenches, bucksaws, floor-mops, oil-cans, sandpaper and tools, with a possible side line of spearmint gum. When we want hardware we go to a hardware store, and when we receive a letter from the average hardware dealer his letter does not look like a World Almanac. The plectral teacher who in the success he should be, is looked upon in his town as *The Authority* upon matters pertaining to the fretted instruments, and the more quiet and dignified his methods, the more respect will acquire and the more solid and certain his business will become.

Keep your personal stationery for your teaching business and, if you have an orchestra, let the organization have a letter-head of its own. Don't be afraid to spend a little money for quiet, dignified stationery, for it is the telltale of your business.

#### Questions and Answers

S. C. H., New Orleans, La.

Q. I play the mando-cello, and for the past two weeks there has been a most annoying buzz on the D string. I have tried every way to locate it, but cannot find the cause. Can you help me?

A. If you use but one C string, the buzz probably comes from the peg which is not in use. Hold the unused peg firmly with the left hand and try the D string. If this does not lo-

cate the trouble, remove the tailpiece cover and adjust it so that it will fit tighter. If you still find that the buzzing continues, look at the hole in the bridge where the pin of the guard-plate enters. On the make of instrument which you play, the guard-plate pin is surrounded by a felt pad, and this may have been worn. The only other possible cause may be worn out strings which have loose windings.

#### Thank You

Dear Mr. Place:—

Permit me to express my appreciation of your very clear and concise explanation of the Notation situation in the present issue of THE CADENZA. I must confess that I, for one, couldn't quite see the necessity of Universal Notation, but after reading your article in answer to the question of J.P.P. it is very clear to me and I think it is selfish of the mandolin player to feel that they are entitled to all the pleasure, and I think you have set many of us thinking.

(signed) L. C.

In a recent letter from an enthusiastic mandocellist the following limerick was appended and I am passing it on, for "A Little Nonsense Now and Then is Relished by the Plectralmen."

There was a young man named Othello,

Who played on the mandocello,

Till snap went a string

And he cursed the darned thing

And gave it to some other fellow.

#### COMMON SENSE IN TEACHING AND STUDY

(Continued from page 13)

encompass means to cause the doom of this world to be extirpator. He seeketh the ruin of our realm by inflaming the minds of the populace, but he shall be foiled! For thy loyalty, O good knave, I knight thee Method Five and grant yet another tone-solving method, another notation, and extend thee permission to flaunt freaks—thou may'st turn loose two hybrid instruments." (Tremendous and continued applause turned into a carnival or revelry, during which the orchestra exhumed and reverently rendered, "The Remains of a Tone-slew Tune.")

The King: [Aside, "All seems well, yet I misdike me this quiet of the Soothsayer. Should he break silence to our detriment, I hold a master card up my jerkin and shall act as occasion instructs. [Aloud.] A good session, my knaves, and now adjourn ye till issueth the April CADENZUM, the while keep ye within earshot of a tune. The book's a golden treasury much too good for lowly gaze, but mark this and again be warned, my knaves! Tone-solving, emotionalism, and retrogression will suffer, and a fullness of wisdom yet be gained by tyros—unless ye surround THE CADENZUM with utmost secrecy.

The Soothsayer: [Mezzo voce] "Drunken tune-fleas, blinded fore'er to progress! Dregs of emotionalism, egotism, deception and tradition—every God's one of them!"

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Last Night	.....	Kierulff
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Luella Waltz	.....	Weidt
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CONTENTS TO No. 2

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N. B. The Duets are complete as solos except the two marked thus \*

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## The PROBLEM ROBER



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Eminent Teacher, Performer  
and Literateur

### Questions and Answers

W. T., Baltimore, Md.

Q. Can you give me a list of some classical numbers for guitar solo by modern arrangers for the instrument? I have most of the well-known solos by the old masters of the instrument, but even among their transcriptions I find a scarcity of Beethoven numbers, and of many of the well-known classics which I think would be most adaptable to the guitar. I do not care so much for the operatic numbers, but would like some good, modern arrangements of the classics.

A. As you perhaps know there is more or less of a scarcity of arrangers of classic guitar numbers at the present time. However, there are a few very fine solos for the guitar which should rank with the best of transcriptions in all guitar literature. Doubtless you have the Ferrer book, published by the Oliver Ditson Company of Boston. There are perhaps more operatic and other arrangements in this book than classic, yet it contains a fine arrangement of Beethoven's "Le Desir" with Ferrer variations. For other arrangements from Beethoven, get Vahdah E. L. Olcott's arrangement of "Nel Cor Piu" with variations, and the "Minuet in G."

Other arrangements of the classics by Vahdah E. L. Olcott-Bickford are those of the Simonetti "Madrigale," the Schubert "Serenade," Handel's "Largo," the Gossec Gavotte and "Ase's Death" from *Pearl Gyst Suite* of Grieg. This last, so far as I know, is the only Grieg number that has been published as a guitar solo, and is most effective. The Gossec Gavotte and the Schubert Serenade are published by Carl Fischer of New York City. The Largo, Minuet and "Ase's Death" are published by George Stannard of Trenton, N. J.

Charles De Janon made a very good ar-

range of the "Chopin Nocturne, Op. 9, No. 2," which is published by T. B. Harms of New York City. Other beautiful Chopin numbers are the Tarréga arrangements of several of the preludes, which come in one number and may be obtained through J. Rowies of Philadelphia. Tarréga has also arranged several Bach numbers that may be obtained through the same firm. De Janon also made a good arrangement of the Mendelssohn "Consolation," published by Harms of New York. A very good duet for two guitars is Zurluh's arrangement of the "Romance," one of the Mendelssohn "Songs Without Words." There are a few other arrangements of the classics for guitar solo, but the ones mentioned are the best, and most effective on the instrument—that is, of any of the modern arrangements. I have not included the arrangements of the old masters, as you wish that you have most of them and wish only the modern arrangements. Any of the numbers mentioned may be obtained through Walter Jacobs of Boston.

O. T., New York City.

Q. Can you give me any information regarding the mandolin virtuoso, Pietro Armani? Is he still living?

A. Pietro Armani was an Italian mandolin virtuoso who was born in 1844, and died in 1895 at Bordeaux, France. He was a very famous exponent of the mandolin, was a professor at La Scala, Milan, and if not the first was one of the earlier ones to bring the mandolin before the attention of the English public. He made many tours, appearing at the principal music halls and theatres.

His last performance in London was in 1895, the year of his death, and the English Journals stated that, "His cadenzas and improvisations were little, short of marvellous, and he undoubtedly was a maestro of the very highest order." They also say, "He was an artist without an equal, as an executant he had no rival and probably will have no successor. His scale passages, part playing, pizzicato, double stopping with the left hand, and marvellous rapidity proclaimed him the Paganini of the mandolin."

Armani's sons and daughters were also excellent performers on the mandolin, one of them being a professor of the mandolin at the Academie Internationale de Musique in Paris.

N. I., Trenton, N. J.

Q. Do you know if the orchestral conductor, Frederick August Baumbach of Germany, who died in 1813, and who was known as a musical writer and critic, was either a guitarist or a mandolinist?

A. Yes. This great writer, orchestral conductor, composer and pianist also excelled as a performer on both the guitar and the mandolin, although he is better known through his compositions and

writings than through his performances. He published sonatas for the piano, instrumental trios, concertos and violin duets, songs with both guitar and piano accompaniment, and studies and solos for guitar. His works were mostly published in Leipzig, Germany.

E. W., Albany, N. Y.

Q. Is Alfred Cottin of Paris a specialist on the mandolin or guitar?

A. Mons. Cottin has written things for both mandolin and guitar solos, and also some ensemble numbers for two or three guitars, I believe. However, both in his own country and abroad, he is better known as a mandolinist and instructor of mandolin than as a guitarist or instructor of guitar.

A. C., Watertown, N. Y.

Q. Is it true, as I have heard, that Handel ever employed the mandolin in any of his works?

A. Yes, it is true. Handel, as is well known, had a very deep liking for the oboe, and employed it a great deal in his works. When he took his first trip to Italy in 1706 he became acquainted with the mandolin, which at that period was very similar in tone to the oboe, as previous to 1850 the instrument was strung with gut strings the same as the violin and also was smaller in dimensions, causing a nasal tone similar in timbre to that of the oboe.

In one of his oratorios he scored for the mandolin, and no doubt has used it in other compositions as well. In his oratorio *Alexander Balus*, to the aria, "Hark! hark! hark! he strikes the golden lyre," the mighty Handel wrote the accompaniment for mandolin, harp, violins, viola, violoncello, etc. When we consider that Handel and Beethoven wrote for the mandolin when it was far from being the perfect instrument which it now is, we can but wonder what these broad-minded masters of the highest in music would do for the instrument were they living today. Many of the composers of today, who never can hope to attain to any degree of the immortal fame accorded the two masters mentioned, are too narrow-minded and too self-centred in their ideas of their own importance to recognize the mandolin in their works.

The mandolin has a place in music that can be filled by no other instrument, and this fact has been recognized by Handel, Beethoven, Mozart, Berlioz and others. This is not in the least claiming the mandolin to be superior to other instruments or even equal to the violin, yet it must be admitted by the well-informed that it possesses an individuality all its own which no other instrument can successfully imitate.

If Mozart and Handel had believed they could convey certain of their musical thoughts as clearly without the use of the

mandolin as with it, it is idle to suppose they would not have done so. Berlioz, the very wonderful master of the orchestra and orchestration, has criticised severely the substitution of the violin pizzicati in place of the mandolin, as scored by Mozart in the accompaniment to the beautiful serenade in his most famous opera *Don Juan*, by any other instrumentation than the one. The same effect cannot possibly be obtained written for it by Mozart. Musicians decry imitation and mutilation in other ways, yet time and again they try to make instruments of entirely different tone-color take the place of the mandolin in this opera.

J. K. N., Weehawken, N. J.

Will you please answer the following questions in the next issue of THE CADENZA.

Q. 1. Is there a good method for right hand technic for the banjo in C notation?

2. Is there any book on ragtime playing for the banjo (finger playing)? If not, is there any method by which I can produce fuller harmony?

3. Should all chords on the banjo be played arpeggio?

4. 1. There are a number of Methods and Studies in C Notation. You will find a list of these in a reply to A. A. C. Wilmerding, Pa., in this department for December. An inadvertent but important omission from that list is "Tuition in Banjo Technic" by W. M. Rice, now running serially in THE CADENZA and published in book form up to Part II, Book 3. Another good set of Technic Studies is that by Paul Eno, published by The Maximum Publishing Co. of Philadelphia, Pa. There are also a number of Studies in right-hand technic by Nassau-Kennedy, a well-known English banjoist, and published by J. E. Dallas & Son, London, England. Parke Hunter's Advanced Banjo Studies, published by J. A. Turner of London, are also very fine. All of these of course are in the C Notation.

2. I do not know of any Method or book dealing with the subject of ragtime playing on the banjo, although special articles on the subject have appeared from time to time in this magazine (occasionally in this department), and also in the London magazine, "B. M. G." The only method by which you can produce "fuller harmony" is to study the art of arranging for the banjo, working for effects which you have heard other players produce or which you desire to produce. No doubt you can gain many ideas by watching a good ragtime pianist, especially when he changes something written in a straight rhythm into that of ragtime.

3. No. It must depend upon the character of the selection, and also to a certain extent on the tempo. In many cases it is a matter of choice or preference with the performer, but discretion must always be used as it is an easy matter to overdo this effect and turn it into an exaggerated nuisance.



ALFRED QUARTULLO

Honest praise makes pleasant ways and in the long run pays. When a musician in one field accords unsolicited praise to another in a different field, it may be an indication of diplomacy, of personal friendship or both, with an evident lack of fear that the praised will ever trespass upon the field of the praiser. But when both men move professionally in the same field, and both are teaching the same instruments in the same city, while it may save some of musical diplomacy, it certainly discloses more of friendship and much more of true love for the profession of music, for in all probability actual merit was the real cause for the spontaneous bursting out of the good word.

THE CADENZA believes that mandolinists as a rule are fraternal, and generally are to be found bubbling over with the true spirit of fraternity. Yet even so, and no matter what they may think inwardly and express outwardly, each of the other, it is somewhat rare for one soloist to commit himself to print in such broad terms of praise for another as does Mr. M. Jaul Jones—a teacher and soloist in Houston, Texas—who writes for publication in THE CADENZA of Prof. Alfredo Quartullo, a confere in the same city, as follows:

A most conspicuous figure in Southern mandolin circles this season is Prof. Alfredo Quartullo, formerly of San Vincent Volturno, Italy, and now located in Houston, Texas. Of all the mandolinists who have written this section none can surpass this artist in temperament or technic, and the fineness and delicacy of his work have attracted much attention wherever he has appeared.

Many soloists pass this way, but those who have heard him, say that Professor Quartullo is of that class of artists given to us but once in a generation. A full, round tone, clean-cut execution and perfect phrasing characterizes his work, and with a repertoire of the world's best music, this soloist is amply prepared to bring the mandolin to the attention of those who are skeptical of its possibilities.

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Contents

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3. FOUR LITTLE PIPERS	Scherzetto	Lawrence B. O'Connor
4. WESTWALL BY	March	Geo. L. Loring
5. CHAIN OF DANBURY	Waltz	A. J. Work
6. THE BIRDS	Waltz	Paul W. Shaw
7. THE HICKERS	March and Two-Step	A. J. Work
8. THE BIRDS	Waltz	Amada G. Nichols
9. LORAIN	March	Amada G. Nichols
10. THE BIRDS	Waltz	Amada G. Nichols
11. THE DANKE'S DREAM	Characteristic Barn Dance	Geo. L. Lanning
12. FIRE AND PRETTY	Waltz	A. J. Work
13. ON THE CEBR	March	Thos. S. Lanning
14. THE BIRDS	Waltz	Geo. L. Loring
15. DANCE OF THE MOTHS	Caprice	A. J. Work

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3rd Bass	\$5.00	Music (Solo)	\$5.00
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2nd Tom	\$5.00	Music (Solo)	\$5.00
3rd Tom	\$5.00	Music (Solo)	\$5.00
1st Bass Drum	\$5.00	Music (Solo)	\$5.00
2nd Bass Drum	\$5.00	Music (Solo)	\$5.00
3rd Bass Drum	\$5.00	Music (Solo)	\$5.00
1st Snare	\$5.00	Music (Solo)	\$5.00
2nd Snare	\$5.00	Music (Solo)	\$5.00
3rd Snare	\$5.00	Music (Solo)	\$5.00
1st Cymbal	\$5.00	Music (Solo)	\$5.00
2nd Cymbal	\$5.00	Music (Solo)	\$5.00
1st Tom	\$5.00	Music (Solo)	\$5.00
2nd Tom	\$5.00	Music (Solo)	\$5.00
3rd Tom	\$5.00	Music (Solo)	\$5.00
1st Bass Drum	\$5.00	Music (Solo)	\$5.00
2nd Bass Drum	\$5.00	Music (Solo)	\$5.00
3rd Bass Drum	\$5.00	Music (Solo)	\$5.00

There is a separate book for each of the above instruments containing the notes to conduct. All the books are payable in cash or by check when 1st Violin or 1st Mandolin is used.

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**WALTER JACOBS, BOSTON, MASS.**

Professor Quartullo received his musical training in Italy, and has since played in many sections of the globe, finally deciding to take up residence in this country. In this decision we are the gainers, for we need the affiliation of many such musicians with our own native talent, the better to assist in spreading the gospel of good music over the length and breadth of this great country.

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(Non-Transposed)

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*ADALID. (The Chieftain) Waltz (Hall).....	A	30	10	15	15	15	15	15	10	20	30
*AFTER-GLOW. A Tone Picture (Cobb).....	B	20	10	15	15	15	15	15	10	20	20
*AGGRAVATION RAG. (Cobb).....	B	30	10	15	15	15	15	15	10	20	20
*AIR SIN. Eccentric Two-Step Novelty (Rofe).....	B	30	10	15	15	15	15	15	10	20	40
*AIRY FAIRY. Schottische.....	A	30	10	15	15	15	15	15	10	20	30
*ALLURING GLANCES. Waltz (Rofe).....	A	30	10	15	15	15	15	15	10	20	30
*ALLOHA OE. (Farewell to Thee). Waltz (H. M. Queen Liliuokalani).....	A	30	10	15	15	15	15	15	10	20	30
*ALPINE FLOWERS. Waltz.....	A	30	10	15	15	15	15	15	10	20	30
*AMOURETTE. Waltz (Lehag).....	A	30	10	15	15	15	15	15	10	20	20
*ANGEL'S SERENADE. (Brass).....	B	30	10	15	15	15	15	15	10	20	20
*ANGELUS. From "Scenes Pittoresques" (Mannelet).....	B	30	10	15	15	15	15	15	10	20	20
*ANITRA'S DANCE. From "Peer Gynt Suite" (Grieg).....	A	30	10	15	15	15	15	15	10	20	20
*ARBITRATOR. The March and Two-Step (Traubert).....	B	30	10	15	15	15	15	15	10	20	20
*ASPHODEL. Waltz.....	A	30	10	15	15	15	15	15	10	20	20
*AT THE HAMLET. (An Humour) (Godard).....	A	30	10	15	15	15	15	15	10	20	20
*AT THE WEDDING. March and Two-Step (Young).....	B	30	10	15	15	15	15	15	10	20	20
*AUBADE PRANTANIERE. Spring Serenade (Lacombe).....	C	30	10	15	15	15	15	15	10	20	20
*BARBON BOUNCE. THE. A Rag-Step Intermezzo (Cobb).....	B	30	10	15	15	15	15	15	10	20	40
*BALLET DES FLEURS. Waltz.....	B	30	10	15	15	15	15	15	10	20	20
*BARCAROLLE. From "Tales of Hoffmann" (Offenbach).....	A	30	10	15	15	15	15	15	10	20	20
*BARCELONA BRILLIANTES. Waltz (Rofe).....	B	30	10	15	15	15	15	15	10	20	20
*BARN DANCE. The Bunnies' Gambol (West).....	B	30	10	15	15	15	15	15	10	20	20
*BASHFUL BUMPER. Characteristic March (Rofe).....	B	30	10	15	15	15	15	15	10	20	20
*BATTLE ROYAL. The. March and Two-Step (Allen).....	B	30	10	15	15	15	15	15	10	20	20
*BEAN CLUB MUSINGS. March Characteristic.....	B	30	10	15	15	15	15	15	10	20	20
*BERCEUSE. From "Les Contes de Godard".....	A	30	10	15	15	15	15	15	10	20	20
*BERCEUSE (Schytte).....	B	30	10	15	15	15	15	15	10	20	20
*BIG REE. Descriptive One-Step or Two-Step (Allen).....	A	30	10	15	15	15	15	15	10	20	20
*BOYS OF THE MILITIA. March (Boehnlein).....	A	30	10	15	15	15	15	15	10	20	20
*BRASS BUTTONS. March and Two-Step (Cobb).....	B	30	10	15	15	15	15	15	10	20	20
*BUDDS AND BLOSSOMS. Characteristic March (Allen).....	B	30	10	15	15	15	15	15	10	20	20
*BUTTERSCOTCH. Characteristic March.....	A	30	10	15	15	15	15	15	10	20	30
*CAMILA. A Characteristic March (Allen).....	A	30	10	15	15	15	15	15	10	20	30
*CATHEDRAL CHIMES. (Arnold and Brown).....	A	30	10	15	15	15	15	15	10	20	30
*CHAIN OF DAISIES. Waltz.....	A	30	10	15	15	15	15	15	10	20	40
*CHANSON SANS PAREIL. (Song Without Words) (Tschalkowsky).....	A	30	10	15	15	15	15	15	10	20	40
*CLOUD-CHIEF. Two-Step Intermezzo (Phillip).....	A	30	10	15	15	15	15	15	10	20	40
*COLORED GLADIATOR. Characteristic March.....	B	30	10	15	15	15	15	15	10	20	40
*COME CK TO CONNEMAR. Irish Novelty Two-Step (Grey).....	A	30	10	15	15	15	15	15	10	20	20
*COMMANDER. The. March and Two-Step (Hall).....	A	30	10	15	15	15	15	15	10	20	40
*CONSULATION No. 41 (List).....	A	30	10	15	15	15	15	15	10	20	40
*CONVENTION CITY. March.....	B	30	10	15	15	15	15	15	10	20	20
*COPPELA. Valse Lente (Delibes).....	A	30	10	15	15	15	15	15	10	20	20
*COWBOY CAPERS. Characteristic March (Allen).....	B	30	10	15	15	15	15	15	10	20	40
*CLIPD ASTRAY. Waltz (Rofe).....	A	30	10	15	15	15	15	15	10	20	20
*CLIPD'S VICTORY. Waltz.....	A	30	10	15	15	15	15	15	10	20	20
*DANCE OF THE CLOWNS (Marceline) (Trinkhaus).....	A	30	10	15	15	15	15	15	10	20	40
*DANCE OF THE LUNATICS. An Idiotic Rave (Allen).....	A	30	10	15	15	15	15	15	10	20	40
*DANCE OF THE MOTHS. Caprice.....	A	30	10	15	15	15	15	15	10	20	20
*DARKEY'S DREAM. THE. Characteristic Barn Dance.....	A	30	10	15	15	15	15	15	10	20	30
*DAT YAM RAG. A Darkie Delicacy.....	A	30	10	15	15	15	15	15	10	20	40
*DELECTATION (Delight). Valse Hesitation (Rofe).....	A	30	10	15	15	15	15	15	10	20	20
*DENGOZO. Brazilian Maxie (Nasareth).....	A	30	10	15	15	15	15	15	10	20	20
*DIXIE RUBE. THE. Characteristic March (Allen).....	B	30	10	15	15	15	15	15	10	20	20
*DIXIE TWILIGHT. Characteristic March (Johnson).....	A	30	10	15	15	15	15	15	10	20	20
*DOLORS. March (Allen).....	A	30	10	15	15	15	15	15	10	20	20
*DREAM FACES. Reverie (Hollowell).....	A	30	10	15	15	15	15	15	10	20	20
*DREAM KISSES. Waltz (Rofe).....	A	30	10	15	15	15	15	15	10	20	20
*EL TORREDO. Waltz.....	A	30	10	15	15	15	15	15	10	20	20
*ELYSIAN DREAMS. Nolette (Reviland).....	B	30	10	15	15	15	15	15	10	20	20
*EVOLUTION RAG (Allen).....	A	30	10	15	15	15	15	15	10	20	30
*FAIR CONFIDANTS. Waltz (McVeigh).....	A	30	10	15	15	15	15	15	10	20	30
*FAIRY FLIRTATIONS. Dance Caprice (Boehnlein).....	B	30	10	15	15	15	15	15	10	20	30
*FANCHON. March.....	A	30	10	15	15	15	15	15	10	20	30
*FARMER BUNGTOWN. March Humoresque (Luscomb).....	B	30	10	15	15	15	15	15	10	20	30
*FASCINATION. March.....	A	30	10	15	15	15	15	15	10	20	30
*FAUST. Selection (Gounod).....	A	30	10	15	15	15	15	15	10	20	30
*FAIR-FLY. Polka.....	A	30	10	15	15	15	15	15	10	20	30
*FLEUR D'AMOUR. Hesitation Waltz (Cobb).....	A	30	10	15	15	15	15	15	10	20	30
*FLIGHT OF THE BIRDS. Ballet. Schottische (O'Connor).....	A	30	10	15	15	15	15	15	10	20	20
*FOUR LITTLE BLACKBERRIES. Schottische (O'Connor).....	A	30	10	15	15	15	15	15	10	20	20
*FOUR LITTLE PIPERS. Schottische (O'Connor).....	A	30	10	15	15	15	15	15	10	20	40
*FROG LITTLE. Schottische.....	A	30	10	15	15	15	15	15	10	20	30
*FUN IN BARBER. Characteristic March (Wain).....	A	30	10	15	15	15	15	15	10	20	30
*GAY BUTTERFLIES. Caprice (Les Joyeux Papillons) (Grieg).....	A	30	10	15	15	15	15	15	10	20	20
*GLEN MIXUP. U. S. March Characteristic (Allen).....	B	30	10	15	15	15	15	15	10	20	20
*GIR-MOZZE. One-Step or Two-Step (Allen).....	A	30	10	15	15	15	15	15	10	20	30
*GIRL OF THE ORIENT (Allen). Persian Dance.....	A	30	10	15	15	15	15	15	10	20	20
*GLORIANA. Overture.....	A	30	10	15	15	15	15	15	10	20	20
*GOLDEN DAWN. A Tone Picture (Cobb).....	A	30	10	15	15	15	15	15	10	20	20
*GOT EM. Descriptive March (Allen).....	A	30	10	15	15	15	15	15	10	20	20
*GREENBACK MARCH. Characteristic March (Wain).....	A	30	10	15	15	15	15	15	10	20	20
*HASHED BROWN. Novelty Two-Step (Allen).....	A	30	10	15	15	15	15	15	10	20	20
*HEART BEATING. March (Allen).....	A	30	10	15	15	15	15	15	10	20	20
*HEART MURMURS. Waltz (Rofe).....	A	30	10	15	15	15	15	15	10	20	20
*HEART GIRL'S DREAM. THE. Idyl (Lubitsky).....	A	30	10	15	15	15	15	15	10	20	40
*HICKERS. THE. March (Allen).....	A	30	10	15	15	15	15	15	10	20	20
*HOME, SWEET HOME. Medley "Good-Night" Waltz.....	R. E. Hildreth	A	30	10	15	15	15	15	10	20	20
*HONG KONG GONG. One-Step or Two-Step.....	R. E. Hildreth	A	30	10	15	15	15	15	10	20	20

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To prove that the above theory is absolutely correct, make the harmonic at the twelfth fret and then press the string down for the tone at the same fret. If on each string the tone produced with the tension on the string is exactly the same pitch as the harmonic (or the tone produced without extra tension), this theory must be right.

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