

The CADENZA

ESTABLISHED
1894

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Negligée Is Not Negligent

THIS picturesque group of white-shirted and white-skirted players may present a negligée quality sartorially speaking, yet it is far from being a negligée quantity musically, for in the latter respect the group gave a musicianly accounting of itself in April last, disclosing both a quality and quantity which was neither negligible nor negligent. Nor is the picture (although labeled as "Hawaiian") intended

to transport the minds of The Cadenza readers to Honolulu or Samoa, but only as far as Binghamton in New York State and, when there, to the Stone Opera House in that city. In ensemble the players are: steel guitars—Elsie Gay, Florence Barnes, Wallace Clark and Edward Clark; ukuleles—Misses Gay, Clark, Smith, Foley and Mr. Preston; mandolins—Miss Hovey and Ray Hurlburt; mando-cello—Foster Weld; violins—Mildred Meeker, Kenneth Warren and Anna Zeigler (soloist). The violins were used muted to carry an under counter-melody.

These players are (or were) students at the Binghamton Conservatory of Music conducted by Mr. C. C. Warren, who directed the ensemble and act. The picture shows them as

music-vendors to vaudeville who were specially booked by the management of the theatre mentioned to "pull a big house" during Holy Week, which (according to all report) they did with the star vocal and instrumental act of the week—"Hawaiian Moonlight Ensemble." The stage setting for the act—a tropical forest bathed in soft moonlight—cannot, of course, be reproduced in the photo, but following is

the program of the act in type: "Aloha Oe"—ensemble and chorus (with Ray Hurlburt as vocal soloist); in contrast, "Hilo" (full of pep); "One, Two, Three, Four,"—steel guitars and ukuleles only; "Meditation"

from *Thais*—violin solo; "Hula Dance"—trio for two steel guitars and ukulele.

This act, which was characterized by the press as "one of the vaudeville surprises," affords strong circumstantial evidence that good music by competent performers always "goes over." That (at the request of the theatre management) this same ensemble is working on two more big feature acts for fall, gives further circumstantial evidence which proves the caption—NEGLIGÉE (picturesque carelessness) IS NOT NEGLIGENT (musical slothfulness).



WARREN'S HAWAIIAN INSTRUMENTALISTS, Binghamton, N. Y.

1920 --- ON TO ATLANTA --- 1920



VEGA NEWS



Mr. A. W. White of Akron, Ohio, is very much pleased with his Whyte Laydie Mandolin-Banjo. He says: "I have just purchased a Vega Whyte Laydie Mandolin-Banjo. I'll have to take off my hat to its wonderful tone. Also received the 'Voice of the Vega,'—it's great."

Mr. Angelo Barnell of Amsterdam, New York, also writes us an interesting letter from "over there." He has been in the service for some time. He says: "I have been using your make of banjos for about five years. When I left camp nearly a year ago I brought my Vega instrument with me and played it on the boat coming over. After the armistice was signed they formed regular vaudeville booking-houses and erected theatres in nearly every camp. As there was a lot of talent in the army they were given the opportunity of playing before the soldiers in all parts of the country; so I have been entertaining here now for nearly six months with your instrument. I am a soloist and play difficult selections, and the instrument stands up wonderfully. When I get back I want to have one of your Tu-Ba-Phone Banjos. This instrument has been with me all over the United States, most of France, parts of Belgium, and our last booking is going to take us into Germany, and then I'm going back home."

We had an interesting letter from Mr. R. Peyton Thomas of the 5th O.R.S.D., France. He has been in the service for fifteen months, and one of the things most strongly in his mind, besides getting back to the States again, is to get one of the celebrated Whyte Laydie Banjos, and he sends us an order for same, so that it will be at his home in Cadiz, Ky., when he arrives there.

Mr. Ubert F. Brower of Saratoga Springs, New York, has been identified with the banjo for quite a number of years. Although music is a side issue with him, he is con-

sidered one of the best banjoists in the northern part of the city. Some few months ago he ordered a No. 7 Whyte Laydie Banjo to try out, and, as he had been the owner of a number of other makes, he wished to give the Whyte Laydie a test to satisfy himself that it was the instrument which so many artists claim it to be. Later on, he wrote us as follows:

"Would like to say that the Whyte Laydie No. 7 Banjo which you sold me just a year ago, and which I have tried out very faithfully is the finest toned—both loud and sweet—that I have ever heard. I have had about twenty years of experience with the banjo, both solo work and teaching. Before deciding on a Vega I had four of the best banjos manufactured in the country at my studio, and when my present instrument arrived my decision was very quickly reached. I have seen and played upon instruments owned by professional players since, and they cannot come up to my Whyte Laydie No. 7."



BANJO HARMONY BOYS

The names of the players from left to right, are: Al Bennett, Manager, Charles Pierce, Roy Sharp, Otto Richter and Kenno Truchi

Cafe, N. Y. City, 1916; 12 weeks Lowes' Circuit, 12 weeks Pantanges Circuit, 1916; 10 weeks North American Cafe, Chicago, 1917; 14 weeks Western Vaudeville Circuit, 1917; 16 weeks Green-mill Gardens, Chicago, 1917; 14 months Hotel Charlotte, Milwaukee, 1917-1918 and 18 weeks Pemberton Inn, Hull, Mass., 1918. The instruments used are the celebrated Vega Banjos.



The Banjo Harmony

Boys have been playing at Pemberton Inn, Hull, Mass., for the past three summer seasons, and during the present season have duplicated their previous success. They are a very-much-alive, snappy organization, and during the past few years have played the following: 16 weeks at the Reisenweber

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THE CADENZA

A MUSIC MAGAZINE

ISSUED IN THE INTERESTS OF PROFESSIONAL AND AMATEUR PLAYERS, TEACHERS AND STUDENTS OF THE MANDOLIN, BANJO AND GUITAR AND KINDRED INSTRUMENTS

PUBLISHED MONTHLY BY

WALTER JACOBS

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WALTER JACOBS, *Managing Editor*

MYRON V. FREESE, *Literary Editor*

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

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VOL. XXVI AUGUST, 1919 No. 8

No, Mr. Customer, the publisher of this magazine will not exchange A Notation banjo music for his C Notation publications, for most of the latter is being offered to ALL COMERS at "20 copies for \$1.00, postpaid." Later, much of it must go at \$1.00 for 100 pounds—about 1500 copies.

HOW TO INCREASE A TEACHER'S INCOME

By D. E. Hartnett

Mr. Chairman and Members of the American Guild:

I WAS requested to submit something under the above caption by our good president, who said that he didn't know of anyone better qualified to treat this subject than I, whether that to tag me as the most mercenary of men, or to encourage me to make my best better. I leave you to infer. However, needing tons of such nourishment I concluded to comply.

If I have attained any marked degree of success in this direction, you will find the formula wrapped up in five short words, and I believe that every worthy success in any line can be directly traced to the same source, for the same reason that you can't add two and two correctly without getting four. I'm a strong advocate of self-respect. I also believe that a superabundance of self-admiration is one of the most detestable of human passions, therefore, if what I am about to say savors strongly of ego, please place at least part of the blame on the five-word formula and President Pettine, and remember that it is the logical results from applied principles or causes that dominate, not I. I ask you to keep the latter particularly in mind.

Some time ago I made up my mind that I wanted to live. I not only wanted the necessities of life, but now and then a little luxury for dessert. I wanted to take a vacation in the summer; to go to the woods, to worship at the shrine of God's great open; to study nature a bit, to imbibe the poetic charm of the dancing streams, the symmetry and rhythmic swaying of wind-swept trees, the mystic power of mountain-top vistas and the inspiration of the starry firmament. I wanted to visit our matchless national parks, to see America, to attend Guild conventions, to conduct my business in a modern office building, to pay my rent, salaries and other bills and have a few dollars left for a rainy day.

It is only through plunging into the unknown that we increase our fund of knowledge. So I began to scheme and am still scheming. Was this a game to rob others, to dodge responsibilities, to belittle merit, to ignore progress, to seek something for nothing? No. This bag of schemes was different, because prompted by motives plainly revealed by the five-word formula.

This formula made me think of the student, of the many uncomfortable hours spent at home working out his exercises and tunes while I gave lessons and performed other more or less agreeable tasks. I schemed to banish torture from his study hours, to help him solve his musical tasks in the quickest and most pleasant manner at times and places convenient to himself and others; to save him from the disgrace of becoming an "ear fiend" through tune-imitation or familiar melodies, although now and then, not often, I encountered one hopelessly bent in that direction. It made me scheme to save him from using his mind as a dumping ground for worse that dissonance, to help him solve his tunes without maiming them first, though once in a while, very seldom, I found one so deeply imbedded in the bogs of tradition and emotional promptings that naught could save him from such a reprehensible practice.

It made me scheme to enable him to play new tunes correctly the first time heard, in order that he might extract from each melody an educational benefit—a technical benefit and the greatest possible emotional punch. And this was the scheme de luxe, a scheme so pregnant with limitless and exclusive advantages as to make a few, fortunately not many, well-intentioned men and women doubt, scoff and descend to derision, which, instead of exerting a retarding influence had a very stimulating effect, proving that it pays to advertise.

So the formula continued to function. It made me scheme to help the student dodge drudgery, to memorize tunes quickly and conveniently, to achieve independence, to increase his love for self-produced music, to take him into my confidence and conspire to defeat the destructive fallacies that preyed upon his mind, as revealed by that un-failing barometer of merit—the comparative test. It made me think of his mother, his father, brother and sister and scheme to make their lives more tolerable during practice periods so that the motto "Home, Sweet Home" would justify its existence 24 hours a day, every day in the year for a life-time—in short, to make the home safe for the student and to bring permanent peace in the family.

It made me think of the neighbors and scheme to make their existence more bearable. It made me think of the value of establishment; of staying fixed, remaining in a definite place where students, customers, landlord, butcher, baker, publisher and manufacturer could find me at all times should occasion demand, with the result that I remained on one of the most prominent streets in New York City for over 23 years. It made me think of fellow-teachers and scheme to help them solve perplexing problems. Several instructors, some here today, were kept busy during the past season, scheming along the same lines. Consultation and co-operation, instead of competition and opposition! Should a Doubling Tom whisper poison in your ear, the formula suggests that, while it may be possible to sway an individual, you can't corrupt a crowd.

It caused me to realize that, while a lesson may be an incident to the teacher, it is an event to the student; it made me believe that teaching and concert work were two separate vocations, each a worthy life issue demando unremitting concentration, and that he who attempts to serve two gods usually comes to grief, from which I decided to teach exclusively from the outset and to date have given nearly 70,000 private lessons. It made me think of the manufacturer—of the time, energy, intelligence and money put into his product, and scheme to include him in the general plan. As to what was done in this connection, a prominent concern represented at this convention (The Gibson Mandolin-Guitar Co.) tells me that I sell more instruments than any of their many agents.

Yet my business is far removed from the street, up on the 15th floor. I have neither signs nor show windows to attract passers-by. I have no orchestras to induce a prospect to begin lessons, nor any ingenious designs to hold a student should he desire to quit—in fact, I protect students on a

Continued on page 6

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Walter Jacobs
8 Bosworth St., Boston

THE MANDOLINIST



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MORE PLUS MORE

C. E. G., West Perth, W. Australia.



DEAR SIR You have no time to read a lot of 'gush'—(polite or otherwise), neither have I time to write it, so—re last paragraph on page 7, March Cadenza—give us more, MORE, MORE! It is vitally interesting. Give us details. As earnest of my interest is the fact of being willing to spend three cents postage on the above few words.

As anticipated, a lot of interest has been aroused by the article on "Scale and Chord Neglect" which appeared in this department of *The Cadenza* for March, and the letter quoted above adds materially to our decision to take up the subject more in detail. Our antipodean friend's word-crescendo on "more, MORE, MORE!" has put us in a good humor, and we find the task easier to undertake even though that fishing trip will have to be postponed. We cannot guarantee to meet all that his crescendo implies and demands, however, but to fail after making a strong effort is no disgrace.

In order to avoid future disappointments, the mandolin student should be convinced that even a very moderate amount of cold technic cannot be acquired with less than one year of constant daily practice—counting from the day the first lesson is taken, and practicing at the rate of from one to two hours a day. This statement is not made to discourage students, but to help them. Pupils who wish to combine recreation with their studies can be instructed to play simple pieces that require no finger dexterity, but I have witnessed more discouragements and failures through this "pat-him-on-the-back-teaching-method" than with sterner, matter-of-fact methods.

Supposing, as an illustration, that you earnestly desire to own a comfortable motor-boat costing \$5,000.00. There would be but one way to fulfill your desire, and such way would be the saving of that sum of money; but, supposing you should decide that it might take too long a time and entail too many hardships to save that sum, and that you could be having a little fun with a row-boat while you were saving the \$5,000.00—wouldn't you be delaying the saving of the sum required in order to materialize your desire? Supposing again, that after getting your row-boat you decided to install an outboard motor to add a little more to your pleasure, and that later on you should decide to trade this in for a run-about boat—chances are ten to one that the \$5,000.00 boat never would be bought and your first ambition never realized.

On the other hand, supposing that simultaneously with the desire you had started at once to save the money, by the time you had accumulated the \$5,000.00, or perhaps by waiting just a little longer, possibly you could have seen your way clear to purchase a \$25,000.00 yacht. How strangely analogous in this case are money and technic! You cannot buy a yacht without money any easier than you can play the mandolin without technic. In the strict sense of the word money cannot buy happiness, neither can cold technic insure musical expression; but, when coupled with common sense and normal conditions, either can help immensely in the solving of the problems referred to above.

To return to the subject. If one desires to play the mandolin—no matter to what degree of perfection—he should not waste time and energy in playing pieces, but confine

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himself strictly to technic. That is, the *whole* energy should be directed in that direction and, if some pieces are taken, these should be used simply as a means of putting into actual service the technic already acquired, or of intensifying the study along certain lines of direction. If pleasure is derived from playing these pieces so much the better, but if pleasure is the only object to be gained from certain pieces, then their study is nothing but a wasteful habit.

When studying a musical instrument the ultimate desire of the student is that of being able to perform creditably either ordinary music, or anything written for that instrument no matter how difficult. No matter to what grade of proficiency one wishes to attain, there is necessary a certain amount of technic suitable to that grade. Of course, no degree of expression is possible without technic, and while a simple piece played with expression is preferable to a difficult number performed without it, one cannot always be playing pieces made up of whole, half and quarter notes only. Far be the thought from me that technic is the only thing needed to play the mandolin successfully, but owing to the fact that *expression is not possible without technic*, it follows that it—technic—must first be acquired.

In order to be of help to as many of our readers as possible, we will assume that a mandolin player of one year's study cannot execute with any degree of proficiency a waltz number wherein runs of eighth notes are included, nor a simple march. He is at a standstill and either must improve his technic or give up playing altogether. A student in this predicament should stop playing everything that he played up to such time and devote a few months to technic only, as follows.

To be continued

Note—It is to be regretted that the change of a vowel in Mr. Pettine's article of last month should have changed the sentiment of a story. The last word of the fifth line in the third paragraph on page 4 should read *erotic*, not "eratic" as printed, which is an erratic spelling. (Ed.)

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Forest Echoes. (Novelette)	A	40
They're Off. (March)	M	40
Land of Nod. (Lullaby)	A	40
Tippy Toes. (Dance Characteristic) M	M	40

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HOW TO INCREASE A TEACHER'S INCOME

Continued from page 3

promise to render even more than they expect with a NO PLAY NO PAY guarantee. I don't rely upon any lodge, church, club, organization, secret-sign, button, pin nor any arrangement with music stores to keep me supplied with students. All prospects for lessons and instruments come to me—I make no outside personal calls. Nor do I depend in the slightest degree upon passing fads, methods and instruments of questionable merit as a means to increase my income. I never sold a ukulele, a banjo-mandolin or a steel-guitar. Excepting one, I never sold a tenor banjo. If I can possibly help it I will not sell a beginner in music an instrument which, in my judgment, is destined to invite ridicule from his musical friends and others or jeopardize his chances of success. The formula told me how to solve such problems. Further, it made me think of our official Guild Organ, and I was told by its editor-publisher that this scheme enabled me for many years to secure more subscriptions for the magazine than all other Guilders combined. It made me scheme to increase the membership of the American Guild. Through Secretary Place I learned that during the past year the scheme helped me to secure more associate and professional members than any other Guildler, while in former years I often secured more members than all others combined. It made me think of the music publisher, and evidence is not lacking that the scheme to help him worked.

But most of all, and above all, it made me think of the student and scheme to help him to procure a good or a better instrument on agreeable terms; to teach him to play his instrument under conditions that insure making him an absolute sight-reader instead of a disgraceful car-fiend, and develop a permanent interest in self-produced music. Hundreds and hundreds of enthusiastic messages attest the success of this scheme. Yet, so far as results go, these schemes have only scratched the bare surface. The formula reveals a seeming paradox visible to any observing eye, namely, that it is possible to be a successful failure—a musical success and a commercial failure. While one can simultaneously succeed musically and fail commercially, it is hardly possible to succeed commercially to any considerable extent and at the same time fail musically. In other words, there are two issues at stake, to balance which we must make a business success of our profession as well as a professional success of our business, or go down in history as irresponsible emotionalists.

There are other schemes of merit suggested by the formula. It is always possible to better one's best, but time is precious and many matters of moment await your further consideration. Now please don't picture me posing as an altruistic Albert, but if the title of this subject had been left to me, taking the tip from the formula I would have captioned it, "Scheming to Promote Everybody's Welfare" or, and the same thing, "How to Increase the Student's Income," for I find that the more I scheme to help the student, the more I help myself, while teachers, the Guild, manufacturers, publishers, the home circle and neighbors—all profit as a natural result. In all things I place the student's interest first. That's the way I increased my income and that's the path I shall always follow, because it spells permanent success through the science of service. And the formula that leads me on to scheme, scheme and scheme, is this:

TO GET MORE, GIVE MORE! In conclusion, if I appear like a man I know who is so conceited that you would have to own the whole world in order to buy him out at his own estimate, please remember that I am merely the humble spokesman of the magic formula, which among other things shows "How to Increase a Teacher's Income."

TO GET MORE, GIVE MORE.

The Winthrop (N. Y.) Mandolin Club (Mrs. George Kennehan, manager) gave its annual concert on Friday evening, June 6, 1919, featuring "The Bickfords" (Mr. Zarh Myron and Mrs. Vahdah-Olcott) as premier performers. Audience and critics were captured by the two soloists, and by the "well balanced orchestration, splendid attack and delicate shading of tone" of the ensemble. The program was as follows: Ensemble: (a) Overture, "The

The American Guild

of Banjoists, Mandolinists and Guitarists

OFFICIAL BULLETIN

Headquarters:

488 Peachtree St., Atlanta, Ga.

V. M. BUTT GRIFFITH, Sec'y-Treas.



1920—"ON TO ATLANTA"—1920

THAT'S the SLOGAN for EVERY Guild member for the coming year, therefore YOU should START NOW to make your plans for attending the Nineteenth Annual Convention of The American Guild of Banjoists, Mandolinists and Guitarists that is to be held in Atlanta, Georgia, in the first week of June, 1920.

It is going to be the BIGGEST, BEST and most BENEFICIAL Guild Convention it has ever been your good fortune to attend, and to do YOUR part to help make it such we want YOU to be there PERSONALLY. By "YOU" we mean every Professional member, every Associate, every Chapter and every Trade member of the Guild.

We are going into entirely new territory where there is a great deal of B. M. and G. missionary work to be done, and the only way to do it successfully is for every Guild member to attend the Atlanta Convention.

Mr. Manufacturer: Bring a set of the instruments you make, and show these people of the South what you are selling.

Mr. Publisher: Bring samples of your music publications, and let the various impromptu orchestras in the different exhibition rooms play them over for the benefit of those attending the convention.

Mr., Mrs., and Miss Teacher: Attend this convention and exchange ideas with the teachers of the South. You will all profit by it.

Last but Not Least!

Guild Members All: ATTEND THE ATLANTA CONVENTION, and—let every Guild member get a new member for the Guild.

Remember, ON TO ATLANTA—1920!—You'll meet the Griffiths there. They have charge of the Convention for 1920, and when you say "Griffiths" you say SUCCESS, so by all means—ON TO ATLANTA—1920!

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Golden Sceptre," *Schlepegrell*; (b) Caprice, "Lady Dainty," *Odell*—Mandolin Club. Guitar Solo: "Concerto Romantica for Guitar," *Bickford* (composer at the piano)—Vahdah-Olcott Bickford. Mandolin Solo: (a) Romance, from "L'Eclair," *Haley*; (b) "Air de Ballet," *Drigo-Auer*—Zarh Myron Bickford. Suite for Mando-cello and Guitar, "The Story of the Strings," *Bickford*—Mr. Bickford (mando-cello) and Mrs. Bickford (guitar). Guitar Solo: (a) Capriccette, "Jeannette," *Bickford*; (b) "Carry Me Back to Ole Virginny," *Bland-Bickford*—Vahdah-Olcott Bickford. "An Interruption"—Kennehan, Pearson, Rochford and Clifford. Mandolin Solo: Meditation from "Thais," *Massenet*—Zarh Myron Bickford. Guitar Solo: (a) "Capriccio Arabe (Spanish Serenade), *Tarrega*; (b) "Chopinesque" (Fantasie on Themes from Chopin), *Olcott-Bickford*—Vahdah-Olcott-Bickford. Mando-cello and Guitar Duets: (a) "Love Song" from "A Night in Venice," *Nerin*; (b) "To a Wild Rose," *MacDowell*—Mr. and Mrs. Bickford. Guitar Solo: Fantasie, "Daughter of the Regiment," *Donizetti-Ferrer*—Vahdah-Olcott-Bickford. Ensemble: "League of Nations," *Wagner*—Mandolin Club.

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THE

GUITARIST

Conducted by
VAHDAH OLCOTT-BICKFORD
Premiere Guitarist



PROGRAM BUILDING



SA RULE performers on the fretted instruments do not give proper care to the building of their programs, and as program building is an art which reflects great credit upon the performer who cultivates it as an art, perhaps a few hints regarding the artistic building of programs will not be amiss.

First, and as concerns the guitar, it may be remarked that there are many splendid works for this instrument which are but little (if at all) known, this chiefly for the reason that soloists either have not looked them up, or have never used them—preferring to exploit some well-known "war-horse" when they play a concert. Of course, there are far too few real guitar *recitals*, for usually when the guitarist makes a public appearance it is to do a few solos (perhaps but one group) on a miscellaneous program. Even in such instance, however, it is well worth while to know the art of selecting the right numbers; numbers that not only are pleasing and effective in themselves, but numbers which blend well and furnish a variety of moods in the way of expression. The writer would like to see guitarists present more *odd* music on their programs, and by "odd" music is meant that which has not become hackneyed from constant use—in short, a getting away from the traditional beaten paths which, with but a few exceptions, have been so tenaciously adhered to by guitar soloists.

Naturally, the music should be interesting and beautiful, yet a program in content should reflect the personality of the artist and be as original and individual as are the artist's interpretations. The pieces chosen should present different styles and moods with different effects, but perfectly balanced. The artist must learn to take stock of the particular individuality he possesses which makes him a little different from other artists, and he must reject for public use any numbers (no matter how beautiful) that may be foreign to his temperament or interpretative ability. I have heard guitarists play beautiful classics, which were so technically unsuited to the performer's capabilities that the impression made on the average listener by both piece and performer was anything but favorable. The same performer might have made a great success had the number chosen been selected not alone according to the beauty of the composition, but first according to the style and technical equipment of the performer.

As I so often have said before, it is not nearly so much *what* you play as *how* you play it which counts in the opinion of musicians, or even in the opinion of music-lovers who may not themselves be performers. It is most important for the public performer to first find himself before he selects his programs, and it is always wise to choose a style of composition that expresses the individuality of the player. In the studio, of course, it is well to study and practice all styles, but it also is in the studio that shortcomings and limitations should be discovered.

No artist should attempt to present in public solos that are foreign to his nature or beyond his ability, simply because they are beautiful. This is a mistake which has happened many times with soloists—many of whom do not seem to realize that a piece, which suits the temperament and technical equipment of the performer, when played well is a far greater credit than a piece of greater difficulty and fame when done miserably. For example, a person who has not a poetic temperament should never select as a solo for public performance a number which demands poetic interpretation, but on the contrary, should stick to some rhythmical march or other number that depends more on brilliancy, rhythm or other qualities than that of the poetic, which is lacking in the very nature of the person playing.

Continued on page 22

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Statement of a prominent teacher (name furnished upon request).

THE summer vacation will soon be ended, and thousands of young people the country over, will turn their thoughts to the serious subject of self-improvement. Schools and colleges will be re-opened to the throngs of students, and home studies will be resumed by those whose ambitions cannot be curbed by limited circumstances. Young America will be dominated by the earnest, wholesome desire for development and advancement.

Of the thousands who will seek betterment through the various cultural and educational channels, many — yes, the majority — will consider music as an essential in their curriculums. For it is now conceded that no education is complete without at least a working knowledge of the "universal art," and the time has come when none need be denied that broadening influence which may be gained in no other way than through music study.

Parents whose children have reached the proper age will provide the necessary instrument and tuition; young people who have not had opportunity to do so previously will look to this neglected portion of their education.

Your opportunity as a teacher of fretted instruments is at hand for, of the many who will commence their musical studies this fall, a large portion should find in the fretted instruments the most suitable medium for acquiring musical education.

This point we need not argue — we are agreed that the mandolin and guitar and kindred instruments, are ideal for beginners and young students. The elimination of technical obstacles that hamper and oftentimes discourage the beginner; the unique social advantages afforded through the mandolin orchestra and smaller ensembles, the rapid progress possible in the elementary stages — all furnish incentive lacking in other avenues of music study, and withal, with the perfect instruments and the wealth of literature available, with the tremendous popularity of the instruments, it is but a natural consequence that the mandolin and guitar families have be-

come known as the ideal home and companion instruments of the people.

But whether the majority who should actually do take up the study of fretted instruments this fall depends on two factors:

- (1) *The individual student's knowledge of the proper instrument and where he may secure it.*
- (2) *The proximity of a progressive teacher.*

The first condition has been taken care of by the Gibson Company, which, having standardized and perfected the fretted instrument line, is appraising the public of its achievement through extensive national advertising campaigns, for merit of product is of no avail if the public be not informed.

The second condition, insofar as your opportunity is concerned, is up to you.

Let us look at the status of your opportunity.

During the next few months, National monthly and weekly magazines to the total of many millions of circulation will tell the public of the GIBSON instruments and the musical opportunities they afford. Thousands of young people and parents will write letters of inquiry to the GIBSON Company, and each of these will receive our attractive literature and follow-up — every inquirer will be told the GIBSON truths convincingly in a manner that will leave a permanent impression.

Then, each inquirer will be referred to the GIBSON teacher-agent in his locality; the instrument selected by the prospect will be shipped to the agent on consignment; the sale will be consummated, and the prospect will have become a Gibson-ite on the road to musical achievement.

Simple enough, isn't it? But — it isn't always so simple, for there are still many localities where we have no representative to whom we may refer inquiries, and hundreds and hundreds of inquiries are, perforce, handled direct from the Gibson office. We lose, the teacher loses, and the prospective pupil loses!

If you are a teacher but not a Gibson representative, you

Continued on page 11

THE CADENZA

Blue Sunshine

1st MANDOLIN
or VIOLIN

WALTZ

GEORGE L. COBB
Arr. by WALTER JACOBS

Valse Moderato

The main musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The dynamics start at *mf* and progress through *cresc.*, *f*, *mf*, *cresc.*, *ff*, *mf*, *f cresc.*, *ff*, and *f cresc.*. The piece concludes with a double bar line and two first and second endings. The first ending leads back to the beginning, and the second ending leads to the Trio section.

D.C.al then Trio

The Trio section is marked 'TRIO' and is written for 'Flute or Extra Mandolin'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The dynamics are marked *p-ff*. The music is characterized by a steady eighth-note accompaniment in the right hand and a melodic line in the left hand. It includes first and second endings, with the first ending leading back to the beginning of the Trio and the second ending leading to the final cadence.

THE CADENZA Sunny Sicily OVERTURE

1st MANDOLIN
VIOLIN

FRANK H. GREY

Arr. by R. E. HILDRETH

Andante Maestoso

ff

Guitar

Moderato con moto

mf

ff *rall.* *mf a tempo*

Flute or Extra Mandolin

Allegro

p *cresc.*

mf *f* *ff*

THE CADENZA
1st MANDOLIN

Flute
mf

Violin or Extra Mandolin

ff Guitar

mf

ff Guitar

a tempo
Guitar
poco rit. *p*

p

cresc. *mf*

cresc. *mf*

Detailed description: This page contains a musical score for 'The Cadenza' for the 1st Mandolin. It features ten staves of music. The first staff is the main melody. The second staff is for Flute, marked *mf*. The third staff is for Violin or Extra Mandolin. The fourth and fifth staves are for Guitar, with the first marked *ff* and the second *mf*. The sixth and seventh staves are also for Guitar, both marked *ff*. The eighth staff is marked *a tempo* and *poco rit.*, with a *p* dynamic. The ninth and tenth staves are marked *cresc.* and *mf*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

THE CADENZA
1st MANDOLIN

ff

mf

Guitar

mf

mf

Grandioso
ff (Small notes are for Extra Mandolins)

Allegro
ff

accel.

Blue Sunshine

2^d MANDOLIN

WALTZ

GEORGE L. COBB
Arr. by WALTER JACOBS

Valse Moderato

Musical score for the 2nd Mandolin part of "Blue Sunshine". The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Valse Moderato". The first staff has a dynamic marking of *mf*. The second staff has a *cresc.* marking. The third staff has a *mf* marking. The fourth staff has a *cresc.* marking and a *mf* marking, with the word "Mandola" written below the staff. The fifth staff has a *f cresc.* marking. The sixth staff has a *ff* marking. The seventh staff has a *f cresc.* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *ff* marking. The eleventh staff has a *ff* marking and a *ff* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for the Trio section of "Blue Sunshine". The score consists of 5 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Valse Moderato". The first staff has a dynamic marking of *P-ff*. The second staff has a *P-ff* marking. The third staff has a *P-ff* marking. The fourth staff has a *P-ff* marking. The fifth staff has a *P-ff* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

The NC-4

MARCH

F. E. BIGELOW

Composer of "Our Director March"

Arr. by WALTER JACOBS

BANJO SOLO

(Plectrum Style)

C Notation

The musical score is written in C notation for a banjo solo. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamics such as *ff*, *f*, *mf*, and *ffz*. There are also articulation marks like accents and slurs. The piece features several first and second endings, indicated by '1' and '2' above the notes. A 'Drum' part is indicated at the beginning of the second staff. The score concludes with a double bar line and a repeat sign.

THE CADENZA

Blue Sunshine

TENOR MANDOLA
and 3^d MANDOLIN

WALTZ

GEORGE L. COBB
Arr. by WALTER JACOBS

Valse Moderato

TRIO

Note: The small notes are for 3^d Mandolin, reading

The open strings, scale and fingering of the MANDO-CELLO

4th String : 3^d String : 2^d String : 1st String Frets 7 8 10 12 14 15

Banjo Orchestra Music

WITH ALL PARTS IN UNIVERSAL NOTATION

(Non-Transposed)
BANJO PLECTRUM PARTS IN C NOTATION

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Consult Jacobs' Banjo Catalog for numbers to which Banjo Solo arrangements are published.

Transposed Tenor Mandola and Mando-Cello parts will be supplied in MANUSCRIPT form, but WITHOUT discount from catalog prices.

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

	Grade	Each Each Each Each					Piano Acc.	
		1st Mandolin	2d Mandolin	3d Mandolin	Mando-Cello	Banjo Obligato		
*Addid (The Chieftain), March (Hall)	Art. Walter Jacobs	A	30	10	15	15	15	20
*After-Glow, A Tone Picture (Cobb)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Aggravation Rag (Cobb)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Ah Sin, Eccentric Two-Step Novelty (Boile)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Airy Fairy, Schottische	J. Weidt	A	30	10	15	15	15	20
*Alluring Glances, Waltz (Roife)	Art. R. E. Hildreth	A	30	10	15	15	15	20
*Aloha Oe, (Farewell to Thee), Waltz (H. M. Queen Liliuokalani)	Art. Walter Jacobs	A	30	10	15	15	15	20
*Alpina Flora, The, Rag-Step Intermezzo	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Amourette, Waltz (Leigh)	Art. Hildreth-Jacobs	B	30	10	15	15	15	20
*Angel's Serenade (Braga)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Anselmus, From "Donna Diotiseque" † (Massenet)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Anitra's Dance, From "Peer Gynt Suite" † (Grieg)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Arbitrator, The, March and Two-Step (Taubert)	Art. Hildreth-Jacobs	B	30	10	15	15	15	20
*Asphodel, Waltz (Hildreth)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*At the Hamlet (March) † (Goward)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*At the Wedding, March and Two-Step (Young)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Aubade Primitiviana, Spring Serenade † (Lacombe)	Art. R. E. Hildreth	C	30	10	15	15	15	20
*Auchon Bounce, The, Rag-Step Intermezzo	Art. W. J. Cobb	B	30	10	15	15	15	20
*Bailet das Fleurs (Morse)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Barcarolle, From "Tales of Hoffmann" † (Offenbach)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Barcelona, Battle of	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Barn Dance, The Bunter Gamboil (West)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Bashful Bumpkin, Schottische and Barn Dance (Roife)	Art. Walter Jacobs	A	30	10	15	15	15	20
*Battle Royal, The, March and Two-Step (Allen)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Beam Club Musings, March Characteristic	Paul Eno	B	30	10	15	15	15	20
*Bella Bocca, Polka (Waldteufel)	Art. D. E. Hartnett	A	30	10	15	15	15	20
*Berceuse, From "Joctyn" † (Giodard)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Berceuse, (Maurice Strakosky)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Big Ben (Descriptive), One-Step or Two-Step (Allen)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Boys of the Militia, March (Boehnlein)	Art. Hildreth-Jacobs	B	30	10	15	15	15	20
*Bossa Buttana, March and Two-Step (Cobb)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Buds and Blossoms, Waltz (Cobb)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Butterscotch, Characteristic March	A. J. Weidt	A	30	10	15	15	15	20
*Camelia, Italian Dance	Art. A. J. Weidt	B	30	10	15	15	15	20
*Cathedral Chimes, Reverie (Arnold and Brown)	Art. Walter Jacobs	A	30	10	15	15	15	20
*Chain of Daisies, Waltz	A. J. Weidt	A	30	10	15	15	15	20
*Chanson sans Paroles (Song without Words) † (Tchaikowsky)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Clic-Clac, Two-Step Intermezzo (Philo)	Art. Hildreth-Jacobs	B	30	10	15	15	15	20
*Colored Guards, The, Characteristic March	Art. A. J. Weidt	A	30	10	15	15	15	20
*Come Back to Conna Mara, Irish Novelty Two-Step (Grey)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Commander, The, March and Two-Step (Hall)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Consolation No. 6 † (Liszt)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Convention City, March	Thos. B. Allen	B	30	10	15	15	15	20
*Coppelia, Valse Lente (Delibes)	Art. R. E. Hildreth	B	40	20	25	25	25	35
*Cowboy Capers, Characteristic March (Allen)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Cupid Asray, Waltz (Roife)	Art. Hildreth-Jacobs	B	40	20	25	25	25	35
*Cupid's Victory, Waltz	Art. A. J. Weidt	A	30	10	15	15	15	20
*Dance of the Clowns (Marceline) (Trinkaus)	Art. H. F. Odell	B	30	10	15	15	15	20
*Dance of the Lunatics, An Ludiante Have (Hall)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Dance of the Moths, Caprice	A. J. Weidt	A	30	10	15	15	15	20
*Darkey's Dream, The, Characteristic Barn Dance	Geo. A. Johnson	B	30	10	15	15	15	20
*Dat Yam Rag, A Darkie Delicacy	A. J. Weidt	A	30	10	15	15	15	20
*Delectation (Delight), Valse Hestitation (Roife)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Demoso, Brilliant March and Two-Step (Cobb)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Dixie Rube, The, Characteristic March (Allen)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Dixie Twilight, Characteristic March (Johnson)	Art. Walter Jacobs	A	30	10	15	15	15	20
*Dolores, March (March)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Dream Faces, Reverie (Hollowell)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Dream Kisses, Waltz (Roife)	Art. Hildreth-Jacobs	A	40	20	25	25	25	35
*Drift-Wood, Novallette (Cobb)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*El Tornado, Waltz	Art. R. E. Hildreth	A	40	20	25	25	25	35
*Elysian Dreams, Novallette (Reviland)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Evolution Rag (Allen)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Fair Confidantes, Waltz (McVeigh)	Art. Walter Jacobs	B	40	20	25	25	25	35
*Fairy Flirtations, Dance Caprice (Boehnlein)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Fenchon, Mazurka	A. J. Weidt	A	30	10	15	15	15	20
*Fanner Butter, The, March (Humoresque) (Luscomb)	Art. Hildreth-Jacobs	B	30	10	15	15	15	20
*Fascination, Waltz	Frank W. Bone	A	30	10	15	15	15	20
*Faust, Selection (Gounod)	Art. R. E. Hildreth	B	50	30	35	35	35	40
*Fighting Strength, March (Allen)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Fire-Flv, Polka	A. J. Weidt	A	30	10	15	15	15	20
*Fleur d'Amour, Hestitation Waltz (Cobb)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Flight of the Birds, Ballet	W. M. Rice	B	30	10	15	15	15	20
*Flying Wedge, The, Galop (Hartshel)	Art. Kaye Dobb	B	30	10	15	15	15	20
*Four Little Blackberries, Schottische (O'Connor)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Four Little Pipers, Schottische (O'Connor)	Art. Walter Jacobs	A	30	10	15	15	15	20
*Frag Frittle, Schottische	Art. Hildreth-Jacobs	B	30	10	15	15	15	20
*Fun in a Barber Shop, Novelty March (Wimpe)	Art. Walter Jacobs	A	30	10	15	15	15	20
*Gay Butterflies (Les Joyeux Papillons), Caprice (Gregh)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Gen. Mitsuru, The, March (Characteristic) (Allen)	Art. Walter Jacobs	B	40	20	25	25	25	35
*Ger-Ma-Nee, One-Step or Two-Step	Art. A. J. Weidt	A	30	10	15	15	15	20
*Girl of the Orient, Persian Dance (Allen)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Gloriana, Overture	Art. A. J. Weidt	A	40	20	25	25	25	35
*Golden Dawn, A Tone Picture (Cobb)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Good Goin', One-Step	A. J. Weidt	B	30	10	15	15	15	20
*Got Fern, Descriptive March (Allen)	Art. Walter Jacobs	A	30	10	15	15	15	20
*Gretchen, The, Red-Roller Fairy, Mother Waltz (Ayer)	Art. Hildreth-Jacobs	B	30	10	15	15	15	20
*Hashed Brown, Novelty Two-Step (Allen)	Art. Walter Jacobs	A	30	10	15	15	15	20
*Heap Big Injun, Two-Step Intermezzo (Sawyer)	Art. Jacobs-Hildreth	B	30	10	15	15	15	20
*Heart Murmurs, Waltz (Hildreth)	Art. R. E. Hildreth	B	40	20	25	25	25	35
*Herd Girl's Dream, The, Myl (Labitaky)	Art. Walter Jacobs	B	30	10	15	15	15	20
*Hikers, The, March and Two-Step	A. J. Weidt	A	30	10	15	15	15	20
*Home Sweet Home, The, Galop "Good-night" Waltz	Art. Hildreth-Jacobs	B	30	10	15	15	15	20
*Hong Kong Gong, One-Step or Two-Step	Art. R. E. Hildreth	A	30	10	15	15	15	20
*Hoppe-a-Kack, Two-Step Novelty (Allen)	Art. Hildreth-Jacobs	B	30	10	15	15	15	20
*Hungarian, Dan. No. 5† (Brahms)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Humoresque (Dvorak)	Art. R. E. Hildreth	B	30	10	15	15	15	20
*Idabel, Waltz	Art. R. E. Hildreth	B	30	10	15	15	15	20

WALTER JACOBS, 8 BOSWORTH STREET, BOSTON, MASS.

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WITH ALL PARTS IN
UNIVERSAL NOTATION
(Non-Transposed)

Degrees of difficulty are marked thus: A, Easy; B, Medium; C, difficult. Playable in any combination of the instruments listed. The numbers marked with * are also published for regular Orchestra; therefore parts for Violin, Cornet, Clarinet, Drums, etc., are obtainable. Prices same as for Flute. Consult Jacobs' Banjo Catalog for numbers to which Banjo Solo instruments and arrangements of Transposed Tenor, Mandola and Mando-Cello parts will be supplied in MANUSCRIPT form, but WITHOUT discount from catalog prices. Numbers marked thus † are British copyrights and cannot be purchased for use in England and Colonies.

		Grade	Each 1st Mand.	Each 2nd Mand.	Each Cular Acc.	Each 3d Mand.	Each Tenor Man.	Each Mand. Cello.	Each Mando-Bass.	Each Flute Solo.	Each Flute Solo, (Three Style)	Each Piano Acc.
*In Cupid's Toils, Waltz (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Royal Fair, Waltz (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*In the Conning-Tower, March and Two-Step (Brazil).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Intoxication Rag (Whidden and Conrad).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Troupes Fox Trot (Cade).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Irving, Intermzzo Two-Step (Rolle).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Joy-Boy, Fox Trot.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Kaiser Friedrich, March (Friedemann).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Kaele-Kae, A Darktown Intermzzo.....	A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Ken-Tee-Kee, Fox Trot.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Kentucky Wedding Knot, Duetty Two-Step (Turner).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Kiddie Land, One-Step or Two-Step.....	A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Kiss of Spring, Waltz (Rolle).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	25	35	35	35
*Knock-Knees, One-Step or Two-Step (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*La Fontaine (The Fountain), Idyllic (Lyberg).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	15	20	20	20
*La Paloma (The Dove), Spanish Serenade (Yradier).....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	20	20	20
*Light Heart, Fox Trot.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Lilies of the Valley, Waltz.....	A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Lot o' Pep, One-Step or Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Lorain, Mazurka (Friedmann).....	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Lustspiel Overture (Keler-Bela).....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	35	35	35
*Mad in the U.S.A. March (Santox).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Mazurka No. 11 (Santox).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*May Belle, Schottische.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Meleidy in Ft (Rubinstein).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Melicand Man, A Floral Rag.....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Merry Madness, Valse Heitation (Allen).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Merry Widow, Waltz (Lehar).....	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	25	35	35	35
*Mamada (My Beloved), Dance of the Manola (Leigh).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Miml, Danse des Griettes (Leigh).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Monie Lisa, Valse (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Moonlight Boogie, Air d'Amour (Clements).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Mos-Kee-Too, One-Step or Two-Step.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Musidora, Idyl d'Amour (Leigh).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*New Arrival, The, Two-Step (Foster).....	Arthur S. Brazil	B	30	10	15	15	15	15	15	20	20	20
*Night in June, The, Waltz (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Nocturne, Op. 9, No. 21 (Chopin).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Northern Lights, Overture.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*On Desert Sands, Intermzzo Two-Step (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*On the Hill Dam, Galop (Babb).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Orpheum, The, March and Two-Step (Mutchler).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*O Sole Mio, Waltz (Intro. "Maria, Mari") (di Capua).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Pagani, March (Bigelow).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Pagani Waltz.....	Arr. D. Hartnett	A	30	10	15	15	15	15	15	20	20	20
*Pansies for Thought, Waltz (Byly).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	25	35	35	35
*Paphians, One-Step or Two-Step (Friedman).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Parade of the Puppet, Air de Comique (Rolle).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Pas des Amphores, Air de Ballet (Chamnade).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Pauline, Waltz (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Perfume of the Violet, Waltz (Rolle).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	25	35	35	35
*Periscope, The, March and Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Pet and Pretty, Waltz.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Pista, Valse Espagne.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Pizzicato Polka (Strauss).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Pussy Feet, Eccestric Rag (Hoffman).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Rabbit's Foot, Fox Trot.....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Raiders, The, Galop.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Raid of Fearis, Valse (Smith).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Rambling Kosa, Waltz (Morse).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Rand Rover, The, March.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Rosemary, Mazurka (Boehmlein).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Return of the Marionettes, Waltz (Weidt).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Round the Ring, Galop (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Rye Real, Two-Step, A Little Scotch.....	Geo. L. Lansing	A	30	10	15	15	15	15	15	20	20	20
*Salut d'Amour (Kagar).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Sandy River Rag (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*See Dixie First, One-Step or Trot (Cobb).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Serenade (Drida).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	15	20	20	20
*Serenade (Pierre).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	15	20	20	20
*Serenade d'Amour (Von Blon).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Sighing Surf, Valse Classique (Clements).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Sing Lind Ting (Ta-Tao), Chinese One-Step (Cobb).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Smiles and Frowns, Valse Heitation (Rolle).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Special Delivery, March, One-Step (Friedrich).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Spring Cupid, Waltz (Rolle).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	25	35	35	35
*Starry Jack, The, March and Two-Step.....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	20	20	20
*Step Lively, March and Two-Step (Rolle).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Step! Look! and Listen! Fox Trot (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Summer Girl, The, Waltz.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Summer Dreams, Moresque Characteristic (Flatb).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Sunset in Eden, Waltz (Hall).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Sun-Rays, Characteristic Dance (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Swedish East March, Polka (Cobb).....	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	25	35	35	35
*Swedish Wedding March (Soderman).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Swing Along, Characteristic March.....	F. W. Bone	A	30	10	15	15	15	15	15	20	20	20
*Tendre Amour (Tender Love), Serenade (Clements).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*That Banjo Rag.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Three Nymphs, The, Danse Classique (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Tiana, Overture.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Top of the Mornin', Medley March.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Toreador's Song, The, From "Carmen" (Bisetz).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	15	20	20	20
*Trading Snaps, Schottische (Rolle).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Triumphal March, From "Aida" (Verdi).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Tri-Mountain, March and Two-Step (Weekman).....	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Troopers, The, March and Two-Step (Rolle).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Ultimatum, The, March and Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Under the Spell, Waltz (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	20	20	20
*Van der L. Waltz.....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	35	35	35
*V-Te-Zer, A Rag Two-Step (Mutchler).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Westward Ho! March.....	Geo. L. Lansing	A	30	10	15	15	15	15	15	20	20	20
*Winter Dreams, Moresque of Old New Hampshire, One-Step, (Cobb).....	Arr. Walter Jacobs	B	40	20	25	25	25	25	25	35	35	35
*Winter Scenes, Waltz.....	Widden and Conrad	A	40	20	25	25	25	25	25	35	35	35
*Woodland Dreams, Reverie.....	A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
* Yankee Boy's, March.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
* Yankee Dance, Characteristic March.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	15	20	20	20
*Yo Te Amo, Tango Argentino (Rolle).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Young April, Nolette (Cobb).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	20	20	20
*Youth and You, Waltz (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	20	20	20
*Zornoka, Mazurka (Three-Step) (Asmus).....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	20	20	20

THE CADENZA

Blue Sunshine

MANDO-CELLO

WALTZ

GEORGE L. COBB

Arr. by WALTER JACOBS

Valse Moderato

Mandocello part: *mf*, *cresc.*, *f*, *mf*, *cresc.*

Mandola part: *f*, *ff*, *f cresc.*

ff

Mandocello part: *p-ff*

Mandola part: *f*

TRIO

D.C. al (then Trio)

The open strings, scale and fingering of the MANDO-CELLO

C D E F G A B C D E F G 0 1 2 3 4

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4

4th String 3rd String 2nd String 1st String

Frets 7 8 10 12 14 15

Blue Sunshine

PIANO

WALTZ

GEORGE L. COBB

Valse Moderato

The musical score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and chords. Performance markings include *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). A double bar line with repeat dots is present in the sixth system. The piece concludes with a final chord in the seventh system.

THE CADENZA

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The music begins with a piano (*f*) dynamic and a *cresc.* (crescendo) marking. The bass line features a steady eighth-note accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The system includes first and second endings. The first ending leads to a double bar line, and the second ending continues the melody. The bass line consists of sustained chords and eighth notes.

D.C. al then Trio

TRIO section of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The section begins with a piano fortissimo (*p-ff*) dynamic. The melody is characterized by dotted rhythms and sustained chords. The bass line provides a simple accompaniment of eighth notes.

Fifth system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The system features a melodic line with slurs and accents, accompanied by a bass line with sustained chords and eighth notes.

Sixth system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The system continues the melodic and harmonic development with slurs and accents in the upper voice.

Seventh system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The system shows further melodic and harmonic progression.

Eighth system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The system includes first and second endings. The first ending leads to a double bar line, and the second ending concludes the piece. The bass line features a *f* (forte) dynamic marking.

Blue Sunshine

GUITAR ACC.

WALTZ

GEORGE L. COBB
Arr. by WALTER JACOBS

Valse Moderato

The main guitar accompaniment consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The score includes various dynamics such as *mf*, *f*, *cresc.*, and *ff*. There are several triplets and slurs throughout the piece. The piece concludes with a double bar line and a repeat sign.

D.C. al (then Trio)

The Trio section is marked 'TRIO' and begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The dynamics are marked *p-ff*. This section features a more rhythmic accompaniment with many chords and includes triplets and slurs. It concludes with a double bar line and a repeat sign.

GUITAR ACC.

Sunny Sicily

OVERTURE

FRANK H. GREY

Arr. by R. E. HILDRETH

Andante Maestoso

ff

Moderato con moto

mf

mf

ff

rall.

mf a tempo

p

rall.

Allegro

p

cresc.

mf

cresc.

2d Mandolin & Mandola

THE CADENZA
GUITAR ACC.

The musical score consists of 15 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of chords and single notes, with dynamic markings *f* and *ff*. The second staff continues with similar notation, including a *ff* marking. The third and fourth staves show a melodic line with a *mf* marking. The fifth through eighth staves feature a steady eighth-note accompaniment pattern. The ninth staff has a *ff* marking and includes circled numbers 3 and 4. The tenth staff continues with circled numbers 3 and 4, and a *mf* marking. The eleventh staff has a *ff* marking and circled numbers 3 and 4. The twelfth staff has a *poco rit.* marking and a *p* dynamic. The thirteenth and fourteenth staves show a *cresc.* marking and a *mf* marking. The fifteenth staff concludes with a *mf* marking.

THE CADENZA
GUITAR ACC.

oresta.

mf 2^d Mandolin & Mandola *f*

mf **Grandioso** *f* *rit.*

ff *Allegro* *ff*

accet.

The musical score is written for guitar and mandolin/mandola. It consists of 12 staves. The first staff is the guitar melody. The second staff is the guitar accompaniment. The third staff is the mandolin/mandola melody. The fourth staff is the mandolin/mandola accompaniment. The fifth staff is the guitar melody. The sixth staff is the guitar accompaniment. The seventh staff is the mandolin/mandola melody. The eighth staff is the mandolin/mandola accompaniment. The ninth staff is the guitar melody. The tenth staff is the guitar accompaniment. The eleventh staff is the mandolin/mandola melody. The twelfth staff is the mandolin/mandola accompaniment. The score includes various dynamics such as *mf*, *f*, *ff*, and *accet.*, and tempo markings like *Allegro*. There are also performance instructions like *oresta.* and *rit.* The key signature is one sharp (F#) and the time signature is 2/4.



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Continued from page 8

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THE GUITARIST

Continued from page 7

On the other hand, one who possesses a great deal of the poetic temperament, but perhaps lacks in some other points, should use in public the poetical things which bring out his best qualities.

Nor should any performer who pretends to play in public be lacking in full technical equipment, for the public artist should possess far greater technical ability than he may be called upon to actually use in a given number. By this I mean that, when a performer is using *all* of the energy, will and skill he possesses to "put a thing over," there is apt to be trouble ahead. It is only when the technic of an artist is *more* than adequate for the requirements of a number which is being performed that we get a beautiful, natural and easy performance. It is only too apparent to an audience when a performer on the stage struggles to labor through a solo, and no audience likes to sit with nerves keyed up to the breaking point for fear the performer will not "make it." An occasional bit of this nerve-racking business is welcome in a vaudeville performance where the juggler or acrobat seeks to impress an audience with the extreme difficulty of the "trick" that is being or about to be performed, but that is an entirely different matter from a musical performance. In the latter an audience expects to rest quietly and *enjoy* the beauties of the music rather than to sit on the edge of the chairs with nerves strained to the breaking point over the very evident music-peril of the soloist, while hoping against hope (as a rule an audience is always friendly even to a strange artist) that the performer will make the "home run" with no mishaps.

Guitar literature is broad and, aside from the many original guitar masterpieces that are beloved by all guitarists, many of the well-known classics (originally written for other instruments and universally loved by musicians and music-lovers) are to be obtained as guitar solos. There also are many numbers by the old masters which I have rarely (or never) seen on a program, that are as beautiful as the ones which appear over and over again. It is a good plan for the guitar soloist to do that which is done by all pianists and violinists who are before the public as concert artists, namely, to add some new numbers to the playing repertoire each season. The few performances made by the guitarist, in comparison with the instrumentalists just named, makes the incentive less, but the additions should be made just the same.

A NEW REPRINT

Guitarists will be glad to hear that by the time this issue of *The Cadenza* reaches them, the latest blue-print of an out-of-print masterpiece will be ready for mailing. This time it is the Giuliani Sonata, which has been for many years out-of-print. So far as I know there is no other sonata obtainable for the guitar, and it is a beautiful number. The price is 90 cents a copy. Those sending checks will kindly enclose ten cents additional for exchange (except from New York, Boston and Chicago). There are also a few copies left of the three Legnani reprints, "Rondello," \$.40; the Allegro and Andante from "William Tell," \$.70, and the Grand Fantasia, \$.90. Kindly send orders with remittances to Valdah Olcott-Bickford, 616 West 116th Street, New York City.

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TUITION IN BANJO TECHNIC

IN this month's instalment of Tuition in Banjo Technic, additional exercises are given showing the combined tremolo and detached notes in the minor keys of D, A, E and B. All new notes may be located by referring to the diagram preceding Study No. 91. The student is advised to count through all exercises before playing. To prove that the player understands when fingers of the left hand are to be held, dotted brackets should be supplied. Throughout the study all detached notes indicated by the dot are to be struck with the down stroke, regardless of the value of the note.

Study No. 92. Exercise A. An exercise in the key of A minor, relative to C major. The exercise is in common rhythm and is to be played at a moderate tempo. Tremolo and detached quarter notes are shown. First measure: First position. The note on the first count is to be played with a down stroke. The following slur indicates that the notes included are to be sustained up to the fourth count, which is to be detached. Cover this note with the substitute third finger. Second measure: Four eighth notes and a half note. Sustain as indicated by the slur. Note G-sharp on the second count of the third measure. D on the fourth count is to be played closed covered by the third finger. Pick E, sustain the two notes following up to the fourth count, which is to be detached. Fourth measure: Sustain similar to the second measure. Play D closed. Fifth measure: Note left-hand fingering. Form a small bar over A and C-sharp. Slide the first finger to cover E at the fifth fret of the second string. This brings the hand in position so that the fourth finger falls on A on the fourth count. Pick and tremolo as in the first and third measures. Sixth measure: Slide the fourth finger back to cover G. This brings the hand into the second position which will include the following closed notes. The whole measure is to be sustained. Seventh measure: The first half of the measure is to be sustained up to the fourth note, which is detached. The second half is played the same. In this group play D closed. Eighth measure: First half. Shift to the second position. Let the third finger form a small bar to cover E and B. Slur up to the fourth note, which is to be detached. Repeat a few times. Keep rhythm smooth.

TUITION IN BANJO TECHNIC

TREMOLO AND DETACHED NOTES (CONTINUED)

The musical score consists of eight sections, each with a tempo marking and a key signature:

- A Moderato:** Key of A minor (one flat). Features a complex rhythmic pattern with slurs and dotted brackets.
- B Allegretto:** Key of A minor. Similar to section A but with a faster tempo.
- C Andante:** Key of A minor. Slower tempo with a focus on sustained notes.
- D Andante:** Key of D minor (two flats). Slower tempo with a focus on sustained notes.
- E Moderato:** Key of D minor. Moderate tempo with a focus on sustained notes.
- F Moderato:** Key of E minor (three flats). Moderate tempo with a focus on sustained notes.
- G Andantino:** Key of E minor. Slower tempo with a focus on sustained notes.
- H Moderato:** Key of B minor (two flats). Moderate tempo with a focus on sustained notes.

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Exercise B. Another exercise in common rhythm in the key of A minor. The speed of the rhythm is slightly faster than that of the previous exercise. Tremolo and detached quarter notes are shown, also tremolo and detached eighth notes. First measure: Use the substitute third finger on E. A on the first count is to be picked. The tremolo is to be used on the remaining three notes. A slight break is made in the tremolo to separate the notes. Second measure: Also a slight pause is made before the first note in the second measure. Had the tremolo been continuous here it would have been indicated by a tie. The three notes following are to be detached. The second half of the measure is to be sustained. Third measure: Pick the first quarter note. The three A's that follow are to be played with the tremolo, with a slight pause between them. Fourth measure: Detached eighth notes appear in the first half of the measure. The second half is to be sustained. The fourth finger slides from A to B-flat. This brings the hand into the fifth position which includes the two following notes. Shift to the first position in the second half of the measure. Detached and sustained quarter notes. Sixth measure: Detached and sustained eighth notes. First half. Slide the fourth finger from F to G. The hand is now in the second position which includes the following two notes. Note how the shift is made to the first position in the second half of the measure. Seventh measure: Detached and sustained eighth notes. First half. Slur up to the third note which is detached. Pick the fourth note. This note is played on the second string. Second half. Tremolo and pick as indicated. E and F-sharp are played in the second position. The first finger now slides to cover G-sharp, which brings the hand into the sixth position for the remaining notes. Eighth measure: Half note tied to a quarter. The tremolo only extends up to the beginning of the third count. Repeat the exercise a few times.

Exercise C. An Andante movement in common rhythm in the key of D minor, relative to the key of F major. The exercise shows sustained eighth notes, and detached and sustained quarter notes. First measure: The first count is to be played closed. The following eighth notes are to be sustained up to the third count, on which a detached quarter note appears. Shift to the third position on the fourth count. The third finger slides to cover the detached quarter note on the first count of the second measure. The hand is now in the fifth position, which includes all notes in the measure. The quarter note on the fourth count is to be sustained to the end of the measure. Third and fourth measures: Pick and sustain as indicated by the slur and dots. Note the second finger slide in shifting position. Fifth measure: Shift to the seventh position on A. This position is to be used up to the fourth count of the sixth measure. Here the second finger slides back to cover G. This note is sustained up to the end of the measure. Seventh measure: The hand is in the fifth position, which includes notes up to the third count. Follow slur and dots. On the fourth count shift to the second position. Eighth measure. Form a small bar over A and C-sharp. Play E and D on the second string. Repeat a few times.

Exercise D. An Andante movement in 4/4 rhythm in the key of E minor, relative to the key of G major. The exercise shows sustained eighth, quarter and dotted quarter notes, and detached eighth notes. The first two measures are to be sustained as indicated by the slur. B in the second measure is to be played closed. Third measure: Fourth position. Play G closed. Tremolo and detached eighth notes. Sustain each slurred eighth note through its full value, making the detached note the last stroke of the tremolo. The fifth and sixth measures are to be sustained throughout. Play D closed. Sixth measure: Play B closed. Sustain and pick as in the third measure. Ninth measure: Play D-sharp on the fourth fret of the second string. Here a small bar can be made, which will include F-sharp. This and the next measure are to be fully sustained. Eleventh measure: Note tremolo and detached notes. D on the third count is to be played closed. Thirteenth measure: Second position. C is played on the third string. Sustain this and the next measure. The fifteenth measure is like the third. Play through several times.

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Exercise E. Another exercise in common rhythm in the key of D minor. Play at a moderate slow tempo. The exercise shows tremolo and detached eighth notes, and sustained notes of longer value. First measure: Note slide from G to E. Sustain up to the first count of the second measure. The following three eighth notes are detached. The third and fourth measures are played similar to the first two. The left-hand fingering is simple. Note slide from G to A. Ninth measure: Slide the first finger from A to G, then back again. The advanced player would play G on the second string, which would avoid a shift of position. Sustain through the measure. Note detached eighth notes in the tenth measure. Use extension fingering in the eleventh measure. (To avoid this extension could be played on the second string.) Slide the fourth finger back to cover A at the beginning of the twelfth measure. The hand is now in the fourth position, which includes the following notes. Note detached eighth notes. Thirteenth measure: In shifting position, slide the second finger from G to E. This measure is to be sustained. Fifteenth measure: Play in the second position. Let the first finger form a bar over the second fret to cover A, C-sharp and E. Tremolo and pick as indicated. Repeat.

Exercise F. An exercise in 1/4 rhythm in the key of B minor, relative to the key of D major. Play at moderate tempo. The exercise shows detached sixteenth notes combined with slurred notes of longer value. First measure: Second position. Tremolo up to the sixteenth note, which is to be picked. The quarter notes are to be sustained. Second measure: To avoid a shift of position play D-sharp on the second string. Tremolo the E up to the time of striking this note. Third measure: Second position. Form a small bar over C-sharp and E. Tremolo each dotted eighth note through its full value. Detach the sixteenth notes. The fourth measure may be played without shifting position. Fifth measure: Sixth position. Detach the sixteenth note. Tremolo all others. Sixth measure: Shift to the fifth position. Seventh measure: Move to the second position. Play D closed. Detach the sixteenth notes. Tremolo the others through their full value. Eighth measure: Tremolo the first B up to the time of playing the detached B an octave higher. Cover this note with the fourth finger. Repeat.

Exercise G. An Andantino movement in 2/4 rhythm in the key of D minor. All detached sixteenth notes are to be played with a down stroke of the plectrum. In cases where a quarter note is tied to a sixteenth the tremolo should extend through the sixteenth note, so that it receives one stroke or the last stroke of the tremolo. Use the second position in the first five measures. The sixteenth measure is played on the third string. Shift to the sixth position in the sixth measure. In the seventh measure move to the second position. Play through a couple of times.

Exercise H. An exercise in 12/8 rhythm in the key of A minor. The exercise shows sustained and detached eighth notes combined with tremolo notes of longer duration. First measure: Examples are given showing quarter notes slurred to detached eighth notes. Tremolo the quarter note through its full value, up to the time of striking the eighth. In the second half of the measure slide the third finger from E to A. Hold in preparation for the first four notes in the second measure. This measure is to be sustained throughout. Third measure: Tremolo and pick as in the first measure. Note the closed and open B's and D's. Fourth measure: Sustain throughout. Follow the slide of the second finger from G to E. Fifth measure: Sustain throughout. Note slide of the left hand from the first to the sixth position. Sixth measure: Sustain. Slide the fourth finger from F-sharp to A in changing from the first to the fourth position. Seventh measure: Pick and tremolo as indicated by the slur and dots. Slide the third finger from E to A. Eighth measure: First position. Sustain throughout. Play at a moderate tempo and repeat a few times.

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19th Piano	50	36th Mandolin	50
20th Piano	50	37th Mandolin	50
21st Piano	50	38th Mandolin	50
22nd Piano	50	39th Mandolin	50
23rd Piano	50	40th Mandolin	50
24th Piano	50	41st Mandolin	50
25th Piano	50	42nd Mandolin	50
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H. A. R., New York City.

Q. 1. Are there any study books published pertaining to thimble playing for banjo?

A. Thimble playing has been out of date for so long that it might almost be called a lost art. I do not recall that there ever were any books or studies devoted entirely to this branch of playing, although some of the earlier Banjo Methods, notably those by C. L. Partee and A. A. Farland, contained more or less elaborate instructions. These two books can still be obtained, the former from Mrs. Partee and the latter from Mr. Farland himself, and both addresses will be found in the advertising columns of *The Cadenza*.

Thimble playing (also known as *stroke playing*) bears no resemblance to the present day *plectrum* style of playing the banjo, although there is a bare possibility that you have confused them in your mind.

Q. 2. Where can I buy these thimbles?

A. I am not sure that it is still possible to obtain the exact style of thimble which was used by some of the pioneer banjoists, such as Horace Weston and E. M. Hall, but you might be successful in some of the older stores, like Ditson's, Fischer's or Harry Hewcorn's (140 Bowery) New York City.

Q. 3. Is the "American Patrol" by Meacham published in C notation and where can it be purchased?

A. I do not recall that this particular composition has ever been published in C notation, although there is a banjo solo called "American Patrol" and composed or arranged by Sanders Papworth, an English writer, listed in the John Alvey Turner catalog. This number can be obtained from The Maximum Publishing Co. of Philadelphia, but I do not think it is the Meacham composition.

E. R. D., Worcester, Mass.

Q. Will you kindly favor me with a list of some of the more popular of the banjo solos, formerly issued in the A notation but now obtainable also in the C notation. I refer to such solos as Eno's "Cupid's Arrow" and "Ragtime Episode," Glynn's West Lawn Polka," Cullen's "Twin Star March," etc.

A. Among the solos which helped to make banjo history in the days of A notation, and which are still as good as ever and can be obtained in C notation, are the following from the Turner catalog, any of which may be obtained through The Maximum Publishing Co.:—"Twin Star March" (Cullen), "Handicap March" (Rosey), "L'Infanta March" (Gregory), "Rastus' Honeymoon" (Meacham), "Dreams of Darkie Land" (Keller), "Valse de Concert" (Eno), "Darkies' Wedding" (Eno), "Bohemian Galop" (Heller), "Yellow Kids Patrol" (Armstrong), "Dandy Fifth" (Farland), "On Guard" (Armstrong), "Realm of Beauty" (Armstrong), "Rosetree March" (Eno), "Music of the Pinewood" (Van L. Farrand), "Reign of Love Waltz" (Eno), "Alabama Rose Cake Walk" (Liddicoat), "Hot Corn" (Eno), and a number of others less well known.

Among the good numbers from the same catalog which were never printed in the A notation are "A Coon Band Contest" (Pryor), "Narcissus" (Nevin) and arranged by both H. J. Ellis and Parke Hunter), "Kowalski's Marche Hongroise" (arr. by Oakley) and "Il Bacio," the famous Waltz Song by Arditi, arranged by Joe Morley. Glynn's "West Lawn Polka" is also included in this list, although the American rights (at least to the Lansing arrangement) are owned by the publisher of *The Cadenza*.

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Orchestra ¹		Mandolin Orchestra	
1st Violin	50	1st Mandolin	50
2nd Violin	50	2nd Mandolin	50
Viola	50	3rd Mandolin	50
Cello	50	4th Mandolin	50
Bass	50	5th Mandolin	50
1st Clarinet	50	6th Mandolin	50
2nd Clarinet	50	7th Mandolin	50
Flute	50	8th Mandolin	50
Oboe	50	9th Mandolin	50
Bassoon	50	10th Mandolin	50
Trumpet	50	11th Mandolin	50
Trombone	50	12th Mandolin	50
Drum	50	13th Mandolin	50
Cymbals	50	14th Mandolin	50
Harmonica	50	15th Mandolin	50
Conductor	50	16th Mandolin	50
Piano	50	17th Mandolin	50
1st Piano	50	18th Mandolin	50
2nd Piano	50	19th Mandolin	50
3rd Piano	50	20th Mandolin	50
4th Piano	50	21st Mandolin	50
5th Piano	50	22nd Mandolin	50
6th Piano	50	23rd Mandolin	50
7th Piano	50	24th Mandolin	50
8th Piano	50	25th Mandolin	50
9th Piano	50	26th Mandolin	50
10th Piano	50	27th Mandolin	50
11th Piano	50	28th Mandolin	50
12th Piano	50	29th Mandolin	50
13th Piano	50	30th Mandolin	50
14th Piano	50	31st Mandolin	50
15th Piano	50	32nd Mandolin	50
16th Piano	50	33rd Mandolin	50
17th Piano	50	34th Mandolin	50
18th Piano	50	35th Mandolin	50
19th Piano	50	36th Mandolin	50
20th Piano	50	37th Mandolin	50
21st Piano	50	38th Mandolin	50
22nd Piano	50	39th Mandolin	50
23rd Piano	50	40th Mandolin	50
24th Piano	50	41st Mandolin	50
25th Piano	50	42nd Mandolin	50
26th Piano	50	43rd Mandolin	50
27th Piano	50	44th Mandolin	50
28th Piano	50	45th Mandolin	50
29th Piano	50	46th Mandolin	50
30th Piano	50	47th Mandolin	50
31st Piano	50	48th Mandolin	50
32nd Piano	50	49th Mandolin	50
33rd Piano	50	50th Mandolin	50

There is a separate book for each of the above instruments containing the entire 12 numbers

All the books are playable in combination with 1st Violin or 1st Mandolin and

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WALTER JACOBS - BOSTON, MASS.

There also are a number of other popular numbers included, which are owned and now published in C notation by Walter Jacobs, such as "Darkey's Dream," "Darkies Awakening" "Invincible Guard March," "On the Mill Dam," etc., all of which should be ordered through the American publisher. In the Clifford Essex Catalog (also to be had from The Maximum Publishing Co., will be found such well known numbers as "The Colored Major" (Henry), "Cupid's Arrow Polka" (Eno), "Dixie Medley" (as played by Ossman and Van Eps), "Nigger in a Fit" (as played by Ossman), "A Ragtime Episode" (Eno), "National Airs Medley" (F. J. Bacon), and "Plantation Symphony" (Eno).

In the Cammeyer catalog are found Parke Hunter's arrangement of "L'Infanta March" (Gregory), "Jolly Chinese" (known in this country as "Chinese Picnic"), "Finale to Wm. Tell Overture," "Liberty Bell March" (Souza), also "Berkeley March" (Ruby Brooks) and O'Reardon's "Marriage Bells" (arr. by Cammeyer).

In addition to the numbers mentioned, all of which are more or less well known to American banjoists, there are literally hundreds of other effective banjo solos (practically all published with parts for second banjo and piano) in these lists, as well as that of John E. Dallas and Son (London), so that there is no legitimate excuse for the present day banjoist to hesitate to about the C notation because of a lack of material, an excuse which has been offered by teachers in the past.

W. E. L., Hamilton, O.

Q. 1. I am a self-taught mandolin player, and while I get fairly good results I have considerable trouble in developing a good right-hand technique. I have been placing my right forearm about two or three inches from the tailpiece and about six to eight inches from the wrist joint, and although I know that most teachers advise resting this arm about half way between the wrist and elbow joints, my arm seems to be too long to allow this position. I shall appreciate any suggestions on this subject.

A. Your description of the right arm position seems to be about the right thing, except that I personally prefer to have the arm quite close to the tailpiece as this tends to bring the hand and arm more in a straight line with the strings than is the case when it is farther away. As a general rule, if the mandolin is held well over to the right, with the 10th or 12th fret exactly in the center of the body, the right arm will assume a natural and graceful position when it is rested on the edge of the instrument.

It is important to note, however, that the general line of the fingerboard and strings forms nearly a straight line with the body—that is to say, the left hand must not be much, if any, farther from than the right when both are in playing position. If the instrument is held in this position, with the left hand elevated perhaps six inches above the right, the right hand will assume an easy and natural position and the curve of the wrist will be just right, the hand and elbow exactly balancing each other. The subject of acquiring an easy swing of the right hand was treated in this department of the July, 1919 issue and you are referred to that issue for further details. Relaxation is the keynote and secret of right-hand control.

Q. 2. Kindly tell me the best shape and size of pick to use. I have been using a fiber pick about an inch in length and rather pointed at the end.

A. The shape, size and material of the pick is largely a matter of individual preference, and one can become accustomed to almost any shape or size. My own preference in this matter is for the pick with the monogram "HM," made by The Rhode Island Music Co. of Providence. These picks may be obtained in three thicknesses, but the stiffest model is the best for general playing. Many players prefer a shell pick, while others prefer and get good results from fiber, rubber, celluloid and other materials.

Q. 3. I started to learn the mandolin two years ago at the age of 30, and can play almost any number of medium grade. For example, I played the NC-4 March in June Cadenza at the second reading, but in a piece of the difficulty of "Goddess of Night" overture, I cannot play half the strains. I should like to know if it is advisable to keep on with the mandolin at my age, or to give it up for some other instrument.

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CONTENTS

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Mandolin Orchestra

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A. From your description I should say that you had made satisfactory progress, considering your age and the probable stiff condition of your fingers and muscles when you started. Age is not an insurmountable barrier to the comparative mastery of an instrument, providing that the fingers and muscles are not crippled with rheumatism or otherwise tied up, and also providing that the practice is along the right lines. There is hardly another instrument on which you could have done more in the two years, and I would advise you to stick to the mandolin, gathering as many hints and suggestions as possible from this and other departments of The Cadenza, and, if possible, getting a little personal instruction, at least occasionally, from some recognized authority on the subject of mandolin playing.

The way to learn to read well at sight is to read, read, read. In the matter of purely technical development it is merely a question of having a perfect understanding of the ultimate end to be gained and of the necessary steps required to gain that end, then carefully working along these lines. Accuracy and relaxation must come before speed. Procure as many works of authority as you can afford and study them carefully, in the meantime using your own deductive powers in order to be able to adopt that which fits your own particular case and rejecting that which does not apply to you, or which you, after a careful and thorough sifting of all sides of the question, cannot accept. If you do not use this method you may be told by one authority to do a certain thing and by another authority (?) not to do it.

V. A. H., Portland, Oregon

Q. I have an edition of Leybach's Fifth Nocturne for guitar solo, in which the metronome mark is given as 80 for a quarter note. This piece is in 6-8 time, and I am at a loss to know how it is to be interpreted.

A. This indication is evidently a misprint, since it should be 80 to a dotted quarter note.

Banjo Music in C Notation

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

	Grade	Banjo Solo	G. Acc.	P. Acc.	The * indicates Plectrum Playing arrangement	
					Grade	P. Acc.
Adalid. March	Hall	B	40	10	20	
Ah Sin. Eccentric Two-Step	Rolfe	B	40	10	20	
Airy Fairy. Schottische	Allen	B	40	10	20	
/All Aboard for Rock-A-Bye Bay!	Cobb	B	40	10	20	
Aloha Oe	Liliuokalani	A	40			
Baboon Bounce. A Rag-Step	Cobb	B	40	10	20	
Behind the Hounds. March	Allen	B	40	10	20	
Big Ben. Descriptive One-Step	Allen	B	40	10	20	
Black Eyed Susan. Schottische	Osman	B	40	10	20	
Boston Yodel. Dance a la Fandangoe	Weidt	A	50	10	20	
Buttercrotch. Characteristic March	Weidt	A	40	10	20	
Camilla. Chilean Dance	Bone	B	40	10	20	
Caper Sauce Rag	Griffin	C	40			
Chain of Daisies. Waltz	Weidt	A	40	10	20	
Chicken Reel. Buck Dance	Daly	A	40	10	20	
Chiming Bells. Waltz	Lansing	A	40			
Cloud-Chief. Two-Step Intermezzo	Phillie	B	40	10	20	
Colored Guards. Char. March	Weidt	A	40	10	20	
*Columbia's Call. March	Wyman	A	40	10	20	
Come Out of the Kitchen. Mary Ann	Kendis	C	40	10	20	
Commander. March and Two-Step	Hall	B	40	10	20	
Cowboy Capers. Char. March	Allen	B	40	10	20	
Crystal Wave. Waltz	Babb	A	40	10	20	
Dandi's Victory. Waltz	Weidt	A	40	10	20	
Dance of the Clowns	Trinkaus	B	40	10	20	
Dance of the Lancers. Idyllic Rave	Weidt	B	40	10	20	
Dance of the Moths. Caprice	Weidt	B	40	10	20	
Dance of the Phantoms	Farrand	B	40	10	20	
Darkey's Awakening	Lansing	B	40	10	20	
Darkey's Dream. Fox Trot	Lansing	A	40	10	20	
Dat Yam Rag. A Darkie Delicacy	Weidt	A	40	10	20	
Diez Twilight. Char. March	Johnson	B	40	10	20	
Don't Leave Me, Daddy! Fox Trot	Verges	B	40	10	20	
Drowsy Dempsey. A Coon Shuffle	Lansing	B	40	10	20	
Duska. Russian Dance	Lansing	A	40	10	20	
Encouragement. Waltz	Moyer	A	40			
Evolution Rag	Allen	C	40	10	20	
Falling Waters. Lively Caprice	Bowen	B	40	10	20	
Fanchon. Mazurka	Weidt	A	40	10	20	
Fascination. Waltz	Bone	A	40	10	20	
Fire-Flly. Polka	Weidt	A	40	10	20	
*Flying Wedge. Galop	Dolby	B	40	10	20	
Four Little Blackberries. Schottische	O'Connor	B	40	10	20	
Four Little Pipers. Schottische	C'Connor	B	40	10	20	
Frog Frolics. Schottische	Hildreth	A	40	10	20	
Ger-Ma-Nee. One-Step or Two-Step	Weidt	B	40	10	20	
Hall's Blue Ribbon March	Hall	B	40	10	20	
Hazers. March and Two-Step	Weidt	A	40	10	20	
Hikers. March and Two-Steps	Weidt	A	40	10	20	
Hitting the High Spots. One-Step	Weidt	B	40	10	20	
Hoop-e-Kack. Two-Step Novelty	Alken	C	40	10	20	
Humoresque	Dvorak	B	40	10	20	
Inrincible Guard. March	Shattuck	A	40	10	20	
Irvina. Intermezzo	Rolfe	B	40	10	20	
Kaleala. A Darktown Intermezzo	Weidt	A	40	10	20	
Ken-Tuck-Ke. Fox Trot	Weidt	B	40	10	20	
Kentucky Wedding Knot. Two-Step	Turner	B	40	10	20	
Kiddie Land. One-Step	Weidt	B	40	10	20	
Kiss of Spring. Waltz	Rolfe	A	40	20	35	
Knock-Knees. One-Step	Cobb	B	40	10	20	
*Kuivlak. Polka Dance	Arr. Hildreth	B	40			
*La Sereina. Danza Habanera	Burke	B	40			
*League of Nations. March	Wagner	B	40	10	20	
Light Heart. Polka	Weidt	A	40	10	20	
Lilies of the Valley. Waltz	Weidt	A	40	10	20	
Lorain. Mazurka	Nichols	B	40	10	20	
*May Bell. Schottische	Weidt	A	40	10	20	
Me Mexican Man. A Pictorial Rag	Wilson	B	40	10	20	
*Melody in F. (Rubinstein).	Arr. Hildreth	C	40	10	20	
Minor Jig	Kenneth	B	40			
*Mississippi Volunteers. One-Step	Cobb	B	40	10	20	
Montclair Galop	Weidt	A	40	10	20	
Mos-Kee-Toe. One-Step	Weidt	B	40	10	20	
Myonia. Intermezzo	Wilson	B	40	10	20	
*National Emblem. March	Bagley	B	40	10	20	
On Desert Sands. Inter. Two-Step	Allen	B	40	10	20	
Onion Rag. A Bermuda Essence	Weidt	A	40	10	20	
On the Curb. March and Two-Step	Allen	B	40	10	20	
On the Mill Dam. Galop	Babb	A	40	10	20	
*Our Director. March	Bigelow	B	40	10	20	
Pagani Waltz	Arr. Hartnett	A	40	10	20	
Paprikana. One-Step	Friedman	B	40	10	20	
Parade of the Puppets. March	Rolfe	B	40	10	20	
Paragon. Waltz	Grover	A	40			
*Pauline. Waltz	Allen	B	40	10	20	
Pert and Pretty. Waltz	Weidt	A	40	10	20	
Phantom Bells. Gavotte	Weidt	A	40			
Polonoise Le Grand	Griffin	C	50			
Posies. Waltz	Weidt	B	40	10	20	
Pranks of the Pixies. Caprice	Lansing	B	40			
Putzing Brook. Waltz	Shattuck	A	40	10	20	
Rabbit's Foot. Fox Trot	Cobb	B	40	10	20	
Rag Tag. March and Two-Step	Weidt	A	40	10	20	
Raiders. Galop	Weidt	A	40	10	20	
Rambling Roses. Waltz	Morse	B	40	10	20	
Red Rover. March	Weidt	A	40	10	20	
Res-Res. Two-Step	Lansing	A	40	10	20	
Sand Dance	Friedman	B	40	10	20	
Serenade d'Amour	Von Blou	B	40	10	20	
Sing Ling Ting. One-Step	Cobb	B	40	10	20	
Sky High. Galop	Glionna	A	40			
*Some Shape. One-Step	Cobb	B	40	10	20	
Somewhere in Erin. One-Step	Temple	A	40	10	20	
Spanish Fandango	Arr. Jacobs	A	40	10	20	
Speedway. Galop	Weidt	A	40	10	20	
Spitfire. Polka of Concert	Griffin	C	40			
Starry Jack. March and Two-Step	Hildreth	B	40	10	20	
Stop! Look! Listen! Fox Trot	Allen	B	40	10	20	
Summer Breeze. Waltz	Lansing	A	40	10	20	
Summer Girl. Waltz	Weidt	A	40	10	20	
Swedish Wedding March	Soderman	B	40	10	20	
Sweet Corn. Characteristic March	Weidt	A	40	10	20	
Sweet and Low and Forsaken	Arr. Lansing	B	40			
Swing Along. Characteristic March	Bone	B	40	10	20	
Swing Song (Tremolo)	Lansing	C	40			
That Banjo Rag	Weidt	A	40	10	20	
Troopers. March and Two-Step	Bacon	B	40	10	20	
Turkish Towel Rag. A Rub-Down	Allen	B	40	10	20	
Ultimatum. March and Two-Step	Allen	B	40	10	20	
Under the Double Eagle. March	Wagner	A	40	10	20	
*Under the Spell. Waltz	Allen	B	40	10	20	
Watch Hill. March and Two-Step	Kenneth	A	40	10	20	
Wedding of the Frogs. Char. March	Lansing	B	40			
Westward Ho! March	Lansing	A	40	10	20	
When the Lilies Bloom in France Again	Cobb	B	40	10	20	
Whip and Spur. Galop	Allen	B	40	10	20	
*Whistling Rufus. One-Step	Mills	B	40	10	20	
Yankee Boys. March	Weidt	A	40	10	20	
Yankee Dandy. Char. March	Weidt	A	40	10	20	
Zamparite. Characteristic March	Lake	B	40	10	20	

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