

# CRESCEMDO

The Fretted Instrument Journal



AWAITING THE WINNERS AT ROCHESTER!

Beautiful Trophies to be Given the Various  
Winners at the Don Santos Banjo Band  
Contest to be Given at Rochester,  
N. Y., on April 24 and 25.

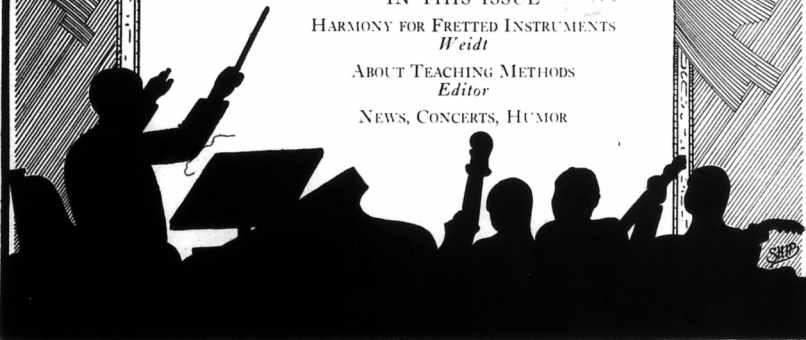


### IN THIS ISSUE

HARMONY FOR FRETTED INSTRUMENTS  
*Weidt*

ABOUT TEACHING METHODS  
*Editor*

NEWS, CONCERTS, HUMOR



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Sworn to and subscribed before me this  
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CALVIN C. BOLLES.

My commission expires February 1, 1933.

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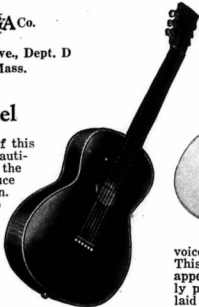
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laid marquetry designs.



APR 14 1931

# The CRESCENDO

THE FRETTED INSTRUMENT JOURNAL

## About Teaching Methods

By THE EDITOR

A young man dropped in at the studio the other day and asked me to give him tenor banjo lessons, and in the course of our conversation he advised that he had completed his study of that instrument with a teacher in a city that I will not name. When I asked him how long it took him to complete the course, he said: "Oh, about two years." I then asked him if he really thought that he had completed the study of the instrument and he said: "I wouldn't be coming to you if I did think so. My other teacher is the only one that thinks I am a completed musician."

This young man had faithfully practiced and completed the study of two methods of national repete, and had learned to play about fifty or sixty pieces in that length of time, all of which were beyond his grade at the time of the assignment. No review was demanded by the teacher in either technic or pieces, and his right and left hand work was a confession, that the teacher was absolutely unfit for his job, or else didn't give a whoop for artistic and thorough work.

The day has passed when one might get a mandolin education out of one of the old one book methods which were so abundantly filled with folk songs and operatic ditties. The student of to-day is confronted with master courses for all the fretted instruments, and two years of study just means a fair start now.

Let us first analyze the literature for the mandolin published in this country alone. The Pettine Method for the mandolin with its two fine books on foundation, additional duo primer and the famous Modern System of the Plectrums Mechanism, the justly famous Bickford Method in four volumes, the radically different but excellent Odell method in four volumes, and the favorite Stahl Method in three volumes, are just a few of the methods that we have to teach the mandolin with to-day. Even the authors of these fine books, advise the study of additional material such as violin studies

by Kruetzer, Mazas, Fiorillo, Kayser and others, and all of the famous sonatas for violin, and the concertos for both violin and mandolin, and the many concert pieces for both instruments.

Next in line we find the guitar with its huge library of music and famous methods. The Foden Grand Method for the guitar in two books, which advocates a system of right hand fingering that is a good deal like Salzedo's harp method of attack, the Olcott-Bickford method and Advanced Course for the guitar which advocates the lightly touching little finger on the sounding board, the moth eaten but indispensable Carcassi in various editions, and the modern Albert method, and oceans of special studies, pieces, concertos and show pieces.

The tenor banjo seems to be the next in line, with the fine Twentieth Century Method in two volumes by Bickford, the always welcome Stahl in two volumes, the excellent one book editions by Scheidtmier and Foden, and the Morris methods in both the Santos and Nicomede catalogues. The new special technic studies by Berend, the McNeil studies for technic and the various duo primers and collections by Moyer, Pettine and others give us a wealth of technical matter alone, and all this with the fine solos and collections of solos give the tenor banjo a marvelous library of fine music.

The five string banjo seems to have been the most neglected, but there are fine methods by Stahl, Bacon, Lansing, Bradbury and others, and a number of special studies by Rice, Eno, Grimshaw and other fine writers, and all indications point to a fine library for this old favorite also.

With such a wealth of music it is a foregone conclusion that no one can expect to complete a course on any fretted instrument in two years, and any teacher who advertises in this way should be avoided by the prospective student.

When one does put five or six years of hard study into an instrument, he

merely has a foundation. Cultures, experience and general musical knowledge must follow this preliminary training, and in five or six additional years, the student may then call himself a musician.

### Many Bands and Soloists in Santos Contest

The following is a list of the many fine ensembles which will compete for the various cups at the second annual Banjo Band Contest sponsored by Don Santos, at Rochester, N. Y., on April 24 and 25.

Boote Guitar Band, Hamilton, Canada.  
Hawaiian Guitar Ramblers, Niagara Falls, N. Y.  
Florentine Guitarists, Erie, Pa.  
Florentine Mandolinists, Erie, Pa.  
Crandall Mandolin Girls, Syracuse, NY  
Ukrainian Mandolin Orchestra, Rochester, N. Y.  
Banjo Ramblers, Niagara Falls, N. Y.  
Brattain Banjo Band, Sandusky, Ohio  
Althean Banjo Band, Olcott, N. Y.  
Kel Kroydon Banjo Band, Buffalo, N. Y.  
Pizzitola Strummers, Holyoke, Mass.  
Hagadorn's Banjo Band, Hornell, N. Y.  
Boalsburg Banjo Band, Boalsburg, NY  
Crandall Banjo Girls, Syracuse, N. Y.  
Florentine Banjoists, Erie, Pa.  
Knapp Banjo Band, Elmira, N. Y.  
Herb. Smith Banjo Band, Syracuse, NY  
State Music School Banjo Band, Columbus, Ohio  
Wilson Banjo Band, Wilson, N. Y.  
It is expected that ten other banjo bands will compete.

#### Exhibits

Bacon Banjo Co., Grotton, Conn.  
Vega Banjo Co., Boston, Mass.  
Gibson Inc., Kalamazoo, Mich.  
Santos Pub. Co., Inc., Rochester, N. Y.

#### Soloists

Fred Bacon, Grotton, Conn.  
W. J. Jeffery, Berwick, Pa.  
Boote Trio, Hamilton, Canada  
Wm. McMichael, Youngstown, Ohio  
Crandall's Happy Hicks  
Ralph R. Wingert, Harrisburg, Pa.  
Hagadorn Duo, Hornell, N. Y.  
Rose Helen Pizzitola, Holyoke, Mass.  
Marjorie Roach, Syracuse, N. Y.

#### Judges

Miss Emma Murr, White Plains, N. Y.  
Stephen Carroll, Syracuse, N. Y.  
W. J. Jeffery, Berwick, Pa.  
Chas. Claus, Rochester, N. Y.  
There will be another judge appointed within the next two weeks.

## Harmony for the Fretted Instruments

By A. J. WEIDT, Composer and Author  
of Weidt's Chord System

Before the tenor banjo, the first of the fretted instruments to be used in connection with the regular orchestra, came into the limelight, the study of harmony was very little thought of in connection with teaching the fretted instruments, but to-day, there are very few of the up-to-date teachers who do not teach harmony in conjunction with the lessons in technic. When the fretted instruments are played over the "air," we usually hear popular selections. Unfortunately, the publishers do not publish for the fretted instruments or, if they do, it may be in folio form long after the numbers are no longer new. In order for the player to arrange a number, either popular or classical, a knowledge of harmony is necessary.

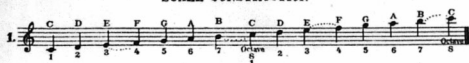
Although this department is intended for the readers who wish to ask questions pertaining to harmony for the fretted instruments, I will, from time to time, include instruction on harmony in general, which can be applied to any of the instruments. It will be best to start at the bottom and gradually work up, in order to fully understand the answers to any of the questions that will appear in later issues. Now let's go:

### Scale Construction

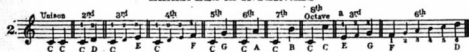
Example No. 1 shows the natural scale (Key of C) which consists of five whole tones and two half tones. A whole tone includes two consecutive frets and a half tone, one fret. The half tones occur between the third and fourth notes of the scale (E and F) and between the seventh and eighth notes (B and C). See dotted connecting lines. The eighth note (Octave) is again the first note of the scale written an octave higher. Note that the half tones occur in the same relative position as in the lower octave. The major scales in all keys, are constructed as shown below.

Chord construction will be covered in detail in the next issue.

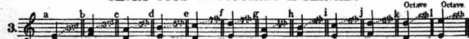
### SCALE CONSTRUCTION



### EXAMPLES IN INTERVALS



### SHORT CUTS IN FIGURING INTERVALS



## Carl Maria Von Weber, Composer and Guitarist

By CARL W. F. JANSEN

Carl Von Weber, well known opera composer, was born in Holstein, Germany, in 1786, and died in London 1826.

The guitar was in great favor with him as he used it constantly, and it is recorded that when he composed the score to his Opera Oberon he took the harmony from his guitar. Anyone who has studied this instrument can readily understand the truth of this statement.

Owing to the fact that Von Weber's father was a director of a dramatic troupe, they led a wandering life. During their travels the family came to Salzburg, where Michael Haydn gave the boy free instruction in composition. However, his restlessness kept him roving over the country, and he was in great favor with the people because of his fine pleasant voice and very pleasing personality. He was an excellent performer of the piano and at last he discontinued his travels when he accepted a position as director of the orchestra at Prague.

Years later he became director of the German opera at Dresden.

So many critics are in the habit of under-rating the merits of our instruments, and especially the guitar. For instance, contrary to the belief of some critics, the guitar is not limited to only chamber music, but has great volume and expression.

We know it to be a fact, that Von Weber, well known master of music, used the guitar continually and for this he was criticized.

The guitar has great power, and only diligent practice and persistent application can bring forth the beauties of this lovely instrument.

Following is listed some of the music Von Weber composed expressly for the guitar:

- Op 13—6 songs with guitar
  - Op 25—5 songs with guitar
  - Op 29—Duo—Piano and guitar pub. Schleslinger, Berlin
  - Duo—2 guitars for his Opera Diana October, 1817
  - Guitar accompaniment in Riziar—song to Oberon
  - Op 29—3 Canzonetti with guitar
  - Op 42—6 songs with guitar
  - Op 71—6 songs for male chorus and Guitar
  - 18 songs—German and English text printed in London
- He wrote, in all, ninety songs with guitar.

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CRESCENDO?

### Stephen St. John's Silver Bell Banjo Orchestra

The combination of instruments shown above consists of first and second melody banjo-mandolins, third mandola banjo, cello banjo, together with piano, mando bass and tenor banjo for chords. For the past year they have played and are playing, each Thursday afternoon at three-thirty from Station WGY, General Electric Company, Schenectady, N. Y., a half hour program. On March 20 they will broadcast an hour's program to South America, starting at eight o'clock in the evening. This program, known as the Latin-American Program, will be sent out by short wave through the General Electric Company station and in turn will be rebroadcast through twelve radio stations in South America. They have also played from stations WTIC, Hartford, Conn., and WABC, New York City. This is part of the large Plectrum Orchestra of one hundred and eighteen players, organized and directed by their instructor Stephen St. John, that took part at the gigantic music festival held at Madison Square Garden, New York City, on March 29, 1930, where they were awarded a cup.

Mr. St. John has been teaching the plectrum instruments for many years and since his return from the world war where he was a member of the Second Pioneer Infantry Band playing slide trombone and of the Regimental Quartette playing viola, he has been especially interested in forming plectrum orchestras of his advanced pupils and giving concerts of various nature throughout his district.

At present, the plectrum orchestra of one hundred and eighteen players is rehearsing for its seventh annual concert to be held sometime in April at the State Armory at Schenectady, New York.

### Llobet Famous Spanish Guitarist in America

Miguel Llobet, one of the world's greatest exponents of the guitar, will be presented with Miss Nina Koshetz in a program of songs and music for the guitar, at the Festival of Chamber Music, at the Library of Congress in Washington, D. C., on April 24, at eleven-fifteen a. m. It is indeed gratifying to note the return of Senor Llobet, who has not been in America for many years, and we trust that he may be induced to play some recitals while in America.



STEPHEN ST. JOHN'S SILVER BELL BANJO ORCHESTRA

### Nicomedes Company Appoints Foreign Distributors

The Nicomedes Music Company, Altoona's popular manufacturers and publishers of nationally advertised musical products informs us that they are now represented in many foreign countries and that they have appointed Clifford Essex & Son, London, England, as their British distributor and the Alberti Music House, Berlin, as their German distributor. The Nicomedes Music Company finds their products, especially their Tenor Banjo, Accordion and Guitar Methods and Folios are very much in demand in foreign countries.

mandolin orchestra of sixteen players under the direction of Sophocles T. Pappas the co-editor of this paper, who is also an associate musical director of the festival will be one of the many features.

### Miss Spaulding Guest Artist With Banjo Band

Shirley Spaulding, the outstanding American lady banjoist, and Editor of the banjo division of the Advisory Board, will be the guest artist with the Walter Kaye Bauer Banjo Band, in its next radio program, on Sunday afternoon, April 19, at three o'clock, from WDRC, Hartford.

The remarkable and dexterous playing of Miss Spaulding has won her a host of admirers among the devotees of the five stringed banjo, and her services are constantly in demand in various parts of the East, and Crescendo radio fans will be given a real treat when she appears with the band on April 19. Miss Spaulding has appeared many times as soloist at the American Guild Conventions, and the annual concerts of the New York Serenaders as well. On this occasion the young virtuoso will play the famous "L'Infanta March," by Gregory, "Dizzy Fingers" by Confrey, and a transcription by Bowen of the favorite "Perrisflag."

The Bauer Band will offer among its several selections Sousa's "Stars and Stripes Forever," "Ragging the Scale" by Claypoole, and the famous overture "Orpheus in the Underworld" by Offenbach.

Mr. Bauer will also be heard in a short recital of mandolin music, on Sunday evening, April 5, from the same station, with Henry Berman at the piano.

INSTANT APPROVAL

### Don Santos Junior Tenor Banjo Method

PART I  
AN ELEMENTARY GRADE  
GREAT FOR CLASS TEACHING

Very carefully graded and progressive. Can also be used for individual instruction. This book will turn out the best players with the least effort and in the shortest possible time.

Price, 75c

Don Santos Publishing Co., Inc.  
55 Orleans St., Rochester, N. Y.

### Papas Associate Director of Festival of Nations

Under the auspices of the Girl Scouts of America, with the distinguished patronage of Mrs. Herbert Hoover and many other dignitaries, a great spring festival and international spectacle will be presented at Constitution Hall in Washington every evening from April 27 to May 2 wherein music, terpsichore, drama and the arts and culture of all countries will be advantageously shown. A Mexican

## THE ADVISORY BOARD



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WALTER KATE BAUER

YOUR PROBLEMS SOLVED BY A STAFF  
OF WORLD RENOWNED AUTHORITIES

H. A. S.—Tiffin, Ohio

1. I would like to know the difference between A notation and A tuning, for the five-string banjo.

2. Is Alfred A. Farland the only one that has played Mendelssohn's Concerto opus 64 on the five-string banjo.

### ANSWER

1. A notation and A tuning are the same. A notation is so-called because the bass string is tuned to A on the piano. The strings are then—bass A, third E, second G, first B and fifth E. A notation is a line and space lower than C notation.

2. I know of no other soloist who has used Mendelssohn's Concerto op. 64, in my time. Other arrangements may have been used.

A. F. H.—Richardton, N. Dak.

1. I would like to form a musical ensemble as possible with the standard banjos only, using between four and seven of the latter; also piano, and a wind instrument such as flute, clarinet, or saxophone. With banjos as the lead, what would you advise as the best possible alignment, and assignment of parts. Couldn't many of the published pieces for banjo bands be arranged for this group. If a tenor or plectrum banjo part were assigned, what part would you give it to avoid its becoming aggressive to the finger banjos?

2. I have a very good make standard banjo, but cannot avoid a hollow, —almost rattling tone on the open middle (G) string, when somewhat vigorously attacked. Could you suggest the cause?

3. Also, what is your opinion on "angle attack" of the strings on a "finger" banjo? I believe that the effect is easier to attain and more musical (less metallic) both in finger picking and finger tremolo, by bending the right

hand toward its thumb, thus avoiding a ninety degree angle of attack. I have never seen this matter treated by any author.

### ANSWER

1. I would suggest for seven banjos, 4 first, 3 seconds, 1 tenor banjo to play counter melody and harmony, saxophone, drums, piano, and a mandolin-banjo to play flute and piccolo parts when needed. It is good to see that you are so enterprising, and it is indeed encouraging to note the formation of a five string club.

2. The notch may have worn large on your bridge. It is advisable to change them quite often. The strings you use may be too thin. If you can not adjust the trouble by yourself, I would advise taking the instrument to your local dealer.

3. Since the hand is on a straight line from the elbow, the fingers are at an angle less than ninety degrees. The thumb is parallel with the strings. The second and third fingers hitting the strings in the manner of piano hammers. The first finger touches the string at the first joint of the thumb. A tendency to push downward on the strings when playing will prevent "hooking" the strings and make clean picking. (Answered by Shirley Spaulding.)

EDITOR'S NOTE—It would indeed be possible to re-arrange most of the material now published for banjo bands to your combination. The solo tenor and obligato tenor banjo parts would fill the bill for your first and second banjos to play from when properly revised, and the third tenor part (usually issued as a combination part with mandola) would be the logical part for the counter banjo suggested by Miss Spaulding. When flute parts are published these could be used for the mandolin banjo. An alto saxophone should play from the cello part reading treble clef or a C tenor saxophone should play from the fourth tenor banjo or plectrum banjo obligato part, as this is usually a substitute for cello-banjo.

I would strongly urge you to consider a cello-banjo also, and a flute for the high parts, rather than the mandolin-banjo, as it gives a more individual color.

R. R.—Athens, Ontario, Canada

1. What do you think of the twelve string guitar? Are the strings tuned in pairs; are they used for solo work or just accompanying? Would one be satisfactory in a Hawaiian orchestra?

2. Are artificial harmonics used very much on the Hawaiian guitar? Would it be correct to use them instead of the natural harmonics?

3. I have been asked to start teaching the Hawaiian guitar by several people. Do you think it wise for me to do so, or are there any qualifications necessary?

### ANSWER

1. Double strings on the guitar would be tuned in unison. There is no advantage in using double strings, but, on the contrary, many disadvantages, i. e. added expense, greater difficulty in keeping it in tune and very little added volume, so my advice is—stick to the orthodox stringing and tuning.

2. Harmonics are very effective when not over-done. Use natural harmonics wherever possible because they are clearer.

3. As far as I can judge you appear to be fully qualified to teach the Hawaiian guitar and I wish you all success.

E. L.—South Norwalk, Conn.

Kindly let me know where I may find "Reve Orientale" for mandolin by Dounis.

### ANSWER

I believe that "Reve Orientale" was originally published by the Plectric in New York many years ago. I would suggest that you write Mr. Wm. Edw. Foster in care of this magazine and perhaps he may know where a copy can be secured.

Continued on Page 15

THE CRESCENDO  
MOONLIGHT KISSES

WALTZ

MANDOLIN SOLO

CHARLES BRUNOVER

Waltz Tempo

INTRO.

D.S. al Fine  
then Trio

D.S. al Coda

Coda

Guitar

# TENOR MANDOLA INDIAN SMOKE DANCE

Non Transposed  
OCTAVE MANDOLA & 3rd MANDOLIN

Characteristic One Step

.30

THEO. A. METZ  
Arr. by H. F. Odell

Allegro Moderato

Play this strain close to bridge

The musical score is written for three instruments: Tenor Mandola, Octave Mandola, and 3rd Mandolin. It is in 4/4 time and begins with a key signature of one sharp (F#). The tempo is marked 'Allegro Moderato'. The score consists of 11 staves of music. The first staff includes a dynamic marking of *ff* and a performance instruction 'Play this strain close to bridge'. The second staff has a dynamic marking of *fz*. The third staff has a dynamic marking of *mf-f*. The fourth staff has a dynamic marking of *fz*. The fifth staff has a dynamic marking of *fz*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *fz*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *fz*. The tenth staff has a dynamic marking of *fz*. The eleventh staff has a dynamic marking of *fz*. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also first and second endings marked with '1' and '2'. The piece concludes with a 'Fine.' marking.





## Banjo Solo

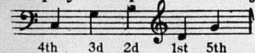
## Slumber Song

To play with piano tune banjo thus (See note)

HELLER

Arr. and played with great success

by A. A. FARLAND



Banjo  
Solo or Duett  
A Notation  
Finger Style

Banjo  
Solo or Duett  
C Notation  
Plectrum  
Style

Harp attachment on throughout. Upper notes tremolo ad lib.

Slide the pick over notes connected by

Piano

*Molto Legato pp*

## NOTE:

Copyright, MCMXXX, by Joe Nicomede

★ When played with piano omit acc. written for thumb.

† Fingering marked is to be used when played with plectrum. If played with fingers use the left hand fingering marked in the A Notation arrangement.

‡ Also an effective duett for mandolin or violin and guitar or banjo

THE CRESCENDO  
Banjo Solo

The musical score is arranged in three systems, each with a treble clef staff, a middle staff, and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system contains 16 measures. The second system contains 16 measures, with first and second endings marked with '1' and '2'. The third system contains 16 measures, including a section with 'Har.' (harmonic) markings at measures 7, 12, and 17. The notation includes various rhythmic patterns, slurs, and fingering numbers (1-4) for the right hand.

If played piz. throughout either with fingers or plectrum use this close

Slumber Song. 2

\* Bar the 5th fret, place tips of 2d & 3d right hand fingers on the strings at 17th and snap the strings with the little finger of the left hand being careful not to relax the pressure of the first finger.

## INDIAN SMOKE DANCE

Characteristic One Step

.20

GUITAR  
OR  
HARP GUITARTHEO. A. METZ  
Arr. by H. F. Odell

Allegro Moderato

Play this strain close to bridge

The musical score is written for guitar or harp guitar in 2/4 time. It consists of 14 staves of music. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro Moderato'. The score includes various dynamic markings such as *ff*, *fz*, *mf*, and *f-ff*. There are several repeat signs with first and second endings. A section is marked 'Close to bridge' and another 'Fine'. The piece concludes with a double bar line and a repeat sign.

BANJO  
C Notation

# INDIAN SMOKE DANCE

Characteristic One Step

THEO. A. METZ  
Arr. by H.F. Odell

.30

Allegro Moderato

*Tremolo*

Drum on Head

Play this strain close to bridge

The musical score consists of ten staves of music in C notation for a Banjo. The key signature has one flat (B-flat), and the time signature is 2/4. The piece is marked 'Allegro Moderato' and begins with a 'Tremolo' section. Performance instructions include 'Drum on Head' and 'Play this strain close to bridge'. Dynamics range from *ff* (fortissimo) to *fz* (forzando). The score includes various articulations such as accents, slurs, and slurs with accents. There are also specific fingering notations like '0 3 1 0 0' and '0 2 0 0'. The piece concludes with a 'Fine' marking and a 'D. S. al Fine' instruction.

## Blue For You

Hawaiian Guitar Solo

Fox Trot

E. L. DE PRESSLES

Moderato

*f* *mf* *p-f*

**The Advisory Board**

Continued from Page 4

W. F. C.—Los Angeles, Calif.

My brother and I have completed instruction on the Mandolin-banjo and the Guitar. We have not been able to secure the music pieces we like; Spanish Fandangos which have mandolin with guitar accompaniment, also Cow Boy Songs and Old Time Hoe-downs.

ANSWER

My delay in answering your question lies in the fact that I have been making a diligent search to find the type music you require in Mandolin and guitar combination. I regret to tell you that thus far I have not been able to locate anything of the cowboy or hoe-down type. You will find many desirable Spanish numbers in the Carl Fischer Mandolin Orchestra catalogue.

NOTE—Thanks to E. S. J. of Alden, Kansas, for his kind letter. The mandolins have not been located at this writing.

W. S.—Creek Locks, N. Y.

1. In the piece Rondino by Beethoven-Kreisler would it be of any advantage to follow the original fingering given for violin for the purpose of getting a better tone?

2. Would like to know the name of a good mandolin piece which has following requirements: Comical yet of a high grade, medium difficult and with a touch of sauciness.

3. Should it be required of a good mandolinist to play more than one or two of such pieces as "Storm at Sea," "Witches Dance" and many more of hundreds of pieces which it seems only a genius can perform?

4. Is the piece "Beautiful Heaven" of Spanish or Italian origin?

ANSWER

1. It is usually safe to follow violin fingering and invariably so when arranged by a famous artist. I cannot see how left hand fingering could alter tone production in any way. Possibly an occasional portamento might result from some particular fingering.

2. To advise you in the selection of a "comical" selection is indeed difficult. Several of the Siegal numbers are decidedly unique and when played in Mr. Siegal's inimitable style are clever beyond description. I believe that you will find that some of his shorter numbers have many possibilities and allow the player much opportunity for originality.

3. One or two concert numbers are but a drop in the bucket of a good mandolinist's repertoire. Many of the

best mandolinists feature half a dozen of the celebrated concertos (three of which are original mandolin numbers and are equal to some of the contemporary violin concertos) and innumerable lighter numbers, consistent with the artist's ability.

4. Write again and give the composer.

B. F.—Englewood, Colo.

Please give me your idea of the better tremolo; the free wrist swing or the fingers (three and four right hand) resting on the guard plate.

ANSWER

I know of only one celebrated mandolin player who does not rest his finger or fingers on the guard plate. From years of experimentation and actual demonstration I am positive that greater technic and more certain style can be obtained by resting the fingers. Then, too, one can only be positive of a uniform dip of plectrum in this way.

H. P. B.—Partridge, Kan.

1. I am not familiar with the metronome. Is it a good thing for the student to use in home study?

2. There are oval picks, and pointed picks. What is the best to use? Does the beginner use a different pick from the advanced player?

ANSWER

1. The metronome is a successful adjunct in teaching students who have an inaccurate sense of rhythm; do not allow the student to become addicted to its use for it is well to remember it is not human and has no sense of phrasing, knows nothing of retards, but clicks off the little beats whether or no.

2. The size, shape, composition and degree of flexibility of a plectrum is something each player must determine for himself and the choice is usually a lifetime one, so it should be made with care. A plectrum that ends in a needle point is almost invariably scratchy, while one that is too blunt produces a whistle on the wound strings. A very large plectrum is unwieldy, and a tiny one may slip. My personal choice is a paper fibre plectrum with a slightly rounded tip and beveled on the outer right edge. For orchestra or dance work a hard substance is indispensable but for solo the leather or paper fibre produces a better quality of tone.

**Kitchener Pupils in Annual Concert**

On March 26, at the Grand Central Palace in New York, Mr. William J. Kitchener the noted teacher of fretted instruments and piano presented his annual concert, assisted by his talent-

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Bursting open the door marked "Private," the butcher confronted the local lawyer.

"If a dog steals a piece of meat from my shop, is the owner liable?" he asked the man behind the desk.

"Certainly," replied the lawyer.

"Very well, your dog took a piece of steak worth half a dollar about five minutes ago."

"Indeed," he returned smoothly. "Then if you give me the other half, that will cover my fee."

—Wall Street Journal

**KNOWS HIS CHICKENS**

A red-haired boy applied for a job in a butcher shop. "How much will you give me?"

"Three dollars a week; but what can you do to make yourself useful around a butcher shop?"

"Anything."

"Well, be specific. Can you dress a chicken?"

"Not on \$3 a week," said the boy.

—New York Watchman-Examiner

**SHE COULDN'T BE SURE**

The witness was no longer youthful, and the young barrister thought it would be to his advantage to get her rattled.

"And now, madam," he said, "I must ask a personal question. How old are you?"

"Young man," she replied, "it isn't more than an hour since the judge, there, objected to hearsay evidence. And I don't remember being born; all I know of it is hearsay."

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*Music in This Issue*

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Mandolin Solo

SLUMBER SONG . . . . *Farland*  
Plectrum Banjo Solo

BLUE FOR YOU . . . *De Pressles*  
Hawaiian Guitar Solo

INDIAN SMOKE DANCE *Metz*  
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ADDRESS: THE EDITOR



## The Music Review News Notes In Brief

The Don Santos Publishing Company have just released a splendid book for the instruction of juvenile tenor banjoists that should meet with the instant approval of all teachers. The Santos publications have always been big sellers, and while we have not seen any of the newer ones, we'll wager that Don has given us his best.

The new Smith's Technic Studies for Hawaiian Guitar is making a tremendous record in sales, and it really should do so, as it is a book that has been needed for many years. Many fine illustrations that cover intricate picking problems and tone production are featured in this work, and those who have been confronted with these problems in the past, should order it at once.

William Foden, the eminent guitarist and teacher, has given the profession two wonderful collections of guitar duets, which are published by the Wm. J. Smith Music Company, and which have been reviewed in this column in an earlier issue. If you want something real for both amateur and artist, try these two fine collections.

Speaking of Hawaiian guitar ensemble music—have you seen the new De Pressles Hawaiian guitar folios published by William C. Stahl? If you haven't, place your order at once—they are remarkable numbers.

Caller: "When is the best time to see Mr. Smith?"

Stenographer: "That's hard to say. He's grouchy before he has his lunch, and afterward he has indigestion."

The Whispering Banjos, a novelty banjo group directed by Austin Schriver, the young Hartford teacher, recently played an enjoyable fifteen minute program over WDR, Hartford, assisted by Harvey Lidstedt, vocalist. The instrumentation of the group includes first, second and third tenor banjos, chord banjo, and mando-bass.

An attractive circular recently received advise us that Mr. Anton Dounis, the sensational Grecian mandolinist, is accepting a limited number of pupils, with special courses for artists and teachers. This should be good news for all of the mandolin lovers within the vicinity of New York, and undoubtedly many of these will be placing their applications as soon as the announcement is received.

A letter has just reached us from Dr. Cherrith Daniels, the South African mandolin enthusiast, who after a period of practising medicine on the Pacific Coast, has returned to Johannesburg for a few years. Dr. Daniels' brother Charles Daniels is a well known fretted instrument teacher in that city, and the two are hard at work organizing a real Plectrophone Orchestra of fifty players and a banjo band of twenty, all of which will take part in a concert in June.

We have just received a notice of the change in the broadcasting schedule of our good friend Warren L. Dean who will now play from WCOD, Harrisburg, Pa., on the first and third Sundays of each month.

Charles H. Templeman recently pre-

sented another program with his Sere-naders Society in which every fretted instrument, as well as violin was featured in both solo and ensemble capacity, at the Public Library Auditorium in Sioux City. These recitals are doing big things for the cause of fretted instruments in Sioux City, and Mr. Templeman deserves much credit for his work.

R. W. Childs of Seattle, Washington, furnished instrumental solos for the monthly program of Occidental Chapter, O. E. S., at Ballard Masonic Temple, on February 18, featuring mandolin-banjo and Hawaiian guitar solos. Mr. Childs tells us that while there are no regular fretted instrument ensembles in Seattle right now, there are many informal gatherings which manage to stimulate a great deal of interest.

The Ed. Long Academy of Music in Seattle is organizing a banjo band that plans to do some public work early this summer.

Paul Goerner, the well known Hawaiian guitarist of Seattle, is very busy with his American Hawaiian Quartet which broadcasts every week over KFW, in addition to many outside engagements.

## Trade News

Clarence Slape, the well known manufacturer of the "La Qualite" silk strings for banjo, guitar and ukelele, is the proud possessor of a fine testimonial letter from Mrs. Alice Kellar-Fox, the celebrated West Coast banjo virtuoso. This is only one of many fine testimonials which Mr. Slape has received concerning his famous strings.

The new Relax steel for Hawaiian guitar playing is having a tremendous sale all over the United States and Canada. Players who are using the Relax steel, all agree that it makes playing a genuine pleasure, and allows one more freedom with the vibrator.

Nicomede Music Company, Altoona, Pennsylvania, popular publishers and manufacturers of high grade music products, informs us that they are now manufacturing a new model pick which will be known as the Nick Lucas pick. This pick is identically the same model pick as Nick Lucas, the crooning troubador, uses. It will be new in style, appearance and finish. It will be made in Ivory and shell finish and will retail at a popular price. A campaign of advertising on this new article will be inaugurated soon.

## DeLano on Tour

C. S. DeLano will leave Los Angeles on April 20, giving ten concerts over the Santa Fe Reading Room Circuit into Chicago, May 1. He will present the DeLano Musical Four, composed of Aenid Overton, Spanish guitar; Ruth Davis, mandolin, and Mildred Murphy, mandolin and ukelele. Mr. DeLano will do solo work on the Spanish guitar, ukelele, Hawaiian guitar and mandolin work with the quartet.



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### Virginia Music Festival to Feature Banjos

The mountain troubadors and bards of the historic Blue Ridge, famous in song and story, will leave their secluded haunts this spring for the first time and in a body assemble in Charlottesville for the first Virginia cistiddof, April 14 to 17, inclusive. From the mountain valleys and hollows along the New River, and the Rivanna, the Rapidan, and Mad River, Troublesome Run and Shooting Creek, they will come to fiddle, sing and dance before one of the most notable assemblages of artists and musicians which Virginia has ever gotten together.

The event will be called the Virginia Music Festival and it is patterned after the ancient Welsh Sings, which have been held in the British Isles since one thousand years before the coming of The Savior. Here Virginia's aspirations and traditions as expressed in song and musical composition and in the dance, will be exploited for the first time. Here the Anglo Saxon descendants of the bards who came to Virginia with their Cavalier patrons three hundred years ago, will play for the accomplished musicians of today, and in turn will hear the music of a world strange to them, including the compositions of such internationally famous Virginians as John Powell, pianist, of Arthur Fickencher, Winston Wilkerson, and many others.

While artists of renown listen in, and their melodies are broadcast to the four corners of the earth, these hardy mountaineers who learned such tunes as "Mississippi Sawyer," "Old John Hardy" and "The Banjo Picker," from the lips of their fathers and mothers, will play them on instruments which have been handed down through the generations. These tunes, set to modern words, are said by such authorities as John Powell, to have originated in England, some in the days of King Arthur, and to have been preserved in the hearts of the people throughout the centuries in such regions as have been free from the influence of modern music.

By way of contrast, the mountaineers will hear one thousand trained voices from thirty different choruses, consolidated for the event, sing Schubert's Mass in E<sub>b</sub>, accompanied by the Manhattan Symphony Orchestra, conducted by Dr. T. Tirtius Noble, and Dr. Henry Hadley, two of the leading musical authorities of the age. They will hear John Powell in his own composition, Rapsody Negere, symphony concerts, organ recitals, and many other features which will be novel to them. Such feature artists as Grace Kerns, contralto, and Harrison Christian, baritone, and many others, will

be on the program.

The Virginia Federation of Music Clubs and the Virginia State Music Teachers Association are sponsoring the cistiddof idea and they are obtaining the cooperation of music clubs throughout the country to make it a success. Preparations are being made for the entertainment of several thousand visitors, and officials of the festival believe that it will establish a new musical tradition in Virginia and mark the rebirth of interest in things musical in Virginia. The musical progress of Virginia will be portrayed, but the Virginia's folk songs and music, will be the feature of the event.

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### Waiting for the Robert E. Lee?

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What! You didn't know anythin' about this yere convention. Boy yo education has been terribly neglected. Why on the night of May 7 Mistah Sharp is staging a big vaudeville show par excellence that is goin' to show all those fretted instruments up to de best advantage. Every kind of a fretted instrument orchestra will be in this show, and boy it sho is a honey.

Does you like good eats? Well, man, you sho will get plenty at the big barbecue on May 8, and what happens at dat affair ain't nobody's business.

On Saturday, May 9, dere is goin to be a big sightseeing tour which will have a whole lot of surprises connected with it, and in de evenin the whole affir will be wound up with a big cabaret and banquet and if anybody is tired of pretty girls, dancin' and music they had better not come.

Whose goin' to play at dis here convention? Why Fred Bacon, Laura Mason Crisp, Shirley Spaulding and Bartlett and Burnham are the five-string banjo artists. W. J. Jeffery is the tenor banjo soloist, Walter T. Holt the mandolin soloist, Emma Murr, Conrad Gebelein are the guitarists, and then there will be the Dale Cady string quartet, Evelyn Potts Ware's harp ensemble, the Memphis Plectro-phonc Orchestra, Allida Black's ukulele review, Hall's Hawaiian orchestra, the Apollo Male Chorus, Louise Mivelaz's dancers and the Tan Mack Trio. Yo all will hear more about it in the next issue of the Crescendo.

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