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(ORGANIZED 1902.)

# The CADENZA

(ESTABLISHED 1894)

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OF THE  
MANDOLIN, BANJO and GUITAR.



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PUBLISHED MONTHLY BY  
**WALTER JACOBS**  
BOSTON, MASS. U.S.A.

# The Walter Jacobs

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	Grade	1st Mvt.	2d Mvt.	T. Mandola 1st M. and Oct. Mandola	M. Cello	Each		Each		B. Solo	G. Solo	
						M. Bass	F. and Celli (Obl. parts)	Cl. Drums, etc.	B. Acc.			G. Acc.
DROWSY DEMPSEY A Coon Shuffle	Geo. L. Lansing	A	30	10	15	15	15	15	10	20	40	30
DUSHELA Russian Dance	Geo. L. Lansing	A	30	10	15	15	15	10	30	10	20	30
EL AMANTE A Mexican Scene	Thos. S. Allen	B	30	10	15	15	15	15	10	10	20	40
ELEPHANT PROMENADE For Ticker	R. S. Saunders	A	30	10	15	15	15	15	10	10	20	40
EL TOKERO Waltz	R. E. Hildreth	A	30	10	15	15	15	15	10	10	20	30
FAIR CONFIDANTES Waltz	Arr. Walter Jacobs	B	40	20	25	25	25	25	25	20	35	..
FAIR DAME (Brown Lancers)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	20	35	..
FAIRY FLIRTATIONS Dance Caprice	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	10	20	40
FANCHETTE Tambourine Dance	Arr. R. E. Hildreth	A	30	10	15	15	15	15	10	10	20	40
FAN FLY Marzuka	A. J. Weidt	A	30	10	15	15	15	10	30	10	20	30
FAREWELL TO THE FLOWERS Reverie	R. E. Hildreth	B	30	10	15	15	15	15	10	10	20	30
FARMER BUNGTOWN March Humoresque	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	10	20	40
FAUST Gounod Selection	Arr. R. E. Hildreth	B	50	30	35	35	35	35	35	30	40	..
FIFTH NOCTURNE (Leybach)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	20	35	..
FIRE-FLY Polka	A. J. Weidt	A	30	10	15	15	15	10	30	10	20	30
FLICKERING FIRELIGHT Shadows Dance	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	10	20	30
FLIGHT OF THE BIRDS Ballet	W. M. Rice	B	30	10	15	15	15	15	10	10	20	..
FLIPPING BUTTERFLIES Morceau Characteristic	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	10	20	..
FLOWER SONG (Lange)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	10	20	..
FLOWER WALTZ	Walter Jacobs	A	30	10	15	15	15	10	40	10	20	40
FOREVER (Onofri) Waltz	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	20	35	..	
FOR THE FLAG (Lampe) Military March and Two-Step	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	10	20	40
FOUR LITTLE BLACKBERRIES (O'Connor) Schottische	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	10	20	30
FOUR LITTLE PIPERS (O'Connor) Schottische	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	10	20	40
FROST KING, THE March and Two-Step	W. D. Kenneth	A	30	10	15	15	15	15	10	10	20	40
FUN IN A BARBER SHOP (Winne) Novelty March	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	10	20	40
GARLAND, THE (Boehlein) March	Arr. R. E. Hildreth	A	30	10	15	15	15	15	10	2	..	..
GAY BUTTERFLIES (Grieg) Les Joyeux Papillons Caprice	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	10	20	..
GAY GALLANT, THE (Rolfe) March and Two-Step	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	10	20	30
GEN. MIXUP, U. S. A. (Allen) Characteristic March	Arr. Jacobs-Hildreth	B	30	10	15	15	15	15	10	10	20	..
GLORIANA Overture	A. J. Weidt	B	40	20	25	25	25	25	25	20	35	..
GODDESS OF NIGHT, THE (Allen) Overture	Arr. Walter Jacobs	C	50	30	35	35	35	35	30	40	..	..
GOLDEN DOME, THE March and Two-Step	Walter Jacobs	B	30	10	15	15	15	10	50	10	20	50
GOOD-BYE MISTER GREENBACK (Allen) Schottische	Arr. Jacobs-Hildreth	B	30	10	15	15	15	15	10	10	20	40
GOOD-NIGHT, GOOD-NIGHT (Coates) Song and Dance	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	10	20	..
GRETTEN, MY RATHSKELLER FAIRY (Ayer) Medley Waltz	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	10	20	..
GUARDSMAN, THE (Allen) Novelty Two-Step	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	10	20	40
GUEST OF HONOR, THE (Kendall) March and Two-Step	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	10	20	40
GUILD FESTIVAL Waltz	Geo. L. Lansing	A	40	20	25	25	25	25	20	35	..	..
HAPPY HAYSEED, THE (Rolfe) Characteristic March Two-Step	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	10	20	40
HAPPY JAP, THE (O'Connor) Gaiety Dance	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	10	20	40
HASHED BROWN (Allen) Novelty Two-Step	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	10	20	..
HAZERS, THE March and Two-Step	A. J. Weidt	A	30	10	15	15	15	15	10	10	20	40
HEAP BIG INJUN (Sawyer) Two-Step Intermezzo	Arr. Jacobs-Hildreth	B	30	10	15	15	15	15	10	10	20	40
HEART MURMURS (Rolfe) Waltz	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	20	35	40
HEART SO TRUE Marzuka de Concert	Walter Jacobs	B	40	20	25	25	25	25	20	35	40	..
HEY! MISTER JOSHUA (Keith) Medley Schottische	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	10	20	40
HILARIOUS ZEB An Ethiopian Oddy	Harry W. Webber	A	30	10	15	15	15	15	10	10	20	40
HOLDS SWIFT HOLD Medley "Good-Night" Waltz	R. E. Hildreth	B	30	10	15	15	15	15	10	10	20	..
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HUNGORENSE (Dvorak, Op. 101, No. 7) Jug-time	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	10	20	40
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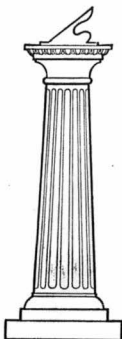
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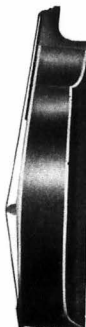
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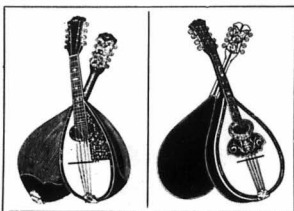
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# THE CADENZA

PUBLISHED IN THE INTEREST OF THE  
MANDOLIN, BANJO AND GUITAR

Vol. XX

BOSTON, MASS., DECEMBER, 1913

No. 6



**W**ITH the Century Mandolin Orchestra of New Haven, Conn., Mr. H. C. Keppel Director, THE CADENZA presents a string organization of talented players. This orchestra is not a debutant in the musical world, but has been tried and seasoned by five playing-years in public with an instrumentation that is never converted into a mixed orchestra by the introduction of instrumentalists from another field, remaining always its own unique self. Neither does it pose as a concert orchestra, giving yearly concerts, but it does furnish good concert music for recitals, entertainments and social functions, and for such it is in quite constant demand, thus proving that plectral organizations can get some of the musical plums, *if they will go out and get after them.* The present personnel and instrumentation stands as follows: H. C. Keppel, director and 1st mandolin; Geo. H. Keppel and W. S. Bruce, 2d mandolins; W. S. Hott, tenor mandola; C. W. Wolfe, mando-cello; and L. M. Smith, piano for accompaniments. Mr. H. C. Keppel substitutes on the harp-guitar for accompaniments when piano is not used. It is truly a well balanced instrumental organization.

## COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

METHOD NO. 3—TEACHING BY CORRESPONDENCE

*(Concluded from the November issue)*

## "A KITE RISES AGAINST THE WIND"

Among the various types attracted to the correspondence field, are some quite different to the last mentioned class; some who possess such persevering qualities, and are so determined to succeed, that one or more failures, instead of deterring them, only serve to spur them onward to renewed efforts. They soon learn through a necessary omission in this method (*viz.*, *the student cannot have lessons played for him*) that the bait (*cheapness*) which tricks so many in all walks of life with all sorts of things, has "stung" them too, but believing in the motto "*If at first you don't succeed, try, try again*" they quite naturally and often wind up by taking private lessons under one of the other methods, which offer a better chance of success—one in ten. And there are hundreds living in remote, out-of-the-way sections of the universe who, for obvious reasons, could never think of taking private instruction, and who are compelled either to avail themselves of correspondence lessons, or to attempt a course equally or more hazardous—self-instruction. Much as they may dislike to seek the services of a paper teacher, they often prefer to do this rather than attempt to go it alone.

So they sign up—and generally fail. But a proportion of these, being similar to the latter class mentioned, push on and succeed in spite of all obstacles thrown in their paths, for "*Where there's a will there's a way.*" If they previously wanted to self-reproduce a tune, a first failure has served to whet desire into demand. They will learn now. They are among that class of world workers who want to live life as it should be lived; who refuse to endure the limitations incident to geographical remoteness. They are the commendable human beavers whose alertness and progressiveness are the inspiration and hope of the world, who are so determined to succeed that nothing short of the accomplishment of their ideals is accepted—and who look upon obstacles as necessary steps to reaching the desired goal. Scaling a lofty precipice, after being repelled many times, amply rewards the persistent climber, who thus not only gratifies the human inclination to achieve, but is rewarded with soul-inspiring views. *Determination leads to exultation.*

The writer knows of two students of this kind who, when the first opportunity presented itself, changed their places of abode for the sole purpose of being where they could conveniently take private music lessons; and also of three students who started their musical careers by correspondence lessons—failed, and later, at considerable expense and inconvenience, traveled from forty to sixty miles by rail to take their weekly private lessons, while every season, from six to ten students residing in or near New York City, who have previously failed under correspondence methods, apply for private lessons. If this experience is shared by all other teachers, the reader will obtain data from which some significant deduction can be made. However, the writer believes that correspondence schools on the whole do the private teacher much good, from the fact that they start hundreds of pupils who otherwise would never have studied music. A portion of these, in the end, not only take private lessons, but the valuable experiences gained enable them to contrast and draw the deadly parallel between two diverse methods of teaching, which compels them to exert their influence

toward private instruction when other musical aspirants seek their advice. And this situation will continue to prevail just so long as the present methods of teaching by correspondence exist.

## SCIENCE AND ART IN CORRESPONDENCE

One of the greatest draw-backs in attempting to learn music through the mails (although students are seldom aware of it) is the absence of personal advice upon interpretation, and demonstrations in tone-production and expression.

It is within the bounds of the possible that the student may succeed in solving alone the scientific or technical problems of the tunes assigned, and much pertaining to interpretation may be conveyed by cold print, but of necessity tone-production and expression call for performance upon an instrument, wherein the teacher renders valuable help to the student and where the latter cannot very well help himself—in the art side of music.

Tune stands out in all its splendor and glory only when presented in its completed form, and it is next to impossible for the average student to so present it when relying solely upon his own limited judgment. As electricity would be sadly restricted in usefulness without wires for transmission, so the correspondence student is practically helpless when seeking the highest enjoyment in music without personal assistance. It is true that he may apply his own interpretation and give expression to his own ideas on tone-production, but it is equally true that he would learn more from an experienced teacher through advice and musical demonstrations in a few lessons than he probably ever would self-guide.

Furthermore, it is likely that his efforts in self-instruction, when applied to the art side of music, may develop peculiarities of a very undesirable nature—physical and musical eccentricities, unconsciously acquired, that would later lead to untold mental anguish.

We all know that music is the fullest developed of all the Arts, and the world at large is rapidly awakening to a realization of its great power in aiding all of life's issues. Music is a necessity as well as a luxury, as needful to real happiness as the more material things which we cannot do without, and a liberal expenditure of time, energy and money can be no more rationally applied than toward the acquisition of a musical education.

There are emotions which words cannot adequately express; there are high sentiments and deep affections which only respond to the science and art of pleasing sounds—music. If the student derives some pleasure through applying his own ideas of interpretation, tone-production and expression to tunes, that is but a drop in the bucket compared to the higher realms of delight experienced when he profits through the personal advice and demonstrations of a competent teacher.

No matter how "perfect" a system be evolved to teach music by mail, this one fact stands out with illuminating prominence: The scientific side of music may be treated with some degree of success, as it pertains exclusively to measurable elements, but the artistic side of music, to put it mildly, gets a cold deal.

Science leads to art, and the student needs fully as much, if not more, help in the latter than he does in the former—but he doesn't get it in any method of correspondence now in use.

*Any method of teaching music which treats one side of the great art and ignores the other (no matter what reason may be ascribed) must of necessity fail when put to the "acid test" by the future Musical Board of Trade.*

*(Continued on page 34)*



THE LAVERY LADIES' MANDOLIN ORCHESTRA  
Mrs. Marguerite B. Lavery, Director

### MANDOLIN ORCHESTRA FEATURE NO. 3

To promote interest in ensemble bodies already organized, and to possibly provide incentive for the organizing of others, THE CADENZA intends each month to feature some one mandolin, banjo or guitar orchestra or club, either professional or amateur, by publishing photos of the new orchestras or clubs, or size photos of the old, together with some account of them. There will be absolutely no expense whatsoever attached to such featuring, beyond furnishing the cut for reproduction, which will be returned after using, and all managers and leaders are earnestly solicited to send cuts of their organizations with data for the write-up. Such data should include name of the organization and leader, date of organizing, personnel and any interesting facts. Organizations will positively be featured in the order of their application, regardless of age, size or musical prestige.

FOR its second specially featured orchestra, THE CADENZA presents a paradox—an orchestra two years old which was born ten years ago. Oh, we get your thoughts, Messrs., Mrs. and Misses Readers, but you are all wrong, because we are not thinking what you think we thought—that, being an orchestra of women, there must therefore, necessarily, so-to-speak be a discrepancy between the actual and announced birthdays. Most certainly not. In our experience we have found that the womanly woman as frankly avows her age as does the man, and as unhesitatingly stands for and by it.

A whole decade ago, when the Detroit Y. W. C. A. was but a comparatively small institution, Miss Esther Anderson, then the General Secretary of the Association, believed that the work and influence of the Y. W. C. A. would be materially strengthened, made broader and farther reaching, if an orchestra could be assembled from among its members, and therein the General Secretary disclosed wonderful discriminating powers. With this idea firmly fixed, she immediately began to gather together the players in the Association and gathered them from

among the trio instrumentalists, thereby showing still greater discriminating faculties. There were soon enough to call a rehearsal, Mr. Sidney N. Lagatree was engaged as coach and director—he has wonderfully taking ways in such matters—and he speedily brought the new orchestra to such a stage of musical proficiency that its services were in constant demand as a concert attraction. This may have been due to the coaching talent of the director, to the players themselves, or to both, but we hold our own opinion.

All this happened in 1903—ten years ago—and that is the actual birth of the orchestra. Five years later, in 1908, mere man was eliminated from the orchestra, Mrs. Marguerite B. Lavery was chosen as the successor of Mr. Lagatree and, with no disparagement to him, the new director soon brought the orchestra to even a greater degree of popularity and musical force.

Two years later, in 1911, and determined to stand upon its merits and own musical recognition, the orchestra severed all connection with the Y. W. C. A., adopted the name of its talented and capable director for its *nom de concert*, and that was the nominal birth of *The Lavery Ladies' Mandolin Orchestra* of Detroit, which makes the present orchestra two years old and thus explains the paradox of two distinct birthdays.

The present personnel of the orchestra stands: Mrs. Marguerite B. Lavery, the Misses Ida C. Harbeck, Nora M. Carpenter, Lillian M. Volland, Ethel Calder, Pearl Fletcher, Linda Domrose, Lulu B. Merritt, Edith Millward, Edith Brechbill, May Van Buskirk, mandolins; Mrs. S. A. Carmack, the Misses Frances Way, and Marie Kulewatz, guitars; Mrs. W. S. May, piano.



## THE AMERICAN GUILD of BANJOISTS, MANDOLINISTS and GUITARISTS

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The American Guild B-M-G Pin as shown above available to members only. Price, 75c. The pin is made of red and white enamel and gold plate. Cut of pin for use on stationary loaned members for two weeks on receipt of 25 cents.

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It is hoped that both Professional and Associate members will constantly bear in mind that it was principally through the financial support, influence and good will of many of the present Trade members that the American Guild was enabled to keep its youthful and inexperienced head above the turbulent waters that strangle so many well-intentioned and worthy new organizations, and that, in the way of reciprocation, they will, one and all, continue, and increase their patronage with Our Trade Members.

### OFFICIAL MONTHLY BULLETIN

**T**HE date of the Thirteenth Annual Convention of the American Guild, to be held in Cleveland under the management of Mr. Myron A. Bickford, has been tentatively set for the week beginning April 19, 1914, the manager anxiously hoping to hear from more of the Guild members and getting some expression of opinion.

In response to Mr. Bickford's call for suggestions, sent out through the October issue of the Official Organ, there were exactly two (2) members who evidently had an opinion and, with sufficient Guild spirit to voice it, answered his call. If there are any more than two members, who expect to attend the next convention and have any preference as to its date of holding, Mr. Bickford would be very glad to hear from them—a postal card is all that is necessary—before officially closing the date. This is his final appeal, for the date will be *definitely fixed and officially announced in the next issue of The Cadenza.*

The general program, as at present outlined, will be as follows:

- Sunday**  
 Daytime—Meeting and welcoming of old and new friends  
 Evening—Gala Serenade
- Monday**  
 Daytime—Opening of the business sessions  
 Evening—Theatre party at Cleveland's leading playhouse
- Tuesday**  
 Daytime—Continuation of business sessions

- Evening—Annual Festival Concert  
 Wednesday  
 Forenoon—Close of business sessions  
 Afternoon—Special recital for Guild members only, one of the big surprises of Convention week.  
 Evening—Annual banquet and close of the festivities.

The management promises a round of surprises, both in the two musical programs to be presented, and in the arrangements to be carried out during the business sessions of the Convention. Complete details will be given in later issues of the Official Organ.

One of the definite features, already arranged for the Tuesday evening concert, will be Mr. J. J. Derwin, who will play the Allegro Vivace from the *William Tell* Overture (Rossini) on the banjo, accompanied by the Cleveland Mandolin Orchestra.

"See that hump?" It is on Myron A. Bickford's back and he has a perfect right to carry it, or even a bigger one, for he boosts right up alongside the leader in the "Boosters" contest. It's easy to talk about "Land-slide's," "Walk-over's" and "Snowed-under's" until after the close of a campaign, then follow the "I knew-it's," the "I-told-you-so's" and the "As-I-predicted's." Bet there wasn't anybody who even thought he'd do it. Who said it?

GREETING! AND MERRY CHRISTMAS TO EVERY GUILDER EVERYWHERE! Speaking of Christmas, after you have spent all but the lesser half of that five-dollar note in taking care of presents for the wife (if you are fortunate enough to have one and vice versa, in case of a husband), the kiddies, mamma-in-law and all the rest of the relations down to the sixteenth generation, what do you intend giving yourself from the balance of that five spot? Are you going to blow it for a gold watch, a diamond stick-pin, aigrette, bubble-go-cart or like foolishness? Don't! Watches get hocked, stick-pins get pinched, aigrettes get confiscated or turn out to be horse-hair, and bubble-waggons get an uncomfortable habit of skidding or blowing up.

Why not be good to yourself and make the head of the family a Christmas gift of a new—or renewed—subscription to THE CADENZA, in conjunction with your Guild membership? And by "head of the family" is meant you—personally, Mister, Madam or Miss Individual, for, even should you be so very unfortunate as to be all alone by your lonesomeness in this old world, surely you are the head and governing power of yourself, aren't you?

A cheap self-gift, say you? Of a surety it is; aye, absolutely and most certainly it is cheap. A combination membership-subscription is the cheapest gift, in connection with the Guild, that any Guilder ever got, gave or was given. Cheap? From a monetary point of view—yes, because a Guilder is getting for less money that for which the non-Guild must pay more, but from any other point—no. And right here is an excellent opportunity to say something regarding two things which seem to be misunderstood by many; first, what a combination Guild membership and magazine subscription means; second, just when the last (in combination with the first) begins and ends.

First, a combination membership-subscription means a saving to the pocket of five dimes, ten nickels or fifty pennies—a lot of money when one really needs it—and might be called a combination joke. A Professional membership in the American Guild, alone and without the Official Organ, costs \$1.00 for one year—the year commencing January 1st and closing on December 31st. An Associate membership, without the Official Organ and for the same period, costs 50 cents. A year's subscription to THE CADENZA, at the regular rate and without connection with the Guild in any way whatsoever, costs \$1.50, and this rate is adhered to in every instance without exception or evasion. Canadian or foreign subscribers, however, must add 25c and 50c, respectively, to the regular rate to cover EXTRA cost of mailing.

Now comes the combination joker. A Professional membership in the American Guild, together with a subscription to THE CADENZA in combination, costs \$2.00 for the full year when both are registered at the same time at the beginning of the year, the membership ending on the 31st of December and the subscription expiring with the December issue. An Associate membership, in the same combination and under the same time conditions, costs \$1.50, and both Professional and Associate, by the combination of membership and subscription, have saved themselves those five dimes by getting a \$1.50 magazine for \$1.00. Even should either the member or member-prospective not take advantage of the combination until later in the year, he would still be getting the magazine at the dollar rate. For, if he so requested, he would receive the previous issues for the lapsed time, or a rebate on the same issues, as will be explained farther on.

Now let us sift the matter a little finer and catch the joker from two points of view. Viewed from the magazine

end of the proposition, the Professional member who takes advantage of the combination and remits \$2.00, obtains his membership for one year at the usual fee of \$1.00, but is receiving his Official Organ (THE CADENZA) for \$1.00, as against \$1.50 otherwise. The Associate member taking advantage of the same combination and remitting the required \$1.50, enters the Guild for one year at the usual fee of 50 cents, also receiving the Official Organ for \$1.00, and both are receiving the Official Organ of the American Guild at fifty cents less than it would be possible to obtain it in any other manner.

Now view the same proposition from the standpoint of Guild membership. Remitting the required \$2.00, the Professional member receives the Official Organ for the regular subscription rate (\$1.50), but he is obtaining his year's membership in the Guild for fifty cents, which is exactly at one half cost. The Associate member, remitting his \$1.50, receives the magazine for the regular subscription rate, and he is entering the Guild nominally for nothing. It is a poor rate that won't work both ways and, therefore, from either point of view—magazine or membership—the matter resolves itself into an actual gain of fifty cents for both Professional and Associate members. This perhaps might furnish one reply to that old "chestnut"—"What can the Guild do for me?"

Please bear in mind, however, that this gain is *operative without the combination*; that the membership and subscription are co-active only in combination, each cooperating with the other *yet only during the period of membership*, the membership ending on December 31st and the subscription expiring with the December issue. Assuming, then, that one intends joining the Guild for the first time, or renewing a regular membership, why not do so at the very first of the new year and take full advantage of the membership-subscription combination? It is somewhat similar in its action to the game laws. A hunter may fully intend to take out a license at the beginning of the year, yet neglect to do so until—say, July or September. He has lost all the spring hunting, because that has passed and, the fall hunting being off in October, he has materially limited his own hunting period, and entirely through his own neglect.

It is in the matter of expirations and renewals of subscriptions to the Official Organ, *when taken at the reduced rate in combination with Guild membership*, that the most misunderstanding seems to exist. Everybody seems to realize that Guild membership begins with the 1st of January and expires on the 31st of December, while many failed to grasp the fact that a subscription, if taken under the reduced membership conditions, cannot extend *beyond the time of such membership, but must expire with it*. It is obvious that, in the case of regular subscriptions (irrespective of membership), entered at the full subscription rate, a subscriber may begin, leave off and begin again whenever he chooses. But it should be equally self-evident that, when the magazine subscription is linked with membership in the Guild, both must act coordinately in approximately the same period of time, in order to avoid confusion, the subscription, unless otherwise specifically stated, being considered as beginning when the membership remittance is received, and ending with that membership in December—the membership on the 31st of December, and the subscription with the December issue, although the latter may appear in November.

To illustrate a case: supposing that one intends to begin a new, or renew an old membership in the Guild and take advantage of the combination conditions, but neglects to do so until July. In such case, although both membership and subscription are *tacitly understood to*

have commenced with January—and his membership does—yet he will begin to receive his magazines only with the July issue, the date of his remittance, unless he specifically requests that they commence with the January issue. If he has remitted the full combination amount (\$2.00 for the Professional and \$1.50 for the Associate), and does not request the back numbers, he will receive a rebate—at the dollar rate, or 87½¢ per copy—on the issues from January to June inclusive, and amounting to 50¢. In either event, however, his subscription will expire with the December issue. Should he send his remittance in October (and without the request for the back numbers), his subscription would be considered as commencing with that issue, and, at the same rate, he would then receive a rebate of 75¢. In both instances, the member-subscriber (if he has remitted the full combination amount, without the request for back numbers) is credited with the full amount of his membership fee for one year, plus an amount covering his magazine subscription for the balance of the year, commencing with the date of his remittance, and is refunded the actual difference in the cost of subscription for the lapsed months. In other words, while he is fully covered on the cost of what he does not actually receive, he nevertheless, unless he explicitly states otherwise, has lost the previous issues of the magazine which he might have had, and is practically out of touch with his organization for just that number of months. In a sense, he is like the hunter who, under the existing game laws, loses that which he might have easily obtained, only, in the case of the hunter, there is neither rebate nor redress.

Any member-subscriber has, of course, the right to request that the six, nine or whatever number of months issues it may be when he remits, shall be sent to him instead of the rebate—if he has remitted the full combination amount. Yet, even so, while the articles and departments remain equally interesting and instructing at all times, the magazine news of the Guild and fraternity is just that number of months old and stale. Why not, then, commence or renew at the first of the new year, and be in constant and fresh touch with all Guild matters?

The whole matter, after all, reduces itself to that simplest of all questions—"Why?" Why wait even one month, after a membership and magazine expiration, before renewing, and lose the sense of affiliation for just the amount of time lapsed? Why misunderstand that a combination membership-subscription means an actual saving of fifty cents, and why not understand that such subscription begins with the date of remittance and ends with the December issue? Why not make yourself a Christmas gift of a membership-subscription, and make it now? Why not come into the American Guild in January 1914 and receive a full year's issue of the Official Organ, commencing then and closing with the December issue of the same year? Why?

#### Brief Application Forms for Guild Membership and for Subscription to The Cadenza

##### PROFESSIONAL MEMBERSHIP AND THE CADENZA

Enclosed find the amount of \$2.00 to cover my annual dues for Professional membership in the American Guild for 1914

and

THE CADENZA for one year beginning with the January 1914 issue.

##### ASSOCIATE MEMBERSHIP AND THE CADENZA

Enclosed find the amount of \$1.50 to cover my annual dues for Associate membership in the American Guild for 1914.

and

THE CADENZA for one year beginning with the January 1914 issue.

##### CADENZA SUBSCRIPTION ONLY

Enclosed find the amount of \$1.50 for which send me THE CADENZA for one year, beginning with the . . . . . 19 . . . . . issue.

#### PROFESSIONAL MEMBERSHIP ONLY

Enclosed find the amount of \$1.00 to cover my annual dues for Professional membership in the American Guild for 1914.

#### ASSOCIATE MEMBERSHIP ONLY

Enclosed find the amount of \$.50 cents to cover my annual dues for Associate membership in the American Guild for 1914.

Address either Walter Jacobs, Secretary-Treasurer, or THE CADENZA, 167 Tremont Street, Boston, Mass.

**IMPORTANT:** All Canadian subscribers to THE CADENZA must add to the above prices 25 cents to pay EXTRA postage expense in mailing, and all foreign subscribers, 50 cents EXTRA.

#### GUILD GROWTH

Keep your eye on these two lists. They present a directory of the American Guild in its Professional and Associate membership for the year 1913, up to the date of this issue. The numbers show the order in which the applicants became members. (See THE CADENZA from February to November for previous lists.)

##### PROFESSIONAL MEMBERS

230. J. B. O'NEILL, Cleveland, Ohio
231. E. W. STAEBLER, West Park, Ohio
232. G. A. FRAZINE, Cleveland, Ohio
233. JOSEPH CONSENTINO, Lawrence, Mass.

##### ASSOCIATE MEMBERS

324. J. O. KIESE, Chicago, Ill.
325. HARRY MILLEA, Greenfield, Mass.
326. ALTON E. HAAS, Westmont, Pa.
327. R. H. ALEXANDER, Cleveland, Ohio
328. O. H. SMITH, Cleveland, Ohio
329. W. T. JACOBI, Cleveland, Ohio
330. KURT GLOCKNER, Cleveland, Ohio
331. THOMAS H. DOYLE, Cleveland, Ohio
332. WILLIAM C. PESTA, Brecksville, Ohio
333. C. H. VAN DUSEN, Cleveland, Ohio
334. E. MURPHY, Cleveland, Ohio
335. MRS. W. C. SCOTT, Cleveland, Ohio
336. WALTER WIEBENSON, Cleveland, Ohio
337. JOHN DISARDO, Cleveland, Ohio
338. WILLIAM R. DELANEY, Cleveland, Ohio
339. C. B. HARDING, Cleveland, Ohio
340. C. C. FRANCIS, Cleveland, Ohio
341. J. D. ALFRED, Cleveland, Ohio
342. CARL KORN, Cleveland, Ohio
343. C. C. SCHREINER, Cleveland, Ohio
344. W. B. INMAN, Cleveland, Ohio
345. MRS. W. B. INMAN, Cleveland, Ohio
346. WM. A. KENDALL, Cleveland, Ohio
347. H. J. DESCHAMBEAULT, Cleveland, Ohio
348. W. W. BAKER, Cleveland, Ohio
349. MISS MURIEL BEAST, Cleveland, Ohio
350. CHAS. L. ABEL, Cleveland, Ohio
351. FLORENCE N. MAILLURE, Cleveland, Ohio
352. RUSSELL MADIGAN, Cleveland, Ohio
353. HARRY ALLCHIN, Cleveland, Ohio
354. ED. KUHN, Cleveland, Ohio
355. R. F. HOVEY, Cleveland, Ohio
356. MARC RESER, Cleveland, Ohio
357. WILBUR TWINING, Cleveland, Ohio
358. ALLEN WANGER, Cleveland, Ohio
359. CARL BAUMGARDNER, Cleveland, Ohio
360. ROY HODGINS, Cleveland, Ohio
361. THOMAS DEANGELIS, Gresham, Ohio
362. J. KLUMPS, Cleveland, Ohio
363. ROSS BARGER, Cleveland, Ohio
364. J. BARTOW BATES, Cleveland, Ohio
365. E. J. FLICKINGER, West Park, Ohio
366. PAUL R. WRAHSE, Cleveland, Ohio
367. AUGUST PERIZZI, Cleveland, Ohio
368. MRS. MYRON A. BICKFORD, Cleveland, Ohio
369. S. A. WHITLAW, Cleveland, Ohio
370. HERBERT GUTHRIE, Cleveland, Ohio
371. ALEXANDER OSTROWSKI, Cleveland, Ohio
372. E. A. BRCK, Cleveland, Ohio
373. P. COLEMAN, Cleveland, Ohio
374. CHAS. R. SIMMONS, Cleveland, Ohio
375. MISS H. L. AUFING, Cleveland, Ohio



The first list following, with its names in bold-faced type, gives the five leaders and their total scores up to the date of issue. The second shows the progress of the race in monthly scores.

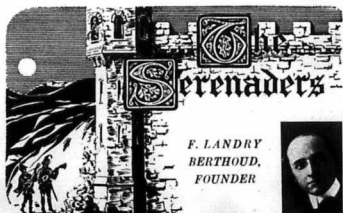
## PREMIERS TO NOVEMBER 15

D. E. Hartnett, New York, N. Y.	101	members
Myron A. Bickford, Cleveland, Ohio	60	"
W. J. Kitchener, New York, N. Y.	18	"
Nelson C. Powers, Capicola, Cal.	15	"
Carl Tschopp, Philadelphia, Pa.	13	"

## SCORE FROM OCTOBER 15 TO NOVEMBER 15

Chas. L. Kurtz, Chicago, Ill.	1	member
Myron A. Bickford, Cleveland, Ohio	52	members

"Twas a real race and rightly run. The campaign is closed, votes have been vised and the wreathes go to the winners as listed above—the first Five Honorary Members of the American Guild to go on record as Premier Boosters. It might perhaps have been better not to have closed the contest until the close of the year, but the last Convention fixed the date and the winners, as those "whose names appeared at the head of the list in the December 1913, issue of THE CADENZA." Who's in for the 1914 Marathon?



Notices submitted from ANY branch of The Serenaders, organized under approval of the Parent Body, will be given attention in this department in the order of organisation.

## "Some Pickings" From The Serenaders

BY THE SECANTREAS

**A**WAY up on Mount Olympus there has been aroused a little jealousy—and all on account of *The Serenaders!* It was in this way. Pan, the shepherd god, strolled one evening into the assembly of "Immortals" and began talking about a new society that had been formed down among the "mortals." All the gods immediately became interested, for they had not been told anything of this by Mercury (whose business it is to supply them with all such news), and they at once began pressing Pan for particulars. Nothing loath, Pan expatiated at some length upon the subject, never noticing the dark looks bestowed on him by Jupiter Pluvius. Be it known, however, that Jupiter had an Olympian joke which he was waiting to spring on the assembly, but could not "get in" because of the tiresome tales told of the "Serenaders" by the demigod Pan. So he at once began concocting plans to get even with the blameless "mortals," and that is why, for the last two Serenades, we have been obliged to go to the rendez-vous in a torrential deluge of rain.

Despite Jupiter Pluvius, the Serenade on Oct. 5th was very well attended. Mr. Joseph Kettner was Chief Serenader, and had three pieces set out for the G. E. These were: "Enterpriser March" (Lampe), "Home Sweet

Home, etc.," (Lampe) and "Dixie Twilight." Mr. Kettner, besides playing the mandolin well, is an accomplished violinist, and the next surprise he sprung was when he announced as his first program number—duets for two violins (played on violins) by Messrs. M. Sand and J. Kettner. They played two of Mazas' tuneful studies from Opus 71.

Next on the program came Miss Shirley Spaulding and her brother Clifford, in some "rags," and "Manzanillo" (Robyn). Mr. Pitt then played a very charming little mandolin solo called "Vanno al mio Bene" (Blangini), accompanied on the piano by Mrs. Pitt.

There followed "Rocked in the Cradle of the Deep," arranged for unaccompanied mandolin by Stauffer, and played by the Chief Serenader himself.

Mr. Spaulding was again induced to come to the front with his banjo, and played "Sweet and Low" (Barby) and "Oh Promise Me" (De Koven), two tremolo arrangements for banjo. These were very well received, and had the effect of stirring one of the audience, who never before had played solo for us, to borrow a banjo and surprise all very thoroughly. This was Mr. Teaman (one of the members of the banjo club at the Convention Concert last April), who played "Yankee Dandy" (Weidt) with much "verve" and some traces of nervousness, and was able to respond to his warm reception with an encore—"Darkey's Dream" (Lansing). We never had any idea that Mr. Teaman was such a good player, and he will probably be called upon frequently hereafter.

Old Man Jupiter P. certainly did his durndest on October 19th. We almost had to swim to *that* Serenade. In spite of this, however, those who did arrive on the scene heard a very good program. Mr. Edward Bailey was Chief Serenader, and notwithstanding the inclement weather, over sixty people were present. The "Enterpriser March" (Lampe), "Pearls" (Javi Morici) and *Pinefore* (Sullivan), played by the G. E., served as a sort of appetizer for the good things to come.

First came a quintet of Mr. Bailey's pupils (including Ed. himself). They played "My Hero" (Straus) and "Native Bells" (Stahl). Both were very well done and the players were *soundly* applauded. The quintet was composed of Messrs. Frank Capie, Frank Wheal, Alex Valdo and Edward Bailey, and Miss Mary Mullin, pianist.

A familiar, but always welcome Serenader was the next performer. Mr. Foster, accompanied by Mrs. Kenneth on the piano, gave two selections on the mando-cello. Comment is unnecessary, for "Bill" is about the finest mando-celloist in this country—we've never heard his equal.

Right here, and at this time (Thanksgiving it is fitting to mention some of the things for which the Serenaders are at present giving thanks. Foremost on the list is the active and unhesitating assistance and help given, without a word, by—the lady in question has made me promise not to speak of her again in any particular manner, so I shall have to allow the reader to guess of whom I write. Suffice it, therefore, if I merely mention that her husband, Mr. Kenneth, needs no introduction to THE CADENZA readers.

But to come back to the program! Two Songs, "Oh Promise Me" (De Koven) and "Ouvre Tes Yeux Bleus" (Massenet) were sung by Miss Ida Cowen. The young lady has a voice of fine quality and her work was much appreciated. She was ably accompanied at the piano by Miss Mullin.

Two corking good banjo solos, "Banjoisticus" and "Plantation Symphony" (both by Eno), were played in

(Continued on page 51)

# THE CADENZA

Devoted to the Interests of the Mandolin, Banjo and Guitar

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Correspondence solicited and personal items will be welcomed from all persons interested in the development of the Mandolin, Banjo and Guitar. Reports of concerts, programs and all real news pertaining to the instruments are desired.

We do not hold ourselves responsible for the opinions of contributors. Our columns are open impartially to all competent writers on matters relating to the Mandolin, Banjo and Guitar, but we must reserve the right to condense articles and to reject such as are found unavailable or objectionable. Unjust criticisms or personalities will be positively ignored.

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VOL. XX DECEMBER, 1913 No. 6

## Publishers of Music in Universal Notation

This list, which is in no way conjectural but based upon written statements over authentic signatures, will be repeated from month to month for some time, with additional names listed, as other publishers may advise the editor of their intentions to adopt Universal Notation.

1. BOEHM, W., 120 Cottage St., Buffalo, N. Y.
2. FISCHER, CARL, 6-8-10 Fourth Ave., New York, N. Y.
3. GIBSON MANDOLIN-GUITAR CO., Kalamazoo, Mich.
4. JACOBS, WALTER, 167 Tremont St., Boston, Mass.
5. JOHNSTONE, J. H., 1050 Madison Ave., Albany, N. Y.
6. KNIPFER, W. C., Meriden, Conn.
7. LAGATREE, S. N., 80 Washington Blvd., Detroit, Mich.
8. NORWOOD, WALTER A., 2051 Wash. Ave., New York
9. RHODE ISLAND MUSIC CO., 49 Penn St., Providence, R. I.
10. SHEPARD, STEPHEN, 526 East 18th St., Paterson, N. J.
11. STANNARD, GEO., 121 S. Warren St., Trenton, N. J.
12. STERN, J. W. & CO., 100 1/2 West 38th St., New York, N. Y.
13. TUTTLE, CHAS. N., Neosho, Mo.
14. WILLIAMS, L. A., 521 Harrison Court, Kalamazoo, Mich.
15. WITMARK & SONS, M., 144 West 37th St., New York, N. Y.

\*Note—Will publish in both Universal Notation and Treble Clef (transposed).

## EDITORIAL

Yuletide Greetings to All! It is hard to conceive a Christmas without music from organ, orchestra or choristers, the joyful carolers in the early morning, the stately and joyous church service, children singing about the tree and the formal or impromptu dance—all parts of the Christmas celebration. To Everybody Everywhere! A Merry Christmas with Music, Mirth and Merriment!

### A BELATED EXPRESSION OF THANKS

There is an old and once very popular song, "A Little Peach in an Orchard Grew, Listen to My Tale of Woe!" and thereby hangs a tune. The "tune" is a great basket full of extraordinarily large and luscious peaches which came most unexpectedly from Mr. L. A. Williams of Kalamazoo, Mich. That is, he now hails

from Kalamazoo, but the peaches came from trees on his old homestead, where he was visiting during the past summer, and we would like to meet those trees personally after dark. The accompanying melody to the "tune" was explicit directions that the "tune" be divided into three measures, one each for the publishing-manager, the associate and the orchestral arranger of THE CADENZA. The "tune" was great, but the "woc" in the song was tuned to a minor third for, the "arranger" being absent on his vacation, his third together with the other two thirds, somehow augmented to fifths, sixths and sevenths among the stenographers, typewriters and clerks. Therefore a whole major scale of thanks is extended to Mr. Williams for his gift, which was a—"peach."

It is really great to be a magazine publisher, even though it is not yet Christmas. Another unexpected summer gift—a somewhat "darker brown" variety, although they did not leave that kind of a taste the next day—was a large dark-brown box filled with exceptionally large dark-brown chocolates, with each individual chocolate elaborately wrapped in a lighter brown, waxed paper and stuffed—not the paper, but the chocolates—with a most delectable filling of cream and nuts. This gift came from Mr. Nelson C. Powers of Capitola, Cal., and the publisher gratefully extends his thanks for the kindly remembrance. Being inexperienced in such matters he does not know whether the technical name for them is "bon-bons" or not, but he does know that their technical taste was—"yum-yum!"

### BURSTING THE BONDS OF THE BANJO

THE CADENZA in its last issue stated editorially that, "Breaking loose from the trammels of the old established—in fact, any *evolutionary movement*—is necessarily a slow process at first." Ordinarily this is true, but when it comes to the *evolution* of the banjo from a nearly useless to a most useful orchestral instrument, we may be compelled to modify that statement by adding that all cited rules may have their exceptions.

An almost perfect avalanche of correspondence, which has been evoked by that editorial, will go far towards proving that here indeed is an exception, that here is an *evolutionary movement* which may be anything but slow. These letters are filled with congratulatory criticisms upon THE CADENZA's Banjo Crusade, and are unanimous in their expressions of belief that the bonds of a cumbersome and antiquated notation, which have so long bound down the banjo and debarred it from a legitimate and distinctive place in the mandolin orchestra, have at last been burst asunder.

It is oftentimes much easier to make a statement than it is to prove it. To say that the C Notation is destined to evolve and elevate the banjo is one thing, while to demonstrate it is quite another, especially thus early in the movement. Yet, if warmly written words over signatures may be regarded as demonstration of proof, then there is nothing to rescind in the statement. It is unfortunate that space will not permit the printing in full of many, or more copious quotations from all the enthusiastic letters from people prominent in the fraternity, which accompany the requests to be added to THE CADENZA list of C Notationists, but a few must suffice to show the general trend.

From Mr. S. A. Thompson of Portland, Me.:

"I am introducing the C Notation altogether now, yet still have some sale for the old notation. Kindly add my name to THE CADENZA list of C Notationists."

(Continued on page 37)



Pert and Pretty  
Waltz

A. J. WEIDT

Andante

INTRO  $\frac{6}{8}$  *mf*  $\frac{3}{4}$  *f* *rall. e dim.* *p* 2<sup>d</sup> Mandolin *mf*  $\frac{3}{4}$  Tempo di Valse

WALTZ  $\frac{3}{4}$  *mf*

TRIO  $\frac{3}{4}$  *p* *dolce*

CODA  $\frac{3}{4}$  *f* *accel.* *ff* *molto rall.* *ff*

*rit.* *D.C. al.*

*D.C. Waltz al.*

*1* *last* *f*

*1* *2*

*1* *2*

The musical score is written for a 1st Mandolin or Violin. It begins with an 8-measure introduction in 6/8 time, marked 'Andante'. The introduction features a melodic line with dynamics ranging from mezzo-forte (mf) to piano (p), and includes a 'rall. e dim.' (ritardando and decrescendo) section. The main waltz section is in 3/4 time, marked 'Tempo di Valse' and 'mf'. It consists of several staves of music, including a first ending and a 'last' section marked 'f'. The Trio section is in 3/4 time, marked 'p' and 'dolce', and includes a second ending. The score concludes with a 'CODA' section in 3/4 time, marked 'f', 'accel.', 'ff', and 'molto rall.', ending with a double bar line and repeat sign.

# ROSEMARY

## Mazurka

19

2d MANDOLIN

VICTOR G. BOEHNLEIN  
Arr. by WALTER JACOBS

The musical score is written for a 2d Mandolin in 3/4 time. It consists of several systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section, and then returns to *f*. The second system continues with a mezzo-forte (*mf*) section, followed by a *f* section. The third system features a first ending (1) and a second ending (2), with dynamics ranging from *f* to *ff*. The fourth system is marked 'Mandola' and includes dynamics *f*, *ff*, and *mf*. The fifth system continues with *f* and *ff* dynamics. The sixth system is labeled 'TRIO' and features a 3/4 time signature with dynamics *mf*, *f*, and *mf*. The seventh system includes a first and second ending, with dynamics *f* and *ff*. The eighth system is marked 'Mandola or Mando-Cello' and includes dynamics *mf*, *f*, and *mf*. The ninth system continues with *f* and *mf* dynamics. The tenth system is marked 'Mandola' and includes dynamics *f*, *ff*, and *mf*. The final system is labeled 'CODA' and includes dynamics *ff*, *mf*, and *ff*. The score concludes with a double bar line and a repeat sign.

# Pert and Pretty

## Waltz

2d MANDOLIN

A. J. WEIDT

INTRO *Andante* *mf* *f* *rall. e dim.* *p* *Tempo di Valse* *mf*

WALTZ *mf*

*f* *Mandola*

*rit.* *D.C. al.*

TRIO *p* *Mandola*

*D.C. Waltz al*

CODA *accel.* *ff* *molto rall.* *ff*

# ROSEMARY

TENOR MANDOLA  
and 3<sup>d</sup> MANDOLIN

Mazurka

VICTOR G. BOEHNLEIN  
Arr. by WALTER JACOBS

The musical score is arranged in four systems. The first system contains the Tenor Mandola part, starting with a treble clef and a 3/4 time signature. It includes dynamic markings such as *ff*, *f*, and *mf*, and features triplets and slurs. The second system continues the Tenor Mandola part. The third system introduces the TRIO part, which uses a bass clef and a 3/4 time signature, with dynamic markings like *mf* and *f*. The fourth system concludes with the CODA section, marked with a double bar line and a repeat sign, ending with a *ff* dynamic and a *D.C. al fine* instruction.

Note: The small notes are for 3<sup>d</sup> Mandolin, but should be played as though the Treble instead of Tenor clef was used  
The large notes can be played also on the Octave Mandola

The open strings, scale  
and fingering of the  
TENOR MANDOLA

The diagram shows the open strings and scale for the Tenor Mandola. It is presented in a treble clef with a 3/4 time signature. The scale is written in G major, with notes G, A, B, C, D, E, F, G. The strings are numbered 1 to 4. The frets are indicated as 0, 1, 2, 3, 4. The strings are labeled as 4th str., 3rd str., 2nd str., and 1st str. The fret numbers 7, 8, 10, 12, 14, and 15 are also shown at the bottom.

The CADENZA





# Pert and Pretty

BANJO SOLO

Waltz

A. J. WEIDT

INTRO *Andante*  
*mf* *f* *rall. e dim.*

WALTZ *Tempo di Valse*  
*p* *mf*

TRIO *p dolce*  
*p* *rit.* *D.C. al*

CODA *f* *accel.* *ff* *molto rall.* *ff*



## THE OPEN STRINGS OF THE BANJO

W. M. RICE

BANJO

PIANO

4<sup>th</sup> or C String      3<sup>d</sup> or G String      2<sup>d</sup> or B String      1<sup>st</sup> or D String      5<sup>th</sup> or short G String

## Exercises for Learning to Read the Notes on the Open Strings

1

2

3

4

5<sup>th</sup> String

The Banjo clef,  $\text{C}_4$ , is the clef used in Universal Notation to indicate that the notes sound an octave lower than when written with the treble clef,  $\text{C}_5$ . Therefore the C ( $\text{C}_4$ ) of the open 4<sup>th</sup> string of the Banjo is not the C ( $\text{C}_5$ ) of the treble clef (middle C on the Piano), but the C sounding an octave lower. Study the above Banjo and Piano staves.

The fingering of the right hand is indicated as follows: 1<sup>st</sup> finger - 2<sup>d</sup> finger - 3<sup>d</sup> finger... thumb x

## Swing Along

GUITAR SOLO

CHARACTERISTIC MARCH

FRANK W. BONE

The musical score is written for guitar and includes a Trio section. It consists of 11 staves of music. The first seven staves are the guitar solo, and the last four staves are the Trio. The music is in 2/4 time and features various dynamics and articulations.

**Guitar Solo Section (Staves 1-7):**

- Staff 1: *f* (forte), *ff* (fortissimo)
- Staff 2: *mf* (mezzo-forte)
- Staff 3: *f* (forte)
- Staff 4: *mf* (mezzo-forte)
- Staff 5: *f* (forte), *mf* (mezzo-forte)
- Staff 6: *ff* (fortissimo), *mf* (mezzo-forte)
- Staff 7: *ff* (fortissimo)

**Trio Section (Staves 8-11):**

- Staff 8: *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo)
- Staff 9: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo)
- Staff 10: *f* (forte), *ff* (fortissimo)
- Staff 11: *ff* (fortissimo)

Other markings include *2<sup>nd</sup> time* and first/second endings.

## ROSEMARY

MANDO-CELLO

## Mazurka

VICTOR G. BOEHNLEIN

Arr. by WALTER JACOBS

Tenor Mandola

The musical score is arranged in systems. The first system includes a Mando-Cello part and a Tenor Mandola part. The second system continues the Mando-Cello part. The third system introduces a TRIO section with a Tenor Mandola part. The fourth system continues the TRIO section with a Tenor Mandola part. The fifth system continues the TRIO section with a Tenor Mandola part. The sixth system continues the TRIO section with a Tenor Mandola part. The seventh system continues the TRIO section with a Tenor Mandola part. The eighth system continues the TRIO section with a Tenor Mandola part. The ninth system is the CODA section with a Tenor Mandola part.

Dynamics and performance markings include *mf*, *f*, *ff*, and *D.C. al fine*. The score includes various musical notations such as slurs, accents, and fingering numbers.

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

The diagram shows the open strings (0) and scale (C D E F G A B C) for the Mando-Cello. It includes a fretboard diagram with string numbers (1st to 4th) and fret numbers (0, 1, 2, 3, 4, 5, 7, 8, 10, 12, 14, 15).

# Pert and Pretty

## Waltz

A. J. WEIDT

Andante Tempo di Valse

INTRO *mf* *f* *rall. e dim.* *p* *mf*

WALTZ *mf*

*f* *rit.* *D.C. al fine*

TRIO *p* *dolce*

*D.C. Waltz al fine*

CODA *f*

*accel.* *ff molto rall* *ff*

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

4<sup>th</sup> str. 3<sup>rd</sup> str. 2<sup>nd</sup> str. 1<sup>st</sup> str.

Frets 7 8 10 12 14 15

# ROSEMARY

29

GUITAR ACC.

Mazurka

VICTOR G. BOEHNLEIN

Arr. by WALTER JACOBS

The musical score is arranged in two systems. The first system contains six staves of guitar accompaniment. The second system contains six staves, with the first two labeled 'TRIO' and the last two labeled 'Mandola'. The score includes various musical notations such as treble clefs, a 3/4 time signature, dynamic markings (f, ff, mf), articulation marks (accents), and repeat signs with first and second endings. The piece concludes with a 'CODA' section.

**Guitar Accompaniment (System 1):**

- Staff 1: Treble clef, 3/4 time. Dynamics: *f*, *ff*.
- Staff 2: Treble clef. Dynamics: *mf*.
- Staff 3: Treble clef. Dynamics: *ff*, *f*, *ff*.
- Staff 4: Treble clef. Dynamics: *f*, *ff*, *mf*.
- Staff 5: Treble clef. Dynamics: *f*, *ff*.
- Staff 6: Treble clef. Dynamics: *ff*.

**TRIO (System 2):**

- Staff 7: Treble clef, Mandola. Dynamics: *mf*, *f*, *mf*.
- Staff 8: Treble clef. Dynamics: *f*, *mf*, *f*.
- Staff 9: Treble clef. Dynamics: *ff*, *f*.
- Staff 10: Treble clef. Dynamics: *f*.
- Staff 11: Treble clef. Dynamics: *mf*, *f*.
- Staff 12: Treble clef. Dynamics: *f*.

**Mandola (System 2):**

- Staff 13: Treble clef, Mandola. Dynamics: *mf*, *f*, *mf*, *f*.
- Staff 14: Treble clef. Dynamics: *mf*, *f*, *ff*.

**CODA (System 2):**

- Staff 15: Treble clef. Dynamics: *ff*, *mf*, *ff*.

# Pert and Pretty Waltz

A. J. WEIDT

Andante

INTRO *mf* *rall. e dim.*

Tempo di Valse

*p* *mf*

WALTZ *mf*

*f*

TRIO *p* *rit. D.C. al.*

CODA *accel.* *ff* *molto rall.* *ffz* *D.C. Waltz at*



## ROSEMARY

PIANO

MAZURKA

VICTOR G. BOEHNLEIN

The musical score for 'Rosemary' is presented in seven systems. Each system contains a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and chords. The piece is marked 'PIANO' and is a 'MAZURKA' by Victor G. Boehnlein. The score includes first and second endings in the fourth system and concludes with a double bar line and repeat signs.

The CADENZA

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TRIO

CODA

*D.C. al*

## EDITORIAL

(Continued from page 16)

From Mr. Edwin Beal of Wellsburg, W. Va.:

"Your editorial on pick playing was timely and to the point. Give us more plectrum solos, and hope you will include some of the more classical compositions. . . . Hope the demand will soon compel you to issue the old Galtomb catalog of banjo music in the C Notation."

From Miss Cora L. Butler of Port Richmond, N. Y.:

"Please put my name in the list of those who are teaching C Notation for the banjo. Your editorial in the November CADENZA was fine. The banjo is just beginning to take its proper place in my Mandolin Club, and I do not doubt many others are using it as you suggest. I would consider it an injustice to start a pupil in A Notation, now that I have had a year's experience in teaching C Notation and realize more than ever its many advantages."

From Mr. W. C. Knipfer of Cromwell, Conn.:

"I am more than pleased with your editorial on C Notation. . . . The banjo will never become popular until the C Notation is adopted, as everyone having a banjo wants to play the same tunes as his friend the mandolin player. If he cannot do that, he is going to give up the banjo, and condemn it to his friends who are thinking of taking up the instrument. . . . I will predict that, by adopting the C Notation, in five years from now there will be the biggest boom the banjo has seen since the time of the late S. S. Stewart."

From Mr. D. E. Hartnett of New York City:

"Get me down in that C Notation list as soon as you can. It is not that I have suddenly awakened to the necessity of making this change, for its many advantages were evident to me long ago, but that I have simply been waiting until the proper amount of material could be secured whereby I could duplicate, in the C Notation, the graded list of pieces which I have now in A, or the old notation. Let the publishers put out at least their best-sellers in the C Notation, and henceforth publish *only* in that notation, and the trick will be turned. . . . That excerpt from the 'Darkey's Dream' is most convincing—an eye-opener."

From Mr. F. Landry Berthoud of New York City:

"I read with interest the editorial on the subject of the banjo. Of course, as you know, I do not play the banjo, but I have recognized in it a potent factor for good in mandolin Grand Orchestras (the italics are the editor's). That I demonstrated last April. I have been criticized and laughed at, when I have talked about the usefulness of plectrum banjo, etc. Well, I'm not at all discouraged and am simply continuing to act as I think best. I shall include banjos—plectrum and plucked—in the Serenaders Orchestra, where for the past two years we have not considered our orchestration complete without them."

"In view of the present discussion, and what has gone before, WE—the Serenaders Orchestra and I—would be glad to go on record as being head over heels in favor of

1. Good plectrum parts for the mandolin orchestra,
2. Better thought out plucked parts, and—
3. The C Notation.

for the banjo."

[For a more full expression of Mr. Berthoud's views regarding the value of the banjo in the mandolin orchestra, the reader is referred to THE CADENZA of April 1913, on page 19, containing his bulletin of banjo attractions for the last Annual Concert.—Ed.]

From a notable veteran, Mr. Thomas J. Armstrong of Philadelphia:

"For some time I have noticed your vigorous campaign against the A Notation which, like a parasite, has hung upon our American instrument. Your efforts to dislodge this blight upon the banjo are highly commendable. It is also very courageous. . . . If you win, there awaits a new life for the banjo in America. . . . With your resources for spreading and expanding theories among banjoists, I believe you can succeed in convincing the players of the wonderful ease, simplicity and satisfaction coming from the exclusive use of the C Notation. My own experience with it has been an enjoyable one, from a musical standpoint, and I have never regretted breaking away from the methods of our well-meaning, but clumsy predecessors, who wrote the first banjo music."

Talk of "straws showing which way the wind blows!"

Here are big musical weather-vanes, that not only indicate the direction of the wind, but are going to govern its very blowing. These adherents and advocates of the C Notation are not mere sign-posts, pointing and directing to destination, but more—they are ROAD-MAKERS, laying a broad, straight highway to the new, musical kingdom of

the banjo, a banjo rejuvenated and rehabilitated—the banjo regnant.

THE CADENZA list of ROAD-MAKERS stands to date:

Armstrong, Thomas J., Philadelphia, Pa.  
Babb, A. A., Boston, Mass.  
Bacon, Frederick J., Forest Dale, Vt.  
Barry, Clarence Craig, Philadelphia, Pa.  
Beal, Edwin, Wellsburg, W. Va.  
Berthoud, F. Landry, New York City  
Bickford, Myron A., Cleveland, O.  
Black, Ben, Riverside, Cali.  
Butler, Miss Cora L., Port Richmond, N. Y.  
Cole, Allan B., Boston, Mass.  
Deane, Mrs. A. E., Boston, Mass.  
Goerner, Paul, Seattle, Wash.  
Hartnett, D. E., New York City  
Knipfer, W. C., Cromwell, Conn.  
Lansing, Geo. L., Boston, Mass.  
Moore, Miss Gladys E., Boston, Mass.  
Plectrio, The, New York City  
Rice, W. M., Cambridge, Mass.  
Serenaders Orchestra, New York City  
Thompson, S. A., Portland, Me.  
Tufts, Mrs. W. E., Portland, Me.  
Weidt, A. J., Newark, N. J.

Sir Knights and Ladies of the Banjo! Become Crusaders! Join the Royal Road-makers! Send in your names and get them into THE CADENZA's crusade list. Show that your banjo politics stand for progression, promotion and promulgation. Five years, yes much less than five years, from now you will be proud to see your names printed in a bound volume of THE CADENZA.

## "SOMETHING DOING" IN RAGTIME

As a coda, appendix—or call it what you will—to Mr. Bickford's rather humorous classification of players and non-players of ragtime, in the last issue of THE CADENZA, the following interesting bit of musical gossip from *Musical America* is apropos.

The colony of famous artists on and about Lake Geneva gave itself entirely to mirth on July 31, with an evening of musical topsy-turvydom in which the moving spirits were the eminent American pianist, Ernest Schelling, and his brother artist, Paderewski. The features were a "cubist symphony" under the joint conductorship of Felix Weingartner and Leopold Stokowski, and with Mme. Sembrich, Alma Gluck and Charles Dalmorsé as soloists, and twelve-handed ragtime piano-playing by five of the world's celebrated pianists, together with Conductor Stokowski. Had those who took part in the musical gambol received their regular fees, the total would have been about \$20,000.

Mr. Schelling, who for years has been the summer neighbor and intimate friend of Paderewski, planned and stage-managed the affair. Mme. Sembrich came over especially from Nice, and Mr. Stokowski, with his wife, Olga Samaroff, the pianist, made the journey from Munich. David Jayne Hill, formerly American ambassador to Germany, and Mrs. Hill, guests of Mr. and Mrs. Schelling, at Chateau Garengo, were members of the audience, along with Lucille Marcel-Weingartner, Francis Rogers and Mr. and Mrs. E. J. de Coppet.

For the "headline act" of the show, Schelling had prepared a synopacted or "ragtime" version of the "Blue Danube" Waltz. Schelling and Paderewski, Olga Samaroff, Josef Hoffman and Rudolf Ganz performed the number, together with Mr. Stokowski, who was "maestro conductor." It took the famous artists ten minutes to do

their "turn," and at their regular rates for a single appearance, the ragtime version of the Strauss waltz could be appraised at \$750 a minute. The audience liked best of all however, the "tableau vivant," which ended the show, when Schelling and Hoffman, dressed and made up like two of the muscular piano movers familiar to all New York concert goers, carried out Mme. Samaroff, who was made up as an allegorical representation of a piano.

"We played 'ragtime' music because we wanted variety," said Mr. Schelling. "Naturally we did not play it because we believe 'ragtime' is the best music."

### THE SERENADERS

(Continued from page 15)

good style by Miss Mary Thorndike, accompanied on the piano by Mrs. Kenneth.

Mr. F. Capie, a young mandolinist of great promise, played Gruenwald's "Felicia" Overture and "Junk Man" Rag (Luckey), with Miss Mullin accompanying on the piano. A mandola solo was next heard, one of Wieniawski's great mazurkas, played by Mr. Berthoud, Mrs. Kenneth presiding at the piano.

The program was brought to a close by Mr. Bailey, who gave a spirited performance of "Jungle Rag" on the banjo, accompanied by Miss Mullin on the piano.

### With The Chicago Serenaders

By MRS. CLAUD C. ROWDEN, SECRETARY

THE October meeting of the Chicago Serenaders was held on Wednesday evening, the 29th. This Serenade differed decidedly from previous ones in that it was absolutely impromptu, even to the selection of a "Big Chief," and furnished an opportunity to find out how many good members have heeded the constant warning to—"always be prepared to do a stunt." And herein they proved themselves to be good Serenaders, as none "bucked up" when called upon and, in fact, several promising soloists were brought into the Serenade limelight.

Mr. Claud C. Rowden's Banjo Orchestra of ten players—instrumentation, banjorines, banjorines, piccolobanjo, 1st and 2d banjos, banjo-cello, harp-guitar and mando-bass—which has been specially drilled for recent engagements, kept the evening and the "eveningites" very much alive with selections both popular and standard, ranging from "What D'ye Mean You Lost Yer Dog?" to some of the standard operas, and interspersed with solos and trios.

Mr. Ralph Brodhead rendered the popular song, "When It's Apple Blossom Time in Normandy," in full harmonic style on the mandola and in a very creditable manner. A trio of banjoline, banjo and guitar in "Sambo's Wedding," played by Leo ("Shorty") Miller and Messrs. Harry and Philip Zeiss, together with the funny antics of the ever smiling "Shorty," kept the audience in decidedly good humor. Mr. Richard Shottenfels then favored with "The Handicap" March on the banjo, which evoked much applause. An encore was not forthcoming, however, owing to the extreme modesty of this gentleman. Mr. Buri Osburn then played "The Brooklet" by Abt, to the delight of all present. Mr. Osburn shows splendid taste in his playing, with clean technic and a sincere regard for phrasing.

The "General Scramble," consisting of most of the audience, concluded the evening's program with several selections that were well played, and it is a question whether the impromptu programs are not the most enjoyable after all.

### Some Cleveland Serenade Pickings

BY THE SCENTREAS

THE Serenade of October 30 was one of the most enjoyable which it has been the writer's privilege to attend *anywhere*, and he has been some "Serenader" in the past. The Arcade (605) was not only decorated in proper Hallowe'en style, but two real live ghosts (formerly Mrs. M. A. Bickford and Walter P. Kopp) were on hand to add to the awful solemnity of the occasion.

As the guests arrived, they were met by the representatives of spiritdom, and were handed packages apparently containing a sleeping-potion of some kind, but which, when opened at the pre-arranged signal from the terrible trumpet carried by Mr. Ghost (and purchased at Woolworth's 5 & 10), proved to be the stunts which the recipients were to perform, or—suffer dire consequences.

And such stunts as some of them were: Mr. Thomas H. Doyle was requested to play a solo on his favorite instrument, so he forthwith took his guitar and, holding it behind his back, played an enlivening march. Two other gentlemen were condemned to whistle "Dixie" and "Yankee Doodle" in concert and, in spite of the difficulty in getting the proper pucker, they succeeded remarkably well. Mr. Bickford was invited to read one of the "Pumpkin Center" stories, made famous by "Uncle Josh" in the talking machines.

Miss Olcott came last on the list, and was told to give some of the characteristics of those seated in the circle. She succeeded in doing this in true "hoodoo doctor" style, especially after each one had shown some of his weak points during the preceding exhibition. Following this came a short musical program, consisting of the General Ensemble which was participated in by about one half of those present, after which Miss Olcott played the Waltz Song from *La Boheme* (Puccini) and "A Mother's Lullaby" by De Prose, as guitar solos, and then joined Mr. Bickford in Siegel's "Waltz de Concert" for mandolin and guitar.

Mr. Bickford then played Eno's "Shiny Eyes" on the banjo, after which a sumptuous banquet, consisting of sweet cider and doughnuts, was served.

### COMMON SENSE IN TEACHING AND STUDY

(Continued from page 10)

#### TOOTIN' WITHOUT A TUTOR

If the correspondence student be assigned a tune *never heard before* (the only kind which really encourages independence), he alone and unaided cannot tell the number or the gravity of mistakes made. If the first impression of tune recorded upon his mental film be wrong, as such almost invariably is, he quite naturally avows not to accept it and feels that, with the next time, or a few more times over, "I'll get it right." In this belief he shows a lamentable ignorance of a law which it is beyond the ability of man to change—*expression must fit impression*. Cause and effect are inseparable, and the human brain, like the phonograph, naturally *repeats as heard*. Rest assured, then, that practically *all* the first mistakes will be repeated and, while many repetitions may ultimately *reduce* the fragrance of the early errors, in the end remnants of them will remain, with the process of such reducing so long drawn out and so mentally exhausting that all vital interest in the particular tune under treatment has vanished. Good-bye to independence for him who seeks tune by correspondence, as that route is at present laid out.

In summing up, it is plain that by far the greatest number of failures caused by any single method come from teaching by correspondence. Not because this method naturally attracts the greatest number of pupils and, therefore, must inflict more failures, but because the personal element is absent; because the student can never really tell when he plays any tune right (if he ever does), unless familiar compositions are given, and this makes a mimic of him; because he is asked to study lessons which are foreign to scientific grading; because he proceeds emotionally instead of intellectually; because interpretation, tone-production and expression, which require personal demonstration are absent; because, no matter if his paper teacher does stand ready to reply to all questions, so much doubt and confusion necessarily arise from constantly working in error that he knows not where to begin nor where to end in asking questions, in a futile attempt to dispel the mental fog.

The pupil hopes that the following lessons will help, and they do help—to add more confusion, more doubt and—more fog. Panic-stricken and discouraged, it is no wonder that he rushes to that insidious poison which claims so many—playing by “ear,” quite as the hungry tramp who ravenously devours anything that may be thrown him, or as one drowning who grasps at the ineffective straw.

The question arises, if the correspondence method causes more failures than all the other methods combined how, then, can it continue to exist? It is almost self-answered when one considers that the field from which it draws is practically unlimited in scope and inexhaustible in material; that every season brings a new crop of “prospects;” that there are no exemptions to the call of music; that people who, for the most part, are wise in all other things are all otherwise when contemplating or pursuing the study of music, and due to the fact that they approach and engage in its study emotionally, not intellectually. Adding to this the science of letter-writing and advertising, wherein you may get something “free” that you really “pay” for—well! here is a combination of “feeders” that could sell pig iron for gold, because the situation is thoroughly covered with emotional fog—the stuff which smothers common sense.

When all who are seriously engaged or interested in the musical field organize and intelligently advance their many interests as *Boards of Trade* (see footnote) promote the best interests of their townsmen throughout the land, and learn the importance of looking after the seed (students) to see that the field once planted is properly cared for; when students are taught to study intellectually, not emotionally, and to learn that such a course is generally rewarded with success where others almost invariably inflict failure—then will be given to the world a tune of such grandeur as to win instant approval: one so broad in scope as to command universal recognition and of a permanence that shall never die; a melody of progressiveness which will signal the death of mimicry; a tune of satisfaction and contentment, which will ring 'round the earth with the harmony of heavenly richness, and will make this world a better place of abode—*A Tune of Musical Independence*.

A Merry Christmas and Happy New Year to THE CADENZA and all its readers, with the sincere wish for health and prosperity in the future.

(To be continued in the January issue)

The Musical Board of Trade can perform much useful work. The writer will have some suggestions to make to the Board along these lines in a later issue.



## THE BANJOIST

Conducted by  
W. M. RICE

TEACHER AND COACH

of the  
Harvard College Banjo Clubs, Harvard  
"Prep" School Clubs, "Middlesex"  
School Clubs, etc.

TO judge from the number of enthusiastic letters which THE CADENZA is, and has been, receiving from prominent teachers and players throughout the country, and all advocating the C notation, there seems to be but one final outcome, and that is—an easy natural death for the old notation. Don't weep, but bring on all your instruments of percussion and hasten the burial with a big noise.

At present there may not be a very great variety of music published in America for the banjo in the C notation. Yet, even now, it is not difficult to select a good program from present publications, and these, added to the many solos for mandolin and guitar, and the numberless compositions for violin and piano, afford a very fair repertory for the C notationist. But if the teachers and players will exert every effort and demand that more music be published for the banjo in the C notation, there is no doubt but the publishers will do their share in meeting the demand. So cry for more, and cry hard!

There are in print several instruction books for the banjo which are good, but the one general criticism is that they are not properly graded; some lacking in the fundamentals, with others lacking the proper work for the advanced player. It is a common custom among teachers to rush pupils on as fast as possible, and eventually the pupil learns about six or seven pieces which he can play from memory. Yet the same pupil is not able to read the simplest piece correctly at sight, and simply for the reason that he was not properly trained in the fundamentals. If the advancement had been a little more gradual, a better, all-round player would have resulted.

This is where *The Banjoist* hopes to be of service to the fraternity at large. Each month, as a supplement to *The Banjoist*, page 25 of the music section of THE CADENZA will be devoted exclusively to exercises for the banjo in C notation, under the title of "Tuition in Banjo Technic." These exercises will be made very easy at first, in order to make the study clear to the beginner; and they should also appeal to the advanced player who wishes to change from the A to the C notation. The exercises will progress slowly, so that the student while learning the notes will at the same time gain a thorough knowledge of time, and be able to criticise the tone produced.

Tone is a very important factor in banjo playing and, therefore, too much stress cannot be laid upon the proper position of the instrument, and the right-hand fingering. Sit in an upright position, in a chair that is without arms; rest the banjo well over upon the right thigh, about one-third of the distance from the hip to the knee, pressing the upper part of the rim lightly against the breast. The extreme end of the instrument should be about even with the top of the player's head. By following these suggestions closely, the player will at all times be able to see the fingerboard of his instrument and

his left hand. If a music stand be used, it should be placed well to the left, thus enabling the eye to take in both music and fingerboard at a glance.

Rest the right forearm on the rim, about one-third of the distance from the tailpiece to the neck, with the little finger of the right hand resting lightly on the banjo head, about one-third of an inch from the first string and three inches from the bridge. Now place the 1st and 2d fingers, respectively, on the B and D strings, with the thumb on the fourth, or C string, and in such a manner that the outside edge of the ball of the thumb shall rest upon the string. Advance the thumb slightly until it is about one inch and a half ahead of the first finger.

The banjo when placed in the position as explained above, with a slight pressure of the right forearm, should balance itself without much aid from the left hand. However, in order to be sure that the banjo shall remain stationary, place the ball of the left hand thumb against the neck of the banjo on the left side, and the base of the first finger on the other side. This will form a gap between the first finger, thumb and the neck of the instrument. The fingers should point well down the neck, so that in playing the open strings the left-hand fingers will not come into contact with them.

The right hand being in position, with the 1st and 2d fingers still resting on the B and D strings, place the thumb on the short G string and let the thumb glide over the string until it rests against the 4th string. Repeat this several times, and then try the same movement on the 4th and then on the 3d strings. Now rest the thumb against the 4th string and strike the 2d string with the 1st finger, allowing the finger to give at every joint. Great care should be exercised here as a stiff finger and picking too far up on the ball of the finger, will produce a bad tone. Continue to pick the string until the finger moves easily, and a good, round tone is produced. The movement of the 2d finger on the 1st string is similar. After practicing on this string, listen to the tone produced by both the 1st and 2d fingers, taking care that you obtain an equal volume of tone from both strings.

It may seem that quite a good deal of space has been devoted to position, but it should be remembered that this feature is most important. It is now seen that the natural right-hand fingering is to use the thumb on the 5th, 4th and 3d strings; the 1st finger on the 2d string, and the 2d finger on the 1st string.

In "Tuition in Banjo Technic," the Universal Notation tenor clef (see page 25), which gives absolute pitch with treble reading for the banjo, will be used. This clef indicates that the music sounds one octave lower than when the G clef is used, so that the C or 4th string is tuned to the octave lower than middle C on the piano.

The first exercise in "Tuition in Banjo Technic" (No. 1, "A," on the 1st, 2d and 3d strings) is written in 4-4 or common time. Count the time aloud, with one count to each quarter note. Make the precision of the counting as regular as the ticking of a clock; also listen to the tone produced. After this exercise has been played five times, without a mistake, proceed to exercises "B" and "C." Exercise "D" introduces the fifth string, and is varied in "E" and "F." No. 2 is written in 2-4 time. For convenience, count four to a measure, giving one count to each eighth note. At "C," we find four notes in the exercise. Here the thumb is taught to skip over from the 3d string to the 5th string.

No. 3 is written in 3-4 time, and the count here should be three to a measure, with one count to each quarter note. No. 4 is written in 6-8 time. Count six beats to a measure, with one count to each eighth note.



## THE MANDOLINIST

Conducted by  
SIG. GIUSEPPE PETTINE

VIRTUOSO  
and Member of the Famous "Big Trio"  
Bacon-Pettine-Poden

*This department has been created for your special interests, Mr. Soloist, Teacher and Amateur. All questions and suggestions made in good faith, will receive prompt and due consideration. Anonymous communications will NOT receive attention. Address "The Mandolinist," care of THE CADENZA.*

"Owing to its extreme simplicity, the message of 'The Serenaders' has not always been grasped," says a little circular from the New York Serenaders. I honestly believe, though, that the promoters of the Providence Serenaders have grasped the message, not only in its letter, but in its spirit, and that their organization will positively be instrumental in promoting the serious and earnest culture of the plectrum instruments, thus lifting them eventually higher in the esteem of the music-lovers of the city of Providence, R. I.

The mandolin, as an instrument, is progressing so rapidly, its many virtuosi and writers are setting such a swift pace, that it is quite difficult for a busy teacher of this instrument to keep himself abreast of the times. The reading of at least one or two magazines devoted to the interests of his instrument, the attending of concerts now and then, and the looking over of the most of the new music by the foremost composers, as it comes out from time to time, is an absolute necessity for every teacher, else he will soon find himself so far behind the times that it will be practically impossible for him to catch up with them.

It is not so very long ago when it was considered wrong to play an ascending scale, chord or any progression whatsoever by changing strings with an up-stroke! Harmonies were very seldom used five years ago! Until within two or three years, the legato without the tremolo was looked upon as practically an impossibility! Even some quite modern methods of today teach that to play with tremolo means to play legato!

It is only within the later years that we have had a real variety of instruction books through which we can carry our pupils to virtuosity. I am very proud to state that, for the last five years, I have not used one book which was not originally written for the mandolin. I have found plenty in the literature of the mandolin for every need of my pupils, and mandolin teachers who still find it necessary to resort to violin studies for their advanced pupils, would do well to investigate and see whether they cannot find something written for the particular instrument which they teach, or some clever adaptation. I am positive that their research will be successful. If, however, they are unable to find what they want, a query to this department will receive careful attention.

### The Angle of Contact and Tone Production

(Continued from the November issue)

In the article for last month, I promised to test arpeggio playing, with the plectrum travelling from right to left instead of from left to right, as the custom now is with everybody. I have done so and find that it is by

far the best method. Arpeggi, when played in the new manner, not only sound much clearer, but are of much easier execution. I have always found it a very difficult matter to teach beginners the arpeggio movement when it is both ascending and descending, as in the following example.



In such passages, beginners invariably have trouble with the upward sweep and cannot so control the strokes that every note of the arpeggio shall follow one another at the same distance. During my experience as a teacher, I have found that it requires many months of diligent study and practice before a pupil can play a number of ascending and descending arpeggi similar to the above example, with a passable degree of evenness.

Besides experimenting with this new method myself, and in order to put it to a thorough test, I have started two beginners in this manner and have been surprised to note how easily they can control the plectrum in both the downward and upward sweep. I no longer hesitate, therefore, to recommend this new manner of playing arpeggi to everyone, and with the hope that it will be adopted by every reader of THE CADENZA, and eventually find its way to every mandolinist in the country.

In order to avoid any possible misunderstanding, I submit the following illustration, as showing just how the plectrum will move when playing arpeggi by the new method.



The arrows in this example point to the direction in which the plectrum must be forced to travel when playing arpeggi that are similar to the one in the previous example. The readers, when executing arpeggi in this manner, will notice that the hand has no trouble at all in forcing the plectrum to follow the course marked by the arrows. On the contrary, however, when playing them in the old manner, one has actual hard work in producing a smooth tone on the upward sweep, much trouble in controlling the strokes, and great difficulty in forcing the plectrum from left to right. When executing arpeggi in this manner, the player must be careful not to describe a too wide oval. It (the imaginary oval) must be at least as narrow as described by the arrows in the illustration given above. In fact the two sweeps of the plectrum must run quite close to each other.

#### The Querist.

V. Y. B. M., Philadelphia, Pa.

*Q.* I have studied the mandolin a little with an unsatisfactory teacher, and a great deal by myself, yet I have great trouble in shifting from one position to another, although I am familiar with all the positions. A friend sent me "Modern System of the Plectrum's Mechanism" which helped me immensely, and I teach a little, using the ..... and ..... methods. Will you please advise a course of study to overcome this difficulty in shifting?

*A.* It is very clear that, although you may have studied much, you have not done so systematically, nor have you used the proper exercises to master the shifting from one position to the other. That is one of the most difficult parts of the mandolinist's technique, and many exercises must be gone through before a fair degree of proficiency can be acquired. I would suggest the following exercises from Pettine's "Modern Mandolin School," Part II, latest edition.

Page 15. Study one-half hour each day for two

weeks. Use the tremolo. Play *adagio* at first and then increase the tempo to *allegro*, always using the tremolo. Page 18. Study half an hour a day for two weeks, as per instructions given there. Also go through page 15 once or twice a day.

Now take pages 38, 39, 40, 43, 44, 48, 49, 53, 54, 55 (skipping the exercises on harmonics), 56, 57, 58, 59 and 62. Study each of these pages from one half to a whole hour every day for one week, always starting slowly and increasing the speed little by little. Do not take a following exercise until the preceding one can be played passably well, and has been studied for at least one week. Always review one or two of the old exercises before beginning with the next new one. Mark all the most difficult measures of each exercise and go through them each day—taking five or six months in such practice. Then study Munier's "La Scoglietta," Parts II, III and IV, and his "Concert Studies." Be sure to study each page every day for one week.

It is important that you hold the mandolin and plectrum as explained in this department in the past numbers. It is also of vital importance that, when shifting from one position to the other, you do not lift up the fingers from the fingerboard. When shifting, the forearm must move, but not the wrist or the fingers (above the fifth position, however, this is not possible). When more than one set of fingerings appear in a passage, master one first, and then the other. If a certain measure or phrase is difficult of execution, that one must be played over and over until it is mastered, and not until then must the next measure or phrase be studied.

The instruction books, which you are using for teaching beginners, should be discarded at once, or your pupils will soon leave you for another teacher. There are several up-to-date instruction books on the market, and you should by all means investigate through the ad pages of THE CADENZA; then make the much needed change.

H. J. S., Gillingham, Kent, England.

*Q.* May I ask the favor of your advice as to the most suitable kind of strokes for playing the enclosed excerpt on the mandolin?

Excepting for the *p* mark, it has no phrasing, expression or tempo indicated. The piece is not published and I do not know its origin.

*A.* Mark the piece as follows: Above the signature write *Tempo di Gavotte*; place the word *rit.* in the middle of the third measure; a *tempo* at the beginning of the fifth measure; un *poco rit.* at the eighth measure; a *tempo* at the ninth measure. Place the *crescendo* sign at the eleventh measure, extending it to the first quarter of the twelfth measure, also the *diminuendo* sign for the last two notes.

Place the slur sign above the following notes: From the 16th to the 19th; above the 21st and 22d, 25th and 26th, 27th and 28th, 31st and 32d, 33d and 34th, 37th and 38th, 39th and 40th, 43d and 44th, 45th and 46th, 47th and 48th, 51st and 52d, 53d and 54th, 57th and 58th, 59th and 60th, 63d and 64th, and the 68th and 69th.

After the excerpt has been marked as indicated above, then execute as follows: Use alternate straight down and up strokes on the four eighth notes of measures one and two; use alternate straight down and up strokes on the first five eighth notes of the third measure, but use the tremolo on the next slurred group; use acute down and obtuse up strokes on all the slurred eighth notes which follow, but down strokes on all those *not* marked with a slur; use the tremolo on all the slurred quarter notes.

(Continued on page 39)



## THE GUITARIST

Conducted by  
**WILLIAM FODEN**

VIRTUOSO  
and Member of the Famous "Big Trio"  
Bacon-Pettine-Foden

*This department has been created for your special interests, Mr. Soloist, Teacher and Amateur. All questions and suggestions made in good faith, will receive prompt and due consideration. Address "The Guitarist," care of THE CADENZA.*

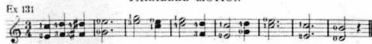
### Elementary Harmony as Applied to the Guitar

(Continued from the November issue)

The four parts of a chord are usually designated as "voices" and these, beginning with the lowest and ascending in succession to the highest, are named bass, tenor, alto and soprano. The law of good four-part writing requires that each voice shall move to its proper place in a succeeding chord, in a flowing and logical manner. This was, in a measure, explained and illustrated when considering the scale in its relation to the chords of the tonic and dominant seventh, and its proper fulfillment in the pure leading of the four voices results in a well constructed musical succession. To properly understand the regulations governing the movements of the different tones in a chord succession, the motion of the parts in their relation to each other must be considered, as well as the rules regulating the progression of the chords themselves. These motions of the voices are designated as parallel, contrary, oblique and uniform.

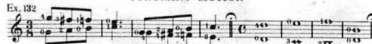
*Parallel Motion* occurs when two voices ascend or descend at the same time.

#### PARALLEL MOTION



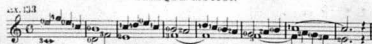
*Contrary Motion* results when one voice ascends and the other descends.

#### CONTRARY MOTION



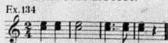
*Oblique Motion* is produced by one voice remaining stationary, while the other ascends or descends.

#### OBLIQUE MOTION



*Uniform Motion* is the repetition of the same notes, regardless of difference in value, while there is no motion in so far as a change of pitch is concerned. The onward progression of the parts, however, requires that its form be recognized by some term or name.

#### UNIFORM MOTION



A correct and elegant style in musical composition depends upon the manner in which each part is written,

and its accomplishment, therefore, demands the ascertaining and full understanding of the different movements which a voice may execute.



At "a," in the above example, the voice moves on a plane—that is, on the same degree, without any change in pitch; at "b," the movement is up or down diatonically (either a step or a half step at a time), while at "c," the part moves by skips up or down. These three movements constitute the principal guide in the formation of a melody in any of the voices. In the ordinary succession of four-toned chords, however, the melody generally moves in the highest or soprano part, the other parts all being subordinated to it. The movements of each voice, in the following example, may be easily traced in accordance with the above explanation.



In the first chord of this example, the soprano and tenor movediatonically to the same voices in the second chord, the alto is repeated and the bass skips up a fifth. In the second and third chords, the soprano and alto move diatonically, the tenor is repeated and the bass skips down a fourth. The student should copy this example and work out the remaining chords for himself in the same manner. A further examination of the above chords will disclose the fact that the bass and tenor, bass and soprano of the first chord are in contrary motion to the same parts in the second chord, that the tenor and soprano are in parallel motion with each other, and that the bass, tenor and soprano are in oblique motion to the alto.

In the second and third chords, parallel motion is shown between the bass, alto and soprano, and oblique motion between the tenor and each of the other voices. Between the third and fourth chords, uniform motion is shown in the alto and soprano parts, contrary motion between the bass and tenor, while the soprano and alto are each in oblique motion with both the tenor and bass. The remaining chords may be analyzed in the same way.

The three principal chords, in any major or minor key, are those built upon the first, fourth and fifth degrees of a scale, and are termed the tonic, the subdominant and the dominant. Each consists of a root, accompanied by its third and fifth, and to which the octave of the bass is generally added, although in some instances, the octave to the third or fifth may occasionally be employed in its stead. These chords are also called common chords and, in the foregoing described forms, are the most perfect consonant combinations. For this reason most musical compositions begin, and all invariably terminate with, a chord of this nature.

All common chords have three positions, and by this is meant the order in which the upper part of the chord is placed. That is, when the octave of the bass note is in the highest part, it is called the first position; when the third is in the highest part, it is the second position, and when the fifth is in the highest part, it is the third position. Figures placed under a bass note indicate the intervals contained in the chord, irrespective of the order in which the notes are written. Common chords may be figured 8, 5, 3 or 5, 3 or simply 3, and when the figures are omitted it is understood that the triad, or chord, has its root in the bass. The reason for thus figuring the chords

(Continued on page 39)





## The PROBLEM PROBER

Conducted by  
**MYRON A. BICKFORD**

Eminent Teacher, Performer  
and Literateur

*This department has been created in the express interests of teachers, students and readers of THE CADENZA, and questions are solicited. To insure prompt answer, and as evidence of good faith, all queries MUST be SIGNED. Signatures will NOT be published, but ALL ANONYMOUS communications will be consigned to the waste basket. Address "The Problem Prober," care of THE CADENZA.*

D. D., Montreal, Can.

*Q.* Kindly tell me if I can procure for the banjo in A notation, the song from Gounod's *Faust*, "Faites lui mes aveux" (Flower Song).

*A.* To the best of my knowledge, this excerpt from *Faust* has never been published for the banjo, at least not in the A notation. Some years ago it was included in a transcription from the opera, which Alfred A. Farland used in his recitals, but it is doubtful if that arrangement was ever transferred to paper. The writer has a similar arrangement in manuscript.

O. G. G., Westby, Wis.

*Q.* Please give me the metronome marks for the Allegro movement of the *William Tell* Overture, and for Schubert's "Marche Militaire."

*A.* Orchestras and bands usually take the *Allegro* at the rate of about 160 quarter notes to the minute, and sometimes even faster than that. I have in my possession arrangements for banjo solo and mandolin orchestra marked for 152 quarter notes to the minute. The Schubert number is generally taken at about 104 quarter notes to the minute.

A. L. J., Toronto, Can.

*Q.* Is the combination of guitar and piano effective? *A.* It is very effective, providing the pianist accompanies, yet it not only requires a perfect control of the mechanical forces of the piano, but considerably greater musical feeling to properly accompany the guitar than, for example, the cornet. It may not be absolutely essential, yet the results are more likely to be musically effective when the pianist, if not a guitarist himself, at least understands the limitations and possibilities of that instrument.

### THE GUITARIST

(Continued from page 38)

will be apparent as we proceed. In the following examples, any one of the chords may be figured in the three different ways shown in the first measure.

#### THE THREE POSITIONS OF THE MAJOR COMMON CHORDS

Ex. 137 Tonic Subdominant Dominant

1<sup>st</sup> Pos. 2<sup>d</sup> Pos. 3<sup>d</sup> Pos. 1<sup>st</sup> Pos. 2<sup>d</sup> Pos. 3<sup>d</sup> Pos. 1<sup>st</sup> Pos. 2<sup>d</sup> Pos. 3<sup>d</sup> Pos.

#### THE THREE POSITIONS OF THE MINOR COMMON CHORDS

Ex. 138 Tonic Subdominant Dominant

1<sup>st</sup> Pos. 2<sup>d</sup> Pos. 3<sup>d</sup> Pos. 1<sup>st</sup> Pos. 2<sup>d</sup> Pos. 3<sup>d</sup> Pos. 1<sup>st</sup> Pos. 2<sup>d</sup> Pos. 3<sup>d</sup> Pos.

In the above examples, each chord written in quarter notes is in the same position as the one which immediately precedes it, the only difference being in the pitch of one or more of its notes. As an exercise, transpose these three positions into the keys of G, D, A and E major, and into C, G, D and E minor, first writing the signature of the desired key, then the roots of the tonic, the subdominant and dominant, adding the third, fifth and octave of each chord, according to the above formulas—that is, the intervals reading 1, 3, 5, 8—1, 5, 8, 3 and 1, 8, 3, 5, always counting upwards from the bass note to ascertain the required interval. As a further explanation to aid the student when going into the minor harmonies, it should be stated that, in a minor key, the tonic and subdominant *only* are minor chords, but that the dominant is always a major chord.

The reason for this is found in the peculiar relationship existing between the tonic and dominant triads, through the sympathetic leaning of the seventh, or leading note which, according to our modern system, requires that the leading tone shall be *one half-step* below the tonic. In the major scale, this appears in the natural order of the notes themselves, but in the minor mode the *seventh*, which according to the signature is a *whole step* below the tonic, must be chromatically raised a half-step in order to acquire the character of a leading tone. It should also be further understood that the seventh, or leading tone of a scale is always the *third* in the chord of the dominant, *either major or minor*.

From the foregoing, it will be seen that the minor mode has *not* a strict and natural dominant harmony in the same sense as has the major mode.

(To be continued in the January issue)

### SPECIAL NOTICE TO SUBSCRIBERS

If you are a member of the American Guild of Banjoists, Mandolinists and Guitarists (and have not already remitted to cover your annual dues and subscription for 1914) your subscription to *The Cadenza* expires with this issue. The Secretary-Treasurer trusts that it is your intention to renew your membership, and if such is your desire, to benefit on the combination plan, your remittance to cover renewal of membership and subscription must be made **AT THE SAME TIME**. For Professional membership and *The Cadenza* on the combination plan the cost is \$2.00 and for Associate membership and *The Cadenza* \$1.50. Renewing your membership on receipt of this issue of *The Cadenza* will save the treasury of the Guild postage in mailing notices, et cetera.

### THE MANDOLINIST

(Continued from page 37)

I would advise that the first four notes be played in the fourth position, changing to first position on the fifth note. The example has not been reprinted in these pages, as it would be unwise to reproduce an unpublished composition, even in part, without the composer's permission.

Although its origin is stated as unknown, it might eventually be published, and in such case a reprinting now would then be regarded as an infringement upon the publisher's rights. In view of such reasons, I trust you will pardon the omission.



## BRITISH DEPARTMENT

Conducted by

A. DE VEKEY

BOURNEMOUTH, ENGLAND

As conductor of this Department I cordially invite the co-operation of all in England connected with any of the Banjo, Mandolin, or Guitar family of instruments, whether Amateur or Professional, and if they will send to me at my Bournemouth address (No. 1 Stafford Road), all news of general interest, concerts, improvements and suggestions of all kinds, they will be reviewed in the columns of THE CADENZA as they appear to the eye of an absolute free lance, with unswerving impartiality.

### AN APPRECIATION

"CADENZAS arrived," writes J. Fawbert of H. M. S. Vulcan. "They are great. D. E. Hartnett's articles on the silent system are a treat to read, and will be a big encouragement to many."

Doff your hats, Messrs. W. J. and D. E. H.

American publishers would do well to read carefully the article headed "Copyright" in the October *Keynotes*. It is of some satisfaction to the writer to know that the suggestion which he made in the August 1912 CADENZA, is bearing fruit. "Penna," the writer of the above-mentioned article, goes into the matter clearly and concisely, giving, as his opinion, the marking of the catalogs on both sides to be an easy and satisfactory solution of the matter.

A section of the Clifford Essex Balalaika Orchestra will play in the "Russian Village," at the Daily Mail Ideal Home Exhibition held in London.

The tango has invaded banjo literature, a composition, "El Apasionado" (Tango Argentino), by S. Leonardi, appearing in a recent issue of one of our magazines.

Mr. Harold Murphy, the mandolinist, is touring with the "Yellow Jacket," as soloist in the Chinese orchestra.

The Peninsula Banjo Band (Cape Town), under the direction of Mr. R. J. Jefferies, has fulfilled a number of engagements recently with great success. With an excellently rendered repertoire of great variety, this combination has been much in request at different functions in the district.

Several readers have mentioned the desirability of THE CADENZA noting on its front page the names of the pieces contained in the music supplement. This is a handy little feature for quick reference, and saves wading through unnecessary issues to find just what one happens to want. It is noticeable on the title pages of the British magazines, and is distinctly an advantage. Perhaps Editor Jacobs will "lend an ear" to this request.\*

Mrs. Morris Dolby's letter (published in the October CADENZA), which treats on the advantage of the non-transposed parts for the tenor mandola and mando-cello, might be put on the desk of the ones at the helm of the

\*The entire Contents, including Music Supplement, of every issue of THE CADENZA can always be ascertained by referring to the page opposite the title page. Is not page 8 as readily located as page 9 (title page)? [Ed.]

B. M. G. publishing business here, as a constant reminder of the futility of continuing issuing the parts transposed as before.

I may say that I consider it is the heads of the few publishing houses here who may be still reckoned the principal anti-non-transposers.

"How does De Vekey make that out?" some may say.

Let me explain.

Each magazine has its particular section of "followers," more or less. Of these very, very few have shown much interest in the matter of whether the parts for the deeper instruments shall in the future be written transposed or non-transposed. Consequently, the present, apparent decision on the part of those running the magazine—the proprietor of each, I may add, is a publisher—may be attributed mainly to the lack of interest shown. However, I venture to predict that, in the near future, when the fraternity realizes that teaching these instruments in absolute pitch, treble reading, means an increased number of players and sales of instruments, they will use only non-transposed parts to teach from, and for use in their orchestras. Thus, when the demand is shown to exist, we will get them here all right. These views run directly counter to the avowed intentions of the trade houses here, but time will show, as will all we want to be in the swim with what business is about.

One of the arguments, advanced in favor of continuing to issue the transposed parts is that, if a mando-cello player fails to turn up at the practice, any mandolinist can take either of the deeper instruments and play them without additional study. While this is all right in theory, in actual practice (as in many other things) it will be found to be a very different affair.

In the majority of cases, unless the mandolinist has had some previous experience, particularly with the mando-cello, to be suddenly called upon to play an instrument with much heavier strings, a much longer scale, in fact, an instrument with a different action altogether, is to give a doubtful aid to the *tout ensemble* in point of precision, tone, absence of buzz and clean cut-work generally.

We must agree that it would be unreasonable to expect a violinist to suddenly put his instrument down and pick up the violoncello without a previous acquaintance with it, even if the music for same were written in a transposed form so that the violinist could consider the strings G, D, A, E.

While, under identical conditions, it would be easier for the mandolinist to turn abruptly from his instrument to the mando-cello, than the violinist to the cello, it is nevertheless a fact that, to play the mando-cello properly, some familiarity with the instrument is essential. In many cases, if a mando-cello player doesn't turn up, the best plan under the circumstances is to do without him for the evening, unless it can be taken by one who has had some previous experience with it. Again (with the non-transposing method), as the player of the deeper instruments can utilize many pieces from the existing mandolin catalogues, he or she will buy their instruments and, unless the teacher possesses duplicate sets for "contingencies," it isn't at all likely they will be on hand for the mandolinist to "pick up." This is becoming my experience, and I hope it will be the same with others. Now that these deeper instruments can be learned in the treble reading with the transposing obstacle removed, purchasers are readily found who, needless to add, take their instruments home with them for home enjoyment. Whereas before the introduction of the non-transposing

(Continued on page 42)



**M**R. Giuseppe Pettine of Providence, R. I., will be at his new Boston studio at 420 Huntington Chambers, on Wednesday of each week.

Mr. C. Craig Barry of Philadelphia, Pa., is a composer, conductor, arranger and teacher of the violin, viola, mandolin, guitar, banjo, mandola, mando-cello and mandobass, with a studio at 1852 E. Clementine Street.

"Musical Johnstone"—Christian name, Jas. H. and christened "The Man with the Mandolins"—has been "doing" (musically only) Boston and vicinity pretty thoroughly. He is now doing "time" (vaudeville for playing) in Maine, in church work—sociables, soires, suppers and such.

Mr. Edwin Beal of Wellsburg, W. Va., is a banjo boomer—loves it, knows it and plays it. He is an ardent supporter of plectrum playing for the instrument, and a staunch adherent and advocate of the C Notation.

Mr. Frederic C. Godfrey, connected with the Star Piano Company of Jacksonville, Fla., deplors the fact that his home city is represented by only a few who are deeply interested in the trio instruments, but he is doing some excellent missionary work among the "resents," the "prospectives" and the "possibles." Mr. Godfrey very kindly gives THE CADENZA a friendly pat on the back for its own work in the field, and for which we thank him. On the Q. T., we don't need one of those "Nu-Life" brace things, for we've got a pouter pigeon out-poutered when it comes to chest inflation.

Miss Walla Zeller is one of the popular teachers of mandolin and guitar in Cleveland, O., with a large clientele of private pupils and classes. She was a pupil of F. L. Newburg and J. J. Moreno (a celebrated Spanish concert guitarist), and was formerly at the head of the mandolin and guitar department at the Toledo Conservatory of Music. In conjunction with her own teaching, she is the present director of the Cleveland Y. W. C. A. Mandolin Club, and has charge of the Association classes. Miss Zeller conducted Mr. Myron A. Bickford's summer studio work, during the latter's absence at Chautauqua. Some men seem not only to fall into luck, but land on their feet when they drop.

THE CADENZA intends to be broad-minded, liberal and optimistic at all times and in all things. But it does consider it the simon-pure, unadulterated quintessence of distilled meanness to send a man, who is anchored fore and aft to business, a picture post-card from San Francisco showing a wonderfully beautiful section of a palm garden in a California park, and then add insult to injury by tacking on the quarrelsome query—"How'd you like to sit

under *yon* palm and smoke an Havana?" Mean? Well, some! but that is exactly what Publishing-Manager-Secretary-Treasurer Jacobs got from Mr. E. R. Day. Mr. Day redeemed himself in a measure by adding, "Fine place for the Guild meet in 1915," but note that sly, insidious and invidious interpolation of the word "*yon*"—as indicating the impossible distance between the actual and the unattainable. Go to! We are going to have palm-leaf fans decorated with ivy, and swung by electricity, in our office some day, burn tobacco in a censer hitched to the chandelier, and swat flies to our heart's content.

Probably most of the travelling banjoists are now *en route* on their annual fall, winter and spring tours, and Mr. Joseph M. Hovey—a banjoist who played in many of the exhibition rooms during the Twelfth Annual convention, and is a recent addition to the membership ranks of the Guild—is one of the "*en routers*." We say "*en routers*" advisedly for, while all others will ride—trusting to trains, trolleys and travel-tribulations, Mr. Hovey will walk, walk, walk, trusting to faith in his feet, luck in his legs, good shoes and a stout heart. He is doing this play-walk solely for the recuperation of health and not for advertising or monetary considerations, although he hopes to pay expenses by his banjo playing while "*en routing*." For the benefit of any who may wish to communicate with him, Mr. Hovey states that Miss Naoma Fulmer, 209 William St., Solway, N. Y., will have charge of his correspondence, and all mail should be so addressed.

Starting from Syracuse, N. Y., on the 9th of November, and taking his trusty banjo with him like some wandering minstrel of old, Mr. Hovey will *walk* to Chicago, via Rochester, Buffalo, Cleveland and other large cities and many small towns, stopping on the way to meet playing engagements booked ahead for him at different places. He does not say just what is in his "*kit*" but his portage is light, the whole outfit, including banjo, weighing only some thirty-pounds—he may have reduced carrying weight by using aluminum bass strings. From Syracuse, the first part of his route will take him through Camillus, Sennett, Auburn, Seneca Falls, Waterloo, Geneva, Phelps, Canandaigua, Victor and Pittsford to Rochester. His route agent is Mr. William Murphy of Syracuse, and his booking agent is Mr. Root of Rochester. 'Tis a tough trek, but—with dauntless soul and blisterless soles—THE CADENZA heartily wishes Mr. Hovey, Good Legs! and Good Luck!

Mr. William Place, Jr., of Providence, says—"Why call attention to the weakness of an organization by inserting a violin, violoncello or string bass?" A good argument, good brother, if it did not limp a little weakly itself in premise and admission. We wonder if, through accident or birth, Mr. Place was shy one leg, he would

hesitate to call attention to his weakness by using a pair of strong, well-made crutches, so long as they helped him to get by, through and around?

The Edgewood Mandolin Orchestra of Hickory, Pennsylvania, Mr. William Kottman director and tenor soloist, gave a concert at the High School Building on Friday evening, October 10, 1913. The full program was as follows, and is a splendid example of program making in musical length, worth, balance and catholicity of taste.

Ensemble—Orchestra		
March, "Westward Hol"	Lansing	
"Serenade of Amour"	Von Blon	
Waltz, "The Skaters"	Waldenfel	
Tenor Solo—Mr. William Kottman		
"Sound an Alarm," Judas Maccabaeus	Handel	
Ensemble—Orchestra		
"Pilgrim Chorus," Tannhauser	Wagner	
Carmen Fantasia	Bizet	
Vocal Trio—Miss Flora, Herman and William Kottman		
"Thee Only Have I Loved," <i>Attila</i>	Verdi	
Ensemble—Orchestra		
"Humoreske"	Dvorak	
"Down South," American Sketch	Myddleton	
Tenor Solo—Mr. William Kottman		
"When the Roses Bloom"	Reichardt	
"The Leaves and the Wind"	Leoni	
"Less Than the Dust"	Woodforde-Finden	
Ensemble—Orchestra		
Barcarolle, <i>Tales of Hoffmann</i>	Offenbach	
"Echoes of '61," War Song Medley	Arr. Odell	

The Vio-Plectro Trio (Frederick Cook, 'cello and mandolin; J. S. Copeland, piano and mandolin; Oscar E. Brooks, violin and guitar) gave a very successful concert at the Mt. Haven Baptist Church in Cleveland, O., on Thursday evening, October 23, 1913. The full program was as follows:

Ensemble—Vio-Plectro Trio		
Selection, <i>Daughter of the Regiment</i>	Donizetti	
Violin and 'Cello Duets—Messrs. Cook and Brooks		
a. "Narcissus"	Nevin	
b. "Humoreske"	Dvorak	
Vocal Solo—Miss Osceola Mansour		
"Nita Gitana"	De Keok	
Ensemble—Vio-Plectro Trio		
a. "Valiant Volunteer"	Cottin	
b. "A Dream"	Bartlett	
Reading—Mrs. Anna Evans	Selected	
Mandolin and Guitar Duet—Messrs. Copeland and Brooks		
"Waltz de Concert"	Siegel	
Ensemble—Vio-Plectro Trio		
"Chant d'Automne"	Tschaikowsky	
Solo for Violin (with bird imitations)	Herman	
Mr. O. E. Brooks		
Ensemble—Vio-Plectro Trio		
"Serenade"	Herbert	
"El Solitario Vals"	Pomerozy	
Mandolin Solo—Mr. J. S. Copeland		
"Bandurria"	Slauffer	
Reading—Mrs. Anna Evans	Selected	
Guitar Solo—Mr. O. E. Brooks		
"Capricho Arabe"	Tarrega	
Ensemble—Vio-Plectro Trio		
"Marche Militaire"	Schubert	

Mr. A. J. Weidt, of Newark, N. J., has perfected the organization of his new "Gibson Mandolin Orchestra," with personnel and instrumentation as follows: 1st mandolins, H. D. Leslie, K. O. Courter, R. J. Crocker and A. J. Weidt; 2d mandolins, A. H. Cairns, Lloyd Roberts and Ed Downer; mandolas, Eugene Ingraham and Elwood B. Shuck; mando-cello, Russell H. Harrison; mandobass, C. S. Ingraham; harp-guitars, A. D. Hopping, F. S. Crowell, R. Johnston. At his customary entertainment and ball, given every year in the spring, Mr. Weidt this year will utilize his new orchestra for both concert and dancing, instead of engaging a regular orchestra for the ball as heretofore. For the waltzing, the

"Gibson Orchestra" will furnish the music, while for the two-steps, from four to six banjos will be added. In this, Mr. Weidt is following the latest novelty-fad from New York, which is to use a banjo and piano, or two banjos, for dancing. The Orchestra gave its first public rehearsal on Friday evening, November 7, 1913, with full program as follows:

Ensemble—Gibson Mandolin Orchestra		
a. "Melody in B"	Rubinstein	
b. "Russian Pony Rag"	Ramsay	
Mandolin Duo—Eugene Ingraham		
"Good-bye to Summer"	Tosti	
Vocal Solo—Mr. Chas. Cottrill		
"Un Peu d'Amour"	Sileu	
(Accompanied by Orchestra)		
Mandola Solo—Elwood B. Shuck		
"Humoreske"	Dvorak	
(Accompanied by Orchestra)		
Ensemble—Orchestra		
a. "Traumeri"	Schumann	
b. "Turkish Towel Rag"	Allen	
Mando-Cello Solo—W. G. Harrison		
Barcarolle, <i>Tales of Hoffmann</i>	Offenbach	
(Accompanied by Orchestra)		

### BRITISH DEPARTMENT

(Continued from page 40)

method, it was considered something akin to a personal favor to get anyone to play them, and moreover, they received precious little attention except on practice nights, owing to the monotony of playing the parts alone, as often is necessary. With quite a large repertoire available from the already existing issues for mandolin, as previously stated, the interest is trebled.

Perhaps, before the grim scythe of father Time has carved away another year or so, we may see the last of both the A notation and the transposed parts for the tenor mandola and mando-cello.

Mr. Albert Durand of Melbourne, Australia, is going great guns in his new home. His teaching connection has assumed such proportions that, in order to cope with it, he has found it necessary to cancel much of his concert work in the *al fresco* line.

Ere these lines are in print, British band and mandolin bands will be in full swing, and a good round list of their doings will be available for the next few issues of this department.

Mr. James Gray of Medicine Hat (Alta, Canada), is keeping banjo interests thoroughly well to the fore in that city.

Wishing everyone the "Best Ever!"

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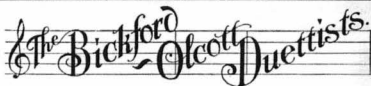
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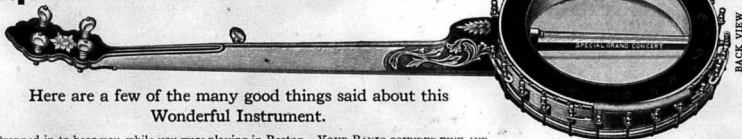
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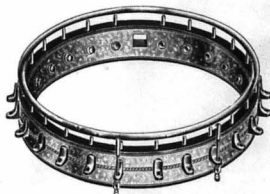
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IDABEL	A. J. Weidt	A	30	10	15	..	..	..	..	30	10	20	30	..
Waltz														
IDLE HOURS (Wood)	Arr. Hildreth-Jacobs	B	40	20	25	..	..	25	25	25	20	35	..	..
Waltz														
IDLY FLOATING	C. E. Pomeroy	B	40	20	25	..	..	25	..	25	20	35	..	..
Waltz														
IDOLIZERS, THE (Corey)	Arr. Walter Jacobs	B	30	10	15	..	..	15	15	15	10	20	40	30
March and Two-Step														
IN A DIXIE DELL	Percy M. Jaques	B	30	10	15	..	..	..	..	40	10	20	40	..
Slow Drag														
IN A ROSE GARDEN (Allen)	Arr. R. E. Hildreth	B	30	10	15	..	..	15	15	15	10	20	40	30
Falsa Redowa														
IN CUPID'S TOILS (Morse)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..	..
Waltz														
INDIFFERENCE (Rofe)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	10	20	..	..
Characteristic Morceau														
IN DREAMY DELLS (Rofe)	Arr. Walter Jacobs	B	30	10	15	..	..	15	15	15	10	20	..	..
A Fairy Fantasy														
IN HIGH SOCIETY (Holst)	Arr. Walter Jacobs	B	30	10	15	..	..	15	..	50	10	20	50	30
March and Two-Step														
IN LOVERS' LANE	Harry W. Webber	B	30	10	15	15	15	15	..	40	10	20	40	..
Caprice														
IN ROYAL FAVOR (Putter)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	..	..
March and Two-Step														
IN THE CONING-TOWER (Brazil)	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	10	20	..	..
March and Two-Step														
IN THE JUNGLE (Lerman)	Arr. Hildreth-Jacobs	B	30	10	15	..	..	15	15	15	10	20	..	..
Intermezzo														
INTOXICATION RAG (Whidden and Conrad)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	..	..
Irish														
IRVINA (Rofe)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	..
Intermezzo (Two-Step)														
JACK IN THE BOX (Allen)	Arr. Walter Jacobs	B	30	10	15	..	..	15	15	15	10	20	40	30
Character Dance														
JACOBS' VAUDEVILLE FAVORITES No. 1	Arr. R. E. Hildreth	B	50	30	35	..	..	35	35	35	30	40	..	..
Medley														
JOGGY JIGS	Arr. R. E. Hildreth	B	30	10	15	..	..	15	15	15	10	20	..	..
Five Old Favorites, Set 1														
JOLLY NEW YORKER	A. J. Weidt	B	30	10	15	..	..	15	15	15	10	20	40	30
March and Two-Step														
JOLLY ROBBERS (Soppe)	Arr. R. E. Hildreth	B	50	30	35	35	35	35	35	35	30	40	..	..
Overture														
JUNE BRIDE, THE (Allen)	Arr. Walter Jacobs	B	40	20	25	..	..	25	25	25	20	35	50	..
Waltz														
JUNGLE ECHOES	R. E. Hildreth	B	30	10	15	..	..	15	15	15	10	20	40	30
A Cossack Dance														
KALOLA	A. J. Weidt	A	30	10	15	..	..	..	..	30	10	20	30	..
A Darktown Intermezzo														
KATIE (Potter)	Arr. Walter Jacobs	A	30	10	15	..	..	15	15	15	10	20	40	30
Waltz														
KENTUCKY WEDDING KNOT (Turner)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	..
Novelty, Two-Step														
KIDDER, THE (Bushnell)	Arr. Walter Jacobs	A	30	10	15	..	..	15	15	15	10	20	40	30
Characteristic March														
KING MYDAS (Gilsberg)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	25	20	35	..	..
Overture														
KISS OF SPRING (Rollé)	Arr. Walter Jacobs	A	40	20	25	25	25	25	25	25	20	35	40	30
Waltz														
KNOXVILLE KOONLETS	A. J. Weidt	B	30	10	15	..	..	15	15	15	10	20	50	30
Characteristic Cake Walk and Two-Step March														
LA CINQUANTAINE (Gabriel-Marie)	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	15	10	20	..	..
Air in Olden Style														
LADY ROSE (Stevens)	Arr. Jacobs-Hildreth	A	30	10	15	..	..	15	15	15	10	20	40	30
Waltz														
LA FONTAINE (Lyberg)	Arr. R. E. Hildreth	C	30	10	15	15	15	15	15	15	10	20	..	..
(The Fountain) Idylle														
LA LISONIERA (Chaminade)	Arr. Geo. L. Lansing	B	30	10	15	15	15	15	15	15	10	20	..	..
(The Fishery)														
LA PALOMA (Yradier)	Arr. R. E. Hildreth	A	30	10	15	..	..	15	15	15	10	20	..	..
(The Dove) Spanish Serenade														
LA PETITE ETYENNE	P. B. Metcalf	B	30	10	15	..	..	15	15	15	10	20	..	..
(The Little Stranger) Valse Lento														
LARGO (Handel)	Arr. Walter Jacobs	C	30	10	15	..	..	15	..	15	10	20	..	..
LAUGHING SAM (Rollé)	Arr. Walter Jacobs	A	30	10	15	..	..	15	15	15	10	20	40	30
Characteristic March														
LA VETA SCHOTTISCHE	C. S. De Lano	A	30	10	15	..	..	15	..	40	10	20	40	30
Waltz														
LAZY LUKE (Philpot)	Arr. Hildreth-Jacobs	B	30	10	15	..	..	15	15	15	10	20	40	30
A Raggy Drag														
LIGHT CAVALRY (Suppé)	Arr. R. E. Hildreth	B	50	30	35	35	35	35	35	35	30	40	..	..
Overture														
LIGHT HEART	A. J. Weidt	A	30	10	15	..	..	..	..	30	10	20	30	..
Polka														
LILIES OF THE VALLEY	A. J. Weidt	A	30	10	15	..	..	..	..	30	10	20	30	30
Waltz														
LITTLE ARISTOCRAT	A. J. Weidt	B	30	10	15	..	..	15	..	15	10	20	40	30
Pette Danse														
LITTLE COQUETTE (Plath)	Arr. Hildreth-Jacobs	B	40	20	25	..	..	25	25	25	20	35	..	..
Morceau Characteristique														
LITTLE DUCHESS	W. D. Kenneth	A	30	10	15	..	..	15	..	40	10	20	40	30
Waltz														
LITTLE SPARKERS	Geo. L. Lansing	A	30	10	15	..	..	15	..	15	10	20	50	30
Dance Brilliant														
LITTLE SUNBEAM WALTZ	C. S. De Lano	A	30	10	15	..	..	15	..	40	10	20	40	30
Waltz														
LORAIN (Nichols)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30
Maruka														
LOVE'S CARESSES	R. E. Hildreth	B	40	20	25	..	..	25	25	25	20	35	..	..
Waltz														
LOVE'S DREAMLAND (Roeder)	Arr. Walter Jacobs	B	40	20	25	..	..	25	..	25	20	35	..	..
Waltz														
LUCIA DI LAMMERMOOR (Donizetti)	Arr. R. E. Hildreth	B	50	30	35	35	35	35	35	35	30	40	..	..
Selection														
LUELLA WALTZ	A. J. Weidt	B	40	20	25	..	..	25	25	25	20	35	50	40
Waltz														
LUSTSPIEL OVERTURE (Kolar-Bela)	Arr. R. E. Hildreth	B	40	20	25	..	..	25	25	25	20	35	..	..

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