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An Orchestra Out-of-Doors

IT IS much to be regretted that many fine photographs of equally fine orchestral ensembles find their way into THE CADENZA offices unaccompanied by detailed data as to the who, what, where or why of ensemble and event. Many of these photos are well worthy a reproduction, together with a little story write-up, but all too often the willing publisher and editor are given no clues as to date, place or cause of the picture, the personnel of the pictured and the instrumentation, while in some

The "ensembled" group of free "fretters" under the trees is the Houston (Texas) Plectral Orchestra — Mr. Jos. A. Gedeist, director; the event is the orchestra's annual picnic; the place is Spring Creek; the date is May 23, 1920 and the kind sender of the photo is Mrs. C. L. Brock, secretary-treasurer of the organization.

The personnel of this picture would have been interesting, particularly that of the fifteen (we counted them) lady-players in white. Nor do we know which one of the male body-guard



instances not even the name of the ensemble is given. Unfortunately for printed and pictured publicity, sometimes one or sometimes another (and many times *all*) of these important little items are not sent with the photo.

Happily, however, such was not wholly the case with the sending of the above unusual and unique picture that was caught by the camera out in the open, although for the benefit of the readers the magazine would have welcomed more information in fuller detail.

is Director Gedeist, the worthy secretary-treasurer having omitted to list them. We surmise the reason of the omission to have been "much convention," for at the time the picture was mailed Mrs. Brock had "just returned" from the convening of The American Guild at Atlanta, "where we had a wonderful convention." Even without details, however, it surely is *some* picture, *some* picnic and *some* "unfretted" picnickers in the vast out-of-doors of the Lone Star State!

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Mr. Porter H. Brown, of the Thompson Orchestra in Madison, Wisconsin, and lately of the Wawasee Inn Orchestra, wrote us the following interesting letter: "My Whyte Laydie Tenor Banjo is giving me the best of satisfaction. Everybody who has heard it says that it is the best sounding Banjo they have ever listened to. I owe my success on the Banjo entirely to my Vega. If I had stuck to the first one I had, I believe it was a ———, I should never have been where I am today."

We had an interesting letter from Mr. Richard Ferguson, of the "Parker's Popular Players" of Columbus, Ohio, in which he says: "I have a Little Wonder Banjo and it is a good one, and I want another one. I took it to France and played there under exciting conditions, and it always came through with that tone which is the Vega's own. I have a six-piece orchestra here at the Summit Hotel, and we are 'knockin' 'em dead, each and every nite."

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Notes on the Atlanta Convention

By One of the Conventioneers

WE CERTAINLY owned the town the first week in June. W. B. Griffith had it arranged so that most any restaurant manager would get up at any time in the night to feed the hungry Guilders.

Ewing Marks assumed the duty of recording angel for the Gibson Round-up and took special pleasure in leading all new members to the GIBSON register.

A. C. Brockmeyer of St. Louis was a little under the weather part of the time, because he wasn't used to the sort of drinks they served in Atlanta. Don't make any mistake about this. Atlanta is just as dry as St. Louis, and the water is much softer than in Missouri.

Arthur B. Miller of Seattle, Washington, was unable to stay all through the Convention, but he was there long enough to establish the long distance record.

W. M. Barker of Los Angeles walked off with second place in the distance record, and also with the 1921 Convention.

W. Kola of Lyndenhurst insisted that he was no relation whatever to Coca.

Mr. and Mrs. Roy Killgore of Grand Rapids introduced Killgore, Jr. to his first Guild Convention.

Joseph Karm, of Tiffin, Ohio, says that he would like to go to Atlanta again. It was rumored that Karm made a hit with a local orchestra which Karm volunteered to help out with a bit of real tenor-banjo playing one evening. But this has nothing to do with Karm's liking for Atlanta; anyway, the pretty pianist's husband is the leader of the orchestra. Karm, by the way, is a regular honest-to-goodness tenor-banjo player, who can hold his own with the best of them.

Will D. Moyer of Harrisburgh, Penn., was called away during the Gibson Agents' Luncheon by a telegram announcing the sudden death of his wife's mother. A telegram of sympathy was at once sent to Mr. Moyer and his family by the assembled Gibson Agents.

One man we have heard of a great many times proved that he is just as good a fellow as we had imagined by blooming out in person at the Atlanta Convention. We refer to Artemas Higgs of Fort Wayne, who added a right smart "Hoosier" touch to the Indiana delegation.

Another man of whom we expect to hear

more in future Conventions is R. L. Sharp of Memphis, Tenn. It has been predicted that Memphis will have a prominent place in the fretted instrument music work.

Mrs. John F. Kneisel of Toledo, Ohio, represented her husband at Atlanta for a few days, Mr. Kneisel being unable to get away.

Houston, Texas, is going after the 1922 or 1923 Convention. At least we gathered this from the remarks of both Mr. C. L. Brock and Mrs. C. L. Brock of that city.

The Von Suppe Quintet of Philadelphia created quite a sensation. Mr. Edgar Stanistreet and his four associate players, Joshua Glover, Joseph Heuges, Walter Stanistreet and Lewis Levy, Jr., were very much in evidence throughout the Convention, and although they played at practically all the social functions of the Convention, they had such an extensive repertoire that they did not repeat a single number.

Wm. Place, Jr., Mrs. Wm. Place, Jr., and Sterling, the Junior of the Junior family, arrived at the official hotel early, chaperoned by Bill's charming mother, Mrs. Lillian A. Place, and Miss Virginia Hazard.

George Kliemann of Williamsport, Penn., was very much disappointed that he could not show Giuseppe Pettine a handsome photo of the latter which Mr. Kliemann had clipped from a sporting magazine, it being quite apparent that some photographer had mixed up the picture of the noted mandolinist with some other celebrity.

D. E. Hartnett, as usual, was the ring leader of both the serious and frivolous activities. The gentleman who attempted to introduce D. E. by the cognomen of Mr. "Hardnut" was greeted with rounds and rounds of mental applause.

However, Hartnett behaved himself fairly well, as he was efficiently chaperoned by W. B. Evans and John R. Downer of New York and Jersey City, respectively. We regret to say, however, that it is rather uncertain as to whether, the greater influence was exerted by the chaperons or by the chaperoned, as a late call at their headquarters in room 818 evidenced a singular lack of dignity on the part of all three gentlemen.

Misses Daisy and Kitty Allen of Dawson, Georgia, made a host of friends at their first Convention.

Claud Rowden of Chicago was again on the job for the first Convention since we met in Cleveland. Claud doesn't look a day older than he did at that time, and one of the ladies said that if anything his hair is prettier.

Leora Haight of Crystal Falls, Michigan, former pupil of William Stahl, and composer of a considerable quantity of fretted instrument publications, attended a Guild Convention for the first time.

Cora L. Butler of Port Richmond, New York, is just the same affable lady and has not changed a bit since the first Convention she attended, except that this year she knows some two hundred twelve new words in Esperanto. She claims that she can listen to music in the new language, and next year promises to talk on her hands in the universal tongue.

Another contender for Convention honors in the near future will be Miss Alma Nash, who was sent to Atlanta, expenses paid, by her Kansas City Orchestra.

Arthur Bamforth registered from New York, but he was the official delegate of the Philadelphia Chapter and brought with him funds for providing a complimentary dinner to the visiting delegation, the compliments and the funds being furnished by the Philadelphia Chapter.

Miss S. F. Harvey of Washington, D. C., proved a very efficient Convention stenographer.

H. Russell Truitt of Pittsburgh, besides having a general good time, was said to have incited considerable curiosity among the fair ladies of Atlanta, who to this day have not made up their minds whether or not Russell is a bachelor.

F. E. Savale of Orange, New Jersey, has become one of the regulars, without whom the Convention would not seem exactly right.

J. E. Stoker has a buttonhole bouquet for a home address, Magnolia being the town which he is putting on the fretted instrument map of Arkansas.

J. L. Buono of Athens, Georgia, enjoyed the Convention sessions in company with his old friend Robert Lehmann of St. Louis, Missouri.

Another regular Convention-ite is Paul Jacqueline of Haverhill, Mass. If we don't see him at Los Angeles we'll lose a good bet.

T. A. Ash, who attended the Philadelphia Convention last year, solemnly stated that he had grown one seventy-ninth of an inch shorter. This leaves him still just twice as tall as W. Kola.

Yessum, Walter T. Holt was there and his smile is the same size and it gets "holt" of us the same way it did the last time we saw him at Washington.

N. H. Carrier had charge of the Vega exhibit and made a lot of friends for the Boston manufacturers.

L. M. Gill, president of the Atlanta Chapter, was very much in evidence at all the sessions.

The Convention sessions were supervised by Mrs. L'Ella Griffith Bedard. 'Nuf said!

Miss Mary B. Griffith was general manager of arrangements.

Mrs. M. B. Griffith acted as manager general.

Just what part of the work was delegated to Mr. Bedard and Mr. W. B. Griffith, Secretary-Treasurer, we do not know. In fact, some of the preparations were so well done we almost suspected they were done twice, and it is a cinch nothing was left undone.

P. C. Hanger, Copperhill, Tenn., was one of the early arrivals and among the last to go home.

Miss Walla Zeller of Cleveland made many friends at her first Convention. Miss Zeller has a large class in Cleveland and is contemplating opening a downtown studio.

The Savannah delegation consisted of Mrs. Edith T. Vick, Mr. A. W. Vick, Miss Mabel Tippens, and Mr. F. Ross Guerard.

Charlotte A. Masten represented Erie, Penn.

Among the trade representatives was H. T. West of the Williams-Guttenberger Music Company of Macon, Georgia. Mr. West was obliged to cut his stay short because of an impending wedding, in which he claimed to be one of the principal performers.

Two of the most popular people at this Convention, or at any Convention for that matter, were Mr. and Mrs. James F. Roach of Cincinnati, Ohio. If we could all make friends as easily as these two Ohioians, this would indeed be a sweet world to live in.

Edward Roach, son of Mr. and Mrs. J. F. Roach, is playing a professional engagement at Atlanta, and he was also able to attend the Convention.

Mr. and Mrs. Z. Myron Bickford made a big hit before the Atlanta people with their Mando-cello and Guitar Suite.

One Atlanta gentleman was overheard to say that "she would make a hit with him whether she played or not," but of course we are not supposed to print this.

Robert E. Green of Toccoa, Georgia, was able to attend most of the Guild sessions.

The only thing the assembled Conventioners had against A. A. Farland was the fact that he

failed to bring his popular "better-half" with him. The retired vice-president is hereby instructed not to omit her from his party next time.

Quite a number of teachers and interested players new to the Guild, came to the Convention, thereby increasing the membership of the Guild considerably after the opening session.

High School Mandolin Clubs

By BATEMAN BIDDLE

STRICTLY speaking, the average Mandolin Club should be called "Mandolin Orchestra," whereas the proper name for the right sort of High School Mandolin Orchestra is "Mandolin Club."

With quite a few years experience behind me, coaching fretted instrument organizations in schools and colleges, and having had opportunity to listen to the stage work and visit the rehearsals of numerous clubs and orchestras, I have reached the conclusion that it is absolutely necessary to treat the school ensemble in a much different manner than that accorded the regular mandolin orchestra. Furthermore, I have found that in too many cases the facts with which I back my statement are not sufficiently understood to permit the director or coach to carry on his work to the best advantage of all concerned.

The purpose of an *orchestra* is to produce music; to play when called upon and to play well. The *club* is expected to furnish *musical entertainment*. And there's a difference! A good mandolin orchestra should handle compositions of considerably greater weight than those within the range of the average school mandolin club, especially in view of the fact that many of the players in the latter are with the club for only one or two years, while some players not advanced very far musically are used because no better material is available, or because of other talents which are useful in the club's entertainments.

If schools and colleges were dependent upon the high *musical* calibre of programs that could be produced by the players available for mandolin orchestras, very few schools would have organizations which the institutions would be willing to send out. On the other hand, if the ensembles be treated as mandolin clubs, with functions not limited to straight music programs but rather broadened to give what is best described by the term "musical entertainments," there is hardly a school or college in the country that cannot, under proper direction, produce a mandolin club of which its Alma Mater will be proud and which will be among the most popular organizations on the campus.

Recently I had the pleasure of listening to a

very commendable music program rendered by a school mandolin club, but the "spice and pep" that should have been present in a school organization were not there. Both young men and young women were in the ensemble (a mistake, as experience always proves in school work), and when they came on the stage it was found that one chair was missing, but the discovery was not made until everyone was seated, with one young man and one young lady occupying the same chair! As a stunt, this made a great hit with the student audience, but the embarrassment of the players was rather hard to overcome, and the incident almost capsized the entire program.

I mentally contrasted this appearance with that of another school club I had previously heard — about fifteen chaps, aged from sixteen to eighteen years, most of whom had less than two years playing experience. The curtain went up on an empty stage, except for a piano and a mando-bass. The boys came on the stage from both sides carrying their chairs, instruments tucked under their right arms. The lines met in the center of the stage forming a neat semi-circle, chairs were placed quickly and noiselessly, the boys were seated and in playing position almost before the audience realized what was going on. Everything was done so precisely and smoothly that the impression of long and thorough training was immediately conveyed to the audience, and the success of the program was partly wrought before the playing had proceeded for ten measures.

Immediately after the end of the opening march the players arose to their feet as one man, instruments held under right arms, while they acknowledged the applause with a dignified, but not overdone, bow, *en mass*. Then, before the audience had time to think what was coming next, three players from each end of the line picked up their chairs and brought them to the center front, all were seated and a number was played without the piano, using only the fretted instruments. Once more the players arose to their feet to acknowledge hearty applause, and remained standing while a soprano singer, a pretty young lady, came to the

Continued on page 12

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WHAT'S YOUR OPINION?

An Open Discussion

THE MANDOLINIST has been wondering whether his readers are enough interested in the aims and endeavors of this department of THE CADENZA to enter into an open discussion relative to the mandolin. To obtain a general expression of opinion concerning certain phases of teaching and solo-playing of the instrument, all readers are requested to submit their individual views on the points involved in the questions following herewith. The replies will be published in this column, our own opinion being reserved until the last. For obvious reasons all expressions of opinion submitted must carry the full signatures of those who submit them, but when publishing the same only name initials will be used if a writer so desires and instructs us to that effect. It should be self-evident that the different opinions of mandolin enthusiasts will be of great interest to all concerned, therefore all readers are earnestly urged to write this department regarding the following:

1. What has been the greatest factor in advancing the mandolin in the estimation of the public in general—the work of the soloist or that of the orchestra, and why?
2. Should violin instruction books be used to teach beginners on the mandolin? Why?
3. Should mandolin soloists use violin music in their public performances? Why?

THE QUERIST

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

Q. Your articles, running in THE CADENZA, are invaluable—equal to high priced lessons. One does not know who to thank most, the writer or the editor. Through the lessons already given I was enabled to get the correct time of Exercise No. 1 in Pettine's Modern System of the Plectrum's Mechanism. Now, could you give me the same instructions for Exercises Nos. 2, 3, 4 and 5, giving the minimum and maximum metronome speeds, and the numbers of strokes to be made to the beat—the same as instructed in the November article. This will be of enormous benefit to me.

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A few hits of the season are: **Red Cross March**, (A. Higgs); **Morning Song**; **Flower of Faith March**, (Wm. C. Stahl); **Badger State March**, (Brunover); **Dancing in the Moonlight**, etc., etc.

Thematics on request.

A. Exercise No. 2 should be started with the metronome at 76 and playing six sixteenth-notes per tick. The speed then should be increased little by little every week until six sixteenth-notes can be played with the metronome at 108, or possibly at 112.

Exercise No. 3 should be started with the metronome at 120, and four sixteenth-notes played for every tick. The speed is then to be increased until the four sixteenth-notes can be played with the metronome at 160, or possibly at 168.

Exercise No. 4 should be started with the metronome at 108, and one-half beat played for every tick. That is, there will be two ticks for every quarter-note or equivalent — 8 ticks to the measure. After the exercise can be played well at that speed, it should be played faster and faster until one beat can be played with the metronome at 84—that is, each measure must be played while the metronome ticks four times.

Exercise No. 5 should be studied with the metronome set at 108, and playing one-half beat for every tick — equivalent to four ticks for every measure. The speed must then be increased until eight thirty-second notes can be played for every tick with the metronome set at 72, or possibly at 76.

Note that, in order to derive benefit from these exercises, there must not be any haste in their study. When starting at the minimum speed care must be taken that the strokes are even, and that none is lost or blurred. When this is accomplished, and studied several days, the metronome should be advanced on the next number, and so on, but unless the exercise is played at least ninety per cent perfect at a certain speed it should not be attempted faster. You positively will derive immense benefit from these studies, if persisted in systematically and carefully every day for at least ten weeks.

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TUITION IN BANJO TECHNIC



STUDY NO. 100 in this month's instalment of Tuition in Banjo Technic is made up of exercises in which the down glide of the plectrum is introduced. The down glide of the pick, if used properly, tends to simplify the fingering of the left hand.

Exercise A. An exercise showing the elementary use of the down glide. The glide is executed by striking the first note and then allowing the pick to pass to the next string, and at the proper time the pick glides over this string. The glide may be used at any speed and is the same movement that would be used in playing a double stop, or two notes played at once. The slow glide is the one, however, that will give the student the most difficulty.

First measure: This shows the down glide from the fourth to the third string. Strike the C with the down stroke and allow the pick to move to the third string and at the proper time it glides over this string. If played at a very slow tempo the plectrum would make a slight pause between the two notes, so that it would really require two movements of the right hand. If played at a fast tempo, the right hand would include the two notes in one movement. The point is to get control of the right hand so that the glide may be used at any tempo. Play this measure very slowly at first. Count aloud. Care should be used that the plectrum does not glide over the second note too quickly.

Second measure: Here the down glide is used on the second and third strings. Keep the rhythm slow, but perfectly even.

Third measure: The down glide is on the second and first strings. Keep the rhythm steady.

Fourth measure: Slide the first finger of the left hand to the fifth fret. It forms a small bar over E and G. Hold throughout the measure. Use four glides in the measure. Keep the rhythm steady.

Fifth measure: The first finger of the left hand slides to G at the eighth fret of the second string. The fourth finger falls on C. Four glides on the second and first strings. Keep rhythm steady.

Sixth measure: Finger, and execute the same as the fourth measure.

Seventh measure: Play similar to the third measure.

Eighth measure: Similar to the second measure. The exercise should be played slowly at first, and then the tempo gradually increased. This should be repeated until the student feels that absolute control of the right hand has been obtained.

Exercise B. An exercise showing a little more movement of notes based on the three principle triads of the key. The down glide to be used on each pair of notes.

First measure: First half, the down glide on the fourth and third strings. Second half, the down glide on the third and second strings.

Second measure: Successive down glides on the second and first strings. First half, first position; second half, fifth position. Small bar. Go slowly. Keep perfect rhythm.

Third measure: First half, down glides on the fourth and third strings; second position. Second half, down glides on the third and second strings.

Fourth measure: Down glides on the second and first strings. First half, first position. Second half, sixth position.

Fifth measure: First half, down glides on the third and second strings. Second half, down glides on the second and first strings.

THE CADENZA
TUITION IN BANJO TECHNIC
PLECTRUM EXERCISES
Introducing the Down Glide

This sign \square signifies that the Plectrum is to glide from one string to another

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1328-3

Sixth measure: Down glides on the second and first strings. First half, third position. Second half, eighth position.

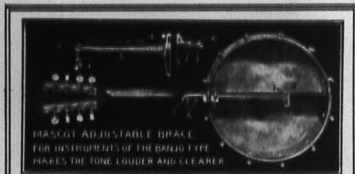
Seventh measure: Similar to the first measure.

Eighth measure: Down glides on the second and first strings. Note slide of the first finger of the left hand. First count, first position. Second count, fifth position. Third count, eighth position. Play slowly at first. Grad-

ually increase the tempo. Make glides smooth and keep the rhythm steady.

Exercise C. An exercise showing more movement of the down glide of the pick.

First measure: First half, first count — a glide from the fourth to the third string. Second count — a glide from the third to the second string. The second half of the measure is the same as the first.



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Second measure: First half, first count, second position — a down glide from the fourth to the third string. Second count, shift to the first position — a glide from the third to the second string. The second half is a repetition of the first half.

Third measure: First half — a down glide from the third to the second string, then a glide from the second to the first string. This repeats in the second half.

Fourth measure: Make a bar over the fifth fret with the first finger to include C, E and G. Hold. A down glide from the third to the second string, then a glide from the second to the first string. The last note C is covered with the fourth finger and is played with a down stroke. Increase the tempo as the exercise becomes familiar. Keep the glides even and the rhythm steady.

Exercise D. Examine the construction of this exercise. It is somewhat like the previous exercise, so that the down glide could have been used throughout. In practical playing, however, the down glide would be used in combination with down and up strokes. Beginning with this exercise, different combinations will be used.

First measure: First count, use the down glide from C to G; second count, G and C. The down glide might have been used and would have been possible if G was played with a down stroke. Use alternate strokes, up on G and down on C. Third count, use the down glide from G to C. Fourth count, use alternate strokes, up on C, down on E.

Second measure: First count, second position — down glide on F and A. Second count, shift to the first position. Alternate strokes, up on A, down on C. Third count, down glide. Fourth count, up on C, down on F.

Third measure: First half, down glide, up, down. Second half, finger in the third position and hold — down glide, up, down.

Fourth measure: First half, slide the first finger to E on the second string and form a small bar over G on the first string. Hold. Use the down glide, up, down. Second half, the down glide on G and C — a down stroke on the last note C. The student should gather from this exercise that when two notes occur on neighboring strings either the down glide may be used or the up and down strokes. Down on the first note and up on the second should be avoided, as it is cross picking.

Exercise E. An exercise showing triplets in common rhythm. As the accent occurs on the first note of the triplet, this note is usually struck with a down stroke. When the first two notes of a triplet occur on the same string, the down and up strokes are used on these notes, the down stroke being used on the third note of the triplet whether it occurs on the same string or not. In this exercise the notes in the triplets are so arranged that the first note occurs on one string and the following two notes are found on the next string. Each triplet should be played with a down glide on the first two notes, the last note being played with an up stroke. If the student will follow this picking carefully, no further hints need be given in regard to the strokes.

First measure: First position through the first three counts. Fourth count, slide the first finger to E on the second string. This finger forms a small bar at the fifth fret to include G.

Second measure: First count, second position. Second count, first position. Third count, same position. Fourth count, slide the first finger to F on the second string. The second finger falls on A on the first string.

Third measure: First half, use open strings. Third count, third position. First finger on D closed, fourth finger on G. Fourth count, slide the first finger to G on the second string. The second finger falls on B.

Fourth measure: First count, the first finger remains on G, the fourth finger falls on C. Second count, slide the first finger back to E and form a small bar to include G. Third count, slide to the first position. Play the exercise through a few times, gradually increasing the tempo. Make each glide smooth and keep the rhythm steady.

Exercise F. Examine the construction — a single note on one string followed by repeated notes on the next string.

First measure: Strike C with a down stroke, then glide to the third string for G. The second G is played with an up stroke and the third G with a down stroke. Second half, the pick might be allowed to glide to C, although it

is not indicated. The pick glides to E. Play the second E with an up stroke and third E with a down stroke.

Second measure: First count, second position. Shift to the first position on the second count and hold this position through the measure. The strokes are the same as used in the first measure.

Third measure: The strokes are similar to that used in the first two measures, only that there is no change of string on the first note in the third count. Second half, third position.

Fourth measure: The strokes are exactly the same as used in the first measure, made possible by playing the notes in the eighth position. E, third string, second finger; G, second string, first finger. The fourth finger falls on C. Play the last C with a down stroke. Repeat the exercise a few times. Keep rhythm steady and strokes even.

Exercise G. An exercise showing the first note of each count played with a down stroke.

First measure: First half, glide the plectrum from C to G. Play down on A and up on G. Second half, glide from G to C. Play D closed. Down on D and up on C. By playing D closed cross picking is avoided.

Second measure: First half, first position. Glide from C to E. Down stroke on F and up on E. Second half, move to the fifth position. Form a small bar over E and G. Strokes—down glide, down, up. As the strokes through the remainder of the exercise are the same, no more need be said on this subject except that the player should use care that each note is struck correctly.

Third measure: First half, second position. Play B closed. Second half, first position. Play D closed.

Fourth measure: First half, the fourth finger falls on F and then slides to G. The second finger falls on the second F. Second half, the second finger slides to A on the first string. The first finger falls on F on the second string.

Fifth measure: First position.

Sixth measure: First half, Play D closed. Third position. The fourth finger falls on G and then slides to A. The second finger covers the following G. Second half, the second finger slides to B. Hold. The first finger falls on G on the second string and is to be held.

Seventh measure: First half, slide the first finger back to E on the second string and form a small bar at the fifth fret to include G. Hold. Second half, slide the first finger back to the first position.

Eighth measure: First position. Play D closed to avoid cross picking. Repeat the exercise several times. Make all strokes clean cut and keep rhythm steady.

Exercise II. An exercise in 3/4 rhythm showing the combination of the down glide and alternate strokes. Here the down stroke is used on each count in the measure. In measures where the indication of strokes are omitted the player may take it for granted that the strokes are the same as used in the previous measure.

First measure: Glide from C to G. Down on A, up on G. Down on F-sharp, glide to G.

Second measure: Glide from G to C. Play D closed to avoid cross picking. Down on D, then alternate strokes through the remainder of the measure.

Third measure: First position. Use the same strokes as in the previous measure.

Fourth measure: Fifth position. Form a small bar over E and G. Hold. Down glide on E and G. Down on A and up on G. Play F-sharp on the second string covered with the fourth finger. Glide the pick from this note to G.

Fifth measure: Left-hand fingering. Second position through the first and second counts. Slide the first finger from A to G-sharp. The second finger falls on A. Down glide on the first two notes. Alternate strokes on the remaining four notes.

Sixth measure: First position. Play D closed. The strokes in this and the following two measures are the same as used in the previous measure.

Seventh measure: Fourth finger on F and then slide to G. Second position for the following notes.

Eighth measure: Sixth position. Play F on the second string.

Ninth measure: First position. Use the down glide on the last two notes.

Tenth measure: First position. Strokes are the same as in the previous measure.

Eleventh measure: First count. Third position. Slide

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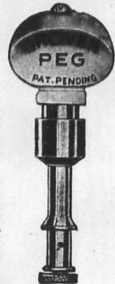
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the fourth finger to A. Fourth position for the following notes. Strokes—down glide, down then alternate strokes. The same strokes are to be used in the following two measures.

Twelfth measure: Eighth position. Play G on the second string and hold. This can be done if a small bar is made to include A-sharp.

Thirteenth measure: The fourth finger covers C and then slides to D. The remainder of the measure being played in the ninth position.

Fourteenth measure: This is played exactly the same as the fourth measure. Hold the first finger on E.

Fifteenth measure: Slide the first finger to C. This measure is the same as the third. Repeat the exercise several times.

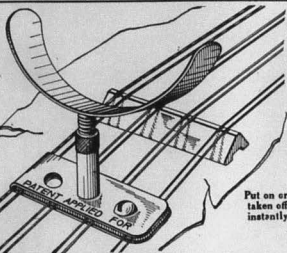
As a general rule a note on a count should be played with a down stroke when it follows a down glide, nevertheless an up stroke may be used sometimes to advantage. Throughout the study left-hand fingers should be held when possible. If there is any doubt in the student's mind in regard to this, dotted brackets should be supplied as shown in previous studies.

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HIGH SCHOOL MANDOLIN CLUBS

Continued from page 5

front of the stage. The young lady was called back several times, and each time the players remained standing while the young lady was coming to or going from her position on the stage. Another round of applause followed her last encore and the boys returned to a single formation after which they pulled off one or two little stunts which I will not attempt to describe here. Two or three little musical novelties were interspersed by the players and during the whole program, which lasted about thirty minutes, everything went off like clockwork with the same sort of snap that would be expected from a school organization, and the same pep and spirit that "puts a school over" on the athletic field or in the gymnasium. The music ranged from popular to a light classic, the vocal solos being special arrangements of the better grade songs.

For the last number on the program the boys stood, gave their chairs a quarter turn, and with right feet placed thereon, a peppery march was played. Then the boys came to attention, acknowledged the applause, and while the hand clapping was still going on, picked up their chairs and walked off stage, leaving a clean stage and the same kind of an impression on the minds of the listeners, not a one of whom would believe that these boys had been rehearsing together only a few months, and many of them had learned to play during the school year. I didn't believe this myself until I was so informed by their director.

I congratulated the coach and some of the things he said to me are worth repeating:

"We never think of allowing the boys to use music on the stage. A music stand is a nuisance. It detracts from the stage appearance of the organization. We rehearse three times a week, and as our work is a part of the regular school course, the boys receiving credit towards graduation for what they do, I have absolute control at all times, and the rehearsals are well attended, with no time wasted. I pick out a program at the beginning of the year embracing enough of variety to please the tastes of all, but without any attempt to put on classics or difficult numbers that I know cannot be learned well enough to compare with the rendition given the same sort of compositions by our regular violin orchestra, which has players of from four to eight years experience, and which has in addition the weight of heavier toned instruments, and which would make us a very poor comparison were we to play similar types of numbers on the same program.

"I never play with the boys except when I am coaching. Absolutely all responsibility is on the leader, who is selected from among the senior members of the club.

"TUITION IN BANJO TECHNIC"

Usable with any method in C notation

Continued on page 39

THE CADENZA

A MUSIC MAGAZINE

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

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WALTER JACOBS

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MYRON V. FREESE, *Literary Editor*

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Vol. XXVII JUNE, 1920 No. 6

NEWS NOTES IN NUANCES

WM. C. KNIPFER

It was with a deep sense of double regret that THE CADENZA learned of the passing of Mr. Wm. C. Knipfer at Springfield, Massachusetts, on June 17th — a deep regretting for the loss to the fretted instrumental world of a staunch supporter and ardent adherent of the mandolin, banjo and guitar, and the deeper regret at losing a personal friend of long standing, as well as an old subscriber and occasional contributor to the magazine.

Mr. Knipfer, while not an "old-timer" in the sense of years, was a veteran in every sense of the word. He had been an instructor, director

and college club coach for many years, being known as a teacher in Meriden, Connecticut, for at least twenty successive years. He had been a member of the American Guild almost from the time of its organizing and an ever constant attendant and worker at its annual conventions, and was a pronounced propagandist of the C notation for the banjo—purchasing and revising the old Armstrong Studies in that notation.

DOES IT PAY?

None will doubt or deny the efficacy of full flaunting ads in the great news dailies and on greater billboards, but does it pay to advertise in smaller mediums of less pronounced and not so frequent appearances—say, in a modest monthly music magazine? We are going to let that live wire in music — Mr. Jas. H. Johnstone of Kalamazoo, Michigan — answer the question in his own way, nor are we going to mince and mouth in mock modesty when quoting the words of somebody else. He writes:

"In a recent issue of THE CADENZA I inserted an ad in reference to a tenor-banjo I had for sale, and which had been taken in exchange on a sale. Received an answer to the ad by mail, requesting me to send the instrument — the letter reaching me before my own copy of that issue of THE CADENZA had reached me. Somebody evidently got a copy of the magazine ahead of me, but why worry about that when I received an express money-order on receipt of the instrument. Yes, it pays to advertise in THE CADENZA!

WHEN IS A PEG NOT A PEG?

To "peg" is to sprint (run), to drive (fixed) or to drop (let go). Thus a pig out of its pen is an inconvenient "pegger" (runner), but a PEG that will PIN is a contrivance of convenience in "pegging;" again, to "come off the perch" is to fall, while to fall from pitch is to flat, and both mean to "drop down a peg." Sometimes a peg is something whereby things are held together, as shoe pegs for soles; sometimes something on which to hang or hitch things, as a nail or a spike in a convenient door or post or wall; sometimes

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EFFECTIVE JULY 1, 1920

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(and this is not supposed to be noted by members of the W. C. T. U.) something on which to rely as a "pick-me-up" or "bracer," as a brandy and soda "peg," and sometimes it is something on which to wind wire, as a shank or spindle or spool. If he doesn't drop or fall flat (slip, lose his grip or let go), and even without a peg on which to hang an argument, a man might argue for an hour on the convenience of pegs in general and not "peg out," but give him a well-made, strong and sure peg on which to work, and an "hour" could be stretched to hours in driving in solid argumentative pegs.

On the desk of the Nuance editor is a "something" made in nickel, with a flat white celluloid piece at the top, and a small set-screw at the bottom. From the circular it proves to be a strong, sure and "honest-to-goodness" PEG, but we're not going to argue about it for hours, an hour or even a half-hour. All we are going to say is that it isn't made for pegging shoesoles or to make holes in walls or doors, but that its purpose is to peg banjo strings strongly, surely and beyond all slipping, letting-go or falling flat. It is the invention of Mr. A. D. Grover—a prolific "pegger" at patents—and a big contrivance of convenience in banjo pegs. Oh, yes! regarding the puzzle question in our caption? A peg is not a peg when it UN-PEGS (loses its grip) or "PEGS OUT" (slips out), and the Grover Banjo Pegs WON'T slip because they CAN'T slip and consequently DON'T slip.

PROGRAMS

The combined glee and mandolin clubs of Chestnut Hill Academy (Philadelphia), Mr. Charles H. Elwell, musical director, gave a concert on Friday, May 28, 1920, presenting the following program: Ensemble: "I'll Sing You a Song," *Jolson*—Combined Clubs. Ensemble: "The Darkie's Awakening," *Lansing*—Mandolin Club. Vocal Solo: "Venetian Moon," *Kahn*—R. L. Parkinson, Jr., and Glee Club. Ensemble: Overture, "Northern Lights," *Weidt*—Mandolin Club. Soprano Solo: "One Sweet Day," *Zamecnik*—Arthur J. Bender, Jr. Ensemble: "Marjorie, Wake Up!," *Christiani*—Glee Club. Ensemble "Krazy Kapers," *Weidt*—Mandolin Club. Vocal: "The Bull-Frog Patrol," *Kahn*—F. C. Berg and Glee Club. Piano Solos: (a) "Adagio," Fantasia Sonata, *Beethoven*; (b) "Second Mazurka," Op. 54, *Godard*—Walter Howard Dilks, Jr. Ensemble: School Song, *Benerman*, '09—Combined Mandolin and Glee Clubs.

With Mr. Floyd Hutsel (baritone vocalist) and Miss Berthe Becker (harpist) as assisting

artists, the Winthrop Mandolin Club (Winthrop, N. Y.), Mrs. Geo. Kennehan, director, gave an enjoyable concert on May 21, 1920. The program presented instrumental numbers as follows: Ensemble: (a) "Lustspiel" Overture, *Keler-Bela*; (b) "Love's Dream After the Ball," *Czibulka*—Mandolin Club. Ensemble: (a) "Columbia's Call," *Wyman*; (b) "Spanish One-Step," *Cobb*—Banjo Club (Meda Kennehan, Louise Farnsworth and Gladys Goodnow, banjos; Anna Hallahan, tenor-banjo; Corinne Hamilton, mandolin-banjo; Mabel Hamilton, piano; Lloyd Smith, xylophone). Ensemble: (a) "Funeral March," *Chopin-Hildreth*; (b) Dance Characteristic, "Wooden Shoes," *Cook*—Mandolin Club. Grand Fantasia, "Home Sweet Home the World Over," *Lampe*—Mandolin Club.

Miss Helen E. Davis of Bloomfield, N. J., gave her second annual pupil-recital on Thursday evening, June 3d, 1920, presenting the following interesting program: Piano Solo: Paraphrase from "Rigoletto," *Verdi-Liszt*—Sidney Koppel. Ensemble: "Badger State," *Brunover*—Combined Clubs. Mandolin Duet: "Alpine Bells," *Stahl*—Audrey Savage and Bertha Singer. Boys Quartet: "Folk Songs,"—Fred Connell, Harry Martindale, Howard Riggan and Thomas Schryver. Hawaiian Guitar Solo: "Manneakea," *Awai*—Dorothy Zell (Ukulele acc., Lucian Zell). Banjo Trio: "Colored Guards," *Weidt*—Myrtle Band, Harry Martindale and Helen Davis. Ukulele Solo: "At the Plaza," *Kitchener*—Marion Kent. Banjo Solo: "The Purling Brook," *Shattuck*—Myrtle Band. Mandolin Solo: "Spanish Serenade," *Moyer*—Helen Davis. Ensemble: "One Two Three Four," *Kamiki*—Ukulele Club: Marion Kent, Ruth Morrow, Dorothy Zell, Beatrice Vogelius, Spencer Evans, Fred Connell, Frank Hodson, Sidney Koppel and Junior Wilson. Hawaiian Guitar Solo: "I Love You Truly," *Bond*—Helen Davis. Ukulele Solo, "Swaying Palms," *Burke*—Frank Hodson. Ensemble: (a) "Dreamily Drifting," *Rolfe*; (b) "Fieldston March," *Kitchener*—Mandolin Club: Almeda Conrad, Audrey Savage, Bertha Singer, Olive Trivett, Chas. Amelung, George Dahl, Howard Riggan and Carl Weichert. Ukulele Duet: "Hawaiian Waltz," *Kamiki*—Gladys Ayers and Virginia Bopp. Mandolin Duet: "Missouri March," *Wright*—Olive Trivett and Carl Weichert. Banjo Solo: "Yankee Land," *Hoffman*—Helen Davis. Ensemble, "En Route," *Le Barge*—Combined Clubs.

Mr. M. A. Nicola's Lyric Mandolin Orchestra of New Haven, Conn., gave an enjoyable concert at the Allingtown Hospital on Sunday afternoon, May 16th. Among the ensemble numbers played were: "March, Our League," *Allen*; Selection from "Rigoletto," *Verdi*; Overture, "Frolic of the Imps," *Carlton*; "Echoes of '61," *Odell*.

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Tell Me	Fox Trot	.15	.10	.10	.10	.15	.10	.15
Give Me a Smile and Kiss	One Step	.15	.10	.10	.10	.15	.10	.15
I Am Climbing Mountains	One Step	.15	.10	.10	.10	.15	.10	.15
Lullaby Time	Waltz	.15	.10	.10	.10	.15	.10	.15
Alexander's Band is Back in Dixieland	Fox Trot	.15	.10	.10	.10	.15	.10	.15
Will O' Wisp	Fox Trot	.15	.10	.10	.10	.15	.10	.15
Baby	Fox Trot	.15	.10	.10	.10	.15	.10	.15
I've Made Up My Mind	Fox Trot	.15	.10	.10	.10	.15	.10	.15
All I Have Are Sunny Weather Friends	One Step	.15	.10	.10	.10	.15	.10	.15
Molly Malone	Fox Trot or One Step	.15	.10	.10	.10	.15	.10	.15
Tumble In	Fox Trot	.15	.10	.10	.10	.15	.10	.15
My Isle of Golden Dreams	Waltz (Hawaiian)	.15	.10	.10	.10	.15	.10	.15
You Ain't Heard Nothing Yet	Fox Trot	.15	.10	.10	.10	.15	.10	.15
The Irish Were Egyptians Long Ago	Fox Trot	.15	.10	.10	.10	.15	.10	.15
Darktown Dancing School	Fox Trot	.15	.10	.10	.10	.15	.10	.15

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(See page 33)

Wood Nymph's Dream

1st MANDOLIN

REVERIE

or VIOLIN

A. J. WEIDT

Andante

mf

f

rit a tempo

Guitar
rall. D.C. al f. then Trio

TRIO

p

rit a tempo

mf poco a

poco dim

Guitar

Magnificent

1st MANDOLIN
or VIOLIN

MARCH

H. J. CROSBY
Arr. by R. E. HILDRETH

The musical score consists of 14 staves. The first staff is for the Mandolin or Violin, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It begins with a forte (*ff*) dynamic. The guitar part is indicated by a 'Guitar' label and a treble clef, starting with a mezzo-forte (*mf*) dynamic. The score includes various dynamics such as *mf*, *f*, *ff*, *fff*, and *mf-ff*. Performance markings include accents (>), slurs, and a 'poco a poco cresa' instruction. There are two first and second endings marked with '1' and '2'. A section marked with a double bar line and a section symbol (§) is labeled '2d time ff' and 'Guitar'. The piece concludes with a 'last' marking and a 'D.S. al.' instruction.

Wood Nymph's Dream

2^d MANDOLIN

REVERIE

A. J. WEIDT

Andante

mf

rit. *a tempo*

f

rall.
D.C. al  then Trio

TRIO

p

Mandola & Mando-Cello

a tempo

mf

poco a poco dim.

Magnificent

2^d MANDOLIN

MARCH

H. J. CROSBY

Arr. by R. E. HILDRETH

The musical score is written in G major (one sharp) and 2/4 time. It features a variety of dynamics and articulations. The guitar part is indicated by a 'Guitar' label and includes specific fretting (e.g., 2^d, 3^d, 4th) and picking patterns. The score includes repeat signs with first and second endings, and a '2^d time' section. The piece concludes with a *D.S. al C.* instruction.

Wood Nymph's Dream

TENOR MANDOLA
and 3^d MANDOLIN

REVERIE

A. J. WEIDT

Andante

Musical score for the first section of 'Wood Nymph's Dream'. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante'. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f* and a *rit.* marking. The fifth staff has a dynamic marking of *a tempo*. The sixth staff has a dynamic marking of *a tempo* and a *rall.* marking. The piece concludes with a *rall.* marking.

D. C. al then Trio

Musical score for the Trio section of 'Wood Nymph's Dream'. It consists of five staves of music. The first staff is labeled 'TRIO' and begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The dynamic marking is *p*. The second staff has a dynamic marking of *p* and a *rit.* marking. The third staff has a dynamic marking of *a tempo* and a *mf* marking. The fourth staff has a dynamic marking of *a tempo* and a *mf* marking. The fifth staff has a dynamic marking of *poco a poco dim.* and a *mf* marking. The piece concludes with a *poco a poco dim.* marking.

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

Diagram showing the open strings, scale, and fingering for the Tenor Mandola. The diagram is a single staff with a treble clef and a key signature of one sharp (F#). The scale is written in a sequence of notes: C D E F G A B C D E F G. The fingering is indicated by numbers 1, 2, 3, 4 above the notes. The strings are labeled: 4th String, 3^d String, 2^d String, 1st String. The frets are labeled: Frets 7 8 10 12 14 15.

Magnificent

TENOR MANDOLA
and 3^d MANDOLIN

MARCH

H. J. CROSBY

Arr. by R. E. HILDRETH

The musical score is arranged in 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody line with a forte (*ff*) dynamic and a guitar accompaniment line with a mezzo-forte (*mf*) dynamic. The second staff continues the melody and accompaniment, with dynamics ranging from *mf* to *f*. The third staff introduces a guitar part with a mezzo-forte (*mf*) dynamic. The fourth staff features a melody with a forte (*ff*) dynamic and a guitar accompaniment with a mezzo-forte (*mf*) dynamic. The fifth staff continues the melody and accompaniment, with dynamics ranging from *f* to *ff*. The sixth staff includes a first ending (*1. f*) and a second ending (*2. mf*). The seventh staff is marked *2^d time ff* and features a melody with a forte (*f*) dynamic. The eighth staff continues the melody and accompaniment, with dynamics ranging from *f* to *ff*. The ninth staff is marked *poco a poco cresc.* and features a melody with a forte (*f*) dynamic. The tenth staff continues the melody and accompaniment, with dynamics ranging from *f* to *ff*. The eleventh staff features a melody with a forte (*f*) dynamic and a guitar accompaniment with a mezzo-forte (*mf*) dynamic. The twelfth staff concludes the piece with a melody and accompaniment, with dynamics ranging from *f* to *ff*. The score includes various performance instructions such as *ff*, *mf*, *f*, *ff*, *1. f*, *2. mf*, *2^d time ff*, *poco a poco cresc.*, and *last. ffz*.

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

The open strings, scale and fingering of the TENOR MANDOLA

C	D	E	F	G	A	B	C	D	E	F	G	0	1	2	1	E	F	G	A	B	C	0	1	2	3	4
4 th String				3 ^d String				2 ^d String				1 st String				Frets	7	8	10	12	14	15				

D. S. al *♩*

BANJO SOLO

C Notation

(Plectrum Style)

Magnificent

MARCH

H. J. CROSBY

Arr. by R. E. HILDRETH

Musical score for Banjo Solo of "Magnificent March" by H. J. Crosby, arranged by R. E. Hildreth. The score is in C notation for plectrum style and consists of 13 staves of music. It includes various dynamics such as *ff*, *mf*, *f*, and *piano*, and features a section marked "2nd time *ff*" and "poco a poco cresc.".

Wood Nymph's Dream

PIANO

REVERIE

A. J. WEIDT

Andante

*mf**f**rit.**a tempo*

First system of musical notation, piano accompaniment. Treble and bass staves. The music consists of chords and single notes, with a melodic line in the treble staff.

Second system of musical notation, piano accompaniment. Treble and bass staves. The music consists of chords and single notes. A *rall.* marking is present in the bass staff. The instruction *D.C. al then Trio* is written at the end of the system.

Third system of musical notation, piano accompaniment. Treble and bass staves. The music consists of chords and single notes. The word *TRIO* is written on the left side, and *Cello* is written in the bass staff.

Fourth system of musical notation, piano accompaniment. Treble and bass staves. The music consists of chords and single notes.

Fifth system of musical notation, piano accompaniment. Treble and bass staves. The music consists of chords and single notes. A *rit.* marking is present in the bass staff, followed by an *a tempo* marking.

Sixth system of musical notation, piano accompaniment. Treble and bass staves. The music consists of chords and single notes. A *mf* marking is present in the bass staff, followed by a *poco a* marking.

Seventh system of musical notation, piano accompaniment. Treble and bass staves. The music consists of chords and single notes. A *poco din.* marking is present in the bass staff.

La Vera

GUITAR SOLO

WALTZ

A. J. WEIDT

Musical score for guitar solo of "La Vera" waltz by A. J. Weidt. The score is written on ten staves in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. It includes various musical notations such as dynamics (*mf*, *f*, *p*, *cresc.*), articulation (accents), and fingerings. The piece features a repeating section with first and second endings. The score concludes with a final cadence.

Wood Nymph's Dream

MANDO-CELLO

REVERIE

A.J. WEIDT

Andante

Mandola

mf

f

a tempo

rall.

TRIO

p

rit.

a tempo

mf

poco a poco dim.

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

C	D	E	F	G	A	B	C	D	E	F	G	0	1	2	3	4	A	B	C	D		
0	1	2	3	0	1	2	3	0	1	2	3	0	1	2	3	4	0	1	2	3	4	
3 rd String				3 rd String				2 nd String				1 st String					Frets 7	8	10	12	14	15

Magnificent

MANDO-CELLO

MARCH

H. J. CROSBY

Arr. by R. E. HILDRETH

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

Wood Nymph's Dream

GUITAR ACC.

REVERIE

A. J. WEIDT

Andante

Musical score for "Wood Nymph's Dream" by A. J. Weidt. The score is written for guitar and includes a Trio section. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a tempo marking of "Andante" and a dynamic of *mf*. The score consists of 12 staves of music. The first section ends with a *rit.* (ritardando) and a *a tempo* marking. The Trio section begins with a *p* (piano) dynamic and a *rall.* (rallentando) marking, followed by the instruction "D.C. al C. then Trio". The Trio section concludes with a *poco a poco dim.* (poco a poco diminuendo) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Magnificent

GUITAR ACC.

MARCH

H. J. CROSBY

Arr. by R. E. HILDRETH

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a *ff* dynamic and includes a triplet of eighth notes. The second staff continues the melody with a *mf* dynamic. The third staff features a *f* dynamic and includes a first ending bracket. The fourth staff has a *ffz* dynamic and a *mf* dynamic. The fifth staff includes a *fz* dynamic and a *ff* dynamic. The sixth staff has a *mf* dynamic and includes a first ending bracket. The seventh staff is marked *2^d time ff* and includes a *fz* dynamic. The eighth staff includes a *poco a poco cresc.* marking. The ninth staff has a *f-ff* dynamic and a *mf-ff* dynamic, ending with a *last* marking. The tenth staff is labeled *Mandolins* and includes a *f* dynamic and a *ff* dynamic. The score includes various performance markings such as accents, slurs, and dynamic changes.

Wood Nymph's Dream

BANJO OBLIGATO

REVERIE

(Plectrum Style)

Andante

A. J. WEIDT

2^d Mandolin

The musical score consists of two staves: a top staff for the 2^d Mandolin and a bottom staff for the Banjo Obligato. The piece is in 3/4 time and D major. It begins with a *mf* dynamic and includes various performance markings such as *f*, *rit*, *a tempo*, *trill*, and *poco a poco dim*. The score is divided into sections, with the 'TRIO' section starting on the 10th staff. Fingerings (1-4) and bowings (1-2) are indicated throughout. The piece concludes with a final chord on the 15th staff.

Magnificent

BANJO OBLIGATO

MARCH

H. J. CROSBY

Arr. by R. E. HILDRETH

(Plectrum Style)

The musical score is written for Banjo (Plectrum Style) and Mandolins. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamics such as *ff*, *mf*, *f*, *ffz*, and *poco a poco cresa*. There are also performance markings like *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*. The score ends with the instruction *D.S. al.*

ANOTHER DISTINCTIVE GIBSON ACHIEVEMENT

Companion Instrument
of the "A-Junior"



(See page 16)

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RANGE MUSIC

In C Notation

Degrees of difficulty are marked thus:

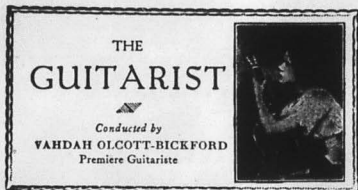
A, Easy; B, Medium; C, Difficult

The * indicates Plectrum Playing arrangement

	Grade	Grade	Grade	Grade	Grade	Grade	Grade
	Basic	G. Acc.	P. Acc.	Banjo	G. Acc.	P. Acc.	
	Sale			Sale			
Adalid. March	Hall	B	40 15 20	May Belle. Schottische	Weidt	A	40 15 20
Ah Sin. Eccentric Two-Step	Rolle	B	40 15 20	Me Mexican Man. A Pictal Rag	Weidt	B	40 15 20
Airy Fairy. Schottische	Weidt	A	40 15 20	*Melody in F. (Rubinstein)	Arr. Hildreth	C	40 15 20
*Alhambra. Spanish One-Step	Cobb	B	40 15 20	Minor Jig	Kenneth	B	40 15 20
*All Aboard for Rock-A-Bye-Bye!	Cobb	B	40 15 20	*Mississippi	Cobb	B	40 15 20
Aloha O	Lilunokalani	A	40 15 20	Montclair Galop	Weidt	A	40 15 20
Baboon Bounce. A Rag-Step	Cobb	B	40 15 20	Mos-Kee-Toe. One-Step	Weidt	B	40 15 20
Behind the Hounds. March	Allen	B	40 15 20	Myopia. Intermezzo	Wilson	B	40 15 20
Big Ben. Descriptive One-Step	Allen	B	40 15 20	*National Emblem. March	Bagley	B	40 15 20
Black Eyed Susan. Schottische	Osman	B	40 15 20	*NC-4. March	Biglow	B	40 15 20
Boston Yodel. Dance a la Fandangos	Weidt	A	50 15 20	Old Folks at Home (With Variations)	Poster	B	40 15 20
Butterscotch. Characteristic March	Weidt	A	40 15 20	Ole Sambo. (A Coon Serenade)	Weidt	A	40 15 20
Camilla. Chilian Dance	Bone	B	40 15 20	On Desert Sands. Inter. Two-Step	Allen	B	40 15 20
Chain of Sausage Rag	Griffin	C	40 15 20	Onion Rag. A Bermuda Essence	Weidt	A	40 15 20
Caper Dance. Waltz	Weidt	A	40 15 20	On the Curb. March and Two-Step	Allen	B	40 15 20
Chicken Reel. Buck Dance	Daly	B	40 15 20	On the Mill Dam. Galop	Babb	A	40 15 20
Chiming Bells. Waltz	Lansing	A	40 15 20	*Our Director. March	Biglow	B	40 15 20
Cloud-Chief. Two-Step Intermezzo	Phille	B	40 15 20	Pagani Waltz	Arr. Hartnett	B	40 15 20
Colored Guards. Char. March	Weidt	A	40 15 20	Paprikana. One-Step	Friedman	B	40 15 20
*Columbia's Call. March	Wyman	B	40 15 20	Parade of the Puppets. March	Rolle	B	40 15 20
Come Out of the Kitchen. Mary Ann	Kenzie	C	40 15 20	Paragon. Waltz	Allen	B	40 15 20
Commander. March and Two-Step	Hall	A	40 15 20	*Pasline. Waltz	Allen	B	40 15 20
Cowboy Capers. Char. March	Allen	B	40 15 20	Pert and Pretty. Waltz	Weidt	A	40 15 20
Crystal Wave. Waltz	Babb	A	40 15 20	*Peter Gink. One-Step	Cobb	B	40 15 20
Cupid's Victory. Waltz	Weidt	A	40 15 20	Phantom Bells. Gavotte	Weidt	A	40 15 20
Dance of the Clowns	Trinkaus	B	40 15 20	Polonaise La Grand	Griffin	C	50 15 20
Dance of the Lamentica. Liddle Hava.	Allen	B	40 15 20	Poses. Waltz	Weidt	B	40 15 20
Dance of the Moths. Caprice	Weidt	B	40 15 20	Pranks of the Pizies. Caprice	Lansing	B	40 15 20
Dance of the Phantoms	Farrand	B	40 15 20	Purling Brook. Waltz	Shattuck	A	40 15 20
Darkey's Awakening	Lansing	B	40 15 20	Rabbit's Foot. Fox Trot	Cobb	B	40 15 20
Darkey's Dream. Fox Trot	Lansing	A	40 15 20	Rag Tag. March and Two-Step	Weidt	A	40 15 25
Darkey's Patrol	Lansing	A	40 15 20	Raiders. Galop	Weidt	A	40 15 20
Dat Yam Rag. A Darkey Delicacy	Weidt	A	40 15 20	Rambling Roses. Waltz	McCree	B	40 15 20
*Dixie Rubie. Characteristic March	Allen	B	40 15 20	Red Rover. March	Weidt	A	40 15 20
Dixie Twilight. Char. March	Johnson	B	40 15 20	Rye Reel. Two-Step	Lansing	A	40 15 20
Don't Leave Me, Daddy! Fox Trot	Verges	B	40 15 20	Sand Dance	Friedman	B	40 15 20
Draway Dempsey. A Coon Shuffle	Lansing	B	40 15 20	Serenads d'Amour	von Blon	B	40 15 20
Dushka. Russian Dance	Lansing	A	40 15 20	Sing Ling Ting. One-Step	Cobb	B	40 15 20
Encouragement. Waltz	Moyer	A	40 15 20	Sky High. Galop	Gilenna	A	40 15 20
Evolution Rag	Allen	C	40 15 20	*Some Shape. One-Step	Cobb	B	40 15 20
Falling Meteors. Valse Caprice	Bowen	B	40 15 20	Somewhere in Erin. One-Step	Temple	A	40 15 20
Fanchon. Mazurka	Weidt	A	40 15 20	Spanish Fandango	Arr. Jacobs	A	40 15 20
Fascination. Waltz	Bone	A	40 15 20	Speedway. Galop	Weidt	A	40 15 20
Fire-Fly. Polka	Weidt	A	40 15 20	Spiffire. Polka di Concerto	Griffin	C	40 15 20
*Flying Wedge. Galop	Dolby	B	40 15 20	Starry Jack. March and Two-Step	Hildreth	B	40 15 20
Four Little Blackberries. Schottische	O'Connor	B	40 15 20	Starry Look! and Listen! Fox Trot	Allen	B	40 15 20
Four Little Pipers. Schottische	O'Connor	B	40 15 20	Summer Breezes. Waltz	Lansing	A	40 15 20
Free Frelia. Schottische	Hildreth	A	40 15 20	Summer Girl. Waltz	Weidt	A	40 15 20
Ge-Ma-Nee. One-Step or Two-Step	Weidt	B	40 15 20	Sweetly Waiting March	Sodermann	B	40 15 20
Hall's Blue Ribbon March	Hall	B	40 15 20	Sweet Corn. Characteristic March	Weidt	A	40 15 20
Hazers. March and Two-Step	Weidt	A	40 15 20	Sweet and Low and Forsaken	Arr. Lansing	B	40 15 20
Hikers. March and Two-Step	Weidt	A	40 15 20	Swing Along. Characteristic March	Bone	B	40 15 20
Hitting the High Spots. One-Step	Weidt	B	40 15 20	Swing Song. (Tremolo)	Lansing	C	40 15 20
Hoop-a-Kick. Two-Step	Novelly	B	40 15 20	Tahara. Intermezzo Romantique	Haines	B	40 15 20
Humoreske	Dvorak	B	40 15 20	That Banjo Rag	Weidt	A	40 15 20
Invincible Guard. March	Shattuck	A	40 15 20	Troopers. March and Two-Step	Bacon	B	40 15 20
Irina. Intermezzo	Rolle	B	40 15 20	Turkish Towel Rag. A Rub-Down	Allen	B	40 15 20
Kaloda. A Darktown Intermezzo	Weidt	A	40 15 20	Ultimatum. March and Two-Step	Allen	B	40 15 20
Kat-Tee-See. Fox Trot	Weidt	B	40 15 20	Under the Double Eagle. March	Wagner	B	40 15 20
Kentucky Wedding Knot. Two-Step	Turner	B	40 15 20	*Under the Spell. Waltz	Weidt	A	40 15 20
Kiddie Land. One-Step	Weidt	B	40 15 20	*Veronica. Barcarole	Weidt	B	40 15 20
Kiss of Spring. Waltz	Rolle	A	40 25 35	Watch Hill. March and Two-Step	Kenneth	A	40 15 20
Knock-Knees. One-Step	Cobb	B	40 15 20	Wedding of the Frogs. Char. March	Lansing	B	40 15 20
*Krazy Kapers. One-Step	Weidt	B	40 15 20	Westward Ho! March	Lansing	A	40 15 20
*Kai-wisk. Polish Dance	Arr. Hildreth	B	40 15 20	When the Lilies Bloom in France Again	Cobb	B	40 15 20
La Sirena. Danza Habanera	Burke	B	40 15 20	Whip and Spur. Galop	Weidt	A	40 15 20
*League of Nations. March	Wagner	B	40 15 20	*Whistling Rufus. One-Step	Milla	B	40 15 20
Light Heart. Polka	Weidt	A	40 15 20	Yankee Boys. March	Weidt	A	40 15 20
Lilies of the Valley. Waltz	Weidt	A	40 15 20	Yankee Dandy. Char. March	Weidt	A	40 15 20
Lorain. Mazurka	Nichols	B	40 15 20	Zamparite. Characteristic March	Lake	B	40 15 20

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ON TALENT AND ITS LACKING

CONSIDERABLE has been written of late concerning the question of teacher, pupil and talent or lack of talent; whether or not, after a seemingly fair trial covering a study period of some months, any teacher is justified in dismissing a pupil as totally unable to learn to play or become even a fair performer on some instrument. Admittedly, such a situation oftens baffles the best judgment and keenest ingenuity of the most competent of teachers, yet when a student is really in earnest, and to the best of his or her ability is conscientiously trying to follow the counsel, advice and instruction of the teacher, *The Guitarist* believes that such student should be worked with faithfully and in patience. She believes that, together with the shown willingness to strive unceasingly for a definite goal, the evident desire on the part of such student to play at all should almost be answer to the question; that the desired end can be accomplished—if not wholly, at least in part. Even if after all the work and struggle the aimed for end is only partially reached, much will have been gained, for the broadened mind and cultural training gained through the study of music will not be a vain accomplishment.

The Guitarist looks upon music in a light different from that of many, in that she considers it a *necessity* and not (as so many are wont to regard it) a luxury, and therefore believes that the study of some musical instrument should be a part of the education of every human being on this planet. All musicians know the subtle sense of pleasure and definite good that comes from being able to produce music for one's self—qualities which are lost to the mere lovers of music who never have learned to play an instrument, no matter how deeply they may enjoy the playing of others. Neither is there any doubting that the earnest study of an instrument gives a pupil greater discriminating judgment when listening to the performance of others, as well as affording better judgment regarding the music values of compositions. It therefore seems to the writer that any serious study of music cannot be regarded as time either wasted or lost. On the other hand, almost daily we hear the moans and wails of people who, although knowing they are not musically talented, deeply regret they were not compelled to study some in-

strument of music in their childhood, realizing the great pleasure and benefit to be derived from it.

Several instances have come to the attention of *The Guitarist*, as showing that mistakes are often made by "wiseacres" in diagnosing the musical gifts or possibilities of a pupil. One of *The Guitarist's* exceedingly apt and quick pupils was a young girl who had been given up by her piano teacher as "hopeless," and who came to the study of the guitar believing she was utterly devoid of talent, as she had been so told both by teacher and parents. It became very evident after but a few lessons that the "wiseacres" erred, for the young pupil took to the guitar "like a duck to water." Another instance was that of a pupil who was pronounced by her piano teacher as being "tone deaf" and given up as an impossibility in learning music. In a very few lessons *The Guitarist* demonstrated to her own satisfaction and that of the pupil that she was *not* "tone deaf," for in less time than the average pupil who never has played any instrument this girl learned to correctly tune her own guitar, and by *sound* knew instantly when a wrong note was played. She is only a beginner, but is making very satisfactory progress and getting a tone that would put to shame some of the more "talented" students.

Good tones on an instrument are not made accidentally. There is no doubt in the world that good tones come easy to some, while with others they are gained only by hard labor and with "fear and trembling." This is because the pupil who from the first seems "naturally" to get a good or musical tone has in the mind an *ideal* of what a beautiful tone should be, while another pupil who has to work hard to acquire it has no tonal ideality in the mind, and consequently is without conception of a mental tone-pattern upon which to build.

The history of the very great in music is replete with instances of the "wiseacres" being mistaken, and thankful may be the world that in many cases only the determination of disappointed students led them to persevere, and this despite the discouragement heaped upon them by teachers and "those who should have known." In this list stands Verdi who, after a thorough examination at the Milan Conservatory, was rejected by the Principal on the grounds that the boy did not possess the requisite talent. And yet today the name of Verdi stands as that of one of the greatest of all Italian masters, and acknowledged as the very greatest since Palestrina.

It would seem that, even with all their schooling musically, some teachers have been so pedantic they were all but stone blind to real talent and genius. The great Garcia turned aside Jenny Lind in the belief that she could never make a singer, but from him she went out with a determination to sing that brought the world to her feet before many years. In like

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manner Patti also received discouragement from the teacher whom she sought to teach her, while David Bispham, America's greatest baritone, was told by no less an expert than Georg Henschel (who at the time was conducting the Boston Symphony Orchestra) that his capabilities were wholly inadequate for professional work. If it had not been for the unconquerable ambitions of these great ones who triumphed over the worst and most difficult of all obstacles the musician has to overcome—discouragement, and that from so-called authoritative sources—the world would have suffered an irreparable loss; it would have been robbed of one of its greatest composers of opera, of Adelina Patti and Jenny Lind who probably are two of the greatest women singers ever known, and America would have lost her so-far greatest baritone.

Many more famous instances could be added to the list if time and space permitted, but those mentioned are enough to prove that it is a common thing for the "wiseacres" to be mistaken. Strangely enough, in the instances noted, of those who made the discouraging pronouncements concerning the lack of music talent in the prospective pupils, the most of them are practically unknown today, or retain a slight claim to fame as having had in a small way some bearing on the future careers of those who are known in every civilized country as great artists, and who will continue to be written on the scroll of fame for many generations yet to come. In view of these facts it behooves the fretted instrument fraternity to be careful in making radical pronouncements on the music gifts of pupils. Oftentimes a pupil will seem to be dull and utterly devoid of musical talent for one instrument, but will appear to be actually gifted in music with another instrument. *The Guitarist* is cognizant of several instances of this which were very marked.

QUESTIONS AND ANSWERS

F. S., Indianapolis, Ind.

Q. I would like to ask a personal question, and that is: Why did you choose the guitar as your solo instrument when it is such a difficult instrument for a woman to play, demanding so much strength, and when with far less effort you would have been able to have performed equally well on many other instruments?

A. I chose the guitar at an age when, lacking in ripeness of years and maturity, I was not competent to judge of its difficulties as compared with other instruments, nor of its demands on the strength of the performer, for I was but nine years old when I made that fatal choice. Having at this age given evidence which my family considered as ample proof of talent for music, my mother gave me my choice of any stringed instrument which I might select, only stipulating that the selection should be of the stringed family of instruments, as she preferred any of those to the piano. All the stringed instruments were mentioned to me, and though at that time I had never heard a guitar played nor, as far as my memory goes, even seen one, I immediately chose it as soon as the name was mentioned and was as set in my choice as if I had had all sorts of logical reasons for making it. So the guitar was bought the next day and my lessons were begun.

The choice, as I have said, was made at the very immature age of nine years, yet now that I have had much experience and fully appreciate the difficulties of the guitar as a solo instrument—and although I stopped growing before I grew very big, hence appear to be a very small person with a very big instrument—nevertheless, if today I again had the chance to choose, I could not leave the bewitching guitar out of my choice. I think I should choose it a thousand times over in as many lives, if I had that many

MANDOLIN DUO
 (Unaccompanied)

Sun Flower
GAVOTTE

A. J. WEIDT

Moderato

Musical score for Mandolin Duo, Sun Flower Gavotte. The score is in G major, 2/4 time, and consists of 16 staves. The first 10 staves are for the Mandolin Duo, and the last 6 staves are for the Trio. The score includes various dynamics (mf, f, p), articulations (rit., a tempo), and performance instructions (D.S. al Fine then Trio, D.C. al Fine).

4304-1

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lives to live. It is not that I disparage the beauties of other stringed instruments, nor that I would not desire to play beautifully on others of them, especially the 'cello and the harp, yet within its distinctive instrumentality the guitar embodies charms that are many and varied; charms which, as Beethoven said of it, make the instrument "a miniature orchestra in itself."

As a lover of harmony as well as of melody, for me the guitar meets that phase. Within itself it provides the dark, rich coloring of the 'cello; the full, rich and clear harmonies of the harp, together with many of its arpeggio effects and other possibilities and characteristics, at the same time providing the portamento and glissando as well as the vibrato of the bowed

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family of instruments. It is because of this that to me the guitar seems to possess more charms in a single instrument than does any other, and is altogether fascinating—whether in solo work, in duets with the bowed or plectrum instruments or with the voice.

In view of the deep love for the guitar which has been developed through my study of it, perhaps my childhood choice, which not by any stretch of the imagination can be said to have been formed upon reasoning power or from the standpoint of fancy, as I never had heard the instrument played or spoken with those who had heard it, may have come from intuition! Anyway, I never have regretted my choice nor will I ever regret it—although, if life were long enough and my time sufficiently free to enable me, I should be only too happy to devote a similar amount of study to the 'cello—and I may do it yet!

THE
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J. M. F., Timmins, Ontario.

Q. I have had the pleasure of availing myself once before of your services in regard to fretted instruments and would like to ask the favor of your opinion again.

Last fall I was in England, and while there I came across what is known as a Windsor or zither-banjo, but I did not have an opportunity of hearing it played. I rather liked the instrument, and as I intend to go across again this summer I would like to have your opinion as to the tone and quality of the same, as I may decide to purchase one. I would also like to ask how it compares with the best American banjos.

A. The zither banjo is an instrument with a small head which is placed in a sort of wooden box or shell with a closed back, so that the tone comes out at the top, around the edges of the rim. It is very similar to the old Dobson "closed back" banjo introduced in this country years ago by one of the original Dobsons, although it is of course far superior in tone, workmanship and general appearance. I believe it was introduced, or at least made popular, in England by A. D. Cammeyer, who still manufactures the instruments in London, and who is known as one of the most capable and musicianly players of the instrument. There are several well-known and prominent British makes, including beside the Cammeyer, the Windsor and the Barnes and Mullins. If I am not mistaken, Clifford Essex also makes a zither banjo. I am not in a position to say which is the best make, but I know that they are all good and all reliable and standard makes.

The tone of the zither banjo is quite different from the regular, or "ordinary" banjo as it is called in England. Wire strings are used, and the tone naturally has a more or less nasal or metallic quality. I believe the best players (such as Cammeyer and Olly Oakley,) use the nails in picking, and this helps to give a stronger tone, somewhat on the order of that produced by a mandolin pick. The tone of the zither banjo is quite pleasing, but it gets away from the characteristic banjo tone as we know it in America. I have a number of phonograph records made by English players on this instrument, and while the playing is for the most part clean cut, there seems to be a certain overtone or discord which blurs the performance to a certain extent. The one advantage over the American banjo is the fact that the tones vibrate longer and hence get partly

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away from the prominent staccato, but that particular thing seems also to be a disadvantage. As to just how the zither banjo compares with our best American banjos — that is a matter to be decided by the taste of the individual, but my own preference is for the American instrument.

HIGH SCHOOL MANDOLIN CLUBS

Continued from page 12

"We always have enough of the unusual on our program to provide a little variety and an occasional laugh. Sometimes we open our programs with a little sketch. For instance, we are now working on one which shows the inside of the college boy's room, one boy taking the part of the landlady's daughter, and one the part of the maid. The whole time required for this sketch is about half an hour, and it is all built around typical college boys' music.

"On every program we always aim to have one or two high class vocal numbers. I always select for this purpose compositions which can be arranged for mandolin orchestra accompaniment without demanding too much technical skill from the players. We have been fortunate in securing some of the best singers in the town for this purpose.

"The dramatic teacher usually helps us out with a good reader and some years we have enough singers in the club for one glee club number or male quartet. We are not dependent upon the regular school glee club for our vocalists, although we do arrange joint entertainments.

"The whole secret of the successful school club, in my estimation, is that of thorough training on a set program so that the boys can go through every measure and every movement almost without thinking, but at all times watching the leader to see what he expects. Our rehearsals are always snappy and I never allow the boys to practice except in the same positions they occupy on the stage. We have, at the present, eight different stage positions, each one of which presents a picture to the audience. This goes a long ways towards putting over a program."

I know this coach knows what he is talking about because the club which he directs is said

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to be the most popular organization in the large school of which it is a part, and is known throughout its own city and the neighboring vicinity for snappy programs, and is constantly in demand.

In a later article I shall attempt to tell something about the instrumentation ideas furnished by this same coach, and others with whom I have had opportunity to discuss the matter.

ARABELLA

BY-THE-WAY

By Z. PORTER WRIGHT

Optimistic Opinions and Comments more or less Critical on Topics Current, Bits of News and Gossip, with Various Odds, Ends and Oddities Picked Up by a Free Lance.

IS THE MANDOLIN A LAZY INSTRUMENT?

ONCE I started to count up the number of solo publications for the mandolin, but I got all mixed up when I reached one thousand seven hundred eighty-nine, and quit. My total may have been wrong, but regardless of whether there are one thousand seven hundred eighty-nine or seven thousand eight hundred forty or one-half or a quarter or twice as many, the fact remains that there is a rather overwhelming quantity of solo mandolin music published, such as it is.

Eliminating the portion which is rather less than "such" and retaining for consideration only those numbers worthy of the serious minded student's attention, we still have a few hundred more solos than the average mandolinist would care to learn in an average lifetime. True, but a small portion of these compositions are at all "heavy," and a major portion, perhaps, may be considered extremely *light*; nevertheless, the average weight will run right along neck to neck with the average *avoids* of 1920 players of the mandolin.

Without worrying the gentle reader with further figures as argument we will consider that we have established as a tenant the existence of at least a fair quantity of at least fair to good and better mandolin solos, not to mention the large quantity of miserable and worse publications. (If you wish to verify, consult the advertising columns of THE CADENZA and any other fretted instrument publication. No floral offering expected from publishers; besides, I don't intimate that the "miserable" literature is advertised.)

To continue: According to the last census, we would estimate that there are two million seven thousand four hundred fifty mandolin players in the United States, besides those who own mandolins and can't play them, and including those who play mandolins and haven't paid for them yet. If we could place these players, elbow to elbow, they would reach from the corner of Bosworth and Tremont Streets to the back door of the post office at Oshkosh, and if they should all play at once you could hear them from here to Kingdom Come. *But* if you should ask them each to play a solo, I'll bet a mandolin string against a hemi-demi-semi-quaver that you couldn't hear *anything* once in ten miles!

It has taken me a long time to get to the point, but I started out with the idea of sort of socking it home. The question is, *why do mandolin players, who, of all music students, so dearly love to strum on their instruments, neglect to*

learn a few pleasing little solo numbers? The fact of the matter is that almost any ordinary human being would much rather hear a pretty little mandolin duo fairly well played than anything but the very best performance of a cornetist or violinist. The mandolin student can, in a comparatively short time, learn to play the various simpler solo forms. The player of the wind instruments or of the violin must work long and tediously before he can even blow or bow without screeching or scratching.

Time after time have I asked some young player to render a solo. Other times I haven't been so formal and have merely asked them to "play something." No matter whether the audience is to consist of one, or a hundred or more, the common reply to my request is, "Oh, I don't know any solos. I just play in an orchestra!"

Yet — show me a mandolin player who does not spend hours and hours strumming away on tunes and parts of tunes, constantly twiddling away on his instrument, diddling away hours that if devoted only in small portion to constant practice on a few solos would make the player a shining light in his community.

Somebody is at fault and I have almost made up my mind that the fault is not the near-sightedness of students or the indifference of the teachers. I am just about convinced that *the mandolin is a lazy instrument* and sometime when THE CADENZA has a lot of space to fill, I will tell you why.

WHY IS A "STEEL" GUITAR?

WHENEVER I hear some enthusiast refer to the "Steel Guitar" I find it necessary to suppress certain very ferocious and elemental emotions. When it comes to misnomers the term "Steel Guitar" is about as far fetched as any of the misfit appellations the fretted instrument fraternity can produce.

If a guitar played with a steel is a *steel guitar* then most mandolins are *celluloid mandolins*, and some cornets I have heard played came pretty close to *solid ivory*.

If a guitar as played in the so-called "Hawaiian style with the steel" is a musical instrument, why not invent a somewhat more musical name so that programs mentioning this particular type of music will not remind us of battle ships or the steel trust?

PETER GINK

THIS is one of the most unique mandolin orchestra pictures ever presented for the mental and ocular delectation of CADENZA readers. The instrumentation, as will be noted, is rather meager — almost as meager as the gowns worn by the charming young ladies; which gowns, by the way, portray the fact that Pego Pego, Samoan Islands, is one or two medium length jumps ahead of the fashions as displayed by the nifty maidens of



Mandolin Orchestra at Pego Pego, Samoan Islands

our own beloved New York. However, the matter of fashions is neither here nor there, as is amply proved by the picture.!

It may be noted, by the casual reader in passing, who probably will not be too causal to pass without noticing, it, that the instrument carried by the young lady on the right is a

regular honest-to-goodness headsman's axe, while the lady in the center is no doubt for ornamental purposes only, both being not without counterpart in mandolin orchestras not so many miles from the "home of the brave and the land of the free."

The only difference is that in some of our own native United States Mandolin Orchestras the ornamental members are allowed to hold instruments to which they do wonderful and gruesome things not indicated in the score, while the headsman's axe exists, and is used, only in the imagination of the highly sensitive listener, who must needs smile while he harkens to the uncurbed, enthusiastic, indigo harmony produced by Jimmy's and Johnny's picks as they shimmy merrily, slightly out of time, on the wrong strings.

PERHAPS YOU DON'T KNOW

— That the first annual concert of the Kansas City Plectral Orchestra, under the direction of Miss Alma M. Nash, was given Thursday evening, April 15. Miss Nash was assisted by Freda Brown and Gertrude Eggleston, readers.

— That H. H. Archbold, Champaign, leader of the Mandolin Club of U. I. reports a very successful concert and dance given May 1st by the Glee and Mandolin Clubs, same being the annual event for which these organizations have become well known.

— That the Houston Plectral Orchestra, under the direction of Mr. Joseph A. Gedeist, gave an interesting program for convalescent soldiers at the Red Cross Recreation Building, Camp Logan, April 29. The Houston Orchestra is becoming well known in and about Houston for the excellent work it is doing in furnishing programs of this sort for the Red Cross and other similar welfare organizations.

— That S. L. Polito is building in Fresno a twenty-thousand-dollar Studio and Apartment building which will house his music store and school of music.

— That the High School Mandolin Club of Davenport, under the direction of Mrs. Martin Silberstein, gave its Annual Concert on May 28th.

— That the first concert of the Philadelphia Plectrum Symphony Orchestra, Joseph LaMonaca, Conductor, at Witherspoon Hall, May 13, was an event of considerable note in the realm of fretted instrument music.

— That Mrs. Ella Dole Wilcox of Battle Creek has organized an enthusiastic Girls' Orchestra in the local Y. W. C. A. and is planning to give a series of concerts before the season is over. Mrs. Wilcox's Monarch Mandolin Orchestra is also very active and is planning a series of three concerts under the auspices of local organizations.

— That the Port Richmond Mandolin Club, under the direction of Miss Cora L. Butler, has carried on through another very successful season, taking part in several musical entertainments and continuing to add to its renown in and about Port Richmond.

— That Mrs. Florence C. Blakeley of Highland, New York, has organized a Junior Mandolin Club of fourteen members and has also started a High School Mandolin Orchestra which will commence its first season with the opening of school this fall.

— That W. C. Lacock has, among other activities, a splendid Club of youngsters which he is coaching for their first public appearance in Newport.

—That R. Wm. Bonnell, Plainfield, has organized an orchestra at Plainfield with the following members:

R. Wm. Bonnell (Director)	1st Mandolin
Patrick A. Shackey	1st Mandolin
Wilfred DuBeau	1st Mandolin
Robert J. Dennis	2nd Mandolin
E. J. Sweider	2nd Mandolin
Ernest Leonard	Tenor Mandola
Anna DuBeau	Piano

The new orchestra on May 14 commenced a series of eight parlor recitals, admission being by invitation. Thus far the series is proving very successful.

—That one of the busiest teachers of the country is J. W. McLouth of Grand Rapids. Mr. McLouth has been in the harness for many years and is known throughout Michigan as one of its leading teachers and fretted instrument authorities.

THE TUM-TE-TUM HABIT

WHILE writing about mandolin players and their faults, I am constrained to take a whack at one of the most disagreeable habits with which human beings can be afflicted. My attention was called to this habit in a rather negative manner, when I had the pleasure of attending a rehearsal of an orchestra in a city not a thousand miles from Boston. Once in a while I enjoy a real honest-to-goodness-rehearsal even better perhaps than a concert performance, because usually both the players and the director are more human when they are not wearing their company manners. I enjoyed this one, but there was something *queer* about it!

After a few moments, the orchestra having given two selections the "once-over and repeat," I sat up and ran my fingers through my hair, severely musing both of them. "Just what is wrong with this rehearsal," I asked myself. I couldn't figure it out and it took me quite a while to hit on the cause for my feeling of strangeness.

When I finally did discover what was annoying me, I stood right up in front of the players, held up my hand like a traffic cop, and made them listen to a few words which I can assure the reader came from my soul.

This is what I said (with the customary author's editing to improve style, etc.): "I'd like to shake hands with everyone of you people. I have attended mandolin orchestra rehearsals and concerts in all parts of the country. I have listened from the front, from the rear, through the window, and through force of circumstances, but this is the first time I have ever heard a mandolin orchestra practice for an hour without giving anywhere from one to a hundred solos and other things not printed on the music, or scheduled on the rehearsal program. You people have played several times and when you reach the end of the composi-

tion you all quit and do not start again until your director gives the signal!

"I never could figure out just why a mandolin or guitar player, any more than the player of any other orchestral instrument, should be obliged to *tum-tum* away during every rest between numbers but it seems to be the universal habit. No sooner is a selection ended than you hear it from all sides, — *tum, dee, diddle, bing, bang, bum!* Everybody hits it up — tunes strings that are not out of tune, or skips through a few scales or pretty chords, and before the extemporaneous performance is over practically every player has rendered his pet trick at least once. Of course, every player has a trick of this sort, usually a nifty chromatic or a hop-and-skip through some odd intervals, winding up with a couple of inverted turns or fancy curly-cues not inventoried in the instruction books. But you people either never had the habit or have it held in leash, and the reason I felt there was something unusual about this rehearsal was because your music-department, so to speak, has been one hundred per cent. This is more nearly a perfect rehearsal than any other mandolin rehearsal I have ever attended."

I should have received a round of applause for a speech of that sort but the director merely thanked me, picked up his baton and continued the rehearsal. Afterwards, I asked him how he accomplished the feat; it seemed to me well nigh a miracle. He assured me that it was no trick at all. He simply would not stand for any wasted time during rehearsals and *never wasted any himself*; and that was the secret.

Come to think of it, he was more or less right. Mandolin players sometimes fail to "grow up," even when they get to be teachers, and if the director of the mandolin club himself be guilty of in-between dilly-dallying, how can he expect to properly train his players?

There is something about a fretted instrument that makes it almost impossible for a player to see one without picking it up and trying it out. We ought to be glad for this, because it offers a slight explanation of the psychology of the appeal of fretted instruments. But if we ever expect to be regarded seriously by musicians in other lines we will have to quit this incessant, unmusical, childish, extemporaneous strumming, which oftentimes turns rehearsals into free-for-all tournaments of jazzed discord, and is even frequently heard on the concert stage, so strongly rooted is the habit.

Practice when you practice. Tune your instrument when necessary, but if you love your reputation and have any sympathy for the dear public, please restrain the noise at rehearsals. You will not only accomplish more at the rehearsals, but when your orchestra plays in public you will not find yourself absent minded playing "Turkey in the Straw," or rambling around the fingerboard aimlessly with no place to go when the program calls for silence between numbers.

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All Banjo Obligato parts are in C Notation, Plectrum Style.

	Grade	1st Mandolin	2d Mandolin	Tenor Mandola	Mando-Cello	Mando-Bass	Banjo Obligato (Plectrum Style)	Guitar Acc.	Piano Acc.
*Absented (Evening Song) (Schumann) } and Moment Musical (Schubert) }	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Adaild (The Chieftain). March (Hall)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.15	.20
*A Frangosa March (Costa)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*African Smile, An. Characteristic March	Paul Eno	B	.30	.15	.15	.15	.15	.15	.20
*After-Glow, A Tone Picture (Cobb)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Aggravation Rag (Cobb)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Ah Sin, Eccentric Two-Step Novelty (Rolle)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
Airy Fairy, Schottische	A. J. Weidt	A	.30	.15	.15	.15	.15	.15	.20
Alabama Kicklets, Cake Walk	Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.20
Al France (Zavert's) Schottische	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.20
*Alhambra, Spanish One-Step (Cobb)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*All Aboard for Rock-A-Bye Bay, Waltz (Cobb)	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.20
Alluring Glances, Waltz (Rolle)	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.20
*Aloha Oe (Farewell to Thee). Waltz (H. M. Queen Liliuokalani)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.15	.20
Alpine Flowers, Waltz	A. J. Weidt	A	.30	.15	.15	.15	.15	.15	.20
Always Happy, Schottische	F. A. Simpson	A	.30	.15	.15	.15	.15	.15	.20
*American Ace, The, March	R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
American Guild, March and Two-Step	M. A. Bickford	B	.30	.15	.15	.15	.15	.15	.20
American Republic, March (Thiele)	Arr. F. T. McGrath	B	.30	.15	.15	.15	.15	.15	.20
American Student, March and Two-Step	Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.20
*Among the Flowers, Caprice	Paul Eno	A	.30	.15	.15	.15	.15	.15	.20
*Amourette, Waltz (Leigh)	Arr. Hildreth-Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Angel's Serenade (Braga)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
Angelus, From "Scenes Pittoresques" (Massenet)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Anita, Spanish Serenade (Allen)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Anita's Dance, From "Peer Gynt Suite" (Grieg)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Antar, Intermezzo Oriental (Dreyfus)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Any Rags? Schottische (Allen)	Arr. Jacobs-Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*April's Smiles (Sourire d'Avril), Waltz (Depret)	Arr. H. F. Odell	B	.40	.25	.25	.25	.25	.25	.35
*Architator, The, March and Two-Step (Tauber)	Arr. Hildreth-Jacobs	A	.30	.15	.15	.15	.15	.15	.20
Artist's Life, Waltzes (Strauss)	Arr. H. F. Odell	B	.50	.35	.35	.35	.35	.35	.40
*Asphodel, Waltz	R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.20
*Assembly, The, March and Two-Step	Paul Eno	A	.30	.15	.15	.15	.15	.15	.20
At the Club, March	A. J. Weidt	A	.30	.15	.15	.15	.15	.15	.20
*At the Hamlet (Au Hammet) (Godard)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*At the Matinee, Waltz (Howe)	Arr. Walter Jacobs	B	.40	.25	.25	.25	.25	.25	.35
*At the Wedding, March and Two-Step (Young)	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.20
*Aubade Printaniere, Spring Serenade (Lacombe)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Au Matin (Godard)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Aurora, Waltz (Kelllogg)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Awakening of Spring (Bach)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
Babillage (Chit-Chat) (Gillet)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Baboon Bounce, The, A Rag-Step Intermezzo	George L. Cobb	B	.30	.15	.15	.15	.15	.15	.20
Baby Polka (Pirani)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.15	.20
*Baldful Bumpkin, Schottische and Barn Dance (Rolle)	Arr. Walter Jacobs	B	.40	.25	.25	.25	.25	.25	.35
*Ballad des Fleurs (Morse)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Barcarolle, From "Tales of Hoffmann" (Offenbach)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
Barcarolle and Minuet, From "Tales of Hoffmann" (Offenbach)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Barcelona Beauties, Waltz	R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Barn Dance, The Bunnie's Gambol (West)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Bashful Bumpkin, Schottische and Barn Dance (Rolle)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Battle Royal, The, March and Two-Step (Allen)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Battle Song of Liberty, Marching Song	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Bean Club Musings, March Characteristic	Paul Eno	B	.30	.15	.15	.15	.15	.15	.20
Beautiful Galatea, The, Overture (Suppe)	Arr. H. F. Odell	C	.50	.35	.35	.35	.35	.35	.40
*Beautiful Girl of Somewhere, Waltz (Raymond)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.15	.20
*Beauty's Dream, Valse d'Amour (Reith)	Arr. Walter Jacobs	B	.40	.25	.25	.25	.25	.25	.35
*Bedouin, The, An Oriental Patrol (Kendall)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
Beggar's Dance, Polka Two-Step	A. J. Weidt	A	.30	.15	.15	.15	.15	.15	.20
*Behind the Hounds, March and Two-Step (Allen)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.15	.20
Bells Bazaar, Polka (Waltzfeld)	Arr. D. E. Hartnett	B	.30	.15	.15	.15	.15	.15	.20
Bells of Seville, Valse Characteristic (Lacombe)	Arr. Walter Jacobs	B	.40	.25	.25	.25	.25	.25	.35
*Bell Gavotte, The, (Watson)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
Bells of Moscow, Mazurka (Aletter)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.15	.20
Beloved Country (Jungmann)	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.20
Beneath Thy Windows, Serenade (Le Thiere)	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.20
*Berceuse, From "Jocelyn" (Godard)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Berceuse (Schytté)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
Berlin in Smiles and Tears, Overture (Conrad)	Arr. R. E. Hildreth	B	.40	.25	.25	.25	.25	.25	.35
Bethany Commandary, March (Meyer)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Big Ben (Descriptive), One-Step or Two-Step (Allen)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.20
*Big Chief Battle-Axe, Indian Novelty Two-Step (Allen)	Arr. Hildreth-Jacobs	B	.30	.15	.15	.15	.15	.15	.20
*Black Cat, The, Quadrille (Saunders)	Arr. R. E. Hildreth	A	.40	.25	.25	.25	.25	.25	.35
Black Cupid, The, Schottische	A. J. Weidt	A	.30	.15	.15	.15	.15	.15	.20
*Blonde Beauty, The, Waltz	A. J. Weidt	A	.30	.15	.15	.15	.15	.15	.20
Blue Danube, Waltz (Strauss)	Arr. Geo. L. Lansing	B	.50	.35	.35	.35	.35	.35	.40
*Blue Sunshine, Waltz (Strauss)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.20
Bohemian Girl, Fantasia (Balfe)	Arr. Geo. L. Lansing	B	.40	.25	.25	.25	.25	.25	.35
Bohemian Girl, Potpourri (Balfe)	Arr. C. P. Ricker	B	.40	.25	.25	.25	.25	.25	.35

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Each Each

	Grade	1st Mandolin	2d Mandolin	3d Mandolin	Tenor Mandola	Mando-Cello	Mando-Bass	Banjo Obligato (Plectrum Style)	Guitar Acc.	Piano Acc.
*Bostonian, The. March and Two-Step		A	30	15	15	15	15	15	15	20
Boston Yells, The. Dance a la Fandangó		A	30	15	15	15	15	15	15	20
Boys' Brigade, The. March		A	30	15	15	15	15	15	15	20
*Boys of the Militia. March (Boehnlein)		B	30	15	15	15	15	15	15	20
*Brass Buttons. March and Two-Step (Cobb)		B	30	15	15	15	15	15	15	20
Breath of Spring. Characteristic Dance		A	30	15	15	15	15	15	15	20
*Bridal Rose, The. Overture (Lavalise)		A	30	15	15	15	15	15	15	20
*Broken-Hearted Sparrow, The. A Pathetic Appeal (Bendis)		B	50	35	35	35	35	35	35	40
"From the Suite 'L'ya Episode in Birdland'"		B	30	15	15	15	15	15	15	20
Bubbles. Entr'Acte (Hein)		B	30	15	15	15	15	15	15	20
*Bucking Broncho, The. Intermezzo Two-Step (Hellard)		B	30	15	15	15	15	15	15	20
Budding Rose, The. Mazurka		A	30	15	15	15	15	15	15	20
*Buds and Blossoms. Waltz (Cobb)		B	30	15	15	15	15	15	15	20
*Butterflies. Morceau Mignon (Clement)		B	30	15	15	15	15	15	15	20
*Butterfly, The. Morceau Characteristic (Bendis)		B	40	25	25	25	25	25	25	35
Butterzotch. Characteristic March		A	30	15	15	15	15	15	15	20
*By the Watermelon Vine. Schottische (Allen)		A	30	15	15	15	15	15	15	20
Cadets Parade. March		A	30	15	15	15	15	15	15	20
California Exposition. March (Mackie)		B	30	15	15	15	15	15	15	20
Call Me Thine Own. Romance (Halevy)		B	30	15	15	15	15	15	15	20
Camilla. Chilean Dance		A	30	15	15	15	15	15	15	20
*Cane Rush, The. Novelty Two-Step (Grey)		B	30	15	15	15	15	15	15	20
*Cathedral Chimes. Reverie (Arnold-Brown)		B	30	15	15	15	15	15	15	20
Cavalleria Rusticana. Intermezzo (Masagni)		B	30	15	15	15	15	15	15	20
Cavalleria Rusticana. Intermezzo (Masagni)		B	30	15	15	15	15	15	15	20
*Cavatina (Raff)		B	30	15	15	15	15	15	15	20
Chimes of Normandy. Waltz (Planquette)		B	30	15	15	15	15	15	15	20
Chimes of Normandy. Waltz (Planquette)		B	30	15	15	15	15	15	15	20
Chimney Corner. Dance Grottesque		A	30	15	15	15	15	15	15	20
*Chirpers, The. Morceau Characteristic		B	30	15	15	15	15	15	15	20
Chorus from "Lohengrin" (Wagner)		B	30	15	15	15	15	15	15	20
Chiribirin (Pestalozza)		B	30	15	15	15	15	15	15	20
*Cloud-Chief. Two-Step Intermezzo (Phillie)		B	30	15	15	15	15	15	15	20
*Colored Guards, The. Characteristic March		A	30	15	15	15	15	15	15	20
Colored Foreman. The. March and Two-Step		B	30	15	15	15	15	15	15	20
Columbia's Call. March (Wyman)		B	30	15	15	15	15	15	15	20
*Come Back to Connamara. Irish Novelty Two-Step (Grey)		B	30	15	15	15	15	15	15	20
*Come Out of the Kitchen, Mary Ann. One-Step or Two-Step (Kendis and Bayha)		B	30	15	15	15	15	15	15	20
*Come Over on My Veranda. Medley Waltz (Keith)		A	30	15	15	15	15	15	15	20
*Commander, The. March and Two-Step (Hall)		B	30	15	15	15	15	15	15	20
*Connetti. Carnival Polka (Alden)		B	30	15	15	15	15	15	15	20
*Consolation No. 6. (Liszt)		B	30	15	15	15	15	15	15	20
*Convention City. March		B	30	15	15	15	15	15	15	20
*Coppelia. Valse Lente (Delibes)		A	40	25	25	25	25	25	25	35
*Coquette, The. Mazurka Capriccio		B	30	15	15	15	15	15	15	20
*Country Dance, A. (Brown)		B	30	15	15	15	15	15	15	20
*Cowboy Capers. Characteristic March (Allen)		B	30	15	15	15	15	15	15	20
*Crucifix (Faure)		B	30	15	15	15	15	15	15	20
*Cupid Astry. Waltz (Rolle)		A	40	25	25	25	25	25	25	35
*Cupid's Glimpse. Waltzes		B	40	25	25	25	25	25	25	35
*Cupids on Parade. March and Two-Step		A	30	15	15	15	15	15	15	20
Cupid's Victory. Waltz		A	30	15	15	15	15	15	15	20
Cardas No. 1. (Danse Styrienne) (Micheli)		B	40	25	25	25	25	25	25	35
Cardas No. 2. (Micheli)		B	30	15	15	15	15	15	15	20
Dance of the Clowns (Marceline) (Trinkhaus)		B	30	15	15	15	15	15	15	20
*Dance of the Lunatics. An Idiotic Rave (Allen)		B	30	15	15	15	15	15	15	20
Dance of the Morning Glories. Characteristic Dance (Wegman)		B	30	15	15	15	15	15	15	20
*Dance of the Moths. Caprice		A	30	15	15	15	15	15	15	20
Dance of the Pebbles. Polka Unique		B	30	15	15	15	15	15	15	20
Dance of the Skeletons. Descriptive (Allen)		B	30	15	15	15	15	15	15	20
*Dancing Goddess, The. Caprice		B	30	15	15	15	15	15	15	20
Darkey's Awakening, The		A	30	15	15	15	15	15	15	20
*Darkey's Dream, The. Characteristic Barn Dance		A	30	15	15	15	15	15	15	20
*Darkies' Drill, The. Two-Step and Cake Walk (Melville)		B	30	15	15	15	15	15	15	20
*Darkies' Hoedown		A	30	15	15	15	15	15	15	20
*Darkies' Holiday. Sidewalk Shuffle (Layne)		A	30	15	15	15	15	15	15	20
*Darkies' Patrol, The		B	30	15	15	15	15	15	15	20
*Dashing Trooper, The. March and Two-Step (Wildier)		B	30	15	15	15	15	15	15	20
*Dat Yam Rag. A Dairie Delicacy		A	30	15	15	15	15	15	15	20
*Daughter of the Sea. Waltzes (Heinzman)		A	40	25	25	25	25	25	25	35
*Day in Acadia, A. Descriptive Fantasia (Samuela)		C	50	35	35	35	35	35	35	40
*Delectation (Delight). Valse Hesitation (Rolle)		B	30	15	15	15	15	15	15	20
Dengoso. Brazilian Maxixe (Nasareth)		B	30	15	15	15	15	15	15	20
*Dickey Dance, The. Caprice Humoresque		B	30	15	15	15	15	15	15	20

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Dinah's Soiree, Cake Walk	Geo. L. Lansing	A	.30	.15	.15	.15	.15	.20
*Dias Rubi, The. Characteristic March (Allen)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.20
*Dias Twilight, Characteristic March (Johnson)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.20
*Delores, March (Moret)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*Don't Leave Me Daddy! Fox Trot (Verges)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Down at the County Fair, One-Step (Temple)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Down on Blue Bird Bay, One-Step or Trot (Cobb)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Down the Pike, March and Two-Step A. J. Weidt	B	.30	.15	.15	.15	.15	.20
*Dreamer, The. Waltz (Keith)	Arr. R. E. Hildreth	A	.40	.25	.25	.25	.25	.35
*Dream Faces, Reverie (Hollowell)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*Dream Kisses, Waltz (Holle)	Arr. Hildreth-Jacobs	A	.40	.25	.25	.25	.25	.35
*Dream Memories, Waltz (Holle)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Dream of Spring, A. Moreau Characteristic (Plath)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Dream Thoughts, Waltz (Arnold)	Arr. Hildreth-Jacobs	B	.40	.25	.25	.25	.25	.35
Drifting, Barcarolle	Fred Strubel	A	.30	.15	.15	.15	.15	.20
*Droit-Wood, Novelette (Cobb)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
Drowsy Dempsey, A Coon Shuffle	Geo. L. Lansing	A	.30	.15	.15	.15	.15	.20
Drowsy Land, Lullaby A. J. Weidt	A	.30	.15	.15	.15	.15	.20
Dushka, Russian Dance	Geo. L. Lansing	A	.30	.15	.15	.15	.15	.20
*Ebbing Tide, The. Valse Lente (Holle)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*El Amante, A Mexican Scene	Thos. S. Allen	B	.30	.15	.15	.15	.15	.20
*Elephant Promenade, A Toe Ticker	R. S. Saunders	A	.30	.15	.15	.15	.15	.20
*El Tercero, Reverie A. J. Weidt	A	.30	.15	.15	.15	.15	.20
*Elysian Dreams, Novelette (Reviland)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
Enchanted Lute, Serenade	C. E. Pomeroy	B	.40	.25	.25	.25	.25	.35
*Enchanted Moments, Idyl d'Amour (Clement)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
En Masse, March (Reeves)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.20
Ent'Acte, Waltz Intermezzo (Helmerson)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.20
Eternelle Iressse, Valse des Fiancailles (Ganne)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.20
Evangeline	C. E. Pomeroy	B	.40	.25	.25	.25	.25	.35
Evening Breeze, Idyl (Laney)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
Evening Shadows, Reverie A. J. Weidt	A	.30	.15	.15	.15	.15	.20
Eventide, Reverie A. J. Weidt	A	.30	.15	.15	.15	.15	.20
*Evration Rag (Allen)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Fair Confidantes, Waltz (McVeigh)	Arr. Walter Jacobs	B	.40	.25	.25	.25	.25	.35
*Fair Dame, Lancers (Brown)	Arr. R. E. Hildreth	B	.40	.25	.25	.25	.25	.35
*Fair Flirtations, Dance Caprice (Boehnlein)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
Fanchette, Tambourine Dance R. E. Hildreth	A	.30	.15	.15	.15	.15	.20
Fanchon, Mairuka A. J. Weidt	B	.30	.15	.15	.15	.15	.20
*Farewell to the Flowers, Reverie R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*Farmer Bungtown, March Humoresque (Luecomb)	Arr. Hildreth-Jacobs	B	.30	.15	.15	.15	.15	.20
*Fascination, Waltz	Frank W. Bone	A	.50	.35	.35	.35	.35	.40
*Fault, Selection (Gounod)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*Fifth Nocturne (Meybach)	Arr. R. E. Hildreth	B	.40	.25	.25	.25	.25	.35
*Fighting Strength, March (Allen)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
Fire-Fly, Polka A. J. Weidt	A	.30	.15	.15	.15	.15	.20
*Fleur d'Amour, Hesitation Waltz (Cobb)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*Flickering Firelight, Shadow Dance (Penn)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Flight of the Birds, Ballet W. M. Rice	B	.30	.15	.15	.15	.15	.20
*Flirting Butterflies, Moreau Characteristic (Aletter)	Arr. Hildreth-Jacobs	B	.30	.15	.15	.15	.15	.20
Floriana, Waltz A. J. Weidt	A	.30	.15	.15	.15	.15	.20
Flower Song (Lange)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
Flower of Mexico, The. (La Flor de Mexico) Intermezzo Carlos Curti	B	.30	.15	.15	.15	.15	.20
*Flower of Night, The. Waltz (Leigh)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
Flower Waltz Walter Jacobs	A	.30	.15	.15	.15	.15	.20
Flying Wedge, The. Galop Kate Dolby	A	.30	.15	.15	.15	.15	.20
Foody Thine Own, Gavotte (Jungmann)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.20
*Forever, Waltzes (Onofri)	Arr. Hildreth-Jacobs	B	.40	.25	.25	.25	.25	.35
*For the Day, Military March and Two-Step (Lange)	Arr. R. E. Hildreth	B	.40	.25	.25	.25	.25	.35
*Four Little Blackberries, Schottische (O'Connor)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Four Little Pipers, Schottische (O'Connor)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.20
Four Mexican Dances	Arr. Geo. L. Lansing	B	.40	.25	.25	.25	.25	.35
Roses and Thorns (Rideaupe), At Midnight (Aviles), And Why Not? (Aviles)	Chloe (H. N.)	A	.30	.15	.15	.15	.15	.20
*Frog Frolics, Schottische	R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
From Lofy Alps to Silent Dale, Gavotte (Waldow)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*Frost King, The. March and Two-Step W. D. Kenneth	A	.30	.15	.15	.15	.15	.20
*Fumeral March, (Chopin)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*Fumeral March of a Mariotte (Gounod)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*Fun in a Barber Shop, Novelty March (Wimpe)	Arr. Walter Jacobs	A	.30	.15	.15	.15	.15	.20
Garden of Dreams, The. Waltz (Simson)	Arr. John H. Parker	B	.40	.25	.25	.25	.25	.35
*Garland, The. March (Boehnlein)	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.20
*Gay Butterflies (Les Joyeux Papillons) Caprice (Grehg)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.20
*Gay Gallant, The. March and Two-Step (Rolle)	Arr. Hildreth-Jacobs	B	.30	.15	.15	.15	.15	.20
*Gen, Misrup, U. S. A., March Characteristic (Allen)	Arr. Jacobs-Hildreth	B	.30	.15	.15	.15	.15	.20
*Gen-Me-Nee, Two-Step A. J. Weidt	A	.30	.15	.15	.15	.15	.20
*Ghost of the Ukulele, The. Fox Trot (Brookman and Smith)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Girl of the Orient, Persian Dance (Allen)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.20
*Gloriana, Overture A. J. Weidt	B	.40	.25	.25	.25	.25	.35
*Goddess of Night, The. Overture (Allen)	Arr. Walter Jacobs	C	.50	.35	.35	.35	.35	.40

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		1st Mandolin	2d Mandolin	Tenor Mandola	Mando-Cello	Banjo Obligato (Plectrum Style)		
*Golden Dawn, A Tone Poem (Cobb)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
Golden Dams, The, March and Two-Step	Walter Jacobs	B	30	15	15	15	15	20
Golden Memories, Reverie	A. J. Weidt	B	30	15	15	15	15	20
Golden Rod, (National Flower), A Barcarolle	Valentine Abt	B	30	15	15	15	15	20
*Good-Bye Mr. Greenback, Schottische (Allen)	Arr. Jacobs-Hildreth	B	30	15	15	15	15	20
*Good Goin', One-Step	A. J. Weidt	A	30	15	15	15	15	20
*Good-Night, Good-Night, Song and Dance (Coates)	Arr. Hildreth-Jacobs	B	30	15	15	15	15	20
*Got 'Em, Descriptive March (Allen)	Arr. Walter Jacobs	B	30	15	15	15	15	20
Greater America, March, (Stubler)	Arr. C. W. Wilcox	A	30	15	15	15	15	20
*Gretchen, My Rathskeller Fairy, Medley Waltz (Ayer)	Arr. Walter Jacobs	B	30	15	15	15	15	20
*Guardaman, The, Novelty Two-Step (Allen)	Arr. Walter Jacobs	B	30	15	15	15	15	20
*Guest of Honor, The, March and Two-Step (Kendall)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
Guild Festival, Waltz	Geo. L. Lansing	A	40	25	25	25	25	35
Gypsy Life, Descriptive Fantasia (Thiers)	Arr. Geo. L. Lansing	B	50	35	35	35	35	40
Hall's Blue Ribbon March, (Hall)	Arr. Walter Jacobs	A	30	15	15	15	15	20
*Happy Hayseed, The, Characteristic March and Two-Step (Rolf)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*Happy Jap, The, Geisha Dance (O'Connor)	Arr. Walter Jacobs	B	30	15	15	15	15	20
Hark, the Choir and Romanza	Valentine Abt	B	30	15	15	15	15	20
*Hatched-Brown, Novelty Two-Step (Allen)	Arr. Walter Jacobs	A	30	15	15	15	15	20
*Hazers, The, March and Two-Step	A. J. Weidt	A	30	15	15	15	15	20
*Heap Big Injun, Two-Step Intermezzo (Sawyer)	Arr. Jacobs-Hildreth	B	30	15	15	15	15	20
*Heart Murmurs, Waltz (Rolf)	Arr. R. E. Hildreth	B	40	25	25	25	25	35
Heart So True, Muzurka de Concert	Walter Jacobs	B	40	25	25	25	25	35
Head Girt's Dream, Jky (Shabat)	Arr. Walter Jacobs	B	30	15	15	15	15	20
*Hey! Mister Joshua, Medley Schottische (Keith)	Arr. Walter Jacobs	A	30	15	15	15	15	20
Hikers, The, March and Two-Step	A. J. Weidt	A	30	15	15	15	15	20
Hilarious Zeb, An Ethiopian Oddy	Harry W. Webber	A	30	15	15	15	15	20
*Hindoo Amber, Novellette (Smith)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*Hitting the High Spots, One-Step	A. J. Weidt	A	30	15	15	15	15	20
*Home, Sweet Home, Medley Night's Waltz	Walter Jacobs	B	30	15	15	15	15	20
*Hong Kong Gong, One-Step or Two-Step	R. E. Hildreth	A	30	15	15	15	15	20
*Hoop-e-Kack, Two-Step Novelty (Allen)	Arr. Hildreth-Jacobs	B	30	15	15	15	15	20
*Horse Marines, The, March and Two-Step (Allen)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*"Howdy" Darkest! Rag-time	Walter Jacobs	A	30	15	15	15	15	20
*Humoresque (Dvorak)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*Humoresque (Dvorak)	Arr. H. F. Odell	B	30	15	15	15	15	20
*Hungarian Dance No. 5 (Brahms)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*Hungarian Dance No. 6 (Brahms)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
Idabel, Waltz	A. J. Weidt	A	30	15	15	15	15	20
*Idle Hours, Waltz (Wood)	Arr. Hildreth-Jacobs	B	40	25	25	25	25	35
Idyl Floating, Waltz	W. F. Pomeroi	A	40	25	25	25	25	35
*Idolizers, The, March and Two-Step (Corey)	Arr. Walter Jacobs	B	30	15	15	15	15	20
Idyl (Sanford)	Arr. H. F. Odell	B	30	15	15	15	15	20
Il Trovatore (Misericoro), (Verdi)	Arr. Valentine Abt	B	30	15	15	15	15	20
Il Trovatore, Selection (Verdi)	Arr. H. F. Odell	B	40	25	25	25	25	35
In a Dais Dell, Slow Drag (Lizabek)	Frederic M. Jaques	B	30	15	15	15	15	20
*In a Rose Garden, Polka Redowa (Allen)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*In Cupid's Toils, Waltz (Morse)	Arr. Walter Jacobs	B	30	15	15	15	15	20
*Indifference, Characteristic Morceau (Rolf)	Arr. Hildreth-Jacobs	B	30	15	15	15	15	20
*In Dreamy Delia, A Fairy Fantasy (Rolf)	Arr. Walter Jacobs	B	30	15	15	15	15	20
In High Society, March and Two-Step (Holst)	Arr. Walter Jacobs	B	30	15	15	15	15	20
In Lovers' Lane, Caprice	Harry W. Webber	B	30	15	15	15	15	20
In Many Moods, Dance Caprice	A. A. Babb	B	30	15	15	15	15	20
*In Royal Favor, March and Two-Step (Potter)	Arr. Walter Jacobs	B	30	15	15	15	15	20
In Springtime, Scherzo (Frank) and Maria, Maril Neapolitan Serenade (di Capua)	Arr. Geo. L. Lansing	B	40	25	25	25	25	35
*Intermezzo Irlandais, (Leigh)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*In the Conning-Tower, March and Two-Step (Brazil)	Arr. Walter Jacobs	B	30	15	15	15	15	20
*In the Jungle, Intermezzo (Lerman)	Arr. Hildreth-Jacobs	B	30	15	15	15	15	20
*Intoxication Rag, (Whidden and Conrad)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
Invincible Guard, March (Shattuck)	Arr. R. E. Hildreth	A	30	15	15	15	15	20
*Iroquois Fox Trot, (Castle)	Arr. Walter Jacobs	B	30	15	15	15	15	20
*Irina, Intermezzo Two-Step (Rolf)	Arr. Walter Jacobs	B	30	15	15	15	15	20
*Jack in the Box, Character Dance (Allen)	Arr. Walter Jacobs	B	30	15	15	15	15	20
*Jacobs' Vaudeville Favorites No. 1, Medley Overture	Arr. R. E. Hildreth	B	50	35	35	35	35	40
*Jiggy Jigs, Five Old Favorites, Set 1	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*Jolly New Yorker, The, March and Two-Step	A. J. Weidt	B	30	15	15	15	15	20
*Jolly Robbers, Overture (Suppe)	Arr. R. E. Hildreth	B	50	35	35	35	35	40
Joy Boy, Fox-Trot	A. J. Weidt	A	30	15	15	15	15	20
*June Bride, The, Waltzes (Allen)	Arr. Walter Jacobs	B	40	25	25	25	25	35
*Jungle Echoes, A Coconut Dance	R. E. Hildreth	B	30	15	15	15	15	20
*Kaiser Friedrich, March (Friedemann)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*Kaiser Friedrich, March (Friedemann)	Arr. H. F. Odell	B	30	15	15	15	15	20
Kalocha, A Larkious Intermezzo	A. J. Weidt	A	30	15	15	15	15	20
*Kamennoi-Ostrov, (Rubinstein)	Arr. R. E. Hildreth	B	30	15	15	15	15	20
*Katie, Waltz (Potter)	Arr. Walter Jacobs	A	30	15	15	15	15	20
Kehr Aus, A Parting Waltz	R. E. Hildreth	A	30	15	15	15	15	20
*Ken-Tuc-Kee, Fox-Trot	A. J. Weidt	A	30	15	15	15	15	20
*Kentucky Wedding Knot, Novelty Two-Step (Turner)	Arr. Walter Jacobs	B	30	15	15	15	15	20
*Kiddie, The, Characteristic March, (Bushnell)	Arr. Walter Jacobs	A	30	15	15	15	15	20

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