

The CADENZA

ESTABLISHED
1894

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Mahoning Mandolin Orchestra Youngstown, Ohio



It is with great pleasure that THE CADENZA presents as a title-page feature of this issue the Mahoning Mandolin Orchestra of Youngstown, Ohio, Mr. Ed. Spithaler, secretary and business manager.

This organization did not spring into existence "over night" through a spirit of momentary musical enthusiasm that might or might not outlive the incentive, but quite to the contrary the growth of the ensemble has been one of slow and gradual evolving with careful selection of players. Five of the players, as the nucleus, have been playing together for the past fifteen years, the others being added only after experience had made each one a valuable unit to the whole. The ensemble repertoire is made up from the classical and standard numbers, concert overtures and the better class of popular selections.

The personnel and instrumentation is as follows: Mandolins, Elmer Reebel, Marion S. Howells, Fred Kemp and Carl Beukner (to balance the picture he is holding the instrument of the regular bass player who was absent when the photo was made); mandolas: James Wighton and J. C. Wire; mando-cello: Arthur Alman; harp-guitars: Elmer Lamb and Ed. Spithaler; flute: Fred C. Noll; bass (the absent one) Erb. Struthers.

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Boston, Mass.

GEORGE L. LANSING, of Boston, Mass., is one who needs no introduction to the Banjo, Mandolin and Guitar Fraternity. During the past twenty-five years, through his writings, teaching and club work, he has been one of the pioneer workers of the profession who has brought the instruments up to their present high standing. In solo work, Mr. Lansing uses a No. 3 Tu-ba-phone Banjo.

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WEIDT'S CHORD SYSTEM

Monthly Bulletin

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Weidt's Chord System;

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Have been playing Tenor-Banjo for about a Year. Can play SINGLE NOTE Melody from a Violin Score. Am practicing Chords, but can't apply them to any of the Popular Songs, as I have no "Ear" for Music. Will a Course in the W. C. S. help me?

E. R. W., Chicago, Ill.

Answer:

Will a Course in the W. C. S. help you? I'll say it will. Anyone can, with a little practice, play the Chords in any Key, but the real job is to know where to use them; when to make the changes (modulate) from one Chord to another.

Even players who have an "Ear" for music don't always "hit" it right and usually the progression from one Chord to another is wrong. The W. C. S. not only teaches you the right Harmony, but also the correct Progression, which is just as important.

Try anything once!

A. J. Weidt

Dear Sir:

I notice that all of your Tenor-Banjo Solos in the Cadenza are arranged with 3 and 4 note Chords. Is it necessary to arrange Popular Songs in that manner in order to get the regular Tenor-Banjo effect?

J. W. H., Kansas City, Mo.

Answer:

No, it is NOT necessary to write out the Popular Songs in the manner you indicate, as you are taught to play the Popular Selections, DIRECT from the Piano Score, as well as how to Accompany with Correct Harmony.

Poll, J., Toronto, Canada. (Banjo)

"Before taking your course I tried to study Harmony from books, but did not make any headway. Your lessons are so plain and easy to understand that it is a pleasure to study them. And what is more — one can put the knowledge gained to practical use, from the very beginning. I never saw anything in print, that would equal your lessons, written especially for our instruments. I am satisfied; I got my money's worth and "then some". It sure is Some Course."

"You win J. P., this is the first and Original Course in Practical Harmony (without the usual Frills and Technical details). After all, results are what YOU got."

Klein, E., Newark, N. J. (Banjo)

Send along the next lesson. They're getting easier all the time.

"This is the Mr. Klein mentioned in a recent issue, by Mr. M. L. Hallett. He played in the old A notation until I told him C Not, or nothing for the W. C. S. He's getting there and Mr. Hallett has just started the Course. Must be catching."

Wines, Z. E., Rockford, Illinois. (Tenor-Banjo)

"Enclosed find lesson No. 5, and money order for another instalment on the Course. I intend to finish the Course as I think they are the best lessons in that line I can get. They are certainly very easy to understand as far as I have gone."

"Z. E. says he'll have some more of the same."

Hazard, E. W., Toronto, Canada (Banjo)

"Enclosed find check for next instalment, which is after all the best testimonial for your Course."

"You said something E. W., Money Talks."

Cleaver, D. P., W. Phila. Penna. (Teacher)

"I put about 4 hours (total) on these 2 lessons — that's all I could get on them. Believe me I got 4 hours good out of 'em too."

"Guess D. P. learned a few new stunts that don't appear in the regular instruction books."

Northrop, J. H., Vancouver, Canada. (Mandolin)

"I certainly wish to continue the Course. I may never be able to play well, but there is a great deal of satisfaction in learning how and why. As far as I have gone your Course contains more information than I obtained from a teacher in a whole year and he was supposed to be "some punkin'" too. Even my feeble intellect is able to grasp your ideas (and that's some boost, too)."

"Nothing feeble about your intellect J. H., according to the percentage on your lessons."

Simson, J. R., Tonawanda, N. Y. (Teacher Tenor-Banjo.)

"Just completed your Chord System and I think it great. If one wants to play the Tenor-Banjo correctly, your Course is the Secret."

"J. R. held down a good job all Summer with a Dance Orchestra, and ought to know."

Hahn, F. H., Seattle, Wash. (Banjo)

"Your System is worked out very nicely, it is complete and to the point, everything is explained clearly and easy to understand. I have noticed by using the Chord System that I am constantly increasing my speed and that the Harmony and Melody work out very nicely and with good effect. I am sure that by using the W. C. S., this coming season, that I will make a great "hit" and my music will be in more demand."

"F. H. just completed the Course and is ready for Professional work."

Banjoists, Attention!

Do you realize that you are getting a Free Lesson in the Banjo solo "Valse Unique" in this issue? But after you have completed the W. C. S. Course you will be able to play direct from a Piano Score, without arranging it, as shown in the Waltz. Don't believe it? Well there's a money-back-guarantee goes with every 20 lesson course. "Nuf Sed."

Teachers:

This little Ad in a Newspaper will bring you Quick Results:

WEIDT'S CHORD SYSTEM Popular Music

Mandolinists:

Do you want to play the Popular Songs in duo style? Or if you play the Banjo-Mandolin, do you want to "jazz" 'er up, same as the Tenor-Banjoists do? W. C. S. will sho-you how!

Guitarists:

Do you want to be able to accompany a Popular Song in "any old Key" direct from a Piano Score? W. C. S. is the answer!

Poets, Attention!

Here's another chance for YOU. A free course in the W. C. S. will be given to the three best Song Poems for the One Step "Lizzie," Tenor-Banjo solo, appearing in this issue. Ford owners, take notice!

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America	Marching Through Georgia
Annie Laurie	Marseilles Hymn
Auld Lang Syne	Mary of Argyll
Auld Robin Gray	Massa's in the Cold Ground
Austrian Hymn	Men of Harlech
Battle-Cry of Freedom	Minstrel Boy
Battle Hymn of the Republic	My Maryland
Believe Me, if All Those Endear-	My Old Kentucky Home
ing Young Charms	Never, My God to These
Ben Bolt	Near the Lake
Blue Bells of Scotland	New Year's Hymn
Bonnie Blue Flag	O Come, Come Away
Bonnie Dean	Oft in the Stilly Night
Bonnie Dundee	Oh! Boys, Carry Me 'Long
Bring Back My Bonnie to Me	Oh Susanna
Christmas Hymn	Old Black Joe
Columbia, the Gem of the Ocean	Old Habits Hymn
Come, All Ye Faithful	Old Dog Tray
Come Back to Erin	Old Folks at Home
Come, Ye Disconsolate	Old Hundred
Come, with Thy Love	Old Oaken Bucket
Comin' Thro' the Rye	Oh! Ukie Ned
Corahtan	O Paradise
Cradle Hymn	Our Flag
Darling Nelly Gray	Our Flag is There
Dearest Mae	Peace, Perfect Peace
Dennis	Playal's Hymn
Diec Land	Portuguese Hymn
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Happy Land	Soldier's Farewell
Hard Times	Spanish Hymn
Harp That Once Thro' Tara's	Star-Spangled Banner
Harvest Hymn	Swiss Boy
Home, Sweet Home	Switzer's Song of Home
How Can I Leave Thee	There Are Angels Hovering Round
Hurley	Today
I Love to Tell the Story	Tramp! Tramp! Tramp!
Italian Hymn	Under the Willow
Jamie's on the Stormy Sea	Vacant Chair
Jesus, Lover of My Soul	Watch on the Rhine
John Anderson, My Jo	Wearing of the Green
Joy to the World	We'd Better Bide a Wee
Juanita	We're Tenting Tonight
Just Before the Battle, Mother	When the Swallows Home-ward Fly
Kathleen Macaveune	Willie, We Have Missed You
Killarney	Woodman, Spare That Tree
Last Rose of Summer	Work for the Night is Coming
Lead, Kindly Light	Yankee Doodle
Leaves Us Not	

4 This collection is also published as follows, and is playable in any combination of the instruments listed. Each instrument has a separate book containing the entire 120 numbers.

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*The five Solo Books are not only each complete as Duets, but playable also in duet form with each other. For example: 1st Violin with 2nd Cornet; 1st Flute with 2nd Clarinet; 1st Cornet with 2nd Mandolin; 1st Mandolin with 2nd Violin, etc., etc.

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THE MANDOLINIST



Conducted by
SIG. GIUSEPPE PETTINE
Virtuoso

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

THE PRACTICAL SIDE OF MUSIC



HERE are very few students who seem to realize the practical side of music. They have a love for it, but without consulting some friend or advisor experienced in musical matters rush to buy this or that instrument and then look for a teacher to help them to master this wonderful art — in many cases expecting to do so in a very short while.

It always has been a source of wonder to the writer as to how (especially in this country) people expect to learn the great technical intricacies of a musical instrument in a year or two, with only one lesson a week to boot! Just consider! there are 52 weeks in one year; now take out ten weeks for the summer vacation, with say 6 lessons missed through sickness or other reasons, and there remains 36 lessons per year. A pupil sees his teacher just about 36 times in a year! What could you do, if you went to the public school only 36 times a year? But let us put this aside and consider what one can readily get out of music. One can make a living by composing, playing or teaching, or pass away delightful hours by playing his favorite instruments in his own or a friend's home, thus contributing to his own happiness and that of others.

But how many music students have the proper qualifications to become composers, public performers or teachers? Only a very, very small percentage, and those who after many years of hard study and work graduate into professional musicians generally find that, with a very few exceptions, the financial returns are not in keeping with the amount of time and money expended in study, besides leading to no bright future.

Therefore, to study music with the sole intention of making it a profession for a livelihood, in 99 cases out of 100 leads to failure. Far be it from me to express any thought as discouraging the study of music, but music students should first make sure of their qualifications before starting out on this serious work, and then make it a life study with all the necessary time devoted to its practice and cultivation under teachers of reputation.

The other side of a musical education, that leading to enjoyment and satisfaction, is where the person takes it up as an accomplishment

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and as a source of happiness to himself and those in his surroundings, and one that even enables him to earn extra dollars as a side issue. From this point of view music is the most satisfying study imaginable, and more than repays for all the time and money spent in its pursuit.

The fretted instruments are naturally enjoyed by people in general and study of them should be encouraged in the home. Their playing will not be apt to arouse a thirst for financial gain, besides keeping the boys in the house and not interfering with their studies in school. In this regard the mandolin specially recommends itself — not alone because of its wealth of literature, but as enabling the student to play with other boys and girls in small orchestras where musical enjoyment is the keynote of their gathering.

To those who try to discourage the study of the fretted instruments by stating there is no financial return through them, I would say that such fact, instead of discouraging, should encourage and stimulate their study, for even music, the loftiest of all arts, has its practical side. We need music, we crave music, for it is a part of every one of us, so let us study it for the love of the beautiful, for the happiness it brings into our homes and for the sociabilities it engenders.

The mandolin is slowly but surely finding its place in the musical world, and this in spite of what a few are doing against it through prejudice or ignorance, or through the spirit of sham musical knowledge. Encourage your children to study the instrument and let them join with other boys and girls in musical clubs and orchestras. This will help them in learning to love and cultivate the divine art without distracting them from whatever studies or occupations to which you wish them to devote their life work. The world should pay more attention to the practical side of music and its importance in building up good characters and good communities, for

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225-27 E. 24th St. New York City

OFFICIAL BULLETIN

The American Guild



of Banjoists, Mandolinists
and Guitarists

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THE PURPOSE OF THE AMERICAN GUILD

"The object of this organization is, and shall be, to promote, advance and maintain the artistic and musical interests of the fretted instruments, together with their several variants and kindred instruments, in their literature, music and trade, and in manner as follows:

"By encouraging and inducing a high standard of excellence in all literature pertaining to the instruments in their history and pedagogy, and by impelling a correspondingly high standard for their music, in publication, composing and arranging.

"By striving to increase the average of ability and competency in teachers and students, through the providing and establishing of certain standards of attainment in all grades of proficiency, and the granting and issuing of duly certified and authoritative diplomas in these several grades, after the passing of certain prescribed examinations." — Art. 1, Sec. 2, Guild Constitution.

WHO MAY BECOME CHAPTER MEMBERS?

Any interested musician or student may make application for Chapter membership, but only players of one or more of the allied fretted instruments are eligible to full active membership. Players of the fretted instruments may, by passing the various degrees of the Guild Standard of Attainment, qualify for seats in the National Convention.

THE PRESIDENT'S CORNER

AN OPEN LETTER AND APPEAL TO GUILD MEMBERS

BELIEVING that it is the duty and function of the Guild officers to do something more between conventions than merely grace the Guild stationery, your president has inaugurated a series of periodical communications with the other officers and directors, asking for their co-operation and for suggestions for the betterment of the organization. This innovation has been met for the most part in the same spirit in which it was intended, and a number of important suggestions for changes and amendments to the Guild Constitution and By-laws have been received, all of which will be acted upon at the coming convention.

The policy and action of the American Guild being broadly democratic in principle and permitting every member in good standing to have a hand in the making of its laws, a general invitation is hereby extended to the members

at large to submit suggestions to the president so that, if they are at all in keeping with the general policies and objects of the organization, they may be put in proper shape and published in the official organ as required by the Guild By-Laws.

There have been complaints from many members in the past that certain things should or should not have been done, and as the present governing laws of the body, through lack of providing for many usual or unseen contingencies leave considerable responsibility devolving upon the officers, more explicit instructions as to the duties and prerogatives of the officers should certainly be incorporated in the By-Laws.

Your president believes that many members have constructive ideas which can be well used in furthering the interests and real efficiency of the Guild, and to such end hopes to have a hearty response to this appeal.

Convention Notes

THE coming convention in April will have the most far-reaching effects upon the future of the organization than any held in recent years, and it is most important that every member shall be present and cast a vote on the various vital questions that will come up during the sessions, among which is the further lowering of the dues. *YOU should be present to vote upon these important questions,* but in any case let the president have your opinion in advance of the convention.

At the last convention it was voted to inaugurate a *convention fee* to take effect at the next annual meeting — this fee to cover the cost of the concert (or concerts), the banquet and any other slight expense to which the management might be put, such as badges, etc. In this connection it is only fair to add that, while this action is new in so far as Guild conventions are concerned, it is a customary proceeding with practically all national organizations, and it is believed that with the Guild it will prove a great convenience both to visiting members and to the managers. This possibly should be more properly called a *registration fee*, as it is to be paid upon registering and no member can be admitted to any of the various functions or sessions who has not registered.

Upon registering and paying the necessary fee, each member will be given a convention badge and a coupon ticket which admits to all functions. The exact amount of the fee for the coming convention has not yet been decided upon, but members need not be frightened as everything will be put in at actual cost and there will be no "fleecing." Just to prove that the present managers are entirely innocent in the matter, it may be well to explain that this measure was not proposed by either of them nor if memory serves, was it known where the convention was to be held when the vote authorizing the fee was taken.

**Folios for Orchestra
and
Mandolin Orchestra**

All arrangements carefully used and therefore effective in both small and large combinations.

Jacobs' No. 1

Amateur Folio

CONTENTS

1. YANKEE DANDY, Characteristic March A. J. Weidt
2. "PAULINE," Waltz Thos. S. Allen
3. FOUR LITTLE PIPERS, Schottische L. B. O'Connor
4. WESTWARD HO! March Geo. L. Lansing
5. CHAIN OF DAISIES, Waltz A. J. Weidt
6. FROG FROLICS, Schottische R. E. Hildreth
7. THE HIKERS, March and Two-Step A. J. Weidt
8. FASCINATION, Waltz Frank W. Bone
9. LORAIN, Mazurka Amanda G. Nichols
10. DAT YAM RAG, A Dainty Delicacy A. J. Weidt
11. THE DARKEY'S DREAM Geo. L. Lansing
Characteristic Barn Dance
12. PERT AND PRETTY, Waltz A. J. Weidt
13. ON THE CURB, March and Two-Step Thos. S. Allen
14. RYE REEL, (A Little Scotch), Two-Step G. L. Lansing
15. DANCE OF THE MOTHS, Caprice A. J. Weidt

Jacobs' No. 1

Folio of Waltzes

CONTENTS

1. PERFUME OF THE VIOLET, Waltz Walter Rolfe
2. EL TORERO, Waltz R. E. Hildreth
3. A NIGHT IN JUNE, Waltz Arthur C. Morse
4. WINTER SCENES, Waltz Whidden and Conrad
5. SPRING CUPID, Waltz Walter Rolfe
6. FAIR CONFIDANTES, Waltz E. Louise McVieffe
7. FLEUR D'AMOUR, Hesitation Waltz George L. Cobb
8. ASPHODEL, Waltz R. E. Hildreth
9. PANSIES FOR THOUGHT, Waltz Lou Flynn
10. ANGEL KISSES, Waltz Walter Rolfe
11. UNDER THE SPELL, Waltz Thos. S. Allen
12. RAMBLING ROSES, Waltz Arthur C. Morse

Jacobs' No. 1

Folio of Classics

CONTENTS

1. TRIUMPHAL MARCH from Aida Verfi
2. HUMORESQUE Dvorak
3. AUBADE PRINTANIERE Lacomete
4. BERCEUSE from Jocelyn Godard
5. MAZURKA, No. 1 Saint-Saens
6. BARCAROLLE from Tales of Hoffmann Offenbach
7. ANTR'AS DANCE from Peer Gynt Suite Grieg
8. ANGELUS from Scenes Pittoresques Massenet
9. HUNGARIAN DANCE, No. 5 Brahms
10. SERENADE Pierné
11. PAS DES AMPHORES Chaminade
(Dance of the Vases) Air de Ballet
12. SAUT D'AMOUR (Love's Greeting) Moreau Mignon Elzar
13. PIZZICATO POLKA Strauss
14. SERENADE D'AMOUR Von Hlon
15. NOCTURNE, Op. 9, No. 2 Chopin

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MANDOLIN ORCHESTRA

1st Mandolin	50c
2nd Mandolin	50c
Tenor Mandola (Universal Notation) and 3rd Mandolin	50c
Mando-Cello (Universal Notation)	50c
Mando-Bass (Universal Notation)	50c
Guitar Acc.	50c
Piano Acc.	60c

There is a separate book for each of the above instruments containing the entire contents of each folio. All the books are playable in combination where 1st Violin or 1st Mandolin is used.

WALTER JACOBS, Inc., 8 BOSWORTH ST. BOSTON, MASS.

PANJO MUSIC

In C Notation

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

The * indicates Plectrum Playing arrangement

	Grade	Banjo	G. Acc.	P. Acc.		Grade	Banjo	G. Acc.	P. Acc.		
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 Medicin Man, A Pictal Rag	Weidt	A	40	15	20
Aisy Fairy, Schottische	Weidt	B	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		
*All Aboard for Rock-A-Bye-Bay!	Cobb	B	40			*Mississippi Volun.eers, One-Step	Cobb	B	40	15	20
Aloha Oh	Liliuokalani	A	40			Montclair Galop	Weidt	A	40	15	20
Beason Bounce, A Rag-Step	Cobb	B	40	15	20	Mos-Kee-Too, 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	Bigelow	B	40	15	20
Beston Yodle, Dance a la Fandango	Weidt	A	50	15	20	Old Folks at Home (With Variations)	Feter	B	40		
Bitterschotz, Characteristic March	Weidt	A	40	15	20	Ole Samba (A Coon Serenade)	Weidt	B	40	15	20
Camilla, Chilean Dance	Bone	A	40	15	20	On Desert Sandur Inter, Two-Step	Allen	B	40	15	20
Capor Sauce Rag	Griffin	C	40			Onion Rag, A Bermuda Essence	Weidt	A	40	15	20
Chase of Daisies, 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			*Our Director, March	Weidt	B	40	15	20
Cloud-Chief, Two-Step Intermezzo	Phill	B	40	15	20	Paganini Waltz, Arr. Hartnet	Arr. Hartnet	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	Kendis	C	40	15	20	Paragon, Waltz	Grover	A	40		
Commander, March and Two-Step	Hall	A	40	15	20	*Pauline, Waltz	Allen	B	40	15	20
Cowboy Capers, Char. March	Allen	B	40	15	20	Perd and Preter, Waltz	Lansing	B	40		
Crestal Wave, Waltz	Babb	A	40			*Peter Gink, One-Step	Cobb	B	40	15	20
Cupid's Victory, Waltz	Weidt	A	40	15	20	Phantom Bells, Gavotte	Weidt	A	40		
Dance of the Clowns	Trinkaus	B	40	15	20	Polonaise Le Grand	Griffin	C	50		
Dance of the Lunatics, Lillie Ravé	Allen	B	40	15	20	Polka, Waltz	Weidt	B	40	15	20
Dance of the Moths, Caprice	Weidt	B	40	15	20	Pranks of the Pixies, Caprice	Lansing	B	40		
Dance of the Phantoms	Farrand	B	40	15	20	Purling Brook, Waltz	Shattuck	A	40		
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, Schottische	Lansing	A	40	15	20	Raiders, Galop	Weidt	A	40	15	20
Dat Yam Rag, A Darkey Delicacy	Weidt	A	40	15	20	Rambling Reeses, Waltz	Mcrre	B	40		
*Dixie Rubé, Characteristic March	Allen	B	40	15	20	Red Rover, March	Weidt	A	40	15	20
Dixie Twilight, Char. March	Johnson	B	40			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
Drowsy Dempsy, A Coon Shuffle	Lansing	B	40	15	20	Saravade d'Amour, Inter	von Blom	B	40	15	20
Dusika, Russian Dance	Lansing	A	40	15	20	Sing Sing Ting, One-Step	Cobb	B	40	15	20
Encouragement, Waltz	Moyer	A	40			Sky High, Galop	Glienna	A	40		
Evolution Rag	Allen	C	40	15	20	*Some Shape, One-Step	Cobb	B	40	15	20
Falling Meteors, Valse Caprice	Bowen	B	40			Somewhere in Erin, One-Step	Temple	A	40	15	20
Faschon, Mazurka	Weidt	A	40	15	20	Spanish Fandango, Arr. Jacobs	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 Concert	Griffin	C	40		
*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	Stop! Look! and Listen! Fox Trot	Allen	B	40	15	20
Four Little Flowers, Schottische	O'Connor	B	40	15	20	Summer Breeze, Waltz	Lansing	A	40	15	20
Frog Frolics, Schottische	Hildreth	A	40	15	20	Summer Girl, Waltz	Weidt	A	40	15	20
Ger-Ma-Nee, One-Step or Two-Step	Weidt	B	40	15	20	Swedish Wedding 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	Arr. Lansing	B	40	15	20
Hikers, March and Two-Step	Weidt	B	40	15	20	Swing Along, Characteristic March	Allen	B	40	15	20
Hitting the High Spots, One-Step	Weidt	B	40	15	20	Swing Song, (Tremolo)	Lansing	C	40		
Hoop-e-Kack, Two-Step Novelty	Allen	C	40	15	20	Tehama, Intermezzo Romantique	Haines	B	40	15	20
Humoreks	Dvorak	B	40	15	20	That Banjo Rag	Weidt	A	40	15	20
Invisible Guard, March	Shattuck	A	40	15	20	Throoper, March and Two-Step	Bacon	B	40	15	20
Irina, Intermezzo	Rolle	B	40	15	20	Turkish Towel Rag, A Rub-Down	Allen	A	40	15	20
Kalosa, A Darktown Intermezzo	Weidt	A	40	15	20	Ultimatum, March and Two-Step	Allen	B	40	15	20
Ken-Tuc-Kee, Fox Trot	Weidt	B	40	15	20	Under the Double Eagle, March	Wagner	B	40	15	20
Knock-Wedding Knot, Two-Step	Turner	B	40	15	20	*Under the Spell, Waltz	Allen	B	40	15	20
Kiddie Land, One-Step	Weidt	B	40	15	20	*Veronica, Barcarolle	Allen	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-Nees, 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
*Kuiswiak, Polish Dance	Arr. Hildreth	B	40			When the Lilies Bloom in France Again	Cobb	B	40	15	20
*La Sirena, Danna Habanera	Burke	B	40	15	20	Whip and Spur, Galop	Allen	B	40	15	20
*League of Nations, March	Wagner	B	40	15	20	*Whistling Rufus, One-Step	Mills	B	40	15	20
Light Heart, Polka	Weidt	A	40	15	20	*Yankee Boy, 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	Zanparite, Characteristic March	Lake	B	40	15	20

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It is gratifying to be able to announce that a goodly number of members already have notified the managers that rooms have been reserved at the official hotel. As the managers do not wish anybody to be disappointed, if you have not already done so you are again urged to write direct to the Hotel Astor for reservations, and at the same time to kindly notify the managers as suggested last month.

There are many good things in store in the program for Sunday night, April 23d, but the only two to which we are calling your attention this month are: first, the prize quintet for which the Guild is offering \$100.00 in gold, and which will be played by a prominent plectral quartet assisted by a capable guitarist; second, the closing number of the program — a real banjo number in which a number of the most prominent banjoists in the country will take part. These pioneer banjoists will not only send the audience home in a joyful and optimistic mood, but will demonstrate that the old-fashioned banjo when played in the old-fashioned way has charms. This number will take the place of a banjo soloist, but then — they will *all* be soloists, so what's the difference?

And there's going to be another concert or, perhaps we should say recital, but we will tell you all about that later.

GUILD CHAPTER NOTES

BY JAS. H. JOHNSTONE, FIELD SECRETARY
723 NORTH ROSE STREET KALAMAZOO, MICH.

HOW about the report of your Chapter work for the past month, Chapter secretaries? I would like to have it.

Kansas City Chapter seems to be the live Chapter, from a report just received, as they are now laying plans to capture the 1923 Convention. Their Chapter is divided into two sections: the mandolin orchestra and the Hawaiian orchestra, each orchestra rehearsing every other week (alternating with each other), and once a month they hold a joint social and business affair. Here is a suggestion for *your* social night:

Have a contest of "Musical Terms Most Commonly Used." Make out a list of from 25 to 50 of the terms most commonly used in music, make multigraph or carbon copies on the typewriter for each and every member, then let them write in the answers to their meanings. Collect the papers and then read the correct answers to them. For the one giving the largest number of correct answers offer a prize of — say a set of strings for the winning player's instrument. To the one giving the smallest number of correct answers present a pocket edition of a musical dictionary. You will find that some of the answers are going to be very funny, and by telling the contestants the correct answers you not only have had lots of fun, but you have given them some very valuable and

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necessary information. To get a list of the terms most commonly used, consult the front pages of any banjo, mandolin or guitar method.

This office is now prepared to furnish Chapter membership cards, Chapter report blanks, application blanks for new Chapters and copies of the Chapter Constitution and By-Laws. Send for whatever you need. How many Chapter reports shall I receive this month? From every Chapter, I hope.

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.

FAKE SCHOOLS

IT IS decidedly unfortunate that the thorough job accomplished by The American Guild when it set out a number of years ago to exterminate the so-called "fake" teachers and "fake" schools did not remove all traces of the "faker" germ from the country. Not only has there been a return of the epidemic but it seems that the present scourge is of a much more malignant nature than before, and it is especially serious because some of the fake schools are so closely patterned after strictly legitimate institutions.

In various parts of the country there have existed for several years quite a number of high-grade institutions under the direction of musicians who are well qualified, not only to teach, but to assume the executive responsibility for organizing and maintaining faculties of from two to fifteen or twenty teachers. Some of these schools have utilized the class method of instruction very successfully, and in the communities where they are operating the high opinion of the general public is being constantly augmented by the succession of successful classes turned out.

It is indeed regrettable that these worthy institutions can be so closely imitated by unscrupulous individuals that the average layman can not discriminate between the good and the bad until *after* he has been fleeced by the fakers — and even then, sad to say, he is often convinced by his unsatisfactory experience that all fretted-instrument schools or teachers are frauds and that the mandolin and guitar are of no value, but merely tools of musical confidence men.

A similar situation may be observed in the field of correspondence schools. There are a number of exceedingly well-equipped institutions manned by responsible people, and with active tuitionary work in charge of instructors well qualified by training and previous experience. These schools serve a definite purpose in supplying instruction to many ambitious music students who live in isolated communities. Of course they do not take the place of personal instruction and practice under the supervision of a good teacher, but there are thousands of people almost as many miles from the nearest fretted-instrument teacher.

Then there is the fake correspondence school which, by skillful use of printers' ink and the advertising columns of magazines of national circulation, beguile the dollars away from the guileless "would-be" players with glorious

promises that seem reasonable to the uninitiated. In fact, the advertisements of many of the questionable correspondence schools are so cleverly worded that it would be difficult to convict the concerns on the grounds of using misleading statements in their advertising, and it is only when careful investigation is made that the "nigger in the fence" is disclosed. In some instances, the actual instruction furnished by this type of school is not so harmful as is the horrible example furnished the pupil as a mandolin or guitar — or whatever instrument is selected by the pupil — with which to torture himself and the neighborhood.

My attention was particularly called to the fake-school situation by a teacher in an Indiana town with whom I recently had a very pleasant visit, and who told me of the inroads made by a transient school that after a few months of operation passed on from his town to the next. Subsequent investigation proved that not only are the schools of this type coming into existence again, but there is ample opportunity to discriminate between the good and bad correspondence schools.

Recently my attention was called to another type of "school," which uses page space in some of the country's most expensive newspapers to advertise that it teaches. "All there is to know of the Mandolin, Banjo and Guitar in Five Easy Lessons or No Money Accepted." The reliability of any institution purporting to be a school that will promise to teach *any one all there is to learn* in "five lessons" might reasonably be questioned by any one, and it is quite evident that in this, as in other cases, these institutions are endeavoring to warp the methods of well-established music schools of high reputation into get-rich-quick schemes.

I have personally visited studios of instructors who are accomplishing wonders with modern methods of instruction, doing almost the unbelievable in helping music students to conquer the elements of music and acquire reasonable proficiency in performance on various fretted instruments. However, I have not yet had opportunity to interview any of the students of the questionable schools using page-ad space. I am led to believe that when a school of music — or so-called school of music — spends the hundreds of dollars necessary to pay for page advertisements in newspapers, the school must have something either *tremendously good* or *tremendously crooked* whereby it makes the huge profits necessary to pay such enormous advertising bills.

Please don't misunderstand me to say that any school advertising on a large scale, even to

the point of using page space, is a "fake." Quite the contrary. In truth, I know there are institutions which have been so successful, and have had such marvelous growth — and a resulting financial prosperity based entirely on the overwhelming prestige gained through the increasing volume of satisfied students — that they have warranted the use of the business methods and means of publicity common to business houses and educational institutions in other lines than music.

One of the surest ways to determine the reliability of any institution or individual proclaiming the merits of their wares is to find out what customers or patrons of these institutions have to say. If a music school has a page advertisement saying among other things, that they teach you how to play in five lessons and furnish you an instrument free, and that after five lessons you can play anything without a single finger exercise in the entire course, the test is to listen to the performance of the five-lesson graduate.

If a correspondence school offers a complete course of lessons for \$18.00 and a \$25.00 instrument free, the test is to call on some lucky individual who holds the school's diploma and a sample of the free instrument, and listen while he demonstrates his \$18.00 worth of virtuosity. If an instructor, who canvasses from house to house, asks for your signature on a cleverly worded contract which turns out to be a note, in return for an agreement to furnish little "Johnny" with thirty-six class lessons and a brand new, absolutely free-for-nothing, high-grade \$25.00 instrument (for which the teacher paid \$2.20), all for \$42.00—investigate! With classes ranging from ten to one-hundred, it should not be difficult for the teacher to refer you to a number of very fair samples of his pupil-products. If he be a legitimate teacher — assuming that legitimate teachers canvass from house to house — he will be glad to have you personally call on some of these sample-pupils.

Again I say, judge not by what you see in the public prints, but rather examine the institutions advertising their merits in such generous fashion. If you find that the schools in question are established institutions with long records of success, it would be apparent that these schools offer something *tremendously good* else they could not have stayed in business so long; in fact, would soon have succumbed to the cost of their publicity campaigns, if not to the rough treatment of the "bamboozled" public.

Teachers who thus advise their constituents when their territory is invaded by organizations and individuals fostering schools or other schemes which appear to be questionable, will find it to be but a matter of time when the apparent harm done by the invaders will be turned to profit, for the intensive soliciting and advertising which must be done by the fakers whose plans require quick action and

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8. The Horse Marines, March and Two-Step, W. S. Allen
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the "get-rich-quick" people in all lines are usually inspired by and based on the methods of the legitimate and successful. It is perhaps not an entirely unfavorable commentary on fretted instruments and fretted-instrument music, as well as the work done by our successful teachers, that the instruments offer so much of merit and our teachers have been so successful

Continued on page 14

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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—A. M. Worley	Newton, Mass.
(Signed) Walter Jacobs, <i>Business Manager</i> .	

Sworn to and subscribed before me this 24th day of September, 1921.

(Seal)

JACOB I. HANFLIG,
Notary Public.

BANJO TUNING AND TECHNIC

By Edwin Beale



ONE thing alone which has done more to retard the advancement of real instruments in our field is the introduction of what Mrs. Vahdah Oleott-Bickford has more than once termed "hybrids"—that is, instruments of hybrid names. Some of these instruments are really quite original in tone, yet have hybrid names tacked on them—for example, the mandolin-banjo or (and worse) banjo-mandolin. These instruments, when strung with silk strings and played in a half decent manner, have no resemblance whatever to the mandolin either in tone or in construction, and there is no more, if indeed as much, reason in calling them mandolin-banjos than to call the mandolin a violin-mandolin, as in the latter instance there is a similarity in shapes.

The tuning of an instrument does not give it its tone quality—this is merely a convenience in rendering the music on it.

I fully concur with Mr. Claud Rowden and others in calling the four single string banjo, tuned the same as violin and mandolin; a banjolin—the "lin" ending of the name would indicate the tuning of the instrument, while "banjo" would denote its character. This instrument works immensely better with silk strings when properly constructed for same, but under the way in which they are now constructed—with 14-inch vibrating strings from nut to bridge—nothing will stand the strain except the best wire strings.

My banjolin has a ten-inch rim, and is thirteen and three-eighths inches from nut to bridge. I use a banjo 1st for the E string, a banjo 3d for the A string, a banjo 4th (silk centre) for the D and a guitar D (silk centre), or regular violin G, for the G, and have no trouble whatever in getting perfect wear from silk strings. This instrument blends beautifully with the violin, is really louder toned and wins admiration from people of cultivated musical taste—which is more than can be said of the tenor banjo and banjolin when strung with wire strings, and especially double. When strung with wire strings, I think they sound more like a boiler shop in full operation than like a musical instrument.

I, for one at least, prefer the regular banjo tuning always for banjos of any description. In this tuning one can get all the effects that can be gotten from the mandolin tuning, and a lot more that cannot be gotten from the mandolin tuning. Quite frequently I have heard the assertion made that the mandolin tuning, being more compact than the banjo tuning, has greater advantages in playing and sight-reading. This sounds like "bunk" to anyone who has ever developed a real technic for the banjo tuning, and seems to be something of which so many players and TEACHERS have a horror. I will admit that possibly in scale passages the mandolin may have a slight advantage (and with the proper technic this is negligible), but when it comes to double stops, thirds, sixths, octaves, chords and arpeggios, the banjo tuning stands by long odds as being the easier tuning. Technical training will do the trick on the banjo for sight-reading efficiency just the same as on any other instrument.

How many teachers of the banjo really know how to develop a technic in a pupil? Judging by the scarcity of sight-reading banjo players there are very few such teachers. I have band and orchestra pupils who, as sight-readers would put to shame some of our great banjo artists that have appeared in this vicinity. However, until within the last few years we have been greatly lacking in technical material for the banjo, and while we have some great things along that line it is not as yet complete by any means. Twelve years of band and orchestra experience have given me the cue. The

plectrum has brought the banjo back to stay; and the real banjo quartet is a scream that is also here to stay.

The instrumentation for the regular banjo tuning in my clubs is as follows: soprano banjo, banjorine, banjo and banjo-cello for the quartet, with the addition of bass banjo in the larger club. The soprano banjo is another scream, the ones I use being constructed by several of the leading makers about as follows: a ten-inch rim, fourteen inches from nut to bridge, two bass strings (tuned an octave higher than the large banjo), and the extra bass string tuned to G. While there has been no special music written for this combination as yet, there is plenty available for ordinary use until we have proper arrangements to fit it. The regular mandolin club arrangements go fine, as well as arrangements for saxophone quartets. For regular orchestra music use soprano banjo on 1st violin part, 2d soprano on 2d violin part, banjorine on horn part, banjo-cello on violoncello part, etc. Regular military band arrangements also work fine, especially in large clubs.

There is no dearth of music while we are waiting for regular banjo orchestra arrangements. The plectrum banjoist only needs to get busy and play anything that is published in music for any orchestra or band. The banjo is coming to the front by leaps and bounds in this vicinity. I gave up a twelve-year military band patronage to get back to my old favorite—the banjo, and had all the band business I could take care of at that.

BY THE WAY

Continued from page 12

that they have become the ready tools of the people with musical "gold-bricking" talents.

Aside from the slight consolation we may derive from the back-hand compliment to fretted instruments and to our fraternity as above inferred, I am free to admit that the condition is a sorry one and worthy of our serious attention. Nevertheless we must not attach too grave importance to the present situation, as it is a matter of record that there is always present the touch-conscienced individual who wishes to make a little easy money by short-cutting the methods of successful people, whether in the business or professional world, and there are also always present the persons who, seeking "something for nothing," fall easy prey to the "shell-game" promoters.

It is my belief however that an organized campaign by teachers who have the confidence of their communities, will soon eliminate these undesirable and irresponsible elements. It is my suggestion that the newspapers be interested in the proposition, and that facts regarding the fretted instruments be furnished to the editors. Already this work is going on in many communities, and in some cities so well established are the teachers of fretted instruments that it

would be impossible for any outsider with a "something-for-nothing" proposition to gain a foot-hold.

SAMPLE LETTERS WRITTEN BY "GRADUATES" OF SCHOOLS OF MUSIC WHICH WILL BEAR INSPECTION

"To the Leader of the Detroit, Mich., Orchestra:

I am writing you for membership in your Orchestra as your name was furnished me by the _____ School. I play steel guitar and read music. I have a diploma from the _____ School and would be glad to get a position. Will you please write me in this regard."

Very truly yours....."

"_____ Company, Chicago:

Gentlemen:

I have a diploma from _____ Correspondence School of Music as a tenor-banjo player, and would like to know if you can give me the name of some orchestra where I could obtain a position. I would be willing to work at low wages at first. What is the average salary paid? The school told me that they would get me a job at \$50.00 a week, but none of the orchestras whose names they gave me answered my letters."

THE WAY NOT TO GET FOREIGN BUSINESS

THERE is a wonderful opportunity for the manufacturer of fretted instruments to extend their business into foreign countries. It is a known fact that those manufacturers utilizing the advertising columns of national magazines are receiving inquiries from all English speaking countries, Japan, the Colonies in South Africa, Australia and South America. The circulation of the national magazines of America is not only on the increase in these foreign countries, but the fact that one copy passes from family to family makes the actual reading circulation far in excess of the actual number of copies reaching these countries. It is not surprising, therefore, that manufacturers of mandolins and guitars, publishers of music, and dealers in supplies and accessories are receiving a greater and greater number of inquiries from other countries.

There is much need for missionary work on the part of the fretted instrument fraternity. In few of these countries has much been done in the development of modern mandolin orchestras as known in the United States and Canada, and I regret very much to say that some of our own wholesalers and exporters, and even some of our smaller manufacturers, seem to be somewhat behind the times in this regard, so that it really looks as though the missionary work would have to begin at home.

An Eastern manufacturer recently showed me a copy of a letter received from a customer in Japan, which made me wonder whether all the foreign business of this country is conducted in such a haphazard fashion as depicted by the letter. If so, it isn't any wonder that business is rotten with so many concerns today, as it would hardly be expected that our institutions

Continued on page 40

Remick Edition of
POPULAR PUBLICATIONS
 FOR
Mandolin Orchestra

🐼 The SPECIAL prices listed below are NET—NO DISCOUNT. 🐼

All the numbers listed in this catalog are arranged by that well-known musician and arranger, Zarh Myron Bickford.

	Mandolin Solo	2nd Mandolin (Obligato)	Tenor-Mandolin or 3rd Mandolin	Mando-Cello or Tenor-Mandolin	Banjo Solo (C Notation) For both Plectrum and Fingers	Guitar Acc. and Mando-Bass	Piano Acc.
Why Dear	Fox Trot	.15	.10	.10	.15	.10	.15
Kentucky Home	Fox Trot	.15	.10	.10	.15	.10	.15
Remember the Rose	Fox Trot	.15	.10	.10	.15	.10	.15
My Daddy	Fox Trot	.15	.10	.10	.15	.10	.15
Saturday	Fox Trot	.15	.10	.10	.15	.10	.15
Daisy Days	Fox Trot	.15	.10	.10	.15	.10	.15
Honeymoon Home	Fox Trot	.15	.10	.10	.15	.10	.15
Emaline	Fox Trot	.15	.10	.10	.15	.10	.15
Broken Moon	Fox Trot	.15	.10	.10	.15	.10	.15
Without You	Fox Trot	.15	.10	.10	.15	.10	.15
All For You	Fox Trot	.15	.10	.10	.15	.10	.15
Just Keep a Thought For Me	Fox Trot	.15	.10	.10	.15	.10	.15
Ain't We Got Fun	Fox Trot	.15	.10	.10	.15	.10	.15
Now I Lay Me Down To Sleep	Fox Trot	.15	.10	.10	.15	.10	.15
Florida Moon	One Step	.15	.10	.10	.15	.10	.15
Dearest One	Waltz	.15	.10	.10	.15	.10	.15
Happiness	Fox Trot	.15	.10	.10	.15	.10	.15
Rose	Fox Trot	.15	.10	.10	.15	.10	.15
Nightingale	Fox Trot	.15	.10	.10	.15	.10	.15
If a Baby Would Never Grow Older	Waltz	.15	.10	.10	.15	.10	.15
Japanese Sandman	Fox Trot	.15	.10	.10	.15	.10	.15
Avalon	Fox Trot	.15	.10	.10	.15	.10	.15
Nobody To Love	Fox Trot	.15	.10	.10	.15	.10	.15
Beautiful Annabell Lee	Waltz	.15	.10	.10	.15	.10	.15
Hold Me	Fox Trot	.15	.10	.10	.15	.10	.15
La Veeda	Castillian Fox Trot	.15	.10	.10	.15	.10	.15
Hiawatha's Melody of Love	Waltz	.15	.10	.10	.15	.10	.15
Venetian Moon	Fox Trot	.15	.10	.10	.15	.10	.15
Just Like a Gypsy	Fox Trot	.15	.10	.10	.15	.10	.15
When He Gave Me You	Waltz	.15	.10	.10	.15	.10	.15
I'm Always Falling In Love	Fox Trot	.15	.10	.10	.15	.10	.15
The Hen and The Cow	One Step	.15	.10	.10	.15	.10	.15
In Your Arms	Fox Trot	.15	.10	.10	.15	.10	.15
Your Eyes Have Told Me So	Waltz	.15	.10	.10	.15	.10	.15
Souvenir Blues	A Classical Jazz-Fox Trot	.15	.10	.10	.15	.10	.15
Tell Me	Fox Trot	.15	.10	.10	.15	.10	.15
Give Me a Smile and Kiss	One Step	.15	.10	.10	.15	.10	.15
I Am Climbing Mountains	One Step	.15	.10	.10	.15	.10	.15

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The Gibsonite

Intimate bits that help explain why Gibsonites are The Music Pals of the Nation.

Vol. I

KALAMAZOO, MICHIGAN, U. S. A., NOVEMBER, 1921

Number 11

WHEN YOU SAY IT'S A GIBSON, YOU HAVE SAID IT ALL

Hawatha, Kansas.—When Gus Allendorf decided he wanted a new Tenor-banjo, he had quite a problem before him to decide what make he wanted. There were so many different makes on the market and he knew nothing of any of them. After writing to a number of the manufacturers of the best Tenor-banjos, he was as much "up in the air" as ever until he learned that the Gibson Company were manufacturing instruments of the Banjo family. Then his troubles were all over. He placed an order immediately and wrote the Company the following letter. "Enclosed please find my order for one GIBSON Tenor-banjo. Have been corresponding with a half-dozen manufacturers of Tenor-banjos trying to decide which to order. But as GIBSON quality is always superior, I decided immediately upon learning of the new line, as any product of the GIBSON make is always better than the so-called best."

That that faith was not misplaced is proven by the letter Mr. Allendorf wrote the Gibson Company after he had tested his Tenor-banjo. "I have given your Tenor-Banjo the supreme test. For tone it has no equal and the resonance is grand. The workmanship, finish and material are an innovation. Like all GIBSON products it's the pride and preference of the artist."

And that Mr. Allendorf's satisfaction in his Gibson Tenor-banjo is increasing with time is shown by a statement in a letter written some time later:

"My Tenor-banjo is a wonder for tone, workmanship and finish. I can't keep my hands off the instrument and it is continually making more friends for the Gibson instruments every day."

"A CREDIT TO OUR TOWN"

Tyrone Paper Gives Flattering Write-Up To Gibson Banjo Orchestra

Tyrone, Pennsylvania.—"It is a credit to our town to have a musical organization of this kind," says the Tyrone Herald. "Mr. Kauffman who is the Agent for the famous Gibson instruments in Tyrone is a man of long experience in teaching and directing stringed orchestras and is a very talented musician. The Kauffman Melody Orchestra is the only one of its kind in this vicinity and we predict a promising future for it."

The following are the members of the Orchestra.
Van Cree — Piano
Wagner — 1st Mandolin Banjo
Moore — Tenor Banjo
Edmundson — Cello Banjo
Edmundson — Guitar Banjo
Edmundson — 2d Mandolin Banjo
Foster — Drums
Anderson — 1st Mandolin Banjo
Kauffman — Tenor Banjo and Director



"EVERYONE A GIBSONITE"

Kauffman's Melody Banjoists, C. F. Kauffman, Director

GIBSON BANJO CORRECT IN CONSTRUCTION AND TONE

Pasadena, Calif.—F. W. Towle, prominent teacher, and giver the weight of his endorsement to the Gibson. He says: "These instruments certainly are splendid and have the best Mandolin-banjo tone it has been my experience to listen to. I believe you have the best construction with no holes through the rim for bolts, and with the simplest possible tension method. Head resting on wood alone and co-ordinator are both correct—I believe you will be busy making these instruments. I certainly shall try to make them popular; for I believe the Gibson tone is the ideal."



"EVERYONE A GIBSONITE"

Herburger's Gibson Orchestra, Geo. Herburger, Director

GIBSON BRINGS BANJOS TO THEIR RIGHTFUL PLACE IN THE MUSICAL WORLD

Holms, Texas.—"I want to express my pleasure and appreciation in my Gibson Mandolin-banjo. GIBSON Banjos are becoming too well known to need much comment and everyone to whom I have shown my Mandolin-banjo is surprised at the wonderful musical tone."

"Banjos have been classed by many people as toys, playthings and unmusical noise producers, but with the advent of GIBSON instruments, Banjos are becoming known as high grade musical instruments and are taking their place in the musical world where they rightfully belong."

"For tonal quality they surpass anything that I have ever heard. The workmanship and material used in these instruments make them durable and a pleasure to use for all kinds of hard usage to which Banjos are now put."

"Mr. Brock is equally well pleased with his Tenor-banjo. When I take my Mandolin-banjo to orchestra rehearsals all the mandolin players clamor to use it. In closing I want to say that the GIBSON Banjos blend more perfectly with the other fretted instruments than any other Banjos that I have ever heard."—Mrs. C. L. Brock, Soloist, Orchestra Conductor and Teacher.

Knoxville, Tenn.—"My Gibson Guitar is an instrument of beautiful tone, beauty and strength. The Gibson can not be excelled."

—Earl C. Jones.

THAT GRAND AND GLORIOUS FEELING!

Tenor-banjoist couches Gibson Testimonial in Humorous Letter

Crooksville, Ohio.—Sometimes it is possible for too much popularity to endanger your popularity. This paradox is a situation which has embarrassed the Gibson Company quite frequently since Gibson Banjos were put on the market, for despite the Gibson Company's confidence in its product, it was hardly expected that its production would be so taxed that friends and customers would find their patience taxed to the limit by delay in delivery of the instruments ordered.

George T. Havelock of Crooksville, is one player who suffered the inconvenience and the danger of financial loss because of a slight delay in the delivery of his instrument which was due to nothing less than the factory's inability to cope with the demand for goods.

This is the way Mr. Havelock wrote after he had finally received his instrument. "That grand and glorious feeling! Ain't it grand when you send an order for a Gibson Tenor-banjo and sit back to wait a few days until you can have that good Gibson in your hands."

"And then—you get instead of your Tenor-banjo a pink slip saying, 'Your instrument will be shipped, etc., etc.'"

"And then comes instead of the Tenor-banjo a postal card. 'On account of unavoidable delay, etc., etc.—you are madder than a wet hen.'"

Then after a while you get another card. 'On account of unavoidable delay, etc., etc.' You say 'H—', but something tells you to hold your patience a little bit longer. Finally one day you come home and find a three-cornered box sitting on the porch and you open it and find your Gibson Tenor-banjo wrapped up nice and snug and way beyond your wildest dreams of what a Tenor-banjo ought to be. You tinkle the strings with your old favorite melody and find the Gibson Tenor-banjo has a recoil and a carrying power of a long-distance gun—and

"Oh Boy, AIN'T IT A GRAND AND GLORIOUS FEELING!"

GIBSON TENOR-BANJO JUST WHAT HE ORDERED AND EXPECTED

Huntington, West Va.—"I received the Tenor-banjo, TB-2, and am more than pleased with it. It is just what I ordered and expected. I will do all I can to recommend your service in this town."—George More.

GIBSON MAKES A HIT IN AUSTRALIA

Sydney, Australia.—"My Gibson Tenor-banjo is the clearest to n.e.d., real 100% musical banjo a fellow could ever wish for. Everybody is captivated, from 'sax' down to the 'hardware' expert. Both myself and my partner, Frank Carnemolla (Gibson Mandolin-banjo) are full time boosters for Gibson!"—George ("Bo") Shortland, Director, La Nouvelle Jazz Orchestra.



Rustic Twilight

1st MANDOLIN
or VIOLIN

REVERIE

WALTER ROLFE
Arr. by R. E. HILDRETH

Andante sostenuto

The musical score is arranged in ten systems. The first system is for Mandolin or Violin, starting with a *p* dynamic and a *8va lower* instruction. The second system is for Mando-Cello or Plectrum Banjo, with dynamics *mf* and *rall.*. The third system is for Flute or Extra Mandolin, with dynamics *p*, *mf*, and *mf*. The fourth system is for Flute or Extra Mandolin, with dynamics *mf* and *mf*. The fifth system is for Flute or Extra Mandolin, with dynamics *f* and *rall.*. The sixth system is for Flute or Extra Mandolin, with dynamics *mf* and *mf*. The seventh system is for Flute or Extra Mandolin, with dynamics *f* and *mf*. The eighth system is for Guitar & Mando-Cello, with dynamics *f* and *cresc.*. The ninth system is for Guitar & Mando-Cello, with dynamics *ff* and *f*. The tenth system is for Guitar & Mando-Cello, with dynamics *ff*, *mf*, and *rall.*. The score includes various musical notations such as slurs, ties, and dynamic markings.

1st MANDOLIN

or VIOLIN

The Optimist

MARCH

A. J. WEIDT

ff
Guitar

mf

f

ff
Guitar

mf

ff
Guitar

mf-ff

Guitar

1st Last
Guitar

Guitar

ff

D.S. al

Rustic Twilight

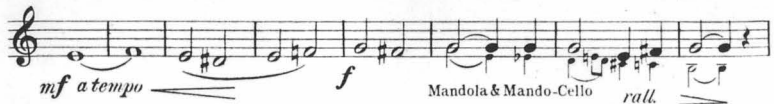
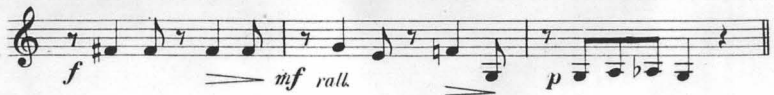
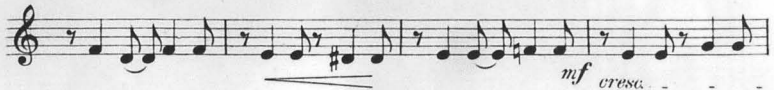
2^d MANDOLIN

REVERIE

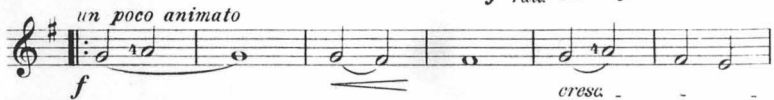
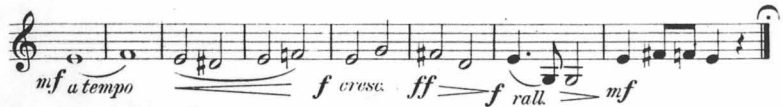
WALTER ROLFE

Arr. by R. E. HILDRETH

Andante sostenuto



Mandola & Mando-Cello



The Optimist

2^d MANDOLIN

MARCH

A. J. WEIDT

ff
mf
f
ff
 Guitar
mf
ff
f
mf-ff
 Mandola or Mando-Cello
 1 Mandola | last
ff *f*
ff
 Mandola
 D.S. al.

Rustic Twilight

TENOR MANDOLA
and 3^d MANDOLIN

REVERIE

WALTER ROLFE

Arr. by R. E. HILDRETH

Andante sostenuto

Musical notation for Tenor Mandola and 3^d Mandolin. The score consists of four staves. The first staff is marked *p*. The second staff is marked *mf* and includes *rall.* and *a tempo* markings. The third staff is marked *p*. The fourth staff is marked *mf* and includes *cresc.*, *f*, *mf*, *rall.*, and *p* markings.

Mando-Cello & Plectrum Banjo

Musical notation for Mando-Cello and Plectrum Banjo. The score consists of four staves. The first staff is marked *mf* and *a tempo*. The second staff is marked *mf* and *a tempo*. The third staff is marked *mf* and *a tempo*. The fourth staff is marked *un poco animato* and includes *f*, *cresc.*, *ff*, and *f* markings. The piece concludes with a *meno mosso rall.* marking.

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

the open strings, scale
and fingering of the
TENOR MANDOLA

Diagram showing fret positions for the 4th String (C D E F) and 3rd String (G A B C). It includes a scale for the 2nd String (D E F G) and 1st String (A B C D). The diagram is labeled with fret numbers 0 through 15 and includes the instruction *D.C. al*.

The Optimist

TENOR MANDOLA
and 3^d MANDOLIN

MARCH

A. J. WEIDT

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

The open strings, scale and fingering of the TENOR MANDOLA

D.S. al.

Rustic Twilight

MANDO-CELLO

Andante sostenuto

REVERIE

WALTER ROLFE

Arr. by R. E. HILDRETH

The musical score consists of 12 staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. It includes fingerings such as 2, 1, 0, 2, 4, 2, 2, 1, 3, 4, 1, 1, 2. The second staff has a dynamic marking of *mf* and includes the instruction *rall.* followed by *p a tempo*. The third staff continues the melodic line. The fourth staff features dynamic markings *mf cresca*, *f*, *mf rall.*, and *p*. The fifth staff has *mf a tempo* and *f*. The sixth staff includes *rall.* and *a tempo mf*. The seventh staff has *f cresca - ff*, *frall.*, and *mf*. The eighth staff is marked *un poco animato* and *f*. The ninth staff has *cresca - ff*. The tenth staff is marked *f*. The eleventh staff is marked *Mandola* and *ff*. The twelfth staff includes *mf meno mosso*, *rall.*, and *D. C. al*.

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

The diagram shows the open strings and scale fingering for the Mando-Cello. It is divided into four sections corresponding to the strings: 4th String, 3rd String, 2nd String, and 1st String. The notes are: 4th String (C, D, E, F), 3rd String (G, A, B, C), 2nd String (D, E, F, G), and 1st String (A, B, C, D). Fingerings are indicated by numbers 1-4. Below the strings, fret numbers 7, 8, 10, 12, 14, and 15 are listed.

The Optimist

MANDO-CELLO

MARCH

A. J. WEIDT

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

C D E F G A B C D E F G 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

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

Frets 7 8 10 12 14 15

D.S. al Fine

GUITAR ACC.
and Mando-Bass

Rustic Twilight

REVERIE

WALTER ROLFE

Arr. by 'R. E. HILDRETH

Andante sostenuto

The first section of the score consists of seven staves. The top staff is for the guitar, and the bottom staff is for the mando-bass. The music is in 4/4 time and features a mix of chords and single notes. Dynamics include *p*, *mf*, *rall.*, *a tempo*, *cresc.*, and *f*. There are several time signature changes: 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. The piece concludes with a *mf* dynamic and a *rall.* marking.

Mando-Bass

The second section of the score consists of five staves, all for the mando-bass. The music is in 4/4 time and features a mix of chords and single notes. Dynamics include *f un poco animato*, *cresc.*, *ff*, *meno mosso*, and *rall.*. There are several time signature changes: 4/4, 3/4, 4/4, 3/4, and 4/4. The piece concludes with a *mf* dynamic and a *rall.* marking.

The Optimist

GUITAR ACC.
and Mando-Bass

MARCH

A. J. WEIDT

The musical score is written for guitar and mando-bass. It consists of 13 staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various dynamic markings such as *ff*, *mf*, *f*, and *mf ff*. There are also articulation marks like accents and slurs. The piece features several first and second endings, indicated by '1' and '2' above the staff lines. The final section of the score is marked 'last' and ends with a double bar line and a repeat sign. The piece concludes with the instruction 'D.S. al'.

PIANO

The Optimist

MARCH

A. J. WEIDT

The musical score is arranged in eight systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *ff*, *mf*, and *f*. The first system is marked *ff*. The second system includes a *Cello* part. The third system includes a *Trom.* (Trombone) part. The score features various musical notations including slurs, accents, and repeat signs with first and second endings. The piece concludes with a double bar line and repeat signs.

First system of musical notation. The piano part (left) features a series of chords in the right hand and a bass line in the left hand. The bass line starts with a rest followed by a quarter note, then a half note, and continues with a steady eighth-note pattern. The piano part is marked *mf ff*.

Second system of musical notation. The piano part continues with a similar chordal texture. The bass line maintains its eighth-note pattern. The piano part is marked *mf ff*.

Third system of musical notation. The piano part continues with a similar chordal texture. The bass line maintains its eighth-note pattern. The piano part is marked *mf ff*.

Fourth system of musical notation. The piano part continues with a similar chordal texture. The bass line maintains its eighth-note pattern. The piano part is marked *mf ff*.

Fifth system of musical notation. The piano part continues with a similar chordal texture. The bass line maintains its eighth-note pattern. The piano part is marked *mf ff*. The system ends with a *last* marking and a final chord.

Sixth system of musical notation. The piano part features a melodic line in the right hand, starting with a quarter note and followed by eighth notes. The bass line continues with its eighth-note pattern. The piano part is marked *f*.

Seventh system of musical notation. The piano part features a melodic line in the right hand, starting with a quarter note and followed by eighth notes. The bass line continues with its eighth-note pattern. The piano part is marked *ff*.

All Aboard for Rock-A-Bye Bay

MANDOLIN DUET

GEORGE L. COBB

Arr. by FRED S. CROWELL

Pupil of "Weidt's Chord System"

Tremolo throughout

mf

Illustrating the first eight measures

Note: Each group of figures under the melody notes (counting from the top) indicates the frets on the A, D and G strings.

The Optimist

BANJO OBLIGATO

(Plectrum Style)

MARCH

A. J. WEIDT

Musical score for Banjo Obligato in Plectrum Style, titled "The Optimist" by A. J. Weidt. The score is in 6/8 time and consists of 14 staves of music. It features various dynamics including *ff*, *mf*, and *f*, and includes first and second endings. The key signature has one sharp (F#) and the time signature is 6/8. The piece concludes with a double bar line and a fermata.

D. S. al

BANJO SOLO

Valse Unique

A. J. WEIDT

C Notation

Intro.

The Intro section consists of ten staves of music. It begins with a treble clef and a 3/4 time signature. The first staff contains a series of chords with fret numbers 5, 6, 7, 8, 9, and 10. The melody is written in a single line with various note values and rests. The key signature has one sharp (F#). The section concludes with a double bar line and a repeat sign.

5 Pos.

7 Pos.

7 Pos.

TRIO

D.S. al \curvearrowright

The Trio section consists of four staves of music. It begins with a treble clef and a 3/4 time signature. The music is primarily chordal, with many chords having fret numbers 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. The key signature changes to two flats (Bb and Eb). The section concludes with a double bar line and a repeat sign.

D.C. al \curvearrowright

Different Styles of Right-Hand Fingering (Filling In)

This section shows various right-hand fingering techniques for the chords. It includes examples for 'Written', 'Played', and 'or B', 'or C', 'or D', 'or F' styles. The notation shows different ways to play the same chord, with some examples using 'x' to indicate muted strings.

Note: The figures at the right of the chords indicate the frets.

TENOR BANJO or MANDOLA

Take Me Back Home Again

Lizzie

ONE-STEP à la FORD

A. J. WEIDT

f

mf

CHORUS

p *ff* Take me back home a-gain Liz-zie.

1 2 and last

1 2

Abbreviations

Written No. 1 Played V V V V

Written No. 2 Played V V V V

Written No. 3 Played V V V

THE GIBSONITE

November, 1921

Vol. I, No. 11

TENOR-BANJOISTS HOLD A GIBSON PARTY

Kalamazoo, Mich. — When two Tenor-banjoists get together, there is pretty sure to be something doing and if the two be Gibsonites, the feast of fellowship, music and fun is quite sure to wield an enlivening influence on everybody in the vicinity. The accompanying picture was taken when Hyatt W. Berry, and James H. Johnstone were entertaining their fellow Gibsonites at the home factory. Mr. Berry, whose home is in Toledo, was for two years soloist of the Oberlin College Orchestra



Berry & Johnstone

and is a vaudeville performer of considerable experience. He has used the Gibson for years in professional work of a most exacting nature. Mr. Berry says, "I have been using my Gibson Tenor-banjo now for some time and like it very much." Mr. Johnstone, who has a national reputation as a composer, arranger and soloist and who was business manager of the "Gibsonians," gives his emphatic endorsement of the Gibson as follows: "It has beauty, excellent workmanship and wonderful tone. For appearance, I'll put it alongside of any make Tenor-banjo and you will pick the Gibson every time. For workmanship — well, you know what Gibson means in Mandolins, Guitars, etc., with its guarantee for workmanship and materials. The Gibson Tenor-banjo is in the same class. And for tone — now we get to the main and important part of the discussion. The tone is rich and resonant. There is foundation to it; carrying power and all the qualities desired in a Tenor-

INDIANAPOLIS GIBSON BANJO ORCHESTRA

Indianapolis, Ind. — "All members of the orchestra are very much pleased with their instruments," says R. A. Steiner, "and since we have equipped ourselves with Gibsons our work is much more appreciated by the public. The appearance of a Group of Gibsons alone always creates a stir in an audience. We always use the Gibson Mandolins, Guitars, etc., to double on."

GIBSON GUITAR-BANJO PLEASURES GUITARIST

Alliance, Nebraska

— Mr. O. B. Adkins

who is also the owner of a Style O Guitar, says: "I am very much pleased with the guitar-banjo. It has qualities that greatly modify the usual metallic sound of the banjo instruments, and the volume of tone produced is surprising. I feel safe in saying that the Gibson will assume the leadership in your latest venture — the banjo family."

"GIBSON MANDOLIN-BANJO TAKES THEM OFF THEIR FEET"

Lemoore, California. — We have been the proud possessors of a Gibson Mandolin for several years which has always given excellent satisfaction and service. As soon as Mr. Roberson saw the Gibson Mandolin-banjo advertised we decided to own one of them as we well believed it would surpass all other makers' products. We were taken off our feet when the instrument came and we wish to thank the Gibson Company for such a splendid instrument. As ever for the Gibsons. — Mrs. A. G. Roberson.

banjo. For tremolo work, its tone is wonderful and for the sharp staccato tone for dance work, it just pops right out at you in very decided tones. I have used the Gibson Tenor-banjo since it was first put on the market and it has more than satisfactorily filled my every demand upon it."



"EVERYONE A GIBSONITE"

GIBSON MANDOLIN-BANJO SELLS A GUITAR-BANJO

Yosemite, California. — Lee Hiestand was so pleased with his Gibson Mandolin-banjo that he lost no time in sharing his Gibson enthusiasm with his pal — and generating enthusiasm is easy when one has a Gibson to help. Mr. Hiestand says, "My Mandolin-banjo arrived about ten days ago and I am delighted with it. I have wanted one for years and feel perfectly satisfied with it. Am deriving a great deal of pleasure from it, and am sure that I have much more pleasure ahead of me in the use of it. The tone is very fine."



W. K. Bauer, Wm. Crooks, Hartford. — "Modern, scientific principles, coupled with DeLuxe workmanship, make the Gibson the crowned king of Banjo-land."

lives with me, was so enthusiastic over it that he had me wire you for a Guitar-banjo a few days later. We are anxiously awaiting it, so that we may begin to practice together."

"GIBSON TENOR-BANJO SURPASSED BY NONE"

Sandusky, Ohio. — "I find your Tenor-

banjo the most beautiful instrument that can be obtained for the money. And such wonderful tone and carrying power! It is surpassed by none, and I would not part with my Banjo for twice the money." — Harold Brennan.

Pittsburgh, Pa. —

"More than four years ago I purchased a Gibson Mandolin and will say that I'm more than pleased with it." — W. J. Klaus.

J. E. Stoker, Magnolia. "I don't see how the Gibson Banjos could be improved."

THE "GIBSONIANS" CONCERT PARTY

Albert Bellson (Director) 1st Mandolin and Tenor-banjo
Leora Haight, 2nd Mandolin and Mandolin-banjo
Edna D. Wilcox, Mandola and Mandolin-banjo
Jas. H. Johnstone (Business Manager), Mando-cello and Cello-banjo
John H. Moore, Harp-guitar and Guitar-banjo
Evelyn Van Haafent, Piano



"EVERYONE A GIBSONITE"

This group of Gibsonites achieved a veritable triumph on its cross country concert tour last summer. Teachers and orchestra conductors who have been accustomed to the unsatisfactory results attained with the usual incomplete Mandolin and Guitar combinations no matter how large numerically, but small and inadequate in instrumentation, were frank to state their surprise at the revelation of the possibilities afforded by the Gibson instruments in properly balanced ensemble. Furthermore, the remarkable and almost undreamed of possibilities of the Gibson Banjo Orchestra were demonstrated in a manner that brought forth enthusiastic comments from public, press and professional musicians, wherever heard. The "Gibsonians" in arranging to double on the instruments of the Gibson Banjo family planned far better than they knew. In fact, so great was their success with the Banjo instruments that it was found advisable to revamp their program to permit an ex-

tra appearance of the Banjo ensemble. Mr. Bellson, the musical director of the Gibsonians, has already given his enthusiastic endorsement of the Gibson Tenor-banjo in the Gibsonite (July issue.)



"EVERYONE A GIBSONITE"

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A. J. WEIDT

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Boston
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World Famous
Weidt's Elementary Studies

HONK! Honk! Rrrrrrrrr — Bing-Bang! Gosh! there goes that tire! Hello, Fans! Here we are again!

I'm "laying off" on the popular fox-trot stuff for a change, and the tenor-banjo offering in this issue is a rattling (?) good one-step entitled "Lizzie." By the way, here's another good chance for some of the song poets who finished in the "also-ran" class in the last competition (see W. C. S. Ad.). Between Me-an-U, I've always had an idea I could write a song! Publisher Jacobs doesn't seem to think so, but — oh, ain't it great to see your name on the title-page of a song! Writing the words seems to be my weak spot — how about it, W. J.? And that'll be about all of that!

In this number I would advise playing the upper notes (melody only) at first, then try to stick in some harmony. Use chord strokes indicated in the lower staff for half, quarter and tied eighth notes. Single eighth notes can be played either with a down-stroke or as two consecutive sixteenth notes, using the down-stroke on the chord and the up-stroke on the highest note of the chord.

Give her gas! Honk! Honk!

* * * *

The regular banjo solo for this month is unique for the manner in which it is written, as well as in name. Here's how: If this number were written as it is played, it would take at least two pages and — well, the publisher made a kick; costs more to make two plates and takes too much space. But I was anxious to exhibit a freak mandolin duet in this issue, so the waltz was condensed to one page!

In order to get the proper banjo effect in the solo, you will have to memorize the different methods of right-hand fingering as shown in the lower staff. A dotted half note can be played in four styles, as illustrated in the measures marked A, B, C, and D, yet it is advisable not to use the same style for more than two consecutive dotted half notes. After playing C do NOT change to B, but use A or D instead. First place left-hand fingers on the notes of any chord and then use any of the methods of right-hand fingering as explained above. Half notes are played as shown in examples E and F. Quarter notes are played as written.

It is hardly necessary for me to say that this number is intended for advanced players, but

to give the beginner a chance I have marked the *frets* for most of the chords in the upper position (see figures at right). Of course YOU won't have to look at the figures, but if you're anything like the average banjo fan — well, I'm willing to bet as much as two bits that you'll sneak a look at those figures once in a while.

You will notice from the alternate fingering marked in the "runs" that I alternate with first and second fingers on the second string, although a number of good players use the thumb and first finger on all strings except the first. However, it is occasionally necessary to use the thumb on the second string. If any of you fans have a good reason for using the thumb and first finger exclusively, I'm willing to learn. Shoot!

P. S. — This number can also be played in plectrum style, if you follow the rules for strokes as shown in the lower staff of the "Whyte Laydie" Waltz for tenor-banjo, which appeared in a previous issue.

* * * *

Once more will I apologize to Sig. Pettine for "butt'n' in," but I had a hunch that the mandolin players (as well as the teachers) might be interested in the W. C. S. method of arranging popular songs from a piano score.

* * * *

Mr. Orchestra Leader, did you ever go to the rehearsal on a rainy night and find only about seven 1st mandolin players and one mandocello player present? One strong player, if playing full-chord harmony as illustrated in the mandolin duet, can "fill in" the 2d mandolin and mandola parts with ease.

The melody part can be played by two or three mandolins, and the chords by one mandolin. Try anything once!

CORRESPONDENCE

R. E. W., Meriden, Conn.

Q. Dear Mr. A. J. W.: Just a few lines to express my appreciation of some of the excellent banjo solos which you have caused to be published in THE CADENZA. I am sure that every five-string banjoist must enjoy them immensely, for I know they have given me a great deal of pleasure. I was in a well-known publishing house the other day, and it really was pathetic to see what a lean collection of solos they had in their banjo folios. When will the publishers get wise to themselves and get out something new, the same as friend Jacobs is doing in Boston?

A. Glad to know that you appreciate my little efforts in behalf of the banjo fan, and hope that it will be the means of stimulating other composers to write some of their new numbers in the shape of fox-trots and one-steps (which are very popular), instead of the old-time schottisches and polkas. I think that if the banjo fans were able to get music written in

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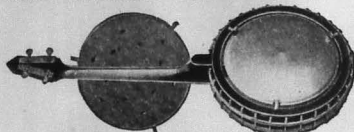
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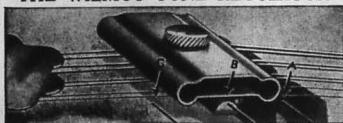


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Pub. by **Joe Nicomede**, 2014 TENTH AV. [The New BMG] ALTOONA, PA. [Music Hearen.]

such style, it would be a big boost for the banjo.

Here's a reply to the communication of "E. S., Portland, Oregon," in the September issue of THE CADENZA, from:

M. L. H., Jersey City, N. J.

Shake, Old Man! I'm with you every inch of the way as regards finger style of playing vs. pick style, and I heartily agree with your suggestion that a pick player who "knocks finger-playing" has just one reason, namely that he is jealous because he cannot do it himself.


I had occasion to call with a friend of mine up in Pennsylvania at a home where the son was a banjo player. He played several selections for us in plectrum style on four strings of the five-string banjo. When he had finished playing my friend remarked: "I didn't know that you were a mandolin player." The performer replied that he never knew that a banjo should be played in any other way than with a pick — at least, that is what his teacher had told him. I then played several pieces for him in finger-style, and he said: "Gee! that's great. I am going to ask my teacher to instruct me to play that way."

Meeting the young fellow several days later, I asked him: "Well, what did your teacher say about the finger-style of playing? Did you speak to him about it?" "I sure did," he replied. "My teacher said that style was out of date, that it was never worth three tinker's hurrahs anyway and only 'coons' ever played in that style." The teacher further stated that he wished "there was a law prohibiting banjo players from using their fingers, and so, my friends, you can see how kindly the teacher takes to the ONLY way of playing the banjo. "Well," I asked, "what are you going to do about it?" "I'm going to learn the finger-style of playing," he replied. "What about your teacher?" I asked. "He's looking for another scholar and I'm looking for another teacher," said the young chap.

I think my friend had the right "dope," for "mandolin player" just about expressed it, and I know there is no lack of interest when a old-time finger-player gets on the job. This writing is not an arraignment against the popularity of the tenor-banjo for orchestra work, and is not intended as such. It is an actual experience given to show the narrow-mindedness of teachers, who CAN NOT play in the finger-style, when they knock and condemn. I am sure that "E. S." will enjoy this little story.

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QUESTIONS AND ANSWERS

A. H., Grand Rapids, Mich.

Q. I would like to know why the word mando-cello is spelled with the hyphen. It seems to me that it should be written without the hyphen like its bowed sister, the violoncello. We might as well spell mando-lin with a hyphen. 'Tis true that "mando-cello" is a recently coined word — but then, all words were coined at some time, weren't they?

A. I don't know that I can give a satisfactory answer to this question, for I am not an authority on etymology. The word violoncello is a diminutive of *violine*, which means a contra-bass, the suffix "cello" meaning *little*. If we were to follow the same plan in naming the instruments of the fretted family, the mando-bass would be a *mandolone*, in which case the mando-cello would properly be a *little* mando-bass and thus be spelled without the hyphen, the same as violoncello. However, we seem to have gone about naming the various instruments from an entirely different angle or starting point, using *mandolin* as the root word. My own explanation of this point has always been that, as the mando-cello partakes of the nature of both the mandolin and the 'cello, it is best designated by the compound form — using the hyphen and thereby showing that it is of the mando family, but has the 'cello pitch and quality. This may not be a logical conclusion, and I am entirely open to conviction on the subject — in fact, would like to hear from our eminent mandolin authority, who also is an authority on the Italian language, Mr. Giuseppe Pettine.

O. S., Shelby, Ohio.

Q. 1. As I am a new subscriber to this magazine I am not sure but these questions may not have appeared before, yet am taking the chance. Is there any other method of tuning the guitar for steel playing than the A major of Spanish tuning?

A. There are other methods, but the standard tuning is the most practical for all purposes, although it leaves much to be desired in the way of harmonic effects. I have in my possession a Method which uses the following system; E—B—G-sharp—E—B—E, this being the E-major tuning. This is adapted to the music specially written or arranged for the instrument, and of course could not be used for

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accepted as the standard by publishers generally.

Q. 2. I cannot gain control of the vibrato on the steel guitar. Could you suggest anything to help me out?

A. The best way to master this movement is to "guard" with one of the fingers back of the steel, preferably the third, because the first and second are used in holding the steel and the third finger is longer than the little finger. As a preliminary exercise, you might rest this finger on the E string and hold the steel just above the string, allowing the hand to oscillate or move from side to side, without, however, permitting the third finger to move in the least on the string. This movement of the hand is much the same as that employed by a violinist or 'cellist in making the vibrato. The steel may then be rested on the string and the same process gone through — taking care to see that the steel does not go above the fret, but rather moves from directly over it to a point somewhat less than a quarter of an inch below. The movement should be done very slowly at first in order to develop evenness and, as a matter of fact, it should never be done too rapidly.

Q. 3. What is the proper way to hold the steel to play perfect fourths and diminished fifths?

A. As a rule, fourths are not the most convenient things in the world to play on the steel guitar, but if you are extremely careful in getting "set," it can be done on the first and second strings by slanting the steel two frets — that is, making the note two frets higher on the first string than on the second. The same thing can also be done on the first and third strings by reversing the steel and playing two frets lower on the first string than on the third. On the second and third strings the slanting is easier, as the fret on the second is but one higher than the third, while on the third and fourth strings it is of course an easy matter, because they are tuned a fourth apart so that the open strings and the straight bar always give the fourth. It also is possible to make a fourth on the fourth and fifth strings by reversing the steel and playing two frets lower on the fourth than on the fifth. This, however, is too hazardous to be practical. The fifth and sixth strings present the same situation as the third and fourth, as they are tuned a fourth apart.

A diminished fifth can be played on the first and third strings by reversing the steel so that the first string is one fret back of the third. This rule also holds good on the fourth and fifth strings, as they also are a fifth apart. In the case of the third and fourth strings, also the fifth and sixth, the diminished fifth is made by slanting the steel so that the note on the higher string is one fret higher than on the lower string.

Q. 4. Are there any copyright restrictions against making your own arrangements of popular music?

A. Yes, the law is very explicit on this score,

and it is an infringement to make a written copy, even for you own use, without the permission of the publisher. Publishers usually are glad, however, to give their permission in such cases, if there is no arrangement published. I do not think it could be called an infringement if you were to play a piece on some other instrument than that for which it is written, even though it has to be "arranged" as it is played, provided that no written copy is made.

Q. 5. Please give me the addresses of the leading publishers for the steel guitar.

A. The principal publishers of steel guitar music are Carl Fischer and the Wm. J. Smith Music Co. in New York City; H. F. Odell & Co., Boston, Mass.; C. S. DeLano, Majestic Theatre Building, Los Angeles, Cal.; Roach-Frankland Publishing Co., Cincinnati, Ohio; Sherman, Clay & Co., San Francisco, Cal., and the Southern California Music Co., Los Angeles. There also are a few others who have published a few pieces or a book, but those listed are the principal ones.

J. P. B., *Haining, Kingston, Jamaica, W. I.*

Q. As a regular subscriber to THE CADENZA, I often see your name as a mando-cellist. I have a small plectrum orchestra here, which I keep going just to keep up the interest of the ladies and gentlemen who are devotees of these instruments. I am now anxious to get hold of Beethoven's compositions for the plectrum instruments — an *Adagio*, *Sonatine* and *Allegro*. I notice, too, that in September, 1915, you played in quartet a number of Paganini, Op. 4, No. 1. Will you please inform me where I can obtain the above pieces?

A. It is always pleasing to the conductors of departments to receive questions or letters from distant points, as it shows that the service rendered by THE CADENZA is not limited to the confines of the United States. More power to you and your little band of enthusiasts!

The *Adagio* and *Sonatine*, written for the mandolin by Beethoven, with piano accompaniment, are published by Breitkopf and Hartel, who have branch houses in all of the largest centres of the world. I don't think the *Allegro* was ever published — at least, I have no knowledge of it. In regard to the Paganini Quartet, I do not think it is possible to obtain any more copies. The publisher from whom I obtained my copy reports that there are none of them left now. Possibly some London or Berlin publisher, like the Schott Brothers, might have a copy. This is a wonderful work, and is written for string quartet and guitar — the guitar part being of equal difficulty with the other instruments. In the concert appearance to which you refer, Mrs. Bickford played the guitar part and I played that of the viola.

T. A. P., *Newark, N. J.*

Q. I have a book of selections for the B-flat cornet which I would like to play on the man-

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dolin. Should I play these parts in the same key as written, or must they be transposed to a higher key?

A. Music that is written for the B-flat cornet sounds one tone lower than it is written — that is, if a piece is written for the cornet in the key of C, it really sounds in the key of B-flat and would have to be played in that key in order to fit the piano part. In the same way, if it is in F for the cornet, the actual pitch is E-flat. If you are playing alone there is no need of transposing, but in order to play with a piano — either you must transpose lower or the pianist must transpose one tone higher.

Mr. C. C. King, who with his (family) "Royal Quintet" was the title-page feature of the March issue of THE CADENZA, has removed from Darwin, Australia, to Millthorpe (in the same country) and bought out a music and news-agency business. The local paper featured the advent of these talented fretted instrumentalists with a double-column notice and photograph of the family group.

BY-THE-WAY

Continued from page 14

would give more intelligent service at home than they would abroad. Read the letter for yourself.

Dear Sirs:—

Would you kindly write me about the mando-bass which I would have one. It was last month I received one package from a big firm in New York dealing in musical instruments (I don't like to say their name). Before that they sent me an invoice stating that they had sent me one mando-bass and one mando-cello for my order. I was very sorry that I found there no mando-bass in the package. They sent me one mando-cello (this was good) and one mando-tenor. This was a mistake. I at once cabled them that I wanted mando-bass and I wrote that they did make a mistake and at the same time I sent a photograph of the instruments they sent me. Yesterday I received a letter from them as follows:

"Regarding cablegram relative to mando-bass. We are sorry to state that this instrument is no longer manufactured. It was discontinued some time ago, and the two instruments we forwarded are the largest that can be supplied in this family."

I wrote them today why they did not write me before they shipped different instrument if they have no mando-bass. It also wrote why they could not get one mando-bass for me from another firm. I know that mando-bass must be manufactured today because it is advertised in many magazines in America. I think you can understand my thought and see how this firm was very unkind. Notwithstanding they have no mando-bass, they had sent me mando-tenor as mando-cello, and mando-cello as mando-bass, thinking I would not know the difference. They only sent me one letter.

Please write me regarding best price on mando-bass at once. Awaiting your kindness and kind favors, I remain

Yours faithfully,

G— K—.

That was one sample of gross mishandling of an order that should have resulted in steady business for the firm handling it, had they supplied the instruments desired, or at least had they given careful attention and accurate information to the customer.

Here's another instance. This letter comes from Australia, and as in the case above the names are omitted as the letters are published without permission.

—Company, Chicago.

I am very much interested in the mandolin orchestra and wish you would give me complete information regarding the proper instrumentation. I have a letter from a manufacturer advertising in the music magazines of your country, but their information is unsatisfactory and I fear incorrect. They tell me that there is no music published for mandolin orchestra, outside of some portfolios for first and second mandolin and guitar, and that the mando-cello and mandola are unsatisfactory instruments, because it is necessary to first learn to play the mandolin and then play from transposed parts for the few orchestrations that are available. I know better than this myself as I have a large library of mandolin orchestra music published in universal notation, but I have never had opportunity to learn what is considered correct instrumentation for an orchestra of, say twenty-five to forty players. I will appreciate any help that you can give me by early post."

H— M—

Isn't it about time the American Guild makes an effort to interest all manufacturers of fretted instruments — and publishers, jobbers and dealers as well — and give them an opportunity

to learn what has transpired in the world of fretted instrument music during the last few years?

The facts disclosed by the two foregoing letters are shameful. If you doubt them, go to your local music stores and see how many intelligent answers the dealers and their assistants can give you to the following questions:

What is the difference between mandolin and mandola?

What is a tenor-banjo?

Where can I get music for a mandolin orchestra?

What is the instrumentation of a mandolin quintet?

Is there any music published for mandolin quintet?

What is a mando-cello?

I'll gamble you'll have a lot of fun with the answers. Why, I have been able to stump a small-goods clerk by asking him whether the mandola was a high-pitch or low-pitch instrument! And one chap claimed the banjo sounded "snappier" if "played in C notation."

American Guild, Front!

PURELY PERSONAL

I KNOW of at least two weddings transpiring during the last few months which for some reason or other were not mentioned in the columns of THE CADENZA. Permit me to extend belated congratulations to Mr. and Mrs. Harry Phillips of Wierton, Virginia. Mrs. Phillips is better known to CADENZA readers as Edith Mabie, one of the successful younger fretted-instrument teachers.

John R. Downer of Jersey City is another one of our well-known teachers who recently splashed into the sea of matrimony.

* * *

Mrs. J. W. Blakely of Highland, New York, has recently organized a boys' banjo quartet which is meeting with unusual success.

* * *

W. H. Sweeney states that the Pittsburg Mandolin Orchestra plans a very active season and during the fall will put on one of the biggest concerts ever held in Pittsburg.

* * *

O. J. Polzin of Appleton, Wisconsin, has a mandolin orchestra that is doing good work playing for social affairs and entertainments.

* * *

Fernando Callejo, Jr., of Troy has laid the foundation for the Troy Mandolin Orchestra.

* * *

E. R. Kershner of Tamaqua is organizing a mandolin orchestra at Weirsport.

* * *

The *Commercial Leader* gives a very flattering write-up to W. Kola and his Lyndhurst Orchestra, which has been very active through the summer season.

E. I. Rogers' mandolin orchestra furnished music for a big Church Anniversary and Children's Day Cantata program at Perth Amboy during the summer, and has been booked in various churches in the vicinity of Perth Amboy throughout the season.

* * *

C. F. Kauffman's new banjo orchestra is making a hit in Tyrone. Mr. Kauffman also expects to start a young girls' orchestra soon.

* * *

Francis M. Powell, Rome, Georgia, opened a new studio this fall and is aggressively going after the fretted instrument business of his section.

* * *

C. A. Templeman of the Templeman School of Music, Sioux City, will be assisted the coming season in his teaching work by Mrs. Templeman and Miss Margaret Lichti.

* * *

Garland O. Petty has taken steps to reorganize the Kokomo Mandolin Orchestra.

* * *

Ruth Maynard of Jermyn, Pa., is directing a very successful Mandolin Orchestra.

* * *

Eugene Smart of Mansfield, Ohio, is another of the teachers to take advantage of the trend of the times and offer the public the services of a competent banjo orchestra.

* * *

J. D'Agostino, who recently located in McKeesport, Pennsylvania, and opened a studio, has a splendid mandolin orchestra which is constantly increasing in membership. The first concert will be given in November.

* * *

Miss Joe Ruth Perry, the nine year old pupil of T. A. Miles of Knoxville, Tennessee, recently played before a large audience in the local theatre. The Miles Mandolin Sextet is also booked for several theatre engagements.

* * *

The Chas. F. Engle Banjo Orchestra of Frostburg, Maryland, is one of the latest additions to the growing banjo family circle.

* * *

Geo. D. Shaffer's Morgan Hill Mandolin Orchestra has increased its membership to thirty, and resumed rehearsals in September.

* * *

Tom D. Collins, Dallas, Texas, reports the organization of a new mandolin orchestra.

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G. O. Caldwell, Columbia, Missouri, is organizing a plectral orchestra in the local high school.

* * *

Mr. and Mrs. Z. M. Bickford have reopened their New York studio after more than two months absence on the western coast, where they went early in June to attend the convention of the American Guild. Mr. Bickford already has extensive plans under way for the 1922 Guild Convention which will be held in New York City.

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QUESTIONS AND ANSWERS

S. F. W., Salem, Mass.

Q. I am a student of the guitar, and recently bought a new Method I saw advertised which says to tune the guitar as follows, beginning with the bass string: F, B-flat, C, F, A and C. This is something new to me, as I always tuned mine as the books say: E, A, D, G, B, E, and this new tuning would of course mean my learning the strings all over again. This Method is claimed to be "the result of years of study and the longing for a simpler way of producing practical results than was offered by any of the systems ever before published." It also claims that this system makes a beautiful but difficult instrument very simple and easier to learn, that it "eliminates most of the hard and all the impossible positions, also the capo d'astro."

Perhaps chords *could* be produced more easily, but I am not a judge. I have not had a chance to try it yet. It may be a great improvement—I don't know—but it is so novel that I would be grateful for your opinion of it. How do you think it would work out? You are an authority. Did you ever hear of this tuning "scordatura" before? The four upper strings (C, F, A, C) remind me of a *banjo* when that is tuned, the bass to D (D, G, B, D).

A. I have seen a good many freak tunings for the guitar, but the one you mention is a "new one on me." Obviously, any of these freak tunings are just as senseless as would be some freak tuning of the piano or the violin, and are thought as much of by true guitarists as the latter would be by pianists or violinists. The very funniest part of these things is that they always have been invented by someone who was unable to play the guitar well in its legitimate tuning, and this merely because of a lack of study and continuity. If these persons had expended the same amount of time in studying our beautiful instrument as written for by the masters, as they undoubtedly have in trying to "invent" some new way by which to play and tune it, they would have been good guitarists with no kicks coming on the correct manner of tuning the instrument.

In the first place, let me ask why and of what use is any tuning of any instrument which totally incapacitates the student of it for playing any of the music written for the instrument by the old or modern masters? As

the little Japanese said, "We ask to know!" In the case of the guitar, not only is the vast amount of literature in wonderful solos, both original and transpositions of the classics, closed to the instrument, but one could not even play an accompaniment to a mandolin orchestra or any other number. When one has said these things alone, it is a sufficient reason for anyone who is really a lover of the guitar and its literature to hold to the true and legitimate. Lots of freak things are "easier to learn" (maybe), but that is nothing in their favor if at the same time they also incapacitate the one who has spent his time in learning them from doing anything with them afterwards, and that is the case with any of these freak guitar-tunings!

The tuning you mention might be called an F major tuning, as all the strings (excepting the fifth) when tuned to B-flat would make the F major chord on the open strings. If you make an investigation of them, you will note that all the freak tunings make a major chord on the open strings. We have long had the E major tuning, the G major tuning, the A major tuning (such as is used on the Hawaiian guitar) and the C major tuning, yet any and all of these tunings take the guitar out of its natural sphere as a minor instrument, for the natural and only legitimate tuning of the instrument is the E minor. As explained before now and dwelt upon at some length in this department, the guitar is the national instrument of Spain. It was introduced into that country by the Moors many centuries ago, having previously been an oriental instrument—the *El Audud* of the Arabians—and the natural and characteristic music of all these countries, including Spain, is in the minor key.

The characteristic tone of the guitar in itself fits the instrument particularly for the minor key, and while it is true that it also is beautiful in the major mood, yet the sad, sweet, soft quality of the intrinsic tone of the instrument immediately bespeaks its minor key origin. People who are without training in music nearly always prefer the major keys to those of the minor, hence it is that the inventors of all these freak tunings for the guitar immediately try to think up some scheme to make the major chords on the instrument without having to use the left hand much (which is of course possible in these various tunings on the open strings). It matters little to them that minors are rendered more difficult thereby. They could not play any of the masterpieces written for the instrument anyway in those tunings, so they should worry about minors when they are satisfied with the "Spanish Fandango" and "Sebastopol" type of compositions for the instrument.

As far as a "simpler way" is concerned, it would be far simpler for us all to merely make "our marks" rather than go to school and study to learn to write our names, and other necessary words. Some there be who follow

out that line even in this great country of free schools, yet I am sure that neither you nor I would want to trade "methods" with them!

If it is true, as it well may be, that following the line of least resistance makes life easier because of the little energy needed to be expended in overcoming obstacles, and because it *seems* to be true that "ignorance is bliss," it is more true that those who have had the persistence to accomplish results by the expenditure of energy (learning from the oft repeated experiences of others that results are obtainable to their hearts' desires if they only will persevere) know that IN ATTAINMENT there is far greater "bliss" than any in the power of "ignorance" to give. Mountain peaks are never climbed without effort — expended energy. As someone has truly said: "When an artist has been able to say 'I came, I saw, I conquered,' it has been only at the end of patient practice."

If one aims to make short cuts by eliminating the best possibilities of any instrument, it is accomplished at too great a cost. The literature of any good instrument is universally regarded as perhaps its very greatest asset. The guitar has the richest classic literature of any of the fretted instruments, so why should it be discarded to follow the theories of someone who will never leave any mark on the musical world of today or the future? The finest in guitar classic literature has lived from the time of the old masters of the piano and the violin, and grew up with them — in fact was established before that of the piano. To me it seems sheer madness even to suggest the idea of throwing to the winds all of these and the modern masterpieces for the instrument. To tell the truth, in Samantha Allen's language, "I simply get all het up over it."

Regarding the statement in the above mentioned Method as to "eliminating most of the hard and all of the impossible positions," there are no impossible positions on the guitar in the E minor tuning, because any complete chord in any key up to six flats and six sharps is possible on the guitar. The guitar is noted for its harmonic possibilities as it is properly tuned, in E minor, and there is no complete chord imaginable that cannot be obtained on it. In this regard it is truly a marvelous instrument.

As for eliminating the capo d'astro, this device is never necessary except for those who do not know their fingerboard and are able to read in only a few of the simplest keys. The only real use of the capo d'astro is to transform the regular guitar into a terz guitar, so that when the performer has no terz guitar the regular instrument can be used in the duets written for that combination with regular guitar or piano. The capo d'astro is chiefly used by those who know only the simple chords in C and G, and who are too lazy to learn other keys. It is simply an automatic transposer.

To me it seems but little short of a musical

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crime to infest the market with such things that you mention, and to call it a "Method" for a standard instrument such as is the guitar. You were fortunate indeed to have learned to play the guitar in the proper way and with the correct tuning before you met this freak system. If you had met that first, you might have gone on and wasted time in learning it, hoping that when finished you would be able to play the guitar as you had heard and understood it — only to find that all your time had been spent for naught, for you could not sit in and play the simplest accompaniment to a mandolin orchestra number or join with any of your friends in duets of any kind!

Undoubtedly some there are who are in this position, and after all the time and effort wasted many (if not most) people would give up the idea entirely of learning the instrument, discouraged by just this sort of thing. Naturally, no reputable teacher would permit a pupil to study from a method which advocated a freak tuning of the instrument, and obviously no student of such a method could ever get far enough in it to have any technical skill whatever. This particular tuning that you mention is even worse than the others in the fact that there is no literature for it, and while in a strict sense the same is true also of all the other freak tunings, yet for those whose musical taste craves them there are the "Spanish Fandango" and "Sebastopol" in some of the freak tunings, with a very few other solos of similar calibre.

The author of this "Method," whoever he may be, must have been totally ignorant of the literature and technic of the guitar, as otherwise he could not have compiled it. It is similar to a joke-ad I read in a paper the other day, and which runs like this:

Biggs: "My wife got stung good the other day."

Jiggs: "In what way?"

Biggs: "She answered an ad which tells you how to get into the movies, and the answer came back. — 'Pay twenty-five cents and war tax.'"

The correct way to advertise such a "Method" would be to say: "A new Method of Tuning the Guitar which Makes it Impossible to Play Guitar Music on the Instrument." That would be the truth, and then if people did not like guitar music as it is written and the guitar as it is correctly tuned, they could buy this "Method" and learn how to fit themselves to be incapable of playing guitar music! Quite an idea! says yours truly. — *The Guitarist.*

The WALTER JACOBS PUBLICATIONS for Mandolin Orchestra

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

Playable in any Combination of the Instruments listed. The numbers marked with * are also published as regular Orchestra; therefore parts for Violin, Cornet, Flute, Cello, Drums, etc., are obtainable. Prices same as for 2d Mandolin.

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IMPORTANT:—When ordering Tenor Mandola and Mando-Cello parts do not fail to state whether Universal Notation (non-transposed) or Transposed parts are desired, otherwise Universal Notation will always be sent; also whether bass or treble clef for Mando-Bass.

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

	Grade	Each Each									
		1st Mandolin	2d Mandolin	3d Mandolin	Tenor Mandola	Mando-Cello	Mando-Bass	Banjo Obligato (Plectrum-Style)	Guitar Acc.	Piano Acc.	
*Whip and Spur. Galop (Allen)	A	30	15	15	15	15	15	15	15	20	
*Whirling Dervish, The. Dance Characteristic (Lerman)	Arr. Walter Jacobs	B	30	15	15	15	15	15	15	20	
*Whirling Over the Ball-Room Floor. Waltz (Ramsay)	Arr. Hildreth-Jacobs	A	30	15	15	15	15	15	15	20	
*Whistling Rufus. One-Step or Two-Step (Mills)	Arr. Walter Jacobs	B	30	15	15	15	15	15	15	20	
*White Crow, The. March Oddity	Paul Eno	B	30	15	15	15	15	15	15	20	
Who Durl Cake Walk and Two-Step March	C. H. Soule	A	30	15	15	15	15	15	15	20	
*Wiegenlied, Cradle Song (Hanser) and <i>Kujawiak</i> , A Polish National Dance (Wieniawski)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
Wild Flowers. Schottische	A. J. Weidt	A	30	15	15	15	15	15	15	20	
William Tell. Overture (Rossini)	Arr. H. F. Odell	C	50	35	35	35	35	35	35	40	
*Winter Scenes. Waltz	Whidden and Conral	B	40	25	25	25	25	25	25	35	
*With the Wind. Galop	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*Wonderland. Waltz (Allen)	Arr. Walter Jacobs	A	30	15	15	15	15	15	15	20	
*Woodland Dreams. Reverie	A. J. Weidt	A	30	15	15	15	15	15	15	20	
*Yankee Boys. March	A. J. Weidt	A	30	15	15	15	15	15	15	20	
*Yankee Dandy. Characteristic March	A. J. Weidt	A	30	15	15	15	15	15	15	20	
*Yazoo Buck. Wing Dance (Godfrey)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*Ye-Te-Anne. Tango Argentino (Rollef)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*You Look Just Like a Girl I Used to Know (Ramsay)	Arr. Jacobs-Hildreth	A	30	15	15	15	15	15	15	20	
*Young April. Novelette (Cobb)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*Youth and Riches. Overture (Whiting)	Arr. Walter Jacobs	B	40	25	25	25	25	25	25	35	
*Youth and You. Waltz (Allen)	Arr. Walter Jacobs	B	30	15	15	15	15	15	15	20	
Youthful Pleasures. Schottische	A. H. Plante	B	30	15	15	15	15	15	15	20	
*Zamparite. Characteristic March (Lasko)	Arr. Walter Jacobs	A	30	15	15	15	15	15	15	20	
*Zeons. Waltzes (Arnold)	Arr. Walter Jacobs	B	40	25	25	25	25	25	25	35	
*Zophiel. Intermezzo	R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*Zornoka. Mazurka (Three-Step) Asmus	Arr. R. E. Hildreth	A	30	15	15	15	15	15	15	20	
*Zulu Moon Dance. A Midnight Diversion	H. F. Odell	A	30	15	15	15	15	15	15	20	

LATEST ADDITIONS

*Arabella. Fox Trot (Dunsmore)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
Brown Princess, The. Waltz (Ferrand)	Arr. R. E. Hildreth	A	30	15	15	15	15	15	15	20	
*Castilian Beauty. Spanish Serenade (Frascoe)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*Crystal Wave. Waltz	A. A. Babb	A	30	15	15	15	15	15	15	20	
*Dance Moderne. (Leigh)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
Dawn Fairies. Waltz	A. J. Weidt	A	30	15	15	15	15	15	15	20	
Dreamily Drifting. Waltz (Rollef)	Arr. Walter Jacobs	B	30	15	15	15	15	15	15	20	
*Drifting Moonbeams. Valse (Clements)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
Flower Queen. Waltz	A. J. Weidt	A	30	15	15	15	15	15	15	20	
Fragrant Flowers. Novelette	A. J. Weidt	A	30	15	15	15	15	15	15	20	
*Gee- <i>o</i> -Way, The. March and Two-Step (Cobb)	Arr. R. E. Hildreth	A	30	15	15	15	15	15	15	20	
*Gob Ashore, The. Fox Trot (Leigh)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
Home Town Band, The. Imitation	A. J. Weidt	A	30	15	15	15	15	15	15	20	
*Hop-Scotch. Fox Trot (Cobb)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*In a Tea Garden. A Japanese Idyl (Grey)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
Japanese. Song-Fox-Trot	A. J. Weidt	B	30	15	15	15	15	15	15	20	
*Jazzin' the Chimes. Fox Trot (Osborn)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*La Castagnette. Caprice Espagnol (Ketten)	Arr. R. E. Hildreth	C	30	15	15	15	15	15	15	20	
Land of Ned. Lullaby	A. J. Weidt	A	30	15	15	15	15	15	15	20	
Love Tyrant, The. Waltz (Clements)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*Magnificent. March (Crosby)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*Marche Militaire. Op. 51, No. 1 (Schubert)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*Milady Dainty. Intermezzo Gavotte (Frascoe)	Arr. Walter Jacobs	B	30	15	15	15	15	15	15	20	
My Lady Jazz. Fox Trot	A. J. Weidt	B	30	15	15	15	15	15	15	20	
Optimist, The. March	A. J. Weidt	B	30	15	15	15	15	15	15	20	
Paragon Waltz	A. D. Crosby	A	30	15	15	15	15	15	15	20	
Pink Lemonade. (A Circus Parade). March or Two-Step	A. J. Weidt	A	30	15	15	15	15	15	15	20	
Pioneer, The. March	H. J. Crosby	B	30	15	15	15	15	15	15	20	
*Rustic Twilight. Reverie (Rollef)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
Shattered Dreams. Reverie	A. J. Weidt	B	30	15	15	15	15	15	15	20	
*Silverly Shadows. Waltz (Borch)	Arr. Walter Jacobs	B	30	15	15	15	15	15	15	20	
*Square and Corners. March (Cobb)	Arr. Walter Jacobs	B	30	15	15	15	15	15	15	20	
*Stand By! March (Frascoe)	Arr. Walter Jacobs	B	30	15	15	15	15	15	15	20	
Sun Flower. Gavotte	A. J. Weidt	A	30	15	15	15	15	15	15	20	
*Ta-Di-Da. Oriental Dance (Wallace)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
Wedding of the Frog. Characteristic March	Geo. L. Lansing	B	30	15	15	15	15	15	15	20	
Whispering Leaves. March	A. J. Weidt	A	30	15	15	15	15	15	15	20	
Why Not. One-Step (A la Jazz orchestra)	A. J. Weidt	B	30	15	15	15	15	15	15	20	
*Wild Oats. One-Step (Cobb)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
*Woodland Fancies. Intermezzo Characteristic (Clements)	Arr. R. E. Hildreth	B	30	15	15	15	15	15	15	20	
Wood Nymph's Dream. Reverie	A. J. Weidt	A	30	15	15	15	15	15	15	20	
Ye Olden Tyme. Characteristic Dance	A. J. Weidt	A	30	15	15	15	15	15	15	20	

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		1st Mandolin	2d Mandolin	Tenor Mandola	Mando-Cello	Banjo Obligato (Plectrum Style)	
*Prince of India, The, March	B	40	25	25	25	25	25
*Prison Song, From "Il Trovatore" (Verdi)	B	30	15	15	15	15	20
*Pussy Foot, Eccentric Rag (Hoffman)	B	30	15	15	15	15	20
*Round the Ring, Galop (Allen)	B	30	15	15	15	15	20
*Round Up, The, March and Two-Step (Ramsdell)	B	30	15	15	15	15	20
*Rhubarb Plant Rag, A Stretcherette (Cobb)	B	30	15	15	15	15	20
*Runabout, The, March and Two-Step (Kent)	B	30	15	15	15	15	20
*Russian Pony Rag, A Syncopated Rance (Ramsay)	B	30	15	15	15	15	20
*Rye Reel, Two-Step (A Little Scotch)	B	30	15	15	15	15	20
*Quartette from Rigoletto (Verdi)	B	30	15	15	15	15	20
*Queen of Roses, Waltzes	B	40	25	25	25	25	35
*Rabbit's Foot, Fox Trot (Cobb)	B	30	15	15	15	15	20
*Rag Tag, March and Two-Step	B	30	15	15	15	15	20
*Raiders, The, Galop	B	30	15	15	15	15	20
*Rainbow, Nolette (Fenton)	B	30	15	15	15	15	20
*Rain of Pearls, Valse (Smith)	B	30	15	15	15	15	20
*Rambling Rosal, Waltz (Morse)	B	30	15	15	15	15	20
*Real Reels, Five Old Favorites Set I	B	30	15	15	15	15	20
*Recreation, March	B	30	15	15	15	15	20
*Red Ear, Schottische and Barn Dance (Morse)	B	30	15	15	15	15	20
*Red Rover, The, March	B	30	15	15	15	15	20
*Return of the Marionettes	B	30	15	15	15	15	20
*Revel of the Roses, Waltz (Rolf)	B	30	15	15	15	15	20
*Ripples, Intermezzo	B	30	15	15	15	15	20
*Rouquish Eyes, A Flirtation (Gruenwald, Op. 306)	B	30	15	15	15	15	20
*Rollicking Rube, Breakdown	B	30	15	15	15	15	20
*Romance of a Rose, Reverie (O'Connor)	B	30	15	15	15	15	20
*Romany, Mairou (Boehlein)	B	30	15	15	15	15	20
*Salut d'Amour, (Elgar)	B	30	15	15	15	15	20
*Sand Dance (Moonlight on the Suwanee) (Friedman)	B	30	15	15	15	15	20
*Sandy River Rag (Allen)	B	30	15	15	15	15	20
*Satellite, Mazurka (Asmus)	B	30	15	15	15	15	20
*Scarf Dance, Scene de Ballet (Chaminade)	B	30	15	15	15	15	20
*Scissors to Grind, March and Two-Step (Allen)	B	30	15	15	15	15	20
*Second Regt. Conn. N. G. March (Reeves)	B	30	15	15	15	15	20
*See Dixie First, One-Step or Trot (Cobb)	B	30	15	15	15	15	20
*Send Me a Line, One-Step or Two-Step (Cobb)	B	30	15	15	15	15	20
*Serenade (Drilla)	B	30	15	15	15	15	20
*Serenade (Pierre)	B	30	15	15	15	15	20
*Serenade (Moszkowski)	B	30	15	15	15	15	20
*Serenade (Schubert)	B	30	15	15	15	15	20
*Serenade Badine (Gabriel-Marie)	B	30	15	15	15	15	20
*Serenade Badine (Gabriel-Marie)	B	30	15	15	15	15	20
*Serenade d'Amour (Von Blom)	B	30	15	15	15	15	20
*Serenade of the Mandolines (Desormes)	B	30	15	15	15	15	20
*Serenade Mandoline (Jungmann)	B	30	15	15	15	15	20
*Serenata (Moszkowski) and Hungarian Dance No. 7 (Brahms)	B	40	25	25	25	25	35
*Sevilla, Waltz di Concert	B	30	15	15	15	15	20
*Shepherd Lullaby, Reverie (Holt)	B	30	15	15	15	15	20
*Shew Folks, March (Wenrich)	B	30	15	15	15	15	20
*Sighing Surf, Valse Classique (Clements)	B	30	15	15	15	15	20
*Silent Love, Waltzes	B	40	25	25	25	25	35
*Simpering Susan, Characteristic March (Grey)	B	30	15	15	15	15	20
*Simple Aveu (Simple Consensus) (Thom)	B	30	15	15	15	15	20
*Sing Ling Ting (Ta'ao) Chinese One-Step (Cobb)	B	30	15	15	15	15	20
*Sissy Giggles, Characteristic March (Howe)	B	30	15	15	15	15	20
*Skaters, The, (Les Patineurs) Waltz (Waldfreud)	B	50	35	35	35	35	40
*Skidoo, Characteristic March (Keith)	B	30	15	15	15	15	20
*Skipper Susie Green, Nautical Novelty, Two-Step (Ramsay)	B	30	15	15	15	15	20
*Sleepy Hollow, A Dream in the Mountains, Idyl (Allen)	B	30	15	15	15	15	20
*Slumber Song (Warren)	B	30	15	15	15	15	20
*Smart Set, The, Lancers	B	40	25	25	25	25	35
*Smiles and Frowns, Valse Hesitation (Rolf)	B	30	15	15	15	15	20
*Smiling Sally, Caprice	B	30	15	15	15	15	20
*Soap Bubbles, Characteristic March (Allen)	B	30	15	15	15	15	20
*Social Lion, The, March and Two-Step	B	30	15	15	15	15	20
*Solaret (Queen of the Night), Valse Ballet (Allen)	B	40	25	25	25	25	35
*Some Day When Dreams Come True, Medley Waltz (Staata)	B	30	15	15	15	15	20
*Some Shape, One-Step (Cobb)	B	30	15	15	15	15	20
*Somewhere in Erin, One-Step (Temple)	B	30	15	15	15	15	20
*Song and Dance Schottische (Kenneth)	B	30	15	15	15	15	20
*Songs of Ireland, Grand Selection (Douglas)	B	50	35	35	35	35	40
*Sons du Ruissseau, Valse Francaise (Grey)	B	40	25	25	25	25	35
*Sorella, Spanish March (Borel-Clerc)	B	30	15	15	15	15	20
*Sorita, Newport (Boerott)	B	30	15	15	15	15	20
*Southern Pattines, Schottische (Whedden)	B	30	15	15	15	15	20
*Souvenir (Drilla)	B	30	15	15	15	15	20
*Spanish Dance No. 1 (Moszkowski)	B	30	15	15	15	15	20
*Spanish Dance No. 2 (Moszkowski)	B	30	15	15	15	15	20

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