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BANJOISTS, MANDOLINISTS and GUITARISTS
(ORGANIZED 1902)

The CADENZA

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OF THE
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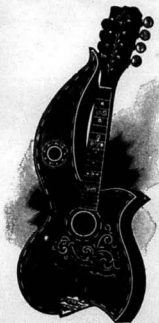
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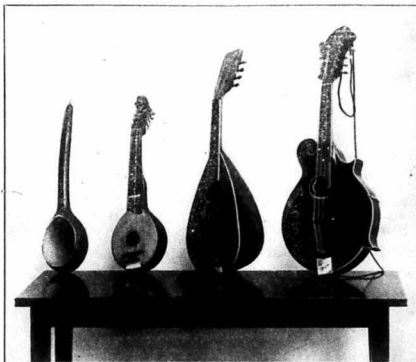
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GIVEN: (a) Each Instrument of the Mandolin Family Should Have a Bowl;

(b) Each Instrument of the Mandolin Family Should Have a Back-Board;

TO PROVE: If One Be Better Than the Other, and if So, Which?



THE EVOLUTION OF THE MANDOLIN

SINCE the present-day construction of the Mandolin family employs the bowl or the back-board, the purchasing public is confronted in the above particular with two hypotheses and only two:

Construction Contrasted

1. The bowl is comparatively *round*.
The back-board is comparatively *flat*.
2. The bowl is of *many strips* of wood.
The back-board is of *one board*, sometimes two; never of strips.
3. The bowl is bent into shape and, therefore, the *grain or fiber of the wood is cramped* and not free for vibration.
The back-board is so fashioned into shape that the *grain or fiber of the wood lies in its natural grain layers*; not cramped for bent, but *free and sensitive for vibration*. (Particularly is the backboard free when no braces or cleats are used, as in the "Gibson" construction.)
4. *The shape of the bowl precludes or prevents the bowl vibrating and, therefore, it resists the vibration of the sounding-board and air-chamber*, and as that which is resisted loses power, the *bowl lessens or diminishes the tone*. Therefore, the tone of the bowl-shaped instrument, of whatever make or name, is less than the tone would be with the proper back-board.

The shape of the back-board courts vibration and responds upon the slightest provocation to the vibration of the sounding-board and air-chamber and, therefore, lends or gives itself to promoting rather than retarding vibration and, therefore, the tone of the back-board instrument, of whatever make or name, is more than the tone would be were the back-board a bowl.

5. *The bowl forms a deep reverberating air-chamber that absorbs and cushions the vibration of the sounding-board and thus causes a lingering echo that lacks acuteness of enunciation and produces a ventriloquism that verily fooleth the unwary into thinking the tone prodigious because it is held rather than projected, and thus the tone to the player seems bigger than it is; while the listener at a distance discovers it is a faint—a veritable make-believe.*

The back-board forms a shallow air-chamber that instantly responds in its entirety to the vibration of the sounding-board. There is, consequently, no dead air in the chamber to absorb or cushion the vibration before emanation, and the tone, therefore, instead of being held confusedly is pungently and instantly projected, which characterizes the liveliness and virility of the shallow air-chamber and gives acuteness

of tonal enunciation and great carrying power. Therefore, when other proportions of the instrument are equal, *the tone of the back-board instrument to the player seems less than it is, for carrying power to be appreciated must be heard at some distance from the player.*

The Limit

Since no one has named another phenomenon produced by the bowl that in anywise enhances the merit of the instrument that the back-board instrument does not more than duplicate, it is safe to presume there is none; and since the above comparisons in each and every case show the contrast to be extreme, antagonistic, *contradictory and opposite*, it may now be at least provisionally established that *the two hypotheses are opposites*. (You may consider the two hypotheses as self-evident opposites without arguing the question, but lest we be accused of assumption, we make the appeal to facts.)

Since it is self-evident that two opposite hypotheses can not both be correct, one at least must be wrong. Since the present-day construction admits of but the two hypotheses (bowl or back-board) and one is wrong, and the two hypotheses are opposites, the other must, therefore, be right. As the bowl is herewith shown to fail in the various instances named and the back-board to make good in all, and again as nature's laws are immutable and admit of no exceptions, *it is conclusively proved that of the two hypotheses the back-board is right.*

"Nature's Laws are Immutable and Admit of No Exceptions. If, Therefore, It Is Found Not to Be Universal, It Is Not a Law, and All Conclusions Based upon It Must Be Revised."

Subjects governed by different laws have no legitimate scientific analogy existing between them. This is only another way of saying mathematical problems can not be solved by rules of grammar. But when we examine the Mandolin and Guitar family of instruments, we find both are percussion, staccato, fretted instruments; yet the Mandolin of the old construction has a bowl to form the air-chamber while the Guitar has a back-board, though both instruments are subject to the same laws.

To reason, therefore, that the Mandolin family should have a bowl and the Guitar a back-board is to reason contradictorily, illogically, chaotically, and such reasoning can never be accepted by those who can think related thoughts—reason inductively. It, therefore, is an unnecessary hypothesis that instruments subject to the same laws should

(Continued on the following page 3)

be constructed under different laws, and as it is an axiom of science that an unnecessary hypothesis is necessarily a wrong hypothesis, either the bowl or the back-board is wrong, and consequently one is right, and both Mandolin and Guitar should, therefore, be built under the same basic principles of construction.

"Prove All Things; Hold Fast That Which Is Good"

But if the Guitar have a bowl instead of a back-board, there is practically nothing to the tone (and there would not be to the Mandolin if picked with the fingers); furthermore, there is not a manufacturer who thinks the Guitar should have a bowl. On the contrary, manufacturers are united on the back-board for the Guitar.

A Palpable Fact Is Considered by Some as Utterly Valueless When It Conflicts with a Cherished Fantastical Theory

But as "one exception disproves an hypothesis with as much scientific certainty as a thousand" (Hudson), and furthermore, as every one knows that the one great exception is universally conceded to be a back-board for the Guitar, it is again or further shown the argument for the bowl for the Mandolin family falls of its own weight. Since each instrument of the Mandolin family; namely, Mandolin, Mandola, Mandocello and Mando-bass, are governed by the same laws, and the back-board is right for one, it must, therefore, be right for all.

But is it not true the bowl forms an air-chamber that modifies or beautifies the quality of tone? Yes, but the old theory that there must be a deep air-chamber to reduce the metallic quality of tone is simply a safety-valve for an unnecessary metallic quality to dissemble which exists only because of the too rigidly braced sounding-board, which, by the way, must be thus braced to support the string leverage on the flat sounding-board. Properly arch and graduate the sounding-board and back-board to the correct relations and no bowl is needed. Since no matter how logically deducted, no other than a false conclusion can be drawn from a false premise, it is easily understood that from a falsely constructed sounding-board (as per the old construction) no other than a falsely constructed back could logically be deducted, and thus the bowl was born.

Prejudice and Love for Cheapness Are the Opiates That Drug Man's Reason

But we certainly do protest in the name of outraged science against all attempts to base an hypothesis upon the herewith enumerated small residuum of phenomena, especially inasmuch as the back-board produces all the desired phenomena.

Verily, oh Bowl, little learning will die in that day thou art hanged. Thy amateurs and manufacturers excuse thy faults, but the true virtuosi leave them. Thy construction has been exposed, and thy makers have hastened to defend thee, and, having thus unwittingly committed

themselves, they are now enslaved to error, and rather than acknowledge it, they would lead the player with them. Like Aesop's fox, when he had lost his tail, would have all his fellow foxes cut off theirs.

Would You Move Forward? Then Wait Not for the Race. Your Privilege Is to Go in Advance and Prepare the Way for Thousands.

Know you not, O player, that wrong can be removed only by removing its cause, and to remove its cause there must be produced that which causes the right? And as superior causes produce superior results, must you feel disappointed when superior results are actually required to move out from the lesser into the greater, like moving from a hovel to a palace? If so, then you are musically not yet; you are still becoming, and the matchless "Gibson" will go to your stronger brothers who have reached the top rung in the ladder of evolution, and, therefore, see and know their own,—"The Gibson."

The Closing of One Door Invariably Causes the Opening of Another That Leads to Greater Opportunity and Greater Achievement

"Gibson" truth has hurled its focused blows upon the army of opinionativeness,—subjects of the abdicated king, Precedent, and with each succeeding blow this dynasty of obscure intelligibility trembled until its biggest giants, championing the lost cause of the old construction, have tottered, surrendered, and enlisted under the "Gibson" banner of Eternal Progress. The Ex-King Precedent's royalists who remain, though desperate and daring, are facing their Waterloo, for, know thou that whosoever bindeth truth eventually subordinates himself to the blasting breath of delusion and inadequacy, but whosoever maketh truth free, him truth serveth for all eternity. Only uncreality is the will-o'-the-wisp that lures men into the bog of failure.

Is Your Belief Colored by the Precedent of Error?

The truth of the "Gibson" construction now seeks to appeal to thy reason, while its opposite seeks to rule by dint of force, and struggles to substantiate thy belief in a construction hobby that is chiefly characterized by a dogmatic desire to control in spite of the rebellion of reason, the evidence of truth, and the evidence of thy very senses.

Between the Grosses Supposition, I-Should-Think Theories and Scientific Truth There Necessarily Exist Many Gradations of Human Intelligence

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This message is written for those who love truth better than error and who are mentally capable of exercising the discriminating power of induction. It is not addressed to other minds.

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THE MAGAZINE

PUBLISHED IN THE INTEREST OF THE
MANDOLIN, BANJO AND GUITAR

Vol. XX

BOSTON, MASS., MARCH, 1914

No. 9



LYKENS GIBSON MANDOLIN ORCHESTRA OF LYKENS, PA.

MANDOLIN ORCHESTRA FEATURE NO. 5

For its Mandolin Orchestra Feature No. 5, THE CADENZA presents the Lykens Gibson Mandolin Orchestra of Lykens, Pa.,—a lively four-year-old youngster (April 1st, 1910-1914) that is remarkably forward for its age.

If we are geographically and mineralogically correct, there is a certain vein of coal running through the Lykens Valley region of Pennsylvania which, because of its peculiar inherent qualities, commands a higher market value than does the ordinary "White Ash" coal. Its intrinsic valuation is higher because less draught is required for it to kindle and burn; it burns with an intense heat when once kindled, hence does greater work with less quantity, and does not leave a light ash, which the slightest puff of air will scatter and cover everything with dust.

Now there is no intent to insinuate that this young orchestra bears any strong resemblance to coal of any kind, yet it seems to have the prime qualifications of the product that is mined in the district from which the organization derives its personality—Lykens. And here is the parallel: like the product, this orchestra does not require any great coaxing from a forced draught to fan it into the flame of enthusiasm and, though small in numbers, its quality is such as to make it burn with a musical fervor and intensity that spells high value in work and consequent success. Neither does it leave any waste in the ashes of futile efforts, which may cause a tremendous, choking flurry for a time, only to settle down finally into the dust of ungoverned enthusiasm.

This small orchestra was organized four years ago to kindle the fires of musical education for its members, and to create a genuine orchestral heat in its home locality. It consists of five active members and already has several associate members. The active participants are: Charles Deitrich, 1st mandolin; Harry Shamber, 2d mandolin; Charles Page, tenor mandola; Clayton Evetts, mando-cello; and Ray Bowman, guitar. With this small ensemble, the Lykens Gibson Mandolin Orchestra is burning with a steady musical flame that must eventually kindle into a greater fire.

WEIDT'S ANNUAL

As stated in the December issue of THE CADENZA, instead of engaging the usual violin orchestra for the dancing that always follows his annual Spring concert—this year falling within the same week of the convention, Mr. A. J. Weidt of Newark, N. J., will utilize his newly organized "Gibson Mandolin Orchestra" for the waltzes, but augmented by from four to six banjos for the two-step dances. The numbers for the dance-program will be, "Get Out and Get Under," "The Third Degree," "Speedway," "Nights of Gladness," "Too Much Ginger," "Under the Spell," "Horse Trot," "Alluring Glances," "Chesapeake Bay," "Druid's Prayer," "Dog Gone Dog," "Some Day When Dreams Come True," "Me Melican Man," "Rambling Roses," "Ole Sambo" and "Home, Sweet Home."

There is no pleasure unalloyed and, in order to enjoy both his own concert and the convention—at least in part—Mr. Weidt must forego the pleasures of the banquet at the latter. It would seem to be an instance of "How happy could I be with either were t'other dear function away," or perhaps more widely separated in days.

REMOVAL NOTICE

On and after February 20, 1914, please address Walter Jacobs, The Cadenza, and Jacobs' Orchestra Monthly at 8 Bosworth Street, Boston, Mass.

COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

METHOD NO. 4—A METHOD OF TEACHING WHEREIN THE TEACHER PLAYS OVER A TUNE FOR THE PUPIL WHEN ASSIGNING IT AS A LESSON

(Continued from the February issue)

IMITATION IS DEPENDENCE AND DEPENDENCE IS LIMITATION

EXPRESSION, without self-impression, is dependence and imitation. Self-impression and self-expression is independence and, possibly, origination.

Self-impression, without self-expression, is selfishness and stagnation.

Method No. 4 would have its students express only those tunes which *have not* been self-impressed; the teacher first impresses them and the student then attempts to express them by—imitation. But no student is free from the clutches of mimicry until he is permitted to self-impress—that is, to self-register all tunes for himself upon his own mental film.

In all reproducing systems, there must be receivers or recording devices, i. e., plates, films, blanks, etc., which receive and record impressions, and then a means must be provided whereby such impressions may be reproduced or expressed. In photography, exposing represents impression (recording) and printing equals expression (reproducing), the plate or film (at first perfectly blank—free from all impressions) serving this double purpose when properly treated. That is, after exposure (impression) the plate is chemically treated and becomes a negative, and then from this negative are made the reproductions—expression (photographs from light). In phonography, practically the same principles are applied to the record-blanks, upon and by which *sounds* are impressed and expressed (photographs from sound). And the same exact, scientific principles govern the action of the original and greatest of all recording-reproducing films—the human brain. In music, these principles are applied to the brain of the student who desires to impress and express tune, using a musical instrument, notation and sound as mediums (tonographs from notes).

Sowing must always precede reaping. Likewise, impression and expression are two separate operations, and impossible to perform simultaneously, the first always preceding the second. To insure a good picture at the first attempt, it is necessary to protect the camera film by *darkness*—in a light-proof box—until all the characters that are to be "snapped" have been arranged in an orderly manner (focused in proper perspective). Exposure (impression) is made upon a sensitive film with light, *but not until all the details are complete, thus securing a good "snap" at the first exposure.*

In music "tonography" the mental film is protected by *silence*—as the camera film is by darkness—until all the notes are executed in an orderly manner (focused in their proper perspectives of time, pitch and technical valuations). All mechanical operations are first solved by the intellect (through sight), and then exposure is made on the mental film with sound, through the ear, *but not until all details are complete. Thus all tunes are played correctly the first time heard—which equals sight-reading.*

Silence not only impels concentration, but protects the mental film from faulty registrations, just as darkness protects the camera film and silence does the phonograph blank, until that which it is desired to record is absolutely free from all exaggerations and discrepancies.

The phonograph can only record and reproduce sounds, as the camera does sights. Obviously, they can-

not self-impress and, therefore, go no higher than imitation—incidentally, each imitates but a single art. The brain, as the two greatest arts attest, registers impressions through both the eye and the ear, thus reproducing, with proper tools, both sights and sounds, and possesses the higher power to self-impress. In view of this fact, should we ever be content to merely mimic? *Expression, without self-impression, is dependence and imitation.*

Imagine keeping the camera shutter always open, and exposing the sensitive film to *all sights*—focused and unfocused; or a phonograph blank revolving and recording *all sounds*—consonant, dissonant and noise! *Yet that is exactly what the old music-teaching methods force the student to do—to impose numerous distorted melodies and dissonant exercises upon the mental film, thus disobeying the laws of science, outraging the emotions and compelling drudgery and depression instead of commanding interest and elation.*

MECHANICAL VERSUS MENTAL RECORDS

Bessie: "Good morning, Bessie—awfully glad to see you! You know how I admire your voice. Here's a new song. Please sing it for me so that I may make a record of it on my phonograph."

Bessie (delightedly): "Oh, I do love new music, and this looks very pretty, too, but you must let me try it over a few times before recording it."

Would any sane owner of a phonograph ever think of recording the impressions (1), while Bessie was "trying it over"? Most assuredly not! And if the same consideration that is given the mechanical film is to be accorded the mental film—upon which should be recorded only good impressions—*then sound must be eliminated until a good registration can be assured.* Science plainly indicates how to do at least as much in music as in the lesser arts, while pointing the way to higher achievements.

We exercise all necessary precaution in taking pictures, and show common sense in making phonograph records—*lest we get poor negatives and worse records.* In following the dictates of science when seeking the lesser things, much care, extreme patience and nice discrimination are shown. But with that grand old master film, the brain—what a motley mess of trash we foist upon it!

On every side we hear the oral reproductions of this mental hodgepodge. Think of having to listen to the hyperbolic gush of a love-sick youth—and others; the endless tongue-wagging of the scandal-monger, the time-killing know-it-all, the conceited coxcomb, the empty effusions gathered from newspapers and cheap novels and more and worse from other sources, while the great Caruso reposes in a mahogany cabinet and waits to thrill and waft us into the realms of ecstasy with a soul-stirring aria; or the immortal Shakespeare—book-bound, and ever ready to talk about things worth while—lies neglected on the dusty shelf! Think of the word-flood released, and too often exaggerated by enthusiasm, in relating a vacation story, when it could be better, more tersely, accurately and interestingly told by a few pictures!

Truly, the curt message—"Mr. Smith told me to say that he was not in," and the sign—"This is my busy day," have a reason. For while only the best is considered good enough for the mechanical records, nothing is seemingly too poor for the mental, and strenuous dodging is often required to avoid listening to reproduction. Gossip and crime and style, the vituperation of imagined enemies—and friends, and a thousand and one other miscellaneous records—the most of which are not only valueless, but destructive to mental growth—are dumped into the mental storehouse and wait to be reproduced, when they reveal with unerring accuracy our intellectual condition. No

wonder that silence is golden, *for by our mental records shall we be known.*

The mental records, unlike the mechanical, demand reproduction with an undeniable insistency; the glimpse of a face, the mention of a name, a passing incident or a reminiscent thought—all provide a key whereby to start these records going. And the saddest part of it all is, that they seldom reproduce twice alike and often untruthfully. No wonder that pictures, mechanical records and good books are the more appreciated, when contrasted with the usual mental offerings.

Applied to music—think of the hundreds of distortions of every tune, when attempting to solve its technic with sound! The brain repeats wrong impressions just as readily and faithfully as right ones, or—as heard. For its mechanism knows no law other than that of performing its functions of recording and reproducing, although judgment may, and often does, step in and refuse to accept a given set of impressions. But what a terrific amount of unnecessary labor Method No. 4 imposes upon judgment.

The critical reader may ask: "If Method No. 4 is so wrong in compelling imitation, is it not remarkable that the musical world has got along so well with it all these centuries?" Perhaps, yet few phenomena appear without having some law as a cause, and this mimicking method was doubtless adopted for at least two reasons: first, because imitation was mistaken for emulation, and second, because there seemed to be no better way of instructing than emotionally. Playing tunes for students fitted into this subtle situation so nicely that untold thousands have unintentionally lent influence, energy, money and time to error—to destruction rather than to construction.

Prior to the last century, music and music masters occupied such a lofty position in the realms of the aesthetic that the populace, seeking to emulate, soon became content even to imitate. But a big change has come about in conditions. The camera and the phonograph, aside from their educational values as imitators, have put the brain to rout; player-pianos, pianolas and other like inventions imitate and interpret the works of the masters to an almost uncanny degree—in a literal sense, to a degree of perfection never paralleled by man, excepting possibly here and there a Kubelik or a Paderewski. Verily, the brain runs a poor second in the mimicking game and stands defeated, ashamed of its own weak showing.

There remains, then, but one thing for the brain to do. *It must exercise its higher attributes and achieve those things impossible of attainment through the mechanical imitating devices, and, at least in music, it must self-impress through its own power. For, when all tunes can be solved independently by the average student from the seventh lesson onward, should the brain be content with anything less than its own potentiality? The answer is unequivocally—No! For self-impression and self-expression mean independence and, possibly, origination.*

(To be continued in the April issue)

SIG. GIUSEPPE PETTINE'S ANNUAL RECITAL

Mr. Giuseppe Pettine will give his annual recital of original mandolin music in Boston in the latter part of April, and will introduce at least three novelties. These are: a new mandolin Concerto by Ranieri in three movements, *Allegro maestoso, Romanza, Allegro giocoso*; and two of his own compositions, "Letterina d'Amore" and "Sua Maesta," mazurka di concerto. Mr. Pettine will be glad to consider any requests for the playing of special numbers at this recital, if such are addressed to him in the care of THE CADENZA not later than March 15.



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

OFFICIAL MONTHLY BULLETIN

Convention Canticles

How doth the ever busy "Bick"
Improve each shining ou-er?
He flits about with peck and pick
And culls each concert flou-er.

An *expected* feature of the Tuesday evening concert will be the appearance of the Farland Banjo Trio. The playing of this Trio will afford a splendid opportunity to note the beautiful and surprising effects, in the line of ensemble work, to be obtained from the banjo with the plectrum.

The *Middle West Quintet*, mention of which was made last month, will consist of Mr. Myron A. Bickford, 1st mandolin; Miss Ethel Lucretia Olcott, 2d mandolin; Mr. Sidney N. Lagatree, mandola; Mrs. Claud C. Rowden mando-cello, and Mr. Claud C. Rowden, mando-bass.

The different parts of the *Fantasia for Banjo Orchestra* are now in the hands of the various players. Under the magic baton of its composer, Mr. Thomas J. Armstrong, this is expected to be one of the sensations of the Tuesday evening concert.

The Cleveland Mandolin Orchestra, under the direction of Mr. Myron A. Bickford, will occupy an important place on the program, opening it with a special arrangement of Sousa's "Stars and Stripes." The in-

strumentation of this orchestra is expected to prove a revelation to visiting Guilders. In addition to a full quota of strings, a complete wood-wind choir (flute, oboe, clarinet and bassoon) will be used, also two French horns, saxophone and harp.

One of the orchestral numbers will be a "Praeludium" by Jaernfeld. This is one of the repertory numbers of the Damrosch Symphony Orchestra of New York, and it will be played at this concert from the regular orchestra score. The composition is written in the style of a fugue for the wind instruments, and supported by a steady pizzicato movement in all the strings. As previously announced, the orchestra will also accompany both the banjo and the mandolin soloists of the evening.

A very special feature which has been programmed for the Wednesday Artists' Recital is Mr. DeMain Wood with his orchestral guitar. Mr. Wood is a thorough musician, and the effects he obtains from his wonderful instrument are nothing short of marvellous.

It would be difficult to describe in detail all the good things that have been prepared for the musical side of the Convention, but it is believed that enough have been specified to show it worth the while of every Guild member to make a special effort to be present. Of the regular business sessions of the Convention, the many surprises in store for the conventioners have hardly been touched

upon, owing to lack of space, but there will not be a dull moment from start to finish. It is hoped to give a complete outline of what is to be done at the various sessions, in the next issue of THE CADENZA, and also to give the complete concert program for both days.

Much interest has already been shown in the previously announced Souvenir Program. The manager desires to call attention to the fact that advertising space can be purchased, the rates for which will gladly be furnished upon application. It is planned to make this Program especially valuable as a Directory of the principal teachers in the country, and cards may be inserted therein at the rate of 50 cents each. There will be an edition of over 2,000 printed and issued.

ON TO CLEVELAND!

Whereas the passage in the next Guild convention of the two measures relative to Standards of Attainment, and Guild Auxiliary Chapters, will, in their enacting, probably necessitate a change of, or amendments to, the Constitution and By-Laws of the American Guild; and whereas, under previous constitutional amendment, all such changes or amendments in prospective require thirty days notice in the Official Organ, prior to the next convention following, such notice is hereby and duly given in this issue of THE CADENZA, as the Official Organ of the American Guild of Banjoists, Mandolinists, and Guitarists.

Two Grave Issues

STANDARDS OF ATTAINMENT

EXCLUSIVE of Universal and C Notation, the two greatest, most grave and potent questions which ever have arisen for open discussion and final settlement in Guild convention, will be put before that body for deliberative action at its Thirteenth Annual Assembling at Cleveland in April next. These two great questions are Standards of Attainment (Guild Student-Diplomas) and Guild Auxiliary Chapters (at present so designated), both of which are issues directly pertaining to the future life and vitality of the Guild.

Parentetically, we have before now been publicly sneered at by others for "talking largely" about certain unchangeable laws—one of these "others," an English contemporary, gravely announcing in open editorial its inability to discern in clear, logical statements of fact anything but "burlesque," thus all unconsciously disclosing its own lack of editorial acumen, and naively admitting its own mental status. However, we shall hazard another chance at the sneering by attempting to draw further analogy between certain laws and these two issues.

Beyond all contention of argument, the American Guild of Banjoists, Mandolinists and Guitarists has, under the conditions of its past and immediate present existence, reached the culmination of its power as a musical body politic. And, under any law, whether natural, ethical or social, the gradual lessening or final losing of potentiality, whether in men, methods or machinery, must eventually mean—if not a slow process of disintegration, then a speedy dissolution or sudden annihilation. Under natural law, a moving body once having lost the force of its original propulsion must cease of motion, unless such original force be augmented, or a new and secondary force be created. And cessation of motion means in inanimate bodies inertia, while in bodies animate it induces atrophy which, in its turn, produces death. This is incontrovertible law, whether or not all know it as such or, knowing, prefer to ignore it, while tangoing to the tune of "burlesque."

And this same law holds true with all religious, politi-

cal, social or musical bodies—they must constantly move forward under original impetus, or new and augmented force, or else stop and then die. With the Guild, the original force which created it, and put it into successful operation as a power for good, has become practically exhausted because its first purpose has been accomplished. The Guild, in the past, has taken up vital and virile questions accruing to the good of the fraternity, and has handled them right gloriously. But these having been consummated, the time has come when there must be a renewal of the original force by the application of a new impetus, and this impetus must act in accordance with the spirit of the very hour and minute. Given this, and the Guild may then find itself acting under the law that is known in mechanics (physics) as the "speed of no return"—literally, a body always moving onward, and propelled by a silent, unceasing and inward power of its own which places it beyond all outside let or hindrance.

The American Guild was organized for a specific purpose, and that was to make fusible what were apparently non-fusible elements; namely, a great body of individual instrumentalists, yet wholly without bodily cohesion, and entirely without intelligent direction. That purpose has been well accomplished; confusion has been rendered into fusion, and, through such fusion, parts have been welded into a harmonious whole. And the trio instrumentalists, by this very welding, have been clothed with a musical respectability, where heretofore they had been regarded somewhat as musical outcasts—travelling troubadours, wandering itinerants—in fact, almost as musical tatterdemalons.

But these conditions have all been changed, and out of unmusical chaos the American Guild has wrought musical creation and order, making possible to the musical world a second orchestral force—as great within its own possibilities and limitations, as the older orchestra is within its own. The Guild has also been the means of providing the nucleus of an orchestral literature by taking up, impartially, investigating and passing measures, whereby the writing, reading and rendering of such literature shall be made accessible to the many and not held as the prerogative of the few. It has brought soloists into a position of prominence and given them a musical footing before the public—even to recognized virtuosity upon hitherto despised instruments, thus disclosing to the world that what were pre-regarded as tinklin' toys are, when rightly treated, instruments of strong individuality.

One of the most beneficial achievements wrought within the history of the Guild's existence, has been the almost entire elimination of freak teachers and fake schools. This is good, but to make it even better and to further increase its prestige and power, the Guild must carry this issue yet farther and it now faces the question of "Standardization." That is, it must not only place the Guild ban upon false teachers and fallacious teaching schemes, and keep it there, but it must now set an even higher standard for the future and hold it. The Guild of today is not the Guild of five years ago, and five years hence it will not be the Guild of today. For standardization is here and it is here to stay, and all teachers—if, in the future, they would court recognition as musicians and not as tinkers and tinklers—must face that issue.

It is not only unnecessary, but it is the acme of foolishness, to keep one's eyes cloudwards and fixed upon a gilded weather-vane perched at the top of a lofty pole, in order to get the direction of the wind, when the wind is down to earth and blowing around the corner squarely in the face. That far-seeing editor of *Musical America*, Mr. John C. Freund, has already aroused the whole country to stan-

dardization as an essential need in teaching, and has even brought the issue of a *National Standardization* in music teaching before interested Congressional members for agitation. The City of Washington, D. C., has placed the study of music, under certified teachers, in the curriculum of its public schools, and that means standardization. Bills have long been pending before the legislatures of Massachusetts and other States which, if passed, means standardization; and it was only as recently as the early part of February that Senator O'Gorman of New York introduced a bill into Congress (which THE CADENZA will touch upon in detail in an early issue), providing for a training school for army musicians,—a school with a regular commandant, surgeon and all appurtenances of full military organization, and that bill, if passed, also means standardization. If, then, such be the trend of governmental, expert and public opinion, regarding the study and pursuit of music, how can the teachers and students of the trio instruments hope to escape its action and still maintain musical eminence? And how can the Guild, as the official representative of these teachers and students, afford to pass the issue by without action, and yet retain its prestige and power as such representative?

The American Guild is now facing this issue, which is embodied in the question of Standards of Attainment, and it must be taken up, thoroughly threshed out and settled at this coming convention, for it is better to be among the early leaders than to tag on after belated followers. If the members of the American Guild—and, as for that matter, non-members as well—expect to stand upon an equal musical footing with others, although in an entirely different field, then the Guild itself must take immediate and decisive action upon the question of Standards of Attainment and Guild Student-Diplomas.

Let every banjoist, mandolinist and guitarist stop and think for a moment, and consider just what this issue means. Man deals almost wholly in futurities. The Continental Army was not fighting so much for itself, as for the children and grandchildren. The first American Congress did not formulate and draft the constitution of the United States wholly for its own time, but for the time to come. And every man's best living work is not for himself alone, but for posterity—the coming generations, and so on *ad infinitum*, for such is the unwritten law.

And this question, which is now under discussion here and soon will be before the Guild, is, in its enactment and action, more for the future than for the present. *But it must be settled in the present, if the Guild is to advance as a power for the future.* As originally drafted by Mr. F. Monro Planque of Vancouver, and summarized by Mr. Sidney Lagatree and his authorized committee, these Standards of Attainment for the examination of students, and the issuing by the Guild of graded Student-Diplomas, carrying with them an admission into Associate membership as an additional reward of merit, means better students, better teachers and better members. It means better students, in that it provides a more definite end and a more tangible goal for which they are working. It means better teachers, for they must perform keep pace with the standards which they set for their students. It means a better class of students for the teachers, as it also means a deeper educational force actuating the teachers for the students, and insures careful and painstaking work on the part of every teacher-examiner. It means an increased and even higher grade of Associate members for the Guild than now, and that, in the end, assures a bigger, broader and more powerful Guild. For it is these new Associate members, received under Standards of Attainment, who are to fill the ranks of Professional membership in the future and who,

in their turn, are to become teacher-examiners. Handled judiciously, then, and backed by the power of constantly increasing numbers, the passage of this measure means an increased membership for the Guild. An increased membership means an enlarged treasury, and enlarged treasury means greater prestige, and greater prestige insures power of protection—the new force augmenting the original, and fulfilling the law of moving bodies.

GUILD AUXILIARY CHAPTERS

Ethical, or some other kind of philosophy would teach us that the first great law of living is that of self-preservation, while common-sense teaches us there is another and even greater, which is the law of mutual conservation; i. e. self-preservation through the preservation of others—a conservation of the whole for the parts. That is, the individual, in so far as he can, may possibly first provide for his own protection, which is not in reality selfishness, but is the unconscious following of a natural law. This followed, he quickly awakens to the greater law and instinctively seeks to extend the same protection to others, in order to better insure his own through the power of numbers—the law of community and which, for convenience, may be termed communal. The individual needs no ponderous philosophical machinery to teach him this law, for it is immediate and instinctive. He realizes that, alone, he may become the prey to might, while in the communal it is possible to be protected by right. It is the same law that the elder Sothorn, as Lord Dundreary in "Our American Cousin," so lucidly explained in his famous epigrammatic proverb, "Of course birds of a feather flock together, because, bah Jove! one bally bird cawn't go off in a cornaw and flock by himself, doncher know."

Man is by nature instinct gregarious. He early learns that he must have, and so quickly seeks, companionship. His instinct is communal—in other words, it teaches him that helping to get for others is, in reality, getting for himself. It is this instinct which led primal man to camp in groups, increase groups to group-families, unite families into tribes and merge tribes into the greater communal. And thus it has gone on, in an ascending scale of growth, to the present hamlet, village, town, city, state and nation; each an individual auxiliary, but all subservient to the one—the head or National government; each is necessary to all, but none is complete without the whole. The communal has its two distinctive sides; first, the economic (assurance of existence), and second, the social (recreation after existence is become assured), but the second must at all times be governed by the first. This, the primary law of the communal, was recognized and understood even by primitive man, and the savage who violated the economic through the social was ostracised—or worse.

In building the communal, the American Guild, in the early stages of its organization, had first to contend with the economic element, and this almost to the utter extinction of the social—other than the one great yearly gathering, with its attendant concert and banquet. But that portion of the original propelling force having been expended in such direction, and the economic being well established, the Guild now finds itself obliged to put into operation a second, new and augmentary force by up-building the social. The social is now claiming recognition and its claims must be acknowledged, and that is the reason for the proposed auxiliary chapters—a simple fulfilling of the law controlling moving bodies. A more striking example of the working out of this law, when applied to individuals, cannot be found than in a study of the

conditions governing the early Puritans, and by contrasting the "then" with the "now."

Everything which reaches full fruition must first become ripened by age and surrounding conditions, which is but another action of natural law. The young tree may blossom in fullness for seasons, but it cannot come into its fruition until ripened by age and the varying conditions of recurring seasons, and this is true of all organized bodies. The question of organizing auxiliary chapters of the Guild is by no means an innovation of the moment, but is a

(Continued on page 33)

GUILD GROWTH

Keep your eye on these two lists. They present a complete directory of the American Guild in its Professional and Associate membership for the year 1914, up to the date of this issue. The numbers show the order in which the applicants became members. (See THE CADENZA for January and February for previous list.)

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Watch this score and help to make it a close one. The race for the Five Honorary Memberships, as Premier Guild Boosters, is worth while. It is open to all without a handicap.

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

PREMIERS TO FEBRUARY 15

Myron A. Bickford, Cleveland, Ohio	58	members
D. E. Hartnett, New York, N. Y.	29	"
Nelson E. Powers, Capitola, Cal.	17	"
Carl Knapp, Philadelphia, Pa.	14	"
C. C. Castle, Peoria, Ill.	10	"

SCORE TO FEBRUARY 15

C. C. Castle, Peoria, Ill.	10	members
W. J. Kitchener, New York, N. Y.	8	"
D. E. Hartnett, New York, N. Y.	6	"
Claud C. Rowden, Chicago, Ill.	4	"
C. Wallace Ramsey, San Francisco, Cal.	2	"
Paul Goerner, Seattle, Wash.	1	"
Fred Mandolin-Gunter, Co., Kalamazoo, Mich.	1	"
Gibson J. Baldwin, Hunter, N. Y.	1	"
Frank J. Mackey, Camden, N. J.	1	"
Arthur F. Dorse, Union Course, L. I., N. Y.	1	"
Wm. Place, Jr., Providence, R. I.	1	"
H. Lillingstone, Subiaco, West Australia	1	"
Claude C. Warren, Binghamton, N. Y.	1	"

THE CADENZA

Devoted to the Interests of the Mandolin, Banjo and Guitar

Published monthly by
WALTER JACOBS

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

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

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VOL. XX MARCH, 1914 No. 9

EDITORIAL

STILL REGISTERING

We did not realize there were so many *right-kickers* in the field, but the registering is still going merrily on, with the banjo-notation football already playing practically over the goal line, and the old A team will soon be only the memory of a bawl. Here are a few more registered kicks. From Mr. Wm. C. Stahl, Milwaukee, Wis.

"Will issue a 'bunch' of C Notation banjo music soon. C Notation will make the banjo what it was in Stewart's day."

From Mr. C. T. Countryman, Challenge, Cal.

"You can put me down for the C Notation. I have already forgotten the old notation, but I had to be shown."

From Mr. R. Paul Whitson, East Oakland, Cal.

"I am pleased to note that you are bringing the banjo to the front by 'boosting' C Notation. Hooray for you! We'll boost the best we know how and put the banjo on top where it belongs."

From Mr. J. Worth Allen, Oskaloosa, Ia.

"Your efforts in behalf of the C Notation for banjo should receive the endorsement of all banjoists. I have used the C Notation for ten or eleven years, playing from violin and other parts."

From Mrs. Alice Kellar-Fox, San Francisco, Cal.

"Have recently had call for the C Notation for banjo, and I am glad to see the interest taken in it. The sooner this change is made, the better. I wish publishers would discontinue with the A Notation at once. I will be happy when the day comes that will never hear A Notation mentioned."

From Mr. B. V. Kershner, St. Louis, Mo.

"Have been using the C Notation for the past year. Add my name to your list, as a booster for the C Notation."

From Mr. Geo. A. Fraser, Saranac Lake, N. Y.

"I hope your campaign in favor of the C Notation for the banjo, proves successful; that you soon find it necessary to publish your complete catalog of banjo music in this notation."

From Mr. Edw. F. Koch, Bridgeport, Conn.

"In looking through THE CADENZA for December, I note that banjo teachers are going to take a step which they should have taken 25 or more years ago. I cannot understand why the banjo has been

kept from occupying its proper place in the music world so long. Professor Jerome May, of this city, played the banjo in C Notation away back in 1874, at the old Theatre Comique in New York. He has always taught the banjo in C Notation, but when advocating its teaching in this notation, he has been ridiculed by some, who today have got to teach and play in C Notation or lay their banjos one side. My young son Roy, only thirteen, has been taught to play in C Notation, and can play and has played the banjo with any combination of instruments. Just shout and boost the C Notation, and let us all help to get banjo music that can be played with other instruments without transposing."

From Mr. E. Y. Montgomery, San Francisco, Cal.

"I use the C Notation altogether now and like it much better than the A. One great advantage which it holds over the A is abolishing the necessity of transposition, for the banjo is not a transposing instrument when played correctly. A player using the C Notation can play with a band or orchestra, or he can play favorite songs or solos with the piano and thus entertain his friends, and all without transposing the music himself or having it transposed for him. And one final consideration, which places the C Notation far ahead of the A, is that it is standard all over the world—except in the U. S. A."

From Mr. S. W. Fredrickson, Bradenton, Fla.

"Put me down on that C Notation list of banjoists, and again on that Universal Notation list."

From Mr. Marion Gray, Eugene, Ore.

"I am a firm believer in the C Notation for the banjo, and hope Mr. Bickford will no longer hesitate to publish his graded work in C Notation, for I am badly in need of it. I am also an advocate of Universal Notation."

Following is THE CADENZA list to date of good goal-kickers, with well registered kicks for the goal line. Select your goal-post, get into the line-up and then give a few good "Brickley" kicks and win the game for the C Notation.

GOOD GOAL-KICKERS

Acker, Daniel, Wilkes-Barre, Pa.
Allen, J. Worth, Oskaloosa, Ia.
Armstrong, Thomas J., Philadelphia, Pa.
Babb, A. A., Boston, Mass.
Bacon, Frederick J., Forest Dale, Vt.
Barry, Clarence Craig, Philadelphia, Pa.
Beal, Edwin, Wellsburg, W. Va.
Berthoud, F. Landry, New York City
Bickford, Myron A., Cleveland, O.
Black, Ben, Riverside, Cal.
Butler, Miss Cora L., Port Richmond, N. Y.
Cole, Allan B., Boston, Mass.
Countryman, C. T., Challenge, Cal.
Deane, Mrs. E., Boston, Mass.
Dress, Arthur F., Union Course, L. I.
Evans, Wm. B., New York City
Fraser, Geo. A., Saranac Lake, N. Y.
Gay, Charles C., North Adams, Mass.
Goerner, Paul, Seattle, Wash.
Handley, J. A., Lowell, Mass.
Harmont, M., Brooklyn, N. Y.
Hattnett, D. E., New York City
Johnson, O. H., Muskegon, Mich.
Kellar-Fox, Mrs. Alice, San Francisco, Cal.
Kershner, B. V., St. Louis, Mo.
Knipfer, W. C., Cromwell, Conn.
Koch, Edw. F., Bridgeport, Conn.
Lachner, John, Gary, Ind.
Lansing, Geo. L., Boston, Mass.
Montgomery, E. Y., San Francisco, Cal.
Moore, Miss Gladys E., Boston, Mass.
Planque, F. Monro, Vancouver, B. C.
Plectrio, The, New York City
Potter, Francis, Omaha, Neb.
Rice, W. M., Cambridge, Mass.
Kinckel, A. G., San Diego, Cal.
Roach, James F., Cincinnati, O.
Serenaders Orchestra, New York City
Stahl, Wm. C., Milwaukee, Wis.
Thompson, S. A., Portland, Me.
Tufts, Mrs. W. E., Portland, Me.
Turner, F. L., Pittsburg, Pa.
Weidt, A. J., Newark, N. J.
Whitson, R. Paul, East Oakland, Cal.

Yo Te Amo

17

1st MANDOLIN
or VIOLIN

(I Love You)

TANGO ARGENTINO

WALTER ROLFE
Arr. by R. E. HILDRETH

Moderato

The score is written in G major and 2/4 time. It begins with a Mandolin part marked *f* and a Viola part. The Mandolin part includes a *cresc.* section and a *ff* section. The Viola part includes a *p* section. The Trio section begins with a *mf* marking and includes a *rit.* section and a *a tempo* section. The score concludes with a *ff* marking and a *D.S. al* instruction.

f *cresc.* *ff* *mf* *p* *ff* *mf* *rit.* *a tempo* *f* *ff* *D.S. al*

Guitar

2^d Mandolin

Mandola & Mando-Cello

Mandola & Mando-Cello

2^d Mandolin

TRIO

Flute

2^d Mandolin

dim. e rit. *a tempo* *f*

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Fascination
Waltz

FRANK W. BONE

Moderato

INTRO *mf* *f* *p*

Guitar Flute

WALTZ *ff* *f* *rall.* *p*

2^d Mandolin

mf *f* *p* *ff* D.S.al

Mandola or 2^d Mandolin

TRIO *mf* *f* *mf* *f* *mf* *f*

Mandola or 2^d Mandolin

rit. D.C. Waltz al \oplus

CODA *accel.* *ff* *ff*

Yo Te Amo

(I Love You)

TANGO ARGENTINO

19

2^d MANDOLIN

WALTER ROLFE

Arr. by R. E. HILDRETH

Moderato

f *mf* *cresc.* *f* *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Guitar

TRIO

Mandola or Mahdo-Cello

rit. *a tempo* *dim. e rit.* *a tempo* *f*

ff *D.S. al.*

The CADENZA

Fascination

Waltz

FRANK W. BONE

2^d MANDOLIN

Moderato

INTRO *mf* *f* *rall.* *p*

Mandola

WALTZ *ff* Flute

Mandola or Mando-Cello

mf *f* *p* *ff*

D. S. al c

TRIO *mf* *f* *mf* *f*

Mandola or Mando-Cello

p *mf* *p* *mf* *f*

rit. *D.C. Waltz al c*

CODA *accel.* *ff* *ff*

Yo Te Amo

TENOR MANDOLA
and 3rd MANDOLIN

(I Love You)

TANGO ARGENTINO

WALTER ROLFE

Arr. by R.E. HILDRETH

Moderato

The musical score consists of ten staves. The first staff is the Tenor Mandola/3rd Mandolin part, marked 'Moderato'. The second staff is the Mando-Cello part, marked 'Mando-Cello'. The third staff is the TRIO part, marked 'TRIO'. The score includes various musical notations such as dynamics (mf, f, ff, dim. e rit., a tempo), articulation (accents, slurs), and performance instructions (cresc., rit., D.S. al.). The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a 'dim. e rit.' marking and a final 'a tempo' instruction.

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

The open strings, scale
and fingering of the
TENOR MANDOLA

The fingering chart shows the open strings (C, D, E, F, G, A, B, C) and the scale for frets 0, 1, 2, 3, 4. It includes diagrams for the 1st, 2nd, and 3rd strings, and frets 7, 8, 10, 12, 14, and 15.

BANJO SOLO

Fascination

23

Moderato

Waltz

FRANK W. BONE

INTRO *mf* *Har.12*

WALTZ *ff* *f* *rall* *p*

TRIO *mf* *f* *p* *ff* *D.S.al.*

CODA *accol.* *rit* *D.C. Waltz al* *ff* *ff*

The Hikers

MARCH and TWO-STEP

BANJO SOLO

C Notation

A. J. WEIDT

Bass to D

The musical score is written in C notation for a banjo solo, with the bass line tuned to D. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as articulation marks like accents and slurs. There are also performance instructions like "CROSSA" and "CROSSA". The piece features several first and second endings, indicated by bracketed numbers 1 and 2. The final measure of the piece is marked with a double bar line and a *ffz* dynamic.

11

Count 1 - 2 - 3 -

1 - 2 - 3 -

1 - 2 - 3 -

1 - 2 - 3 -

1 - 2 - 3 - 1 - 2 - 3 - 1 - 2 - 3 - 1 - 2 - 3 -

12

Count 1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

The Hikers

MARCH and TWO-STEP

A. J. WEIDT

GUITAR SOLO

The musical score is written for guitar solo and consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as treble clefs, stems, beams, and slurs. Performance markings include dynamics like *mf* and *cresc.*, and articulation like accents. There are also circled numbers (1, 2, 3, 4) and a circled 'G' indicating specific techniques or fingerings. The piece concludes with a double bar line and a final chord.

Yo Te Amo

(I Love You)

TANGO ARGENTINO

WALTER ROLFE

Arr. by R. E. HILDRETH

MANDO-CELLO

Moderato

Musical score for Mando-Cello and Tenor Mandola. The score consists of two staves. The Mando-Cello staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The Tenor Mandola staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features various dynamics including *mf*, *cresc.*, *f*, *ff*, and *p*. It includes triplets and slurs. The piece concludes with a double bar line and a repeat sign.

D. Sal.

TRIO

Musical score for the Trio section. It consists of three staves. The top staff is for Mando-Cello, the middle for Tenor Mandola, and the bottom for Mando-Cello. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *mf*, *f*, and *rit*. The section ends with a double bar line and a repeat sign.

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

Diagram showing fret positions for open strings, scales, and fingerings for Mando-Cello. It includes fret numbers (0, 1, 2, 3, 4) and string numbers (1st Str., 2nd Str., 3rd Str.).

C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C		
0	1	2	3	4	0	1	2	3	4	0	1	2	3	4	0	1	2	3	4	1	2	3	4
1st Str.					2nd Str.					3rd Str.													

Frets 7 8 10 12 14 15

Fascination

MANDO-CELLO

Waltz

FRANK W. BONE

Moderato

INTRO *mf* *f* *rall* *p*

WALTZ *ff*

Tenor Mandola *mf*

f *p* *D.S. al*

TRIO *mf* *f* *mf*

mf *f* *rit* *D. C. Waltz al*

CODA *accel.* *ff* *ff*

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

1st Str. 2d Str. 3d Str. 4th Str.

Yo Te Amo

(I Love You)

29

GUITAR ACC.

TANGO ARGENTINO

WALTER ROLFE

Arr. by R. E. HILDRETH

Moderato

f

mf

4th Pos. *rit.*

mf

f

p

f

ff

ffz

D. S. al

TRIO

mf

rit.

a tempo

f

dim. e rit.

a tempo

fz

The CADENZA

Fascination

GUITAR ACC.

Waltz

FRANK W. BONE

Moderato

INTRO *mf*

WALTZ *ff* *rall.*

TRIO *mf* *f* *p* *D.S. al C*

CODA *accel.* *ff* *ff* *D.C. Waltz al C*

The CADENZA

Yo Te Amo

(I Love You)

PIANO

TANGO ARGENTINO

WALTER ROLFE

Arr. by R. E. HILDRETH

Moderato

The musical score is arranged in seven systems. The first system shows the piano introduction with a treble and bass clef. The second system introduces the woodwind parts, labeled 'Ob. & 2d Cl. or Cor's', with a dynamic marking of *mf*. The piano accompaniment continues with various dynamics including *mf*, *ff*, and *cresc.*. The score includes numerous rests and articulation marks such as accents and slurs. The key signature is one sharp (F#) and the time signature is 2/4.

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D.S. al

TRIO

The CADENZA

TWO GRAVE ISSUES

(Continued from page 15)

matter of some growth. As long ago as 1903 (in the very second year of Guild organization), a movement was started in Erie, Pa., by some sixty odd players of that city to form an auxiliary branch (or chapter) of the newly organized Guild. The matter was presented to Mr. Samuel Siegel, one of the then and now Board of Directors, who referred it to the Secretary (Mr. C. L. Partee). But the time and conditions were not ripe, and the project ended in only blossoming. In 1911 (in THE CADENZA for April of that year), Mr. Erastus Osgood again agitated the question, through an article entitled "Subordinate Guilds," and presented a strong argument in favor of their establishment, only to result once more in blossoms. But the tree, grown hardy through age, conditions and circumstances, is now ready to bear fruit. The time has come when the social must be more firmly united to the economical element, thus completing the communal, by establishing Guild Auxiliary Chapters. And this is the second grave issue which will confront the American Guild at its coming convention.

As the business sessions are the chief educational aim of an annual convention, so is the social element its most delightful charm. In a sense, it is the fraternal cement welding together the sessions, and uniting each succeeding convention with its preceding. But this yearly sociability is too narrow in its scope to unfold its charm to all, and the cement is too short in its extension to exert the full force of its holding power. It must all be brought nearer home to the individual member than four or five hundred miles, and it must be of more frequent occurrence than once in 365 days. For every member of the Guild, who has its welfare at heart, and manifests it by keeping up the payment of his dues for each succeeding year, is morally and legally entitled to its benefits and advantages. And if these cannot be reached by him personally and through his own efforts, because of time, distance and consequent expense, then they must be extended to him by some other method, and that method is by carrying them to him through Guild Auxiliary Chapters.

These Chapters may be established in every town, city or state where there is one teacher with but even a dozen pupils, who desire to get together for a musico-social time, by the teacher obtaining authority from the National Organization, and the same can hold for any two, three or more teachers in the same place for that matter. It is of course understood that all such chapters must be chartered by the National body and be subject to the Constitution and By-Laws of that body, or in whatsoever way shall be determined by the vote of the convention. And by vote of the convention, membership in any auxiliary chapter may also be made to constitute membership in the original body, without extra payment of dues. In these Chapters, the musical and social elements may easily be made predominant, the meetings can be held as often as the members shall so vote and, where there is more than one chapter in the same locality, it might be the means of bringing together hitherto opposing factions by showing to one just what the other was really doing, and perhaps disclose the astounding fact that there was much less cause for jealousy and much more reason for harmony.

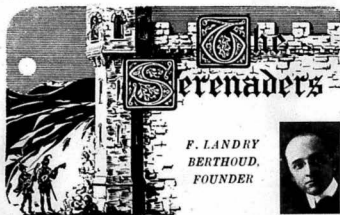
Again, every member of the Guild in good standing is entitled, both morally and legally, to a vote upon all questions coming before the national body. Ways and means of accomplishing this have been discussed pro and con many times, but to no definite purpose. But no better way exists than by means of these Auxiliary Chapters; publishing before a convention in the Official Organ such

questions as are to be then brought up for debate, voting upon them in the Chapter, and then sending a delegate or delegates to the National convention to express the sentiments of that Chapter.

It is no distortion of fact to state that the American Guild Convention of 1914 is destined to be the most significant ever held in the history of the organization. These two questions, in their educational and social intent, are farther reaching in their ultimate effects for good to the Guild and the fraternity, than is apparent to the casual sight, and in their enacting, they may necessitate the most radical change in the present Guild constitution ever yet made—possibly a re-drafting of the entire fabric. Such a prospective change not only requires a notice published in the Official Organ thirty days prior to the convention next following (see Official Monthly Bulletin in this issue), but makes it incumbent upon every loyal member of the Guild to be present at this convention, if it is within his power to do so.

The most thoughtless person living knows, although possibly not consciously recognizing it, that all law is order and, in reversal, that all order is law. To this may be added a corollary—law and order, in activity, are reciprocal and, in conjunction, are protective.

If these two measures of Standards of Attainment (Guild Student-Diplomas) and Guild Auxiliary Chapters are enacted into Guild law—as they undoubtedly will be by vote of the coming convention—the reciprocal action will be order, and the whole Banjo, Mandolin and Guitar fraternity will find itself resting under a greater sense of musical protection than ever before known—even since the first banjo, mandolin or guitar was made. For, the passage of these two questions, and their right support and carrying out, will give the Guild a firmer foundation for protection than it has yet ever possessed. In their activity, they will add to the force of original propulsion a secondary force almost inconceivable in power of motion, and the American Guild of Banjoists, Mandolinists and Guitarists will be endowed with the highest propelling force that the law of physics can estimate—the Speed of no Return.



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

Some "Pickings" from the New York Serenaders

BY THE SECANTREAS

NOT all Serenaders have the true Serenader spirit to the extent that "Jimmy" Johnstone has. James is enthusiastic, always anxious to aid, brimful of boost and careful lest he offend. When Johnstone undertakes anything, he goes ahead and does it, leaving nothing for you to do. We all work for our living—Jimmy plays for his—he's a vaudevillian and rarely out of a job. Furthermore, he always manages to be "working" near where something interesting in the B. M. G. line is doing.

On Sunday evening, November the 30th, Mr. Johnstone joined forces with a resident Serenader, Mr. Charles Burch, who is one of the most responsible and dependable Serenaders we have, and together they presented the following excellent program: "The Plectrio March" (Johnstone) and Selection, "Pinafore" (arr. Odell), played by the G. E. and directed by Mr. Johnstone. "Darkey's Romance" came next, played by Mr. Myron Mason on the banjo. His clean fingering and intelligent tempi were much marked.

"Canzone Amara" (Nevin), played by Miss Thordike on octave mandola, was well received. Miss Thordike always gets a good tone quality from her instrument.

The Gibson Mandolin Quintet of Newark, N. J. (Richard Crocker, 1st mandolin, Lloyd P. Roberts, 2d mandolin, Eugene M. Ingraham, mandola, Russell Harrison, mando-cello, and Ralph Johnstone, guitar) gave two numbers: "Un Peu d'Amour" (Silest) and "Dance of the Lumatics" (Allen). For my own part, I was much interested in the mando-cello player. He is a big, strong fellow, and I liked the way he played his instrument—getting a big, strong tone.

"Royal Tourist" (Jacques) and "Hungarian Rag" (Lenzberg) were two crispy numbers on banjos, played by Messrs. Douglass and Kenneth and accompanied by Miss Kenneth on the piano. They got lots of applause, as they always do.

"Non e Ver" (Mattei), in the form of a transcription for mandolin by Stauffer, was the first offering by Mr. Joel White. Mr. White is a new Serenader who has just "kicked" into New York from Albany. As he has been long associated with a "fleet" called the Gibson Mandolin Club in his home town, Mr. White is a valuable addition to the Serenaders and, besides, he is made of the right stuff.

"Captain" Weidt—A. J., you know him—paid his annual visit to our club, brought some talent with him and also his zither, with which he regaled us with a selection from *La Mascot*. Since we do not often have a chance to hear this dulcet-voiced instrument—the zither, we all thoroughly enjoyed his music, and begged him not to make such a lengthy-ness between visits again.

The next number was also by imported artists. Miss Cora L. Butler crossed the briny deep from Staten Island, and convoyed a part of the Port Richmond Mandolin Club, of which she is the director. They played "Intermezzo Russe" (Frankle), and were privileged to give an encore. Their performance was noticeable for its attention to details and the very apparent drilling the club must have undergone at Miss Butler's hands. They're coming again soon—Miss Butler said so.

With a thoroughly professional style, Mr. Johnstone next advanced to the footlights (our footlights consist of an electrolite perched upon the piano and without an instant's hesitation performed "Grand Opera Strains" and "A Live Wire March," both of his own writing. He has a snappy manner, much execution and a modest bow. He played a mandola and certainly scored a hit. Who says "Jimmy" isn't all right?

The last number of a long but interesting program was a couple of rags, "That Banjo Rag" and "Sweet Court," two bright inventions of A. J. Weidt and played on the banjo by the composer himself, accompanied by the Gibson Mandolin Quintet (of Newark). The audience would like to have heard a lot more from this combination, but they (the Quintet) had to make a dash for the last train for Newark.

Two marches by the G. E. closed the evening—"Morning Telegraph" (Johnstone) and the "Crescendo March" (Odell).

On December the 14th, the job of Chief Serenader was shouldered at the last minute by The Plectrio. There was a large gathering for the General Ensemble, but their playing was not up to the usual mark. The program, however, proved very interesting. It consisted of "Junkman Rag" (Roberts) and "Haunting Rag," two ripping rags as played by Messrs. Kenneth and Douglass on the banjos, with drums played by Mr. Fairbanks and a piano accompaniment by Miss Kenneth. If this combination of banjos and very light drums is new to any reader, just let him hear it for himself and see how very effective it is.

Two very mandolinistic offerings were Serenata Ungherese and Papillonnette, a mazurka caprice played by Mr. Cambria (mandolin) and Mr. Scardaccione (guitar). Both compositions are by the famous mandolinist, Scallari.

Mr. and Mrs. F. Percy White (a few weeks ago they would have been programmed as Mr. White and Miss Clarie, Laughton) who are both banjoplayers, played "Ragtime Episode" (Eno) and Valse Chantante (Cammeyer). Mr. White played the banjo very acceptably in these numbers and Mrs. White accompanied him on the piano. The Valse is an especially charming number for banjo and piano.

Miss Thordike played two guitar solos, "Call of the Bugles" (Vreeland) and "Long, Long Ago," with variations (Burke). The Plectrio played Boccherini's Minuetto.

At the December meeting of the Advisory Board it was voted

that, beginning with January 1914, an initiation fee of one dollar would be charged all new members. The annual election was held in December and the following were elected as members of the Advisory Board: Mr. F. L. Berthoud, Secantreas, and Messrs. Edward Bailey, Wm. H. DeWick, Wm. Edward Foster, Wm. D. Kenneth, William Lange and Will Liss.

"Hist! Don't tell anybody! but just let me have the Serenade on the 28th (December), and I'll surprise the 'bunch' with our (The Wesleyan) Glee Club and Mandolin Club. Thus wrote good Serenader Knipfer of Cromwell, Conn. Well, the notices were sent forth hinting vaguely of the mysterious Chief Serenader, and when the mystery was solved, Mr. Knipfer was warmly welcomed, for he has many friends among the Serenaders. He directed the General Ensemble in the "Serenaders March," his own composition and dedicated to the "Secantreas and Serenaders of New York," "Morning Telegraph" (Johnstone) and selections from "Pinafore" (Sullivan).

Messrs. Kenneth and Douglass played banjo selections, "Crazy Quilt" (Bacon) and "Ragioso Rondo" (Eno), with Mrs. Kenneth at the piano. Mr. Gordon Kahn played two violin solos, Minuetto in Sol (Beethoven) and "Obertass," a sparkling mazurka by Wieniawski, with pungent pizzicati and whistling harmonics. Mr. Kahn is accustomed to playing for crowds in large places, as for example the Wanamaker Auditorium, which he is able to fill with tone.

The "Mysterious One" then gave an interesting talk about the way in which College Mandolin Clubs are run, and the requirements necessary to get in. The Secantreas was particularly interested in the ingenious method of collecting fines—and for all infringements of Club rules a fine is imposed. If they don't pay? Well, this is how they've got 'em! They make all members pay \$5 in advance, and then subtract whatever fines have been imposed. Great or rather FINE!! Mr. Knipfer announced that, although the manager of the mandolin club had consented to their playing, the members had not shown up, and he was afraid there were too many other "temptations" in New York. However, he had prevailed upon five of the Glee Club to be present, and they favored us with college songs, including the college anthem. Mr. Fisher sang two bass solos, with Miss Kenneth accompanying at the piano, and the boys then gave their college cheer, with a resounding one for the Serenaders. Good boy, Knipfer!

The Providence Serenaders

By WALTER BURKE, SECRETARY-TREASURER

YES, the Serenade of January 9th was sure some Serenade! Mr. Clinton S. King says this Serenader and did things "up brown." He first marshalled the G. E. for two numbers, "Asphodel Waltz" (Hildreth) and "Sun Rays" (Morse), which were played O. K.

Next upon the program came Mr. Theodore T. Peck, the mando-celloist, who played "Spanish Serenade" (Friml) and for an encore gave Lassen's well-known song, "Thine Eyes So Blue and Tender." Mr. Peck was accompanied on the piano by his mother, whose artistic accompanying never obscured or predominated the soloist. Following this number came a guitar solo by the Secantreas, Overture (Carulli), and in response to a demand for more he gave one of his own compositions, "The G. A. R. Patrol."

Mr. Giuseppe Pettine came next with a mandolin solo, "Réve Oriental" (Dounis), and gave for an encore "Evening Prayer," one of his own compositions. His playing was greatly enjoyed. Messrs. Emil David and Walter Burke followed with banjo duets, "Niagara Rapids Galop" (Jennings) and "Gloriana Waltz" (Glynn). Mr. David was in fine form and played unusually well, being accompanied by the Secantreas.

Then came the Place Mandolin Quartet, with four movements of Leichts Quartet by Bone. The playing of the Place Quartet is always characterized by good taste in the selections and faultless shading in the rendition, their crescendos and diminuendos being perfect.

The G. E. closed the Serenade, playing "The Darkies Dream" (Lansing) and "Four Little Pipers" (O'Connor). About 40 people were present, and three new members joined the ranks. Mrs. Albert Wixon very kindly officiated as piano accompanist for the G. E. and ably filled the role.

With the Chicago Serenaders

By MRS. CLAUD C. ROWDEN, SECRETARY

THE Chicago Serenaders held their monthly Serenade on Friday evening, January 30th, at Corinthian Hall in the Masonic Temple Building. The S. R. O. sign was displayed shortly after eight o'clock, the hall being filled with between four and five hundred Serenaders and their friends. Mr. Claud C. Rowden was "Big Chief" for the evening, and kept the audience in an uproar by his witty manner of announcing the various numbers. The program was opened with Lavallee's "Bridal Rose" Over-

ture, played by the Chicago Plectra Orchestra (thirty members) with Mr. Rowden conducting. The number was exceptionally well played, the splendid phrasing being particularly noticeable, and was greatly appreciated by the audience. For its second number the orchestra gave Geo. J. Trinkhaus' Suite Characteristic, "The Four Winds"—"Boreas," "A Northern Idyl," "Sirocco," "A Southern Serenade"; "Eurus," "An Eastern Dance," "Zephyr," "A Western Episode. These numbers brought forth great applause.

The next number on the program was a Trio—Mrs. Rowden and Mrs. Mudge, banjos, and Miss Pearl Excell, piano—announced by Mr. Rowden as the twins. They played Eno's "March Impromptu" which made a great hit, and cries of "Stingy" were heard when they would not respond to an encore. The Rowden Mandolin Quintet followed and played the Minuet from Mozart's E flat Symphony. They responded to an encore with the well-known Serenade of Franz Drilla. The Quintet numbers were exceptionally well played, the blending of the parts being very noticeable and, judging from the intent interest of the audience and the applause evoked, this style of playing more than holds its own in public favor.

Mr. and Mrs. Ed. J. Sterba next appeared in a mandolin and piano duet, playing A.H.'s "Valse Brillante" and showing splendid taste in its rendition. They could not be persuaded by the audience to respond to an encore. Mr. Rowden then made a few remarks about the Serenaders and did not fail to accord Mr. F. Landry Berthoud full credit as their originator. He concluded by recounting a few of the experiences of his Irish friends, Pat Casey and Mike Murphy, causing much merriment.

Following Mr. Rowden, came the Rowden Banjo Quintet. They played an operatic potpourri arranged by Mr. Rowden, consisting of selections from Carmen, Il Trovatore and Faust. It was quite a difficult number, but was well played, and the audience insisting on more, the Quintet responded with a medley of old-time fiddle and reels which brought down the house. Mrs. Rowden next gave two accompanied mando-cello solos, with Miss Excell at the piano. The numbers were Raff's "Cavatina" and "Summer Idyl" by Rothblender, both excellently well played. Mrs. Rowden is developing into some mando-cello.

The last number on the program was by the Grand Ensemble, in which all who had brought instruments took part. "Crescendo March" (Odell) was played in a "gingerly" style. At its conclusion, the audience still lingering for more, the Big Chief announced that that was the last number and they had better go home. This only brought forth more applause and the audience flocked to the front of the hall, where there was much hand-shaking and the expression of Good Wishes for the Serenaders. The event was the most artistic and best attended of any of the previous Chicago Serenades.

The Boston Serenaders

By H. F. ODELL, SECANTREAS

MONTHLY Serenade was held February 6th; weather—a young blizzard. About 75 were present. The G. E. played several numbers, among them being "Sweet Visions" (Pheps-Odell), "Magnolia Serenade" (Missus-Hidreth) and "Crescendo March" (Odell).

A trio, composed of Messrs. Harper (mandola), Pendleton (mando-cello) and Ray (piano), played the Berceuse from "Jocelyn" (Godard) and the "Rosary" (Nevin). Miss Lena F. Webber played a mandolin solo, "Fast Mail" (Crafo) Mr. Fred McGraw and Miss Baker played a banjo duet, "Entry of the Gladiators" and the Set from "Lucia." Mr. Norman A. Ray gave two piano solos, a new march and a waltz, both of his own composition.


It was a Valentine party and one of the best Serenades yet. The first annual banquet will be held the second week in March at one of the leading hotels.

THE LANSING-ODELL ANNUAL

THE eighth mammoth Boston Festival Mandolin concert, under the direction of Mr. G. L. Lansing and Mr. H. F. Odell, will be given in Jordan Hall on two separate evenings—Tuesday, March 24 and Friday, March 27. This is the second time that it has been necessary to give the Boston concert on two evenings. This year, the tickets for the first night were sold out thirty days after being placed on sale, thus necessitating a second performance, and over two-thirds of the house already has been sold for the second concert.

The principal feature at the Boston concerts is the grand orchestra of 300—mandolins, mandolas, mando-cellos, guitars, banjos, flutes, 'cellos, clarinets, violins

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**THE
MANDOLINIST**

Conducted by
SIG. GIUSEPPE PETTINE

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

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

"My dear Sig. Pettine:—

I am enclosing to you herewith a money order for Ten Dollars, which sum I hope you will allow me the honor of contributing to the fund of the Boston Plectrum Orchestra."

THUS writes an esteemed correspondent (Mr. X. C. P.) from far away California. Others have written to The Mandolinist columns approving the projects; still others have written or spoken to me personally about it, and all in the same commendatory vein. Some have promised financial assistance and, no doubt, many more will do so—"by and by."

But here comes a man who seems to view the project from a different angle; he talks—yes, and right to the point, for he nails his subject down in the very first sentence of his letter. But he does more than talk—*He acts! He does things!* This man wants a plectrum orchestra and, from a distance of 3,000 miles, he wants it Ten-Dollars worth, and emphasizes his wants by putting the "Ten" squarely into the evidence of his words.

"Lawyers would designate this action as "Exhibit Number 1"—a tangible reality that has in it the warmth and vigor of life. There is no vagueness, no indecision about either the man or his act—an act which comes to me as a break of sunshine on a cloudy day. If we might expect other contributions, and varying in an inverse ratio to the distance, then we should receive many \$50 subscriptions within a radius of 500 miles.

I am asking the managing editor of THE CADENZA [see appended letter] to take charge of this and other monies received, for a time. But if there should not be sufficient encouragement within a reasonable time, then it will be returned to our correspondent with many thanks. Subscriptions received thus far are as follows: Mr. Nelson C. Powers, Capitola, Cal., \$10; Mr. Walter Jacobs, Boston, \$10; The Vega Company, Boston, \$10; Mr. Giuseppe Pettine, Providence, R. I., \$10.

Copy of letter to Mr. Walter Jacobs

"Dear Mr. Jacobs:—

This is to ask you, as the managing editor of THE CADENZA, to take charge of all contributions sent in for financing the proposed Boston Plectrum Orchestra, but with the understanding that all these amounts will be returned to the donors, if we should be unable to start the enterprise within a reasonable time. I enclose herewith the first contribution of \$10.00, coming from a valued correspondent in California, and I believe you will consider this as I do—a happy augury of the success of this enterprise.

"I value exceedingly the goodwill of all friends of the proposed orchestra, and pledges of support are always welcome. But the example of this good friend, in sending cash with his letter of encouragement, has been especially pleasing to me, and I am hoping that many others will follow. My letter in The Mandolinist in this issue of THE CADENZA will, I hope, help to bring our friends to prompt action."

Very truly yours,

(signed) Giuseppe Pettine

And now permit me to tell a story. An old hunter,

who was caught out in a tremendous thunder storm, lost the trail in the inky blackness of the night and storm. The thunder rolled incessantly, but the lightning flashes were not brilliant. In despair, the old man dropped to his knees and fervently prayed—"O Lord! if it's all the same to you, give us a little more light and a little less noise." Does this story hit the orchestra situation just now, and is its application sufficiently obvious?

Here is a letter full of significance that comes from the other side of the world—from Daitotei, Taiwan, Formosa.

"Dear Mr. Pettine:—

I am a resurrected mandolinist. . . . I have revived my interest in the instrument and have set to work to become a good performer and musician. . . . I have all your books, "Fundamental Principles" included. . . . I wish to thank you for your articles in the 'CADENZA' on how to hold instrument and plectrum—they are fine and have been of the very greatest help to me in studying without a teacher. . . . I may add that I am a subscriber to the 'CADENZA', and hope to join the Guild soon."

Very sincerely yours,
(signed) A. A. Williamson

This letter from away over in Japan speaks volumes. There is not a doubt in my mind that THE CADENZA has been one of the factors which caused the revival of Mr. Williamson's interest in the mandolin, and I wish to extend him my own thanks for his appreciation of my efforts in endeavoring to make these pages interesting and instructive. I also take pleasure in pointing him out as an example to those who, although living in a community where every opportunity is within their reach, have not yet "set to work to become good performers and musicians;" neither are they yet CADENZA subscribers, nor are they thinking of becoming Guild members.

Apropos, Mr. Bickford is certainly preparing a great treat for us at the next Guild Convention. I wonder if a little credit is not due to some fair assistant? Well, I hope the fraternity will respond by hurrying *en masse* to Cleveland, and there enjoy the good things.

Of all bad things which retard the progress of the mandolin, the scratching and clicking of the plectrum, and the A string going continually out of tune, are the worst. And yet both, even if not entirely eliminated, can at least be modified to such an extent as to make them practically unnoticeable. I do not think the average teacher makes it a practice to show all his pupils the correct way to put the strings on, and neither do I think that all manufacturers file and slant the grooves at the nut and bridge correctly. I have never listened to an ordinary mandolin player without having to notice that the A strings get out of tune during his performance. Teachers! let us be more accurate in our teaching. *It is of the utmost importance that every one of our pupils should know how to put on the strings correctly.*

The scratching of the plectrum will very often disappear by simply holding it loosely. The clicking of the plectrum is very often eliminated by rounding it out, if pointed, or by using a harder one; also by holding it nearer to the point of the index finger, allowing only about three-eighths of the plectrum to be visible.

That which is to be fully appreciated must be found to be useful; it must fill a want—it must satisfy. Therefore, the plectrum instruments must come into extensive use, and be in demand through the satisfaction they afford, before they can take their honored place in the musical world. This demand could be stimulated to a great extent, if good judgment be used in selecting the music for our public performances. The trouble with us lies in the fact that we go to extremes, either in one way

or the other when, as a matter of fact, the middle road is the only sure course leading to success. If we confine ourselves wholly to the popular music of the day, we will never rise above it. On the other hand, if we resort wholly to the classic, we run the risk of being misunderstood, for those interested in that class of music will not come and listen to us.

Members of *quartets, quintets or orchestras* of the plectrum family of instruments should not consider their own enjoyment, but rather the pleasure of the patrons for whom they are playing. They should remember that catering to the people who are engaging them has not degraded the classical orchestra in the esteem of the public. It has been inferred that to play an *overture* with a small combination of the plectrum family is absurd—that the public *does not* enjoy such performances! Such inference is at fault, and anyone who wishes to prove its utter inconsistency with fact, needs only to select a good arrangement of one of the popular overtures, such as "Orpheus," "The Poet and Peasant," "Zampa," etc., and play it in public with a small combination—say of 1st and 2d mandolins, mandola, mando-cello and guitar, or, instead of the guitar, the harp or pianoforte. If well played, any one of these numbers will arouse the genuine enthusiasm of the audience and satisfy its musical craving, and this satisfaction will, of course, make future engagements not only possible, but probable, and with the subsequent result of keeping the plectrum instruments before the public. But, when the heavier classics are played, just the reverse occurs, for such do not satisfy that class of the public which is apt to engage our family of instruments.

No one can accuse me of having but a lukewarm love for the mandolin. I have devoted my life to its culture and elevation, and in my public performances have always given preference to the highest forms of music possible. But to play a number or two in the concert room is quite a different story from furnishing music for a social gathering of some kind or other. For social functions—such as banquets, afternoon teas, receptions and the like—I am of the opinion that the small plectrum combination is the ideal music. At such affairs, it is obvious that the heavier classics would be entirely out of the question, and that some of the lighter classics and popular music of the day must be played or future engagements will be a rarity. There is nothing which pleases my personal taste more than one of the classical quartets or quintets—such as a Mozart or Beethoven has left us, yet to use them in actual business is out of the question, except perhaps in one or two concerts a year, given for the express purpose of showing the possibilities of the plectrum instruments and drawing the attention of the musical world to them.

Let us then, whether for the small or large combinations, use good, common sense in making up our programs and not allow our own musical enthusiasm to run riot with our discretion, blinding us to such an extent that it shall lead us to attempt what the instruments of the viol family dare not—unless it be at the right time and in the proper environment. We must endeavor to please lovers of music and cater to their tastes, for it would indeed show a lacking of common sense to expect that our instruments will ever be on a par with other musical instruments until first they shall have been placed on a paying basis. An orchestra or a quartet which does not play to some paying engagements every year will, if it does not soon disband, be obliged to continually refill its chairs left vacant by the dissatisfied members, or else

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THE BANJOIST

Conducted by
W. M. RICE

TEACHER AND COACH
of the
Harvard University Banjo and Mandolin Clubs, Several "Prep"
School Clubs, etc.

WELL! Well! Master C Notation is certainly getting to be quite a youngster, and is splendidly developed for his age. But, with a backing of about a hundred fond relatives among the most prominent banjo teachers and players in the country, who have come forward with letters that overflow with the real "Get Busy Spirit," why shouldn't the grow and grow fast? The youth certainly has a good head on young shoulders when he says, "I am sorry for Mr. A Notation, because in his early days he did his duty, but now that he has reached the age limit he should be retired and so let ye brethren progress daily and not yearly."

Some five years ago the C Notation was advocated strongly, but it took some time for it to take root. In the last year, however, there has been more spirit shown, and more music published than in all the five previous years. This shows life, and life means growth. Teachers and players alike, who desire to show that they are really enthusiastic, must buy the C Notation already published and, if there be teachers or players who can write music that really fits the banjo, then let us have it and lots of it, also in the C Notation.

Publishers of banjo music who advertise in the B. M. G. magazines, generally use the caption "A and C Notation," which is both alphabetically and grammatically correct. But will not some kind friend, who attends the next Guild convention, reverse the order of precedence by introducing a resolution that the "A," as used in A Notation, be changed to Z? Then all future ads would naturally read, "C and Z Notation."

Very frequently one hears a solo rendered by the amateur banjoist, with the execution of the *left* hand nearly perfect—not a note being missed—yet there is a certain unpleasant tone produced which mars the whole performance. In almost every instance this trouble can be traced directly to the manner in which the strings are struck by the first and second fingers of the *right* hand. Sometimes this harsh tone is caused by the string being struck too near the nail-tip of the finger, while at other times the string is struck too far down on the ball of the finger, but whichever of the two ways of striking is used, the tone will be unsatisfactory. To correct this fault, and as all players must be shown wherein they may be wrong, The Banjoist suggests the following.

Select exercises or pieces that are of a fast tempo and play them steadily for twenty minutes. At the end of this period, examine the ends of the first and second fingers of the right hand and it will be found that a crease has been made in each finger, thus showing *exactly where the fingers have come into contact with the strings*. This crease should be about one-eighth of an inch from the nail-tip of the striking finger and should run in a line parallel to the edge of the nail. If the creases in the fingers show

that the strings have been struck either too near the tip of the nail or too far down on the ball of the finger, then the manner of picking should be changed, and practiced until the indentation appears in its proper place as just explained.

Turning to "Tuition in Banjo Technic" (page 25 of this issue), note that the exercises are based upon the notes which have thus far been introduced into the previous studies. These notes should now be so well known to the student that he should be able to devote his whole attention to the matter of rhythm and time. Study No. 11 consists of exercises in 3-4, or waltz rhythm. Before playing these exercises, however, study No. 7 (in the January issue) should be reviewed, as that study gives the simplest form of 3-4 rhythm—three quarter notes to a measure, with one count to each quarter note. In playing, the first count of each measure should be slightly accented.

The waltz is very effective when played upon the banjo, and this is especially true of brilliant concert waltzes in which many of the notes are played at a rapid tempo. Waltzes of this kind are difficult both in regard to notes and technic, but neither notes nor technic are of any value unless the rhythm is correct. Therefore, the student should thoroughly understand the fundamental count of the waltz, which is—One, Two, Three. Repeat aloud then, ten times—*one, two, three*, emphasizing the word *one* as this corresponds to the accent, or first beat of the measure. Again, and in the same manner, *one and two and three and*—always emphasizing the word *one*. This should be repeated quite rapidly until the student instinctively feels the rhythm of the waltz.

Study No. 11, Exercise A. Hold the fingers as indicated by the dotted brackets, and note that the measures are made up of six eighth notes. Count aloud, *one and two and three and*, playing at a very slow tempo and keeping the rhythm perfectly even. As the progression of notes becomes familiar and the counting becomes easier, gradually increase the tempo and count only the first beat of the measure.

Exercise B, the same study. In this exercise the eighth notes appear on the first two beats of each measure, with a quarter note on the third beat. Count *three and* on this note, and observe that, although on the *and* part of the count there is no sound, the silence receives its full time value. Count aloud and increase in tempo as the exercise becomes familiar. Accent the first beat of each measure.

Exercise C, same study. In this exercise, the quarter note appears on the second beat of each measure. Count *two and* on this note, and be sure that the fingers are held down as indicated by the dotted brackets. Again count aloud and increase in tempo as the exercise becomes familiar. Accent the first beat.

Exercise D. The quarter note now appears on the first beat of each measure. Count *one and* on this note. Count aloud and increase in tempo as the exercise becomes familiar. Accent the first beat.

Exercise E. This exercise is a review of exercises B, C and D, and extreme care should be given to the counting of the quarter note as it appears in the different measures. Count aloud *one and two and three and* accenting the first beat of each measure and keeping the rhythm perfectly even.

Study No. 12. This study consists of exercises in 6-8 rhythm, each measure being made up of six eighth notes or their equivalent. The fundamental count is six to a measure, or one count to each eighth note. Par-

ticular attention must be given to the accent as applied to this rhythm. The first count receives the principal accent, but the fourth count also receives an accent, which we will call the secondary accent.

In a 6-8 movement of a slow tempo the secondary accent is perhaps lost, but as the tempo is increased the secondary accent should be seriously considered. The most common form which the student will encounter in 6-8 rhythm is the march. This form, when given the proper accent, is brilliant and spirited, therefore particular attention should be given in this study to the accent of the first and fourth beats of each measure. Repeat aloud ten times—one, two, three, four, five, six, always emphasizing the words *one* and *four*. This should be repeated quite rapidly until the student feels intuitively the beat of the 6-8 rhythm.

Study No. 12, Exercise A. Hold the fingers as indicated by the dotted brackets; give six counts to each measure, with one count to each eighth note; accent the first and fourth beats and play very slowly at first, keeping the rhythm even. Now gradually increase in tempo as the progression of notes becomes familiar and the counting aloud grows easier.

Exercise B, in the same study. In this exercise the quarter note appears on the fourth beat of the measure and, as this note is equal to two eighth notes, it should receive two counts. Count *four*, *five* on this note. On the fifth beat or count there is no sound, but the count must receive its full time value. Count aloud, accenting *one* and *four* of each measure.

Exercise C, same study. Here the quarter note appears on the first beat of the measure. Count *one*, *two* on this note and give the second count its full time value. Count aloud, accenting *one* and *four* of each measure.

Exercise D. Two quarter notes are now introduced in each measure, and each quarter note must receive two counts. Keep the rhythm perfectly even and be sure that each silent beat receives its full time value. Count aloud, accenting *one* and *four* of each measure.

Exercise E. This exercise is a review of the quarter and eighth notes as used in exercises B, C and D. If the preceding exercises have been worked out carefully, and the method of counting followed closely, the student will have no difficulty in playing this exercise correctly at sight.


Throughout these two studies the left hand fingers should be held down firmly, and the notes struck quite hard with the right hand fingers. This insures a good, round tone and, should a mistake be made, it will manifest itself quite plainly.

THE MANDOLINIST

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it will have to be composed of unskilled amateurs who play merely "for the fun there is in it." We all know that such organizations, while proving of benefit to their members, are never of great credit to the standing of the plectrum family of instruments.

Let us by all means cultivate the heavy classics for our personal enjoyment and for broader education, and let us also give some of them to the public, but only at the right time and in the proper places. For the greatest discretion must be used, and common sense must at all times prevail when we are playing for a public that does not expect that form of music from our instruments, and is engaging them either for its musical pleasure or to assist in creating the proper atmosphere at its social functions.



The
MANDOLINIST
and
MANDO-CELLIST

Conducted by
WILLIAM PLACE, JR.

VIRTUOSO
Mandolin Soloist for Victor Talking
Machine Company

BEFORE proceeding to matters to be discussed this month, I would say that a letter has been received from Mr. Myron A. Bickford relative to the arched-wrist position on the tenor mandola. Mr. Bickford states that the arched wrist is an absolute necessity to good plectral technique. It is unnecessary to make any comment upon the value of an opinion coming from a man so well known in our fraternity, as is Mr. Bickford; former mandolinist of The Plectrio of New York; author of the Bickford Method for the Mando-cello, the first authoritative work upon that instrument; and the Manager of the 1914 Convention—another big man who supports the arched-wrist theory.

In the last month's issue of this Department, the mandola occupied our attention. Therefore, in justice to the mando-cellists—who are entitled to a half interest in this department—we will give our attention this month to the mando-cello. Following the same idea of consulting various authorities, as was done last month for the benefit of mandolinists, I have again secured opinions from the leaders in the mando-cello world. The mando-cello is still young and the technic of the instrument is yet somewhat of an open question, and, in a few instances, will bear further experimentation.

FROM MR. THEODORE T. PECK OF PROVIDENCE, R. I.

Mr. Peck, who will be soloist at the next convention, and is one of the greatest mando-cellists of today, replied to the writer's inquiry as follows:

In reply to your inquiry regarding the correct position of the right arm in playing the mando-cello, I would say that the best results can be obtained with the wrist slightly arched, to allow perfect freedom. To produce the best tone, the wrist must be inflexible, with the elbow forming the pivotal point. The mando-cello cannot be treated as a mandolin; it is an entirely different proposition. Occasionally the wrist may be brought into use for very light tremolo, and for delicate single strokes.

FROM MR. H. F. ODELL OF BOSTON, MASS.

Mr. Odell, co-director (with Mr. Lansing), of the great Boston Festival Mandolin Orchestra, and one of our leading mando-cellists, replied:

In answer to your query in reference to how I use the right hand or arm on the mando-cello, will say that I believe it is necessary to employ a combination of wrist and arm movement. For softer tones, or lighter playing, the wrist movement, similar to mandolin playing, may be employed, but for heavier, more vigorous work, especially if chorals are being used, I think it is quite necessary to have some arm movement on account of the width of strings. I do not think it is at all necessary to use all arm movement, as the wrist naturally must play a very important part in the tremolo. I might say that I use a wrist motion assisted by the arm when necessary.

FROM MR. MYRON A. BICKFORD OF CLEVELAND, O.

Mr. Bickford, as herein before stated, the author of an authoritative work upon the instrument, writes:

In regard to the position of the right hand, wrist and arm, in playing the mando-cello, I have always contended that, if the in-

strument itself be held properly—that is, well over to the right side of the body, the arm and hand will naturally assume the proper position which, of course, will be in a curved line. If the arm is balanced on the edge of the instrument, it must be free and relaxed. This is the only position in which the best results, technically and musically, can be obtained.

From the above statements made by authorities, it is obvious that the mando-cello, because of its size, heavy strings and increased string distances—considered comparatively with either the mandolin or the mandola—requires a different right-hand technic from that of either of the former instruments. There are indeed few mandolin or mandola authorities who countenance an "arm" tremolo on those instruments, yet with the mando-cello the arm tremolo is a necessity, and upon this point all of the authorities agree. It is certainly safe to state, then, and without fear of contention, that the arm tremolo can be considered an essential point for cultivation in becoming a successful mando-cellist.

In the matter of arm and wrist position, the writer has found, after much experimentation, that the best tone executed by means of the "arm tremolo" results when the wrist is slightly arched, but the arch must not be overdone and the student will do well to note this point carefully. The accompanying illustration presents the correct position to advantage.

The left-hand position upon the mando-cello is much the same as upon the guitar. The neck of the instrument should point upward at an angle of about forty degrees. *Do not acquire the abominable habit of allowing the instrument to "lie down."* Appearance goes a long, long way in a public performance, and nothing can appear more unmusically and ungraceful than a performer who is bent double because of the awkward position in which he holds his instrument. The mando-cello is about the size of a guitar and, generally speaking, a position which would be awkward for the guitar would be equally awkward with the mando-cello. *Hold the instrument up. Sit erect and present an appearance of being the master of your instrument. Don't appear to be bowed down with the weight of years of arduous practice, and thus allow the neck of the instrument to rest lazily upon the left knee. No matter how little you may be able to play, sit up and present a good appearance in playing that little. It Counts!*

NOTE: A most interesting communication, concerning the question of mandola and mando-cello parts in various notations, has just been received, but space forbids taking it up in this issue. The communication touches upon a vital subject, and the question will receive the most careful attention in the April issue of THE CADENZA.

THE LANSING-ODELL ANNUAL

(Continued from page 35)

and piano, and in several of the numbers the grand organ. Among the numbers to be played by this stupendous orchestra at these two concerts are the "Pilgrims Chorus," "Light of the World We Hail Thee," "Cathedral Chimes," "Daughters of the American Revolution" March, the "Dancing Girl," "Crescendo March," and, in response to many requests from various parts of the New England States, "The Lost Chord" and "Echoes of '61" will again be repeated.

Other attractions are the well-known Boston Ideal Club, under the direction of Mr. G. L. Lansing; the Langham Mandolin Orchestra of 40 members, Mr. H. F. Odell, director; the Lansing Mandolin Orchestra of 40 members, Mr. G. L. Lansing, director; Mr. John Thomas, one of the best known humorists of the lyceum stage, and Mr. Lansing and Mr. Odell, who will be heard in banjo and mandolin solos respectively.



THE GUITARIST

Conducted by
WILLIAM FODEN

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

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

Elementary Harmony as Applied to the Guitar

(Continued from the February issue)

Strictly pure four-part writing is the foundation of musical art, since it contains within itself all the necessary material upon which its structure is built, and holds a position that cannot be allotted to compositions having a greater or less number of parts. This is true because, in the one, there are more parts than are absolutely necessary, while in the other, there is a lack of completeness.

In four-part writing, music is divested of all superfluous tonal effects, only the necessary material being employed to create the beautiful in all its simplicity and perfection. This is well illustrated by the four principal male and female voices, which are sufficient within themselves without the assistance of any other means that might obscure the purity and clearness of an elegant musical style. Instrumentally, four-part writing is represented by two violins, viola and violoncello, or by two mandolins, mandola and the mando-cello; also by such instruments as the piano, organ, guitar and harp.

The many different styles of composition can be produced by these groups of instruments, and, as each of the stringed instruments is capable of producing two or more tones at the same time, the style of composition need not necessarily be strictly in four parts. Therefore, a quartet of strings, or other instruments that are capable of executing more than four parts at once, must be considered the representative of the free style of part writing.

CONSECUTIVE FORMS

It should be understood that, in accordance with the strict canons of pure four-part writing, consecutive fifths and octaves are practically forbidden. These progressions however, frequently occur in operatic music and even in the oratorio and symphonic forms, and for reasons which were explained in the February issue of THE CADENZA. In the following example, taken from the opening chorus of the Second Act of *William Tell*, and arranged for the guitar, fifths and octaves occur at each change of a chord.



In this example, the fifths occur between the bass and alto, and the octaves between the bass and soprano. This style can hardly be called strictly four-part writing, as all the parts move consecutively and without the least contrast. Sometimes in four-part writing, and especially in instrumental music, two of the parts will double on the melody for a few measures, simply for the effect it will produce, after which the regular four-part writing is re-

sumed. The following example, taken from "Par Excellence," Grand Waltz, for guitar solo, will illustrate this effect.

PAR EXCELLENCE—GRAND WALTZ

Ex. 148 *meno mosso* *Fine*

In the above example, it will be observed that the melody (soprano part) is, for three measures, doubled in octaves with the tenor, after which the regular form is resumed. Further on, in the same piece, there occurs a reduction of the parts—from a four-voice to a three-voice movement, continuing for two measures, with the soprano in octaves with the tenor.

Such a reduction of the number of parts may occur in all forms of composition, since it is not at all necessary, or even required, that an invariable number of parts shall be continually maintained through an entire piece. In choruses and in instrumental pieces whole sections are often sung or played in unison, but when this occurs it is to be understood that, for the time being, part writing has been entirely suspended and that only the melody, re-enforced, is being given, all of which is perfectly legitimate.

On the other hand, consecutive unisons in part writing, like consecutive fifths and octaves, are generally to be avoided. These seldom occur in guitar music, and the following example will illustrate these intervals.

Ex. 149 A Unisons poor B correct either

In the above example, the unisons are found at A as occurring between the tenor and alto, and indicated by the lines extending from one note to another in successive chords. This is poor voice leading and should be corrected by allowing the alto and tenor parts to move in contrary and oblique motion to each other, as at B. It should be noticed that, in the chord marked with a star, the leading note—D \sharp , is caused to descend to B in the final chord of the tonic. This exceptional leading was explained while considering the chords of the dominant seventh in a previous issue of this series.

Besides the faulty progressions already treated, covered (or concealed) fifths, octaves and unisons are, with some exceptions, to be avoided. These forbidden progressions occur when two voices, starting with different intervals, move in parallel motion to a fifth, an octave or a unison and, because in so doing, they pass over intervals which, if written out, would result in open consecutives. The bad effect of covered fifths and octaves arises from a lack of contrast, and from the emptiness of these intervals, and particularly so when following the more satisfying harmonies of the third and sixth. In the following example, the small notes are inserted to show how these covered intervals may be detected.

Ex. 150 Covered fifths Covered octaves

In this example, the figures written above the notes refer to the interval composing each chord.

Of the faulty progressions thus mentioned, none is admissible in two-part writing, although in many compositions for four or more voices there are instances where covered fifths and octaves are not at all disagreeable, and, therefore, are allowed. This frequently occurs where one voice skips and the other moves diatonically either up or

down. This is illustrated in the following example—the lines extending from one note to another in a following chord indicating the movements of the two voices, while the dotted lines show how covered fifths and octaves are formed.

Ex. 151 A Octaves B Fifths C Octaves D Octaves E Fifths

All the covered fifths and octaves in the above example are admissible in four-part writing, and are very common in music written for the guitar. At A and B, the soprano moves half a step upward, while the bass skips up a fourth. At C, the covered fifths, and at D the covered octaves, are formed by the bass and an inside part, while at E the fifths are formed between the bass and soprano by a downward movement.

Covered fifths and octaves, between the extreme parts, viz., bass and soprano, are faulty when both parts skip, as in the following example.

Ex. 152 Fifths Octaves

All the covered fifths and octaves, as illustrated above, are faulty because both parts skip in the same direction—betraying a similarity in the movements of the two voices and, therefore, lacking the contrast necessary to a beautiful progression. These faults can generally be corrected by making the offending part move in contrary motion, although sometimes it may be necessary to slightly change the form of the chord. Covered unisons, while not altogether inadmissible, are generally conceded by writers on musical theory to be poor in voice leading, and, for such reason, to be avoided whenever possible.

On the guitar they are possible only—in their completeness, when in a favorable position and in connection with an open string, as exemplified in the following example.

Ex. 153 A poor B poor C poor D correct

In the above example, unisons are formed by the alto and soprano voices, as indicated by the small notes and the curved lines surrounding them. The second measure of both A and B shows a better and a more acceptable distribution of the parts.

(To be continued in the April issue)

Questions and Answers

A. A. W., Daitotei, Taiwan, Formosa

Q. On page 33 of the August number of THE CADENZA, after the four definitions, it is stated that, in a minor key, "only the tonic and sub-dominant are minor triads." Do you not mean of the three triads—tonic, dominant and sub-dominant. If not, then I cannot get past that paragraph, for the super-tonic and the sub-tonic seem minor to me.

A. The paragraph referred to and as printed is absolutely correct. The super-tonic, or 2d degree and the sub-tonic, or 7th degree, in the minor mode, are not minor triads, but are diminished triads, because each has a minor third and an imperfect or diminished fifth. (See the third definition, substituting the word "major" for that of minor as printed. This, a printer's error, was corrected in the September issue).

(Continued on page 41)



The PROBLEM ROBER

Conducted by
MYRON A. BICKFORD

Eminent Teacher, Performer
and Literateur

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

J. E. D., New Brighton, Pa.

Q. I understand that when ascending on a given string on the mandolin or other stringed instrument, the fingers are left upon the string until they have all been used—or as long as that particular string is being used—and that, in descending, the fingers are simply lifted from the string in the order needed. Should this raising of the fingers be just enough to clear the string, or should they be lifted higher? Also, does the same rule hold good in making chords, as in single notes?

A. The lifting of the fingers, in such a case as you mention, like many other more or less important points in technic, must depend somewhat upon the advancement and technical proficiency of the performer. I mean by this that, for the sake of development, a novice must do many things which are an apparent exaggeration, and things which an experienced player is not required to do. In order to develop an independent and decisive action of the fingers, it is advisable to lift them rather high from the strings, and especially to lift them quickly, vigorously and with the utmost rhythmical precision. Any other method of practice will develop a slipshod action of the fingers, and one which is bound to be reflected in the quality of the tones produced.

It also is equally important that the fingers should be dropped with the same vigor and precision. A rather high finger action should be used until the muscles have become well developed, after which the height of the finger stroke will automatically adjust itself.

As a rule, the fingers should not be lifted to any extent when making chords, or in changing from one chord to another—in fact, they should be left on the strings as long as possible, and should slide to the new position, rather than be lifted and put down again.

C. H. D., New Rochelle, N. Y.

Q. 1. Kindly give the metronome markings for the following movements:—moderato (2-4 time); andante (6-8 time); march (6-8 time); march and two-step (6-8 time); waltz, allegretto moderato; allegretto; two-step (2-4 time); valse tempo (3-4 time); larghetto (as in the Sextet from "Lucia"); andante cantabile; intermezzo; con fuoco (as in the Scharwenka "Polish Dance"); serenata; gavotte; and rondo.

2. What kind of pegs do you consider best for the banjo—the patented, ivory non-slip, or the plain, wooden friction pegs?

A. 1. With the exception of the waltz and two-step, both of which have a more or less fixed or standard tempo,

it is hardly possible to give a metronome marking which could be said to apply arbitrarily to each of the above mentioned movements on every occasion. The marking which I shall give may be considered only as a sort of general guide, since each composition is usually a law unto itself, with the exception of the waltz and two-step, as noted. A moderato, in 2-4 time, would ordinarily be at about the rate of 63 quarter notes to the minute, while an andante, in 6-8 time, would be taken at about 40 dotted quarters to the minute.

A march and two-step, which are the same thing in so far as tempo is concerned, should be taken at 120 dotted quarters to the minute or, if in 2-4 time, the same number of quarters. They are, however, sometimes played as slowly as 112 beats to the minute.

Waltzes are taken at a tempo of from 60 to 72 dotted half notes (or three times that number of quarters) to the minute. "Valse Tempo" is simply waltz time in another language. Allegretto, which is a diminutive of allegro, signifies moderately lively—somewhat slower than allegro yet faster than an andante. Its tempo would be perhaps at about the rate of 92 beats to the minute, but the term itself is so often modified by the addition of other words (moderato, con moto, etc.) that it is difficult to state any definite indication. Larghetto is marked on the metronome as extending from 69 to 96 beats to the minute, but the "Sextet" to which you refer would be taken at 69.

The term "cantabile," when added to andante, has really nothing to do with the tempo, but is used to indicate a graceful, melodious, flowing or singing style; possibly an average marking for andante would be about 60 quarter notes to the minute. Intermezzo, also, is not a tempo indication, but is the name applied to an interlude, or a short movement connecting the larger movements of a composition. Should you, perchance, happen to refer to Mascagni's well known "Intermezzo" in his opera, "Cavalleria Rusticana," that number is usually taken at about 69 quarters to the minute. Con fuoco merely means with passion or fervor, and can hardly be interpreted in the cold figures of the metronome. However, the passage to which you refer is taken at about 152 quarters to the minute. A Serenata (or Serenade, in English) movement is usually taken moderato, and the beats are at about the rate of 56 to the minute or even a little faster. A Gavotte is usually taken at about 138 quarters to the minute, although this is not arbitrary.

A Rondo is another movement which it is difficult to pin down to any particular marking, since there are Rondos and Rondos. For example, Haydn's "Gypsy Rondo" is conventionally taken at the rate of 144 quarters to the minute, while other compositions of this class would not be taken as quickly.

2. Personally, I prefer the patented pegs to the old friction pegs, whether they be made of wood or other material. This, however, is largely a matter of choice, but I believe that the majority of banjoists prefer the patented pegs.

THE GUITARIST

(Continued from page 40)

You can convince yourself of the accuracy of the above statement, by raising the fifth of the mentioned diminished triads each a half step, thus converting them into minor triads. The diminished, and other triads, will be taken up and more fully explained later on, in these articles on "Harmony as Applied to the Guitar."

I thank you very much for your kind expressions regarding the harmony instructions.



BRITISH DEPARTMENT

Conducted by

A. DE VEKEY
BOURNEMOUTH, ENGLAND

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

A B-M-G ENCYCLOPAEDIA

"It caters for everything in our line, doesn't it," remarked a subscriber when discussing the two new departments in THE CADENZA, "The Banjoist," and "The Mandolinist and Mando-cellist." "Yes," I replied, "it is a mine of information about our instruments,"—and it is.

The Banjo Department will gradually, but certainly spread the great advantage of our "C" Notation over the American "A" (Don't forget, Mr. Rice, to impress the fact that with C Notation, banjoists can play tenor mandola parts written in Universal Notation), while the work of Mr. Place on the deeper voiced instruments will be watched carefully, and should prove of absorbing interest to devotees of these comparatively new additions to the mandolin industry.

A POPULAR QUINTETTE

Encored for each of their five items at a concert held at Bishopstone, near Swindon, with a warmth and persistence that "broke no denial," the Winslow Mandolin Quintette must have vacated the stage with a feeling of intense satisfaction at the reception accorded them, and the keen appreciation of the lyric instruments in ensemble. The personnel is Mr. F. Winslow, 1st mandolin; Mrs. F. Winslow, 2nd mandolin; Mr. F. Richman, mandola; Mr. A. Ponting, mando-cello; and Master Leonard Winslow, pianist.

Artistic to a degree, the interpretation of a variety of music will secure for this combination in this country a reputation of which they might feel justly proud.

YET ANOTHER "REASON WHY"

I wonder if the anti-nontransposers have observed that music written for tenor mandola in Universal notation can be played at sight on the banjo ("C" Notation, of course). This is a very, very useful feature, especially in Great Britain, where the banjo is the principal instrument catered for, and enjoys great popularity,—due to our "NON-TRANSPOSING" METHOD OF WRITING FOR IT.

At the present moment, the tenor mandola can claim but few players. Moreover, in the majority of cases, the instruments have to be provided at the expense of the conductor. In fact, there is no choice in the matter. It is either that or "go without" this very important part, but if the conductor buys his band music with the tenor mandola parts written as in this magazine, new possibilities unfold themselves. With the parts written thus, not only can the tenor instrument utilize bass mandola parts, or play other existing music without

transposition, but where it is impossible to employ a tenor mandola, the banjo can be substituted, and can play the tenor part with ease and facility. This is made clear to those not posted with full details, when I mention that three of the strings, C, G, and D, read exactly as for banjo, while the notes on the 1st or "A" string can easily be taken by the banjoist in the positions. I gave it a trial recently with excellent results. After giving a lesson to a banjoist (who incidentally had not the slightest knowledge of either the mandolin or mandola), I asked him to try over a few parts with me, at the same time putting on the music stand some parts with the remark, "Play the large notes."

"But," he protested after glancing at the title, "this is for tenor mandola."

"It doesn't matter" I replied, "just play the large notes as if written for banjo." He did, volunteering at the conclusion the comment, "Well, that's simple enough!"

Now to get to the point. Mandola players are at present very scarce. Banjoists are plentiful. Sterling players are met with on every hand. That is the condition in this country, and probably the same in the States, though in the latter country mandolinists are more numerous than here. However, the point is this. Where it is impossible for two, three, or more mandolinists to get a tenor mandola (and a player), how exceedingly useful, how simple, to get a banjoist to take the part, as quite a number of banjoists have a knowledge of the pick sufficient for the purpose, or could acquire it with but little practice.

The more I analyze the absolute pitch, non-transposing method, the more it appears to me as "ideal" for the B. M. G. Commonwealth. I have gone into the matter thoroughly, impartially, and disinterestedly—though some over here would insinuate ulterior motives—and from the point of our little cause, and our little cause alone, nothing will shake my conviction that its adoption will hasten the popularity of "pick playing," with the least trouble and expense to anyone, and if it does that, indeed it does well.

In a banjo playing country like ours, with the music in C Notation, this latest feature of the advantage of Universal Notation may prove sufficient to help the few hitherto opposed to the idea, to reconsider the matter. In my opinion they would never regret their decision to do so, as after all it is quite a simple matter to issue the *future* parts in the non-transposed form, as the old bass mandola parts could still be utilized, not to mention the additional advantages outlined in these notes. I am equally sure that if only teachers thoroughly investigated the matter, and would all send up to the principal publishers their impressions, the latter would soon take definite action.

Louis M. Bloy of Christchurch, New Zealand, gave another successful concert recently at the Choral Hall. Among the items rendered were Moyer's "Soldier and the Maid" Overture, Gustafson's "Class Leaders' March," Suppé's "Poet and Peasant" Overture, and Miller's "Medley Overture" by the Estudiantina Band; Grimshaw's "Spanish Romance" by the Christchurch Banjo Band; an arrangement from *Tannhäuser*, and Schubert's "Serenade" by the Mandolin Quartette (1st mandolin, Miss K. Baunton, 2nd mandolin, Mr. F. Clephane, tenor mandola, Miss E. Thompson, and guitar, Mr. Louis W. Bloy). Calcott's "Possum Picnic" was given by the Ladies' Banjo Band, and Dancla's "5th Air Varié," arr. Abt, and a tran-

(Continued on page 45)



IN DOTS AND DASHES

MR. Wm. C. Stahl of Milwaukee—he does not need further introduction to the fraternity—is not only a good “goal-kicker” for the banjo, but a bang-up business booster. In closing his books for the old year he finds that “I did the largest Christmas business since being in business, and I think the mandolin, gui ar and banjo are constantly growing in favor.”

Mr. Fred J. Bacon, who is still on a short vaudeville tour, was presented in a recital at Binghampton, N. Y., on January 16th by Mr. C. C. Warren, and by Mr. Walter Holt at Percy S. Foster's music rooms in Washington, D. C., on January 21st.

It will be interesting to THE CADENZA readers to learn that Mr. Joseph Wright of the antipodes (Christchurch, New Zealand; to be exact) has “antipodeal” to these United States and will locate permanently somewhere in California. Mr. Wright is a soloist, teacher, concert-giver and director of the Christchurch Mandolin Orchestra, whose programs have often appeared in the columns of THE CADENZA. The good old U. S. A. is always ready to welcome such good musical expatriates as citizens, and it will not be necessary for Mr. Wright to change the tune of his national anthem—merely the words, from “God Save the King” to “My Country, 'tis of Thee.”

The associate editor of THE CADENZA made a recent aeroplane visit to New York—that is, it was a flying trip (without spirals or vlogging) to the Big Burg, and a fly back after two nights and three “mats.” There was not sufficient time to “make the rounds,” but he was fortunate enough to “meet up” with President D. E. Hartnett and Messrs. Frank Sipp (D. E.'s right bower), “Billy” E. Evans (who hails from the wilds of the Bronx) and J. Herman Wark (from “over on the Jersey side”). The A. E. was introduced with appropriate mortuary services to the famous Hartnett “morgue,” but was forced by circumstances to regrettably decline a dinner tendered by Brother Bill.

Mr. Joseph M. Hovey, the champion banjo perambulator and cross-country hiker (see THE CADENZA for December 1913), is now located in Alliance, Ohio, with studio at 223 S. Liberty Ave. THE CADENZA does not know whether Mr. Hovey completed his peregrinations afoot, skipping the “cops” while camping on the cold cobbles and corrugated curbstones and dreaming on the dewy dampness of the desolate downs, or whether, becoming foot-sore, he boarded a blind baggage behind a brakeman's back, or perhaps pulled a Pullman and slept a sweet sleep in a sleeper over the sleepers while sleeping. However, all that is immaterial since he got there, and THE CADENZA wishes him good luck in his new location.

On February 8, 1904—don't bother to hunt up slates and pencils for it was just twenty years ago—Mr. Edward S. Warren, the founder of the present Warren System of Music Schools with “branches in all Pacific coast towns,” arrived in Los Angeles and opened a studio to teach the mandolin and guitar. To celebrate the double decade anniversary of his Western start in the profession, Mr. Warren, accompanied by his wife, started on February 8, 1914 for a six weeks' trip, confined mostly among the islands of the West Indies. The anniversary itinerary will include the Islands of: Cuba (Havana and Santiago), Jamaica (Kingston), Trinidad (Port of Spain), Bari adoes (Bridgetown), Martinique (Port-de-France and St. Pierre), St. Thomas (Charlotte Amalie), Porto Rico (San Juan) and New Providence of the Bahamas (Nassau). The trip will also include the Panama Canal and the cities of La Guayra and Caracas in Venezuela.

Mr. S.W. Fredrickson, solo mandolinist and teacher of Bradenton, Fla., and a “C” and “Universal” notationist as well, has just organized a new mandolin orchestra of seventeen pieces. Mr. Fredrickson writes, “The members are mostly amateurs, therefore I want to start them off right by teaching them Universal Notation.”

To contribute a new one to Solomon's book, “A right beginning maketh a rich ending.”

Mr. Charles B. Rauch, manufacturer and dealer in Dayton, Ohio, and director of the Dayton Mandolin Orchestra (16 members), has enlarged his business floor space to five times its former capacity, and reports the business outlook as “Good for the future.” Parenthetically and paneratically, Mr. Rauch will be at the “Big Eat” in Cleveland.

Something for nothing, if it be good, is unconscious banking with right accruing. All lovers of mandolin, banjo and guitar music in Chicago are invited to Mr. A. J. Shaw's rehearsals, held every Friday evening at 8 o'clock, in his store and studio, 432 East 43d Street.

Mr. Alfred A. Farland, the banjoiist of renown, writes under date of February 4th, “Have just booked the ‘Hippodrome,’ Cleveland, for week of April 20.” It is not necessary to remark that these dates coincide most beautifully with those of the Convention. Mr. Farland is playing in February, Johnston, Pa., the 12th; Rockwood, 13th; Confluence, 14th; Greensburg, 16th; Connellsville, 17th; Uniontown, 18th; Brownsville, 19th; Creighton, 20th; Barnesville, Ohio, 21st; Gallopolis, 23d; Columbus, 24th (private); Tiffin, 26th; Ann Arbor, Mich., 27th and 28th, and at the time of his writing was expecting a telegram looking him through to the Pacific coast.

Here is a bouquet for banjoiists. Mr. Paul Goerner writes of his concert at Seattle on January 29 (see full program in another column), “I have never known a concert of any kind in Seattle which had the audience so wound up to the highest pitch of enthusiasm as this one of the 29th. The banjoes had the crowd with them right from the start, and the banjo quartet caught the horse by its playing of the Red Cockade March and Yankee Land. To finally satisfy the audience, Miss Sadie Stephens, who is a little wonder, and Mr. Nat Jameson had to appear, and played Dixey Medley (Osman) and Darkey's Romance (Grimsshaw) in such manner that it began to look as if the audience would never let them go.”

Mr. Marion Gray, teacher of the banjo, mandolin and guitar, and a Professional member of the Guild, is now located at Eugene, Oregon, and reports it a very good field in which to sow B. M. G. seed with prospects of a good harvest.

Mr. A. Troeller is a professional member of the Guild who has been a teacher of the banjo, mandolin and guitar in the Bronx district of New York for over 25 years, and was director of the Liberty Banjo Club and the Imperial Musical Circle, two organizations now out of existence. At the present time Mr. Troeller has two clubs—the Troeller Mandolin Circle and the Troeller Musical Club.

A unique program, an admixture of the ridiculous and the regular, but with fact underlying the fun, comes from Mrs. Alice Kellar-Fox of San Francisco. It is a program of the “high jinks” of the Music Teachers Association given in the Grand Opera House at San Francisco on Saturday, January 12th, in which the performers appeared as children, on which the typography is something fierce, and of which the meanings are sometimes a puzzle, with the inverted letters, assorted spellings and “skew-jawed” lines. For example, “Vocal Solo, with Banjo Accompaniments, by Little Alice the Wonder Child!” literally means that Mrs. Kellar-Fox sang and danced to her own banjo playing, and was compelled to repeat the number four times. It was mirth, but the musical meat was there. The closing number was a toy Symphony, in which all the “children” played, Mrs. Kellar-Fox playing the violin part on a mandolin.

Your real vaudeville man oftentimes has to be a good vaunter, making long distance jumps that would dismay the amateur. To play the first half of a week in Cairo, Ill., and the last half of the

same week in Jackson, Tenn., is some leap, but that is what they passed out in the week of January 26th to Musical Johnstone—the "Man with the Mandolins" to the public, "jimmie" to his friends, and "las H." on his vaccination certificate. The Jackson Daily Star gave him much space and more puff, credited him with putting over a good act, and then put this over on him, "The Man who put Man in Mandolin."

A few days before the month of January went out, Mr. Lloyd Loar came in and favored THE CADENZA with a short call. Mr. Loar, who will be remembered as mandolin soloist for two of the Guild concerts, is playing with the Fisher Shipp Concert Company, an organization in which he has been mandolinist, violist and pianist for the past eight years, averaging about 250 concerts a year. Under the present booking of the Eastern Lyceum Bureau, this company (consisting of Miss Fisher Shipp, lyric soprano and dramatic reader; Miss Myrtle Bloomquist, contralto, accompanist and brilliant monologist in character songs and sketches; Miss Carolyn Pomeroy, concert violinist, and Mr. Loar) are playing New England dates during January and part of February. About the middle of the latter month the company will play Pennsylvania under the management of the Antrim Entertainment Bureau. Mr. Loar is not only a great mandolinist, but is an accomplished musician well versed in theory, composition and orchestration. He utilizes an inverted viola in a portion of his program work, playing that instrument as the 'cellist does the violoncello.

Mr. F. Munro Plaque of Vancouver, B. C., united his mandolin and balalaika orchestras in a unique concert on Tuesday evening, November 25, 1913, winning high press encomium for the work of both ensembles. Mr. Plaque's mandolin solo number was a novelty demanding much technical ability. It was in reality a quartet, first played by four mandolins and then repeated in its four voices as a solo by Mr. Plaque. The full program was as follows:

Ensemble—Mandolin Orchestra	
a. March, "Kaiser Frederick"	Friedman
b. Dance Characteristic, "Wooden Shoes"	Cook
c. Espana Waltz	Waldteufel
d. "Tokio Rag"	Lodge
Vocal—Grace De Lap Salt	
a. "Estacy"	Rummel
b. "Calm as the Night"	Boehm
c. "The Little Dutch Garden"	Loomis
Ensemble—Mandolin Orchestra	
Medley, "Gems of Scotland"	Arr. Odell
Balalaika Solo (guitar accompaniment)	
a. Scene de Ballet	Andreff
b. Excerpt, "La Tosca"	Paccini
c. Waltz from Faust	Gounod
Ensemble—Mandolin Orchestra	
a. A Twilight Meditation, "After Vespers"	Moret
b. Selection, "Lucia"	Donizetti
Vocal—Grace De Lap Salt	
Waltz Song, "April Morn"	Batten
Ensemble—Balalaika Orchestra (in Russian Costume)	
a. "Imperial March"	Andreff
b. "Le Papillon"	Andreff
Mandolin Solo—Mr. Plaque	
"Invocation," Quartet for one Mandolin	Plaque
Ensemble—Balalaika Orchestra	
a. Valse, "Song D'Automne"	Plaque-Joyce
b. "Bright Shines the Moon" (Russian Dance)	Nasanoff
Mando-cello Solo—Mr. Plaque	
Berceuse from "Jocelyn"	Godard
Ensemble—Mandolin Orchestra	
a. "My Hero" from "The Chocolate Soldier"	Straus
b. "Haunting Rag"	Lenzberg
c. March, "Cherry Circle"	Freeman

The Tyrolean Mandolin Club of the Arizona School of Music, Phoenix, Ariz. (Mrs. R. T. Harrison, club conductor, and Mrs. Shirley Christy, director of the school), gave a recital on Tuesday evening, December 16, 1913. The personnel of the Club is: Miss Lilian Butler, Miss Marie Lewis, Mrs. R. B. Cleveland, Mrs. Genevieve Pettit, Mrs. H. G. Long and Mr. H. H. Porter, 1st mandolins; Miss May Getsinger and Mrs. Dorcas St. Clair, 2d mandolins; Miss Grace Cawthorne, Mr. J. Barker and Mr. Chas. E. St. Clair, tenor mandolins; Miss Marie La Chance, mando-cello; Mrs. J. W. Roebuck, Mrs. H. M. Kennedy and Mr. J. W. Roebuck, guitarists. The musical program, which was elaborated by Miss Doris Kingman, danseuse, assisted by Miss Mabel Novinger, was in full as follows:

Ensemble—Mandolin Club	
a. Overture, "Gloriana"	Weidt
b. Barcarolle, "Venetian Romance"	Hildreth

Dance—Miss Kingman and Club	
"La Paloma"	Yradier
Ensemble—Quintet	
Selections, "Lucia"	Donizetti
Fifth Nocturne, Op. 52	Leybach
Misses Lewis and La Chance, Mrs. Harrison, Messrs. Barker and Roebuck	
Dance—Miss Kingman	
Polka Recluse	Ross
Pizzicati, "Sylvia"	Delibes
Duet—Mrs. Harrison and Mr. Roebuck	
Rondo (mandolin and guitar)	Roebuck
Dance—Miss Kingman and Miss Novinger	
Carols	Delibes
Ensemble—Mandolin Club	
a. Potpourri, "Bohemian Girl"	Balfe-Ricker
b. March, "Our Director"	Bigelow

The Christchurch Mandolin Orchestra, of Christchurch, N. Z., Mr. Joseph Wright, director, gave a concert in the King's Theatre on Saturday evening, November 29, 1913, which had a two-fold purpose in its giving—to increase the Orchestra's instrument fund, and a farewell testimonial to Mr. Wright. The program, which was an elaborate one, was largely orchestral and was in full as follows:

Ensemble—Mandolin Orchestra	
Overture, "March Militaire"	Boehm
Ensemble—Orchestra	
Selection, "Bohemian Girl"	Balfe
Ensemble—Orchestra	
Waltz, "The Blue Danube"	Strauss
Vocal Solo—Miss Myrtle Twose	
"Tell Me, My Heart"	Bishop
Banjo Solo—Mr. D'Arcy Wright	
Piece Characteristique	Morley
Mando-cello Solo—Mr. Joseph Wright	
"Chant du Soir"	Bara
Banjo Selections	
a. "Patrol Eccentric"	Morley
b. "Life in Louisiana"	Grimshaw
Ensemble—Orchestra	
Intermezzo, "Just an Easy Motion"	Tracy
Ensemble—Orchestra	
Descriptive Fantasia, "Gipsy Life"	Li Thiere
(Morning, In the Woods, La Zingara Polacca, Gipsy Love Song, Tarantella, Finale)	
Vocal Duet—Messrs. Petty and Olds	
"Flow Gently Deva"	Parry
Ensemble—Mandolin Quintet	
"Good Bye"	Tosti
Mrs. Wright, Messrs. Leon Sey, H. A. East, D'Arcy and Joseph Wright	
Reading—Mr. Vincent	Selected
Ensemble—Orchestra	
"The Daingy Shepherdless"	Beaunmaire
Selection, "H. M. S. Pinafore"	Sullivan

"A wet night, but a crowded house and a big success," writes Mr. A. J. Shaw of the annual recital given by his pupils on Friday evening, January 23d, at the Drexel Hall, Chicago. The full program was as follows:

Ensemble—Mandolin Club	
"Love's Idol," Gavotte	Shaw
Two Banjos and Piano	
Popular Airs	
Mrs. Sadie Harrison, Messrs. Dolmage and Shaw	
Two Mandolins and Three Guitars	
"Swing Along March"	Bone
Miss Larson, Miss Damm, Mrs. Stroud, Mrs. Harrison and A. J. Shaw	
Banjo and Piano—A. J. Shaw and Gabriel Weiner	
a. "Cavalier March"	Shaw
b. Polka Brilliant	Shaw
c. "Nights of Gaiety"	
Quartet—Mandolins and Guitars	
"Spottswold Waltz"	
Mrs. Stroud, Miss Damm, Miss Larson, Mrs. Harrison	
Ensemble—Mandolin Club	
"Banjo Rag"	Weidt
Guitar Solo—Mr. A. J. Shaw	Shaw
Guitar Trio—Mrs. Stroud, Mrs. Harrison, Mr. Shaw	
a. "Panama Quickstep"	Shaw
b. "Silver Threads Among the Gold"	Danks
The Harmony Four—Messrs. Startzman, Herle, Zeiner and Startzman	
Selections	

Mandolin Duo—Elizabeth Larson	Shaw
Selection	Shaw
Ensemble—Mandolin Club	
March, "The Blue and the Gray"	Atkinson
Banjo and Piano—Mr. Shaw and Miss Kneen	
a. Bridal Rose Overture	
b. William Tell Overture	Rossini
c. "Poet and Peasant Overture"	Von Suppe
Two Mandolins and Piano—Misses Larson and Erickson and Mr. Shaw	
"Southern Belle Overture"	Le Bargy
Ensemble—Mandolin Club	
"University Club March"	

The Gibson Mandolin Orchestra of Seattle, Mr. Paul Goerner director, presented a sterling program at its concert given in the Seattle Press Club Hall on Thursday evening, January 29, 1914. The program in full and the performers were as follows:

Ensemble—Full Orchestra	
a. March, "Crescendo"	Odell
b. March, "On Parade"	Waite
Ensemble—Seattle Banjo Club	
a. "Southern Smiles"	Shaw
b. March, "Invincible Guard"	Shattuck
(Miss Sadie Stephens, Messrs. Stephens, Keen, Jameson, Edholm and Goerner)	
Ensemble—Gibson Mandolin Guitar Club	
March, "University Glee Club"	Sherwood
(Misses Kroupa, Pettijohn, Winters, Mr. Laros and Mr. Goerner)	
Ensemble—Gibson Guitar Club	
"Memories"	Broughton
(Miss Scholl, Mrs. Kirkpatrick, Mrs. Haden, Miss Young and Mrs. Fossck)	
Vocal Solo—Miss Hazel Hartshorn	
Aria, "Fly With Me" from Ernani	Verdi
Character Dances—Misses Harriet, Bernice and Elaine Loomis	
Mandolin Duet—Messrs. Goerner and O'Neill	
"The Bandmaster"	Stauffer
Ensemble—Full Orchestra	
a. "Sweet Melodies Waltz"	Waite
b. "If I Had a Thousand Lives to Live"	Salman
Banjo Quartet—Miss Sadie Stephens, Messrs. Jameson, Stephens and Goerner	
a. "Red Cockade March"	Tait
b. "Yankee Land"	Ossman
Guitar Trio—Misses Scholl, MacIntyre, Mr. Greer	
Trio from "Don Giovanni"	Mozart
Ensemble—Full Orchestra	
a. Overture, "Lustspiel"	Kéler-Béla
b. Overture, Grand Medley National Airs.	

BRITISH DEPARTMENT

(Continued from page 42)

scription of "Annie Laurie" as a mandolin solo by Miss K. Baunton, of whose skill on the instrument previous mention has been made in this department. Mr. Bloy played the guitar to each of these numbers and also contributed a banjo solo, "Ragioso Rondo," for which he was warmly encored.

At the Kettledrum Café, Blackpool, an enjoyable vocal and instrumental programme was given by the Amateur String Trio (Mr. Parkinson, 1st mandolin, Mr. Maddock, 2nd mandolin, Mrs. A. F. Wilson, 3rd mandolin and piano). The items included selections by the Trio, songs and zither banjo solos, all of which met with hearty appreciation.

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