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The Youth of Today is Musical

An opportunity to learn is all it needs

—by John A. Fredericks

Teachers!—See page 8



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ADOLPH F. JOHNSON, *Managing Editor*

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Vol. XX

BOSTON, MARCH, 1928

No. 9

The Youth of Today is Musical

An opportunity to learn is all it needs

By JOHN A. FREDERICKS

THE youth of today is musical. There is no doubt of that; the radio alone reveals that. The love for music is in them—whether it is for classics or jazz, all styles have some attraction. Of course many will say that musical talent is hereditary, and that some particular child may not be able to learn to play an instrument since neither of the parents is musical. An answer to that may be—Chopin's parents were not musically inclined, his father was a book-keeper in a snuff factory; Handel's father was a surgeon; Hayden's father was a wheelwright, many more cases could be cited showing that neither of the parents was musical, yet the child at an early age displayed an unusual attraction towards music and its instruments.

It is true that some of the young folks of today are content to take up their music in form of jazz, with its rhythm and blues, but then there are many who are not satisfied to stop at the simpler forms of music, but continue on to the higher forms of the art. The youth of today must have an opportunity to learn music, no matter what form or style appeals to him more. "The unprecedented array of highly trained, serious, and active performers, critics, directors, and teachers, bent on enlarging the bounds of knowledge and enterprise and on raising the public to higher conceptions of the dignity of their art (Edward Dickinson—The Spirit of Music)" will reveal to him an appreciation for the better things in music.

Before a child enters into this spirit of advancement encouragement must come from the home, especially at an early age. This form of duty falls upon the parents — to give the child every opportunity to learn. Since the youth of today is musical all that is really necessary to make them somewhat talented is an instrument, encouragement and proper training. Many times the parents, although making an honest attempt to give their child an opportunity to learn, are too stern in their supervision. Naturally the child will feel like one "sentenced to hard labor," and his musical education becomes one to be shirked and avoided. Musical education should

be taught in an interesting manner; in a way that appeals to the child, so that he will take to it like a "duck to water". No one should know a child better than the parents, they know in what way music best appeals to the child. The parents influence is, therefore, essential to spur the child on.

"It is a serious problem with many parents these days to find wholesome recreation for their children", states Carl Greenleaf before the National Federation of Music Clubs. "The band and orchestra furnish an ideal outlet for the energies of the 'gang' which might otherwise be expressed in ways not nearly so healthful. It is pretty generally agreed that while the child is growing is the best time to imbue him with a knowledge of and love for music. The child has the time to devote to it and learns most readily. By not giving him a musical education in childhood we are probably depriving him of the joys of music."

Never before have the times been as musical as the present. Youth of today is surrounded with music. It comes to them all hours of the day and in all forms. When we compare the opportunities of our forefathers we can wonder that anyone of this generation lacks the possession of some musical ability.

Teachers in thousands of schools throughout the country drill their students in the rudiments of music. Simple tunes and patriotic songs form the harmony taught, and the way these school children grasp the song instructions is indicative of their hunger for music. The vast amount of good that schools are doing toward the advancement of music cannot last forever, unless parents give their support.

The Hon. James J. Davis, Secretary of Labor, said in one of his addresses;

"I would so develop music in the community that I would have a musical instrument in every home, and I would have every child taught to play, sing and know music. For music makes for better citizenship. It will drive out envy and hate, which do so much to poison the well-springs of our life.

(Continued on Page 7)

Revolutionary Method in Banjo Instruction

MANY of the tenor banjo methods up to this time have taught single notes, scales and tremolo before taking up chord playing. It is for this reason that those who aspired to become orchestra tenor banjoists have shunned all tenor banjo methods written in musical notation and have either worked out some fake system of their own or else have studied some chart or symbol system. The "fake system" works perfectly when the tenor banjo parts are marked out with symbols and the player has a good ear and plenty of experience, but—when the ear player and the faker finds the score not marked with symbols, he is then stuck.

A revolutionary method has recently been placed in the hands of hundreds of teachers, and is considered the original plan for successfully teaching professional playing—harmony and rhythm with legitimate musical notation, from the first lesson, and melody playing taken up in later lessons. This is as it no doubt should be, as the tenor banjo is essentially a harmony instrument and it is much more difficult to play a single note solo than an orchestral part. Next in difficulty is the tremolo, which is taken up subsequently, and so on through every phase of modern tenor banjo playing.

In the Orchestral edition, all melodies are original and written in duet form with the second banjo parts written in professional rhythm form just as they should be played. The student of this revolutionary method is to learn to play both melodies and accompaniment parts. Every major, minor,

seventh, diminished and augmented chord is taken up in each key and marked with symbols the first time only. After the student has once learned the chord it is no longer "tagged" for him. This forces him to read the music and at the same time teaches him to read each chord as a unit.

The author of this new orchestral tenor banjo method, Albert Bellson of St. Paul, Minnesota, has used this system in manuscript with a number of his pupils with great success and feels confident that if the tenor banjo teachers will give this new revolutionary system a fair trial they will find it far more successful than the old style of teaching the tenor banjo.

A complete chart system teaching every chord on the tenor banjo fingerboard is given in the back of the book, and while the study of these charts will enable anyone to read tenor banjo music marked with symbols, the tenor banjo student should not be satisfied until he can read music without the aid of the symbols—then, and only then, will he be an able soloist.

Trum: "My word! Mrs. Sharp is an awful talker."

Pet: "Well, you see, she was vaccinated with a phonograph needle."

—Music Jester

Sheik: "Sir, I would like to marry your daughter."

Dad: "What is your occupation?"

Sheik: "Radio announcer."

Dad: "Take her. You are the first man who ever said 'good night' and meant it."

—Music Jester

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If your dealer can't supply you, order direct.

THIS BOOK WILL REVOLUTIONIZE TENOR BANJO TEACHING, AND IT IS GOING TO MEAN HUNDREDS, YES, THOUSANDS OF DOLLARS TO THE TEACHERS WHO ARE WISE ENOUGH TO BE THE FIRST ONES TO ADOPT IT.

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A Forty-Year Banjo War

By T. J. ARMSTRONG

WHEN Joel Walker Sweeney tied a short extra thread to his four string gourd, and then pounded out "Juba" with his thumb and first finger, our lowly banjo came into being, and started on its career with every prospect of peace and happiness. With no kickers or knockers in sight it gathered up friends and recruits by sheer force of its individuality; everywhere the quaint object aroused enthusiasm, and people spoke kindly of the novelty even when its neck grew longer and its chest grew flatter.

Afflictions, such as the advent of a new musical instrument, always create authors, so by and by there appeared on the scene "Briggs' Banjo Tutor," a very interesting literary effusion, which declared that the bass string was G, and the third string D. Then Phil Rice came along with another self instructor that went Briggs one better, for it named the bass string A and the third E, but this difference was so slight that nobody bothered themselves about it; they just played and were contended.

Through out this rosy period various classes were drawn toward the rustic instrument, and there is no wonder that among them we find many quacks, charlatans and other musical humbugs.

Some years later the musical profession, which had previously given the artless intruder no friendly or neighborly support, took hold of the thing and began to study, improve and analyse it and raise it up from its plebeian birth. The old crowd, however, resented this attempt to infringe upon its rights, and they declared war against the invaders; they did not want their idol raised up; they kicked over amendments, condemned reforms, dashed aside corrections, and sullenly returned to their old camping grounds.

In the meantime, through no fault of its own, but solely on account of the those well-meaning pioneers who mothered its infancy, the banjo has fought both sides for almost forty years, in order to hold a place in the sun. The result was surprising. After a long series of battles against unjust criticism from its enemies, and fault finding among its friends, this homely product from the simple life can certainly lay claim to a succession of remarkable victories over prejudice and erroneous conceptions.

Beginning with the controversy over raised or smooth frets and continuing with the notation dispute, then the prejudice over its entrance in the orchestra, our national instrument has passed through a sequence of ardent struggles that might well have vanquished any healthy instrument.

Strange though it may seem, every movement that aimed for advancement, has been first opposed and ridiculed by a lover of the banjo. S. S. Stewart, the pioneer of banjo manufacture, fought against raised frets year after year, until he became convinced that they were necessary; fingerplaying was dubbed amateurish and effeminate by the old stroke artist; C notation was laughed at by American banjoists some twenty odd years ago; and plectrum playing has more admirers outside the banjo fraternity than inside.

Other features such as wire strings, gut strings, silk strings, position marks, classic music versus jazz, thin or thick heads, pegs, bridges, tailpieces, plectrums, and even methods of tuning, have all been means of creating constant friction among those who adore the instrument and make it their companion.

Now if those who want to fight will come out in the open, the "Full Moon Joe" as Fred Stuber used to call it will hold up its end despite every attack which can be devised. It asked no quarter from friend or foe, and is willing to rest on its own merits when demonstrated by capable hands. As for those violinists and pianists who go up in the air and look down with scorn whenever "banjo" is mentioned should know that the banjo has some expert pilots itself; men who rise pretty high and perform beautiful evolutions quite difficult to emulate. Any violinist who, after hearing Breni Hayes, and many others of his caliber play, declares that there is no music in a banjo, must be saturated with egotism, that Gabriel's trumpet will have no more effect on him than a tin whistle.

Considering the strenuous life the banjo has led, it has done fairly well—don't you think so?

Those of you who have read the above article and feel that desire to "tell the world" about how the banjo has impressed them whether pro or con, write in to me. You may have something very interesting with reference to its evolution.—EDITOR.

The Youth of Today—from page 5

Wherever people gather together I would have music, for it brings happiness and contentment.

"I know of no greater satisfaction in life than that which comes from having aided deserving talent on the difficult road to success. The community which helps a musician will find its reward when that musician returns to play or sing his or her appreciation.

"A community musical leader would readily find the youth with talent. One great musical soul from the city in a generation would add honor and glory to its name and would be worth while."

A String Band in Parade—1914

One of the unique features of the Mummers' Parent in Philadelphia back in 1914 was a banjo, mandolin and guitar band of forty pieces, vigorously assisted by one bass drum and two snare drums. The leader was dressed in the garb of King Momus, and although his gyrations in conducting music were very amusing and even misleading, the band played fairly well.

As this band approached from a distance, the first sound to reach the ear was the bass drum and small drums; then a faint hum, resembling bag-pipes, could be heard, growing more distinct and changing in character as it came nearer. Within one block a slight tune became evident; at five hundred yards this melody came out clearly, revealing the individual tone quality of the instruments.

Mandolin and Guitar Appear in Beautiful Stage Presentation

Recently in one of the country's finer theatres, the new United Artists Theatre, the guitar and the mandolin were featured for the Los Angeles premiere of Norma Talmadge in "The Dove." Vahdah Olcott-Bickford was engaged as guitarist and Zarh Myron Bickford as mandolinist. Both artists are well known to the fretted instrument world and have made continual appearances in the "Crescendo" columns. Daily for many weeks the guitar and the mandolin were brought to the attention of thousands through their appearances in the elaborately staged production in the Venetian scene, playing the Barcarolle from "The Love Tales of Hoffman" while gliding realistically in a gondola across the stage, piloted by a romantic-looking gondolier.

The musician: "No, sir, I ain't got a friend in the world—only my music."

Gentleman: "Well, I suppose you couldn't expect to have both!"
—Music Jester

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Kiushiu Imperial University in Eleventh Annual Concert

In Fukuoka City, Japan, the Kiushiu Imperial University gave its Eleventh Annual Mandolin Orchestra concert. This university's mandolin orchestra consists of thirty members, students and graduates, in well balanced instrumentation. Their programs are artistic and highly appreciated by the fretted instrument lovers and music critics who gather to hear their annual concerts and intervening recitals.

Their recent Eleventh Annual program was printed in both Japanese and Italian. The reason for printing it in the latter language was to show appreciation for the compositions of Italian writers which were featured in their concert. The program was as follows:

Orchestra a plettro:

- (a) L'oca del Cairo (Ouverture) Mozart
arr par M. Maciocchi
 - (b) Le Trame Deluse D. Cimarosa
arr. par B. Mastelli
 - (a) Omaggio al Passato (Ouverture) L. M. Vogt
(b) L'Amour de Jeannette (Fantaisie) G. Datur
- Quintetto a plettro:
- Danse-Bijoux (Suite) C. Munier
Minuet de Cendrillon
Helene-Gavotte Valse Lento
Giga Mazurka des Hirondelles
 - (a) Sorrentine (Ouverture) L. Fantauzzi
(b) Le Maschere (Secondo P. Mascagni) V. Bottacchiari

Music Dealers Like "Starlight's" Work

"Starlight" (Laura Mason Crisp) of Kansas City, Missouri, has hit upon a new scheme which is proving quite a success with the musical dealer. The store window is trimmed with a tepee, camp fire and Indian relics, and in this attractive setting "Starlight" sings and plays her Silver Bell banjo which is broadcast to the street. Each local dealer also makes arrangements ahead for her to appear at Business Men's luncheons, High Schools, etc., as she tours on to her vaudeville bookings.

She has a beautiful mezzo-contralto voice and her songs are all of a better grade. Her accompaniments on the banjo are very original and show considerable skill. "Starlight" also plays many pleasing banjo solos, such as the "Glow Worm," Old Folks Songs, and some of the popular song hits. "Starlight" is a descendant of the Osage Indians, and is very attractive with pleasing personality. Many dealers have voiced the desire to have her again appear in their store window with her unique and attention-getting display.

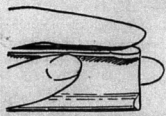
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Fretitorials



GIUSEPPE PETTINE

Teacher, Soloist, Conductor, Author and Composer

GIUSEPPE PETTINE was born at Isernia, Italy, in 1877, and as a small boy, prior to his coming to America he studied under the best teachers available in his home city. After arriving in this country, somewhere around 1889, he continued to study the art of fretted instruments with instructors then in Providence. It was first under Hamilton C. Macdougall, who now holds the chair of Music Doctor at Wellesley College, that Mr. Pettine studied fugue and composition; he also studied instrumentation with David Wallace Reeves, the noted director of the famous American Band of Providence.

That Giuseppe Pettine of Providence, R. I., is a broad well-grounded and versatile musician must be admitted. To hold a position of prominence in the musical world for many years as an eminent soloist on the mandolin means much, and to be the same on other instruments means more. But to construct and write advanced methods for these various instruments of which he is master, and to teach and compose with them all is indeed being versatile.

The fretted instrument world knows of his mandolinistic career as teacher, soloist, conductor, author and composer, and many of his pupils hold national repute as mandolin artists; so that we need mention no further his wide musical knowledge and experiences, but will mention some phases of his work.

Mr. Pettine's latest published works are the *Modern Saxophone Method, Part I* (part II is in preparation) and *Forty-four Solos in Duo Style* for the Tenor Banjo, which is meeting with much approval among players. He is also author and publisher of *Mandolin's Right and Left Hand Harmonics*, *Duo Primer*, *Fundamental Principles of Mandolin Playing*, and a *Complete Mandolin Method* with supplementary studies.

IN one of the Boston papers which gave a review of Senor Segovia's second concert we find the following comment written by one who no doubt was slightly prejudiced against the status of the guitar as an artistic instrument.

"... It seemed incredible that anyone could do so much with such an instrument as the guitar. One wondered why a musician of Mr. Segovia's stature should have chosen to master that instrument instead of the violin or the piano, where his unusual musical gift would have found fuller and freer scope.

"One cannot honestly say that an evening of guitar music is enthralling. The lack of sustaining power, of warmth of tone, of richness and variety inherent in the limitations of the instrument is beyond even Segovia's power to disguise. . . . Yet one doubted if even there (a small room) it would prove emotionally stirring."

This quotation is merely representative of the obstacle offered by that throng of music lovers and critics who attend the usual concert features, namely violin, piano and vocal. Is it any wonder that the public is "cold" in its reception of the guitar. They make their comparisons only with that with which they are acquainted. But Lawrence Gilman of the *New York Herald* says: "We make no bones about saying that Mr. Segovia is one of the most consummate masters of any instrument now before the public. He has made the guitar a thing to be spoken of in the same breath with the harpsichord of Landowska, the cello of Casals, the violin of Heifetz, the piano of Gieseking."

The guitar has long ceased to be the sentimental instrument of the serenade; it is up to each and every one of us who know the aristocratic and ancient pedigree of the guitar and its ability to express every feeling conceived by music, to uphold its status which is known to us in the fretted instrument circles and bring it more strongly into the minds of the general public.

SOMETIMES I wonder if students of fretted instruments really realize the great benefit to be derived from attending recitals and concerts of all kinds of good music as well as fretted instrument music. This hearing of the best in music develops the taste for the highest in the art and gives a greater sense of appreciation.

Of course we have many fine fretted instrument soloists—but, there are few who really appear publicly on a large scale. All the more reason why every fretted instrument student should clamor for seats when a concert or recital does come.

Students—when you go to a concert and hear some good banjoist, guitarist or mandolinist perform, do not come home discouraged and depreciate your abilities, but rather, let the artist's work be an incentive to develop your talent which may be still lying dormant to some extent.

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Every afternoon from two till four o'clock, you will find McNeil in the assembly and testing room of the Ludwig Banjo Department. He tunes, inspects and tests each banjo before it is shipped.

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THE METEOR

TENOR BANJO

Solo or Duet

(With or without piano)

March

W. M. RICE

Arr. by L. Loar

Con spirito

SOLO

Obligato
or
Chords

ff

mp

pp

f

ff

p

ff

1. 2.

1. 2. 3.

NOTE. The solo part can play the melody only (heavy notes) or add harmony indicated by the small notes. The solo part rhythm can also be patterned after the rhythm in the obligato and chord part. The obligato and chord part can be used with the orchestration.

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THE CRESCENDO

TRIO

2nd time *Sva*

f *fz* *p-f* *p* *ff* *ffz* *f* *pp* *f*

D7 C#dim.7 G D7 C#dim.7 D7 Am B7 Am Am D7 G7 ff C E7 Am G7 ff Em #B7 D #A7 pp f

THE CRESCENDO
DOWN GEORGIA

BANJO SOLO

Genuine Old Southern Dance

C Notation

40

Adapted to Banjo by
GEO. L. LANSING

The musical score is written in C notation for a banjo solo. It consists of ten staves of music. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as fingerings (0, 1, 2, 3, 4), accents, and dynamic markings like *f* and *mf*. Position changes are indicated by "Pos." followed by a number (e.g., 8 Pos., 5 Pos.). There are also first and second endings marked with "1" and "2". A "Dr. Slide" section is marked at the end of the piece. The score concludes with a double bar line and a *fz* marking.

THE CRESCENDO
March

PIANO

THE METEOR

40

W. M. RICE

Con spirito

The musical score is written for piano and consists of eight systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a forte (*ff*) dynamic and includes various dynamic markings such as *mp*, *sf*, *pp*, and *p*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs with first and second endings throughout the score. The overall style is characteristic of early 20th-century piano music.

TRIO

Musical score for "The Meteor 2" featuring a Trio section. The score consists of seven systems of piano and bass staves. The music is in 4/4 time and features a variety of dynamics including *f*, *ff*, *p*, and *pp*. The key signature has one sharp (F#). The piece concludes with a "D.S. al." instruction.

Dynamics and markings include: *f*, *ff*, *p*, *pp*, *2nd time f*, and *D.S. al.*

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Andante

mf con espress. *cresc.* *dim.* *p* *dolce* *cresc.* *mf* *dim.* *p* *cresc.*

Allegro risoluto

f *rall.* *cresc.* **Tempo I** *mf* *cresc.* *mf* *rall.* *pp*

Figures within a circle denote string.

Tuning

1st. MANDOLIN
or VIOLIN

THE METEOR

.20 Net.

W. M. RICE

Con spirito

The musical score is written in G major (one sharp) and 2/4 time. It consists of two main parts: a solo section and a Trio section. The solo section begins with a *ff* dynamic and includes various markings such as *mp*, *fz*, *f*, *pp*, and *f*. It features first and second endings. The Trio section starts at the bottom of the page, marked 'TRIO', and includes dynamics like *f*, *fz*, *p*, *2nd time f*, *pp*, *ff*, *fz*, *p*, *f*, and *ff*. The score concludes with a *pp* dynamic and a *D.S. al* instruction.

THE CRESCENDO
March

THE METEOR

.15 Net

W.M. RICE

GUITAR

or HARP GUITAR

Con spirito

The musical score is written for guitar or harp guitar in a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a 'Con spirito' instruction. The score is divided into several systems of staves. Dynamic markings include fortissimo (ff), mezzo-piano (mp), forte (f), piano (p), and pianissimo (pp). There are first and second endings marked with '1.' and '2.'. A section labeled 'TRIO' begins with a key signature change to one sharp (F#) and includes the instruction 'Op 2nd time f'. The score includes various articulations such as accents, slurs, and fermatas. Fingerings and string numbers (0 for natural, 8 for octave) are indicated below the notes. The piece concludes with a double bar line and a repeat sign.

Figures 0 and 8 occurring under various notes indicate sub bass strings on Harp Guitar.

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D. S. al C



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Bane Impresses Canadian Audience

Johnson C. Bane, America's Master Guitarist and Composer, was heard recently in a concert of Spanish Guitar music at Vancouver, B. C., Canada. Mr. Bane was assisted by the Serenaders' Mandolin Orchestra, of which Mr. F. Munro Planque is conductor.

The Serenaders opened the program with a selection from Lucia di Lammermoor by Donizetti. Mr. Bane made his initial appearance in the second number with an overture of his own composition, and was applauded to encore with the Valse Brillante by Wieniowski and a concerto by Stowakowski. The third selection of Guitar music opened and closed with compositions of Johnson Bane, namely Dance Russia and the Spanish Serenade, and also included the Scherzo by Borowski and the Spanish Dance No. 2 by Moszkowski. The fourth selection was rendered by the Mandolin orchestra which played a Dance in Olden Style, La Cinquantaine, and their second rendition was a Petite Suite de Ballet from Gluck's Operas, including Iphigenia in Alis, Orpheus, Armide and a Finale. Mr. Planque with his versatile group of mandolin, guitar and banjo players, as well as his mandola and mandobass players has done much to bring the fretted instruments to the fore in Vancouver.

The fifth and sixth selections were rendered by Mr. Bane, and included the famous Operatic Fantasia by Verdi, and the popular group of Southern Melodies by Foster. Many of his own compositions were also included. The concert was brought to a close with the March Militaire by Bane.

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U. S. May Join International Copyright Union

Representative Vestal of Indiana has introduced to the House of Representatives a bill to permit the United States to join the International Copyright Union. The bill is strongly advocated by American composers, publishers and copyright holders. The bill provides that the work of any American composer, writer or author copyrighted in the United States shall enjoy equal protection in the countries which are members of the International Copyright Union, in consideration offering equal protection in United States to those who copyright in other countries belonging to this union.

In the field of fretted instruments this membership to the International Copyright Union should prove very beneficial to every author, composer, publisher and copyright holder in the United States. As it now stands for full protection in countries most interested in our compositions two copyrights are necessary, but if this new bill is passed, then one is only needed.

The bill was referred to the House Committee on Patents.

Guitar Effects Popular With Dance Orchestras

It is becoming more and more noticeable that the various dance orchestras throughout the country are introducing both the straight guitar, the tenor guitar and the Hawaiian guitar in their arrangements. This is particularly noticeable with the organizations that are broadcasting. The guitar is worked in very effectively both as a melody and as a rhythm instrument.

Many guitar manufacturers are giving careful attention to this new demand in dance orchestras and are producing many elaborate models.

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Soloist and Composer

THIS DEPARTMENT is especially for Banjoists. Anyone may ask questions pertaining to the Banjo, or contribute items. Questions or suggestions will receive due consideration.
Address—"Banjoist Round Table", care of The Crescendo.

According to the plans of Mr. Bradbury, one of the managers of the Guild convention to be held in Hartford this coming June, the program is indeed promising. Aside from the regular business session and educational discussions there will be featured the Hartford Plectral Orchestra of 150 pieces and a 60 piece band. Many prominent artists will appear on the musical program of the convention. Watch the columns of the *Crescendo* for announcements.—EDITOR.

E. R.—Portland, Oregon

Name me some solos that can be used for stage and radio playing that go over big and where I can get them. I play standard banjo. Could you show me a way how I could read tenor banjo parts on standard banjo?

[ANSWER]

A list of solos for the standard banjo is being sent direct. In reference to transposing the tenor banjo parts to the standard banjo it generally answers the purpose to lower the higher note of the tenor banjo chord an octave, this giving the chord as actually played on the plectrum banjo, or if the chords for the tenor banjo are written rather low raise the lower note an octave and you likewise have the chord for the plectrum banjo. One should know the readings of all chords, however, so as to be able to invert any chords if necessary to make them playable on the long neck banjo.

J. C.—Detroit, Michigan

I am playing with an orchestra a few nights each week and cannot read tenor banjo parts at sight. I have several instruction books which show how to spot diminished and dominant seventh chords by accidentals. The other chords such as tonic, etc., cannot be spotted by accidentals but none of them make it clear how to know at sight that a tonic chord with an accidental is not a diminished or dominant seventh chord.

[ANSWER]

One should know the readings of all chords well, if one is to be a proficient orchestra player. In other words, do not rely so much on these "tips" as how to spot the various chords. What you need is a good old-fashioned course in actual sight reading, that is, reading and playing directly from the notes and not reading from symbols or such. This should be given the first consideration and let these "tips" as to the identification of the chords be secondary. If one were an ordinary sight reader a tonic chord written with an accidental should be easy reading.

ROWDEN'S TENOR BANJO TECHNIC
Not just an Instruction Book—and more than a mere collection of studies. A complete, carefully graded work covering all the principles essential to the art of tenor banjo playing, embodying the fruits of the author's many years' experience as a soloist and teacher. Not an impractical or unnecessary page or line in the three volumes of 182 pages of harmony and technique. May be used for banjo-cello, mandolin and mandocello, as well as for tenor banjo. Price \$1.00 per volume, Canada \$2.00.
CLAUD C. ROWDEN—189 North State Street, Chicago, Illinois

M. W.—Ticonic, Iowa

1. *How should the following measure in two-four time be played? A half note with the stem turned up, and four eighth note chords with the stems turned down?*
2. *Is it possible to play orchestrations and make all the changes? I find quite a few with four different changes to the measure which I cannot seem to be able to play at the right tempo and using four note chords.*
3. *This question will be answered by letter with illustrations included.*

[ANSWER]

1. The tempo was not mentioned, but undoubtedly the measure is to be played in what is known as the duo style. The note with the stem turned up to be tremoloed while four eighth note chords will be played at the same time with four down strokes. This must be accomplished without interrupting the effect of the tremolo on the higher note. Refer to any method which has a treatise on duo style playing and I am sure your question will be further taken care of.
2. Many orchestrations are not correctly written or are not made practical to play, hence the difficulty you speak of. Furthermore, one should not use four note chords in such measures as referred to if they are not clearly and easily executed. Use three note chords and one can not only obtain more correct harmonic progression, but it will enable one to play the chords distinctly. It is far better to play three note chords well, having the tones all clear and correct than to half-play four note chords in such a place. Often times the chords need rearranging, also, to be made practical for the instrument. Would advise that you study the building of all chords, inversions, etc., then when you find a place that is impractical in the orchestration you can rearrange it so as to have it playable on the instrument and to your own liking.

F. F. S.—Erie, Pennsylvania

What is the standard fingering for the tenor banjo if there is one? Are the instruction books correct in this respect? In my playing I use the fingering given in most of the instruction books. While in the positions I use the mandolin fingering. I would like to know if this system is all right.

[ANSWER]

It, of course, makes a difference whether one is using a short or long scale tenor banjo as to the fingering employed. As the long scale is now practically standard the fingering is generally taken as you use it, namely, when playing in the first position, use 'cello fingering and when playing in the other positions using the mandolin fingering. The instruction books do not all agree as to this, but I believe that the greater part of them do. However, there are many instances where the 'cello fingering can be used to advantage in the positions and my advice is to use the fingering that *best fits* the occasion. Consider at all times the position shifting and general rules for such and the fingering that is best adaptable is correct whether it be 'cello or mandolin fingering.

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Banjoists' Round Table—*from page 21*

J. M.—Wyandotte, Michigan

Please explain the difference between tremolo and rhythm for the tenor banjo.

[ANSWER]

Rhythm means the measured or set count of a measure. It is the regular pulsation of music and the division of musical ideas into regular metrical portions. Tremolo on the other hand, as applied to the tenor banjo means the rapid vibrating of the string or strings so as to imitate the effect of a smooth or flowing tone and is not to be considered at all as a rhythmical effect. For example, if one plays a certain measured stroke it is considered rhythmical, while if one rapidly tremolos in the accepted manner so as to produce a tone that seems flowing and which loses that measured or set counted effect we have the real tremolo.

Segovia's Second Recital in Boston

Andres Segovia, the celebrated Spanish guitarist, whose debut last month in both New York and Boston had aroused considerable comment in the musical circles for his astounding fineness of technique and rich interpretations, was heard in a second recital at Symphony Hall, Boston.

This second concert again demonstrated Senor Segovia's unusually fine musicianship, and he was applauded most heartily by an audience of about 1500.

Ralph Dexter has joined the fretted instrument department of the Walker Musical Exchange. Mr. Dexter is one of the known banjoists in the country and was formerly Western representative of Gibson, Inc., fretted instrument manufacturer, Kalamazoo, Michigan.

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Considerable interest has been created over this huge banjo, and Mr. Stanchfield, manager of the small goods department, is planning to give several demonstrations in schools, clubs, etc., with Joe Sherman and "Inky" Henneberg, banjo vaudeville and broadcasting stars.

Due to the immense size of this banjo one has to do the fingering while the other strums on the strings. It has taken considerable experimenting on the part of the players to be able to play it, but they are now ready to appear publicly with it.

Joe Mueller Organizes Own Orchestra

Joe Mueller is a well known and prominent figure in the banjo field and was at one time a member of Isham Jones' all star orchestra. His work with this organization of which he had been a member has made him popular. He is a keen student of music and an able director as well as an arranger.

Of this capable player and the new orchestra, the Davis Island Orchestra which Joe Mueller has just organized, the Morning Tribune of Tampa, Florida, states:

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The MANDOLINISTS' ROUND TABLE

Conducted by
WILLIAM PLACE, JR.
Virtuoso, Composer and Author

THIS DEPARTMENT is especially for Mandolinists, and they may ask questions pertaining to the mandolin or contribute items. Questions or suggestions will receive due consideration. Address "Mandolinists Round Table," care of The Crescendo.

In June the American Guild of Banjoists, Mandolinists and Guitarists will hold its annual convention in Hartford, Conn. This organization, founded to promote an interest in our instruments, has continued through the years its march of progress and each year new ideas are brought to light by the progressive teachers of the country. The East is again fortunate in having the privilege of the annual gathering and knowing the unusual ability of the managers, we are assured that an exceedingly worth while convention is forthcoming, and I believe every teacher and player should avail himself of the privilege to attend.

The Guild has meant much to many of us. It has universalized many important details of fretted instrument music. It has given annual demonstrations of the possibilities of our instruments in both solo and ensemble and today it stands as the one nationally organized body that represents us in America.

The Guild has grown and prospered through the years because it has stood for serious ideals and it is doubtless safe to assert that a large portion of the popularity of the fretted instruments has come through the organization.

Our instruments vary in popularity in succeeding years. Today the banjo and guitar are much in favor, yesterday the mandolin was riding on the crest of the wave. Regardless of time or condition the plectral instruments will always be played. They furnish a pleasant and simple form of musical expression for busy folks of these swiftly moving times; but, whatever is new, whatever is best in our music one will always find at a Guild convention, and to miss the event is to lose step with progress for the year.

ON TO HARTFORD 1928

D. G. H.
In unaccompanied mandolin solos requiring special tuning I have found that if the strings which are tuned in the ordinary manner are tuned in octaves like a triple that the effect is very fine.

[ANSWER]

The above suggestion which is not exactly a question is decidedly interesting.

Mandolin solos requiring special tuning are exceedingly effective and have a certain atmosphere that is original to say the least. While I am not in favor of restringing the mandolin or any other instrument; to keep an extra mandolin for specially tuned numbers might

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be a decided novelty. Presumably the G string would be as usual but the D, A and E could be tuned in octaves. However, I would not wish my opinion misconstrued and for regular mandolin work the instrument should be strung and tuned as a mandolin. Un-accompanied specially tuned solos are *novelty* numbers and are composed *as such* and as we all understand this, I see no objection in enhancing the effect of the unusual.

While discussing the subject of an extra instrument I might add that I have always kept two mandolins in constant use. One I use with the harp and the other with piano accompaniment.

Probably all players realize that an instrument cannot be tuned for such unusual selections as Loin de Terra Del'Italie by Persichini and then retune for ordinary playing, for strings stretched to such an abnormal tension are never true when retuned normally and two instruments should be used for concert work when any but the ordinary tuning is employed.

H. G.

I am finding it difficult to execute runs and trills with any degree of speed. Please tell me through the "Crescendo" what exercises you recommend.

[ANSWER]

Any of the standard mandolin methods contain exercises for your particular trouble, but perhaps you may expect results too quickly. The execution of rapid runs may be mastered only in due time. Clean cut execution comes from endless repetition. As a suggestion, try a simple two octave scale in the key of G, first position. Start very slowly and listen carefully as you play each note. Insist to yourself upon absolute uniformity and be certain that every succeeding tone is like its predecessor in quality; that your down strokes and up strokes balance in resonance. Practice slowly and each day attempt the same run a little faster, but do not attempt to increase in speed at any one hour of practice. Repeat over and over at the same speed and with the same care and at the next practice period attempt a trifle faster but be certain that each individual tone is the best you can produce and is in balance with those that came before it.

The trill is the most difficult of all figures on the mandolin. Slow, careful, constant practice and almost endless repetition are the requisites of its mastery. Don't be discouraged, for clean cut single note execution is a matter of years of growth. Many a mandolinist can execute reams of unaccompanied chord solos who cannot play the finer or more intricate music of the violin type.

L. P. C.

I have been much interested in experimenting with various kinds of mandolin picks and have found that a leather pick

(Continued on Page 24)

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Helpful Hints

The big three in music are: "Melody, Harmony and Rhythm." Melody is the tune or musical idea around which the harmony is built. When you say you remember a song or solo you remember the melody. Some people can carry the harmony also and supply it if the setting be simple without an error. Any departure from the simple fundamental harmony, i. e. Tonic, Subdominant and Dominant chords, makes extemporaneous accompaniment much harder and it is the attempt to fill in these chords which are put in to give variety that makes the ear player's performance so hard to listen to.

Listening to a good solo with poor accompaniment is like looking at a good picture with a crooked frame. At once you say, the picture is good, but the frame spoils it. That is true in music when the accompaniment is poorly played or extemporized.

Rhythm is created by the regular recurrence of the accent. When you see a company of soldiers marching along, what would you say and what would you think if they were all out of step? It is true they all start at the same time and all arrive at their destination at the same time and that, too, can be said of the performance of many of our fancy named synopacting orchestras and compositions; they are all out of step, i. e. rhythm, most of the time, and are only together at the start and finish. If we are to play well, let us see that the rhythm is not disturbed, because music without rhythm has no beginning or no end.

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Mandolinists' Round Table— from page 23

gives a fine tone but little volume. Has anyone ever used one of this type and do you consider it practical.

[ANSWER]

If my memory serves me correctly, the leather plectrum was used by Valentine Abt, quite extensively, and I think at the height of his career as a soloist. He produced a glorious tone and secured surprising volume and it is safe to assert that the tone was as near one hundred per cent as is possible. A leather plectrum certainly eliminates all pie-click and personally I delight in listening to a leather plectrum. May I encourage you to keep right on with your experiments for there is abundant opportunity for a plectrum which will give the quality of leather and yet have more volume. The principal objection I have to leather as plectrum material is that it has not sufficient stability to produce all the tone the mandolin contains, which we all know is none too much.

Banjo or Wife—Which?

Banjo strings added too many strings to the marital conditions of a certain couple in the States. The husband who was continually strumming on his banjo, is proprietor of a gasoline station, and when he isn't filling other folks' gas tanks with gasoline, he is filling the air with notes, musical and otherwise. The wife in her petition for divorce, claimed to have been unstrung by the banjo last summer. She charged that her husband, who "had an insatiable desire to play the banjo," neglected his wife and family, and even at meal times he ignored her.

So she gave him his choice—and he chose to pick on his banjo.

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**The
GUITARISTS'
ROUND TABLE**

Conducted by
VAHDAH OLCOTT-BICKFORD
Virtuoso, Composer

THIS DEPARTMENT is especially for Guitarists, but anyone may ask questions pertaining to the guitar or contribute items. Questions or suggestions will receive due consideration.
Address—"Guitarists Round Table," care of The Crescendo.

T. S. V.—San Francisco, California

1. *I was much interested in the question about Ferdinando Carulli which you answered so fully and interestingly in the January issue of the "Crescendo" and would like to ask a few more questions about him and his work. I have heard or seen it stated that he was the first one to write serious music for the guitar and I wonder if you will tell us if this is correct, and give also the date of the publication of his Method, if possible. Also will you give the names of a few other guitarists of his period or near his period?*

2. *What was the Carulli system or position as regards the little finger of the right hand,—that is, did he advocate touching it lightly on the sound-board or was he an advocate of the free-hand system?*

[ANSWER]

1. Although Carulli was one of the earliest of the old masters whose music comes down to us today as of the best and whose technical works are still studied by the best guitarists the world over, yet he can hardly be said to have been the first to have written serious music for the guitar, for the reason that in a period very much antecedent to his there were works by various composers, most of which are now out of print and unobtainable. Also Boccherini, the gifted Italian composer so highly renowned in the general musical world, was born almost thirty years before Carulli, in 1743, and died when Carulli was but thirty-five years old, or ten years before Carulli wrote his justly-famous Method for the Guitar! The Boccherini Quintets in which he writes for first and second violins, viola, cello and guitar, alone prove him to be one of the most serious composers of guitar music that ever lived. The parts for the guitar show a highly developed skill from a technical standpoint and in some of the Quintets actual virtuosity is demanded of the guitarist. There has been no music written for the instrument in Chamber Music form from that time to the present day which has surpassed the works of Boccherini and very, very little that has in any sense equalled it, either in the way of musical value or in demands upon the performer from a technical standpoint. All of which goes to show that the guitar was well developed technically and that its resources were well known many years before Carulli was born! Carulli published his Method in 1810, thirty-one years before his death (at the age of seventy-one), or when he was forty years old. It was indeed one of the first complete methods and was the most famous in Europe for many years and is still used there by many fine teachers. Its only rival came later with the advent of the Carcassi Method. The Aguado Method was also popular and his French edition translated by F. De Fossa, was published in Paris in 1827.

Ferdinand Sor published his Op. 1 in 1819. Sor was born eight years later than Carulli, in 1778, but lived until 1839, so he died only three years before Carulli. His influence on the guitar was very great.

As to other guitarists who lived near the same period, space

hardly permits the mention of them all, for these were the halcyon days of the guitar, but the following may be mentioned:

| | | | |
|----------|-----------|----------|---------------------|
| Nava | 1775-1828 | Sor | 1778-1839 |
| Paganini | 1782-1840 | Aguado | 1784-1849 |
| Schnabel | 1767-1831 | Giuliani | 1780-1840 or later. |

2. Carulli, in common with practically all the old masters of the instrument, was a firm advocate of the light touching of the little finger of the right hand on the soundboard of the guitar.

T. R. O.—Baltimore, Maryland

Can you tell me which of the old masters for the guitar provided the best studies or work for the strengthening and use in general of the third finger of the right hand? Knowing that my third finger is rather weak I would like to have some material for making it more strong.

[ANSWER]

Through the works of most of the masters for the guitar, both past and present, there will be found work for the third finger in many ways, but of all the literature for the instrument extant, nothing better will be found for the actual purpose of strengthening that finger, especially in regard to making it able to carry a single-note melody beautifully, as well as in various types of arpeggi, etc.—than is to be found in the Six Caprices of the great Italian master, Matteo Carcassi. While Carcassi was an ardent advocate of touching the little finger of the right hand lightly on the sound-board for scale playing, etc., he gives in these Six Caprices work for strengthening and development of the third finger that has never been excelled by any writer, past or present. The Hungarian guitarist, J. K. Mertz also provides good study for the third finger in his various operatic fantasies, comprising the various numbers of his Op. 8, and also in some of his strictly original works. His work for the third finger is, however, in most cases more along the strict arpeggio line than that found in the Carcassi Six Caprices. Mertz was a great lover of the arpeggio in all its broken forms, and employed this effect very largely in his works for the guitar. There are many other writers who have given good work for the third finger, but these two are perhaps the most outstanding. In this case it may be truthfully said that the guitar student who only knows the master Carcassi through his Method knows his very, very little,—and in fact can have but a very sketchy idea of his really great work for the instrument. Like many great composers in all lines, who are known chiefly through their lesser works, Carcassi is known chiefly to the less studious of the guitar world as the writer of his very popular method, and his greater works which show to a much greater extent his virtuosity on the instrument, his deep knowledge of it and his amazing talent for composition and his knowledge of the resources of the guitar, as well as his invention of many effects that were hitherto unknown in guitar playing are hardly known at all,—except to the most serious guitar student. Some of the more advanced are acquainted with his Twenty-five Studies Melodious

(Continued on Page 28)

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"Uke-A-Lee" Keener

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Guitarists' Round Table—from page 25

and Progressive, which were designed to follow his Method, but few are sufficiently familiar with his other fine works of which there are so many.

J. A.—Rochester, New York

Kindly state in the *Guitarists' Round Table* of the "Crescendo" the manner of executing or imitating the "cornet" and the "horns."

[ANSWER]

These effects are but weakly imitated on a stringed instrument for "the dulcet tones of the soft guitar" are but mildly fitted to imitate the brass instruments to great perfection. The flageolet or flute tones, made with harmonics, are, however, very effectively done on the guitar. It is very seldom indeed that a composition calls for the guitar to imitate the horn or cornet.

In fact, very few guitarists feel that it is good musicianship to try to imitate a brass instrument on a delicate stringed instrument such as the guitar. It enters into the realm of showmanship and to a considerable extent takes the guitar out of the class it belongs in as a serious instrument when too many such "imitations" and pseudo-effects are aimed after. It is not done on the piano, violin or cello by serious artists and the writer sees no reason why it should be on the guitar. However, the so-called cornet or trumpet effect is obtained by the use of natural harmonics, picked with the thumb rather close to the bridge (about an inch and a half or so),—at the same time keeping the left-hand fingers which make the harmonics in their position over the fret so that the vibration is to some extent cut off. Just the contrary for a perfect harmonic is the rule, as it must be freed by the left hand fingers to vibrate without interference as soon as it is plucked with the right hand. I suppose that what

you mean by the "horns" is the so-called "trombone effect." It seems to the writer, however, the height of folly to try to imitate on the guitar the effect of a trombone, for two instruments could not be more widely separated in character. This effect is produced by placing the thumb near the bridge, upon the string desired, and without raising it from the string, the rest of the hand is lifted and the first and second fingers fall upon the bridge by gently striking it; just as these fingers strike the bridge the thumb leaves the string, or is lifted for a mere instant and immediately replaced on the string in order to arrest the vibration; this procedure, with the stroke of the fingers, according to Pasquale Roch, the Spanish guitarist who employs it, "gives the so-called trombone effect." Roch goes on further to say: "This does not mean that you first pluck the string and then strike it, for that will not produce the desired effect." He says the first finger will strike on the ivory strip of the bridge just below the first string, that is, a little further towards the lower side, and the second finger on the strip of wood to which the strings are attached; Roch, who employs this effect often in his own playing, further says: "The wrist must be free and the hand held in a natural position." There are very many of these far-fetched "effects" used on the guitar by certain players, but to the writer, who has heard them performed by various ones, including Roch, they savor of vaudeville and the showman rather than the concert stage and the artist. We do not find these effects used by Lobet and Segovia, the best artists of the Spanish school of playing, nor by any of the better artists of other schools, as a rule.

The guitar is at its best when it is its own sweet and fascinating self and not when it is trying to imitate a brass band.

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—U. of S. Calif. Wampus

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