

being a serious musical instrument and even nobler than the trombone, bass, bassoon, etc.?

Is the mandolin an inferior instrument because all the old masters did not write for it?

Positively not. The mandolin had not been developed to any great extent in their time, and such a thing could not be expected, yet Beethoven, Mozart, Gretry and others wrote for it. Lately Verdi and Spinelli used it in their scores.

What is the matter with the mandolin, then? Bless you, nothing is the matter with it! I would ask: *What is the matter with the players?*

There is a need of more serious study, more pride and general musical culture, that is what matters.

In the last ten years the mandolin has progressed beyond the fondest expectations of its most enthusiastic devotees, and yet this wonderful progress is due to the efforts of only a few composers and soloists! Just think of what the result might be could we have hundreds of such artists and composers! Is every lover of the plectrum instruments encouraging original mandolin music? Or does the majority even ignore that there is real good mandolin music published ranging from a

quartette or concerto down? If every mandolin teacher, soloist or player would look about for real mandolin music before resorting to that composed for other instruments, it would not be very long before that kind of music would grow in such quantity and quality, that it would finally command the attention of every serious music publisher and cultured musician. It would swell the ranks of the well trained composers for the plectrum instruments, for as yet we do not have enough of said composers. It would hasten the final recognition of the mandolin.

THE "GIBSON" NEW MODEL HARP-GUITAR

The Harp-Guitar with a Few Sub-basses Shy is a Rapidly Dwindling Breed. It's an "Incomplete" that Compels the Most Unrelaxing Effort with the Zenith of Artistic Excellence Never Possible to Attain. It's the Ladder Reaching Most to Heaven.

The Deadlock of Difficulties Ousted

"The six-string Guitar is enough for me." "Sometimes, Mr. Teacher, enough is too much. Paganini could do all kinds of stunts on a violin of one string, but the most of us need four."

A full chromatic octave of basses permitting an open bass for every possible chord, secures unparalleled grace and ease of execution, as 15 heretofore almost impregnable keys that have for ages lain dormant are now made easy. This, with the nine favorite keys, complete the cycle of 24 keys all in the fist of the Harp-guitarist. The compass is increased to over four octaves. Even the difficulties of the six-string Guitar sedulously nursed and overcome, shrink into empty effectiveness, when measured with the "Gibson" Harp-guitar. Modulating is as easily performed as on the harp or piano. The barrer chords (to get the desired basses) so frequent and difficult on the six-string Guitar are eliminated. Such infinitely greater possibilities of the Harp-guitar touch the susceptible spot in every discriminating player and make him covet the "Gibson."

Experience a Hole Proof Argument

Ever work your daylights out on a six-string Guitar of the old construction before a fair sized audience in a medium sized concert hall and with a steaming epidermis note your execution, however brilliant, wither away unappreciated? Regardless of what manufacturers may advertise, you sooner or later learn through the slow, costly and bitter school of experience that it is ruinous economy that only aspiring young players will pursue to try to fill a concert engagement with a parlor instrument. No matter how great your skill or ambition, you can't play into an instrument what isn't there. Still this is an ambitious age. But because a manufacturer insists he is able to use a pig's tail to make a whistle and thus gain an exclusive Pigs

Tail Brand, it's no sign the toot would be anyway diminished were the piggy's "Coda" wanting.

"To advertise is human,
To be honest therein, divine."

The Guitarist of the New Model Six-String "Gibson," Remains Chief of His Class

Place—Washington, D. C. Time—American Guild Convention of Mandolinists, Guitarists and Banjoists. Occasion—To incidentally learn the relative merits of the best of the old construction Guitars with the six-string "Gibson." Conditions—Gut and silk strings; Guitars tested alternately by each performer in an apartment adjoining an open room of the severest professional critics America can boast, who could not see, but could distinctly hear the instruments as played.

Facts Are Sassy Arguments

Result—Unanimous "Gibson" verdict. "Marked contrast." "Bigger tone." "More brilliant treble." "Greater carrying power." "More compact body of tone." "A wonderful treble." "Decidedly greater volume." "Treble sounds like a harp." "Tone is more round and full," etc.

Note the complimentary treble quotations. (The objective point of every manufacturer and the point wherein he fails. It's easy enough to get good basses.) Observe no one could hear with his eyes (!) "Gibson" preference was the result of an unbiased test and an unbiased verdict.

Furthermore, seven teachers placed orders aggregating over \$1,400.00. But a Guitar of bigger tone, superlative merit and infinitely greater possibilities is herewith presented.

The Octagonal Arm

A secondary neck or arm extending beneath the sounding-board to the rim at end of body, together with a corresponding reinforcement on the opposite side, is the

only construction that gives the requisite strength to resist the immense tension of the ten sub-basses and secure the necessary rigidity of body to prevent the instrument slightly bending at the sound hole—the prolific cause of hard action, sore fingers, loss of velocity of execution and imperfect intonation.

The Turn-Buckle Straining-Rod

The same effect caused by the warping of the neck is eliminated by the straining-rod, which permits a small, convenient neck, thus greatly facilitating fingering.

The universal absence of rim-to-rim arms and straining-rod of other makes, constitutes a fatal weakness that though the neck be big and clumsy and the sounding-board braces numerous and heavy, they will not permanently withstand even five or six sub-basses, much less a total of sixteen strings.

Laminated Sub-Bass Head-Piece and "S" Head Block

Lightness, strength and permanence of construction are assured in the sub-bass head-piece (which so frequently checks and even gives way round the string-post), and the inside "S" head-block, (which commonly twists and warps out of shape), by building them of many layers of wood set cross grain one to the other (laminated). Thus two vital parts of usual weakness can neither check, give way, twist nor warp.

Edges Protected

The binding of sounding-board and back-board is inlaid on outer edge of rim so vibrations are not retarded.

Shifting Made Easy

The position dots in upper side of neck enables a performer to catch a position quickly.

Rim Re-inforced

The rim is necessarily thin for tonal purposes and lightness of construction. Abundant strength is secured by the perpendicular re-inforcements of rim.

P. D. Q. Stringing

The vertical setting of each string drum (instead of horizontal setting through slots sawed in the head), permits the greatest possible convenience in stringing and un-stringing, inasmuch as the string does not have to be put back and forth through the slot in head as per the usual exasperating custom, but may be instantaneously unwound and slipped off end of string-drum.

The Highest Positions Accessible

The body is made low and oval at joining of neck on the first string side so that grace and ease of execution are possible even higher than the 12th fret.

Vertical String Pressure vs. Leverage String Pressure

All string instruments of power and body of tone have, like the violin family, a vertical pressure of strings at bridge. The leverage or twist pressure of all Guitars with glued bridges and bridge pins, embodies a wrong principle, because the down pressure is nearly counterbalanced by the up pressure from the taut strings.

Tilted Neck, High Bridge, Greater Pressure, Thicker Sounding-Board, Bigger Tone

Therefore, note the tilted neck to permit an upright, high, narrow bridge and secure increased string pressure, as well as vertical pressure so that a thicker sounding-board may be freely pulsated and thus a tremendous carrying power of tone secured never known to the Guitar of former construction.

A Common Argument

"But," you say, "the Guitar with the tail-piece and vertical string pressure is to-day our common, cheapest, poorest instrument. Might as well try to grow fruit on a broom as tone from a Guitar of the vertical pressure arrangement you talk about."

A Right Principle Made Valueless

Part truth taken for the whole truth leads to untruth in reasoning—a very common mistake. If the finger-board lies parallel to a flat sounding-board, less pressure is secured by the necessarily low bridge than is ordinarily secured by the leverage or twist pressure from the common, glued bridge. The vertical-pressure principle is right, but if lacking in degree of application and counterbalanced by faulty construction, it availeth nothing.

Two Air Chambers a Clap Trap Dodge That Grows Scales Over the Eyes

Independent action of treble and basses have heretofore been thought an impossible necessity (!) for if the pressure of the sub-basses be carried over onto the treble side, the lively, buoyant brilliancy of treble is retarded and made "logge." Two air chambers, a combination of two instruments and the like have therefore been argued as the way out. But the remedy proved worse than the disease. Manufacturers failed to

recognize that not the air chamber which modifies tone, but the sounding-board which produces tone, needed dividing, and not literally at that; but in string pressure and graduation only. It's all embodied in the "Gibson," but to tell how would mean Kate would shortly have a duplicate and Pete a repeat.

A Greater Vibrating Surface From a Smaller Sounding-Board

A violin arching, gradual from rim to center of sounding-board, permits vibration clear to rim rather than a small radius from bridge to the abrupt arching as heretofore.

Responsiveness and Rigidity of Sounding-Board Simultaneously Secured

Moreover, the tapering thickness of sounding-board from heavy at bridge to very thin at rim gives a responsiveness and at the same time rigidity of sounding-board, for the top must vibrate in its entirety rather than a central segment only or the necessary tone power is wanting.

Vibrations Distributed by Tone Bars

Again, the graduated tone bars distribute the vibrations (which may be proven by experimenting with dust), even beyond the sound-hole which brings into play more sounding-board than ever employed.

Density, Like a Cat With Tail at Half Mast, Is Not to Be Trifled With

The back-board is graduated to coincide relatively with the sounding-board, making due allowances for density that the necessary relation to the sounding-board to secure the best results be obtained. The difference in density of wood of an entire instrument sometimes makes a variance in weight of ten ounces to the instrument. And think you if this be not computed and allowance made the tone will not be effected? Other manufacturers constantly stumble in this one point, as they depend too exclusively upon mathematical measurements. Frequently a violin maker produces an exact copy of an old "Strad." It is mathematically accurate to a hair's breadth, but why hasn't it the tone of the "Strad"? Cold mathematical measurements may be scientific, but art is science in practice.

Contra-Basses and Treble Regarded

Long sub-basses are retained to give bigness to the foundation tones. A moderate length of scale assists velocity of execution and enhances the brilliancy of treble.

How the Size of an Instrument Is Determined

As large a sounding-board is used as can be pulsated freely from the vibrating strings and, therefore, the full resources of the instrument are realized. It would only deteriorate tone quality and power to increase the sounding-board. If the greatness of tone depended upon the largeness of the instrument, the violin would have been enlarged many years ago.

A Deep Kind of a Wow-Wow the Child of a Diseased Ear

To the player educated to love an inside tone,—a deep kind of a wow-wow, the old model Guitar is peculiarly pleasing and indeed it does sound big and plenty to the performer. But look out, Mr. Critic, it's as deceptive as Lucifer. Just listen at a distance and note the marked or acute enunciation and brilliant sparkling treble of the new model "Gibson" that makes the tone of the old style Guitar sound elusive, abstract and smothered in comparison; it lacks virility and makes the boy in the gallery think you're mighty good at pantomime, but he would like to hear something.

A Rain-Barrel Test

A youngster yells down a rain-barrel (plays into the sound-hole) and thinks by one good effort he might shake the four corners of the globe, but his playmate (the audience) only a few feet distant doesn't even notice the incident. **Cause**—inside reverberating tone. **Effect**—a vapory nothingness that even a musical microscope couldn't locate. How many, in testing an instrument, will play into the "barrel" and listen with ear over the sound-hole and pronounce that instrument absolutely unsurpassed; then wonder why he cannot please his audience back of the first few rows? We wonder why he doesn't give his audience a tone that will go to it.

"The Stone Which the Builders Refused Is Become the Head Stone of the Corner"

If we could arouse the too satisfied players of the old construction instruments from the state of torpor to give the "Gibson" other than a "rain-barrel" test, we would have a monopoly of the Mandolin and Guitar business. The blind have no light—to them the sun doesn't exist; neither is there truth for those who close their minds against it.

Guitarists Years Hitched to a Pee-Wee Tone Liberated by the Prodigious Full Grown "Gibson"

The peculiar refined tone quality is secured by picking the strings midway between the bridge and position of the left hand. Otherwise the "Gibson" is so much louder than the ordinary Guitar that the tone seems harsh and noisy. Likewise, the clarinet is grating and reedy until heard a few feet distant, when only the limpid, liquid quality is discernible.

When to Use a Sub-Bass

A knowledge of harmony is not necessary to adapt a Guitar accompaniment or solo to the Harp-guitar, although a few simple rules do not come amiss.

When the octave sub-bass, or unison sub-bass open may be substituted without marring the effect, cramped or difficult fingering may be eliminated.

The Quickest Sub-Bass Familiarizer

To familiarize the thumb with the various

sub-basses, practice Guitar accompaniments, reading bass notes an octave below, or playing unison sub-basses open.

How to Preserve the Playability of Music for Either Six-String or Harp-Guitar

In writing Harp-guitar music, keep the basses within the compass of the ordinary six-string Guitar. Insert the figure 8 under bass notes to be played an octave below. Insert the letter "O" under unison sub-bass notes to be played open. The music is then easily read for either the six-string Guitar or Harp-guitar.

A System That Lubricates the Way into the Memory

The quickest and most definite results are realized in memorizing music by practicing in the same way each time a given composition. Therefore, decide what basses are to be altered, or what fingering best to employ, always considering what precedes or follows so that the general effect intended by the arranger or composer may be preserved. Then mark the music lest you forget and see to it that you play or practice it as marked. Continued repetition quickly clinches it in the memory.

The "Loud" and "Soft Pedal" of the Harp-Guitar

Remember each tone is reinforced by sympathetic vibration from its corresponding bass (double octave, octave, unison, etc.) The "loud pedal," so to speak, is, therefore, always on. In staccato or pianissimo passages this re-inforcement and added loudness respectively are not desirable and should be controlled by the performer lowering the wrist so the sleeve acts as a damper like the "soft pedal" of the piano.

Over an Octave of Open Harmonics

Harp-Guitar basses are rich in harmonics of great power. Use them.

Colored Basses Assure the Right Bass Hit the First Strike

A copper wound string for every third string of the sub-basses assists in selecting the desired sub-bass quickly.

The Thumb Pick in a New Role

Tremendous tone, in fact, orchestral effects are produced by playing with the thumb pick quite close to the bridge. Effective runs, acute in enunciation and of great velocity are secured by supporting the thumb pick with the forefinger and adopting the down and up strokes as used for the Mandolin.

Furthermore, long sustained tones of great power are effectively produced by the thumb pick tremoloing in the style of the Mandolin in the absence of Mandola or Mando-cello, or in certain instances to reinforce these parts. The Guitar is thus tellingly busied.

Finger Pieces and the Up Stroke

Finger pieces are also used to strengthen the tone of the treble. Some use but one

finger piece and that on the forefinger, playing the treble with the up stroke from first to third strings inclusively. Some use the bare forefinger in the same way.

All Kinds of "Rub-on" Preparations Tend to Impair the Complexion

When the thumb pick and finger piece are used together, greater evenness of tone is produced, although these devices sometimes sacrifice tone quality for power and also forfeit the very effective little silences indicated by short rests in certain movements. Nicety of character in rhythmic time marking thus loses its individuality, tones become blurred and the accompaniment sounds justasthislooks.

The Kinds and Sizes of Strings That Put Beezum into the "Gibson"

If wire strings for the finger-board be preferred, use all wound except E or first, or insist on using a trifle heavier 2nd or B than generally accepted, that the usual disagreeable twang or metallic tone so characteristic of wire strings, particularly when slack, may be largely eliminated.

For gut and silk strings use Guitar B for the E or first, Guitar G for the B or second, and violon-cello A for the G or third, and compound strings for the three finger-board basses. Some prefer wound on steel for G or third instead of G gut.

America's Greatest Guitar Virtuosi Pass Up the Wires

After a player tries compound and gut strings which are peculiarly adapted to the new model "Gibson" Harp-guitar, he is many times surprised to hear from some competent critic, "The gut strings carry decidedly better, to say nothing of the more satisfactory tone quality."

The Cause of Adverse Decisions

However, a "wire puller," trying out gut strings, won't immediately produce good tones nor secure the tonal resources of his instrument. Likewise, the gut-string player using wire strings. Familiarity in the change of attack must be first gained and conscientious study given to producing pure tones.

We ask our wire enthusiasts to determine the relative string values by putting themselves in the place of the audience just once. If the sounding-board be made for gut strings and everything else be equal, we'll risk their verdict.

Publishers Recognize the 16 String Harp-Guitar Only

As the "A" and "E" basses of the finger-board are of sufficient tonal depth to be satisfactory, they, with the ten sub-basses, make the necessary twelve basses so that an open bass may be played for every chord in the treble. The Harp-guitar with a total of sixteen strings is, therefore, the "Grand" of all Guitars for it has a sufficient number of strings to be complete, no more, no less, and is, furthermore, the only recognized Harp-guitar for which music is published.

Life Guarantee

Every "Gibson" instrument is permanently warranted against faulty workmanship or material used and will be repaired at our factory free of charge at any time or replaced with another of the same style instrument, which in the above way gives insurance for the life of the instrument equivalent to its original purchase price. Who wants to buy an instrument its own manufacturer won't guarantee longer than a year, or at the most, five years? If it's a "just as good as the 'Gibson'"—if it really has the quality value that endures, why won't its manufacturers give it "just as good" a guarantee?

Terms

The "Gibson" is sold on the "show-me" plan. Responsible parties may purchase from "Gibson" agents, or direct from us, from territory in which we are not represented, at as low payments as \$10.00 down and \$5.00 per month.

Only 16½ cents a day—the cost of a few red postage stamps, and the grandest of Grand Guitars with black leather case is yours to enjoy. Write now. If a teacher or concert performer, enclose your card, letterhead or program.

List price, \$248.21.....Net price, \$140.00

With Faultless case No. 432, Net price, \$154.75

Price not advanced when purchasing on payments.

Agents must maintain prices marked "Net."



FRANK E. CROSBY,
Teacher and Harp-guitarist:

"I feel that you cannot praise the Gibson too highly."



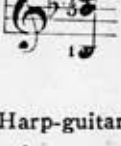
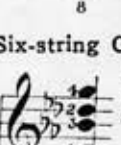


LEWIS GOOD,
Teacher and Harp-guitarist:

"I am satisfied that the "Gibson" instruments are the most wonderful embodiment of perfection ever manufactured."

A FEW COMMON CHORDS

mostly in the first positions, showing the more complete harmony and easier fingering of the "Grand" Harp-guitar over the six-string Guitar. Keys high in number of flats or sharps, or chords in the positions, are the more insistent upon the open sub-basses than the accompanying illustrations, due to the long, and many times impossible reaches necessary to secure satisfactory depth of bass tones.

<p>Six-string Guitar,  </p>	<p>Ordinary Chord of the dominant seventh</p>	<p>Fundamental (G) doubled Third (B) Fifth (D) wanting Seventh (F) Chord incomplete</p>	<p>Chord construc- tion fair</p>	<p>Six-string Guitar,  </p>	<p>Ordinary Chord of F</p>	<p>Fundamental (F) doubled Third (A) Fifth (C) Chord complete Difficult to finger</p>	<p>Chord construc- tion good</p>
<p>Harp-guitar,  </p>	<p>Chord of the dominant seventh improved</p>	<p>Fundamental (G) Third (B) Fifth (D) Seventh (F) Chord complete</p>	<p>Chord construc- tion good</p>	<p>Harp-guitar,  </p>	<p>Chord of F with desired depth of bass</p>	<p>Same as per the above but made easy</p>	<p>Chord construc- tion good</p>
<p>Six-string Guitar,  </p>	<p>Ordinary Chord of G</p>	<p>Fundamental (G) trebled Third (B) Fifth (D) wanting Chord incomplete</p>	<p>Chord construc- tion fair</p>	<p>Six-string Guitar,  </p>	<p>Ordinary Chord of the dominant seventh</p>	<p>Fundamental (C) doubled Third (E) Fifth (G) wanting Seventh (B flat) Chord incomplete</p>	<p>Chord construc- tion fair</p>
<p>Harp-guitar,  </p>	<p>Chord of G improved</p>	<p>Fundamental (G) doubled Third (B) Fifth (D) Chord complete</p>	<p>Chord construc- tion good</p>	<p>Harp-guitar,  </p>	<p>Chord of the dominant seventh improved</p>	<p>Fundamental (C) Third (E) Fifth (G) Seventh (B flat) Chord complete</p>	<p>Chord construc- tion good</p>
<p>Six-string Guitar,  </p>	<p>Chord of G</p>	<p>Fundamental (G) doubled Third (B) doubled (bad) Fifth (D) wanting Chord incomplete Long reach</p>	<p>Chord construc- tion bad</p>	<p>Six-string Guitar,  </p>	<p>Ordinary Chord of B flat</p>	<p>Fundamental (B flat) doubled Third (D) Fifth (F) Chord complete Difficult to finger</p>	<p>Chord construc- tion good</p>
<p>Harp-guitar,  </p>	<p>Chord of G improved</p>	<p>Fundamental (G) doubled Third (B) Fifth (D) Chord complete Easily fingered</p>	<p>Chord construc- tion good</p>	<p>Harp-guitar,  </p>	<p>Ordinary Chord of B flat</p>	<p>Same as per the above but made easy</p>	<p>Chord construc- tion good</p>
<p>Six-string Guitar,  </p>	<p>Ordinary Chord of the dominant seventh</p>	<p>Fundamental (B) doubled Third (D sharp) wanting (bad) Fifth (F sharp) Seventh (A) Chord incomplete</p>	<p>Chord construc- tion poor</p>	<p>Six-string Guitar,  </p>	<p>Chord of A flat</p>	<p>Fundamental (A flat) doubled Third (C) Fifth (E flat) Chord complete Difficult to finger</p>	<p>Chord construc- tion good</p>
<p>Harp-guitar,  </p>	<p>Chord of the dominant seventh</p>	<p>Fundamental (E flat) doubled Third (G) Fifth (B flat) Seventh (D) Chord complete Difficult to finger</p>	<p>Chord construc- tion good</p>	<p>Harp-guitar,  </p>	<p>Chord of A flat</p>	<p>Same as per the above but made easy</p>	<p>Chord construc- tion good</p>
<p>Six-string Guitar,  </p>	<p>Ordinary Chord of the dominant seventh</p>	<p>Fundamental (B) Third (D sharp) Fifth (F sharp) Seventh (A) Chord complete Difficult to finger</p>	<p>Chord construc- tion good</p>	<p>Six-string Guitar,  </p>	<p>Chord of the dominant seventh</p>	<p>Fundamental (E flat) Third (G) Fifth (B flat) Seventh (D) Chord complete Difficult to finger</p>	<p>Chord construc- tion good</p>
<p>Harp-guitar,  </p>	<p>Ordinary Chord of the dominant seventh</p>	<p>Same as per the above but made easy</p>	<p>Chord construc- tion good</p>	<p>Harp-guitar,  </p>	<p>Chord of the dominant seventh with desired depth of bass</p>	<p>Same as per the above but made easy</p>	<p>Chord construc- tion good</p>