



THE COMING SOLO GUITAR

"You have given us a most marvelous instrument in the 'Grand' Harp-guitar, the coming solo guitar."

MR. AND MRS. C. C. ROWDEN,  
Teachers, Concert Performers, and Harp-guitarists.



OF UNDISPUTED SUPERIORITY

"I will not forget to extol the undisputed superior worth of the 'Gibson' Harp-guitar."

JOSEPH BISTOLPHI,  
Concert Harp-guitarist of Italy.

## When Gray Hairs Applaud, Progress May Well Ask: What Have I Done Amiss?

### A LITTLE HARP-GUITAR TALK

Their Common Denominator Is Arrested Development Which Is Always at Peace with Inadequacy

A DEAR old grandma still uses candles, for: "Candles have no chimneys to clean nor break, and require no filling—no oil."

A quaint old Massachusetts town still uses ox teams on public works, for: "Oxen are safe, strong, and will stand untied without watching."

A "past master" of the Guitar with habits of technic established still uses the little six-string old-construction instrument, for: "It is light, sweet-toned, sensitive, and requires no readjustment of technic to manipulate."

All these dally with time, with progress, with themselves. Reader, do you? Truly when gray hairs applaud, progress may well ask: What have I done amiss?

By the Consent of All, He Was Fit to Discriminate if He Had Not Discriminated

The mighty Bach and his contemporaries could not be persuaded to leave the harpsichord with its inferior capacity and power of expression for the piano, yet where is the harpsichord today? Death alone saved Bach from the ridicule of the then rising generation, for time and the piano proved Bach's satisfaction, and joys were but cheats that held him within narrow limits and belittled his gratifications by hedging his musical aspiration and inspiration with an instrument of but dwarfed compensation. Then it was harpsichord versus piano; now it is Guitar versus Harp-guitar. Bach's antiquated instrument is today but a museum curiosity and would remain such even if the mighty Bach himself were here to play it.

Contentment Is Not the Counterpart, but the Counterfeit of Progress

Listen, oh Teacher or Guitarist. To remain the same while years and instruments advance is not becoming.

ing. It does not even excuse a Bach; it is but acting the part of still water growing stagnant. To defend such by excuses is only to tell why you allow or prefer (?) the green scum of a delusive satisfaction to cover and stupefy thee rather than to reanimate thyself and remove it, while all bulks a suspicion that thy contentment (?) is forced because of thy anemic ambition. If such be not the case, then act not the part lest at the zenith of thy rising, thy great days become thy worst days in that thou, outshined, though yet living, will follow unattended at the funerals of thine own reputation.

The Science of the "Gibson" Construction Comes with Fan in Hand to Separate the Wheat from the Chaff

The thinner the sounding-board and proportionately light the body of the instrument, the more easily vibrated, but the less in tone when vibrated. Then the contrary must likewise be true. The thicker the sounding-board and proportionately heavy the body, the more difficultly vibrated, but the greater in tone when vibrated. The light, thin, sensitive construction of the former is, therefore, the cause of its light, thin, sensitive tone, for "every effect has a cause that is similar." Then to produce body of tone, or tonal density (the only kind of tone that carries, retains its purity and never sounds strained), there must be body of sounding-board or sounding-board density and other parts proportioned accordingly.

"But other manufacturers have recognized this need. Why have they so singularly failed?"

Because the heavier construction could not be vibrated with the leverage or twist string-pressure, as is the case with the old glued or stationary bridge. Place the end of a pencil between two strings of the Guitar and press down the opposite end of the pencil and you have an example of leverage pressure—the pressure down is almost counterbalanced by the pressure up, for one string is lifted quite as much as the other is pressed downward; but change the instrument construction, tilt the neck like the Violin so that a high bridge and a vertical and increased string-pressure may be secured, and a heavier sounding-board will

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pulsate freely. Thus the dynamic bigness of the "Gibson" tone is realized in both the Guitar and Mandolin family of instruments.

The Force of Reason and Learning; the Weight of Arguments and Examples; and the Sanctity of Superlativeness Have Alone Formed the Times and Saliently Established the "Gibson"

With this construction, the center of gravity of tonal idealism shifted from the abnormally sensitive and, therefore, delicate, frail, sweet, sustained broad but shallow tone of the old-style Guitar, to the compact, virile, pungent, liquid, limpid, and flutey tone, characteristic of the "Gibson" new model construction, which tonal description is immediately discovered by the intelligent reader to synonymize the Harp tone, and as such it carries and holds its body decidedly further than the so-called ideal tone of the passing old-construction Guitar, whether of six or more strings.

The term Harp-guitar, therefore, means decidedly more to the "Gibsonite" than merely a sub-bass Guitar, but rather the latter voiced and in power and tone quality like the Harp to which naught else compares. The same construction in the six-string Guitar produces the same results in kind but not in degree. This is why the "Gibson" Guitar (Harp or six string) is so rapidly supplanting every other make.

Gray hairs are conservative—they are prone to halt between two opinions; to battle with false beliefs, but nevertheless, eventually capitulate to "Gibson" supremacy if supremacy actually be coveted. On the other hand, the young virtuoso makes rapid strides in progress—he has no dry rot to eliminate. He, therefore, immediately recognizes and annexes the greater—the "Gibson." But whether young or old, players do not grapple great advantages who break their minds too much upon small observations.

It is an Assured Sign of a Worthy and Progressive Spirit Whom Applause and Honor Amends

The gray-haired virtuoso, because of his musicianship rather than his vehicle of expression, may draw all men unto him and thus feast his dwarfed satisfaction upon the praise and applause of the masses rather than the classes—the passively unenlightened rather than the progressively educated. But let him beware; for these, his flatterers, are his greatest enemies; for though they be in the majority and ever speak on his side, yet their words still make against him, for he absorbs their light which is darkness so that when the actual, the true light of progress (the piano versus the harpsichord; the Harp-guitar versus the Guitar) shineth into such darkness, the darkness comprehendeth it not, and death alone saves the great but unprogressive virtuoso, with his simple arguments and excuses, from the ridicule of the rising and progressive generation. He is great who knows the times and acts accordingly, else he soon condemns himself in that which he alloweth.

Because the elevator to success (the Harp-guitar) has been generally stuck (construction not permanent), you have been toiling up the stairs (the six-string Guitar), but the "Gibson" Harp-guitar is the elevator never stuck. Come in. It's only 16 $\frac{3}{4}$  cents a day (a mere pittance, a few cigars or a little candy daily sacrificed) and the matchless "Gibson" Harp-guitar with "Faultless" case is yours to use and enjoy now.

FREE! Twelve-page Harp-guitar treatise giving chords of completeness and lingering versus the incomplete chords generally used on the six-string Guitar. The how and why of construction elucidated. Many valuable suggestions to the Guitarist. Read, examine, and your belief that "it's more easy to play the more difficult six-string Guitar when acquired than the easier—the 'Gibson' Harp-guitar—when not acquired" will be understood to be temporary wisdom corrupted by thy brightness.

## The Gibson Harp-Guitar Outclasses All Other Instruments

"This (Harp-guitar) is undoubtedly the most magnificent instrument I ever saw, bar none. No piano ever had a finer finish; no harp ever had a fuller, richer tone; and no Guitar of any other construction ever came within a thousand miles of it."

"It so far outclasses all other instruments that there is no comparison possible."

F. D. JACKSON  
Teacher and Harp-guitarist.

## Harp-Guitar Proves Better Than a Grand Piano

"The ast 'U' (Harp-guitar) was some submarine. What have you done to improve this style so much? Last night I rehearsed my orchestra and left out the piano, and played the 'U' with better effects than we got

with the Grand Piano. That is some statement, but the more I play these instruments, the better I like them.

Francis Potter, Omaha, Nebraska,  
Director, Arranger, Composer and Mandolin Virtuoso.

Write for the catalog that gives the WHY of the Gibson construction. Gibson instruments from 5 cents to 16 $\frac{3}{4}$  cents a day.

Do business on our capital. Stock furnished. We help sell. We pay the advertising. You pay for goods when sold. Return goods not sold. Try our "Still Hunt."

# GIBSON MANDOLIN-GUITAR COMPANY

500 PARSONS STREET

KALAMAZOO, MICHIGAN, U. S. A.