

A CHOICE COLLECTION
OF
POPULAR HITS
ARRANGED FOR
MANDOLIN GUITAR

Maple Leaf Rag by Scott Joplin

The Entertainer. by Scott Joplin

Sunflower Slow-Drags by Scott Joplin



Lawrence, Kansas resident Mr. Dennis Pash, researcher and banjo-mandolinist for a nearly quarter-century with the unfortunately now-defunct musical group The EtCetera String Band, has spent the greater part of his adult life researching string ragtime, and particularly that of the states of Kansas and Missouri. In addition to mandolin, he also plays banjo, guitar, and piano, composes his own music, and was the initial inspiration for the publication of The Rag Time Ephemeralist.

The White-Backed Book.

THE JOPLIN STRING ARRANGEMENTS.

by Mr. Dennis Pash.



Unidentified musicians, c. 1900.

Contrary to what many people think, ragtime was not just piano music. Rags and cakewalks were composed for a wide variety of instruments: scores published between 1895-1919 exist for five-string banjo, tenor banjo, mandolin, violin, solo guitar, Hawaiian guitar, ukulele, accordion, xylophone, saxophone, and zither, as well as ensemble music for string bands, brass bands and theatre orchestras; I've even heard of a calliope method which includes *Eli Green's Cake Walk*. Period recordings of rags and cakewalks are extant not only for most of these instruments, but for others as well, such as piccolo, concertina, harmonica, and cymbalom.

Perhaps one reason that this sizable chunk of ragtime literature has been ignored for so long is that only one of the major books on ragtime mentions ragtime played on other instruments, Lowell Schreyer's chapter on ragtime banjo in *Ragtime: Its History, Composers, and Music* the standout exception. In fact, some ragtime historians state unequivocally that ragtime is *only* piano music. This simply does not agree with documented

history; after 25 years of playing, studying, and researching ragtime – mostly from primary sources – I have found absolutely no evidence to prove that ragtime was just piano music. It has always puzzled me when scholars make sweeping statements about ragtime without even taking the time to examine any of the existing non-piano music. Does this really constitute scholarship? It seems to me the result of this is that our perspective of the music is incomplete, at best, and unbalanced, at worst. One might assume that scores for other instruments are simply arrangements from piano scores – and many of them are; however, there are many rags which exist only in non-piano form, and these deserve more thorough investigation. The best-known ragtime composers played piano, but most of them played other instruments.

The mandolin craze in the United States started shortly before the ragtime era; in 1880, a group from Spain called the "Spanish Students," employing an instrumentation of guitars and bandurrias¹ (mandolin-type instruments with ten to twelve strings – the mandolin traditionally has eight strings, four sets of two, tuned in fifths) toured the country with great success, influencing Italian-Americans to form similar groups to "cash in," some of these groups even passing themselves off as "Spanish." Soon, mandolin clubs (as they were called) formed all over the country, becoming parts of high school and college curricula, yearbooks of the period usually having at least one picture of a school mandolin club. [This same phenomenon occurred slightly earlier with the popularization of "banjo fraternities" and "banjo clubs," especially via the irrepressible influence of S. S. Stewart. – ed.]

¹ Sparks, Paul, *The Classical Mandolin*, 1995, pp. 23-27; *Cadenza*, August 1901, p. 25; *Cadenza*, November 1914, p. 35.

UNIVERSITY OF KANSAS
(LAWRENCE, KANSAS.)

The University of Kansas Glee and Banjo Club, 1892-93. Mr. Robert Saunders (arrow), also with the Riverside Mandolin Club, was the director. Lawrence, Kansas, c. 1885.

NITE
GRAND CONCERT. WATCH THE DATE.
SEE SMALL BILLS.

COMING!

Feb. 4/1892-3 GLEE AND BANJO CLUB.

When the first rags and cakewalks were published in the 1890s, it was natural that they should be arranged for mandolin and guitar. Banjo fraternities, based largely in New England, were expanded to include mandolin and guitar, and many players composed cakewalks and rags especially for these instruments.² Specialty magazines devoted to string instruments such as *The Cadenza* (established by Clarence Partee in Kansas City in 1894) covered the activities of the players and disseminated music and playing information. In the 'teens, the banjo-mandolin (a mandolin with a banjo head) got a new "lease on life" when its sound was found suitably exotic for playing the new Argentinian tango music which was taking the country by storm. Renamed the "tango banjo," reportedly New York dance band violinists found themselves having to learn the "tango banjo" to get work.³



The Riverside Mandolin Club, Lawrence, Kansas, c. 1885.

² Composers like Paul Eno, A. J. Weidt, and J. H. Jennings all wrote rags specifically for string instruments, many finding their first publication in the pages of *The Cadenza*. Examples of these may be found on the excellent recording by The Nashville Mandolin Orchestra, *All the Rage*, New World Records, 80544-2.

³ The top mandolin recording artists of the day were Valentine Abt and Samuel Siegel, and the first ragtime string band recordings are believed to be the 1906 records by the *Ossman-Dudley Trio*, with Ossman on banjo, Audley Dudley on mandolin, and Audley's brother George on harp guitar. Their record of *St. Louis Tickle* for Victor was extremely popular and remained in prints for years. When the metal parts for the record wore out, it was recorded by Fred Van Eps' "Plantation Trio," and continued to sell well. Perhaps these records were so popular because they were virtually the only string ragtime performances available at the time.

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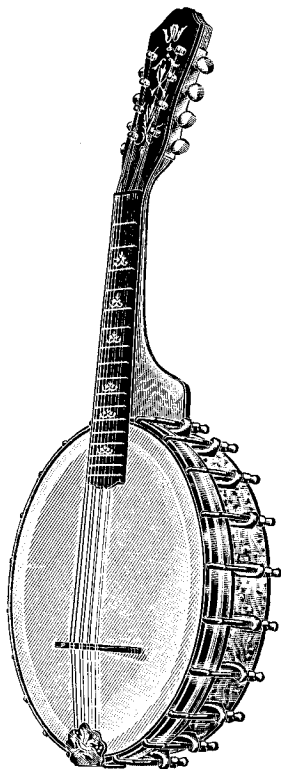
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THE CENTURY MANDOLIN CLUB

THE Century Mandolin Club is a musical organization of which New Haven, Conn., can justly feel proud. It has been in existence eleven years, but during that time many changes have been made in its personnel and instrumentation. Of the original four members but two still remain, the Hott brothers, familiarly known as "Will" and "Bob."

For a short time the club was content to play just popular music "by ear," chiefly for its own amusement, but this policy was early found unsatisfying. Then a more serious study of music was undertaken, and soon the club was playing a better class of compositions from properly arranged scores. As time went on a cornet, two violins, a clarinet, flute and bass viol were added; also much attention was given to vocal music, and for a number of seasons the club was prepared to furnish both instrumental and vocal music of a meritorious order.

Later a radical change took place in its personnel. Some of the players were drafted into the ranks of professional musicians, others moved away. Two years ago the club was completely reorganized, and again the mandolin was installed as the leading instrument. New members joined the organization, bringing in new and up-to-date ideas, new enthusiasm and the most approved and modern instruments. Better music than ever before attempted was taken up. The players found that what had seemed beyond them heretofore became comparatively easy when properly approached and studied, and to-day few mandolin orchestras in the country can boast of a finer repertoire than that of the Century Mandolin Club. High praise is due Mr. H. C. Keppel, the musical director, for his untiring efforts in bringing about these improved conditions.

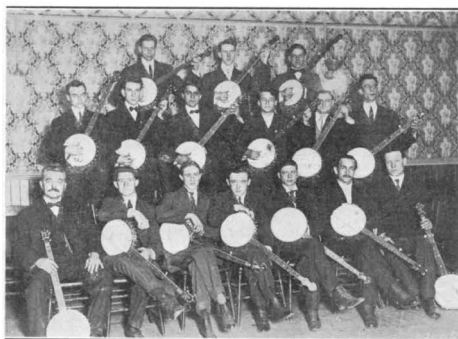
At present the personnel and instrumentation of the club is as follows: M. M. Buxbaum, first violin; Geo. H. Keppel and W. S. Bruce, first mandolins; R. I. Hott and C. E. Rogers, second mandolins; H. C. Keppel, tenor mandola; W. S. Hott, cello mandolin; G. J. Hott, banjo; C. S. Wadhams, pianist.

The manager of the club is C. E. Rogers, and the treasurer, W. S. Hott.

This last season has been the most successful one in the history of the club. It is constantly gaining in popularity, and its reputation for being a sterling musical organization is no longer merely local and extends beyond the boundaries of its native state.



NEWARK MANDOLIN ORCHESTRA
A. J. WEIDT, Director



FAIRBANKS BANJO CLUB
A. J. WEIDT, Leader

OWING to the modesty — we would hate to say perverseness — of our good friend Mr. A. J. Weidt of Newark, N. J., we have been unable to obtain any direct data bearing on the special degree of success attending his annual concert and reception, which was given in the New Auditorium on the evening of May 11th. By an exercise of great duplicity on our part we have been able to secure the half-tones of two of the clubs that "broke the peace" on this occasion.

Not just a white phenomenon, black mandolin clubs also formed, and eventually a distinctive African-American mandolin playing style developed. (In Europe, the mandolin had made its way across the Mediterranean to North Africa, where it was reportedly played solo and in ensembles;⁴ an anonymous London publication c. 1775 titled "Country Dances for the Violin, Mandolin ... composed by an African,"⁵ suggests an even earlier familiarity with the instrument. Seth S. Weeks was perhaps the best-known black mandolin player in the United States. He composed and arranged difficult pieces for mandolin and guitar and eventually travelled to England where he made probably the first black ragtime mandolin recording, *At a Georgia Camp Meeting* [in 1901, for the English Berliner Company. [See Rainer Lotz's *Black People* (Bonn: Birgit Lotz Verlag, 1997) for the fullest biographical sketch of Weeks available, and page 20 in

Opposite page, clockwise: Ad for the Orpheum Banjo-Mandolin, or the "tango-banjo," from *The Cadenza*, April, 1911; halftone photographs of Valentine Abi and Samuel Siegel, both of whom made numerous phonograph recordings, c. 1916; an ad for Harwood Guitars and Mandolins placed by the Jenkins Music Co. in *The Kansas City Star*, February 27th, 1899. This page: articles from *The Cadenza*, June, 1909, demonstrating the popularity of string ensembles in the early part of the century.

⁴ Sparks, p. 134, and Yazoo CD 7011, *The Secret Music of Mankind: Music in North Africa, 1925-48*.

⁵ Tyler, James and Sparks, Paul, *The Early Mandolin*. 1989, p. 155.



BYRON TROUBADOURS.

At the Washington-Metropolitan church, Jefferson avenue and Morgan street, Wednesday evening, October 21, 1903, Jas. W. Grant presents the fa-

mous Byron Troubadours, the only and most successful combination of its kind now traveling. Popular music, laughter and song.

Popular Prices—Gallery, 15 cents; balcony and family circle, 25 cents; dress circle (reserved) 35 cents; box seats (reserved) 50 cents.

The Byron Troubadours, a Black performing string troupe pictured in the St. Louis Palladium, October 17th, 1903.

this very issue of the *Ephemerlist* for a photograph of Weeks. — ed.] Composer and educator Nathaniel Clark Smith (see page 63) led mandolin orchestras in Wichita, Kansas and Chicago, and Ernest Hogan toured with the Nashville Students, which included a mandolin orchestra. In the 'teens, in New York, James Reese Europe utilized large numbers of banjos, banjo-mandolins, mandolins, bandurrias, guitars and harp-guitars in his Clef Club Orchestra.⁶ (Anyone interested further in the history of Black string bands should seek out Terry Zwigoff's wonderful movie *Louie Blumie*, which tells the story of one of the last surviving Black mandolin and fiddle players of the era, Howard Armstrong.)

Thus, there was nothing unusual about John Stark issuing a folio of Joplin string arrangements in 1903, and this lesser-known companion to the so-called "Red-Backed Book" deserves wider attention. The official title was "A Choice Collection of Popular Hits Arranged for

Mandolin and Guitar," consisting of three Joplin rags — *Maple Leaf*, *The Entertainer*, and *Sunflower Slow Drag* — arranged for first and second mandolins with guitar accompaniment, this being the most commonly-used format for mandolin and guitar music at the time. Generally, the first mandolin would play the melody while the second mandolin would play harmonies and/or counter-melodies. The guitar would play the equivalent of the left hand of the piano, alternating bass notes and chords with occasional bass runs. The only arranger listed in the Joplin folio appears on the first mandolin part of *The Entertainer*: Etelman Justus Stark, who also arranged some of the pieces for the Red-Backed Book. I presume that he did all of the arrangements for this,

⁶ See Bolcom, William and Kimball, Robert, *Reminiscing with Sissle and Blake*, 1973, pp. 58-59.

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MANDOLIN
AND
GUITAR
PUBLICATIONS.

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MINTERS MARCH	2 BANJOS	40
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PASTIME SCHOTTISCHE	2 MAND & GUITAR	30
LITTLE QUEEN POLKA	2 MAND & GUITAR	30

MERIDEN, CONN.
Published by **J. G. BROWN**, P.O. Box 737.
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as well, however, there were certainly others in St. Louis at the time who were capable of arranging for the instruments, possibly even Joplin himself. The original piano version of *The Entertainer* is dedicated to "James Brown and his Mandolin Club." This, and *The Cascades* (dedicated to "Kimball and Donovan, banjoists") suggests that Joplin may have even been composing with string instruments in mind. Ragtime researcher Mike Montgomery found a mandolin piece by a "James G. Brown," which was published in Meriden, Connecticut, and galen Wilkes found a "James G. Brown" in the 1900 census record of Meriden; he was white, aged 44, and had been born in 1856 in Massachusetts. It is not known if this is Joplin's James Brown, as it was a common name.



This page, clockwise: The cover for Pastime Schottische, from a series of James G. Brown's Banjo, Mandolin, and Guitar Publications, 1897; Griffith's Mandolin and Guitar magazine, May and June, 1896, and the label to Dance the Georgia Poss, by Jim and Andrew Baxter, which is actually Kansas resident and famous performer Ernest Hogan's Pas Ma La, which may be heard on the Document CD 5167, String Bands; this disc also includes the Nap Hayes and Matthew Prater recordings of Joplin's Somethin' Doin' and The Entertainer (called Easy Winner.)

Griffith's Mandolin and Guitar

VOL. II, No. 5 PHILADELPHIA, PA., MAY AND JUNE, 1896

By Curtis Venable

... to teaching. Mr. Gray has prepared a method for the guitar, mandolin and banjo which, he claims, will supply a "long life work," and prove a boon to both teacher and pupil. The same may be introduced through the medium of our journal in the near future.

Remembering that many of us are interested in guitar and its kindred instruments, we have been very glad to receive the knowledge that Prof. Gray has prepared a new arranged guitar, which he claims will be taught with delight by guitar players. Inasmuch as the guitar is becoming more and more popular, and as we can play with so much ease the form of it, we, too, we are glad to be able to put it in the hands of "young men." There are guitar teachers in every city who have been prominent for some years past.

MR. VAN L. FARRAND.

Mr. Van L. Farrand has recently come from New York City to take the musical position at the University.

Mr. Farrand was born, May 10, 1858, at Chatham, Vermont, and received a very thorough education in both the piano and the organ. During the past few years he has been in the hands of the University of New York City, where he has been teaching the mandolin and guitar. He has been a member of the University of New York City, where he has been teaching the mandolin and guitar. He has been a member of the University of New York City, where he has been teaching the mandolin and guitar.

PROF. H. H. PRIN.

Prof. H. H. Prin, (the subject of this month) is one of the most popular and successful teachers of the mandolin and guitar in America. He was born in New York City, and he has been a member of the University of New York City, where he has been teaching the mandolin and guitar. He has been a member of the University of New York City, where he has been teaching the mandolin and guitar.

A few observations on the music.

Maple Leaf has been transposed from A, to G, the key of G being the most common for mandolin and guitar music. The ascending four octave g minor run in the first strain is changed to two octaves repeated to accommodate the range of the mandolin.

The Entertainer is in the original key of C. The first four measures include a "call and response" effect between the two mandolins. It's interesting to speculate that the 1928 recording *Easy Winner*, by Black mandolinist/guitar duo Nap Hayes and Matthew Prater, which contains the first two strains of *The Entertainer*, might be derived in some way from this arrangement. (Another recording, from 1927, by Black violinist/guitarist duo Andrew and Jim Baxter, entitled *Dance the Georgia Poss*, is actually a version of Ernest Hogan's *La Pas Ma La*. This recording may also derive from the string arrangement, published in the first issue of the *Ephemerist*.)

Sunflower Slow Drag is transposed from B, to G. The last strain has an interesting effect were the 2nd mandolin plays an unsyncopated countermelody against the syncopated melody for an exciting "ride out." Curiously, none of the parts credit Scott Hayden as co-composer.

Finally, there are a handful of missing sharps in the guitar parts of *The Entertainer* and *Sunflower Slow Drag*, as well as a few other minor errors. In addition to this folio, Trebor Tichenor owns the first mandolin part for *Elite Syncopations*, also published by Stark.

MAPLE LEAF RAG.

1st. MANDOLIN.

SCOTT JOPLIN.

The musical score is written for the 1st Mandolin part of Scott Joplin's 'Maple Leaf Rag'. It consists of 12 staves of music in 2/4 time, with a key signature of one sharp (F#). The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes with stems and beams. The score is divided into sections by repeat signs and first/second endings. The first ending is marked with a '1.' and the second ending with a '2.'. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The overall structure is a single continuous piece with a clear beginning and end, marked by a double bar line at the conclusion of the final staff.

MAPLE LEAF RAG.

2nd. MANDOLIN.

SCOTT JOPLIN

This musical score is for the 2nd Mandolin part of 'Maple Leaf Rag' by Scott Joplin. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a series of chords and a repeat sign. The third staff features a first ending bracket with two endings. The fourth staff also has a first ending bracket with two endings. The fifth staff begins with a repeat sign and a first ending bracket. The sixth staff contains a series of chords and a repeat sign. The seventh staff begins with a repeat sign and a first ending bracket. The eighth staff contains a series of chords and a repeat sign. The ninth staff begins with a repeat sign and a first ending bracket. The tenth staff contains a series of chords and a repeat sign.

MAPLE LEAF RAG.

GUITAR.

SCOTT JOPLIN.

This musical score is for the guitar version of "Maple Leaf Rag" by Scott Joplin. It is written in 2/4 time and features a key signature of one sharp (F#). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music is characterized by a driving, syncopated rhythm, with many chords and single notes beamed together. The second staff includes first and second endings, marked with "1." and "2." respectively. The third staff continues the rhythmic pattern. The fourth staff also features first and second endings. The fifth staff shows a continuation of the melody. The sixth staff has a key signature change to one flat (Bb) for the final measures. The seventh staff returns to the key of one sharp. The eighth staff includes first and second endings. The ninth staff continues the piece. The tenth and final staff concludes with first and second endings. The notation includes various musical symbols such as treble clefs, sharp and flat signs, and beams connecting notes to indicate the fast, syncopated tempo of the rag.

THE ENTERTAINER.

1st. MANDOLIN.

TWO-STEP.

BY SCOTT JOPLIN.

Arr: by E. J. STARK.

The musical score is written for a single mandolin part in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (f) dynamic. The music is characterized by rapid sixteenth-note runs and eighth-note patterns. There are several first and second endings throughout the piece, marked with '1.' and '2.' above the staff. Dynamic markings of forte (f) and piano (p) are used to indicate changes in volume. The piece ends with a final double bar line and a repeat sign.

THE ENTERTAINER.

2nd. MANDOLIN.

TWO-STEP.

BY SCOTT JOPLIN.

This musical score is for the 2nd Mandolin part of 'The Entertainer' by Scott Joplin. It is a two-step piece in 2/4 time, written in G major. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by its syncopated rhythm and melodic lines. There are several first and second endings marked throughout the piece, specifically on the 3rd, 5th, 8th, and 11th staves. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, typical of early 20th-century American ragtime music.

THE ENTERTAINER.

GUITAR.

TWO-STEP.

BY SCOTT JOPLIN.

2

f *p* *f* *p*

f *p* *f* *p*

1. 2.

p *f* *p* *f* *p*

f *p* *f* *p*

1. 2.

f *p* *f* *p*

1. 2.

f *p*

1. 2.

SUN FLOWER SLOW DRAG.

1st. MANDOLIN.

Not fast.

The musical score is written for a 1st Mandolin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first nine staves are the main melody, featuring a mix of eighth and sixteenth notes, often beamed together. The tenth staff is marked 'TRIO' and features a more complex, rapid melody. The score includes several first and second endings, indicated by '1.' and '2.' above the staff lines. The key signature has one sharp (F#) and the time signature is 2/4.

SUN FLOWER SLOW DRAG.

2nd. MANDOLIN.

SCOTT JOPLIN.

Not fast.

This musical score is for the 2nd Mandolin part of 'Sun Flower Slow Drag' by Scott Joplin. It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Not fast.' The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with '1.' and '2.' and repeat signs. The score concludes with a double bar line. A 'TRIO' section is indicated by the word 'TRIO.' at the beginning of the seventh staff, which starts with a new key signature of one flat (Bb). The music continues with similar rhythmic patterns and includes another first and second ending marked with '1.' and '2.' and repeat signs. The score ends with a final double bar line.

SUN FLOWER SLOW DRAG.

GUITAR.

SCOTT JOPLIN.

Not fast.

This musical score is for a guitar arrangement of "Sun Flower Slow Drag" by Scott Joplin. It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked "Not fast." The score is organized into two main sections: a main body and a "TRIO" section. The main body consists of 11 staves of music, featuring a mix of eighth and sixteenth notes, often beamed together, and various chords. A first and second ending bracket is present over the 7th and 8th staves. The "TRIO" section begins on the 9th staff and continues for 4 staves, characterized by a more rhythmic, triplet-like feel. It also includes first and second endings. The piece concludes with a final chord on the 14th staff.