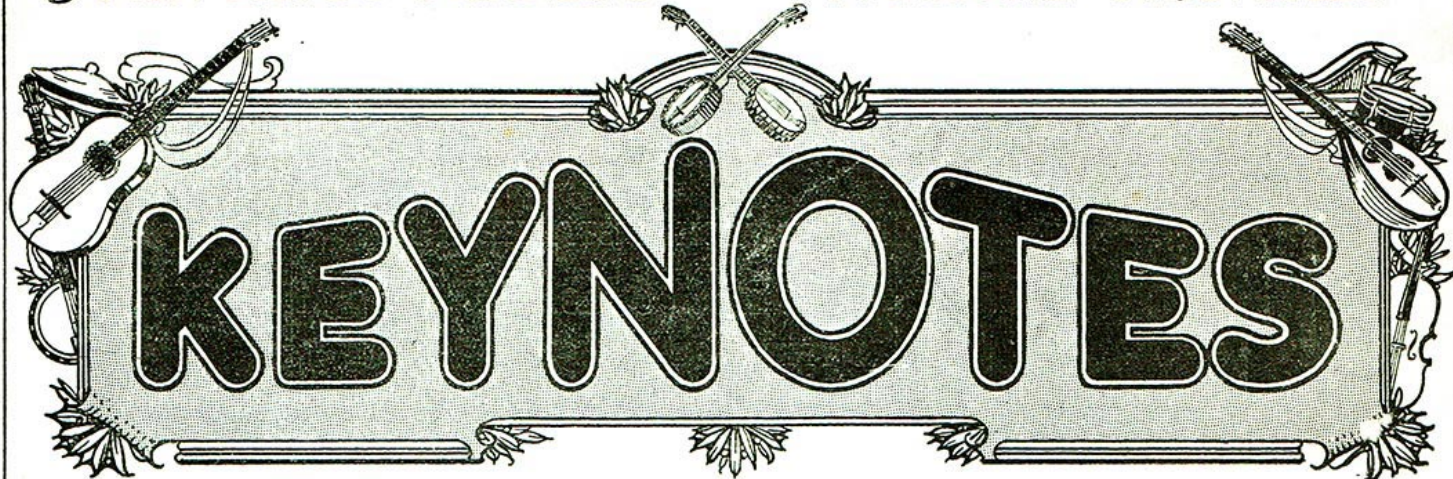


JOHN ALVEY TURNER'S

MUSICAL MONTHLY



"THE SUCCESS OF KEYNOTES IS THE KEYNOTE OF SUCCESS."

KEYNOTES HOUSE, 68, NEW OXFORD STREET, W.C.

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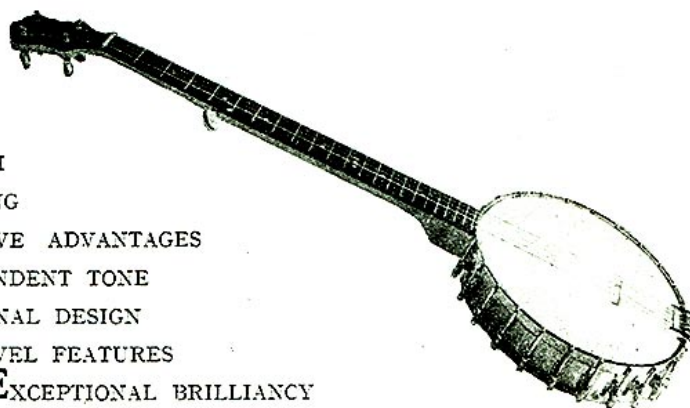
Vol. III. No. 8.

AUGUST. 1927.

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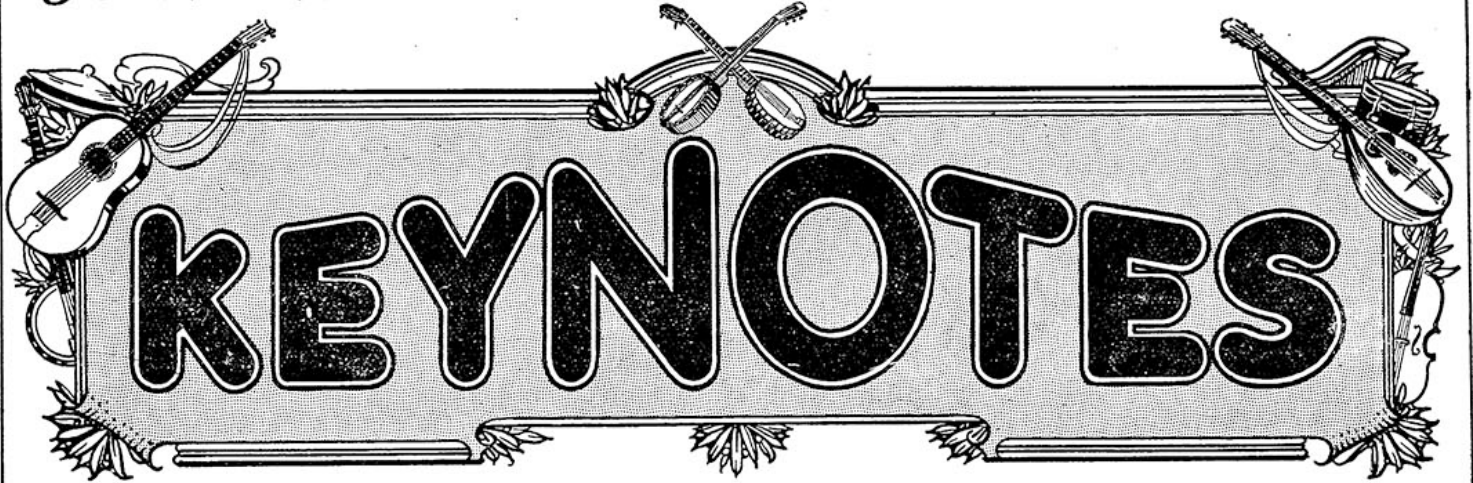
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KEYNOTES is published on the first of the month. Price 6s. 6d. per annum.

The Editor will be pleased to receive items of interest on the Banjo, Mandoline, Guitar, etc., newspaper cuttings, queries, and correspondence, etc.

All communications must reach this office not later than the 20th of the month.

LEGER LINES.

IN this month's issue appears a Mandoline solo by Pasquale Troise, which is the first to be published. We hope to have another by him in the October issue.

"KEYNOTES" DIPLOMAS.

We have been asked by players and teachers up and down the country for these, and we hope to issue them in a short time.

The London College of Music are considering recognising the Banjo, and all examinations will be held there. The diplomas will only be issued when they notify us that the Banjoist has passed the examination.

Mr. John Marsh is anxious to form a KEYNOTES Banjo, Mandoline and Guitar Club in Cardiff, and will anyone interested in these instruments, living in Cardiff, write for particulars to, 22, Aslog Street, Cardiff.

On 15th October, at the Wigmore Hall, John Alvey Turner's are holding their next concert. At present the following artistes have promised to appear:—Joe Morley, Alfred Cammeyer and Bernard Sheaff, Mario de Pietro, Sidney E. Turner, Master Allan Young (the wonderful eleven-year-old Zither Banjoist), Cyril Weller, Eric Cudden, Tony Tuck (if in London).

This is the first re-appearance in London of S. E. Turner (the well-known banjoist of Cheltenham), whose first appearance at the B.M. and G. Festival, at Kensington Town Hall, was in 1907. Further details of concert will be in KEYNOTES later.

The Left Hand (*continued*).

BY BERNARD SHEAFF.

LONG stretches in left hand chord positions have always been a troublesome stumbling-block to beginners on the Banjo, and it is very probable that striving to make some of these chords in "easy" pieces creates a strained and unnatural style of left hand playing unless the novice is fortunate in obtaining a competent teacher, who would explain that the fingers and the hand itself must have a fair amount of practice, making the easy, completely formed chord positions, in the correct way, before stretching is, in its turn, attempted.

These easier chord positions can be made in the proper way almost naturally; that is to say, the hand is put to little beyond its everyday use. But with long stretches, which generally penalise the 4th finger, comes the first difficulty, for a special training of the hand beyond its everyday natural ability must commence.

One of the difficult stretches frequently used by composers is the F sharp, C and A chord (4—1—2) at the 1st position, and although it appears in quite a number of easy solos, it is an awkward chord to stop accurately and quickly. This position requires the 4th finger to be able to reach the F sharp without the wrist being altered from the position used for the F natural, C and A, chord, which was described last month.

With any chord needing an extension of the 4th finger, it will be found far easier to make if the 4th finger is placed on its note first, and the other two fingers reached back and placed. But, of course, it is not always possible to do this, as it depends on how the chord is used in the composition; but for the purpose of obtaining and practising the correct position of the hand for this chord, it is advisable to learn the easiest way of making the position first. The 4th finger should, then, be placed on F sharp and tipped up in exactly the same way as the 2nd finger was tipped on E in the E, C and G chord which was used to illustrate the fundamental position of the left hand and fingers. The position of the 4th finger and wrist should be compared by making the C, E chord, as the wrist should be in exactly the same position, and the 4th finger at the same angle in relation to the edge of the keyboard. For what must be guarded against in the 4th finger is its tendency, with some beginners, to point back towards the 1st finger, whereas it should point in a parallel direction with the first finger, which will make the 4th finger about parallel also with the side of the hand.

When the 4th finger is comfortably and properly settled, and watching it closely to see it does not twist out of place, stretch the 1st finger back and place it on C. When this action is successfully accomplished, that of placing the 2nd finger on A is comparatively simple.

On the other hand, if C and A are stop first, it will be found quite difficult to reach the 4th finger up to F sharp, and most beginners find it almost impossible at the first attempt. This point should be mentally noted, for many difficulties of left hand work can be eased if a careful study is made of the chords that will permit one finger to be placed in position a little before the remaining fingers complete the chord.

There is a chord of the same kind as the F sharp, C and A which, however, extends the 4th finger yet another fret away. For example, if this were written at the first position, the notes would be G, C and A, but it is seldom used at a position below the 5th, on account of its not being practical because of its difficulty. It is, however, very effectively used by composers in the middle and high register, so an attempt should be made to stretch this position at the 6th fret, which makes the chord C, F and D. Proceed in just the same manner as for the F sharp C and A chord (as the position of the hand should be just the same) by placing the 4th finger down first. In Cammeyer's "To the Front!" this chord position is used in the 1st bar of the 2nd movement, and it will readily be seen that the composer intends, even though the three notes are not struck together, that the 4th finger on the melody note should be held down while the accompaniment is played. The way the chord is used in this solo illustrates the advantage of placing the 4th finger down first, for F and D can be made while the three C's are being played.

The use of the same chord by Grimshaw in his "Return of the Regiment" should also be studied (1st movement, bar 7), for this is an instance where the 4th finger cannot be placed in advance of the other fingers, which should already be down; and shows that the player must eventually be able to *reach out* with the 4th finger to make a chord with facility equal, in some cases, to the easier method first described.

Another familiar chord, which is often the beginner's first experience of stretching a chord on the bass string, is C, open G and E at the 1st position.

This will show how necessary it is to develop the correct tipping of the fingers for stopping. That is, both the joint next to the nail and the other below well bent, so that the top of the finger is almost upright on the keyboard. Otherwise, it is difficult to avoid fouling the open string in a chord such as this. Also, if the fingers are used in a half flat manner, the notes, in actual fact, always sound inferior in truth and quality to those made with the extreme tip of the finger confidently and firmly, but not heavily, placed on the string.

An interesting test of the correct behaviour of the left hand in making the C, G and 4th string E chord is to see if the open 1st string is quite free from fouling by the 1st finger on C.

Are you wanting anything for the Banjo? J. A. Turner can supply.

Mandolin Notes and Comments.

BY PHILIP J. BONE, F.R.S.A.

(Late Conductor of the Luton Mandolin Band).

MR. DE VEKEY raised a very important point in last month's KEYNOTES when he wanted to know why members of the Mandolin and Guitar family are not included in the various Music Competitions, Eisteddfods, or Festivals.

One may search all the syllabuses of requirements yet issued by the numerous Musical societies throughout our country, but will not find the Mandolin and Guitar mentioned in any—they are totally ignored.

It is a fact that we instrumentalists are not only debarred from competing with each other at such functions, but are not even allowed to compete with other stringed instrumentalists, on any terms whatever!

The Luton Mandolin Band, prize winners in many competitions on the Continent, sent in their entrance forms and the necessary fees for the first Eisteddfod held in their native county, Bedfordshire, a few years since.

As there was no section for Mandolinists or Mandolin Bands they were entered under the String Band sections.

The Band parts of the test pieces were purchased and considerable practice was put in on these competition pieces, the members being pleased to know that at last they would be able to test their performances with other String Bands at home.

However, they were doomed to disappointment, for, just previous to the date of competitions, they were officially informed that they as a *Mandolin* Band would not be allowed to compete, and their entrance fees were returned!

The Secretary of the Band wrote asking for fair play in this open competition, and the Conductor also interviewed the organising Secretary of the Eisteddfod, saying that the Mandolin Band did not ask for favour but just to be allowed to play the test pieces against other string bands.

The Conductor of the Band mentioned that it was a *Musical Competition* which included *String Bands*, that theirs was a *String Band* and that they were quite willing to abide by the decision of the judges.

They *pleaded* with the organising Secretary to be *allowed* to play in competition with other String Bands or Orchestras *and for which their fees had been accepted*; but they were absolutely refused—turned down.

The acting President of this Eisteddfod was a worthy doctor of music, an organist and a person regarded as of importance in his narrow groove. He had probably never even heard a Mandolin or Guitar, most decidedly not a Mandolin Band!!!

It was by their *musical* performance that the Band implored to be judged at this *musical* competition. A quartet of Mandolinists from the same band also entered under the String Quartet Section, and they also were refused an audition.

"*John Bull*" had something to say on this matter, very much to the point, and not at all complimentary to the Eisteddfod organisers, during the time of the argument.

Last year, the Luton Mandolin Band made application to enter the London Musical Competition Festival. They were informed that they could not enter under the String Band section *because the Adjudicator might not even understand the Mandolin family at all!!*

It is now the twentieth century, and about time a Musical Adjudicator for String instruments should *understand* String instruments. If so ignorant that he does not know of what they are capable, then he should learn, and not be so biased as to exclude them, but should judge as he should *on the musical result*.

It is not necessary for a musical judge to SEE. To HEAR is all that is required.

Mandolinists and Guitarists will never obtain fair play or justice until they combine and thus "make themselves heard."

Italy, Holland, Germany, and other nationalities have their Federations of Mandolin Bands, and these organisations have been the means of placing Mandolinists and Guitarists of these countries on an equality with and on the same plane as other instrumentalists.

Thirty-eight Mandolin Bands competed in the Music Contests held at The Hague, Holland, last Whitsuntide.

The judges were mandolinists and composers of the highest repute, and three hundred of these instrumentalists, assisted by a Choral Society, gave the final concert to a vast and enthusiastic audience.

Choral items (the choir comprised thirty sopranos, fifteen contraltos, twelve tenors and fifteen basses) were accompanied by the Mandolin orchestra, which was augmented by Flutes, Oboes, Clarionets, Bassoons, Tympani, etc.

These choral items, accompanied by the massed Mandolin orchestras, were among the most acceptable numbers of the programme.

Union is strength, and until mandolinists and guitarists combine, no recognition will be accorded them and no great progress made.

Continued on page 715.

Now ready—"Mexican Ride." Plectrum Banjo and Tenor Banjo Solo.

The "Winslow System of Adjustment."

BY FREDERICK WINSLOW (*Leader of "Serenaders."*)

MUCH interest having been shown since my article in KEYNOTES of April last, I have been encouraged to write further and give a few details in explanation of the Patent "Winslow" system of adjustment. This is a somewhat difficult subject to explain on paper, the system being quite *revolutionary* and opposite to what has been done in the past. I consider that the Mandolin and Guitar have been the most neglected of all the fretted instruments, with the many faults appertaining to them, which faults are well-known to players of experience. So many improvements are taking place in every sphere of life these days that serious attention will have to be given fretted instruments to bring them up to modern requirements and conditions.

When one sees and tries a fretted instrument fitted with the "Winslow" System of Adjustment, it is at once apparent that a big advance has been made in the matter of production of pure tone, and also in giving with certainty a true tonal progression throughout the finger board or whole compass of the instrument, unison notes on different strings sounding as one. The Harmonics are wonderfully clear and brilliant. Of course, the easiest and quickest way to grasp the details of the system is to see it as applied to a fretted instrument, but as this is impossible, I will give a few details of the principle.

The whole of the details in this adjustment are fully covered by patent, here and abroad.

Diagonal Stringing (overstrung), is adopted behind the bridge or nut.

At the head of a Mandolin the pair of 1st strings (E), are taken to the usual D posts, the A strings are taken to the usual G string posts, the G strings to the A posts and the D strings to the E posts, so that behind the nut the strings cross over one another. At the bridge end a special tail-piece is provided, to give firm anchorage and to accommodate the strings properly when crossed over. The reason this method of stringing is adopted is so that there is a central and balanced tension throughout the instrument, the strings keeping the bridge naturally central; and, also, should a string break, the others remain in tune, and when the instrument is tuned, this stringing, in conjunction with the special tail-piece, gives practically the reliability of Pianoforte tuning—hitherto unknown on any fretted instrument.

Nut and Bridge. Both the Nut and the Bridge contain corresponding bevels, *i.e.*, the bearings for all strings are staggered in relation to the others on both *Nut* and *Bridge*, which at the same time gives the same vibrating string length for each string throughout the instrument. On closing a note at any fret, it will be understood that the bevelled bearings come into use, lengthening the string from closed note to bridge, eliminating the sharpening which has always been so

prevalent on fretted instruments. Upon release the string immediately resumes its true length, by means of the bevelled bearings on nut (never before used), giving it true open string notation. This adjustment is absolutely scientific, and has overcome the sharpening tendency which metallic strings, when played, have had in the past. Of course, it must be understood that all strings in use must pair, *i.e.*, each string must be true with its fellow string, the chief offenders being the covered strings, sometimes several strings having to be put on before a correct pair is obtained.

The old style of nut, in which strings are buried, has been discarded by the writer years ago. This practice was also recently condemned by an expert writer in KEYNOTES, and this burying has been done in all fretted instruments, including, Banjos, Guitars and Mandolines, and the time is long overdue for a clean sweep of these wrong principles of adjustment. The nut should simply act as a fret, the bearing width being the same, and the height being only just enough to clear the next fret.

It must be understood that unless we have a settled rule of the height of the strings above the fingerboard no system, however good, could be applied. In the case of the Mandolin, the string should be $\frac{1}{64}$ of an inch above the 1st fret and $\frac{1}{16}$ of an inch at the 12th fret, rising to $\frac{1}{64}$ of an inch increase on the G string; and, of course, the height at the 12th fret is governed by the height of the bridge.

In the Guitar, the height at the first fret is $\frac{1}{32}$ of an inch, at the 12th fret E 1st string $\frac{5}{32}$ of an inch, rising to $\frac{1}{64}$ of an inch increase on E, 6th string. The Banjo should be $\frac{1}{32}$ inch at the first fret and $\frac{5}{32}$ of an inch at the 12th fret, D 1st string. I have made exhaustive experiments in order to arrive at this rule, and have proved it right to $\frac{1}{2000}$ part of an inch.

Now, as regards the Bridge for a Mandolin, this should be much higher than those usually employed, and, of course, when using a high bridge the fingerboard must be thicker, thereby strengthening and stiffening the neck, and this keeps the neck from warping, a common occurrence on both Mandolines and Guitars and other fretted instruments.

My bridge, which I consider ideal, is made of Maple, length not more than $3\frac{1}{4}$ inch to $3\frac{1}{2}$ inch. If it is too long there is a tendency for the tension to throw the points at the end off the sound board, and the centre of the bridge is then the only useful part. My bridge tapers from the base to the top. I have tried all kinds of material for the string bearings on the bridge, including, ivory, bone, wood, metal and pearl, and I have found the last

Continued on page 716.

Valse Souvenir.

With some Comments by the Composer.

I HOPE Banjoists will like this new Waltz. Although more advanced than "Valse Caprice"—published recently in KEYNOTES—joists will find that "Valse Souvenir" has a more decided melody, and with a little patience will easily overcome its difficulties. The main thing in the Solo is, of course, that the melody must stand out above the accompaniment on the other strings, and must be sustained as much as possible—the latter remark of course applies to the Zither-Banjo. The opening movement sounds at its best if played in a sort of stately form—following with the second movement playfully—returning to the first movement and finishing with the Coda. The Coda to get gradually slower, and die away to a whisper—closing with the last chord in Harmonics.

J.C.W.

"Farfalle."

(Butterflies).

POLKA. *Pasquale Troise.*

PLAY "Allegro giusto" (with spirit). The introduction played *forte* ending with a sharp Chord (down stroke).

POLKA: Play "Piano" tremolo crochet and quaver slurred in second bar and "glide" (string to string) notes so marked (A and F, D and B), giving accent to second note in each case. Play double-stopping as written, which will give a very pleasing effect.

SECOND MOVEMENT: Double stopping in 1st and 2nd bars essential for effect, played "forte" and each note accented and "ben marcato." 2nd and 3rd bars in 3rd position play, fingering as shown, come back to 1st position in 4th bar. 4th to 8th bars, double notes optional (generally played by 2nd Mandoline). 9th bar as 1st bar. Play the last 5 bars in 4th position as marked (a fine example of 4th position play). The following is a repetition of the 1st movement.

TRIO. A fine tremolo movement (particularly semi-quavers) as written. The last 8 bars of this movement, 8a *ad lib.* begin Piano crescendo to *forte*. (Small notes in 1st time bar played by Bass may be played and are very effective in Solo).

LAST MOVEMENT: Note Plectrum strokes and play as written.

Mandolin Notes and Comments.

Continued from page 713.

A Mandolin or Guitar virtuoso at a public concert or recital may amaze and astound musicians; but a group or band of mandolinists and guitarists at a concert will arouse a desire to play in the general public of the audience.

* * * * *

Eight thousand competitors took part in the International Music Contests held at Rheims, France, on the 5th and 6th of June last, and many Mandolin Bands from Belgium, Holland, Italy and France were among the competitors.

* * * * *

Surely such events, if held in England, would be the means of raising the status of the instruments and their players in this country, and would at the same time popularise the Guitar and the Mandolin.

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Competitions would benefit all concerned—music publishers, musical instrument makers, and teachers, and also raise the standard of performance of the players and give additional interest and enthusiasm to all.

* * * * *

Solo performances can never popularise the Mandolin and Guitar to the same extent as combination or band playing.

* * * * *

The ordinary person who attends a concert, when he sees and hears a number of performers, is more easily convinced of his own ability or aptitude to be able to play than when he hears a soloist who is starred as a genius, an exceptionally gifted person—one far above average mortals.

* * * * *

The virtuoso inspires and gives enjoyment to the musically educated listener; but there is no incentive to the ordinary unmusically inclined person to emulate him—rather is he deterred from attempting the study of the instrument, regarding it as being beyond his ability.

* * * * *

To see one's friends and acquaintances taking an active part in a musical performance creates a desire to be their equal and to shine in the same manner.

* * * * *

The person who cannot play an instrument when he finds himself in the company of those who can take their turn in doing so, naturally feels left out in the cold.

“The Winslow System of Adjustment.”

Continued from page 714.

to be the most successful, both from a tone, hard wearing and beauty point of view. The pearl bearing is sunk into the Maple bridge in a special way. Most players have had the experience with a wood bridge of the string spacings chipping out, and also brass and bone bearings being strained forward out of position, and it is little things like this that make a good instrument bad. Also, some bridges are pulled forward easily, the front edge biting into the soundboard to an unbelievable extent, ruining the soundboard. I know this to be absolutely true, because many in this condition have passed through my hands. Whilst on the subject of bridges, I should like to condemn the small so-called Tension Bar used behind low bridges, which produces an unnatural tension. The lower bridge would be better without it. I possess dozens of bridges of various makes, everyone of which I have found useless for the purpose made, having also made many myself during my experimenting while gradually evolving my present bridge from the good points of the previous ones I have made, and which I now call the “Winslow” bridge.

The *Tailpiece* compensates the variation in string lengths from machine head string post to the nut. Look at a Mandolin and you will notice that the difference between the shortest, to the E string 1st post, and the longest A, 4th post, is anything from $2\frac{1}{2}$ inches to 3 inches. Although many would say that this makes no difference, I have proved that there is a difference in tension here, which is compensated for by my tail-piece. The tail-piece accommodates the difference in string length at the head, so that all strings are the same length from anchor post in tail-piece to the machine string post in head. This gives each string the same tension, and the same length has to be taken up when tuning any string.

I have every confidence that the Mandolin will take its place in a premier position among stringed instruments of the day; its charm is undeniable and although there is an apparent temporary lack of interest therein, I am convinced that the many faults in older types of Mandolin caused students to give up studying it. My own instruments give me immense pleasure now that I have eliminated all the faults I can perceive, and my interest has increased in proportion. I am certain that once the profession has heard the results of these modern improvements they will at once agree that the instrument is worthy of a larger following. My experience in public playing is that the Mandolin is greatly appreciated by any audience, the regret being that it is not heard often enough. Surely this could be rectified.

With regard to Guitars, it is obvious that, with the present construction, diagonal stringing cannot be applied (owing to the bridge being glued to the soundboard), and the head does not allow for string clearance. I hope shortly to produce a Guitar embracing the whole “Winslow” system of adjustment. In my experience I have found that the best results are obtained from machine posts erect. The untrueness of nearly all

Guitars is very marked, there being so many strings that the unisons are rarely, if ever, true right throughout the compass. With the application of my system of a pearl bearing for each string, each bearing staggered in relation to the others, these faults disappear.

The adjustment, on a standard Guitar, consists of a new bridge, saddle and nut, but this does not cover the whole adjustment, which is a “workshop secret” and known to no other maker.

I have satisfied both the followers of covered silk and gut string instruments and the players who favour wire. The alteration from one to the other can be made by the player himself in a few minutes, either one giving as true a progression as the other.

My own favourite stringing for the Guitar, giving, in my opinion, the best result, is the compound stringing (steel core and silk and copper wound cover, burnished) 3rd, 4th, 5th and 6th strings, 2nd string gut, 1st string gut or silk compo. A great deal can be said about the stringing of the Guitar, a subject about which I hope to have more to say in a later article.

The Banjo again derives considerable benefit, although this instrument does not give the amount of trouble that the others do, because the strings are light for the length of scale used, and the tension is much less. Taking a Banjo used with our strings C, G, B, D, for plectrum playing, minus the octave G string, with my system applied the improvement is at once apparent, and the tone becomes more powerful and sustained, together with brilliance and ease of production of tone. The application of this system to such varying classes of fretted instruments proves it to be the true rule of *adjustment*, when, of course, properly applied by experts.

I hope to receive queries from those interested, either through the columns of this instructive journal KEYNOTES, or by correspondence with myself.

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THE TENOR BANJO**

By Emile Grimshaw.

Farfalle Polka.

717

MANDOLINE SOLO.

(BUTTERFLIES)

PASQUALE TROISE.

Allegro giusto.

Polka.

Intro. *f*

p

1. 2. *p* *f* *p*

f 4th Pos *Fine.*

2. *p*

Trio. *p* 8^{va} ad lib. *p e cresc.*

1. 2. *f* *p*

p *p e cresc.*

1. 2. *p*

Bass. *p*

8^{va} ad lib. *p e cresc.* *f* *p*

Dedicated to Nana.

Valse Souvenir.

4th to D.

BANJO SOLO.

JAN. C. WIEN.

8

12 B.

rit. a tempo

9 P.B.

12 B.

6 P.B. 7 P.B. 8 B.

1st. & 3rd. Strs.

3 P. 6 P.B. 7 P.B. 8 B.

cresc.

6 P. 8 P. 9 P. 3 P.B.

1st. & 3rd. Strs.

2

4

7 P.B. 3 P.B. 7 P.B.

7 P.B. 3 P.B. 10 P.B. rit. . .

a tempo

cresc.

rit. . .

a tempo

12 B.

CODA. 12. Har: dim. rall. e dim. pp Fine.

Dawn of Evening.

GUITAR SOLO.

WALTZ.

E.H. FREY.

Tempo di Valse.

p

to Trio.

Fine.

TRIO.

D.C.

D.C. al Fine.

"A Mexican Ride."

BY THE COMPOSER.

AT the invitation of the Editor of KEYNOTES, I am writing a few words about "A Mexican Ride," which has just been issued by Messrs. John Alvey Turner for plectrum-Banjo and Tenor-Banjo.

Although "A Mexican Ride" is only now published for the first time in its original form, the solo was written many years ago when banjoists who used a plectrum were very few in number, when not a single plectrum Banjo solo could be purchased, and when Editors, publishers and almost all banjoists who played only with their finger tips were very abusive against the plectrum style of playing.

But mere abuse cannot stunt the growth nor retard the advancement of anything that is worth while, and plectrum Banjoists to-day in this country alone are numbered in thousands, and the wise banjoist plays in both styles.

A plectrum player is of course able to produce much more tone whenever he wishes, but to me, volume has always been the least of plectrum playing's many attractions, which include clarity of tone, greater possibilities for the embellishment of a staccato melody, better rhythm, and sustained effects.

During the five years I devoted solely to vaudeville playing, I made many arrangements for the Banjo of standard and popular compositions. These had to be tunes that would make an immediate appeal to a variety audience in the limited time that was allowed. The Banjo solo "A Mexican Ride" was written specially for music-hall playing and was so successful that it was retained in the programme for over three years.

Moreover, the success of this solo proved that a composition does not have to be difficult in order to make a "hit." "A Mexican Ride" is as easy to play as any Banjo solo could possibly be while retaining its effectiveness.

The list of published plectrum Banjo solos is gradually growing, but the number is still far short of the demand. If only for this reason, therefore, I hope the plectrists, including the tenor-banjoists, will welcome this new arrival.

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THE LONDON BANJO, MANDOLINE AND GUITAR CLUB.

THE Club held its twenty-third Monthly Meeting at the Central Y.M.C.A., Tottenham Court Road, on Monday evening, 11th July, 1927.

The summer holiday period is now, of course, beginning to take toll of members' attendances, but a muster of seventy-one shows that the spirit of the Club easily counters outdoor attractions.

Mr. Cammeyer, the President, was welcomed by the Chairman, and members were delighted to hear the 1927 President's March played to them by the composer, who has appropriately and humorously named his tuneful quickstep "It's Monday Night!"

The solo part will be published before the August meeting (complete with piano and second Banjo later) and the March will take its place in the Club's Official Repertoire of pieces composed and dedicated to the Club by Presidents during their years of office.

Compulsory playing, as under, commenced at 8 p.m. :—

| | | |
|-----------------------|--------------------------|-----------------|
| Mr. J. R. Aldred | "Washington Post March." | <i>Sousa.</i> |
| Mr. A. D. Shuter | "On an Irish Shore." | <i>Shuter.</i> |
| Miss E. Shuter. | "Handy Jack." | <i>Cammeyer</i> |
| Mr. C. E. Day. | "A Sprig of Shillelagh." | <i>Morley.</i> |
| Mr. G. Searle. | "A Darkie Chuckle." | <i>Morley.</i> |
| Mr. C. H. Wheeler. | "Palladium March." | <i>Morley.</i> |
| Mr. C. R. Whittle. | "A Gay Gossoon." | <i>Ossman.</i> |
| Major F. A. Ackerman. | "The Banshee." | <i>Grimshaw</i> |
| Mr. H. Ackerman. | "A Sprig of Shillelagh" | <i>Morley.</i> |
| Mr. G. Bell. | "In Honeyland." | <i>Cammeyer</i> |

One member payed the fine of 2s. 6d. in lieu of playing when called.

Mr. F. C. Musselbrook (Zither-Banjo) contributed the fourth of the member's fifteen-minute recitals, and maintained the very high standard these performances have attained.

The items of his programme, which were selected from four distinctly different writers—"Gavotte" (*E. Fairs*), "Humoreske" (*Dvorak*), "Polka de Concert" (*Morley*), and "Boléro" (*Cammeyer*)—were artistically interpreted, and an enthusiastic acknowledgement was accorded Mr. Musselbrook.

Mr. C. E. Day (Banjo) will give the fifth recital at the August meeting.

Community playing of the following items occupied an enjoyable twenty minutes, as the majority of those present appeared to take part: "Jogging Along," "Mauno Loa," "Camptown Carnival" (all by *Morley*) and "Fun and Frolic" (*Kennedy*). These ensembles, under the direction of Major Ackerman, are most effective, and no one would suspect that there is absolutely no rehearsal together.

"The Jovial Huntsman" (*Morley*), "Pro Patria" (*Grimshaw*), "Banjo Oddity" (*Morley*), and "Romping Rossie" (*Rossiter*), were the numbers selected for Community Playing at the August Meeting, which will be held at the same address on Monday, 8th August next.

In "Keynotes" shortly. Solos by G. Weldon (of South Africa), George Morris and E. Douri (of Brighton).

Da Capo (XII).

BY HAVELOCK MASON.

IN a recent issue, under the above heading, the change of ownership of musical works was outlined in the procedure of an auction sale of copyrights. It was seen that large sums were paid for the acquisition of a few metal plates, which in themselves conveyed the rights of reproduction. How these plates are produced, or in fact the many stages that pass between the original MSS. and the finally printed copy, may be of interest. Let us follow the stages of one of your favourite solos for example, from the composer's hands to yours.

Not infrequently the work accepted by the publishers may need considerable editing, or accompaniments may have to be arranged. Then follows further consideration as to the number of plates that will be necessary, having regard to the turning over from one page to another, repetition of movements, and general facility of reading. Having planned out the most suitable arrangement, the MSS. will be handed over to the music engraver. He will make his calculations, deciding on the size the various plates must be, and procure them from the maker.

This introduces a very exclusive and well guarded branch of industry with treasured secrets known by, but one or two specialists. If the metal alloy is too soft, the engraving soon spreads and becomes distorted under pressure, whilst should it be too hard, it will not only be more difficult to engrave but will soon crack and be useless. Consequently, the pewter alloy was practically a mystery. The plates were supplied in varying sizes, those most generally used being 12 or 13 inches long by 8 to 9 inches wide.

There are two distinct engravers required for your work, one who specialises in the title page and another for the music. Should you make a call on either, you will probably add to your knowledge of how many of the arts and crafts are carried on in quiet seclusion yet but a few yards from the busiest thoroughfare. There must be hundreds of little workshops, in what were once the gardens of houses which were residential only a few years since, to say nothing of the rooms where the sounds of hammer and lathe tell of their present uses. Here the one man business, need fear no distraction, and our engraver cannot afford to make mistakes.

Clamped to a heavy flat stone is a shining plate of pewter, and by the side a long block of wood, bored with holes in rows and in each hole a steel punch representing every variety of note or sign which the music will require. With a five pointed "claw" the stave is drawn across the sheet, the clefs are added, and then, taking the punch desired, it is placed in its position, given a smart blow with a hammer, and is thus impressed into the metal, working of course from right to left. Deft cuts with a graver add the bars, phrasing and other signs, and, it is practically ready for proving. For this stage the plate is well covered with printers ink, cleaned off, so that only the impressions on the surface are filled, a wet sheet of paper laid on, run under the roller of a hand machine, and the proof is ready.

The return of the copy from the composer does not necessarily mean that all is now plain sailing. Either he may have passed it without correction, or made so many alterations that it will save time and money by re-engraving most of the work. In any case an intelligent reading by one skilled in the matter is essential, and it is surprising how many slips may pass notice. So then, the engraver has the plates back again and the corrections are put right.

A further stage is reached by the printer taking the plates in hand. He specialises in lithographic work, so is quite distinct from the letterpress artisan, as instead of printing from metal type, he has to take a proof from each engraved plate in transfer ink on specially prepared paper. This has now to be transferred on to a large litho stone, and what ever blemishes may have appeared must be removed by a pointed wooden stick dipped in acid.

The delivery of copies by the printer means that the publisher now has to set the wheels of publicity in motion, and the most suitable channels to court success have to be explored. His traveller will have his copy to show, and the provincial music dealer, with luck, may be posting his repeat order. So you see there have been quite a number of people concerned in that single piece of music, and we have only outlined the simplest form. Photo blocks, process titles, coloured titles, all add their share of labour and expense, but even these are small in comparison to the production of an instruction book or collection of studies or melodies in book form.

In the light of present day conditions, it is not easy to reconcile the business life of London of even thirty years ago with all the changes with which we are now familiar. Picture Oxford Street or the Strand with no motor traffic whatever, above or below ground for instance. Can you imagine that it was quite a common occurrence to have dealings with people who had never been to school, and could neither read nor write? Yet they were often successful financially, and most optimistic in disposition. Care and concentration on the matter in hand might take more time, but there was no law restricting working hours, and after all, is there not a personal satisfaction in overcoming a handicap? The owner of the printing works referred to above was a case in point. His sole acquirement in an educational direction was confined to figures, these being essential to his work. I never knew of his making a mistake in the complicated details of the paging of a book, estimates, charges, or the accounts he dictated. Which is a credit we cannot all claim.

Do not forget OCTOBER 15th,

*John Alvey Turner's
next Concert.*

Correspondence.

THE BANJO AND BROADCASTING.

To the Editor of KEYNOTES.

SIR,—The suggestion of "A KEYNOTER" in a recent issue must have been echoed by many of your readers, who, like myself, are too far away to keep in actual touch with the amenities of our cities. It was a coincidence that the same issue gave us the promise of Jan Wien's recitals, and if his wish for request items is responded to, we may glean further valuable information.

My own personal and intimate experience of listening-in barely covers twelve months, partly accounted for by the effect produced by the "loud speakers," which mostly seemed so inadequate for the enjoyment of music that mattered. Since then, however, there have been ample opportunities for opinions and, of course, criticisms, and I cannot but entirely concur in your correspondent's views.

During this period three pointers have shown where a change might be made—in every case, I venture to submit, to general advantage. Let us have legitimate Banjo solos, either ordinary or Zither, played by soloists who specialise on the instrument, and music which has been written for it. It is generally acknowledged that the various departures which are so commonly heard have little to do with the Banjo of our best known players. Not only do we know to our sorrow how it is dragged into a dance band to imitate the function of a drum, but it is not unknown for some new fangled contrivance to be called by the old name. As an example, if the singer who was announced to appear one evening quite recently with Banjo accompaniments, really used a Banjo at all, it must have been one of the toy variety we used to know—made out of half a cocoa-nut judging from the tone, its limited chords, and its high pitch. Secondly, as to the artistes. I will not profess to have studied the whole of the programmes in detail, but if Cammeyer, Morley, or Oakley, to mention only three alphabetically to avoid comparison, have appeared, I am sorry to have missed them. Lastly, as regards music, let me quote one instance. Not many weeks since, Banjo figured in one of the variety programmes, but—alas!—instead of a choice from the vast selection of compositions available, we had that most dismal of chanties, the Volga Boatmen dirge! As a plectrum solo it was played exceedingly well, but was it in the remotest degree suitable as a Banjo solo? Whether the director of the dance band which followed immediately after was aware of it, I do not know, but strangely enough they followed up this same mournful melody—with Saxophones of course. Perhaps I may have missed an intention of humour: anyway I will continue hoping we shall have some Banjo music before long.

Yours very truly,
HAROLD SWEYN.

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The Banjo in Six Weeks.

The Editor of KEYNOTES.

SIR,—I quite appreciate the article by Mr. Troise in this June number. I can go one better. I have had pupils come and *demand* to be able to play in two weeks, so that they might be able to earn £5 per night in one of the "Flapper Boys Bands" that are so numerous about here. I think the sooner this sort of thing is finished the better it will be for the Banjo and music therewith.

About these parts: *Conductors* require Banjo players to double on the Sax., treble on the drums, Quadruple on the Violin, and so on *ad lib.* I am thinking that the mad dancers would be better served by a steam roundabout organ. I am also wondering if there are enough players in Cardiff and District to form a KEYNOTES Club. I should be glad to help make it a success if started.

Yours, etc,
JOHN MARSH.

Do not forget
JOHN ALVEY TURNER'S CONCERT

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Above is the photo, taken at a very early age, of Mr. W. Herbert, whose early reminiscences appeared in the March issue of KEYNOTES.

He is now very well-known, and has appeared many times at the B.B.C., London, and lately has played with great success at: Brunswick Hotel Club, Café Monica, Holborn Restaurant, etc.

HOW TO MASTER THE TENOR BANJO

A COMPLETE BOOK
OF INSTRUCTION BY
EMILE GRIMSTON

Recollections of a Musician.

By BRUCE GIBBON.

THE Editor of this excellent little magazine has asked me to jot down a few of my recollections. During the last forty years it has been my privilege to run up against more than one genius.

I ask you therefore to come with me as I recall my visit to one of England's most beautiful castles. A group of musicians had been selected to sing in the chapel, and later in the magnificent drawing room. An emperor and his suite were amongst the 400 guests who were staying at the castle. The artistes had to content themselves in a neighbouring hotel. I found that quite easy to do.

As most of you are musical people I wish you to take note of the organist who went with us. He was the genius on this occasion. As the train steamed out of London for the north we were all very excited except the organist. Having reached the age of three score years and ten, it seemed that Royal visits and castles didn't disturb his peace of mind—in fact I thought on this particular occasion he seemed positively short and grumpy. An occasional "Yes" or "No," possibly something approaching a grunt, was all we got from him as we travelled for several hours. Having arrived at the hotel we all groomed ourselves up a little, except the organist. Why worry?

It was only an Emperor we were running up against. Would we like some food? Yes, we would—and we had it. Surely the old organist would unbend now! Bless you, even the grunt had disappeared. Stony silence reigned. What on earth was the matter with the man? And now we are driven to the castle. During the ride one of our number tells us how to behave when in the royal presence.

I don't think the dear old man was listening. Something else was evidently on his mind.

And now the castle doors are flung open and we make our way up a most imposing staircase, and then—yes, that's the Emperor, right enough! Having to mind my own p's and q's, I have no time to give an eye to our old genius. I have reason to think he slipped up on a point of etiquette. Why do I think so? Because when he reached home his wife asked "Well, what did you think of the Emperor?"

He replied "I don't know, I don't think I saw him!" I often wonder if he went into the drawing-room backwards.

* * * * *

In the morning he asked for manuscript paper to be brought to him. He then sat up and wrote one of his compositions, note for note as it had woven its way into his mind during the days that had been so exciting to us, although they had not put the brake on genius. He apologised to me later *in case* we had spoken to him and he had not answered!

In "Keynotes" shortly. Solos by G. Weldon (of South Africa), George Morris and E. Douri (of Brighton).

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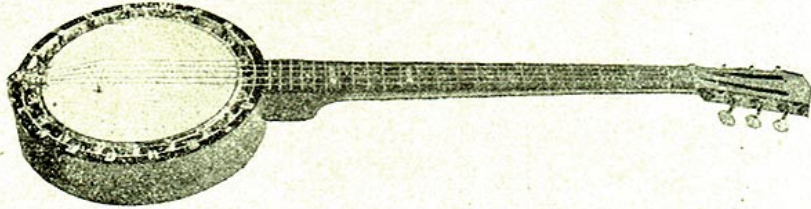
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