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NOVEMBER, 1911.

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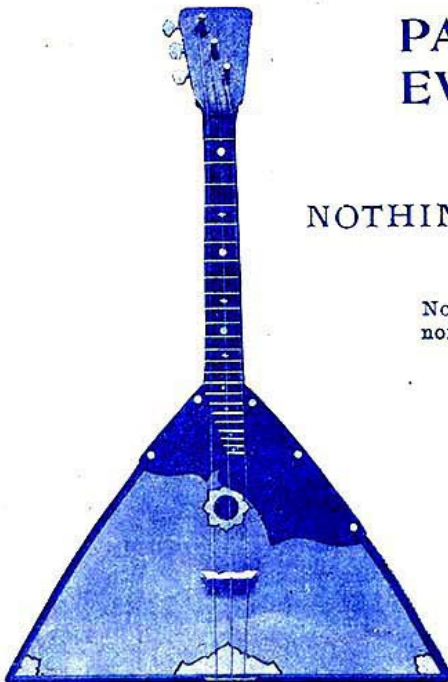
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Edited by EMILE GRIMSHAW.

VOL. IX.—No. 9S.]

NOVEMBER, 1911.

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The Editor will be pleased to receive from his readers items of general interest (humorous or otherwise) relating to the above instruments, viz., newspaper cuttings, concert notes (with dates), and criticisms, suggestions, queries, correspondence, and articles for consideration, &c.

No communications received after 22nd of each month can be dealt with in the next issue, except concert notices.

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NOTES AND COMMENTS.

BY THE EDITOR.

ANTAGONISM.

* *

WHEN players of the banjo, mandolin, or guitar gather together they are, as a rule, never at a loss for subjects to converse upon. I have often heard discussed the respective merits of the three instruments, either as regards importance, musical capabilities, or difficulty of learning. Although the names of the three instruments are usually associated, unless a player has studied all three and thoroughly understands the capabilities and characteristics of each, it becomes evident in conversation that mandolinists and guitarists are none too charitably disposed towards the banjo; neither are banjoists, as a rule, particularly "struck" with the charms of the mandolin. This prevailing spirit of antagonism makes the task of pleasing all sections somewhat difficult of accomplishment. Mandolinists would like more articles devoted solely to their own instrument, and guitarists have often asked for a solo to be included in the musical supplement each month. This, however, is quite impossible, because I am afraid that guitar interest in this country has almost entirely evaporated, I am sorry to say.

If mandolinists or guitarists would show more interest in their instruments, the space in this paper that is at present devoted to them would be increased accordingly.

* *

DIFFICULTIES—INITIAL OR OTHERWISE.

* *

IN discussing the respective points of the banjo, mandolin, and guitar, to say definitely which is the most difficult is not at all an easy matter. A fact that must be taken into consideration is, that while

some instruments are fairly easy at the commencement, and gradually increase in difficulty as the student progresses, others have the majority of their difficulties at the commencement, which gradually decrease as time goes on.

In the latter category I should place the guitar, with its six strings, broad fingerboard, and a score that is usually written in very full harmony. These difficulties have often proved quite overwhelming to the player; but the result might have been entirely different had the teacher pointed out that these initial difficulties are quickly overcome by patient application, and that the playing becomes easier as he progresses.

With the banjo, however, it is quite the reverse. No instrument could be easier at the commencement; and the little exercises of simple, spread-out chords in the first position encourage the player and make him realize that the results will more than justify the time he spends on practising. But—difficulties arise later; and it is the surmounting of these that makes the artiste.

* *

BANJOISTS AS GUITARISTS.

* *

I SHOULD like to see more banjoists take up the study of the guitar. There is a vast tonal difference between the two instruments, I know; but a person who takes the trouble to learn two instruments naturally expects this. The tone of a banjo is characteristically quaint and bright; and the guitar, with its rich and full harmonies, makes a delightful change that most banjoists would, I think, find acceptable. The second, third, and fourth strings of the guitar are tuned exactly like the corresponding strings of the banjo when this latter instrument has the bass elevated; and as the spacing between the frets and the right-hand method of picking are also almost identical, the process of learning both instruments is therefore simplified. Guitar playing is also an aid towards the

A teacher's best asset is his orchestra.

development of the fingers of the left hand; and should a banjoist be interested in combination playing, the guitar is the instrument on which he can make himself most useful in the modern mandolin orchestra, where, of course, the banjo is taboo.

* *
FURTHERMORE.
* *

As regards interest in practical knowledge, there is very little to be said against players of our instruments, especially banjoists. The weather would have to be bad indeed that would prevent a banjoist turning out to hear one of the "crack" soloists. There is, however, a regrettable lack of technical knowledge among banjoists and mandolinists. The one idea seems to be to play and get on to solos quickly. The desire to play solos is, of course, natural; but every player should also make himself acquainted with the names of the component parts of his instrument and give at least some attention to the rudiments of music. It is not that this knowledge is in itself particularly valuable, but occasions may well arise when to be ignorant of these matters might be humiliating to the player.

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**HOW TO PLAY
"COLLEGE RAG."**

(HUNTER.)

BY CLIFFORD ESSEX.

RUMOURS having reached my ears that the time of this piece offers difficulties to some, it occurred to me that a few hints on the subject might be opportune at the moment.

Of course, the syncopation, or "broken time," is responsible for any difficulty that may have been experienced, and although it is of quite a simple description, very probably just the method of counting which would at once dispel the difficulty has not been employed.

To attempt to read it off haphazard, except by those skilled in sight-reading and accustomed to allot to notes their exact value, would be very little likely to reveal the very catchy melody written by the composer.

Now, this is the manner in which I should suggest "College Rag" being tackled by anyone to whom "time" presents an obstacle. Take the banjo solo part and proceed to examine carefully, bar by bar, the time in which it is written. It will be easiest to count four in a bar.

Each quaver will be worth one count.

Each crotchet will be worth two counts.

The *first* of each semiquavers is to be counted with a numeral, and let the succeeding note, whatever its value, have the word "and" said to it.

Take a pencil and write the counting over the top of the notes in this manner:—

4 and | 1, 2 and, 3, 4 and | 1 and,
2 and, 3, 4 | 1, 2 and, (3) and, 4 | 1,
(2), 3, 4 and.

N.B.—The counts enclosed in brackets denote silent beats.

The first bar that will need a little especial care will be bar 4, line 1, where a *tied note* occurs.

This tied note may at first be *played*, and then dropped out and not be played in the manner intended.

The next bars likely to require attention are bars 3, line 2, and 2, line 3. These are counted | 1 and 2 and 3 and (4) and |. Count 4 will, of course, fall on silence on the part of player, but the accompanist will supply the note, and this is where the syncopation comes in and makes the whole effect of the composition.

In bar 1, line 3, the chord C, E, A is

tied, and therefore has 1, 2 (3) counted to it, followed by—and 4 and |, the remaining three notes.

This will bring us to bars 2 and 3, line 5, which must be counted

| 1, 2 and (3) and 4 and |

Play *all* the notes at first, if you like, in the manner before described, and then *drop out the second tied note, giving a pronounced accent to the first tied note*, leaving the accompanist to supply the missing beat (3).

Now try and play very slowly this first movement, *being most careful to play the notes exactly in the time you count them*. This is often neglected.

We can now pass on to the second strain. Here a very uniform system of syncopation will be found, and most effective if correctly played. Commence by counting

| 1, 2 and (3) and 4 and |

Bars 4, line 7, and 4, line 9, are different, and a little tricky until they have been played over a few times.

Count | 1 and (2) and (3) and 4 and |. The count (2), it will be seen, falls on silence, as also does count (3). These are really the hardest bars in the piece, but counting will make them come easy.

The third strain is a most fascinating and haunting melody.

Count bar 1 and similar bars

| 1, 2, (3) and 4 and |

Count bars 5 and 6

| 1, 2, 3 and (4) |

the count (4) falling on the dot.

The interlude, commencing bar 3, line 7, will require some extra practice, from the somewhat rapid shifting required; the time, however, offers practically no difficulty.

Be careful when playing this piece to observe the accent marks; they greatly add to the effect.

It will improve the introduction and the first movement to add an F \sharp (on the fourth string) to the accented B in bars 2 and 3 and similar bars. It increases the accent and thickens the tone. I have included this in the *fourth* and subsequent editions of "College Rag."

Now, I hope these few hints may prove useful to some, and help to remove any stumbling blocks from the way of those who are not able to seek the assistance of a professional teacher.

I am sure, when played in the time the composer has written it, and with an accompaniment of piano, banjo, or guitar, everyone will like it, while some will like it very much indeed.

Remember that the syncopation, which constitutes the only possible difficulty, is at the same time the particular charm of "College Rag."

You can judge a teacher by his orchestra.

THE GRADUAL FORMATION OF AN ORCHESTRA.

By EMILE GRIMSHAW.

WHEN one fully realizes how vastly interesting our instruments are in combination form, it is not at all surprising that we should have banjo, mandolin, and guitar clubs in almost every town of note throughout the provinces. A banjoist has not yet experienced the full amount of exhilaration that is to be obtained from his instrument unless he has played duets with another performer. The charm of the mandolin is considerably augmented by a well-rendered guitar accompaniment, and the guitarist who can sing and at the same time have the help of a skilfully arranged mandolin obbligato will give and experience far greater pleasure than would at all be possible by his or her unaided efforts.

Many instrumentalists possibly think that there is no likelihood of ever being able to obtain a sufficiently large number of players to produce a good effect. Personally, however, I have very little confidence in large orchestras. I believe that good effects are rather to be obtained by having a smaller number of players, and insisting that if they be not already capable, they practise at home continuously until they can confidently play their allotted parts.

It is interesting to watch an orchestra grow and gradually improve. Most B. M. and G. bands have to take whatever material is available in the way of instrumentation, but to produce an artistic effect I am quite decided in my opinion that the banjos and mandolins should be kept quite separate. Any person of the same mind who thought of taking the initiative and forming a small orchestra would therefore, of course, first look around him and ascertain which instruments he had the most of, banjo or mandolin, or else make a bold start with whichever instrument he fancied as being the best.

Were I forming a banjo combination, I should endeavour to increase my instrumentation in this order:

For a start there would be at least two banjos, one playing the solo part and the other the second part that is published to go with the solo.

As a third I would add the piano part, and to the fourth player I would give a plectrum banjo part, which would be

sustained and thus help to minimize any tendency to monotony that might possibly arise through a preponderance of staccato effect.

A fifth player would mean the addition of a banjorine, so as to elevate the tonal pitch, and at this stage I would have the second banjoist play second *band* scores (simple vamp) instead of the second parts to the solo as played hitherto. Other changes I would make at this period would be that the first banjoist would play a first banjo *band* part instead of the solo, and then it would be enter the bass-banjo and exit the piano, the instrumentation of the orchestra now being:

Banjorine,
1st Banjo,
2nd Banjo,
Plectrum Banjo, and
Bass Banjo.

As more players became available I should add the next four parts in this order: a second plectrum banjo, an additional 2nd banjo, a contra-bass banjo, and a piccolo banjo. This combination of but nine players would be a very strong one, and because of its novelty and capability of rendering a full score, should not have the least difficulty in securing engagements, and earning many times the amount that was originally expended in purchasing the deeper-voiced instruments.

In the gradual formation of a mandolin orchestra I would endeavour to secure in the first instance at least the mandolin quartette, consisting of first and second mandolins, tenor mandola, and mandocello. Immediately I saw possibilities of securing additional players, I should double the first mandolin, double the second mandolin, add still another first mandolin, and then the mando-bass. Guitars I should most cordially welcome, because the delightfully mellow tone of the gut strings does much towards softening the somewhat wiry effect produced by the mandolins. A flute may also be used with good effect; but the part should be carefully written, so that the instrument does not predominate.

Every orchestra, of course, must have a leader or conductor. With a membership of only half a dozen or so, it is perhaps best for a leader to face the orchestra and play, or conduct, just as he thinks most advisable. It is an easy enough matter to play either a banjo or mandolin in a standing position if the right foot be elevated by resting it upon a chair seat, or anything else of similar height.

As the orchestra increases in numbers, however, it is better for the conductor to give his undivided attention to directing the members. I dare say many persons imagine a band conductor to be an unnecessary adjunct to the orchestra, instead of being, as is really the case, the most important.

I happen to live not very far away from the Royal Military College of Music (Kneller Hall), where bandmen are trained for the British army. Every Wednesday during the summer months a band of about 100 performers plays in the grounds, each item being conducted by a different bandmaster, who is at the same time a student at the college. I have often visited these concerts, and been greatly interested with the various styles of conducting I have seen. Indeed, there is no better way of learning this art than by closely watching others; and this I advise all young B. and M. conductors to do.

With regard to the balalaika orchestra, which at present, from a musical standpoint, gives far better results than either a banjo or mandolin combination, I believe the best results would be obtained by the following method, presuming, of course, that the organizer wishes to build up the membership gradually.

First of all I should have one or two prima balalaikas and a guitar. The tone of the latter instrument blends charmingly with that of the balalaika and provides both bass note and accompaniment. I should next add a viola domra, then a prima domra, and afterwards a bass domra; and even with this instrumentation excellent results are to be obtained.

By this time the weak spot in the combination will be the vamp, or chords played off the beat; so, partly because of this reason, and partly to make the orchestra purely Russian, I should dispense with the guitar and replace that instrument with alt and secunda balalaikas. Following this last addition with a second prima domra, bass balalaika, contra-bass balalaika, second viola domra, and a piccolo domra, in the order mentioned, every instrument would be thus represented; and, by adding two more prima balalaikas, we should have a combination of instruments exactly like the excellent balalaika orchestra that rehearses weekly at 15A, Grafton Street.

Organizers of B. M. and G. orchestras have hitherto not given sufficient attention to balance. In this article I have endeavoured to show how two or three players may gather together, gradually

It's a wrong orchestra that has no bass in.

increasing the number, and keep the best possible balance all the time.

As I have said before, I am no believer in large numbers. The fact of an orchestra having fifty members would not impress me in the least; but a combination of ten players correctly balanced as regards instruments is a strong one, and worth talking about.

The person to take the initiative in a matter of this kind is, of course, the local teacher, whose business it is to create interest and make players. Did he ask how the necessary additional instruments were to be provided, I would reply: "This orchestra is going to be highly beneficial to you as a teacher. You will retain the interest of those pupils you already have, create interest in the minds of others, have a means of self-advertisement that will cost you nothing, and have an orchestra that is perfectly balanced and capable of securing remunerative engagements."

A professional teacher of the banjo or mandolin who has not a good orchestra is like a shopkeeper without fixtures: he has no means of displaying his goods. Money invested in a means of displaying to the best advantage whatever a person has to sell is money well invested.

It is necessary to invest a certain amount of capital in every business enterprise. Music teaching is no exception to this rule, and the customary practice of never purchasing an extra instrument until there is a client ready to buy it probably explains why so many music teachers complain and say "there is nothing doing."

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THE STORY OF THE BANJO.

Written exclusively for "B.M.G."

BY CLARENCE L. PARTEE,
New York, U.S.A.

Musician, Editor, Author, Composer.

II.

THE accepted histories of music which aim to give all the important details of evolution in the art, uniformly state that the human voice was the first agent of musical expression. Later, the clapping of hands and the stamping of feet in rhythm were added as an accompaniment. These were succeeded in turn by the beating together of resounding pieces of wood, stone, and metal.

As to the actual origin of the banjo, it can be traced back to the earliest ages, and occurred in this wise: The original stringed instrument was merely the bow of the savage, from which he despatched arrows at elusive game or an enemy. The string, vibrating upon the bow, gave forth a musical sound, and here we have the germ of stringed instruments. In time, a gourd was affixed to the bow as a sounding-board; and when this was accomplished, the first banjo was born.

"Scolapax," whom I previously quoted, says: "By degrees, the idea of stretching strings over the sounding-board obtained, and calabashes or hollow wood were used for the purpose. The next step was to attach the sounding-board to the musical bow. The covering of the sounding-board with the skins of animals, and even of snakes, the addition of a finger-board and bridge, the use of pegs for regulating the tension of the strings, and the striking of them with a plectrum of bone, wood, shell, quill, or metal, were but matters of time, ingenuity, and proficiency."

In the foregoing we have an accurate and faithful account of the evolution of the banjo from the original musical bow up to its status in the early part of the nineteenth century, when the banjo became known in America, and this leads us directly up to the time of Joe Sweeney and the claims of his admirers as to his "invention" of the banjo.

Many authorities have stated—and the announcement has been printed many times—that Joe Sweeney added the fifth string to the banjo, and therein lay his claim to the "invention" of the instrument. It is conceded that the banjo was a crude instrument before Sweeney's

time, and that he was the first really clever performer thereon. But, personally, I disagree as to the fifth string story. I believe that the fifth string, or "chanterelle" as it is called, was made use of on the banjo before Sweeney's day. In the first place, it is a "melody" string, and its recurrent and frequent use in nearly all the earliest known tunes for the banjo suggests the monotony and lack of harmony (in its technical sense) then in vogue.

It is much more likely that Joe Sweeney, who was an accomplished musician and a student of harmony, realized the banjo's lack of depth and power, and added the bass string, making possible the chord combinations available to-day.

Some authorities hold that view, and some do not, but I think the conclusion as to the bass string correct. "Johnnie Reb," whom I quoted in the first instalment of this series, was a pupil of Sweeney, and he states positively that the bass string was added by his teacher.

On the other hand, let us hear from Polk Miller, and listen to what he has to say. "Who is Polk Miller?" you ask. He is one of the most famous banjoists and entertainers America has ever known, albeit his work in public has been along special lines. His appearances throughout the country for many years have been in what is known as the Lyceum field, in which he provided the entire entertainment, singing songs, playing the banjo, telling humorous stories, and giving recitations. He was a Southerner by birth, a native of Virginia, and an aristocrat. For those reasons, and because of his great versatility, he was able to entertain and interest audiences of the highest class.

Twenty years ago Mr. Miller had become so famous in his speciality that the newspapers when referring to Joe Sweeney called him "the ancient Polk Miller"—quite a compliment, indeed, to a living performer.

I am now going to quote an article written in Philadelphia by Mr. Miller in 1895 and sent to the Editor of the Richmond, Virginia, *Dispatch* for publication:

"Permit me to thank you for coming to my rescue in claiming that the banjo—the instrument which you know as the banjo—originated in Virginia, and, as an instrument worthy of the notice of 'good society,' was first introduced by old Joe Sweeney, of Appomattox county, Va. The instrument which Mr. Sutphin of Glasgow, Ky., says 'was played upon by the boatmen of James river before old Joe's time' came about as near being the banjo, as we

The best policy—Balance in the orchestra.

know it, as the monkey does of being a man—strongly resembling us, but not quite up to the mark.

"The first banjo I ever saw was made as follows: The rim was a large cymbing gourd with a hole cut in the top and bottom, a staff running through the centre of it, and horse-hair strings were used.

"My first banjo was made out of an old cheese-box, covered with sheep-skin for the head, a piece of garden paling for a staff, and the hair from 'Old Whitey's' (my father's riding horse) tail for strings. These strings did not wear very well, but we kept on drawing on the horse's tail for supplies, until we were threatened with a licking for disfiguring the animal. About that time Joe Sweeney had returned from England, covered with honours, and, as a banjo player and singer of the enlivening old tunes of that day, such as 'Old Dan Tucker,' 'Gwine to Run all Night,' 'Go it, Napper,' 'I'm Gwine Down to Lynchburg Town,' &c., created as much excitement around country court-houses as the coming of Barnum's circus does at this time with the small boys.

"When my father threatened to whip me for pulling the hairs out of the horse's tail I was told that Joe Sweeney used 'cat-gut strings,' and my chum and I started on the war-path in search of the 'variety,' killing thirteen cats in one week.

"I told this story to Mr. Moody when on his last trip to this city to show how I was misled when a boy into murdering a lot of cats without accomplishing my object, when he said, 'Ain't that the way you get 'em?' He said that he had thought that the strings used on musical instruments were nothing more than the entrails of the cat, and it created a great laugh among his friends when he made that candid acknowledgment. I think you had a piece of poetry in your paper a short time ago on the origin of the banjo, and it went to show that Ham invented the banjo while in Noah's Ark. I will not describe the banjo which Ham used at that time. Joe Sweeney was the first man who ever entertained an audience with the banjo, and I have it from good authority that the cat-gut string was first used by him on that instrument, although that kind of string may have been used on other instruments before old Joe's time.

"It cannot be denied that the thumb-string was his invention, and without that particular string no player could pick the old Virginia reel tunes which made the banjo so popular, and which caused an old fellow to say to me once, 'I can't help patten' o' my foot when I hears de banjer, an' de "Miss Sippie Sawyer" is de dancinist tune I ever heard.'"

(To be continued.)

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With a clatter heard quite half a mile away,
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WHAT OTHERS SAY.

"I was extremely delighted with 'A Pierrot's Serenade,' and considered this solo to be the best one Mr. Grimshaw has ever given us. Now, however, this popular composer has again excelled himself with 'Valse Sympathie,' which is, if possible, even better than the aforementioned one. What is, perhaps, most convincing is the fact that previously I have not at all cared about playing slow pieces."—E. J. MANICOM.

"We have had 'Lancashire Clogs' with the familiar name of Emile Grimshaw as its composer. He has the faculty for producing melodious work without forcing his efforts or wandering into difficulties, and in this instance, as he keeps to his natural style, he will no doubt increase his reputation beyond the circle of the banjo world."—KEYNOTES.

"'The College Rag' is a jolly good number, especially the trio."—E. K.

"I am very much taken with 'Lancashire Clogs,' and am sure it will be a very great success, not only for the banjo, but for other instruments also."—MISS ALICE GARDINER.

"'Lancashire Clogs' is just the style of piece that should make a rattling good band number."—W. H. PLUMBRIDGE.

"The three new solos are real gems. I am not as a rule much struck with waltzes, but 'Valse Sympathie' has most charming melodies and is a great favourite already. I would not have missed 'Lancashire Clogs' for anything; it is simply great, and just the piece for winning encores."—JAS. W. WELLS.

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AND B. M. & G. ORCHESTRA.

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2nd BANJO	CONTRABASS BANJO	2nd MANDOLIN	GUITAR
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If you are interested in mandolin combinations, see back page of cover.

THE STORY OF "LANCASHIRE CLOGS."

BY THE COMPOSER.

READERS may possibly have wondered—as I once did myself many years ago—whether a composer first chooses his title and afterwards writes accordingly, or whether in the first instance he finds his melody and then gives it some more or less appropriate title.

I am now well aware of the fact that the latter method is by far the most usual; but, personally, I prefer the other way.

"A Darkey's Romance," "A Plantation Episode," "Jack's Return," "The Kilties,"

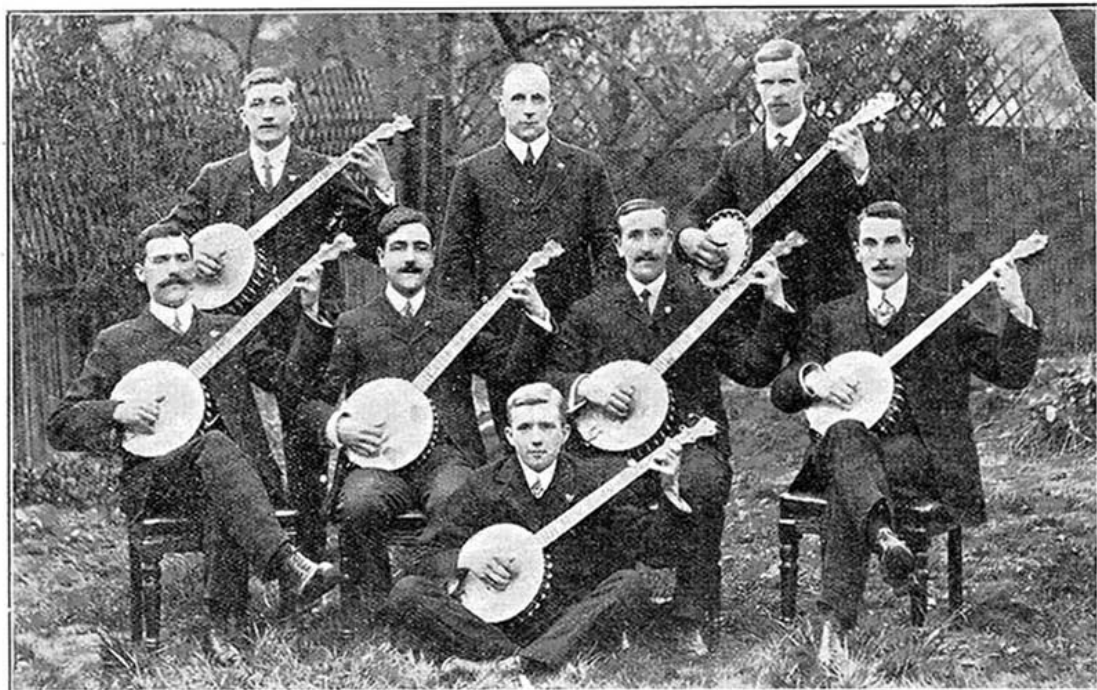
he had just arrived from the States. Some little discussion upon the subject ensued, and I remember making a mental note of the fact that "Lancashire Clogs" would be an excellent title for a new banjo composition. But it was not until about six months later that I conceived the idea of the melody, when I at once wrote it out for the banjo, and played it on that instrument exactly as now published.

The idea of arranging the solo for the piano was suggested to me by a lady who has often amused herself by making impromptu pianoforte arrangements of my banjo compositions; and as the dance seemed to be quite a suitable one for the

that firm bought the piano, orchestral, and military band rights, which explains why the piece may also be purchased in that form.

"Lancashire Clogs" will be found to make a most excellent club number. It may be had for complete mandolin orchestra, complete banjo orchestra, or for B. M. and G. orchestra. To get the best possible effect, however, every conductor should, of course, endeavour to have all parts represented in his orchestra, because a special feature of the work is a background of counter-melodies that are in perfect harmony with the melody of the dance.

The vocal trio may be sung if desired,



THE CRESCENT BANJO BAND,

Whose performances in the cause of charity in and around Richmond (Surrey) have been a source of delight to many.

and many others of mine, each had its title decided upon in the first instance; and the very latest to be written in this way is "Lancashire Clogs."

Many readers of "B.M.G." may possibly be aware that the greater portion of my life has been spent in the North; I have therefore had considerably more than a passing acquaintance with the clatter of the clogs.

The idea of the title, however, originated in this way. An American called in at Grafton Street one day—no unusual occurrence, of course, but in conversation he happened to mention "Lancashire clogs," which to me seemed remarkable, taking into consideration the fact that

piano, and the following wet week-end suitable for the purpose, I made a pianoforte arrangement of the solo in B flat, this key being more suitable for the instrument.

At first I had no thought of publishing it; but upon submitting it to Messrs. Hawkes & Son, it was at once accepted, and

and an excellent result may also be obtained by including clog effects. In this particular instance I should use a couple of small steel-headed hammers on a stone slab, because the clatter of these clogs is no ordinary clatter, as I am sure all who have visited the North will agree.

EMILE GRIMSHAW.

[Next month the story of "On the Mill Dam Galop."]

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13

This is the date fixed for the Clifford Essex Concert at . . . Kensington Town Hall in December.

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TRIO. *Banjo.*
div.

Banjo.

rall. Slow. f marcato.

1
div.

Fine.

A Celtic Morn.

Bass to D.

SOLO BANJO.

EMILE GRIMSHAW.

Very slowly.
Intro.

Musical score for 'A Celtic Morn.' featuring a solo banjo part. The score is written on a single treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. It begins with an 'Intro.' section marked 'Very slowly.' and includes various fingering numbers (1-4) and performance instructions like '12 Har', '11.P.', '12.P.', '7.B. 6.P.', '8.P.', '4.P.', '7.P.', '12 Har....', '5.P.', '2.B.', '12 Har', and '7.B. 6.P.'. The piece transitions to a 'Moderato' section with a 2/4 time signature, marked 'mf', and contains numerous triplets and other rhythmic patterns. Fingering numbers and performance instructions like '7.P.B.', '12.P.', '8.P.', '7.P.B.', '12.P.', '8.P.', '12.B.', '7.P.B.', '8.P.', '4.B.', '2.B.', '12.B.', '7.P.B.', '8.P.', '4.B.', '10', '5.P.B.', and '20' are scattered throughout. The score concludes with a double bar line.

1st and 2nd Banjo Parts, 9d. Piano Part, 9d. Band Parts, 6d. each.

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SOLO BANJO.

The musical score consists of ten staves of music, all in a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note rhythm with frequent triplets. The first staff begins with a triplet of eighth notes, followed by a single eighth note, and then another triplet. The second staff continues with similar patterns, including a triplet and a single eighth note. The third staff introduces a '7 P.B.' (7th fret pull-off) technique, marked with a '1' and a '3'. The fourth staff features a '10.B.' (10th fret bend) technique, marked with a '1' and a '3'. The fifth staff continues with '10.B.' techniques and triplets. The sixth staff includes a '10.B.' and a triplet. The seventh staff has a '10.B.' and a triplet. The eighth staff features a '10.B.' and a triplet. The ninth staff includes a '7 B.' (7th fret bend) technique, marked with a '1' and a '3'. The tenth staff concludes with a triplet and a single eighth note. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). The score is marked with various articulations such as accents and slurs.

MY VIEW OF THINGS.

BY "PROMATEUR."

A CLASSIC DANCE COMPOSITION.

IT appears I am not alone in my admiration of Mr. Emile Grimshaw's latest composition, "Lancashire Clogs." It is full of life and "go," just the thing for the banjo, and typical of the Lancashire clog dance. The musical editor of the *Manchester Courier*, who has seen and tried the pianoforte arrangement, writes in that paper, dated Nov. 21st, as follows:—"It is not often that a modern composer can so cleverly revive in music the spirit of dances that have become practically extinct, as Mr. Emile Grimshaw has done in his 'Lancashire Clogs,' a piece that not only has the merit of tunefulness, but which in its rhythmic effects comes very close to some of the old (Lancashire) folk songs that still survive. We should imagine that Mr. Grimshaw has often watched Lancashire men and women clog dancing after the day's work was over." This is my view exactly, for a good old-fashioned Lancashire clog dance is quite unique, and all too rarely seen or heard nowadays. All I can say is that Mr. Grimshaw's catchy airs which go to make up "Lancashire Clogs" haunt me and grow upon me. It is good all through, but the trio, with its after-dance effect in a minor key, is simply immense. As it is now published for the banjo, I would strongly advise every reader of "B.M.G." who is a banjoist to secure a copy at once. It is a very long time since I took such a fancy to a banjo solo as I have to "Lancashire Clogs."

CLOG DANCES.

Of course, clog dances are peculiar to Lancashire. They are something like a breakdown, two-step, or jig, but in my time I have heard many good ones. The clog dance is rarely seen nowadays, except on the stage or at a music hall, and then it is usually more noisy than artistic. The dance, it may be said, is much more difficult than one might suppose, for with clogs which have stiff upper leathers and iron-shod wooden soles, something like a French sabot, the clog dance demands pliant ankles, good lungs, and perfect balancing powers.

A SUGGESTION.

Speaking of Lancashire clog dances, it occurs to me there are many dances—old-fashioned though they may be—peculiar to various counties or districts throughout the country, which would be

just the thing for the banjo. In the middle ages, for instance, Morris dances were very popular, and some of these would be especially suitable for a staccato instrument such as the banjo. Last May 1st I attended a very ancient May Day festival, held annually for very many years at Knutsford (Cheshire)—Knutsford being a contraction of (King) Canute's Ford—which was attended by thousands of visitors. There were beautiful Morris dances (as they are called) danced by young men and maidens forming the procession, and these dances were so pretty and tuneful that I remember wishing I could get them in music for the banjo. Many of these country dances such as I am speaking of are only known locally, and are, and have been, handed down from parents to children for generations. Could not some of our composers for the banjo get hold of these old-fashioned country airs and adapt them to banjo requirements? To my mind they have

A THOUGHT FOR THE MONTH.

IF you fail, it is possibly because you have been too intent upon pleasing yourself. The secret of success lies in pleasing others.

the merit of being distinctly characteristic of the banjo, as, indeed, all old-fashioned tunes have.

MUSIC HALL BANJO PROFESSIONALS.

Mr. Albert Durand, of Brighton, in his chat in last issue, recorded by "Concord," voices an idea that has been in my mind for some time, and that is that the banjo act is dying out on the music hall stage solely owing to the want of initiative on the part of professional players. To my mind, they all seem to copy more or less the show of Mays and Hunter of fifteen years ago. As a rule, neither the act nor playing of the performers is anything like so good as the originators. Why a player should consider it necessary to play "Overture to William Tell" and other pieces that obviously are classical pieces for a full orchestra, is beyond my comprehension. I have an impression that a really good characteristic dance suitable for the banjo, even were it of the most simple character, would go down better

with the general public who attend music halls.

AN EXPERIENCE.

Playing classical pieces on the banjo savours much of the ridiculous, for the banjo has its limitations, even as a grand organ has. I am reminded of a little experience I once had in this connection. I went into the billiard-room of an hotel some years ago with a friend I had met in the street. He had his zither-banjo with him, having just received a lesson, and he pulled it out of its case and insisted on playing some rather classical stuff he had been studying. I noticed the billiard-marker seemed somewhat disgusted, and after standing about a quarter of an hour of banjo music he could not understand, he exclaimed, "I say! play us a tune now!" In turn my friend was somewhat annoyed, as he had been giving what he thought was a fair interpretation of the pieces played. So he asked, "What sort of a tune?" and the marker replied, "Oh, give us something lively!" So my friend played a typical American breakdown, and you should have seen that marker. He went fairly mad, and would have listened to similar easy dance pieces all night long. You see, it all depends on the point of view. It is waste of time to play above people's heads. Not only this, but the banjo is only at the very best in its own sphere as regards musical compositions.

"B.M.G." DIPLOMAS.

Miss Etta Keith has been successful in passing the "B" Grade Test for banjo playing, obtaining 115 marks out of a possible 120. Teacher, Mr. Clifford Essex. Examiner, Mr. Emile Grimshaw.

Quartermaster - Sergeant J. G. C. Woodman has successfully passed the "B" Grade Test for the banjo. Examiner, Mr. C. W. Spalding.

"B.M.G." BARGAINS!!

THE charges for advertising are 1s. 6d. for the first fifteen words, and 6d. for every succeeding seven words, for each insertion. Compound words count as two. A deduction of 5 per cent. upon the purchase-money paid will be made to cover postage and other expenses.

"Reader" has the following copies of "B.M.G." for disposal: 1907, four numbers; 1908, complete; 1909, all, excepting May; 1910, all, excepting April; 1911, complete to September, inclusive. Price 7s. 6d. Reference No. 325.

Clifford Essex' Concert Grand. Cost £15 15s. New vellum fitted recently, also case. Price £9 10s. Reference No. 326.

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If you are interested in banjo combination playing, write for lists.

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MAKE A NOTE OF THE DATE.

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which has proved the greatest novelty of the past London Season.

AND OTHER ARTISTES TO BE ANNOUNCED LATER.

Stalls (numbered and reserved), **5/-** and **3/-** Unnumbered and reserved, **2/-** Admission, **1/-**
Plan at 15a, Grafton Street, Bond Street, now open.

TWO YEARS AGO AND NOW.

BY ELSA LEIGH.

WHEN the Russian national instrument was featured over here two years ago, it was said that the balalaika was simply a passing craze. Two years have elapsed and the charm of the instrument is still with us. At the present time we have several amateur balalaika orchestras in London, and others in Bath, Cheltenham, West Bromwich, &c., thus proving that Mr. Essex' faith in the instrument has been amply verified. Being in frequent demand at important social outdoor functions, numbers of people who in an ordinary way might not have attended a concert where it was featured, got in this way within the range of clear vision and decided impression. How decided that was Mr. Essex' engagement book shows. The charm and beautiful effect produced by this combination has quite taken hold of their imagination and provided them with new food for musical thought. Out of quite slight material the Russian will weave

delicate, poetical, and charming trifles, making the theme in most cases an emotional one, since this is the distinguishing feature of the Slavonic character—a distinctly romantic school with a dash of the Oriental. Now, we have none too many bricks with which to build up a successful musical season during the coming winter, that we can afford to neglect this one, which during the past summer has shown such promising signs of becoming one of the most important in our musical edifice. In the human being the brain has a most valuable aid in the eye to convey pleasing impressions, and so it comes about that the choice of the cossack uniform now worn by the Clifford Essex Orchestra is likely to render its lot a still more happy one, judging by the admiration it has already excited, and is all the more appropriate since the balalaika is the special delight of those marvellous horsemen in Russia whose music is as wild as their rides.

One cannot but regret that, outside the legitimate orchestra, Russian music is but little understood in this country, and even their conductors are not as wide in their choice of composers as the Russians themselves could wish. Among persons

who can lay claim to being epoch-making individuals M. Andreeff is distinctly eminent, and as such his name will go down in history in connection with his work on behalf of the balalaika, for has he not shown us its powers of interpretation, characterization, and expression, setting about his task with that intelligent grasp of its needs, of which his countrymen (and may I add his English friends) are justly proud, and which is everywhere acknowledged, even in America?

In conclusion, I would remind those who still hesitate to take "B.M.G.'s" recent advice, and watch the progress of the balalaika during the coming season.

NOW READY. Banjo and Piano Arrangements by
FRANK MERTON, Glasgow.

Mr. OLLY OAKLEY'S great success—
THE SWEEP'S INTERMEZZO.

ALSO
THE GHOST'S TWO-STEP.
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It is in the *balance* where B. M. and G. orchestras are usually found wanting.

HINTS FOR THE GUITAR.

BY POLYXENA CRINOS.

LOOKING over the life of a celebrated guitarist, I see he impressed on his pupils the necessity of sitting or standing in a graceful, easy position, to enable them to have full command over the instrument; the importance of having a firm, steady hand, so that the sound should be pure and resonant; to be particular to accent the singing effect, which is one of the beauties of the guitar.

If amateurs were more particular in these details the guitar would be more appreciated. Who cares to listen to a thin, twanging, scratchy noise, with very little music about it? It makes one smile to hear the performer say, as I did lately, "I love my dear guitar; but I find people care so little about it." I felt inclined to reply, "I am not surprised." The lady in question had a defect that is very prevalent, that is, not sounding the first string. Many play the full chord, but the top note is not heard. The third finger being weak accounts for this; and I should advise those who have this defect to strengthen that finger by exercising it in scales and exercises; to study playing the chords very arpeggio, so that each note is heard clearly, and to accentuate the one on the E string.

When we hear of the *furor* Sor's playing excited, when we read about Weber, Hummel, Giuliani, Horelcki, and many others, Stockmann, who a few minutes before his death spoke of a work he had wished to arrange for three guitars, we can well believe that few attain now to their perfection of execution. Indeed, it is now difficult to find the fine music that they wrote for it. Naturally, music written for the instrument is generally more interesting than that arranged for it. The composer, knowing its capability and its limits, will seek to bring forth the beauties.

In Russia the seven-stringed guitar is very popular, and a good deal of music is written for it. Lacotte, the most celebrated of French makers, followed Sor's advice in many ways, and made for him a guitar with seven strings, one outside the keyboard. A pupil of mine found one in an out-of-the-way place in Paris; she declares it belonged to him. I only hope his spirit will inspire her fingers.

The many-stringed guitars so much in use at present add greatly to the effects in accompaniments and do excellent work in an orchestra.

I think the principal hint I shall give this month is to study fingering and playing the chords in different positions on the guitar without open notes. Those who only use the first position with open strings do not know how many new keys they can get by moving the left hand forward or backward without changing the fingering. Here is an example—B flat. Finger as follows, gliding the hand down from fret to fret, and you find quite easily the next chords.



BOOK YOUR SEATS EARLY

FOR

DEC. 13TH

KENSINGTON TOWN HALL.

WE refer our readers to the advertisement of "Abide with me," which will be found elsewhere in this issue. This banjo arrangement has been played with the greatest possible success by Mr. S. E. Turner, and it is owing to repeated demands for copies of the piece that he has decided to issue it in MS. form.

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TO MANDOLINISTS.

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THE METEOR, March.
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BALALAIKA NOTES.

UNDER the heading of "The Popular Balalaika," the *Daily Express* of Oct. 8th says:—

"The balalaika, the Russian string instrument, which M. Andreeff and his orchestra introduced to London, seems likely to have an even more extended vogue among amateurs than did the mandolin or banjo. This, on the whole, is not surprising, seeing that its difficulties can be overcome by the stiffest of fingers, not to mention the rudimentary knowledge of music the conquest of the instrument demands.

"Already popular in its solo capacity, it promises to become even more so during the coming winter months, since a few lessons enable the performer to make music that falls pleasantly upon the ear, which cannot be said of any other instrument.

"To Mr. Clifford Essex, the well-known banjoist, is due in a large measure the balalaika craze, for that it has become a craze is beyond doubt."

* *

Mr. W. Merrick, pupil of Mr. A. Louis Brown, was loudly applauded for his balalaika solo, "Le Rêve," at a concert held on Sept. 5th, at Maritzburg, South Africa. In response Mr. Merrick gave "Bright shines the moon" in a manner that reflected great credit upon his able instructor.

* *

On Sunday, Nov. 26th, the members of the Clifford Essex' Balalaika Orchestra will journey down to Southsea, where they have been engaged to appear, afternoon and evening, in the pavilion on the South Parade Pier. Almost the whole of the programme at each concert will be contributed by the orchestra, which has now a very extensive repertoire. Many new numbers have been added recently, the very latest being an arrangement of the popular song, "The Rosary."

THE

CONCERT

which you will thoroughly enjoy from start to finish will be held at

KENSINGTON
TOWN HALL
on

DEC. 13.

Book your seat NOW.

B.M.G. NOTES.

* An asterisk against a teacher's name denotes that his address will be found among "Teachers' Cards."

* *

ASCOT.—On Oct. 24th Mr. James Wells* made another successful appearance at Corder Hall, featuring "Lancashire Clogs" and "Valse Sympathie" (Grimshaw) as banjo solos, and the song, with banjo accompaniment, "Come to Bamboo Town."

* *

BALHAM.—At a concert held at the Balham Constitutional Club on Sept. 30th banjo duets were excellently played by Mrs. Nockold and Mr. Leonard Le Grande, the items rendered being "The Kilties" and "Return of the Regiment" (Emile Grimshaw), and as encores, "Gibson Girl" (Burt Earle) and "Romping Rossie" (Madeline Rossiter).

* *

BATH.—The Bath Banjo Band gave an excellent rendering of "Gay Gossoon," "Comical Coons," "A Plantation Episode," and "The Kilties" at the Co-operative Society's Hall on Oct. 18th, each item being loudly applauded.

Mr. R. Tarrant Bailey* writes:—"College Rag" is a real winner, and will be played by every banjoist who loves his banjo for just what it is, and likes to hear it doing work best suited to it."

* *

BRISTOL.—At the Fine Arts Academy, Queen's Road, Miss Elsa Leigh* has recently been contributing some excellently played mandolin solos, which we hear have been very highly appreciated.

* *

BURNLEY.—Mr. Walter Read, of this town, has recently been very busy with concert and vaudeville engagements. He may be heard during the current month as follows:—Week commencing Nov. 6th, Palace, Huddersfield; Nov. 13th, The Grand, Great Harwood; Nov. 27th, Hippodrome, Warrington. Mr. Read features the plectrum method of playing, and during his engagements in these towns would be pleased to hear from anyone desirous of having lessons in this style.

* *

DERBY.—Mr. Geo. T. Stevenson has just returned to Derby after an extensive tour of the north, including Redcar, Middlesbrough, and South Shields. Mr. Stevenson plays the banjo in both the finger and plectrum styles, and writes that "Lancashire Clogs" is particularly catchy, and will doubtless make a "big hit" this season.

* *

GLASGOW.—Mr. and Mrs. Merton,* with the Glasgow B. M. and G. Orchestra, Banjo Club, and Mandolin Band, are giving concerts at Pollokshaws and Govan on Nov. 21st and 18th respectively, and their big annual concert takes place in the Athenaeum Hall on Wednesday, Dec. 6th, Mr. Olly Oakley and Mr. Ernest Hastings being specially engaged for the function. Tickets may now be obtained from the Merton Music Studios, 206, Sauchiehall Street.

At Kirkintilloch, on Oct. 20th, in the Town Hall, the Glasgow B. M. and G. Orchestra scored heavily with "The Kilties" (Grimshaw), and a most emphatic demand was

made for its repetition. Mr. and Mrs. Merton had a very flattering reception for their duets, "Sweep's Intermezzo" (arranged by Merton) and "Mountaineers' March," and played two extra pieces, "Melodie" (Oakley) and "Imitations of a Church Service."

Mr. Merton writes that the "College Rag" (Hunter) has caught the public fancy immediately, and is having a large sale amongst his customers.

* *

JOHANNESBURG.—We have had sent to us a cutting from the *Rand Daily Mail* in reference to the concert given by the Johannesburg B.M.G. Club, and which was reported in our last issue. It is always interesting to know how our instruments appeal to persons well up in musical circles, and as the writer of the cutting is a celebrated South African musical critic, we append an extract herewith.

"BANJO - MANDOLIN CONCERT.—The Banjo, Mandolin, and Guitar Club gave a concert last evening at the Masonic Hall, and a large gathering of partisans enjoyed a cleverly executed selection of pieces. The banjo and the mandolin are not commonly regarded as taking very high rank as musical instruments. The tone of a banjo is somewhat unmusical, and that of a mandolin distinctly shallow. A banjo-mandolin band, however, containing its firsts and seconds, its bass banjo, mandocello, and other varieties of the instruments, produces some exceedingly musical effects. For instance, the mandolins playing in concert last evening resembled a number of violins, and the banjos helped to give rhythmic point to the ensemble. The eminent American pianist, Sherwood, thought the snare drum a valuable instrument wherewith to teach rhythm, and recommended its study by pianists. The strongly marked rhythms of a banjo band are not to be despised, for they are a step in the ladder of music to the more refined, veiled rhythms which commonly go with what is known as the best music."

The Johannesburg B. M. and G. Club gave a concert at the Union Club on Friday, Sept. 15th, when an attractive and varied program was exceptionally well rendered.

* *

KINGSTON-ON-THAMES.—At a concert held in St. Paul's Parish Hall on Oct. 11th Messrs. Alfred Smith* and H. A. Cook contributed as banjo duets, "Clematis" (Morley), "Life in Louisiana" (Grimshaw), and as an encore to the latter, "A Black Coquette."

* *

LADBROKE GROVE, W.—We compliment Mr. Chas. F. Hunt* and the committee of the Ladbroke Banjo Orchestra upon the large number of engagements they have recently secured.

The orchestra may be heard on Nov. 5th at Poplar Hippodrome; Nov. 12th, Alexandra Theatre, Stoke Newington; Nov. 19th, King's Theatre, Hammersmith; and Nov. 26th, Rotherhithe Hippodrome.

That the program is well varied in style may be gathered from the appended list, which contains the items given at the Camberwell Palace on Oct. 22nd:—"The Lobster's Promenade" (Steele), "A Gay Gossoon" (Vess Ossman), "Cocoanut Dance" (Hermann), "Défilé des Marionnettes" (Sgallari), "The Kilties" (Grimshaw), "Butterfly Waltz" (Andreeff), "Songe d'Amour" (Weaver), "Girl from Kay's" (Cammeyer), "Cadet's Dream" (Lansing), "Comical Coons" (Grimshaw).

The Ladbroke Banjo Orchestra will hold a concert on Tuesday, Nov. 28th, at Kensington Town Hall, on which occasion many prominent artistes have been engaged.

* *

LEICESTER.—Mr. Sam Essex writes:—"Please send me the three novelties as before. Have played each one in public, and they have been quite a decided success, 'Lancashire Clogs' in particular being a sure winner."

* *

MADRAS.—At a concert held in the R.F.A. Theatre, St. Thomas' Mount, Mr. W. F. Dodd was loudly applauded for his excellent rendition of "Koonville Parade" (Turner) and "Dixie Medley" (Ossman), for both of which he was encored.

* *

MANCHESTER.—Engagements of the Davis Orchestra during the month of November include:—Nov. 11th, Chapel Hill Schools, Dukinfield; Nov. 18th, College Chapel Schools, Dickenson Road, Longsight; Nov. 25th, New Church School, Lower Broughton Road, Broughton. The following mandolin solos will be given by pupils of Mr. Robert Davis:—"Danse Bohemian" (Schakoff), by Miss May Baldwin; "Danse la Forêt" (Patierno), Miss Emily Derry; "Lo Zingaro" (Francia), Miss Mina Senior; and Rondo from Beriot's Concerto No. 9. Mr. John Anson.

THE DATE to remember, 13th of DECEMBER.

PECKHAM.—Mr. J. Power* has formed a B. and M. orchestra, which includes piccolo banjo, banjorine, first and second banjos, plectrum banjo and mandolin. Players in this locality who are desirous of joining a musical combination of this kind will be heartily welcomed. Mr. Power, whose address will be seen in our teachers' page, is most enterprising, and anyone wishing to take up the study of the banjo or mandolin should give him a call.

* *

STOKE-ON-TRENT.—A whist drive and dance, held by the members of the Potteries B. M. and G. Orchestra, is announced to take place on Nov. 2nd.

* *

WESTON-SUPER-MARE.—At a concert held at the Y.M.C.A. on Oct. 3rd Mr. H. C. B. Smart played "Kilties" (Grimshaw) and, in response to an encore, S. E. Turner's arrangement of "Home, Sweet Home." The accompanist at the piano was Mr. Alf Reed, a former member of Mr. Tarrant Bailey's Bath Banjo Band.

* *

WIMBLEDON, S.W.—The Aston Banjo Club held a grand evening concert on Monday, Oct. 16th, items rendered by the orchestra including "Talisman Overture" (Stanley Hill); intermezzo, "Baiser d'Amour Waltzes," and "Rugby Parade" (Oakley). Prominent among the instrumental items were the banjo solos, "A Dusky Belle" (Grimshaw), by Mrs. Nockold; "Danse Arlequin" (Morley), played by Mr. Leonard Le Grande, encore, "A Georgian Breeze"; and the banjo duet, "Kilties," played by Mrs. Nockold and Mr. Leonard Le Grande.

* *

WOKING.—On Oct. 4th and 5th Mr. Edward J. Manicom* played at four concerts held in connection with the Primitive Methodist Church Bazaar, and had a good

reception. He played "Patricia" (Morley), "West Lawn Polka" (Glynn), "Honolulu Cake Walk" (Ossman), "Cupid's Arrow" (Eno), "Coonland" and "Home, Sweet Home" (S. E. Turner).

* *

YARMOUTH.—If the banjo does not become speedily popular in this town it will not be the fault of Mr. Bob Thomas,* who, since his advent, has been much in evidence at local concerts. On Oct. 16th he appeared at a concert and played "The Kilties," "Evening Reverie," "Colored Major," "Reggie's Fancy" and "Lancashire Clogs," the latter solo, we are informed, being the hit of the evening.

In St. Luke's Mission Hall, Cobholm, on Oct. 19th, Mr. Bob Thomas' Pierrots gave an excellent concert, Mr. Thomas' solos again being well appreciated.

ANSWERS TO QUERIES.

[THIS department is open to all readers of "B.M.G.," who are urged to send to the Editor a statement of all their doubts and difficulties in musical matters.

Queries must be received before the 15th of each month to appear in the following issue.]

K. R. C.—(1) The star under the chords indicates the rasp, but in this instance, I believe, the composer played the chords with the first finger only, giving a down stroke, and using the back portion of the finger-nail.

(2) The word "break" indicates the particular kind of *time* that you see in the last two bars of "Dixie Medley."

(3) The indication $\frac{1}{2}$ under the chords means, play the two $\frac{1}{2}$ highest notes with the first finger, and the lower note with the thumb of the right hand.

(4) The difference between an ordinary rasp and a bridge rasp is that the former is

played on that portion of the strings before the bridge, while the latter is a peculiar effect obtained *behind* the bridge.

CORRESPONDENCE.

The Editor does not hold himself in any way responsible for the views expressed by correspondents in this column.

To the Editor of "B.M.G."

DEAR SIR,—I, for one, am entirely in agreement with "Promateur's" suggestion in "B.M.G." for September, that a series of special articles be published dealing with banjo history, the articles to be published later on in handbook form.

For players of the violin and piano there is abundant historical information available as regards those instruments, and as the banjo is, in its own sphere, superior to any other instrument, why should not banjoists be placed in possession of facts connected with its development?

Again, there are many of the public who look upon the banjo as merely "a thing to play accompaniments on," and such a handbook may help many outside the banjo circle to realize how the banjo has advanced, and induce them to take up the study of "The King of Ragtime."

Yours faithfully,

Colombo.

W. T. LOOS.

[By this time you will doubtless have read the first of the series of articles by Clarence L. Partee, entitled "The Story of the Banjo."—ED.]

CHAS. H. STAINER AND NORMAN HOWELL.—I thank you for your letters, but as it is useless prolonging a discussion that is evidently of little interest to readers, we cannot publish any further correspondence upon this subject.—ED.

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MUSIC CONTENTS OF MAY, 1911. VOL. XVII., NO. 11.

BERCEUSE. (B. Godard.) 1st Mandolin and Piano.

ZAMPARITE. (M. L. Lake.) 1st Mandolin, 2nd Mandolin, Guitar Accomp, Banjo Solo (A notation).

QUEEN CITY MARCH. (A. J. Weidt.) Guitar Solo.

DANCE OF THE CLOWNS. (G. J. Trinkaus.) Banjo Solo (C Notation).

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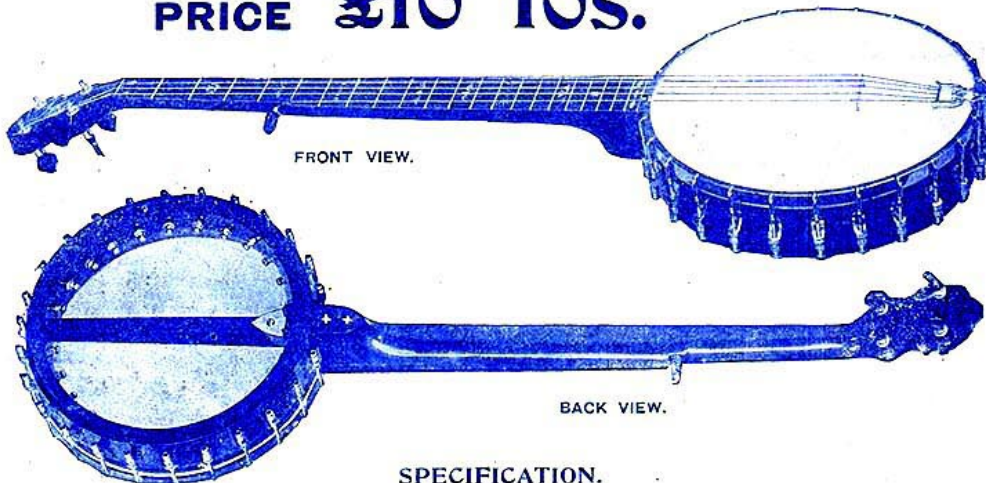
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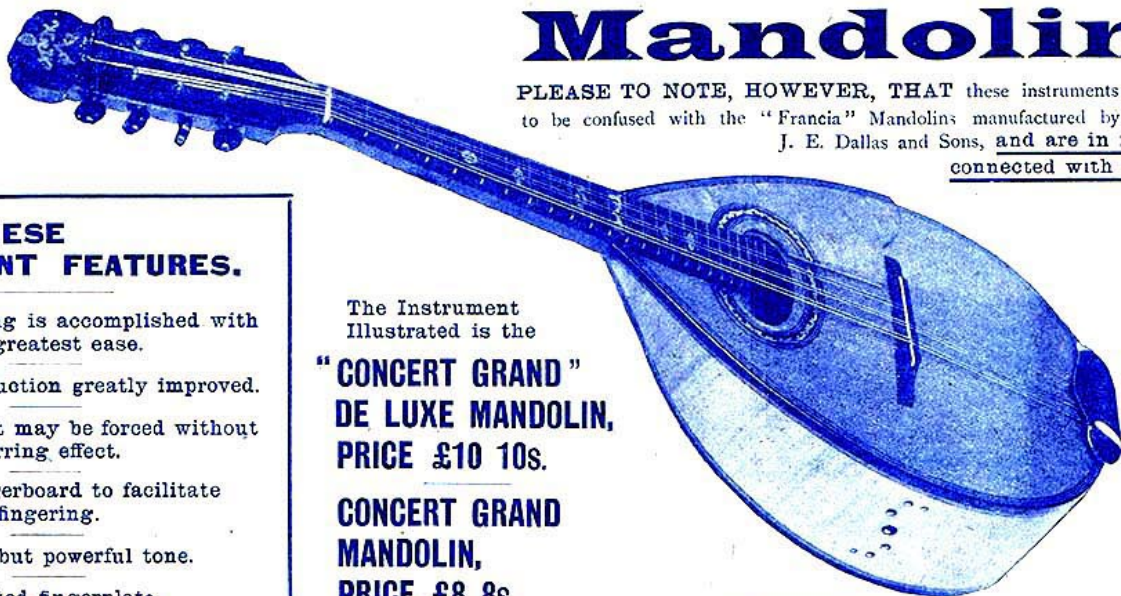
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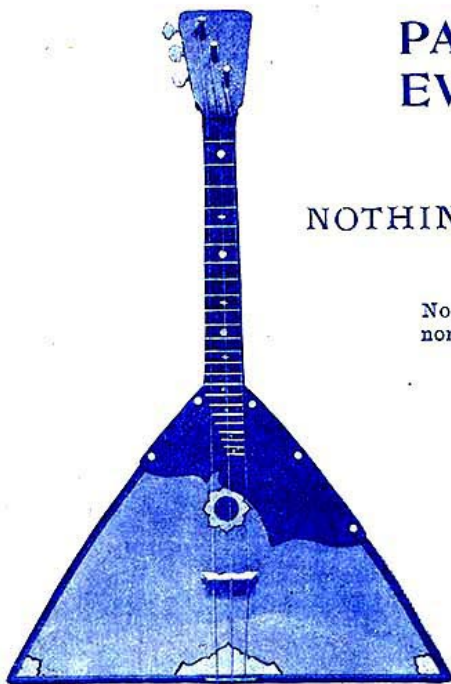
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