

MUSIC IN THIS ISSUE

Banjo Solo (Plectrum style): "WHERE'S ALEXANDER?"
 Banjo Solo (Finger style): "FAIRYFOOT."

Guitar Solo (Plectrum style): "MORE THAN PRETTY."
 Mandolin Solo (with mandolin and guitar acc.): "HEAR MY SONG, VIOLETTA."

B.M.G.

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Vol. XXXVI. No. 409.

MAY, 1939.

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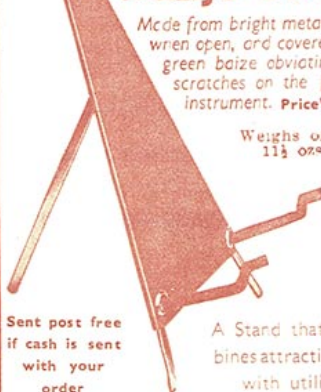
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MAY, 1939.

[Price Sixpence]

The Spanish Guitar

by ANDRÉ DE VÉKEY

(This is the first of a series of
articles devoted to the Spanish guitar
and it will depend upon the response
from readers whether this will become
a regular "B.M.G." feature or not.—
THE EDITOR.)

THE Spanish guitar has, up to
now, been sadly neglected; not
so much from the historical and
general interest point of view but
from the angle of the new student.
By "new student" I mean not only
those who are starting at the very
beginning but all the plectrum guitar-
ists and banjoists who want to take
up the study of this beautiful instru-
ment. They want to know how to
start; the studies and tutors to
obtain.

So it is with this idea in mind that
this "corner" is started.

Many plectrum guitarists will have
tried finger-playing on their wire-
strung instruments, or have, maybe,
attempted to play with the plectrum
a solo or two written for the fingers,
but the effect is not in the same world
as that obtained on a lightly-built,
gut-strung instrument. As with every-
thing else, there are guitars and
guitars and if the reader's first hear-
ing of a gut-strung guitar should be
an instrument not built for the work
he will, naturally, not hear it at its
best.

If the student invests in a good
Spanish guitar it will last a lifetime,
and he will not be disappointed in his
early studies.

There are several good tutors
obtainable; among the best being
those by Foden and Bickford, which

are especially suited to those who
already play plectrum style and pos-
sess a fair knowledge of the finger-
board, although they are complete
methods. Other methods on the mar-
ket are the Cramer, Ellis, Shand and
Carcassi; all worthy of mention.

The student's first step will be to
cultivate a firm touch with the three
fingers and thumb of the right hand
... which brings us to the matter of
nails and finger tips. Some readers
may possess brittle nails, inherently
or through the nature of their work,
and are unable to use even the tip of
the nail. This should cause no bother,
for there are many players who use
just the finger tips. However, I do
think that if the nails can be used,
they should. Allow them to grow just
a little so that when the right hand is

held up to the light (with the tips of
the fingers level with the eyes) about
1/12th of an inch of the nail can be
seen above the finger tips. Some will
find that they can do better with the
nails shorter or longer, due to dif-
ferent shape fingers, so the nails can
be trimmed accordingly. With this
method the string is plucked with the
tip of the finger and the nail almost
simultaneously. In slow motion the
flesh of the finger-tip engages the
string first, passing on to the nail.

For a first exercise let the student
play the open first four strings in the
following manner. Rest the first three
fingers of the right hand on the first
three strings of the guitar with the
thumb on the fourth (D) string in a
normal playing position over the
lower part of the soundhole. Play
from the fourth to the first string and
back again in the form of a slow
arpeggio. Do not let the thumb tuck
itself behind the first finger but keep
it ahead of the fingers toward the
neck of the guitar so that the string
is played more with a "push" motion
instead of "hooking" the string, which
is what will happen if the thumb slips
back along the string towards the
bridge. In most cases the third finger
has to be coaxed more than the others
until a speed giving the rippling effect
of a fast arpeggio is reached. For
this exercise the little finger should
not rest on the soundboard. Before
starting to "play things" the right
hand must be comfortable and a firm
touch established.

As a general rule (in easy grade
numbers of moderate speed) the
thumb covers the three lower strings
and the fingers the three treble.
Where the case is just a bass note
and a treble chord (in accom-
paniment style) the chord is usually

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played with the three fingers; that is the third finger plays the first string; the second, the second string; and the first, the third string. When playing solo passages on the treble strings at any speed, alternate fingering is used; either first finger and thumb or the first two fingers and thumb.

In some cases, alternate fingering is given in the early stages of the tutor, but some teachers do not make a strong point of this at the beginning of study. They usually return to it when the pupil has acquired some knowledge of the rudiments.

In slow to medium-slow movements alternate fingering obviously does not assist the rendition but, of course, serves the purpose of practice.

Different writers have different methods. I have seen solos with runs on the bass strings marked for first and second fingers only, dispensing with the use of the thumb. Others use the thumb and first finger alternately for rapid work on these lower strings; which is the type of fingering that, in my view, gives the better results.

With the former method the hand, naturally, has to be drawn back so that the first and second fingers can engage the lower strings but, using the thumb and first finger, the hand retains its normal playing position. For the finger-playing banjoist taking up the study of the Spanish guitar, this method of alternate fingering will be welcomed, as will be readily understood. He will have to adjust himself to suit new conditions, but the basis of technique will be much the same as on the banjo.

Some tutors adhere to the first and second finger for alternate work on the treble strings, but there are occasions when the first finger and thumb can be used on all the treble strings, leaving nothing to be desired in the way of speed and tone. Here is an example of this:

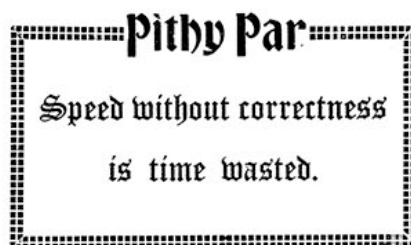


Underneath are the markings for thumb and first finger and, above, that for the first two fingers. It is, of course, the scale of G, using the first three strings. The cross indicates the thumb; one dot, first finger; two dots, second finger. For an exercise such as this, it will be found helpful to rest the little finger on the soundboard. There are no set rules as to when one should, or should not, rest this finger on the instrument. The essential thing is that if, for a certain passage, the hands need support in this way and it is found that a

stronger pull is exerted on the strings by doing it . . . do it! If there is a run on the bass strings using the thumb and first finger, the little finger cannot reach the soundboard, but it can be rested on the treble strings.

As the student progresses he will develop peculiarities of his own, brought about by the size of his hand and fingers, and how he holds the guitar. On this matter I think there is no doubt that the ideal way of holding the instrument is with the left foot on a stool and the guitar resting on the left thigh.

Finger playing offers the guitarist such a wide field, not only because of the wealth of Spanish guitar music in existence but because of the possibilities in modern-style playing. This latter is something which will assuredly develop in time to come for with all the developments in electrical amplification which are in progress there is great scope. Guitarists who could play well with the fingers could



obtain effects which are difficult or impossible with the plectrum . . . and this, for broadcasting or recording, would be ideal.

But more of this anon.

Readers who care to send me queries on matters relating to the finger-style Spanish guitar are invited to do so . . . but please send a stamped addressed envelope. Address your letters to me c/o The Editor, "B.M.G.," 90, Shaftesbury Avenue, London, W.1.

(To be continued.)

RUNS, BREAKS AND FILL-INS

By HARRY VOLPE.

SO many guitarists seem to think that a run and fill-in are one and the same thing. Of course, it must be taken for granted that this doubt exists only in the mind of the amateur (or non-professional) player. It can be said, however, that many professional guitarists who have never had previous training along these lines also find the difference confusing. On many occasions I have been asked to explain the difference between a run and a fill-in, and I have always replied: "A run and a fill-in

are entirely separate and are just what both words imply."

But let me explain a run and a fill-in to the best of my knowledge.

A run is a series of different notes that extend from at least two bars to anywhere from four to six, or even eight, bars.

A fill-in is a series of notes that last for two to four beats or, at the most, six beats. These notes, whether one refers to runs or fill-ins, are not necessarily semibreves, quavers or semi-quavers, but a variety of notes entirely different and fitting the tune to which they are applied.

It is well to bear in mind that chords can be substituted for notes in fill-ins but a run is, and must be, only single notes wherever and whenever applied.

Breaks are again entirely different to either a run or a fill-in.

A correct musical definition of the term "break" would also be exactly what the name implies and can best be applied to the utmost advantage when the remainder of the orchestra suddenly stops as one, particularly in the middle of a popular tune, and either one, two or more instruments keep playing for two or four bars, when the orchestra again joins or continues to play after the break has been played.

Although it is possible for any instrument in the modern orchestra to take a break, statistics prove that in most cases leaders prefer giving a break to a member of the rhythm section, of which the guitarist plays an important part.

The guitarist need not confine himself to only notes or only chords when playing a break as a variation of both, or to alternate between notes and chords, seems to be the most effective. However, it is easy to learn all kinds of breaks such as those containing all single notes, others using all chords; and, further, some containing both single notes and chords.

My advice to the guitarist who wishes to become really competent in orchestral playing is that, so far as runs, fill-ins and breaks are concerned, it is important to learn to apply them in every key. One point in particular to bear in mind is that all runs, fill-ins and breaks should be memorised, so that whenever the occasion arises, regardless of the key, they can be easily and promptly applied.

In conclusion, I sincerely believe that with sufficient practice one can easily learn how runs, fill-ins and breaks are best applied; either by studying the proper material from some of the better published methods or by listening to well-known guitarists on radio and gramophone records.

THE SEQUEL

By ROY F. BELL.

IN the March issue of "B.M.G." there appeared an article entitled "Playing by Ear." The writer, although pointing out the pitfalls of this mode of playing, advised that it should be encouraged rather than discouraged for it can be of considerable benefit to the musical student.

However, the article contained no reference as to how the player benefits. Without possessing any pretensions to be an authority on things "banjovial" (indeed, I hardly dare claim to be an average player) I relate my own experience in this direction as I consider that it might be of more than normal interest to the reader.

I learned more music theory in my quest to play by ear than from any teacher or book.

Once I longed to play by ear—dance music in particular—for there are very few banjo arrangements of dance numbers obtainable outside the pages of "B.M.G."

Then I met a person who had not looked at a copy of any composition for two years, yet he was playing all the latest "hits," in "swing" style, on the piano. He told me that the last piece of music he had read was a hymn, for he used to be a church organist before he took up a position in a new community.

When he moved he had no music; no organ; but there was a radio to listen to and a piano for him to play.

He had been forced by circumstance to develop a playing ear.

I realised then that the only gift required is the ability to be able to tell whether a harmony sounds correct. It is a gift that any person who has stuck to an instrument for a year or so must, through constant touch with harmonies, possess.

But I could not play by ear, try though I might. Oh, yes, I could manage the melody on the first string! Who can't? It was the harmony that beat me.

So I began talking to instrumentalists other than banjoists; players who were not particularly interested in

so-and-so's technique or thingummy-bob's compositions. The first thing drummed into my head was that *rhythm* is the real essential. Without the correct rhythm any composition goes to pieces. "Tempo rather than tune" was the adage I adopted.

A dance band pianist suggested learning the chords by name. He said that he never played the piano bass as written. I followed his advice, after much mental effort, by naming the accompanying chords in the Emile Grimshaw tutor. I knew that in the key of C they ran C, F, G7, and, applying the same formula of intervals, I named the others. Easier methods, perhaps, are dealt with in the articles "Banjo Accompaniment from Symbols" (December, 1938 "B.M.G.") and "Plectrum Banjo Technique" (March, 1939 "B.M.G.").

The next, and most important, lesson I learned from a player of the ukulele. The much despised ukulele can teach more about close harmony than any other fretted instrument. I noticed that, nine cases out of ten, a certain chord shape automatically resolved to another chord shape. The player explained that it is not the chord that matters so much as the sequence of chords. For instance, there are thirteen chords which would not strike a discord when played to the melody note G, but only one would provide the correct harmony. That would be governed by the chords immediately preceding and following.

For example, in "Chinese Laundry Blues" (September, 1938 "B.M.G.") the harmony of the first five bars of the chorus is:—

/— D+ — — /G — — — /— D+ — —
/G — — — /— D+ — — /

It would be equally as good:—

/— D+ — — /G — — — /— — — —
/E7 — — — /— — — — /

but, whereas in the first example the next chord would be G, in the second it must of necessity be A9. All this is fully set out in the article "The Magic Circle" (December, 1938 "B.M.G.") and "The Budding Composer" (February, 1939 "B.M.G.").

Thus equipped, I felt that at last I

could begin to play by ear, not in one big swoop but by progressive steps; combining the natural musical ear with intelligent chord study.

The number I chose was "Somebody Stole My Gal" and not to this day have I seen the music of this song.

I chose a key. Key C. There was no real reason why I should choose this instead of any other for, whereas the reader of music thinks in terms of dots, lines and annoying sharps and flats, the player who renders a number by ear thinks only of chord shapes in relation to one another, wherever they are on the fingerboard.

Having determined the key, I played the melody on the first string. I established a mental picture as shown in Ex. 1.

Adding the harmony presented a problem until I thought of the ukulele player. Why not copy him? The obvious solution. So I whistled the melody and played an accompaniment around the sixth position. This I memorised, not in terms of music as written in ex. 2 but in terms of the symbols appearing underneath.

It did not come all at once. I was lost when I reached A7. However, I found myself again in the bar following the example which also continues on D7 so I worked backwards round the "Magic Circle."

The final step was to combine the two. I made sure I knew all the inversions of every chord from the nut to the twenty-second fret and then I produced Ex. 3.

The whole thing took twenty minutes. I had not only discovered a way of procuring solos that would otherwise be barred to me but I had learned a real lesson in musical theory.

There is an important sequel to this "Sequel." If a member of the family plays the piano, pick up one of the sixpenny song copies that will be lying about somewhere. Do you notice the melody score with the words underneath? Can you visualise it written an octave higher? Do you notice the chord symbols under the piano bass or above the ukulele "windows"? You do! Then you are in the same position as if you had worked to stage two (as set out above) using that number.

It is worth knowing, is it not?

TEST YOUR TUNING

By E. SOWERBUTTS

MANY articles have been written about the tuning problem but I wonder how many players know that when a single note is played on the guitar it is possible to hear the vibration of a major chord!

Let any guitarist take his instrument to a quiet room and strike the

Ex 1.

Ex 2.

Ex 3.

open sixth (E) string. Allowing the note to ring for its full duration of sound, it should be possible for the ear to pick up the other notes of the E major chord although it needs a keen ear and concentrated listening. When the sixth string is struck the note B will ring quite clearly in sympathy and B is, of course, the fifth of the E major chord.

Once the ear has been trained to pick out other notes it is possible to use this faculty for perfecting the tuning of the guitar.

Here is a list of the notes struck and those which will be heard vibrating in sympathy. All the played notes are obtained on the open strings. Low E . . . B. Fifth string A . . . C♯ above the stave. Fourth string D . . . D above the stave. Third string G . . . D above the stave. Second string B . . . B above the stave. First string E . . . E above the stave.

The method of testing the tuning is as follows. Having tuned the guitar in the usual way, strike the bass string (E) and pick up the sympathy vibration B. As soon as the B is heard, strike the second string softly and raise or lower the latter string so that both notes are in unison. Next strike the second string and listen for its octave note ringing in sympathy. This second B is obtainable at the seventh fret on the first string, which should be adjusted, if necessary, for both notes to be in unison.

Next strike the fifth string (A) which should set the third of the A major scale (C♯) vibrating. Tune the fifth string so that the C♯ is in unison with the same note obtainable at the ninth fret on the first string. This leaves us with the 3rd and 4th strings to be tested, both of which will produce vibrations on D, so both may be tuned in unison with the D obtainable at the tenth fret on the first string.

This method of testing the tuning is one used by many Spanish guitarists including the great Segovia (who can often be seen on the concert platform tempering his tuning by intent listening to strings vibrating in sympathy with struck notes and slight adjustment of the machines) before commencing to play.

Although I can only speak for the guitar I should imagine that such a method of "testing your tuning" would be applicable to most fretted instruments.

**DO YOU AGREE WITH
WHAT READERS SAY?
TURN TO PAGES 201 & 202**

The Mandolin, Guitar

(Plectrum, Hawaiian and Spanish)

and Ukulele

CONDUCTED BY A. de VEKEY

ANSWERING "One From Ware" (April "Correspondence").—If you send a S.A.E. I can give titles of a few solos you will find useful. Please mention some you already play.

Regarding the "split stroke." If you examine this carefully it will be found that, when playing the minim, the thumb engages the two lower strings, but where the melody note changes on the fourth beat, the thumb sweeps across all strings. Some players, by carefully following the instructions, obtain a good insight to this particular stroke, but, naturally, an actual demonstration can impart that which is not easily portrayed by cold type.



ALF. POWELL AND HIS BANJO OCTET

a newly-formed stage act which made its radio debut in the National programme on April 12th and has made several records for "H.M.V." The octet is definitely worth hearing and presents something new in banjo acts.

But to return to the guitar part of your letter. A suitable library . . . which should be progressive; within the player's scope; and suited to his taste . . . would help to turn discouragement into satisfaction. I have known guitarists buy solos years ahead of their ability (if I might put

it that way), and, moreover, the wrong kind of music to interest them during learning. It is wise to have one or two more advanced numbers to practise and steadily work up, but it is also most necessary (if the interest is to be sustained) to have a repertoire of interesting numbers that can be effectively rendered. Later, the solos of greater difficulty will be added as they become playable and their difficulties surmounted.

If I can assist "One From Ware" in any way I should be pleased to do so.

Answering George Dunn (April "Correspondence").—There is no need to be discouraged; if there is no teacher available the next best thing to do is to carry on diligently by yourself; reading the articles in "B.M.G."; mixing with other players when possible; and writing to "B.M.G." any time you want help on any point.

Nevertheless, if at any time you can manage to take lessons from a good teacher, do so. Anyone in the early stages of study must know that others with years of experience have something that they may be able to impart in quite a short time; information that might take the lonely plodder quite a time to discover. A good teacher can put you on the right track at the start and, by his experience and advice, save much time that might otherwise be wasted.

Answering A. de V. M. (Tarkwa).—(1) I have met guitarists who play in a standing position who adopt different ways of holding the instrument. Where the sling proper has been dispensed with the size and shape of the guitar . . . coupled with the player's special hold or pressure of the right arm . . . has enabled quite an excellent performance to be put over. Another player apparently did not use a sling but a glance at the instrument in the dressing room showed a neat strap fastened to the end pin and to a screw-eye in the heel of the neck. In the centre of this strap was a ring which hooked on to a swivel fixed to a cord under the coat. (2) Any number of guitarists play both plectrum and Spanish guitar nowadays and I, personally, change from one style to the other without the experience to which you refer. If you play for an hour or so with the plectrum and then go directly to some finger work you would naturally feel strange at the outset. In attacking any instrument, one has to "warm up" a little before the best results can be expected. Generally speaking, going from one to the other in the ordinary way should present no trouble, but a preliminary "run over" or "warm up" is desir-

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able. (3) Your alternative method of treating certain passages is one I highly recommend for it is used in my studio for all instruments. It frequently happens that a certain bar (or bars) can be taken in several different ways, both in position and fingering, and while one of these will enable a pupil to give a deft rendition of a certain passage in quite a short time, the same passage taken in different positions with different fingering will prove to be distinctly laborious. You are certainly on the right track in this particular.

I note you are a new reader of "B.M.G." and an enthusiast on guitar and mandolin. A close study of these pages will give you many useful hints, but if you are doubtful on any point always feel free to write.

P. D. (Plymouth) wants "to play popular songs on the Hawaiian guitar by ear" and has heard of some method how this can be done without learning to read music and writes for information.

Answer.—The "diagram" system of writing music for the Hawaiian guitar consists of six lines representing the strings, on which numbers are marked to indicate at which fret and on which string the note (or notes) are to be produced. America has this type of "music" (with and without the proper musical notation on another staff) but I do not know of anything in this country. These diagram issues give no "value" of the different notes so, unless you know the melody or can hear it played—well the position is obvious. As popular numbers will never be available in this diagram form the only thing left to do (if you still decline to learn from notation) is to pick out the numbers you like, either from listening to the radio or gramophone records. In any case, you are asking for all the discouragement you will meet by not studying the instrument properly.

Answering G. W. (Peckham).—It would be far better to draw the staves on the cards yourself. You can buy special pens at most music shops that make the five lines of the staff with one stroke.

Answering S. T. (Douglas).—Write to the publishers for permission to make the arrangement, enclosing a stamped addressed envelope for reply. As a rule, permission is granted if the arrangement is for one's own use, although you may be asked to forward the manuscript for official stamping.

F. S. (Potters Bar) writes: "A friend tells me that you answer questions about the mandolin so I am writing about a difficulty that puzzles me. I am a violinist and am teaching

myself to play the mandolin. I set the bridge correctly at a point where the harmonic and fingered note sound right on the first string, but when the A is played at the twelfth fret it is positively sharp. This is also the case with the D and G, although a trifle less pronounced. This makes position playing objectionable as I have a very sensitive ear. If I move the bridge to correct these, the E becomes sharp. The instrument is a good make and it has a brass inset at bridge. Is there any way of putting this absolutely in tune? I am quite capable of doing repairs."

Answer.—This sharpening can be corrected by staggering the lower strings. What I mean is that you make the bearing point of the second string a little farther back. It would be better for experimenting to have, say, an ebony bridge. Cut out the



TONY AND HIS HARMONY HAWAIIANS
of Lancaster

one of the many Hawaiian outfits that claim to be the first Hawaiian combination to play for dancing. (Vide letter in last month's "B.M.G.").

bearing point of the A string a little and test for correctness . . . and so on until trueness is secured. Proceed likewise with the other strings.

On many fretted instruments the bearing point of the bridge at the bass end is placed farther back (that is, on the slant) to minimise this sharpening.

Write to me again if in any further trouble.

E. M. (Edmonton).—If you will forward a stamped addressed envelope I will send a direct reply.

Answering T. H. (Wolverhampton).—I cannot tell you how "long it will take" before you can be considered

a "really good player" for one student will learn more quickly than another. The question of instrument, teacher and the student's application and keenness has to be reckoned. Generally speaking, to become a really good player needs hard study over a period of years. It is difficult to give you much advice at this stage, but what I can advise you to do is to buy the best instrument you can afford and have it tested by the teacher who will give you lessons. Your teacher will advise the tutors, etc., to carry on with. However, if you are in doubt on any point at any time in the future, write to me again.

All correspondence relating to this Department should be addressed DIRECT to A. de Vékey, 1354, Christchurch Road, Boscombe East, Bournemouth.

PLECTRUM BANJO TECHNIQUE

By TOM HARKER

(Continued from the April issue)

*I*T is hoped that the plectrum-banjo student tried over the two bars of "Snake Charmer" included in my last month's article and fully understood my use of the passing notes. This month I am giving two more bars from the same number (Ex. 1), which follow the two already given, making a four-bar movement.

These two bars are based on the chord of A minor, thereby using a different fingering. Again the student will notice that the passing notes are off the beat and do not interfere with the basic harmony.

A good way of trying these four bars would be for one player to play two bars of E minor (2, 0, 0, on E) and two bars of A minor (3, 1, 2, on E), playing four beats to the bar, whilst the other banjoist plays the movements with the passing notes. This will show that the passing notes do not clash in any way with the four beats in a bar.

I promised to write more on the use of symbols, which are very useful for accompanying popular songs and which help in the arranging of a solo part.

Ernest Taylor wrote a very useful article in the last December issue of "B.M.G." on the use of symbols for accompanying purposes, and I would like to give an example how these can be used in arranging a solo part.

The student should, of course, have all the chords memorised by name and fingering.

I give two bars of a melody (Ex. 2).

Ex 1.

Ex 2.

F C7 Cm D+ G9 Gm Dm C+ F

the vibrations were produced on the blacked surface by a hog's hair bristle attached to a parchment diaphragm. Similar sound gave similar traces, proving Scott's contention. If you hold a modern gramophone record so that the light catches the surface, you will see that it is one mass of tiny "sound waves," and these are the direct descendants of Scott's "Writing in Sound."

At that time there was no thought that the wavy traces could be reproduced back again into audible sound, and it was nearly 20 years before this important aspect of Scott's experiment was taken up.

The first to accomplish this was Edison, who substituted a rigid point for the flexible bristle, and the cylinder was covered with tinfoil instead of lamp-black. On the needle being passed over the indentations it had made when "recording" the sounds were given back again.

It is said that "Mary had a little lamb" was the first recorded piece.

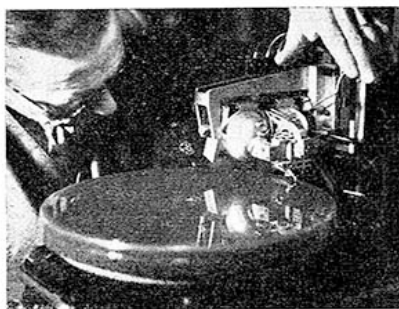
Edison's apparatus was called the "Phonograph," and in the course of time these machines and their cylindrical records attained considerable popularity.

In 1887, Emile Berliner, of Washington, conceived the idea of recording on discs instead of cylinders. His method was directly opposed to that of the Phonograph, and he considered that the side to side track of his recording needle in a groove of even depth would give greater freedom than the "hill-and-dale" cut of the cylindrical record; in which the limitations of the medium used were unable to cope satisfactorily with sudden stresses. The first experiments were with lamp-black paper slips. These he fixed with shellac, mounted on zinc and etched by acid. He thus went back to Scott's "Phonautograph" in which the soft bristle made side to side traces.

He then tried to make a complete record, using a thick glass plate coated with lamp-black. He fixed the traces and they were duly etched into the glass.

Berliner called his reproducing apparatus the "Gramophone," and having secured a patent for his recording process in 1888, he discarded glass plates in favour of zinc, and evolved a method of duplications by making electrotyped metal moulds and pressing his record on a softened material. He found the ideal material to be a shellac compound, and with this, and his "Gramophone" (now so familiar from the picture, "His Master's Voice") he founded the industry that has brought the finest music into countless homes.

Modern recording practice dates from 1925 when electrical recording made it possible to record almost anything, successfully, and removed the physical restrictions under which recorders (and those who recorded) lab-



The recording engineer tests the cutting stylus on the wax.



... and examines the result through a magnifying glass.



He then winds up the weight.



He runs an experienced eye over the recorded wax.



It is then boxed for transport to the record factory at Hayes.

oured in the old days of "acoustic" recording.

In the Recording Studio

Let us pay a visit to the Abbey Road recording studios of The Gramophone Co.

The absolute exclusion of all "outside" sound being one of the main considerations, the brick walls are nowhere less than 13½ inches thick. In addition, each studio is isolated by surrounding corridors. The precautions against outside interference strikes one as extraordinary, but the men who designed them had memories of otherwise superb records made at Hayes (in what were then thought to be soundproof studios) having been ruined by the introduction of unwanted effects provided by a factory hooter and the shrieks of express trains on the adjacent main line of the Great Western Railway.

In addition to their soundproof qualities, the studios embody the results of deep research into the science of acoustics as, for example, the exact time taken by various qualities of sound to die away into complete silence. Much of the knowledge gained in the construction of these recording studios is also embodied in the modern broadcasting studio. Then, of course, there is an immense amount of electrical apparatus designed to carry out the preservation of the delicate sound-waves.

There is a central Control Room, and each recording studio has its own adjacent Recording Room, containing several recording machines. These machines look rather like big gramophone motors, and strangely enough, in this veritable temple of electrical wonders, these recording instruments derive their motive power from pulleys and a large weight which is wound up by hand like a grandfather clock before each record is taken. This is to ensure a perfectly even speed for the turntable, by reason of the gravitational pull exerted on the weight.

Now let us go into the recording room, where the wax disc is engraved. There is an imposing array of dials and complicated apparatus, but the recording machine with the heavy wax disc on the turntable needs no explanation. The recording engineer listens to the rehearsals as well as to the final performance through a loudspeaker, as his room is also soundproof and, in consequence, what he hears is exactly what is being recorded on the wax.

It is he who presses the warning buzzer which sounds in the studio and switches on the red light to show the artistes that he has lowered the cutter on to the wax. His is the unemotional part of the business, and his eye never wavers from the stylus which, with a quiet hiss, "writes down" the restrained playing of George Elliott rendering "Red Heels" or the more exhilarating playing of Ken Harvey

The cutter, which registers the vibrations transmitted from the microphone via an amplifier, turns off a little wax shaving which is immediately removed by suction.

When the wax record has been made, the recording engineer examines its surface through a magnifying glass, and, if all is satisfactory, numbers the wax on the plain centre portion and places it carefully in a special container. In due time, with the other wax records made that day, it is collected for transport to the Record Factory at Hayes, Middlesex, where it is to be converted into the kind of record you buy from your dealer.

In the Studio, the visitor's splendid isolation may have depressed him. In the Record Room, he soon feels another type of depression. The warmth becomes insistent, owing to the fact that the wax "blanks" have to be kept at a certain temperature in order that they may take a perfectly even "cut."

(To be continued.)

HIS BEST FRIEND— A GUITAR

By THE EDITOR

SOME time last month the Continental plane landed at Croydon and a German walked down the gangway with a guitar slung over his shoulder. The middle-aged German was Bruno Wolff, and he said the guitar was his best friend, and no wonder, for it once saved his life.

When Mr. Wolff was quite young he discovered the joys of playing the guitar; he took it with him wherever he went, and, when he reached military age during the Great War, he was sent to the front line. He took his beloved guitar with him and brought a breath of gaiety to the misery-sodden trenches and helped to put heart into the war-weary soldiers.

In 1918 when the Germans began their great retreat, Bruno Wolff marched with his regiment as far as Bastogne, Belgium, from where troop-trains were being run to take as many soldiers as possible back to Germany to avoid being taken prisoners.

There was a frantic rush for these trains, and bewildered Bruno Wolff, with his guitar slung over his back, looked into every carriage in the hope of finding some space. He could find none, soldiers were even finding a precarious hold on carriage roofs, and then he saw one carriage roof on which, he thought, he would have room to hold himself in place during the journey. It appeared to him to be his only chance of travelling home, yet, if he wanted to keep a safe hold, it would mean leaving his guitar behind.

He wandered about disconsolate, not knowing what to do, until he heard a cry: "You, with the guitar!" An

officer, leaning out of a carriage window, had hailed him. "You're just the fellow we want. In you get. Give us a song and a tune! If you like you can stay with us for the journey."

Only when the train steamed into Berlin and the weary passengers alighted was the terrible truth known. The soldiers on top of the train had been swept off like flies as the train had roared through the tunnels of Belgium; and Bruno Wolff wondered by what intuition he had refused to part with his guitar. Had he done so he would have also parted with his life.

Can it be wondered that the German who alighted from the plane at Croydon had his beloved guitar slung across his shoulder?

THE A B C OF HARMONY

By B. W. DYKES.

(Continued from the April issue)

HAVING arrived at a stage when the student has been given a general explanation of the formation of musical nucleus we now proceed to study individually the different parts in music.

These various parts will consist of the following (a combination of which will comprise what is known as orchestral harmony, or what is heard when listening to any orchestra or band):

Melody (the actual tune);

Counter-melody (sometimes called counterpoint);

Harmony (usually containing melody, counter-melody and bass).

But there are other things to consider, viz:—

1. The rhythm to suit the theme.
2. Accent.
3. Tone colour.
4. Atmosphere.

* * *

Melody. There are various forms of melody. That which progresses in a "natural key formation" (by which I mean true to a certain key and not progressing or modulating through, or to, other keys). The tune might be symmetrical or unsymmetrical; it might be a melody that progresses until a crisis is reached. Whatever form the melody takes it is always the outstanding part that most attracts the ear. All other parts are more or less secondary to the melody. There are many people who, with no musical knowledge (or practically none), can whistle or sing the most pleasing original melodies. On the other hand, many good trained musicians cannot formulate a melody in their mind.

Melody is undoubtedly associated with certain factors: i.e., we have melodies that suggest sorrow, sadness, fear, joy, impetuosity, running water, tranquillity, agitation, etc., etc. Melody is a picture of something or a mood that is represented in vibrations of sound.

Melody is built in the same way that a writer builds a story. In writing we have letters which are formed into words; the words are formed into sentences; sentences are formed into a paragraph; and so many paragraphs form a chapter and then the completed chapters make the whole theme.

In music we have exactly the same components; i.e., for the letters we have notes; for the words we have bars (or parts of a bar); for the sentences we have short phrases; for chapters we have movements; and so on, so it will be seen that music is very similar to writing.

Phrasing the melody. When we speak of phrasing we refer to the progression of a series of sounds that seem complete in themselves or, perhaps, might ask for another phrase to complete the theme. Suppose we take the tune used in Diagram 18. If the student will play the eight bars he will readily understand what is meant by phrasing. These eight bars are a little tune complete in themselves. If the first four bars only are played they will seem more or less complete but the phrase does not appear to have just that finality about it that a completed melody should have. These four bars finish the phrase on the note B. It wants an answer. When the next four bars are played the tonic note G is a definite finish. These eight bars constitute a musical melodic phrase. The second four bars seem to be an answer to the first four.

A musical phrase is composed of eight, sixteen or thirty-two bars.

There must be many studying this series who would say to me: "How can I go about writing a melody and, having written it, how can I orchestrate it?"

To this I would answer: What kind of melody do you want to write? What theme have you in mind? Is it a Viennese Waltz; a slow, dreamy waltz; a delicate intermezzo; a march; a bolero or tango typical of the Spanish type of music?

What do you want to write about? That is the first thing to decide (at least, that is my view and the way I go about writing an original composition).

If the student will take the trouble to refer to some of my original compositions that have been published in "B.M.G." from time to time he will see exactly what I mean by the character of a melody. "Dancing Shoes" (December, 1937) is a Valse de Concert; a melody that is light and dainty and suggesting the delicate steps of a ballet dancer; "Conchita" (December, 1934) is a Spanish castanet dance suggestive of this country's typical music; very quick and bright and containing passages in both major and minor keys. "Ma Belle Estelle" (August, 1935) is a

tango and follows the usual rhythm and the kind of melody associated with this dance. Another number of quite a different type was "Zigeuner Tanz . . . Gypsy Dance . . . (May, 1935). They were all written as typical of certain kinds of dances. By a study of these different numbers I am sure the student will gain an idea of how to choose a theme.

The next thing is to have a knowledge of the various kinds of music to suit the theme chosen; i.e., the time and rhythm to suit whatever is being written.

The next thing to decide is key. It will be found that most pieces seem to sound better in a certain key (pitch). Having decided upon key the embryo composer must decide in what mode the piece will be written . . . major or minor. If the melody is of a sad and slow nature it would be best commenced in the minor mode. The next movement could change either the mode or the key. The same key should not be used throughout the piece for it is monotonous and wearying to the listener. If a number is commenced in a minor key it might progress to its relative major which would alter both mode and key. Alternatively, it might progress with its tonic major; altering the mode but not the key. As an example, suppose the first movement was written in D minor (one flat), it could modulate into the next minor key of G (two flats) thus resolving on the sub-dominant (the fourth degree of D is G).

I hope I have made myself clear in offering these suggestions to the student who really wants to learn. If there is any point that is not quite clear write to me c/o The Editor, enclosing a stamped addressed envelope for a reply. If the student is still studying under a teacher, he should be asked (that is what he is paid for).

It should be remembered that major melodies are made from major scales; minor melodies from minor scales (melodic form).

(To be continued.)

THE BANJO

By F. T. LAMB.

(Continued from the April issue)

A DIFFICULTY often encountered in playing the banjo is the seeming impossibility of playing certain extended chords; the first being met at a very early stage of playing, to wit, F#, C, A; on the first, second and third strings respectively.

I dare not be so dogmatic as to state that *every* normal hand should be able to stretch comfortably to this position if the player is shown the correct method, but will rather content myself by saying that I have not

met a case where the correct procedure has not been able to achieve the seemingly impossible.

This (and other chords of a like nature) are a real difficulty and are not to be dismissed lightly; too many players disregard the chord and play either the single note on the first string alone or only the notes on the first two strings.

Here is a method that has been uniformly successful. The player should sit on a music stool, or any article of furniture without a back and, *en passant*, I raise my hat to the genius who insisted that a piano seat must be a stool and not an easy chair! The player should be in position for playing; i.e., the banjo held firmly, but easily, in position, with the left-hand idle. He should then turn the body slightly from the hips so that



JACK GREGORY
(of Dublin)

guitarist with the Manhattan Dance Orchestra and The Hawaiian Melody Makers.

the left shoulder is a little more forward than the right. Not slumped down or hunched up, but just a little turn. He should then shape the left hand for F#, C, A, but, before placing the fingers on the fingerboard, endeavour to position the left-arm elbow where a plummet would show it was suspended from the banjo arm.

Actually, this is rather an exaggerated position, and most players will find that a point nearer to the body will give satisfactory results.

Having left the fingers hovering (as it were) over the strings, these must be the next consideration. The wrist must be kept in line with the forearm and not pushed out, for this is both ungainly and cramping to the fingers and affects their elasticity. The most important part now follows. Stop the first string at F# with the fourth finger before the other fingers touch a fret. Next put the first finger on the second string at C and,

lastly, the second finger on the third string at A.

Do not exert any pressure on the strings but check up on wrist and elbow positions if the fingers still seem unable to do the job. The thumb in its correct position for this chord will be pressing with the first joint on the back of the banjo arm; the point of pressure being at about the same height as the first finger, but *not below*. Here I might mention that the thumb of the left hand is never bent at the joint when playing the banjo. This is a rule that should never be broken; if it be found easier to place the thumb nearer to the nut, so much the better. The ball of the thumb is not the point of pressure but slightly toward the palm or inside, in other words, a little towards the web which joins the thumb to the first finger.

Here is an exercise which is well worth study. The right hand has nothing to do, the exercise being a "hammering" (i.e., hitting and releasing the fingers of the left hand only) which, to be effective, must be practised conscientiously.

The first finger hammers C# (fourth string) four times and is then held down on this note whilst the second finger repeats the action on D (still on the fourth string). Repeat with the third and fourth fingers (D# and E respectively) each preceding finger(s) to be held down whilst the remaining finger or fingers repeats the action. Proceed with like action on the remaining strings at the same four frets. Good hard hammering is essential to derive the fullest benefit from this exercise.

The best way to practise is to increase the daily dose. Applied to the above exercise I would suggest the first day playing the complete exercise two or three times on all strings and increase one each succeeding day. With increasing proficiency the hammering by the fourth finger should be carried on twice as long as the other three; a really difficult exercise to do well, for it makes the fingers ache and the forearm feel cramped but it makes for a goodly step towards proficiency.

(To be continued.)

The Hawaiian Guitar

by A. DE VÉKEY

INTEREST in the tuning question grows and if I were to include even brief extracts from all the letters received it would more than fill the space available for this corner. Collectively, here is what the correspondents want:—

(1) A tuning that does *not* need a change of string.

(2) The majority realise that they will have to rely on themselves for a repertoire but this does not worry them as they want to play popular numbers from the piano copy.

(3) "Actual examples" in different tunings (without the change of strings).

One reader writes: "I do not care a hoot what the tuning is so long as I can obtain a few more chords than in the standard tuning and I can 'do my stuff' better in the popular numbers. Something that is not too different to the plectrum guitar would be ideal."

The tunings are many and the only thing I can do is to discuss a few (one by one) and leave the reader to adopt whichever seems to suit his needs.

Quite a few readers have mentioned that they also play the plectrum guitar and most have indicated that they merely want to feature an occasional number in the dance band. Others want to investigate the different tunings for personal pleasure but object to any tuning that means the bother of changing strings.

This month I propose giving examples of what is possible in the A9th tuning, and if certain players favour different tunings to this, I would be glad to give their wishes prominence if they will write to me.

The tuning is given in Ex. 1 on this page and plectrum guitarists will note that the tuning is the same as their instrument with the exception of the fourth string which is lowered to C \sharp . If desired, the second, third and fourth strings can be quickly retuned to complete the standard Hawaiian guitar A tuning.

In Ex. 2 the four chords possible on the *open* strings are shown. Obviously, these are obtainable at different frets and in different keys.

So much for the open strings and now we must investigate the possibilities when the steel is used.

It would be better to illustrate this by keeping the examples to the first position for, of course, having once memorised these "shapes" in the one position they are easily reproduced all over the fingerboard. With the reversed steel at the first, second and third frets (as shown in Ex. 3) the following chords are obtainable: B \flat minor, A minor, A \flat minor and G major. This does not entirely represent what is possible in the first position for if notes are taken on the first, third and fifth strings we produce major chords as shown in Ex. 4; the top note giving the name of the "shape."

Experiment will show other intervals possible in this one position, which should be thoroughly mastered. Thoroughness in this first position study will give players instant recog-

nition of the various chords in all keys.

With only one string altered the plectrum guitarist should very quickly be able to work from the piano copy.

One has to adapt things to *meet the limitations of the steel* and, for quick results, it is quite a good plan to note just how and where the steel (whether straight, slant, or reversed-slant) gives the chord symbol.

The minor chords, especially, will be obvious to any plectrum guitarist but the major and the seventh chords are both recognised by the note on the fifth string, the difference being that when the major chord is struck the fourth, fifth and sixth strings only are used and when the seventh chord is required the third string is added. The fifth string, with straight steel, of course, supplies the name of the particular ninth chord played.

In the examples (apart from intervals players can discover for themselves) I give three-note major and minor chords; four-note seventh chords; and five or six-note ninths. To my knowledge nothing of this type has ever before appeared in print. It is not immune from improvement (nothing man-made is) but, at any rate, it gives players something to work on and improve; possibly resulting in something better being devised.

All the correspondence received has taken some time to sift and sort but we cannot arrive at any really concrete results unless actual examples are given. Players can put them to a test and constructive criticisms are welcomed. If the reader has devised something better, let me hear of it.

As I have said before, players seem to wish to retain the depth of the lower strings and not sacrifice this for some string that gives a note approximately to that obtained on the third string. A short time ago this point was not so stressed but the sustained beauty of the bass strings on the electric instrument has altered the opinion of many, who previously did not seem to object to bass strings being given a treble quality by the change mentioned. Therefore, whatever improvement in tuning is suggested it would be advisable to keep the lower strings tuned to notes that will not cause the loss of that depth of tone which electrical energisation can so effectively enhance.

Finally, I will quote an extract from a letter sent me by F.M.G.

(Cheadle), who writes:—"To say 'this' or 'that' tuning is better than another or that 'so and so' uses something different does not help us. What we want are musical examples showing what chords, etc., can be obtained . . . and how. Nowadays published solos do not interest players of the Hawaiian guitar who feature the instrument in the dance band. Most of us use electric guitars and play popular numbers from piano copies; many of us also playing the plectrum guitar. The tone of the bass strings on the electric guitar is just gorgeous and, to my mind, the use of a thin string that is tuned to some note that can be produced on the third string simply ruins the beautiful depth of the instrument. So while I do not care too much for the standard A tuning, whatever tuning eventually becomes more used, I hope the bass strings will be kept as bass strings."

Several other letters have advocated the retention of the bass strings and while some ask for popular numbers in any suggested tunings, others (like F.M.G.) are interested in making their own arrangements and simply want a few examples showing obtainable chords and intervals in any tuning I write about.

Ex. 5 gives a few more hints as to scope available in the A9th tuning which, in certain cases, needs the use of the reversed steel; in particular, the thirds on the first three strings. However, it will be seen that they are also playable an octave lower with the steel straight whilst the top note may be added on the first string; not "close" as usually obtained it is true, but chords of this description are, of course, quite a feature of Spanish guitar music.

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TWENTY STUDIES FOR THE FINGER-STYLE BANJO — 6

By ALFRED KIRBY

(Continued from the April issue)

THIS exercise is given as a means of obtaining independence in left-hand fingering. The chords should be held firmly while using the independent finger.

The student should play the exercise through two or three times, and then return to last month's exercise.

(To be continued)

Ex. 6.
M.M. J. 126

ALFRED KIRBY

[illegible]

D.C.
al fine.

MORE THAN PRETTY

Plectrum Guitar Solo

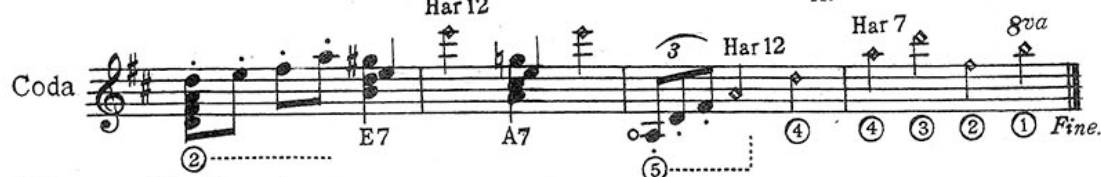
BILLY NEILL

Intro.

Dolce espressivo



Tempo di valse



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WHERE IS ALEXANDER?

193

(WITH HIS RAG-TIME BAND)

Arr. by Arthur Stanley

Plectrum Banjo Solo

SCOTT &
ROBINSON

Moderato

2 bars Piano Intro. ② *p*

4P..... 8PB 6PB 8P 4P.....

4P 8B 8P 6PB 7P 3PB 6PB Ex. 8P 6PB 6PB 6B

② ① ② ① ② ① ① ② ② ②

REFRAIN

p-f ②.....

8P 7P Ex. 3PB

9P 6PB 9B Ex. 7P 6PB 6B 9P

5P..... Ex. 2PB 3PB 3B 3PB 7PB 9P 6PB 11P

② ③.....

4P..... 7P Ex. 6P 6PB.....

② ③.....

4PB 3PB 8PB..... 10PB 8PB

③..... ③.....

7P..... 8P 9P 6PB

③..... ②.....

1 7P 7PB 6PB 2 11P

②..... ③..... ② *sfz*

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Hear My Song, Violetta

Arr: by B. W. Dykes

Introducing a theme from VERDI'S "TRAVIATA"
Mandolin Solo (with Mandolin & Guitar Acc:)

OTHMAR KLOSE &
RUDOLF LUCKESCH

Tempo di Tango

1 & 2
Mandolins

Guitar

REFRAIN

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THE FAMOUS GUITARISTS IN FRANCE

CHAPTER LXI

By DR. BORIS A. PEROTT.

(Continued from the April issue.)

ANOTHER name worth mentioning is **Joly** although very little is known about this player besides the few facts given in Philip Bone's "Mandolin and Guitar." At the end of the eighteenth century he was a member of the Theatre Montassier in Paris (evidently playing the violin) but he wrote much for the guitar including two methods, one bearing the ambitious title "Joly's Great Tutor for the Guitar." He died in Paris in 1819.

Thanks to Philip Bone, we know more about the life and activities of **Antoine Lemoine** who was born in Paris in 1763 and died there in 1817. He married at an early age and led a wandering and restless life, like his father, but in 1781 he settled in Paris where he obtained employment at the same theatre as Joly. He was not only a good performer on the guitar but played the violin and viola. Later he founded a music publishing business and did much for the guitar by publishing works of such virtuosi as Carulli, Sor, Sagrini, Aguado, Giuliani, Kuffner and Castellacci. Lemoine wrote and published several of his own compositions but,

typical of the real artist, insisted that they were much inferior to the compositions of the above-mentioned composers.

Philip Bone gives an interesting description of the brothers **Meissonier**. Antoine (born in Marseilles in 1783) and Joseph (born seven years later in the same city). The elder was the more famous and was responsible for his brother's study of the guitar who also became quite a good player. Carcassi was a great friend and admirer of Antoine Meissonier, dedicating his famous "Three Rondos for Guitar Solo" (Op. 2) to him.

In 1814 Antoine Meissonier founded a musical instrument and music publishing business which he continued for twenty years, publishing an immense quantity of guitar music including many of his own songs with guitar accompaniments.

Ten years later Joseph bought the music publishing business of Corbeau in Paris and published many works for the guitar.

It is not known when either of these players died.

As my readers can see, the above-mentioned three players were real propagandists for the guitar and its music for they introduced it to the general public which was unaware and ignorant not only of guitar possibilities but even of the guitar itself. It was their endeavours which helped the guitar and its music to

spread among the public, exciting its interest and creating a favourable atmosphere for the young player who was encouraged to work hard for the perfection of his technique. These things are easily forgotten and these benefactors, who helped raise the guitar high enough to be admired and studied, are very rarely appreciated. Let us remember them with great reverence and admiration.

Another guitarist of those days, entirely forgotten, but mentioned in Philip Bone's book, is **B. Vidal**, who was well known as a guitarist in the last quarter of the eighteenth century, and died in Paris in 1800. He published at least forty compositions for the guitar and several concertos for guitar and orchestra.

How little we know about these early pioneers.

(To be continued)

THE UKULELE

By RICHARD CHOY

SIXTY years ago the first Portuguese immigrants reached Honolulu bringing the ukulele with them. They called it the "bregina," but the Hawaiians promptly called it "ukule'e" (jumping flea) and the name stuck.

In Honolulu to-day there are at least three survivors of the party of 121 immigrants who made the voyage from Funchal, Madeira, around Cape

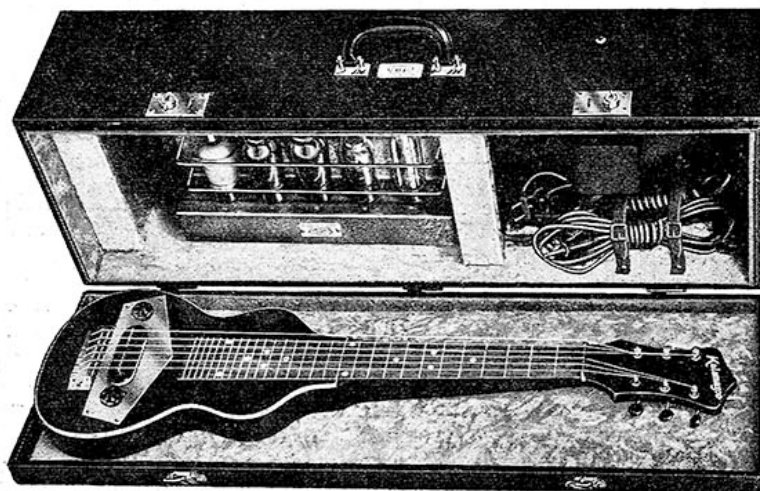
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Name

Address

Horn to Honolulu in 1878. One is J. P. Rodrigues, who was for many years tailor at the Waialeale training school for boys but has now retired. Another is Godfrey F. Affonso, veteran reporter for the "Honolulu Advertiser." Both Mr. Affonso and Mr. Rodrigues were small boys at the time of the historic voyage.

The other survivor is August Freitas, pattern maker at the Honolulu Iron Works.

The immigrant party reached Honolulu on Sunday morning, September 29th, 1878, aboard the German Barque, "Pricilla," commanded by Captain B. D. Aheens. The voyage took three months and twenty-four days and no land was sighted until Hawaii was reached. A baby was born during the voyage and all aboard reached the islands in excellent health.

Dr. F. L. Miner, the ship's doctor, went into private practice in Honolulu. Ernest Hutchinson, the ship's interpreter, went into business with Gonsives and Co., whilst P. A. Dias, became an architect and decorator.

These Portuguese immigrants brought many new things to Hawaii, including paper flowers, Madeira embroidery, different kinds of dyes, various rare plants and many varieties of grape vines.

STAGE MANNERS

IT always seems that half the failures in this world are due to lack of attention to detail. Blunders in tact have probably cost more sorrow in modern life than actual crimes. In these days of high pressure, when human nerves are always a trifle overstrung, it is the small things that matter; the trifles that often assume such gigantic proportions. The long-expected cataclysms of life often fizzle out in actual experience. Historically, not one of the great repeals in the annals of our realm have exercised a tithe of the effect both friends and foes predicted would be the case before they were put on the statute book; whereas the imperceptible effects of purely minor legislation have exercised accumulative force as inestimable as it is irresistible. What is true of a nation is equally true of the individual. Moreover, once one begins to make practical applications to instances within one's own knowledge, we promptly recognise the truth of this statement.

Anyone who has ever attended a concert must have been aggravated by the way in which many professional performers fail to do themselves justice, either by rank bad manners or ignorance.

It is by their platform deportment and appearance that they gain or lose twenty-five per cent of their suffrages with the audience.

The writer wishes to emphasise that whilst he is now playing that most ungrateful part of the candid friend, he is not aiming his observations at anyone in particular. If this or that cap fits, will the individual kindly remember the writer is not thinking of his size in heads, and does not desire to wound any susceptibilities. His one aim is to improve the status of the fretted instruments and of those who play them; therefore, he contends, it is part of the province of these columns to contain friendly suggestions as to how this is to be done.

Most probably the matter has never occurred to half the readers of "B.M.G.," and if each will consider for himself how far an improvement in platform deportment is possible (not how far his rival might improve with advantage) then some good fruit may be borne. Of course, it is highly probable that this does not affect you. In that case you will have a pleasurable sense of superiority in skimming the following observations.

Many of those who play the banjo, mandolin and guitar in public do not know how to behave on the concert platform, and when once they excite the musical risibility of the audience, or in any way offend the eye by means of some gaucheness of manner or impossibility of dress, they are put at a musical disadvantage. "Oh, but I went down well!" Possibly, but how much better if the player had been absolutely correct. It is not suggested for one moment that fretted instrumentalists are on a lower social scale than vocalists or, say, violinists. Many of these latter also violate unwritten conventions; but the best do not. Tolerated eccentricity, such as that of the late Vladimir de Pachmann, is exceptional; when any fretted instrumentalist plays Chopin as Pachmann did, he can be permitted his licences. But even he was invariably well groomed.

Why should most players of a fretted instrument on the platform look as if they were not used to wearing an evening dress suit; smart evening dress is absolutely unobtrusive, whereas too many professionals come on with an air of "I have them all on now and don't make any mistake about it." We do not, but the wearers do! In the matter of footwear performers often go amiss. The writer has seen a player come on to the stage with muddy boots, heavy soles half-an-inch thick and with dangling laces. That sort of thing is as bad as a coloured waistcoat once seen at a select Wigmore Hall concert some years ago. The better dressed a man is the less obtrusive his clothes look.

Leaving sartorial matters, there comes the far more critical question of platform manners; which, in many cases, are almost atrocious. A per-

former should not swagger on as if he were about to patronise his audience by playing to them. Neither should he slink on as though he were ashamed of himself. He should endeavour to enter as naturally as though he were walking into a room.

If the audience greet him with applause, he should not sit down or take up his playing position until their welcome is concluded; and this he should acknowledge by bowing, possibly repeatedly, if the reception is a long one. Francisco Alfonso, the guitarist, gave an impeccable example of how to acknowledge prolonged applause at his Wigmore Hall recital last year. When sitting, the performer should not look as though lolling at his ease in his own arm-chair, but sit upright and attentive to his instrument. Tuning should be done unobtrusively, whilst the preliminary cadenza, to see that all is right, should be very quietly performed. The habit of playing a preliminary eight or sixteen-bar phrase is equally to be deplored; some players, prone to this practice, flourish it out as much as to say: "What a genius I am; mind you make a note of it!"

Nothing is more calculated to repel artistic folk in front than to see the soloist absolutely indifferent to the introduction by the pianist. It shows he possesses no musical temperament, and only wants to score off his own bat. Watch a violinist like Yehudi Menuhin during the long opening of Beethoven's Violin Concerto (at least sixty-four bars); see how religiously he listens (even himself playing *pianissimo* in unison with the first violins of the orchestra) and from a great living performer take a lesson. Soloist and accompanist are compound parts of an artistic whole, although too often the former desires to be the "star" and the latter is unduly repressed. Many fretted instrumentalists owe much of their success to the high standard of accompanying which, as a rule, they have the good fortune to be treated. Mario de Pietro is a performer who works "as one" with Jack Upson, his accompanist, and to hear the perfect "team work" between these two artists is to understand the full meaning of an artistic whole.

The soloist has finished playing; the moment when he should be most gracious. He has concluded his task; he has won the applause of his audience and, being good enough to convey their approval in the usual way, the least the performer can do is to acknowledge it. Directly he has finished he should put his heels together and bow low (would he could copy the admirable bow of a Russian officer at a dance!). A performer has been seen applauded to the echo for the first of a bracketed couple of solos,

remaining seated with merely a nod to the applauding audience. A man need not be a tailor's dummy because he has good manners. Many of those the writer is addressing would be all the better for rehearsing their stage deportment before a mirror.

An encore, too, should be taken appreciatively; it is a mark of favour from the audience. The old phrase "the public servant" is the true one about all who take the stage and, when this is remembered, and shown, far greater success is obtained... which is one reason for all the foregoing.

TUNINGS FOR THE HAWAIIAN GUITAR

By O. T. COFFIN.

HOW shall I tune my guitar? This question has long been before players of the Hawaiian guitar, and the advantages and disadvantages of each tuning will always provide food for debate.

First the player will have to be "typed." Does he play lead, solo, "hot," two- or three-string harmony or single-string melody? If he comes into the latter category he will be able to use most any tuning and, for solos, he may use songs suited to the tuning.

The writer is partial to the A tuning with octave or high bass, i.e., A, C#, E, A, C# E, mainly because there are three inversions of each chord at each fret position, thereby making it far easier to render a solo, or lead, using full harmony, than it would be in other tunings and, at the same time, avoiding the most objectionable feature of the E7th tuning—that of playing in too low a register when playing harmony.

For the last several years my hobby has been that of delving into the mysteries of some of the various tunings and, for certain solos, the colour and effects possible with some of the so-called "freak" tunings are almost unbelievable.

A good tip for the Hawaiian guitarist who wishes to experiment with some of these various tunings is to obtain a spare instrument for the experiments. Some of the string tensions are quite unusual and, unless care is taken, a warped guitar or a pulled bridge may result.

Players should first acquaint themselves with those tunings where only one string is changed. This trains the ear and will enable speedy changing from one tuning to another. It will be found that some new and brilliant effects can be given during a programme by simply changing the tuning of one string between numbers and playing the next selection in a different tuning; for example, lowering the third string to G#, which

puts the first five strings in C# minor tuning.

The following list of tunings, while not complete, will be found very useful to any ambitious player, and should provide him with material for experimentation and research. All tunings read from the lowest string to the highest.

SIX STRING
E A E A C# E
A C# E A C# E
C# E A C# E A
A E A C# E A

SEVEN STRING
E A C# E A C# E
A C# E A C# E A

EIGHT STRING
E A C# E A C# E A
A C# E A C# E A
A E A C# E A C# E

A7
SIX STRING

G C# E A C# E
A C# E G C# E
A C# E A C# G
E G E A C# E
A C# G A C# E
G E A C# E A
E A E A C# G

SEVEN STRING
G E A E A C# E
G C# E A C# E A
E A E G A C# E
G A C# E A C# E
E G C# E A C# E
E A G E A C# E
E A C# E G C# E
A C# E A C# G



O. T. COFFIN

EIGHT STRING
G A C# E A C# E A
E G A C# E A C# E
E A C# E G A C# E
E A C# E A C# E G
A C# E A C# E G

A9
SIX STRING
B G E A C# E
E B G A C# E
E G B A C# E
G B E A C# E
E A C# G B E
B A E G C# E
B A G A C# E
B E A C# E G

SEVEN STRING
B G C# E A C# E
E B G E A C# E
A E B G A C# E
A E G B A C# E
A G B E A C# E
E B A E G C# E
E B A G A C# E
A B E A C# E G
B A C# E A C# E
B G E A C# E
E A C# E G B E

EIGHT STRING
B G A C# E A C# E
A E B G E A C# E
E A E B G A C# E
E A E G B A C# E
E A E A C# G B E
A E B A E G C# E
A E B A G A C# E
E A B E A C# E G
E B A C# E A C# G
E B G E A C# E A
A E A C# E G B E
A E B A C# E A G
B C# E A C# E A G
B G C# E A C# E A
E B G E A C# E A

Am.
SIX STRING
A C E A C E
E A E A C E
*A C# E A C E
SEVEN STRING
E A C E A C E
A C A E A C E
*E A C# E A C E
A C E A C E A

EIGHT STRING
C E A C E A C E
C A E A E A C E
A E A C# E A C E
*E A C# E A C E A

Am7th.
SIX STRING
G C E A C E
C G E A C E
C E G A C E
E G E A C E
A C E G C E
SEVEN STRING
G A C E A C E
A C G E A C E
*G A C# E A C E
A G C E A C E
A C E G A C E
*A C# E G A C E
E G E A C E A

EIGHT STRING
G E A C E A C E
C G A C E A C E
C E G C E A C E
C E A G E A C E
C E A G A C E
*E G A C# E A C E
*G A C# E A C E A
*G A C E A C# E A
G C E A C E A G

E.
SIX STRING
E B E G# B E
E B E G# E B
SEVEN STRING
E G# B E G# B E
E G# B E G# E B
EIGHT STRING
B E G# B E G# B E
E G# E B E G# E B

E7th.
SIX STRING
E B E G# D E
D B E G# B E
E D E G# B E
E B D G# B E
E B E G# B D
SEVEN STRING
E G# B E G# D E
E B E G# B D E
E D B E G# B E
D E B E G# B E
E G# B D G# B E
E G# B E G# B D
E B D E G# B E
E B D E G# B B

EIGHT STRING
E G# B E G# B D E
D E G# B E G# B E
E B G# D E G# B E
E B G# B E G# D E
E G# D B E G# B E

* Either major or minor chord may be played at the same fret.

Can any reader tell J. W. (Swindon) if the mandolinist, Valentine Abt, made any other records in addition to Victor 4495; on which he plays Braga's "Angel's Serenade"?

Bert Bassett recorded "Coon Slumbers" and "Honolulu Cake Walk" for the now defunct Jumbo label. Can any reader give B. F. T. (Walsall) the label and matrix numbers of this record?

E. T. S. (Birmingham) asks: "Did Fred Turner record any other numbers on Zonophone records in addition to 'Romping Rossie,' 'Rugby Parade,' 'To the Front' and 'King Cotton March'?"

R. S. Y. (Brentford) collects records by Segis Luvuan and has two Winner records made by this player. He writes: "According to the matrix numbers on these records there should be another disc bearing the matrix numbers 2236 and 2237. Can any collector supply titles and label numbers?"

Federation News

Southern Section.

The Tenth Anniversary Festival held in the Hollywood Suite of Prince's Restaurant, Piccadilly, on Sunday, April 16th, brought interested players from all over the country. During the afternoon a veritable feast of fretted instrument items were presented; ably and entertainingly compered by Ken Harvey, who proved himself a born raconteur. Acts taking part in the concert included: The Plectraphonics (from the Lewisham Club); Stan Sheffield (winner of the plectrum guitar contest at the last Rally); Barbara Edward and the Harmony Hawaiians (from the Leigh-on-Sea Club); Bernard Sheaff and Edward Fairs (of the Kentucky Banjo Team); the Ronga Brothers (of the Hackney Club); The Four Racketeers with Lilian Maude (from the Leigh-on-Sea Club); Ronnie Joynes (who was accompanied by Ray Baillie); the Luton Troubadours (led by Miss Irene Bone); the show being brought to a successful end by Ken Harvey playing his banjo and electric banjo.

Whilst dinner was being prepared, the exhibition of fretted instruments (staged by Messrs. Clifford Essex and Son, Ltd., and Messrs. Emile Grimshaw and Son) was the centre of attraction, when many players took the opportunity of playing the many new instruments on display.

After dinner, Mario de Pietro played mandolin and tenor-banjo selections; the evening ending with dancing to Jack Freear's Dance Band.

A.P.S.

By the way

The solos Harry Volpe intends to play at the concert of the American Guild Festival will be:—"Rachmaninoff's Prelude," "Spanish Serenade" (Malats);

"Malaguena" (Volpe) and "Suite in A Minor" (Weiss).

In "Radio News" last month we mentioned that Mr. Kirby would play zither-banjo solos. Mr. Kirby tells us that he has used a banjo for the last six or seven years but plays with his nails and strings his instrument with wire 1st, 2nd and 5th. We are also told that the instrument Mr. Kirby uses has frequently been mistaken for a zither-banjo when heard over the air which possibly explains our mistake.

The Quintette of the Hot Club of France is representing France at New York's World Fair.

Last month we received a letter from Ernest Jones who was spending a holiday at Bandol-S-Mer in the South of France. He had taken his banjo with him and, as the weather was not too kind, he said he put in many hours practising.

Will readers kindly note that MS. sent to the Editor should be accompanied by a stamped addressed envelope. Such MS. should be clearly and neatly written on a proper sheet of manuscript paper. A neatly written MS. stands a better chance of being accepted than one which is so badly written that it is difficult to decipher.

Maria Scivittaro writes that she greatly enjoyed the broadcast of her records in the National programme on April 11th and hopes that the time is not too distant when she will have the opportunity of playing in person to English audiences. Perhaps the Federation would consider bringing her to England for a concert?

May we again remind readers that they can write to any well-known fretted instrument player by addressing their letters c/o "B.M.G." 90, Shaftesbury Avenue, London, W.1. Letters so addressed will be forwarded to the addressee but in no circumstances are the addresses of players given to enquirers.

We hear that at the recent Federation Festival players travelled from Doncaster, Bristol, Coventry, Cornwall and Wales to attend, whilst the Editor had a long chat with two players from China (staying in London for a brief holiday) who had taken the opportunity to hear their favourite instruments.

On March 28th, Alexis Chesnakov gave a lecture to students and teachers of the Royal College of Music on the Tarrega method of Spanish guitar playing, concluding by playing several solos. There were about 50 in the audience which included several members of the Philharmonic Society of Guitarists who were present by the courtesy of the College staff.

Carson Robison and His Pioneers (with John and Bill Mitchell, banjoists) are appearing at London's Berkeley Hotel for a season.

Congratulations to 13-year-old Douglas Millington for his playing of "Snake Charmer" on the banjo in Jack Hylton's radio feature "Youth Takes a Bow" on April 17th. Congratulations, also, to his teacher Tom Harker for turning out such a capable little player.

The Editor thanks all those readers who took the trouble to send him the form printed on page 172 of the April issue; the information received will be of great help to him.

During the dance at the Federation Festival last month we noticed that Geoff. Sisley's guitar-banjo came in for much attention and inspection by interested players: due, no doubt, to his article in last month's "B.M.G." and his effective playing of this instrument.

"B.M.G." Diplomas

A COPY OF THE TESTS NECESSARY TO SECURE "B.M.G." DIPLOMAS can be obtained free of charge by applying to the Editor, "B.M.G." 90, Shaftesbury Avenue, London, W.1.

The following candidates have been awarded Diplomas:—

Eva Hodgson, of Tooting, "A" Grade (Plectrum banjo).

Teacher: Barbara Lobb.

Examiner: Harry F. Grey.

Harry Hindle, of Bolton, "A" Grade (Mandolin).

Teacher: Barbara Lobb.

Examiner: Harry F. Grey.

Kenneth Hart, of Bolton, "B" Grade (Hawaiian guitar).

Teacher: Barbara Lobb.

Examiner: Harry F. Grey.

Albert Edward Knight, of London, "A" Grade (Mandolin).

Teacher: John Davies.

Examiner: Emile Grimshaw.

Eileen Adie, of Birmingham, "A" Grade (Hawaiian guitar).

Examiner: Stan Martini.

J. A. Massey, of Birmingham, "A" Grade (Hawaiian guitar).

Examiner: Stan Martini.

Clifford Vernon Soiberg, of Minneapolis, "A" Grade (Hawaiian guitar).

Examiner: Albert Beilson.

Joseph Eric Cutler, of Birkenhead, "B" Grade (Banjo).

Examiner: Harry Hurst.

Lawrence Laverne Fumerton, of Penticon, "A" Grade (Hawaiian guitar).

Examiner: M. Stackhouse.

Leslie Murdock McLellan, of Penticon, "B" Grade (Hawaiian guitar).

Examiner: M. Stackhouse.

Arthur Langrick, of Shirebrook, "C" Grade (Plectrum guitar).

Teacher: Charles Stokes.

Examiner: Sanders Papworth.

Mrs. Ivy Keep, of London, "A" Grade (Plectrum banjo).

Teacher: Arthur Stanley.

Examiner: B. W. Dykes.

Ernest Edward Bundock, of Morden, "A" Grade (Banjo).

Examiner: G. Southgate.

Nancy S. Y. Wong, of Singapore, "A" Grade (Mandolin).

Examiner: Elp. C. Daroya.

M. A. de Souza, of Singapore, "A" Grade (Hawaiian guitar).

Examiner: Elp. C. Daroya.

Wilson Watson, of Madely Heath, "A" Grade (Hawaiian guitar).

Examiner: Harold Lancaster.

L. Corbridge Holmes, of Middlesbrough, "B" Grade (Hawaiian guitar).

Examiner: A. Blacklock.

F. Walton, of Coventry, "A" Grade (Hawaiian guitar).

Teacher: Tarrant Bailey, Jr.

Examiner: Fred Taylor.



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Teacher: Barbara Lobb.
Examiner: Harry F. Grey.

Iris Clews, of Tottington, "A" Grade (Plectrum banjo).
Teacher: Barbara Lobb.
Examiner: Harry F. Grey.

Walter Mason, of Birmingham, "C" Grade (Plectrum guitar).
Examiner: F. Thompson.

L. Glover, of Birmingham, "B" Grade (Hawaiian guitar).
Examiner: S. Martini.

F. O. Lawrence, of Birmingham, "A" Grade (Hawaiian guitar).
Examiner: S. Martini.

Welty R. Free, of Montgomery, W. Va., "B" and "C" Grades (Hawaiian guitar).
Teacher: Clarence Cassidy.
Examiner: A. Teskey.

Arthur Gaunt, of Newcastle, "B" Grade (Plectrum banjo).
Examiner: H. Lancaster.

Arthur George Mitchell, of London, "A" Grade (Plectrum guitar).
Examiner: G. Southgate.

Tom Sinclair, of Motherwell, "B" Grade (Hawaiian guitar).
Teacher: Miss Clare Potts.
Examiner: Barbara Lobb.

"B.M.G." Notes

Recently issued fretted instrument records include: "Fascinating Rhythm" and "12th St. Rag"—Sol Hoopii and His Novelty Five (Decca F.7008); "It Had to be You" and "Nocturne"—Django Reinhardt (Decca F.7009); "Rainbow Dreams" and "Jeannine"—Eddie Lang (Parlo. R2646); "Rhapsody in Blue" Pts 1 and 2—A. J. Powell Banjo Octet (H.M.V. BD.684); "Heela-Hula-Swing" and "Song of Old Hawaii"—Hawaiian Islanders (Col. FB.2196).

Many readers will remember the "Banjo Song Medley" broadcast by the Kentucky Minstrels and featuring the Kentucky Banjo Team (Bernard Sheaff, Edward Fairs and Dick Pepper). The broadcast arrangement has now been recorded and is obtainable on H.M.V. record number BD.681.

E. P. G. (Middlesbrough) met a guitarist through our "Lonely Players" column. They would now like to meet a mandolinist (preferably a beginner like themselves). Will any players in Middlesbrough interested please write to this office.

Concert Notes

Bradford.—At the annual dinner of the Master Grocers' Institute, held at the Creamery Café, on April 5th, Messrs. Ratcliffe and Foster (The Two Bad Pennies) entertained the guests with the following

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Doncaster.—The Doncaster B., M. & G. Team (five players) contributed "Down the Mall," "Everlasting Waltz," "Alexander's Ragtime Band," "Swanee Sing Song," "Martial Moments" and "Show Boat," at a concert held at Bentley Methodist Chapel on April 18th.

Liverpool.—The Liverpool B., M. & G. Society gave a fine performance which was received with great enthusiasm by a large audience at Earsman Hall, on March 29th. The Society gave another successful and enjoyable entertainment on April 12th at the Clubmoor Social Club. Soloists on these occasions were: Miss O. Dowd, Miss E. Stokes, W. Sullivan, and W. Mather.

London.—On March 22nd the West Herts Club played at the annual concert of the E.C. Boys Messengers' Institute, held at King George V. Hall, G.P.O. This is the first time a B., M. & G. band has appeared at these concerts and it was greeted with great enthusiasm by an audience of over 300.

London.—Members of the Hackney Club entertained the inmates of the North London Homes for the Blind on March 29th; their items being greatly appreciated.

London.—A variety programme given in St. Peter's Hall, Clapton, on March 30th, included items by members of the Hackney Club.

London.—The ninth annual concert of the Lewisham Club was given at the Lewisham Town Hall on March 30th, the club playing "Martial Moments," "Spick and Spanish," "Banjo Vamp," "Nigger Minstrels" and "Operatic Memories." The Vellofrets (leader F. Akery) played "Queen of the Burlesque" and "Nigger-town"; Herb Sargent and Freddie Bedborough played "Limehouse Blues," "Doll Dance," "Tiger Rag," "12th St. Rag," "Rhapsody in Blue" and "Swing Hits"; The Beachcombers (leader Rona d Joyes) played "Hawaiian Selection," "Ma Curly Headed Baby," etc.; the mandolin and

guitar ensemble (leader L. Lippard) played "Everlasting Waltz," "Vienna March" and "Nina Pancha" and the Plectraphonics (leader W. Bennett) "Savoy American Medley," "Popular Hit Medley" and "Overture Medley."

Paignton.—On April 12th, J. J. Ashton played plectrum-banjo solos, "St. Louis Tickle," "Walnut Waffles," "Ossmania" and a medley of popular tunes at a concert held in the Public Hall, to the obvious delight of the large audience present.

Ramsgate.—The play, "The Man From Toronto," was presented at the Congregational Hall on April 12th; the Banjo Celebrities Band playing "Man the Guns," "Strauss Waltzes," "Georgia Medley," "Hot Frets," "Show Boat" and "Syncopatin' Shuffle" as incidental music.

Romford.—On March 30th the Romford Club contributed to a Variety Concert organised by the Romford Special Constables and held at the Masonic Hall. Items played included: "Man the Guns," "Everlasting Waltz," "Down the Mall," "Show Boat," "Gay 90's" and "Nigger Minstrels." The club appeared in costume for the first time and created a good impression with its smart appearance.

B.M.G. Club Notes

Club Secretaries contributing to this section should confine their notes to B., M. and G. items; write on one side of the paper and be as concise as possible. Notices must reach the Editor not later than first post on the 20th day of the month preceding that in which the announcement is to appear. It will assist if notes are forwarded as soon after the club meetings as possible; such notes being incorporated in one announcement per month.

Community items played at the April meeting of the Bradford Club were: "Banjo Vamp," "Show Boat," "Everlasting Waltz," "Darkies Romance," "Rhythmic Revels," "Alexander's Ragtime Band," "Skater's Waltz" and "Down the Mall." Messrs. Green and Broadley (mandolins) played "Adelaide Waltz"; Messrs. Ratcliffe and Pammerton (banjos), "College Rag"; Mrs. Croft (mandolin), "My Own" and Messrs. Ratcliffe and Foster (banjos), "Snake Charmer."

The club will be playing at Horton Park in the afternoon and evening of May 28th.

Members of the Dagenham Club have accepted an invitation to attend a reception by His Worship the Mayor at the Civic Centre on May 1st, on the occasion of an inaugural assembly of the National Fitness Campaign. At the May 11th meeting of the club, demonstrations of guitar, banjo, ukulele and mandolin playing will be given by several well-known performers. All interested will be welcomed, and further particulars may be had from the Hon. Sec.

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The **East London Club** is gradually building up a good repertoire, among the items played at the April meetings being "In a Persian Market," "Show Boat" and "Everlasting Waltz." During April the club was visited by Leslie Marsh, who gave a short talk on the objects of the Federation.

Meetings of the **Grimsby Club** continue to be well attended; community items played during April including: "Pro Patria," "Black Coquette," "Banjo Vamp," "Federation March," "Show Boat" and "Spick and Spanish." Individual items included: K. Jackson (banjo), "Return of the Regiment"; E. Peart (banjo), "Banjo Oddity"; Masters R. Peart and R. Jackson (banjos), "Dusky Dandy"; R. Bee (banjo), "Starlight Waltz"; Messrs. F. T. Allum and R. Bee (mandolin and guitar), "La Rondinella Amabile" and E. G. Blizzard (banjolin), "Teddy Bears' Picnic."

April meetings of the **Hackney and District Club** have been well attended. On March 28th, Alf. Powell and His Banjo Octet visited the club and gave selections from their repertoire which were greatly appreciated. Community items played have included: "Kilties," "Show Boat," "Gems from the Classics," "Rhythmic Revels," "Skater's Waltz," "Federation March," "In a Persian Market," "Ben Hur" and "Rally Overture." Individual items were: Miss Fairlie (plectrum banjo), "Banshee"; Mr. Donald (mandolin), "Bolero"; Mrs. I. Naish (mandolin), "Maritana"; E. J. and Miss F. Tyrrell (mandolin and mandola), "Czardas"; Mr. Griffin (plectrum banjo), "Desert Breeze" and Mr. Pohl (mandolin), "Souvenirs."

The following items were played at the April meetings of the **Leigh-on-Sea Club**: Miss L. Farman (mandolin), "Moorish Dance"; Mr. Cater (Hawaiian guitar), "Coral Isles"; Ken Cater (Spanish guitar), "En Marche"; L. Behar (banjo), "Introduction and Quickstep" and "You and a Canoe"; W. Readman (banjo), "Hunky Dory"; Messrs. Behar and Mantor (banjos), "Apple Blossoms" and "Donkey Laugh." The mandolin and guitar ensemble played "Honolulu March," "Isle of Capri" and "King of Hawaii" and community items were: "Ben Hur," "Sousa Scrap Book," "Lustspiel Overture," "Kilties" and "Community Medley."

Members of other clubs visiting Southend, Westcliff or Leigh during the summer months will be given a hearty welcome at the club's meetings, which are held every Monday, at 8.0 p.m., in Elm Hall, Elm Road.

The April meeting of the **Liverpool (Premier) Club** was well attended, the following individual items being played: R. Rummens (banjo), "Standchen"; T. Blackmore (banjo), "Love's Old Sweet Song"; Messrs. C. Cooke and A. Teasdale (banjos), "Poppies and Wheat"; Miss B. Wood (mandolin), "Gypsy Love"; G. Yates (guitar), "Prelude"; Messrs. T. Blackmore and J. Rogers (banjos), "Rag-time Medley" and Miss E. Wood (guitar), "April Kisses." Community items included: "Down the Mall," "Gems from the Overtures," "Skater's Waltz," "Nigger Minstrels" and "Teddy Bears' Picnic."

Community numbers played at the April meeting of the **London Club** were: "Circus Parade," "Gypsy Love," "Skater's Waltz," "To the Front," "At Sunset," "Niggertown" and "Return of the Regiment." F. C. Musselbrook (zither-banjo) played "Caprice Accidental" and "Espanola"; G. Peterson (banjo) "Zarana"; Miss F. Leathwick (banjo) "Evening Reverie"; A. E. Lloyd (banjo) "Welsh Fantasia"; R. C. Lemarie (guitar) "Spick and Spanish"; Messrs. Murrell and Tom Edwards (banjos) "Shuffle Along"; and Mr. and Mrs. G. A. Keeler (banjos) "Jolly Chinese" and "Minstrel Man." The community items for May 8th are: "Skater's Waltz," "Sprig of Shillelagh," "Man the Guns," "Show Boat," "It's Monday Night" and "Return of the Regiment."

Among the community numbers played at the April meetings of the **North London Club** were: "Spick and Spanish," "Lustspiel Overture," "Vienna March," "Show Boat," "Gems from the Classics," "La Marguerite," "Sprig of Shillelagh," "Ben Hur," "Moonlight and You," "Scotch Broth," "In a Persian Market," "Strauss Waltzes" and "Sousa Scrap Book." Individual items were: R. G. Oram (plectrum banjo) "Leslie Stuart's Songs"; A. G. Binks (banjo) "West Lawn Polka"; Miss Bromley and A. W. Lloyd (banjos) "Mountaineer's March"; Messrs. Thurlow and Jarvis (mandolin and banjo) "Return of the Regiment" and Messrs. Elam and Hussey (banjos) "Lazy Luke."

On March 27th Ken Harvey paid a very welcome visit to the club and delighted a record attendance of eighty members with selections on his electric banjo.

At the April meetings of the **Orrell Mandoliers** community items included: "Vodka," "Martial Moments," "Skater's Waltz" and "Curro Cucares." Individual items were: S. Rome (mandolin), "Hiawatha"; H. Jones (mandolin), "Til I Wake"; Miss A. Reynolds (mandolin), "Bells Across the Meadow"; D. Harloch (banjolin), "Blaze Away"; F. Hurdle

(banjo), "Ride, Tenderfoot, Ride"; R. Mason (banjo), "Swanee Sing Song" and Messrs. F. Auden and F. Hurdle (banjos), "Daddy Longlegs."

The **Walthamstow Club's** April meeting was well attended and the following community items played: "Niggertown," "Kilties," "Everlasting Waltz," "Banjo Vamp," "Community Medley," etc. Individual items were: T. Edwards (plectrum banjo), "Ossmania" and "Frosted Chocolate"; Messrs. Kibby and Edwards (plectrum banjo and guitar), "Sweet Jasmine"; Messrs. James, Edwards and Norton (tenor-banjo, guitar and ukulele), "Go! Go!"; Messrs. Burton, Edwards, James and Norton (plectrum banjo, guitar and tenor-banjos), "Nigger Minstrels"; Messrs. Dorkins, Williams and Hall (guitars), "Spick and Spanish"; Mr. Alford (plectrum banjo), "Glitter of Steel" and Messrs. Bennet and Edwards (guitar and ukulele), "I'm Getting Ready to Go" and "Dinah."

Correspondence

LETTERS TO THE EDITOR

Letters from players intended for publication should be written on one side of the paper only and as short as the subject permits, reaching this office before the 15th of the month. Publication of a letter does not imply editorial endorsement of the opinions expressed. No letter can be accepted for publication unless accompanied by the sender's name and full address.

Dear Sir,

Replying to Mr. Dickson's letter in the January issue, I would like to say that early this year I advertised in the "Evening Citizen" to the effect that I intended forming a B. M. & G. Club and requested interested players to write to me.

Unfortunately, the enquiries I received were so few that I was obliged to abandon the project, although I agree with Mr. Dickson that it is a pity there is no club in Glasgow. It would appear that little can be done to remedy this while fretted instrument players are so apathetic.

Yours faithfully,
FRED BEATTIE.

Dear Sir,

May I join C. D. Thomas in protesting against the parts from which the dance band guitarist has to play? In numbers where the chord changes are many it is almost impossible to read them . . . and then some publishers are always trying out funny little tricks on the unfortunate player. I have a recent part in which all the sixths are indicated by Roman numerals whilst all other intervals are shown in the usual Arabic numerals.

Apart from all this the symbols are ridiculously small, anyway, because the publishers are determined to squeeze the piece on to one sheet. Why is the guitarist treated this way?

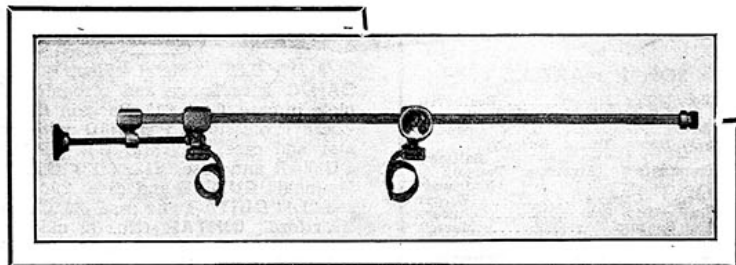
Yours, etc.,
D. BRATTER.

Dear Sir,

I should like to voice the opinion that the "B.M.G." Diploma Examinations for the "C" Grade Hawaiian guitar be revised because of the tremendous development this instrument has shown of recent years. The candidate should have some knowledge of "actual pitch" as well as "universal notation" and be familiar at least with some of the new tunings. "C" Grade players on all instruments should, in my opinion, be able to make a solo transcription of any suitable compositions.

I must congratulate Mr. de Vékey on his splendid work in dealing with the

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Hawaiian guitar and its complexity of modern tunings, and the investigation that this serious matter is receiving through the columns of "B.M.G." seems to offer the prospect that possibly, soon, some finality may be reached. While I, personally, favour certain altered tunings I heartily agree with Mr. de Vékey that a thoroughly sound foundation can only be established by a primary and fundamental study of the standard A tuning, and I would add that this tuning serves the average amateur far better than any of the new, except where combination playing or special tuning effects are a consideration.

Yours faithfully,
H. PHILLIP SKINNER.

Dear Sir,

It is with keen interest I write in support of L. Bayley's letter in the March "B.M.G." He makes a courageous suggestion and I feel this is what beginners who support "B.M.G." have been looking for, especially those who live in places where it is impossible to obtain private tuition. I think a revival on the lines suggested in Mr. Bayley's fourth section of his letter would be much appreciated.

Yours truly,
CECIL C. GAUTON.

Dear Sir,

The use of a Hawaiian combination for the provision of dance music is by no means a new idea. As far as I know the idea was used three or four years ago, for I think I am right in saying that at that time the "Hawaiian Islanders" (under the direction of Peter Hodgkinson) provided dance music regularly at the Worcester "Road House." More recently, too, I believe an outfit under the direction of Ray Baillie did this in London.

Incidentally, my own outfit occasionally provided music for dancing as long as two and a half years ago.

Sincerely yours,
RAY HIGGINS.

Dear Sir,

I should like to give Mr. Lamb a "pat on the back" for his attitude on three matters recently mentioned by him: namely, his opposition to "scrubbing-brush" playing; his opposition to the modern over-elaborated style in which the melody is unrecognisable; and his opposition to heavy metallic stringing. His support of gut and silk strings is, I think, highly commendable. I feel that the plectrum-banjo can never compete with the finger-played instrument while the majority of plectrum players have such a hard tone. Emile Grimshaw also recommends (in "Plectrum Playing for Modern Banjoists") a silk fourth but I fear that his, and Mr. Lamb's, advice is taken by few players.

I am sure that whatever Mr. Lamb writes, whether it be concerning finger or plectrum playing, or on general banjo matters without particular reference to either style, will be of great benefit and interest to all banjoists.

Yours truly,
CLIFFORD C. VENESS.

Dear Sir,

Replying to Mr. Neill's letter in the March issue regarding Segovia and his music; while not completely in agreement with all he writes I can appreciate (up to a point) his views on expression etc., and the suggestion that he (Segovia) should record his own compositions. After hearing Segovia's broadcast of a few weeks ago he must surely admit that the rendering of "Inca Melody," "Three Catalan Songs," "Aria con Variaziona," etc. were exquisitely played with all the expression of the true artist that Segovia is, and, incidentally, he must also admit that

Segovia is a far greater player now than when he made his H.M.V. recordings which, I am told, were made some ten years ago!

However, should Mr. Neill still feel dissatisfied with the "almost soulless, yet flawlessly executed, music of Segovia" (as he puts it) I suggest that he listens to the music of a player much less known . . . Rafael Sole . . . whose "Llorando en Silencio" on Argentine Odeon record No. 230 will, I think, fulfil his long-felt want of "expression" in Spanish guitar solos combined with a beautiful tone and efficient technique (but which, in my opinion, does not reach the standard of perfection set by Segovia) and in whom he may find satisfaction, leaving to others, who really understand and appreciate it, the music of Andres Segovia.

Yours sincerely,
SEGOVIA'S SOLE (?) SUPPORTER.

Dear Sir,

In the current issue of "B.M.G." I see that two correspondents ask about Hawaiian outfits playing for dancing.

If it is of any interest I would mention that I had a quartet about ten years ago which played for dancing; two guitars, ukulele and "banjuke." I have no actual details of the programmes played but my engagements book shows that this quartet was playing for dancing as far back as October, 1929.

However, I do not lay claim to being first in this field because I believe there was a Hawaiian band playing at the Savoy Hotel some years before the above date! Further, I have an idea there was also a Hawaiian outfit playing at the Hotel Splendide, but cannot be certain whether or not this latter contained any instruments besides the usual guitars and ukuleles, etc.

Yours truly,
KEN KAPUA.

Dear Sir,

Just a line or two of appreciation of the April issue.

The music supplement, as usual, was worth about three times the price of the entire magazine. I also note with interest that you now include several articles more on the experimental (or shall we say, controversial) aspects of fretted instrument playing. This is all to the good for, without experiment and discussion (and a few hard words in the correspondence columns!) there can be no progress.

Apropos Mr. de Vékey's remarks on playing the electric guitar with steel only; I have been featuring this type of playing with great success lately. Solos like "Poor Old Joe" and "Mighty Organ" go exceedingly well and, with the volume at

maximum, it is possible to obtain some striking "organ" effects. Also an entirely new tonal effect is produced by plucking the strings behind the magnets, i.e., almost on top of the bridge and using a fair amount of vibrato. Playing chords in this manner, with plenty of crescendo on the volume, one obtains a very good "Wurlitzer" effect.

Mr. de Vékey still commands my attention on first opening the magazine. I always enjoy reading his articles as one appreciates that they are written by a man who knows guitars from the pegs to the end-pin. May his fingers never grow tired!

I would like to get in touch with one or two players of the guitar in Sheffield with a view to forming a trio. There is an appreciable amount of concert work at various clubs in South Yorkshire and a good Hawaiian trio would "pull the houses down."

In conclusion, may I thank you for publishing this letter.

Yours sincerely,
WM. D. FOSTER.

Dear Sir,

I agree with the correspondents who favour the elimination or condensation of "Club Notes" and suggest that the special service these reports render to W. T. Leigh and similar "isolated" players could be more directly and efficiently achieved by the revival of a "B.M.G." feature of many years ago.

This was a series of articles by Clifford Essex dealing with music for B., M. and G. clubs and orchestras in which numbers in the C.E. catalogue were described briefly but in such a way that players could judge their particular appeal and characteristics.

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To be comprehensive this resumé should not be restricted to one publisher's list and should take in old as well as the later publications. (There are many "ripe"—but not "rotten"—plums in the basket that deserve greater popularity.)

Yours faithfully,
E. ROSE.

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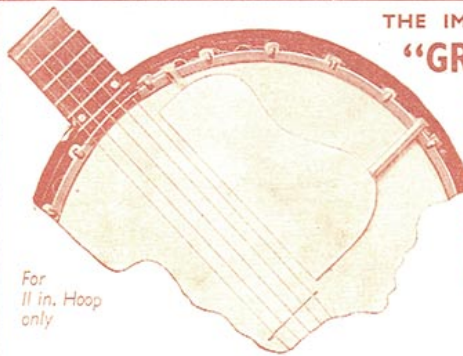
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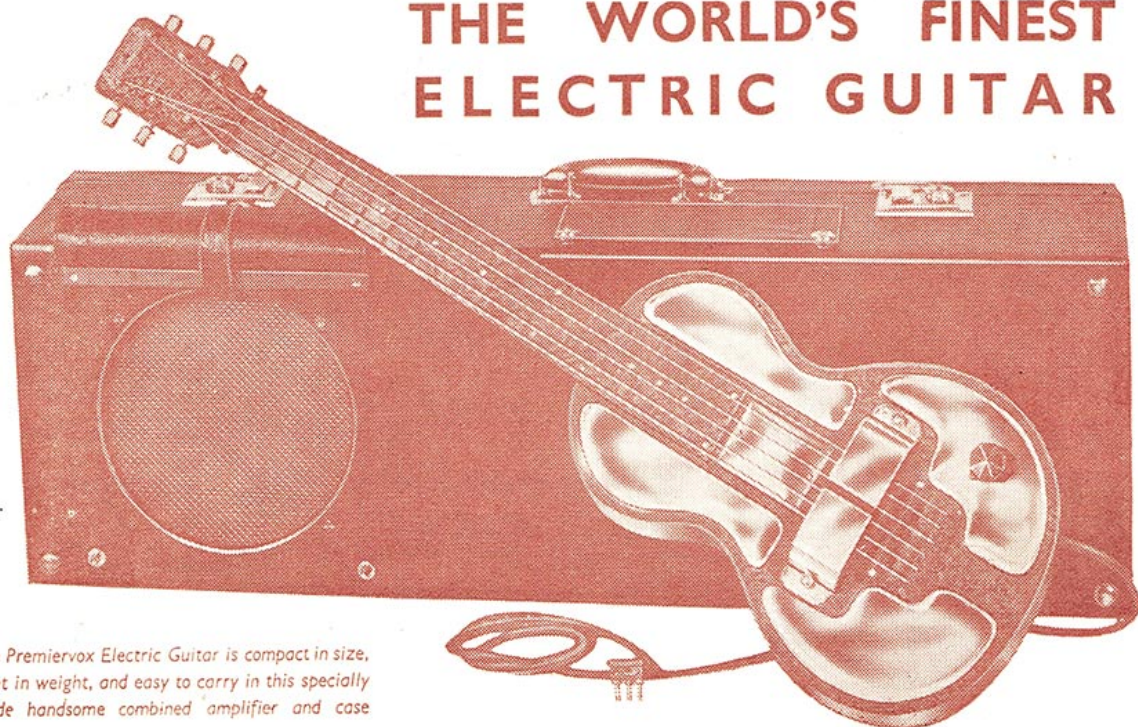
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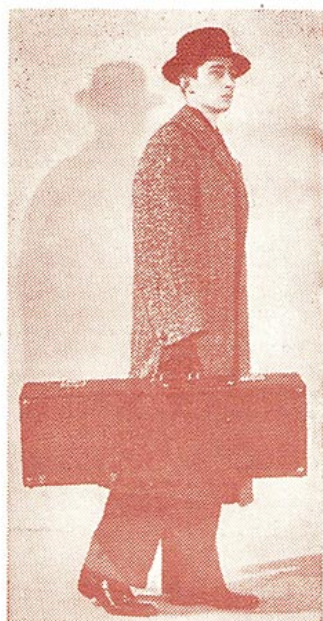
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