

The Oldest Established and Most Widely-read Fretted Instrument Magazine in the World

B.M.G.

BANJO

MANDOLIN

GUITAR

Vol. LVII. No. 656

DECEMBER 1959

Two Shillings and Sixpence



Music in this issue

8 PAGES

OF SOLOS AND DUETS FOR BANJO, PLECTRUM-BANJO, TENOR-BANJO, MANDOLIN, & SPANISH, HAWAIIAN & PLECTRUM GUITARS

CHRISTMAS GIFTS TO GIVE YOUR PLAYING FRIENDS — OR YOURSELF

THE CLIFFORD ESSEX SPANISH GUITAR FOOTSTOOL

Made from a design by Alexis Chesnakov, the famous player of the guitar.



LENGTH : 10"
WIDTH : 4"
HEIGHT : 5"

- EASILY PORTABLE
- BEAUTIFUL APPEARANCE
- PERFECTLY RIGID
- CRAFTSMAN-MADE
- FOLDS INTO SMALL SPACE
- WILL LAST A LIFETIME

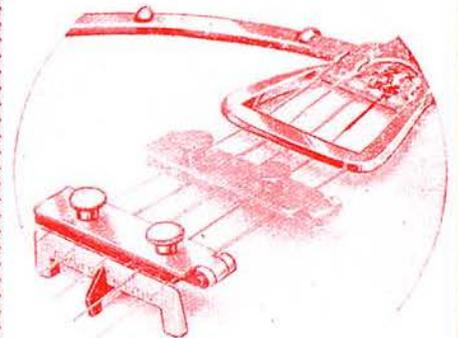
Craftsman-made from well-seasoned mahogany and fitted with finest quality cast brass hinges, this footstool will be found an indispensable accessory to every player of the Spanish guitar. Designed to give the correct playing position, this revolutionary new stool is without any trace of instability. It folds into a small space for easy carrying in most guitar cases.



39/6

(U.K. post and packing 2/6d. extra)

THE IMPROVED "HAVANA" BANJO OR TENOR-BANJO MUTE



The best banjo mute you can buy—fitted on the strings between bridge and tailpiece (as shown) it can be moved, with a flick of the wrist—during actual playing, if necessary—so that it touches the bridge and, IN AN INSTANT, produces the sweetest muted tones obtainable. Ideal for quiet practice and pp. effects in playing.

PRICE

5/-

(Postage 6d. extra)

FLAMENCO GUITAR CEJILLA

OR CAPO D'ASTRO

7/6^D
Postage 6d. extra



Made from rosewood and faced with leather material for contact with the strings. (Easily replaceable nylon for attaching to the guitar neck.)

MAKES PLAYING THE GUITAR EASIER.

SILK GUITAR CORD

(Red, Blue, Old Gold or Green)

REAL SILK, 65' LONG

LOOP ONE END,

TASSEL THE OTHER

PRICE
2/6
Post. 6d. ex.

NON-SLIP

BANJO PEG



These pegs give the finest tuning necessary and will not slip. Made of brass, nickel-plated, with black vulcanite buttons.

A matching octave peg can also be supplied at the same price.

8/-

EACH

(Postage 6d. extra)

MUSIC GALORE!

SEND NOW FOR OUR LISTS OF SOLOS, ALBUMS, ETC. - FREE ON REQUEST.

★ OUTSTANDING VALUE IN REALLY BEST QUALITY MUSIC STANDS



★ A really efficient solidly-built music stand. Folds up small enough to be carried in the instrument case.

★ Telescopic upright adjustable to any height. Really wide ledge for music

★ **NOW** fitted with non-skid rubber pads on base.

Nickel plated throughout

PRICE
27/6d.

(Postage and packing 2/6 extra)

STRINGS! A NEW SET OF CLIFFORD ESSEX "TONE TESTED" STRINGS IS ALWAYS ACCEPTABLE

CLIFFORD ESSEX MUSIC CO. LTD.

20, EARLHAM ST., CAMBRIDGE CIRCUS, LONDON, W.C.2

• FIFTY-SEVENTH YEAR •

B.M.G.

The Monthly Magazine devoted to the interests of the
Banjo, Mandolin, Guitar and Kindred Instruments

Published on the 1st of each
month at

20 EARLHAM STREET,
LONDON, W.C.2., ENGLAND

Telephone—Temple Bar 2810

Telegrams—"Triomphe, Westcent, London."

Edited by

A. P. SHARPE

‡

The Editor does not necessarily agree
with the opinions expressed by his
contributors.

Subscriptions rate:

12 months 17/6d (U.S.A. \$2.50)

All items submitted for the next
issue must arrive at this office
BEFORE the 10th of the month.

ADVERTISING RATES
ON REQUEST

Vol. LVII. No. 656

DECEMBER 1959

Two Shillings and Sixpence

Music In This Issue:

HAWAIIAN GUITAR SOLO: "Haole Hula"
PLECTRUM GUITAR SOLO: "Gypsy Guitar"
TENOR-BANJO SOLO: "Syncopatia"
BANJO SOLO: "Uncle Pete"

PLECTRUM-BANJO SOLO: "Yuletide Medley"
SPANISH GUITAR SOLO: "Pavana: 'The Earle of Salisbury'"
BANJO SOLO: "Fragment"
MANDOLIN & GUITAR DUET OR TRIO: "Silent Night"

SPANISH GUITAR DUET: "Duet Study in F"

CONTENTS

Among the Lions by Fred Shewring ..	88
A Strange Story ..	72
Banjo and Zither-Banjo Causerie by J. McNaughton ..	83
B. M. & G. Tape Club ..	92
"B.M.G." Diplomas ..	91
By the Way ..	94
Chord Course for Plectrum Guitarists by Jack Whitfield ..	66
Club History by the late W. M. Brewer ..	73
Club Notes ..	97
Correspondence ..	97
Directory of B. M. & G. Clubs, etc. ..	99
Federation News ..	92
Feet Across the Sea by R. Tarrant Bailey ..	60
Fingers v. Picks by J. B. Dacre ..	70
Guitarists: (Occupational Diseases of) by Philip A. Nicholson ..	72
Guitar Topics by Peter Sensier ..	63
Harmony for Guitarists by Jack Duarte ..	87
I Like by Ron Higginson ..	59
1959's Top Ten by "Discus" ..	61
Obituary ..	92
Pat Smythe ..	67
Shadow and Substance by "Discus" ..	85
Shanty Boy by J. McNaughton ..	58
Small Advertisements ..	98
Tal Farlow by Jack Duarte ..	69
Taming the Tenor by Paul Ludgate ..	84
Tape Recording by Jeffrey Pocock ..	66
Teachers and their Addresses ..	99 & 100
The Fretted Instrument Guild ..	92
The Guitar on Wax by "Discus" ..	90
The Mandolin Plectrum ..	85
The Modern Hawaiian Guitar by Frank Baker ..	71
The Rhythm Banjo by Roy Burnham ..	68
The Spanish Guitar by Terry Usher ..	73
The "Spanish" Minstrel's Tour (1828/9) by Ernest J. Tyrrell ..	64
You Ask Us ..	93

TO WISH YOU



SAYS

YOUR EDITOR

AND ALL

WHO

MAKE

"B. M. G."

POSSIBLE

EACH MONTH



Shanty Boy

By J. McNAUGHTON

IF the crowded auditorium of the St. Pancras Town Hall on the occasion of the recent Pete Seeger concert was any indication, interest in Folk Music is rapidly increasing in this country, with a constant hankering for the many LP's now available in the U.S.A. that feature this traditional music-making in its most popular form, i.e. a vocal group using banjo, guitar, harmonica and violin.

The success in America of such groups as The Weavers, The Almanacs and The Shanty Boys have resulted in

a demand in Britain for recordings which seems to be the particular province of American performers who, as far as banjo accompaniment is concerned, appear to have the field to themselves.

One of these is Roger Sprung, well known in the States for his work on at least eight noted record labels; on television (The Dean Martin Telethon, Camera Three and the Garden State Jamboree); on five major radio networks; and in sponsored programmes ranging from Chevrolet Cars to Canned Beer—from Syrup to Salad Cream.

Additionally, his personal appearances have included College Concert Rooms and the famed Carnegie Hall

with Asheville Folk Festival to set its unique seal on the uncanny skill with which this young man has featured the fascinating idiom inherent in the "Southern style" of playing the banjo.

Aided by Paul Cadwell, "New York lawyer and friend to all banjoists" as the commentary in Seeger's Banjo Method states, I made contact with Roger Sprung and plied him with questions, which he readily answered: implementing the information with a copy of a recent SHANTY BOYS LP. —Elektra 142—which provided much food for thought.

Roger Sprung was eighteen when his brother lured him from the piano on which he had played (by ear), from the age of six, everything from Bach to Boogie and Gershwin, to hear youngsters playing Folk Music in the Square of Greenwich Village. The effect of guitar and banjo accompaniment made immediate appeal and the piano had no chance against the portability of these friendly instruments.

BEGINS CONCERTS

This was in 1948 and he took up the banjo after spending a year on the guitar; at first concentrating on English and American music. At the end of his first year with the banjo he added "out of sheer curiosity" an extra fifth string tuned to E which "added a lot of flavour to the tunes." He then graduated to a 25-fret instrument (which he tuned to the chord of E) and began his concerts in various University Halls in New York. By 1951 he had settled on the extra-long necked banjo he was to use for six years.

His first experience with a group came when he joined Oscar Brand on WYNC (radio) and he soon came to know most of the well-known folk singers and their instruments. When Bob Thompson's Dixieland Footwarmers wanted him on plectrum-banjo in 1953 he found it necessary to join the Musician's Union.

Contracts for Concerts and Advertising soon followed and occupied his free time to the full (his profession being that of Telephone Specification Writer and Engineer) so it was not until 1953 he learned of the outstanding playing of Earl Scruggs, whose records then entranced him. He still considers Scruggs' style "the most enjoyable technique of playing the banjo" and he freely employs the Scruggs idiom in several of his accompaniments.



THE SHANTY BOYS

Using all-steel stringing (and at times fitting thumb and finger picks to his right hand) Roger produces a pleasing effect and makes excellent use of light and shade in his recorded accompaniments, which embody many styles of embellishment with which keen disc collectors will be familiar—but orthodox finger-stylists may well be baffled by the seemingly intricate patterns which make up the background to many of the ballads and I am once more indebted to Paul Cadwell for an exposition of the effect.

“Scruggs’ hallmark is evident in arpeggios of three notes, wherein the air or counter melody is found on the bottom or middle notes, rather than at the top, fingered: thumb, one, two—the hammer slur and snap being frequently employed to fill out the bar of eight notes. The capo d’astro and raised pitch of the fifth string is a further feature to save barrés—also the bass string is usually tuned to D.

“The Scruggs effect is a rapid succession of single notes rather continuous in arpeggio form at high speed which the triple fingering feature makes possible.”

DOES NOT READ

It was not until 1955 that Roger Sprung learned of the existence of the Five String Fraternity, when enquiries led him to Paul Cadwell (who lived within a mile of him) and he ultimately heard “the big five” in action at a Rally in Lewistown; to be astounded by what he calls “classical” banjo, for they played together—from music—and Roger does not read music to this day!

It was then, too, he learned that to some orthodox players, wire stringing and finger picks are anathema but if reassurances were needed he must have found them in the company of such household names in the Folk Music world as Earl Scruggs, Don Reno, Allen Shelton, Buel Kazee, Sonny Osborne, Justice Begley, Doc Boggs, Grandpa Jones, Uncle Dave Macon, Molly O’Day, Pete Seeger and hosts of others who helped him acquire almost twenty different styles for use in his work.

English finger-stylists, accustomed to think of but two styles of banjo—finger or plectrum—will probably carp at the idea of twenty different styles but what is meant is really twenty different varieties of accompanimental pattern, almost all based on finger-style idiom.

Of course, these all come under the heading of five-string banjo playing but just as Morley, Ossman, Hunter and Cammeyer had distinctive approaches to the instrument, so do these present-day accompanists. In the last analysis, it is the results that count and when orthodox banjodom over here turns its attention to the Scruggs school some invigorating experiences will result.

Roger Sprung and his fellow Shanty Boys, in particular, have brilliantly and triumphantly developed the legacy from the old, unschooled pickers of the South who knew nothing of musical notation but loved to improvise song accompaniments on America’s “national instrument” and although there are many diehards who would “like to see ‘em try it on an ordinary banjo without any picks or capos” there are many who opine that, at least, the banjo is being brought before the public in this way and another banjo boom could ensue.

MUCH TO INTEREST

Though devotees of the *bel canto* school may despair at the efforts of groups such as The Shanty Boys, banjoists will find much to interest them in the LP. from Elektra for Roger Sprung provides intros and codas to all but two of the ballads and makes a solo flight in “Oxtail Ragout” in which the peculiar tonal properties of a plain wire third string lends an Oriental flavour to the slides and slurs. An effective plectrum-style Trio demonstrates the deft use of a finger pick without trace of contact noise—a thing many plectrists fail to overcome—and the return to finger-style picking is smoothly accomplished.

Throughout his accompaniments Roger Sprung makes good use of contrast—he does not always use finger picks, for instance—and his *pianissimo* arpeggio work in the high positions provides first class examples of pure banjo accompaniment such as we died-in-the-wool finger-stylists love to hear. I, for one, predict there will be a rush to emulate this style once the recordings of the Shanty Boys gain currency in these islands.

At present it seems Al Jeffrey is the only prominent soloist to have coped successfully with the intricacies of the native American style in this country but doubtless many Folk Music lovers will try to do what their heroes did—pick it up from the record.) Although it may seem a tough assignment, they

will certainly learn a great deal in their attempts. After all, Roger Sprung has successfully adapted “Dill Pickles” and “At a Georgia Camp Meeting” to his style, after hearing Paul Cadwell play them, so why should not the “straight men” reverse the process? I certainly wish them success—so does Roger.

Mike Cohen (guitar) and Lionel Kilberg (Brownie bass) are Roger’s partners in the Shanty Boys and they sing as a Trio with occasional solo spots. In addition to his work with the Shanty Boys and the Folksey Trio, Roger Sprung can be heard as accompanist in the following records:

America’s Best Loved American Folk Songs (Baton, 12” LP.).

Music in the Streets (Folkways, 12” LP.).

Saturday Night and Sunday Too (Riverside, 12” LP.).

Here We go, Baby (Elektra, 12” LP.).

Songs of Stephen Foster (MGM, 12” LP.).

Folk Dances of the World (Fun, 12” LP.).

and on Covetone Records (45 rpm) and the Stinson Record Co’s 10” LP. of American Folksey Ballads and Dances, Vol. 2.

I Like

By RON HIGGINSON

CH R I S T M A S and the merry singing,

And the sound of church bells ringing.

Lots of turkey, nuts and holly

Putting paid to lots of lolly,

But as the holly-berry said:

“Each Christmas puts *me* in the red.”

* * *

The coloured cards from far and wide

Bring goodwill, flowing on a tide,

That rises high with every post.

Sometimes even a Christmas ghost

May join you in the fireside glow!

Impossible? You never know!

* * *

Cigars will add their fragrant smoke,

To help poor dad forget he’s broke.

And pudding, with the rum lit blue,

Will let you know what mum can do!

Outside, of course, it’s white with snow

But best of all is my banjo!

Only those who have been disappointed can really appreciate success when it comes.

Feet Across the Sea

By R. TARRANT BAILEY

W

HAT?

No, I do *not* mean "Hands Across the Sea"—and if you insist upon exclamations and interruptions before I have even made a start, how on earth can you expect the beautiful Christmas atmosphere of Peace and Goodwill to prevail?

But I forgive your uncalled-for comment because I now see that "footage" rather than "feet" conveys a more easily understood impression of recording tapes hurtling through space to and fro from Wolverhampton to Chicago, Bay City, New York and other places of what Mr. Nicholls calls "the Star-Spangled Manner."

The "Hands Across the Sea" idea was always a strong feature of "B.M.G." and years and years ago, when the magazine was younger even than Christopher Robin, it was issued in a standardised cover depicting two, more-or-less beautiful, young ladies with arms extended as if endeavouring to shake hands across the Atlantic Ocean.

ONE EACH

We knew it was the Atlantic Ocean because not only was our geographic knowledge equal to the strain, but, just in case, the more-or-less beautiful ladies were both holding, somewhat uncomfortably I fear, a shield. They had one each, if you follow me.

One shield was embellished by Stars and Stripes whilst the other displayed that patriotic decoration the Royal Standard.

The implication was, of course, "Hands Across the Sea" and intended to impress upon readers how much we had in common, banjorally, mandolinistically and guitarously with—to again quote Mr. Nicholls: Uncle Sampson.

And behold it was so.

Why we even played "The Boston Tea Party" March!

So deeply impressed was I by the outstanding artistic effect of this old cover design that in the Yuletide issue of "B.M.G." for 1913 there appeared "A Seasonable Suggestion for Our Cover Design." Alas, in those days I

"B.M.G." ANAGRAM

Re-arrange the letters in the following phrase:

A FORT WALL

to give the name of a world-famous player of the guitar

Solution next month

Last month's solution: BERT WEEDON

was frivolous and excessively gay, so that the features of the, more-or-less beautiful, ladies in the design I submitted bore some slight resemblance to Bert Bassett and myself.

The extended hands were pulling Christmas crackers from which a priceless jewel was falling into the Atlantic Ocean, whilst the artistically grouped Banjo, Mandolin and Guitar usually seen in the foreground were replaced by a round Christmas pudding with a Christmas cracker protruding; and a full-breasted table bird and a large turkey (rampant) in cooking undress. The usual patriotic shields had cigars, mince pies, wine glasses, beer bottles, mistletoe and a stocking substituted for the Royal Standard and the Stars and Stripes.

One had to be a banjoist *before* the 1914-18 war to take such liberties without being misunderstood and even I know better now and realise it was not in the least funny.

Corresponding with transatlantic pen pals was a slow job in those days and an exchange of four letters *per annum* was considered to be pretty good going.

When you get letters from American chappies in this present year of Grace, however, the postmark goes to prove it was not more than three days ago that the envelope was enjoying the invigorating atmosphere surrounding the Statue of Liberty—and unless one replies by Air Mail without delay there comes another letter from America in less than a week to enquire what the heck has happened to cause so prolonged a silence.

ASKING FOR TROUBLE

When I, with unpardonable indiscretion, wrote nineteen chapters and called them "Disc Chords" it did not for a moment occur to me I was asking for trouble and might "start something" even so far overseas as Illinois and Michigan.

But I was and did, and begin to feel very guilty about the considerable extra strain machines in the Air Mail Service have been called upon to suffer in consequence.

In spite of my reiterated best endeavours to make it unmistakably clear that I owned no tape recorder and was too stupid ever to hope for knowledge of one's operation, my truthful statements failed, as usual, to carry conviction. Because I own seven recording machines and commenced recording more than sixty years ago, it was mistakenly assumed I had kept abreast with modern science and continued to make and break records.

And so, with that delightful optimism so characteristic of our friends across the water, long before "Disc Chords" was completed two American banjoists in one week had written asking for tape recordings of banjo playing by Morley, Essex, Turner, Cuninghame, T. B. Junior and myself.

It was not my wish to cause strained International relations by replying "For the love of mike, read "B.M.G." again as in not less than seventeen places I tell the world I have no tape recorder" so there was nothing for it but to beg the ever-patient Tapeworm, Gordon Dando, to drive his largest car to my cottage home, load up with sound-reproducing museum pieces and take them to his tape recorder, since the Hall of Science (wherein my machines were displayed and operated) lacked the modern convenience of an electricity supply.

FORMIDABLE TASK

Grand *real* banjoist and sportsman that he is, my one-time pupil, dazzled by the prospect of a Morley tape for himself, undertook the formidable task.

For hours and hours we laboured, making day and night hideous. We offended wives. We woke babies. We ran out of tobacco but still we laboured on until at last the great work of transfer was completed just in time to prevent a threat to return to her mother in Devonshire being carried out.

If one judged the reception of those tape recordings by the letters of appreciation from the Americans who wrote about them, the impression gathered would be that something very new and beautiful was making their lives twice as desirable as the result of sheer joy.

Merely to say the American gentlemen were enthusiastic is so gross an understatement that I will not use it. In neither case did *one* letter of thanks, appreciation, wonderment and gratitude convince the tape owners they had made quite clear their delight but



time and time again marvels of banjo playing struck them and off went another Air Mail unsolicited testimonial.

For one of them, even this was not enough and to my astonishment there suddenly greeted me the Air Mail announcement that he was proposing to "hop on a plane" and call to see the place where the records were made and the machines and people responsible.

And he did, too—in spite of the fact that, like myself, he is a growing lad on the wrong side of seventy!

It was more than "Hands Across the Sea": in his case it was heart and soul as well. A Christmas blessing upon the Banjo and the B. M. & G. Tape Club that can change strangers who live in distant lands, thousands of miles away, into dear and close friends.

Here is a pretty picture of that grand Tape Club member, Frank Layonne Davis, Mus. Bac., with an official of the B. M. & G. Tape Club. Although both sitters are eligible, the illustration must not, in fairness to those who have not yet joined the Tape Club, be submitted as an entry in any Glamorous Grandpa Competition.

But for the danger of overfilling our Editor's pet Christmas Number, it would be nice to go on yarning about the high old times we had—but there is no chance whilst the Christmas rush is in full swing. Only last week an old lady was discussing with me the number of Shopping Days left and, with a heavy sigh, remarked: "As we get older it always seems to be Christmas or some other time of year." This is a comforting reflection with which I trust even the writers in the "Corres-

pondence" column of "B.M.G." will agree.

Plectrum or fingers—have a good time all of you. Play together instead of at each other, because it is Christmas.

1959's Top Ten

By "DISCUS"

CHRISTMAS is coming; money to spend on a few extra records—so here are the top ten suggestions from amongst the records reviewed in "B.M.G." during the last year (or thereabouts), either in my own column or elsewhere in these pages.

"Makin' It"—Johnny Pisano and Billy Bean. Brunswick LAT 8272. 12 in., 33 r.p.m.

Although Pisano followed Jim Hall into the Chico Hamilton Quintet he is still little known here. This record gives a good chance to hear him, together with Farlow-influenced Billy Bean, in a variety of settings. Both players are highly articulate and well-blessed with technique and their styles are nicely contrasted.

By far the best "new comers" record of the year.

"The Fourmost Guitars"—Jimmy Raney, Chuck Wayne, Dick Garcia, Joe Puma. HMV CLP 1233. 12 in., 33 r.p.m.

A compendium of nicely balanced tracks by four players with a fairly wide range of styles. Garcia is the "youngster" (he is 26!) and still sounds

a little brash. Puma is suave and polished but Raney and Wayne are the masters—both play lyrically and with great relaxation in the way that is open to players of quality and long establishment.

An interesting study in comparative styles.

"The Blues"—Bill Broonzy. Mercury MMB 12003. 12 in., 33 r.p.m.

In August 1958 Death robbed the world of its greatest surviving folk-blues singer. This record is worthy of the memory of a sincere and human artist whose singing and powerful guitar playing will be remembered fondly, long after the new generation of guitar-carrying, famous-overnight, publicity-inflated little people have sunk once more into the inartistic obscurity from which, in a sane world, they should never have risen.

Sleeve-notes, written before Broonzy's death, but well above average.

"Nothing but the Blues"—Herb Ellis. Columbia 33CX 10139. 12 in., 33 r.p.m.

Herb Ellis, no old-timer, subordinates his fleet technique throughout (although "Big Red's Boogie Woogie" is no beginner's exercise) to playing the Blues—a job in which he is a loving specialist. In this refreshing and even bouyant record he keeps good company: Stan Getz, Roy Eldridge, Ray Brown and Stan Levey.

Strongly recommended to those who sometimes wonder what "all this modern stuff" is about.

"Moonlight in Vermont"—Johnny Smith Quintet. Vogue LAE 12189. 12 in., 33 r.p.m.

Most of these tracks have been issued previously on 78s but this will be a welcome replacement for those (like your reviewer) who have worn out their old copies. It should be no less welcome to those who never had the singles.

Smith is best known for his fully-chorded languid style of playing, the great accomplishment of which is well hidden under a blanket of relaxed competence. The title number is probably the best-known track of any post-war guitarist—and understandably so. A few tracks move quickly but the overall impression of this beautiful record is one of lushness.

"Django"—Django Reinhardt. HMV CLP 1249. 12 in., 33 r.p.m.

An awareness of the massive struc-

ture of Reinhardt has already spanned over twenty years: it will no doubt survive the lifetime of anyone reading this column. The clock can never be turned back and we can never again truly appreciate the immensity of his impact in those memorable days of the late thirties. Even so, the steady deletion of the 78s made and (mostly) released in those years has increased the value of such collective re-issues as this.

The 14 tracks were recorded between October 1936 and December 1937; their quality is very good in relation to their date—and they are particularly well chosen.

This is as good a record as any with which to start a Reinhardt collection—as many younger readers are now doing.

"Jimmy Raney in Three Attitudes."
HMV CLP 1264. 12 in., 33 r.p.m.

Despite the silliness of its title this is an album of poised and highly adult jazz-guitar playing. The "three attitudes" signify only that Raney is featured in different bands with Al Cohn, Red Mitchell and Bob Brockmeyer.

Jimmy Raney is a connoisseur's player—and this is a connoisseur's record.

"The Poll Winners"—Barney Kessel, Ray Brown and Shelly Manne.
Vogue LAC 12122. 12 in., 33 r.p.m.

The happiest, most extrovert, most perfectly integrated guitar-featuring record of the year. Barney Kessel empties out his very full bag of resources for our delight (with patent enthusiasm) and leaves us with the feeling that if there is anything left to be done with a guitar and a plectrum Kessel will think of it first.

As a unit the three-man team knits together in a way that seldom happens, even with planning (almost absent on this occasion) in a recording studio. The recording quality is marvellous and, to make the record irresistible to any self-respecting guitarist, Kessel holds sway for a large proportion of the track's length.

"Guitar Concerto" (Rodrigo)—Narciso Yepes, with the National Orchestra of Spain conducted by Araulfo Argenta. Decca LXT 5492. 12 in., 33 r.p.m.

This is a re-issue in that it has been released before, played by the same

★ Whilst the Editor is only too pleased to give information and guidance on any matters connected with the fretted instruments he regrets that letters unaccompanied by a stamped, self-addressed envelope cannot be answered. All letters (which should be as brief as possible) are answered as quickly as time permits, but readers are asked to be tolerant for any delay.

artists (and coupled with the same work): However, in view of the success of the original release, for some time withdrawn, both items were re-recorded (the record is also available in stereo).

All in all the re-issue is a marked improvement on the original: the Concerto is warm-blooded, with a beautiful slow movement flanked by lightweights, and Yepes copes well enough with the intensely difficult guitar part.

"Guitar Recital"—John Williams.
Delys ECB 3149. 12 in., 33 r.p.m.

Solo records by classic guitarists are none too plentiful these days but even if they were, this would be outstanding. Williams is clearly of the Segovia School but this shows in the controlled power and the tonal beauty of his playing and not in any misguided attempt to copy his interpretations—in the few items already recorded by the master.

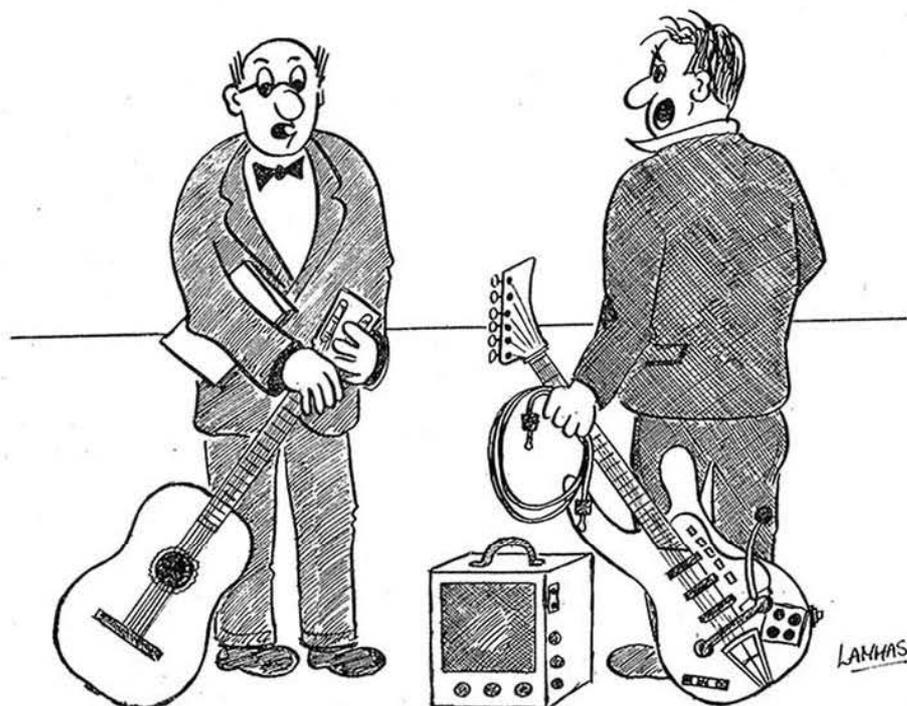
One side is devoted to Jack Duarte's scholarly solution to the problem of transcribing a Bach Unaccompanied

'Cello Suite (No. 3) and Williams shows great maturity and control on this Olympian level. The reverse is devoted to smaller items by Albeniz, Villa-Lobos, Ponce and Crespo, all played with perfect taste and skill. The final work, Duarte's "Variations on a Catalan Folk Song" is tailor-made to exploit the technical resources of the Spanish guitar—and those of this particular player. Williams meets the challenge with utter mastery, ranging from the *diablerie* of the quick variation in F# to the Minuet (in which the upper part of a three-part piece is played throughout in harmonics) and on to the immensely demanding *bravura* of the rapidly spinning finale.

A memorable record in every way.

* * *

TAILPIECE. The wonderful three-record album issued in the U.S.A. to commemorate the 50th anniversary of Segovia's first concert is not available here yet. Bearing in mind it is now years since Decca-Brunswick allowed us a new Segovia record in *this country* we would respectfully suggest *this* is an occasion bigger and more important than any factor that may be preventing the issue of the Golden Jubilee Album over here.



"IT'S A REAL PLEASURE TO MEET SOMEONE WHO PLAYS THE SAME INSTRUMENT!"

Guitar Topics

By PETER SENSIER

THERE can be few things more irritating to a guitarist who wishes to use his nails for playing than the inability to grow them sufficiently: the fact that they grow too weak or the

loss of them through accident.

Some time ago I suggested in these pages the use of a transparent fast-drying cement as a useful strengthener of nails and I know a number of readers found this helpful.

A few months ago I came upon another method of protecting weak nails I have been using ever since and which is vastly superior—so by way of

a Christmas "box" I am passing it on to you.

First of all, buy a bottle of colourless nail varnish and a small packet of paper cleansing tissues—the kind one uses as throw-away handkerchiefs.

Apply a coat of nail varnish to each nail and allow it to dry. Cut pieces of cleansing tissue to the width of each nail but a little longer than the length, from cuticle to tip.

Apply another coat of varnish to the nails and, whilst this is still wet, press a suitably sized piece of tissue on to the nail. Do this to each nail and allow to dry.

Remove excess tissue by lightly drawing the fine side of an emery-board across the edge of the nail.

Put on two more coats of varnish, followed by another layer of tissue; removing the excess tissue as before. Two more coats of varnish and one more layer of tissue, finished off with a further two coats of varnish, will give you as sturdy a set of nails as you could wish for, with which you can play *rasgueado* and real attacking *punteado* to your heart's content.

Since using this method of nail protection I have not lost a single nail whilst playing—and I often have to play very loudly—and have minimised losses from accidents.

PROTECT THE NAILS

It will be found these false "nails" last a long time and have the added advantage of protecting the nails from breakage or excessive wear, with the result they grow faster.

With constant playing it will be noticed the false "nail" begins to lift round the edges. It can then be peeled off and a new one built up again.

If you do not fancy this way of doing things, perhaps the remedy for weak nails given to me by a Spaniard and an American may appeal to you. It is simply this: Take a dessertspoonful of powdered gelatine every day. I am told it is "fool proof" and that it "works like a charm."

I have not made a personal test of this method, largely because I do not fancy filling my poor stomach with gelatine—although I have been assured it is quite harmless.

Whichever method you decide to try I hope my Christmas wish—"Strong nails and plenty of them"—comes true.

* * *

Now for a short Christmas story—with a moral.



ABEL NAGYTOTHY-TOTH (guitar), MARIA SANDOR (flute) and LOUIS ZAUPER (viola)—part of the "Collegium Musicum" of Montreal, Canada—gave a recital at the Salle du Gesu (Montreal) on October 7th. Their items included pieces by Hotteterre, de Call, Morales-Fuenllana, Huttl, Dowland, Scarlatti and Kuffner.

A guitarist I know had a wonderful guitar given to him as a Christmas present last year. As soon as he played it he fell in love with the instrument. It had everything: beautiful tone, even response, rich bass, clear, brilliant treble, ease of action and power—and having been built by a truly fine maker, who had put all he knew into its construction and design, it was as much a joy to the eye as to the ear.

Often when he had finished practising, the proud owner would just sit and admire his guitar, so fond of it was he. At times he would leave it near his bed so that it would be there for him to see should he awaken during the night and immediately upon rising in the morning.

His pleasure in the anticipation of the joys of playing his guitar was only surpassed by his enjoyment of actually playing it—and late at night, when he finally laid it down, he would be happy just thinking of his good fortune in possessing such an excellent instrument.

However, as the weeks turned into months his happiness was marred by a slight buzzing occasionally noticed when striking the sixth string. At first, he tried not to notice it but at last he was forced to admit that when he played in the lower positions he heard a buzz, a small buzz, but nevertheless an unmistakable buzz.

He began to check his technique carefully; first his left hand, to see the strings were always held perfectly just behind the frets, and then when that made no difference he turned his attention to his right hand.

NOT THE INSTRUMENT

He loved his guitar so much he was convinced it must be he and not the instrument that was at fault.

Our enthusiast even started to re-study rudimentary exercises, watching himself all the time in a mirror to make sure his right hand position was always absolutely correct. But it made no difference. In fact, things became worse because now the fifth string also began to emit the occasional buzz.

Deciding there was something basically wrong with his technique he began to devote hours of practice to the simplest exercises: playing them slowly and watching every movement his hands made. Hardly had he embarked on this self-imposed routine of elementary study, to his horror the fourth string also started to buzz.

The poor demented man was so be-

side himself he quickly put the guitar in its case and snapped all the clasps into position for fear that in his exasperation he might do it a serious damage.

So upset was he that he did not play it again for three days.

On the fourth day he took the guitar from its case with the resolve to stop all this nonsense. He would just play the guitar as though nothing had happened. After carefully putting the instrument in tune he started to play the D Minor Lute Prelude by Bach. The three bass strings buzzed like angry bees and half way through the tenth bar he stopped and hastily put the guitar back in its case.

He did not touch the instrument again for a week!

When next he opened the case he had a higher bridge saddle in his hand and this he proceeded to fit to the guitar.

For a few days he played, happily free from buzzes—but he found the higher action a little tough. However, he comforted himself on this point by saying it was worth it to be without the buzzes and he would “probably get used to it, anyway.”

BUZZING RETURNS

Before that happened the buzzing returned—as bad as ever. Unhappily he put the guitar in its case and walked round to the flat of a concert guitarist he knew.

“Tell me,” he asked the gentleman, “what’s wrong with my guitar?”

The famous guitarist dashed off a few scales and arpeggios, in the way famous guitarists do, looked up and said: “Could do with a new set of strings, couldn’t you?”

“Yes, but what about the buzzes?” said our friend.

“That’s what I mean,” said the concert guitarist. “A new set of strings would cure that immediately—and while you’re at it, why not take the action down. It’s devilish high as it is!”

Shamefacedly, mumbling his thanks, the poor man returned home, not omitting to buy a new set of strings on the way.

I am glad to say he is happy once again and spends hours playing his guitar and enjoying the sounds it makes. He even derives pleasure again from just looking at it.

He changes the strings quite frequently now, particularly the basses.

The “Spanish” Minstrel’s Tour (1828-9)

By ERNEST J. TYRRELL

WHETHER or not “all roads lead to Rome,” I find it strange (when classifying my collection) to observe how frequently totally unrelated subjects link up, by routes direct or devious, with fretted instruments and their history.

By far the most outstanding example occurred quite recently.

Trade cards prior to 1840, performing as they usually did the dual function of descriptive circulars and invoices, are keenly sought for the most beautiful examples of the engraver’s art are found among them and, what is more, they frequently embody documentation of utmost value to the social historian. The finest collection in existence is probably that of the late Sir Ambrose Heal (chairman of the centuries-old Tottenham Court Road furnishers) and nowadays a long purse is needed to procure the choicest specimens.

As proof, however, that it is better to be born lucky than rich, my own collection (acquired over many years) exceeds a thousand; with some lovely 18th century specimens as highlights.

ENIGMA SOLVED

Harking back to my opening theme: when examining the Kentish section I lingered unaccountably over two specimens from the “Rose” Inn, Sittingbourne. Quite suddenly there flashed across my mind the name “Juan de Vega”—and the enigma was solved, as testified by the title page of a slim volume lying before me. It runs:

The Journal of a Tour made by Señor Juan de Vega, the Spanish Minstrel of 1828/9 throughout Great Britain and Ireland . . . a Character assumed by an English Gentleman.

Mine is the second edition dated 1847, the first seemingly following hard upon a lengthy reference to his adventures in “*The Times*” of November 5th, 1829, to which I shall return in detail later.

Sure enough, almost at the outset of his journey he stayed at this very

"Rose" Inn and perhaps a Sittingbourne reader can tell us if it still exists.

Indeed, as the Minstrel strolls through Britain it will be interesting to hear from local readers if the inns and other landmarks mentioned have survived.

This racy and fluent account of 200-pages gives a unique and detailed record of the reaction to the "new-fangled" guitar of the populace of the town and country (at the kerb-side as distinct from the concert platform) but the identity of the itinerant troubadour is carefully veiled, although it was evident he was a member of the aristocracy.

Who could resist such a challenge? I for one could not and I trust the setting I have pierced together from a host of sources will add to the interest of the narrative proper.

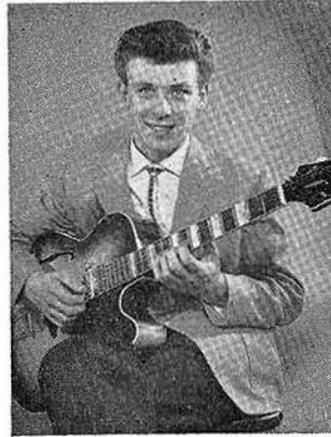
The ebullient and picturesque (though never picaresque) troubadour was Charles Cochrane (although authorities conflict as to his parentage.) One asserts his father was Lieut.-Col. Basil Cochrane of the 36th Foot but it seems more likely the honour belongs to Sir Alexander Cochrane, a relative of the Earl of Dundonald and Captain of HMS "Thetis" which, with HMS "Hussar," fought four French vessels off Chesapeake on May 15th, 1795, and captured two of them.

DISTINGUISHED FAMILY

Other distinguished members of this family were the noted traveller Captain J. D. Cochrane (1780-1825) who died in Venezuela and Sir Thomas Cochrane, Governor and Commander-in-Chief of Newfoundland, 1831.

Captain Charles Cochrane, the "Spanish" Minstrel, died at the age of 48 on June 18th, 1855, and as on that very day the Allies stormed the Redan at the height of the Crimean War, the heavy casualties (mainly French and Russian) including 21 British officers killed, it is fairly certain that Captain Cochrane, middle-aged now but venturesome as ever, died under the withering fire of the Russian guns.

The well-known writer and sociologist Henry Mayhew (later the first editor of "Punch") wrote a popular burlesque, "The Wandering Minstrel," based on Cochrane's adventures, which was produced at the Fitzroy Theatre, London (being revived at the Belvidere Theatre, Rodney House, Old Kent



ALAN RULE

Winner of the Abbott Challenge Cup at this year's Federation (S.S.) Rally, this 17-year-old enthusiast, a pupil of Louis Gallo, has made such progress he has now turned professional.

Road in 1839) the cast including thirty choristers from St. Paul's and Westminster Abbey; presumably providing background music for the guitar of the Minstrel. They were trained and conducted by John L. Hopkins, the famous composer and organist of Trinity College, Cambridge, and several became equally celebrated in after-life; especially James Coward, composer and for several years organist of the Crystal Palace.



BRENDA AUDEN

Winner for the sixth time of the solo banjo contest in the Federation (N.S.) Rally, Miss Auden was described by the judges as "the leading banjoiist in the British Isles today."

Further revivals were those at the Olympic Theatre (built by Astley from the timbers of an old French battleship; Aldwych station now occupies the site) in 1853 and a year later at the St. James's—the latter in aid of the Crimean Patriotic Fund, conceivably at the suggestion of Cochrane himself.

The object of this Fund was to provide comforts for our troops, ill-equipped and ill-fed and facing the rigours of a Russian winter. Some twelve years later the old Southwark Town Hall was pulled down and quantities of petrified plum puddings (crated and addressed by the Fund to soldiers in Sebastopol) were discovered. Despatch had been left "incautiously" to the War Office who strategically shunted them into these cellars, where they were forgotten.

FURTHER REVIVALS

Two further revivals of the "Wandering Minstrel" took place, both at the Olympic Theatre, in 1858 and 1862, and there were numerous performances in the provinces. It is now long forgotten—and yet, not quite perhaps, for it has one unexpected claim to immortality. Its score featured the Cockney ballad "Villikins and his Dinah," made famous by two brilliant comedians—Frederick Robson and Sam Cowell—both of whom died prematurely from what the French term with mordant irony "excessive elevation of the elbow."

Cowell, in passing, always sang of the sorrows of "Willikind," whilst the doleful Robson, at the most hilarious moment of this song, would stop dead and, addressing the audience, chide them with the phrase "this is no laughing matter"; forestalling by half a century or so the favourite "business" of the late Sir George Robey.

Without belittling the influence of various virtuosos, one main factor in the revival of the guitar's popularity during the 1820's has hitherto escaped comment. That factor was a regal one: King Ferdinand VII. To quote Oscar Browning: "Spain never had a worse ruler. He left his people without energy, without prosperity, a prey to civil war, a scorn and mockery to the world." Inevitable insurrections, in the main abortive, caused many younger members of the nobility to flee to England, mostly arriving in tattered finery and with little cash—but still with their beloved guitars.

Human nature changes little and although the romantic serenade and the languishing swoon of Georgian days contrast sharply at first blush with today's medley of strumming and genuflexions, generating teen-age squeals, the net result was much the same and the guitar's popularity reached the crest of yet another wave.

Portugal also had troubles a-plenty and, logically enough, the seething cauldron bubbled over throughout Iberian possessions across the Atlantic. Second only to Nelson, Admiral Lord Cochrane (later the Earl of Dundonald), whose personally autographed "Life" I possess, was winning lasting renown (witness the Centenary stamps of 1910 and 1915!) in Chile and Peru whilst further north his namesake, Captain Charles Cochrane, in less conspicuous fashion, threw in his lot with Colombia where he acquired an intimate knowledge of Spanish, a host of friends, and "some facility on their national instrument, the guitar."

So ends the Prologue. . . .

(To be continued)

Chord Course for Plectrum Guitarists

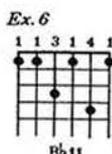
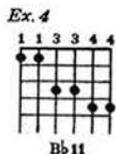
By JACK WHITFIELD

(Continued from last month's issue)

OF the three new shapes for the eleventh chord in this lesson, Ex. 4 is the six-string form of the shape shown in last month's Ex. 3. The latter, you may remember, had the open fifth string as the root (A) and the open sixth string could also have been included.

To create a "moveable" chord (if you want a six-stringer) it is necessary, of course, to have all the strings stopped. This is done by a barré on the bottom two strings.

Ex. 4 is not easy to play and I emphasise the advice given last month—that if at first it beats you, stick to the



four-string fingering for the time being for your actual group work: but do press on with this (and other) difficult shapes in your practice.

These finger-stretching chords are invaluable — one might almost say essential—for the development of your left hand: and if you think they are virtually impossible to play, remember the time when you said the same thing about a two-string barré!

The seventh chord on which the shape in Ex. 4 is based will be obvious if you lower the dot on the second string by one fret. Notation for this eleventh shape was given last month in the All example. Raise each note half a tone for B \flat 11.

Ex. 5 is derived from the common "full barré" seventh shape. (Lower the dot on the third string by one fret to find it).

The notation is as follows in this shape for F11:

Root (F) on first and sixth strings; third (A) omitted: fifth (C) on second and fifth strings; seventh (E \flat) on fourth string; eleventh (B \flat) on third string.

Ex. 6 shows another shape for B \flat 11, also at the first fret. Lower the dot on the fifth string to find the parent seventh shape.

Notation for the eleventh shape is as follows:

Root (B \flat) on fifth string; third (D) omitted; fifth (F) on first, fourth and sixth strings; seventh (A \flat) on third string; eleventh (E \flat) on second string.

THE THIRTEENTH

Next month we make a start on chords of the thirteenth and, in the meantime (if you have any time left in practice periods), you can try a little investigation on your own account.

To arrive at the chord of the thirteenth, add to the dominant seventh or ninth chord the thirteenth note from the root of the chord, counting up the "parent scale."

If you want D13, count from D up the scale of G Major—and you should arrive at the note B. Add B to D7 or D9 and you have D13. Try that on your fingerboard—one or two shapes next month.

A reader recently asked me to send him the sequence of chords in the traditional "Twelve-Bar" blues. All guitarists—group men, at least!—should be able to produce "the blues" sequence at a drop of the hat and it

occurs to me that some other followers of this series might also find the information useful.

The basic sequence is simple but there are, of course, variations and a check with the leader or the other rhythm men is advisable.

The traditional routine is as follows: Four bars of the tonic chord; two bars of the dominant chord; two bars of the tonic chord; two bars of the dominant seventh; two bars of the tonic chord.

Here is an example:

```
C / / / | C / / / | C / / / |
C / / / | F / / / | F / / / |
C / / / | C / / / | G7 / / / |
G7 / / / | C / / / | C / / / ||
```

If any longish-standing student of this course has any difficulty in translating the above into other keys, I shall be disappointed.

(To be continued)

Tape Recording

By JEFFREY POCOCK

THE most popular novel use of the tape recorder among fretted instrumentalists is undoubtedly the making of dual and multi-recordings. The simplest way of doing this is by using two tape recorders and adding a "live" recording via a microphone to the output (a previously-recorded backing) of one machine—both being fed into the second machine—a process that can be repeated until the desired number of dubbings is obtained.

If the equipment used is of good quality the finished product can be excellent and, in fact, near-professional standards are being obtained by Tape Club members in this way.

Despite the provision of a switch to prevent erasure (as fitted on some tape recorders) there is, unfortunately, no satisfactory means of SYNCHRONISING musical recordings for coherent playback and the use of unmodified equipment of this kind is unsuitable for true multi-recordings.

All the same it IS possible for such recordings to be made on one deck (if one is prepared to go to some trouble)

and tapes made up in this way have aroused considerable interest. The recordings I refer to are those made by plectrum guitarist Tom Combe, of Longford, West Drayton. The unusual nature of these, coupled with a professional-sounding echo effect, gives the impression they were made by an electronics or recording engineer.

If this were so they would perhaps pass as interesting but unremarkable but Tom Combe—a 32-year-old Edinburgh-born bachelor—is neither and his self-confessed puzzlement at certain electronic phenomena makes his successful experiments all the more remarkable. He is, in fact, an airframe fitter with B.O.A.C. Having served with the Fleet Air Arm for seven years (three being spent in the "Med" area) he decided to settle in the South of England. "Just COULDN'T face one of those Scottish winters after that!" he says.

SUCCESS

Making no claims regarding the originality of his methods he nevertheless pieced together snippets of information gleaned from widely-scattered sources and his success in adapting them to what was formerly a standard production tape recorder reveals traditional Scottish engineering aptitude.

On examination, his tape deck is seen to have four heads in place of the original two . . . ALL operating on the same track. This deck is a six-years'-old Motek, tracking from right to left and to accommodate the extra heads Tom Combe had to move the pinch wheel; one of the motors; and other components. Azimuth adjustments had to be omitted on account of lack of space and when 7 in. spools are used they revolve with ONE SIXTY-FOURTH of an inch to spare!

By drawing four circles in line and marking them in accordance with the following, the reader will find my description easier to understand.

The heads (from right to left) are: Record (multi); Erase (normal); Record (normal); and finally an additional recording head used for the echo effect.

Now for the method of making multi-recordings: Firstly he records chords with his plectrum guitar, this being done in the normal manner.

This recording is played back through an extra tape amplifier connected to the right-hand head (remember that right-to-left tracking!) but the



JEFFREY POCOCK

normal tape amplifier is STILL set for recording and is being fed with the output (the previous recording) from the extra amplifier via the "gram" input . . . PLUS Tom Combe's SECOND guitar part being played into the recorder simultaneously.

He can, of course, hear the previous recording via a speaker connected to the extra amplifier and is thus able to play normally with it. As, in fact, with a second guitarist.

Now let us examine the somewhat strange happenings on the deck!

The recording he is listening to (as he adds his second "track") is immediately erased by the normal erase head of the tape recorder. Since it is being picked up by the separate amplifier and fed into the tape recorder again it will be seen it is recorded on a now completely erased and clear section of tape an inch or so in advance of its former position!

The operation having gone full cycle,

PAT SMYTHE

We like the story told by "Daily Express" cartoonist Giles. Writing in the "D.E." (14th Nov.) he says: We were showing a film the other day which I had taken at a recent horse show. Recognising Pat taking a wonderful jump on Flanagan, the youngest member in the audience let out: "Look, Mummy—that's the lady who plays the guitar on T.V."

As many readers will know, the world famous horsewoman Pat Smythe sings to her own Spanish guitar accompaniments.

it can be repeated with any reasonable number of recordings, Tom having made up to TEN without serious loss in quality. "But I ran out of ideas after three or four tracks!", he adds, ruefully.

By the time ten recordings have been made it will be appreciated the results will have been shifted quite some distance along the tape—an effect to be allowed for!

Heard for the first time, his echo effect can sound quite startling for its clarity. Unlike the "empty vault" quality so inseparable from indifferent "pop" singers, it gives a number of distinct repetitions of any sound made before the microphone and yet still gives an impression of spaciousness. An identical effect is used in some broadcast "space" fiction serials.

METHOD

Here is the method he uses: The recording is made in the usual way, using the normal recording head. The head on the left monitors this recording and is connected to the additional amplifier THE OUTPUT OF THIS BEING FED BACK INTO THE MAIN AMPLIFIER. The recording reaching this monitor head is being re-recorded and will CONTINUE to be re-recorded every time it passes over the extra head—hence the artificial echo. For this effect, care is needed. Too much volume on the sound amplifier results in the "echo" being louder than the original sound, building up until a form of microphone feedback results. In practice Tom uses calibrated dials, carefully noting the positions for correct results.

At home, most of his time is spent with his guitar; his collection of some 400 jazz records (including Lang and Rheinhardt); and, of course, his tape recorder.

Often his recordings are drowned by the roar of aircraft. "This house is only about a quarter of a mile from the end of one of the runways of London Airport," he says, "and when aircraft take off they are only about four times rooftop height here."

As a Scot, his views on the bagpipes are rather unusual; "I definitely prefer the guitar," he says . . . and adds, provocatively, "I don't seriously consider the bagpipes a musical instrument!"

(To be continued)

The Rhythm Banjo

By ROY BURNHAM

(Continued from last month's issue)

HOW does one memorise chords? Like all processes of memory training, learning chords is best done in stages.

What does one have to learn about chords? The rhythm banjoist needs to know its name or symbol. Most rhythm parts are written out in symbols, which is a form of musical shorthand.

Then he needs to know the "chord shape" (or pattern) the fingers make on the fingerboard; and, in association with this, the position on the fingerboard where this particular shape is used to produce a particular chord. Last month, the reader will remember, we realised the same shapes can be used to produce the same types of chords but in a different pitch, or key, by moving them up and down the fingerboard.

To help the player, the fingerboard is marked with various patterns. These are not just a pretty design. They are there for easy recognition and markings are usually found on the banjo at the third, fifth, seventh, tenth, twelfth, fourteenth and seventeenth frets.

The rhythm player need not memorise any more than the chord symbol and fingering but if one intends to learn the banjo seriously, then the actual notes should be learned, too.

ALL CHORDS LISTED

All these three main ingredients are given in a handy form in the tutor "Chords for Banjo and Tenor-Banjo." It lists all the chords the rhythm banjoist is ever likely to need for easy reference.

Above each chord is given the name or symbol, with less commonly used alternatives in brackets. Under the name there appears the actual notes which make up the chord shown on the stave in banjo pitch and, alongside, the chord shape in diagram form.

For the benefit of readers not familiar with the diagram method of showing chord fingerings, the vertical lines represent the strings—the one on the extreme left being the fourth—and the horizontal lines the frets. The



ROY BURNHAM

number of the top fret on the diagram is given to show the position on the fingerboard.

The black dots represent the fingers while the numbers alongside indicate which particular finger should be used to stop each string.

The way to learn chords is to learn the basic types of chords one at a time.

There are five basic chords. They are the major, represented by a single letter, thus, C; the dominant seventh, represented by a letter followed by the figure 7, thus, C7; the augmented, represented by a letter followed by a



Last month Ivor Mairants held an exhibition of all the new guitars from America and the Continent. Above we see two enthusiasts trying one of the latest American guitars.

HELP US (AND YOUR PLAYING FRIEND) BY TELLING HIM HE SHOULD READ "B.M.G." ALWAYS

plus sign, thus, C+; the diminished seventh, represented by a symbol Cdim; and the minor, represented by a symbol Cm.

The easiest way to learn each type of chord is to learn chromatically; moving up the scale one semitone at a time. Using the chord tutor one would begin with A♭, followed by A, followed by B♭, etc.

Why is it easier to learn all the major chords, then all the seventh, and so on, rather than learn all the chords based on A♭, then all the chords based on A?

There are two reasons. First, a major chord comprises three different notes. Therefore it can be arranged to have each note as the highest, or in three different ways. That will make three different fingerings.

However as I demonstrated last month, as all major chords sound the same and only the pitch varies, these same three chords shapes are used at different positions on the fingerboard to play every one of the 12 different major chords.

So, providing we keep to three-note chords in the early days (until fingers have become accustomed to playing the banjo at least) by learning only three shapes and 12 positions, we can play every major chord there is!

INCOMPLETE CHORD

When we move to the sevenths, we find there are four different notes and the chord sounds an incomplete one. So here there are four different notes which can be put on top but with three-note chords, one has to be left out. By leaving different notes out, a different shape can sometimes be produced which has the same note on top.

In the tutor we find six different shapes for the 12 different seventh chords.

There are three notes again in the augmented chord and because all are equally spaced there is only one shape.

The same principle applies to the other basic types of chord.

Readers who have been following this series since it commenced will already have learned some of the basic types, using this method.

One should continue, adding other types until all the common chords have been learned. Then the less common, added-note, chords can be added to the list.

The second advantage of learning chords by type is this.

By beginning with the common types and learning the entire chromatic range each time, one can play accompaniments to many folk and popular numbers—jazz, too—while one is learning.

I would suggest learning in this order by type. I will give the type by chord symbol using A chords as an example. (But do not learn all the chords of A in this order.)

A, A7, Am, A dim, A+, Ami7, A6, Am6, A7+, A9, Am9, A7♭5, A9+.

By the time you have reached this stage, the remaining elevenths, thirteenths and odds and ends will not cause you any trouble.

(To be continued)

Tal Farlow

By JACK DUARTE

IN a sense every great player of the electric plectrum guitar has his roots, jazz-wise, in Charlie Christian. With some players, such as Barney Kessel, Jim Hall and Kenny Burrell, the line of descent is quite obvious whilst with others it is not so clear.

Of those who have developed strongly individual styles, despite their idolisation of Christian, Tal Farlow and Jimmy Raney are probably the greatest and the most personal in their approach.

Jimmy Raney has never been recognised in his full stature in this country—his following still tends a little to the esoteric—but Tal Farlow has been more fortunate. His impact was not only immediate, it even preceded him.

Some seven or eight years ago, before any record of Farlow was issued here, a well-known English guitarist (with a

justifiably good reputation as a jazzman) told me he had heard some tapes of American-issued records and, as he put it, "He (Farlow) plays the way I've always dreamed of playing. It makes me feel like breaking my guitar over my knee!"

Tal Farlow's career, which began with his birth on June 7th, 1921, in Greensboro, North Carolina, is marked with all the signs of single-minded genius. Difficulties have appeared to him only as simple requirements so that, with a few unavoidable exceptions, he does not appear to have considered the possibility of failure. One is often reminded of a letter written by Richard Wagner to a friend: "I have almost finished 'Tristan and Isolde': I have only the music to write!"

PLAYING LIMITED

Tal's parents were amateur musicians and although mother played only the piano, father was a veritable one-man band—banjo, mandolin, guitar, violin and clarinet. On leaving high school, Tal studied commercial art and, for a short time, had his own sign-painting shop. Unremarkably enough he had always had an interest in music but his guitar playing was limited to the strumming of a few rudimentary chords in the kindly shelter of the nut. When he had reached the ripe old age of 22 (at which age most musicians have shaped their destinies) he heard records of the Benny Goodman Sextet featuring Charlie Christian.

Let Tal himself take up the story here for awhile. Unlike many of his musical countrymen he is almost as fluent and expressive in English as in notes of music.

"I was curious to know how he achieved such a full, firm, swinging sound (and I still am) so I began learn-

ing those choruses note-for-note. Charlie's playing was so strong and clean that memorising the notes was not so difficult, so I just had to work out fingerings for the phrases. (Think of what Tal was then, what he is now—and remember Wagner! J.D.).

"While listening to jazz guitar on records I also enjoyed jazz played on other instruments and I learned that many jazz men were influenced by tenor-sax man Lester Young—and that Christian was among them. So, I learned to play some Lester Young choruses.

"Other musicians I admired at that time were Irving Ashby, Coleman Hawkins, Ben Webster, Jimmy Blanton, Oscar Moore and especially Art Tatum. Hearing Tatum on the radio for the first time was almost as big a thrill as hearing Christian but I could see that playing Tatum's piano music on the guitar would be pretty much out of the question, at least for me."

His appetite by now thoroughly whetted, he worked for a time on dance jobs with a little group travelling back and forth between Carolina and Philadelphia, after which he joined a trio led by Dardanella (who played piano and vibes; she sang, too) and played for six months at the Copacabana in New York.

NEW EXPRESSION

During this time he first heard Charlie Parker and was astounded by the ease with which that tragic genius moved through chord changes, regardless of the tempo; juggled with the metre; and superimposed his own harmonies upon those of the background—all the time delivering his powerful melodic line. Every night he was not working, Tal went to the "Three Deuces" Club to hear Parker and his colleagues in this new kind of jazz expression: Dizzy Gillespie, Bud Powell, Miles Davis and Al Haig. The only guitarist he had then heard playing in this vein was Chuck Wayne.

After leaving the trio Tal lived for a time in Philadelphia and then returned to New York with pianist Jimmy Lyon and bassist Lennie DeFranco (brother to Tal's favourite clarinetist) to establish residence there and to join Local 802 (the New York branch of the American Federation of Musicians—equivalent to but much more powerful than our own Musicians' Union). In



TAL FARLOW is seen here with Artie Shaw's Gramercy Five. Taken in October 1954, this photograph shows (l. to r.) Tal Farlow, Artie Shaw, Tommy Potter (behind Shaw), Denzil Best and Joe Roland.

the six months required to qualify them for working permits in New York, the trio rehearsed but, before the time had elapsed, all had taken separate jobs. Tal worked first in a summer job at the seaside, then in a New York society-type club.

After a short spell with Buddy De Franco, he joined Red Norvo and went with him to California. It was now 1950. With Norvo he appeared in the first-ever colour television programme, backing singer Mel Torme.

Although he has made some fine records since, he has never (in my opinion) surpassed those he made with Norvo (to which I shall refer later) and they reflect not only his wonderful understanding with Norvo on a musical plane but also the tremendous upsurge of enthusiasm and inventiveness that in turn reflected his high regard for his leader (still undiminished) from whom he learned immeasurably.

It was at this time we first became aware of Tal Farlow in this country, though only through newspaper reports and accounts passed on by the fortunate few (I was, happily, one of that few) who had copies of the now-defunct "Discovery" records, or had heard them broadcast on A.F.N.

ADEQUATE TECHNIQUE

Let Tal have his own say again for a little while.

"When I joined Red's trio in 1950 my technique was perhaps adequate for those days but as any Red Norvo fan can tell you, when Red plays an 'up tempo' it's really up there. So I gradually developed speed, out of necessity; not wishing to play just quarter-note solos on Red's 'flyers'. (I have just measured a Norvo Trio 'flyer' with my metronome and find it to be 160 beats per minute. J.D.). Playing accompaniment to Red's jazz solos allowed me lots of experience with chords and harmonies usually played by the piano in jazz combos. Also, with Red, I was privileged to work with some of the best bass men in the business: Red Kelly, Red Mitchell, Charles Mingus, Oscar Pettiford (who, says Tal, plays more Charlie Christian than any guitarist. J.D.) and Monty Budwig."

In 1954 Tal Farlow left Red Norvo for a year (being replaced by Jimmy Raney) and joined Artie Shaw's Grammercy Five. They played round the eastern part of the U.S.A., mostly at

B.M.G.

THIS MONTH'S COVER PICTURE SHOWS TAL FARLOW PLAYING WITH RED NORVO

the Embers in New York, and Tal finally returned to Red Norvo in California.

In 1956 he formed his own trio, with Eddie Costa on piano and vibes, and Vinnie Burke on bass, and they played for quite a time at the "Composer" Club in New York; a niterie owned by Cy Baron who sponsored the trio. They have worked also round the eastern states and in Toronto and have made two albums for Norman Granz' "Verve" label.

This brings the Tal Farlow Story up to date and finds him presently working also on a jazz guitarist's instruction book and planning a two-guitar recording with Jimmy Raney.

Popularity polls in musical magazines are, generally speaking, proverbially farcical; ratings arrived at by critics are, however, in a different category and the critics in "Down Beat" (the American magazine) have rated Tal Farlow very highly indeed, both amongst jazz guitarists and among jazz musicians in general.

NO GUITAR FANATIC

Like all the best guitarist-musicians Tal Farlow is no guitar fanatic and this is evident in his nominations of those who have most influenced him musically: Christian, Parker, Lester Young and Bud Powell. Christian is the only guitarist in the list but Tal feels that the musical ideas of saxists Young and Parker, and pianist Bud Powell, are adaptable to the guitar also and are effective on almost any instrument.

On the other hand he says there are many guitarists whose playing he enjoys and finds inspiring: Kessel, Howard Roberts, Jim Hall, Johnny Smith, George van Eps, Chuck Wayne, Ed Bickert (a Canadian whom I have never heard) and Dave Goldberg among others. His favourite, however, is Jimmy Raney and in this we are in complete agreement.

He has heard enough of Reinhardt to be staggered by his technique but insufficient to feel able to pass an opinion as to his status as a jazz musician—though he likes very much what he has heard. His list of un-favourite guitarists agrees closely with my own but we must leave the reader to guess its contents.

Like many of us, Tal Farlow is still scanning the horizon for the coming player who will bring to bear upon the jazz-guitar scene the full resources of classic technique. He has not heard Charlie Byrd (except with the plectrum) but says he is attracting an unusual amount of attention. He mentions, too, a Brazilian guitarist, Luis Bonfa, who impressed him on a limited hearing.

Regarding his own position, he says: "Since I realise that a good classical technique is hard to come by I decided that practising this style of playing would be a waste of time for me." Would that some of his contemporaries had so much common sense and realism!

(To be continued)

Fingers v Picks

By J. B. DACRE



H gentle readers, let us pause: Just hark at those who hook their claws

Around the nylon strings—

The most amazing things!

For fifty years they've gone to battle Against the boys who bang and rattle.

I think the powers that be Should name a referee!



THE struggling concert guitarist had been finding engagements few and far between and for some weeks had been at a loss to meet all his commitments. Being visited by his landlady, who had asked for the back rent, he drew himself up to his full height and with all the dignity he could muster said: "Madam, one day the whole world will speak of this room as the place where I lived."

The landlady, without any dignity, retorted: "Unless I get my rent on Friday they'll be saying it next week!"

The Modern Hawaiian Guitar

By FRANK BAKER

(Continued from last month's issue)

BEFORE turning to this month's examples I would like to mention that the chords and intervals given last month for the E7th tuning will, of course, vary slightly according to how the lower strings of the instrument are tuned. Apart from a few players who may use a high seventh (*i.e.* second string tuned to D), the first three strings are usually tuned to E. B. G#. while the lower three strings are tuned (in order of popularity) as follows: (1) E. D. B. (2) E. D. E. (3) D. B. E. (4) E. D. G#.

Occasionally the seventh (D) is sacrificed to obtain a "High Bass" effect, with the lower three strings being tuned an octave lower than the top three, *i.e.* E. B. G#, but this is the exception rather than the rule.

The above alternative methods of tuning will only slightly alter the examples given and will not greatly improve the useful range of chords obtained one against the other.

The most useful in my opinion is: (from the first string): E. B. G#. E. D. B.

* * *

We now turn to two tunings that give a greatly increased range of chords and, even more important, allow whole



FRANK BAKER

passages to be played in three-part harmony.

Firstly the E6th-with-added-7th—more commonly known as the E13th. The fact that the ninth (F#) is missing accounts for the former definition but it does not affect the overall possibilities as the three most important notes of the ninth chord can be played with a forward slant (Ex. 5, Bar 5, marked *)—the ninth being the highest note. This occurs frequently as a melody note over the chord symbol C.

Ex. 5 gives the typical chords based on C encountered in an arrangement in this tuning and it will be seen that a far greater step is taken towards fully harmonising our scale of C given in Ex. 1 last month.

The usual arrangement of strings in this tuning are E. C#. G#. E. D. B.

although some players prefer E. C#. B. G#. E. D.—the main drawbacks in the latter being (1) the loss of the forward slant 9th chord obtained on the former tuning in a convenient position in relation to the other C chords (this chord in the second version has to be played with a reverse slant in a far-from-easy position) and (2) the necessity of constant "gap" picking (missing a string) for major and minor chords, which requires a good deal of practice to perfect fast passages.

Of the two, the former is better for a single six-string instrument.

The small "dot" notes in the example once again show possibilities in one or other of these tunings and a diagram of the tuning should be used to help assimilate the notation given to a practical form.

Whilst I have deliberately refrained from giving fingerboard diagrams for previous examples (I feel more benefit results from the student having to "work out" these examples for himself) I relent somewhat for Ex. 6. This is the Am7th (or C6th) tuning popular in the U.S.A. but little used or known over here up to the present.

HIGH BASS SUCCESSOR

This tuning is really the progressive successor to the High Bass tuning inasmuch as it offers a number of inversions of three-note chords at each fret whereas the High Bass tuning is confined to major triads. The Am7th has three major and three minor triads at each fret: the minor chords being the relative minors of the major chord at that particular fret.

Strings 2, 3, 5 and 6 give the same intervals found on the top four strings of the C# minor tuning; the first string giving an extra inversion. Strings 2, 4 and 5 allow similar intervals to be played as when using the E type tunings and most of the general run of High Bass solos and chordal passages are possible; with the addition of a sixth to the major chord, the top four strings giving G. A. C. E. (An inversion unusual in H.G. arrangements but appearing quite frequently in modern recordings.)

The arrangement of major and minor chords and the number of inversions allows very fast and pleasant-sounding chordal extemporisations of the type dreamed about by the ambitious player.

It will be seen from Bars 3, 4 and 5 of Ex. 6 that the 7th and 9th notes can

Ex. 5

* See text

Ex. 6

Ex. 7

also be harmonised using a minor chord on the top three strings and while not *completely* ideal is quite acceptable—especially in fast changes or with a good solid accompaniment.

The small notes indicate chords that may be played where time and technique permit.

It is a strange fact that more liberties can be taken in playing these chords and intervals when 7th, 9th, 13th, diminished, etc., are attempted than with straight major or minor intervals or triads. The *average* ear is less critical to *slight* inaccuracies of steeling *provided* the top note is exactly in tune and the chord is not held over too many beats.

This must not be taken to imply that every effort to play them as near in tune and the chord is not held over too many beats.

This must not be taken to imply that every effort to play them as near in tune as possible should not be made.

Bar 5, Ex. 6 shows that in this tuning the natural (♮7) seventh can be played as a three-note (or dare I say four-note) chord making this tuning almost unique in the normal way of things; providing for chords (such as are shown in Bars 3, 4 and 5) an easy way out in one sense and a more difficult way with choice of harmony notes.

THE ANSWER

It is regrettable that with only six strings we are unable to add a low 7th (B♭), making the tuning C13th and thereby having the same sound as given by the E13th tuning. A seventh string would, of course, be the answer and is one reason why the eight-string guitar seems to be gaining favour with many players of experience who write to me.

Players who find the pitch of C rather low—especially when adapting C# minor arrangements—may care to try the whole tuning a tone higher: D. F#. A. B. D. F#.

It must be appreciated that using this tuning one *must* forget the style of A and E tunings whereby 80% of the chords and intervals played fall on the top three strings! Fully used, the *majority* of playing will occur on strings 2 to 6 when full chords are used.

Finally, I would mention it only takes a minute or two to re-tune the second and sixth strings to C#, giving the A7th with chords and positions you will be familiar with if you use the High Bass tuning.

Needless to say, it makes a useful tuning for dance band work, country

and western style, etc. It is not quite as *Hawaiian* in sound as the E13th, due primarily to the lack of the low 7th.

Ex. 7 gives the one note of the scale C yet to be considered, *i.e.* the eleventh (F). Bar 1 shows the theoretical chord while Bars 2, 3 and 4 show exactly what *can* be played.

Bar 2 gives the double-stop most used and playable in all tunings. In Bar 3 the sixth has been added to make a fuller chord for the tunings with minor chords. Bar 4 shows the basic note C added—possible in E6th, E13th and Am7th-type tunings. In this case it is usual to change the accompaniment and chord symbol to a minor 7th; thus in the example it would be Dm7.

DECIDING FACTOR

Occasionally the note F will occur over a C7 chord symbol wherein B♭ can also be considered part of the harmony. When circumstances become somewhat involved it is best to resort to the principle of selecting the *possible* harmony and determine the most suitable by trial and error; the final overall sound being the deciding factor, and for this an accompaniment (such as a plectrum guitarist of reasonable chordal capabilities) is almost an essential.

For the student or struggling player who may find some of the foregoing rather formidable, may I say that an *understanding* of the requirements of correctly harmonising one basic chord symbol, such as C with the notes of the scale of C and various examples given, will hold good for all keys and tunings. However complicated all others will appear, using the same methods on different positions on the fingerboard, chords such as A♭6, G♯7, E♭13th, etc. are playable in the same manner as outlined—allowing, of course, for the maximum range of the tuning being used.

Next month we will look at altered chords and typical chordal phrasing, etc. used on the electric Hawaiian guitar.

(To be continued)

A FREE COPY OF "B.M.G." FOR YOUR PLAYING FRIEND

The Editor will be pleased to send a free specimen copy of "B.M.G." to any player you know who does not read the magazine. Send us his name and address and state the instrument he plays.

Guitarists:

(Occupational Diseases of)

By PHILIP A. NICHOLSON

Positional Cramp

Brought on by excessive prolongation of the traditional playing attitude. The warning symptom is a sensation often attributed to lack of bulk food. In its final and incurable stage the victim becomes locked *in situ* and is thus condemned to go on playing for ever.

Barré Digitalis

An embarrassing condition of the left forefinger which becomes permanently fixed in the grand barré position. Without his guitar the patient appears to be perpetually pointing over his left shoulder. Most awkward for strangers in bus queues who are apt to develop a persecution complex.

Manicurias schizoprenia

The keen player who trims his left-hand fingernails short and allows those on the right hand to grow long may develop a corresponding split personality. Half of him may become a neurotic nail-biter and the other half assumes a Chinese mandarin complex. In less serious cases he may become split three ways which at least allows him to revert to the role of guitarist in his lucid intervals.

Percussivitis

An irresistible urge to go about tapping wooden articles in search of interesting noises. Severe cases develop long beaks, harsh voices and a passion for trees.

A Strange Story

H EADMASTER at Shrubland Street School, Leamington, for 31 years, C. E. Gradwell recently retired and is now able to devote more time to his deep interest in music (for some years he was chairman of the Leamington Music Festival) and in old musical instruments.

Mr. Gradwell is well known as a collector of ancient musical instruments in the Midlands and in this connection he tells a strange story of an old guitar he once had.

"I came across it," he said, "in a shop in a side street in London and was amazed I was asked only 10/- for it.

"The dealer seemed anxious to get

rid of it—and I found out why when I arrived home.

"It gave out a strange, strumming sound that was somehow very pathetic—it upset both my wife and I. I put the guitar out in the garage but we could still hear it in the middle of the night.

"Eventually I decided to open it and see what it contained. Under the cover I found a note in quaint handwriting. It said that the guitar would never remain quiet because it bore a curse of a tragedy of unrequited love."

When he was asked what happened to the guitar, Mr. Gradwell replied: "I disposed of it to a music store in Leamington and soon afterwards the premises were burned down."

The Spanish Guitar

By TERRY USHER

(Continued from the October issue)

A COUPLE of months ago I promised that the next Sor study we would tackle would be a particularly good one—and we now come to that study: No. 4 in Book 4 of the Dobrauz edition (Clifford Essex Music Co. Ltd.).

This particular Study has been played by all the world's leading guitarists in their recitals—and recorded by several. Its deceptive simplicity of form and outline hides a minor masterpiece of music-writing: it has all the essentials of a good composition with fewer notes to the bar than such composers as Carcassi or Carulli could possibly have managed with.

I am always impressed by a composer who can say a good deal without much fuss and palaver and in this study we have one of the great examples of the apparently-simple work which is still fresh to our musical palate after hundreds of hearings.

It begins by outlining, in the first section, the general form and pattern of the study, with its primary melodic pattern. The second half proceeds to develop this simple device and, using a trick beloved of the classical composers, brings the work to a false climax in the 14th to 16th bars of the

second half. From this, Sor goes on to work gradually up to the true climax, which occurs five bars from the end—the second bar of the last line.

Do not forget, when playing this work, to point these climaxes by increasing the volume of sound and hardening the tone a little as the climax approaches—and do not make the mistake of giving the "false" climax the same degree of additional volume and tonal hardness as the true climax.

The secret of this work lies in the skill with which the player not only deals with the emotional content—by graduations of tone and volume—but also in the way in which he separates the voices.

Yes, this work is in three distinct voice and each must be given a separate and distinct tone and volume.

PRINCIPAL VOICE

The notes (usually minims and crotchets) whose stems are written upwards are the principal voice and these must be given first place, with a firm tone and more volume than the other two voices.

The second voice is the minims and crotchets whose stems project downwards. These must be quieter and less firm in tone than the principle voice but not so quiet that there is not yet still room for a third voice to be played still *more* quietly and yet be distinctly heard.

The third voice is the quavers whose stems are sometimes upwards and sometimes downwards and which form the "filling-in" between the other two voices.

It will be seen that frequently one and the same note carries a stem upwards and a stem downwards. This is because it is simultaneously one of the upper or lower important voices and part of the "filling-in." The way to deal with this is to play the work through first as if all the notes were quavers. This will teach you where they are and where to establish the rhythm.

There are, of course, six of these quavers to every bar.

Then, having learned to play the work as one composed entirely of quavers, begin again and examine each of the notes to see which have to be *sustained whilst the general rhythm of six quavers to a bar is still maintained.*

Some beginners make the mistake of thinking, for example, that the first note in the first bar must be held for

two beats *before* the second (quaver) note is played.

There is very little expression needed in the first section, before the first double-bar. Begin the second section very quietly to allow plenty of margin for increase of volume. Gradually increase the volume from the first bar of the fifth line until the last bar of the fifth line, then gradually return to the original *pp* by the time the third bar of the sixth line is reached.

In the second bar of line 6, do a slight *rallentando* and return *a tempo* for the third bar. Then work up volume and harden the tone gradually (not too hard a tone, as it is basically a pastoral type of work) until the true climax is reached in the second bar of the last line—and for the two or three bars before this, also make a slight *rallentando*; but very slight indeed. Pause for about an additional half a quaver's length on the last quaver of Bar 2 of the last line, to emphasise the climax, descending with a *slight glissando* from the note of B above the staff in the second bar to the note of G above the staff at the beginning of the third bar.

Do a more pronounced *rallentando* in the last two bars—making sure that the volume does not fall off or the piece will end indeterminately.

If you practise this work so that your *legato* is good in the melody and the quaver filling-in is smooth and steady—and if you use the interpretation I have suggested—you will delight everyone to whom you play this work and give yourself a good deal of pleasure in the process.

(To be continued)

Club History

By the late W. M. BREWER (*)

(Continued from last month's issue)

THE Luton Mandolin Band was formed in 1896 for "the higher attainment of the mandolin orchestra" by Philip J. Bone, who is now the band's life President. It is worthy of note that Mr. Bone, who was the orchestra's original conductor, is a Fellow of the Royal Society of Arts; a

*Before his death, W. M. Brewer had completed his "Club History" and we feel sure it would have been his wish that the remaining instalments of his series were printed.

Member of the Royal Society of Teachers; and President of the British Federation of Banjoists, Mandolinists and Guitarists (Southern Section). He is also author of "The Guitar and Mandolin," biographies of celebrated players and composers, now in its second edition.

For its Vice Presidents the Luton Mandolin Band has Dr. Hans Gal, of Edinburgh University, and Ivor James, C.B.E., F.R.C.M. At the outset the Secretaryship was held by H. J. Wilmin, which office is now ably filled by Miss Julie Clarkson. The band's Treasurer and Librarian is G. Tasker, a member of 40 years' playing.

As mentioned in my article ("B.M.G.", January 1957), the instrumentation of the band in its early days included instruments additional to those of the mandolin family, viz., Italian and Spanish lutes, harps, flute, piccolo, oboe, clarinet, bassoon, 'cello, double bass and cymbals and Mr. Bone tells me the use of wind and bowed instruments was discontinued when they were forbidden in Continental contests for mandolin bands—but the harp, being plucked similar to the guitar, was permitted and used. Messrs. Erard, of Paris, kindly placed one free at the band's disposal for French performances.

During its long career the band has given some 200 important concerts at

WE HAVE MORE THAN TWO THOUSAND SUBSCRIBERS!

When you receive a notice of expiry with your copy of "B.M.G." will you please

RENEW WITHOUT DELAY

to ease our work and ensure uninterrupted delivery.

home and abroad and it was the first British musical society to enter International Musical Contests. It won first awards at Boulogne in 1909; Rheims 1900; Paris 1912 and later in Holland at Scheveningen and The Hague during 1951 and 1954 respectively.

The Luton Mandolin Band has performed in the celebrated Trocadero, Paris, before the French President and other notables.

In 1953 the band won both first and second prizes at the Bethnal Green, London, Musical Festival and it has achieved many honours and awards in events staged by the Federation (S.S.).

The late E. Culham succeeded to the conductorship in 1926 and during his term of office the band appeared in B.B.C. programmes. After his decease, Alderman Sinfield (later Mayor of Luton) conducted the band for a time and he was succeeded by Charles Meeks. Since his death in 1949 the band has been without a conductor but

under the musical direction of Miss Irene Bone.

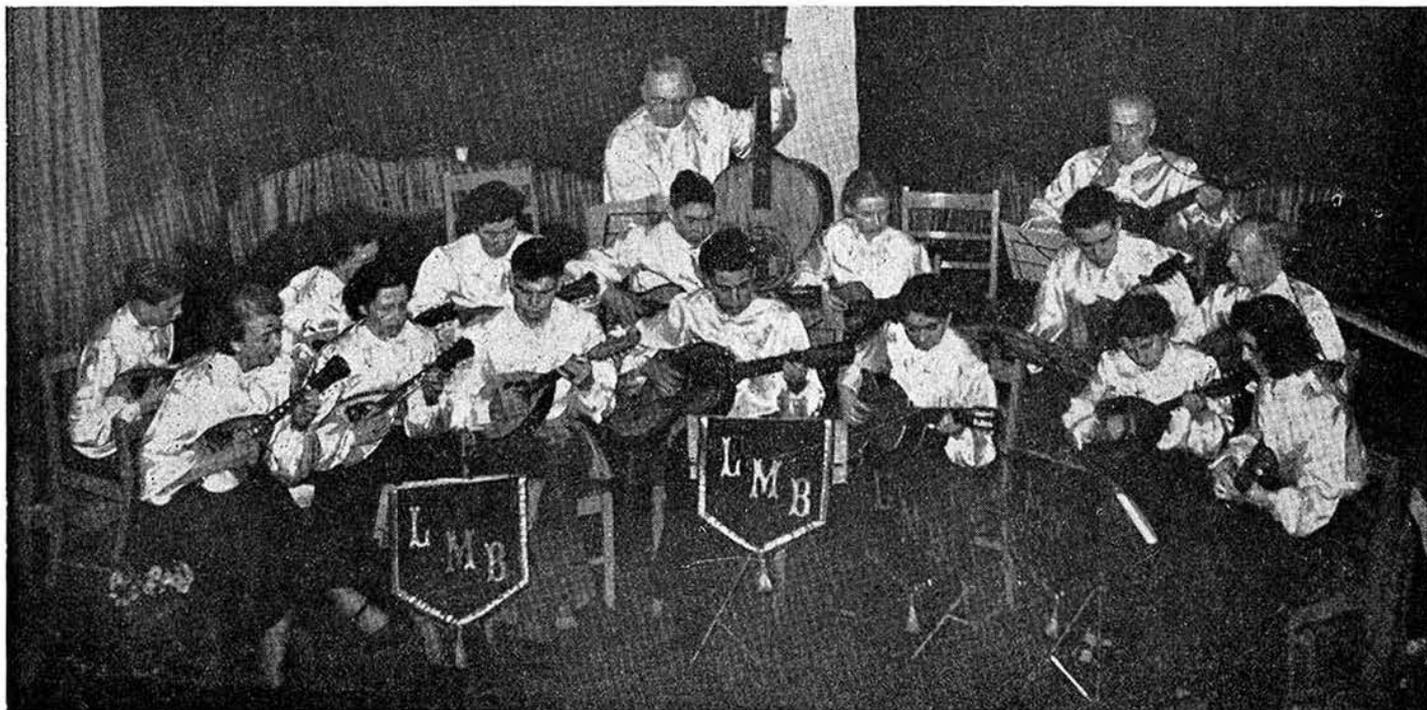
In 1950 the Luton Mandolin Band made a concert tour of Holland and in the following year the Dutch Mandolin Band, "Excelsior," visited Luton, for which auspicious occasion the eminent Dutch musician, the late Joh. B. Kok, composed and dedicated to Luton the overture "Lutonia" — the illuminated score being presented by the composer to Irene Bone at a concert presided over by the Mayor of Luton.

During a second tour of Holland in 1954 the Luton Mandolin Band made recordings and broadcast from Hilversum.

The *esprit de corps* existing among all members of the Luton Band, during its long career, is evidenced by the fact that it continued its activities during the 1st and 2nd World Wars and held rehearsals while bombs were being dropped on Luton!

The favourite numbers played by the Luton Mandolin Band consist of works (all written for mandolin bands) principally by Italian composers. Among these compositions are "Murmurs of the Sea" (Salvetti), "Souvenir de Catane" (Leonardi) and "Overture in D" (Wolki). The photograph of a section of the Luton Mandolin Band reproduced below was taken at Biggleswade in 1953.

(To be continued)



Haole Hula

Hawaiian Guitar Solo

(High Bass Tuning)

RONNIE JOYNES

Bounce Fox-trot

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "Bounce Fox-trot". The score includes various chords and fretting techniques:

- Staff 1: Chords G, D7, G, D7. Fretting techniques: 10B, 5B, 10B.
- Staff 2: Chords G, D7, G, G7, C, Em. Fretting techniques: 10B, 15B.
- Staff 3: Chords A7, D7, Eb7. Fretting techniques: 5, 8, 10, 7, 8, 7, 5, 6B.
- Staff 4: Chords Ab, Eb7, Ab, Eb7, Ab.
- Staff 5: Chords Eb7, Ab, Ab7, Db, Fm, Eb7. Fretting techniques: 4, 8.
- Staff 6: Chords Eb7, Ab, Ab, G. Fretting techniques: 11B, 10B.
- Staff 7: Chords G, D7, G, D7, G, D7. Fretting techniques: 10B, 9B, 8B, 9B, 10B, 8B, 10B, 9B, 8B, 10B.
- Staff 8: Chords G, G7, C7, Em, A7. Fretting techniques: 6B, 3B, 7, 7, 5B, 3B gliss, 12B.
- Staff 9: Chords D7, G, G, F# G. Fretting techniques: 10, 7, 7, 5, 10B, 9B, 10B.

Syncopatia

Tenor Banjo Solo

BERT BASSETT

Moderato

1st time to A 2nd time to B

Last time

Fin.

(A)

mf

(B)

p-f

§ to Fine

Silent Night

Arranged by
B. W. Dykes

Mandolin and Guitar Duet or Trio

FRANZ GRUBER

Dolcissimo

1st & 2nd M
Gtr. *divisi. mp*



p



pp
unis.



mf
divisi.



p *pp* *gliss.* *gliss.* *morendo PPP*



Duet Study in F

Spanish Guitar Duet

FERDINAND CARULLI

Allegro

1P

f

1P

1P

5P-

3P 1P 5P 3P 1P

3P

f

(To my friend Dr. P. T. Liang of Hong Kong)

Uncle Pete

Banjo Solo

J. McNAUGHTON

Moderato (to be played tightly)

mf

rall e cresc. *f a tempo*

mp *cresc.* *p* *mp*

8P 12P 10P

p *Fine*

p *D.C. al Fine*

Fragment

Banjo Solo

A. V. MIDDLETON

Simply

mp

mf

p

mp *ten*

ten *Har. 12*

dim. e rit. *Fine*

Banjo & Zither-Banjo Causerie

By J. McNAUGHTON

(Continued from last month's issue)

(This present series, dealing with Cammeyer's "The Cultivation of the Hands," commenced in the June, 1959, issue).

PREVIOUS instalments have dealt with the cultivation of the right hand and now we turn to the other hand and, as Cammeyer so strongly emphasised: "If the student is to secure the maximum effect with the minimum effort, correct training of the left hand cannot begin too early."

Cammeyer pointed out that teachers differ in many ways regarding the position of the left wrist, which he (Cammeyer) considered the most important factor to be studied. *The wrist should be perfectly straight, he said, the same as is taught by the best masters in the art of violin playing; for if the muscles of the wrist are contracted by bending, the fingers not only lose their flexibility but also their proper position on the strings.* (See Figs. E and F.)

One great advantage derived from the loose wrist is the ability to make long stretches with ease.

Cammeyer went on to state: "I have often had lady pupils come to me for instruction whose hands were particularly small and they generally complained they could not play my music because their fingers were so



J. McNAUGHTON

short they were unable to stretch the chords. Let me dispel that idea at once, for I have never yet seen a natural hand that could not be made to make the following chords with ease if treated in the proper manner."

Ex 1



It is especially in the use of the fourth (little) finger in chord work that the wrist is more apt to be thrown out of its normal shape; consequently it is necessary to guard against, or repair, this fault first.

Let the banjo take its proper position and the left hand its place at the first fret, being particularly careful to avoid any contraction of the wrist. When the hand is perfectly comfortable in this position, carefully arch the first finger so that when placed on the first string to make E ♮, the tip alone touches immediately behind the fret.

Then play Ex. 2 on the following page, not using the finger of the right hand to strike the string but simply creating the sound with the hammering of the first finger, which must not be raised any higher than necessary.

At the last E ♮ let the finger remain firm, then treat the second finger in the same manner, sounding the notes E ♯ and D ♮. At the last E let the second finger remain firm still keeping the first on D ♯. Then the third finger is to be exercised in the same way, sounding

the notes F and E—at the final F keeping the fingers firm.

There are now three fingers on the first string at the first three frets, all properly arched. Now the little finger remains to be treated. By hammering and raising it at the fourth fret, make it sound the notes F ♯ and F ♮, finally remaining firm on F ♯. (See Fig. G).

If the little finger does not strike the string with the last joint arched, bring the right hand across and take hold of the finger, bend the joint and make it repeatedly touch the string until the ligaments are stretched.

It is at this point that the tendency of the wrist is to bend so take hold of the wrist with the right hand and try the same exercise with all the fingers again. Then try the passage descending, keeping the fingers on the finger-board in the same manner until, one by one, all are raised.

This exercise, done only for ten minutes at a time (once or twice a day) will greatly promote the agility of the fingers.

Play Ex. 3, observing the rules of the preceding exercise; beginning very slowly at first and gradually increasing the pace. The moment the movements become irregular, a return to slower tempo is indicated.

The same formula should then be tried on the second string, then the third string and, lastly, on the bass string. Perseverance will be required on the bass string as the difficulties are the hardest to overcome.

These seemingly tedious exercises will bring the student his or her reward. The muscles of the fingers will



FIG. E



FIG. F

Ex. 2



Ex. 3



FIG. G

become strong and all stopped strings will produce a much stronger and clearer tone when struck by the thumb or a finger of the right hand; all scale passages will be much easier and the hand in general will have a different feeling entirely regarding its capabilities.

The student will also find less difficulty in the more advanced exercises included later on the use of the left hand.

(To be continued)

Taming the Tenor

By PAUL LUDGATE

(Continued from last month's issue)

IT was either a miracle or a new boy friend when rock 'n' roll daughter spent a full Saturday working in her room.

My mistake. It was sun stroke. She bounced out just before tea crying, "Dad, you're a genius. It works!"

What?

"Your 'B.M.G.' article, of course."

This I had to see. Proudly she ushered me through the door and stood with outstretched arms like something out of a natural break.

All I saw was one glorious change

round. Mr. Robert Flint McCullough Horton had been dropped two feet down the wall. Mr. David Heartthrob Hughes had been swung across to a cosy cranny. Mr. Lonnie Lazytonsils Donegan had shot up to the ceiling and was defying the force of gravity above the divan bed.

"What," I asked severely, "has this to do with 'B.M.G.'?"

"This wheeze of moving patterns up and down and across, it's super. See?"

I saw. "So you bagged my 'B.M.G.'?"

"Don't be a drip, Dad. I never touch it. Only when I saw one round at Squirrel's I thought there must be something in it after all."

Which, of course, has a moral. It does pay to give things a lift, a spring clean, a change round, a new outlook. And if music is the food of the soul, then nothing is more beneficial than the occasional stimulus.

AT FIRST SIGHT

Mind you, at first sight rock 'n' roll daughter seemed a bit of a nut case adapting my serious musical dissertation to decor. Yet was she?

Music, design, colour; somehow they seem to intermingle and blend. Somewhere along the line one can draw from the experiences in one art form and utilise them in another.

And I have not exhausted my ideas on patterns. Take chords, which on the tenor-banjo are the most exasperating examples of muscular contortion and vocabulary improvers I know. Let us face it. While not always physically difficult to finger, they do not flow from one to another as easily and smoothly as banjo or guitar chords; for solo playing at least.

This month's instalment of

Playing the Mandolin

By ZARH M. BICKFORD

has not arrived from America as this issue goes to press. We hope to continue this popular series in next month's issue.

Me, a three-note version is the limit of my endurance. I play for pleasure.

Mind you I am a bit of a miser, too. I like value for money. Then it suddenly dawned one day, I was only using three-quarters of my instrument. Whenever I captivated my audience with those rhythmic chord choruses, which displayed the grasshopper versatility of my technique, I was only ever using three strings—the first, second and third.

My self-satisfaction melted. I was being cheated.

The problem: How did I get full value for money without stooping to the gruelling punishment of handling a fistful of four-note chords.

Then, of course, I saw the light. The tenor-banjo tuning, the movement of musical patterns from one series of adjacent strings to another.

If one can do it with scales, melodies, phrases and fill-ins, one can do the same with chords.

Elementary; but as I have said before, familiarity breeds contempt and kills curiosity. We forget to start the little grey cells working until something spurs us.

A SIMPLE MATTER

It is a simple matter to transpose chord sequences from the first, second and third strings to the second, third and fourth. This can be done in two ways, either lower down the finger-board so the whole effect is an octave lower; or in the same position as a transposition of key.

As a quickie demonstration, play the sequence G, D7, G. If you do not know the chords by their symbols you can learn them from "Chords for Banjo and Tenor-Banjo." While you are waiting for your copy, just finger at the seventh position the 4, 3, 1 (first to third string) chord which gives you the notes G, B and D. Follow this with the tenth position 3, 1, 2 chord which gives you the notes A, C and F#. Then back to G.

The same sequence can be played an octave lower on the second, third and fourth strings. The chord of G is fingered at the second position, and the chord of D7 at the fifth position.

The position of a chord, for the benefit of those who are unfamiliar, is allocated this wise. It takes its number from the number of the fret *behind* which the *first* finger is placed. Thus while the outside (strings 1-3) chord of G is found at the seventh position the actual note G is stopped at the tenth fret of the first string.

If you bring that same chord shape of G (at the seventh position) to the inside chord (strings 2-4) it becomes the chord of C. This is a natural transposition or key change and it is a marvellous gimmick for learning to play inside chord sequences. Play a number in chords in the usual way, then play it in exactly the same position but use the inside strings.

You'll have fun.

(To be continued)

The Mandolin Plectrum

“HOW do you hold the plectrum?” “What is the correct way of holding the plectrum?” The mandolin student asks the first question with the full expectation of improving his tone and the mechanism of the plectrum once he has acquired the correct method. An ambitious beginner will ask the second question in order to start work correctly.

Absurd as it may appear, the mere copying by a mandolin player of another player's manner of holding the plectrum may engender more harm than good: especially when one realises that mandolins are made in different shapes. Each shape and size of instrument is held differently, with the result that the right arm must take a somewhat different curve for each shape of mandolin.

Even if mandolins were a standard size and shape, copying another's manner of holding the plectrum might lead to disaster rather than success—and for several reasons.

The player copied might be playing with a different curvature of the wrist; or the mandolin might be held with a greater backward tilt; or the player might hold the instrument at a different angle; or his fingers might be longer or shorter; or his thumb be curved farther backwards.

It should be remembered that the plectrum can be held in some *specific* way only when the mandolin is held in a *specific* way and the right arm assumes a *specific* position at a *specific* place on the instrument. Therefore, to change the position of the plectrum without reason and without keeping a strict watch over the posi-

tion of the instrument; the right arm; and the wrist, is inviting failure.

The manner of holding the plectrum should be the last detail of a perfect position when playing. If the other details are correct the player will hold the plectrum correctly automatically—in fact, it is safe to assume he could not hold it in any other than a correct position with any degree of success.

The cardinal points of a good position are:

The head of the mandolin should be elevated; the body of the instrument resting on the right thigh in such a position that if the player looks down only the G strings are visible; and the distance from the right wrist to the point where the instrument touches it must be less than the distance to the elbow.

With the instrument in this position the player will see that the playing tip of the plectrum will lie flat on the strings and that when a stroke is finished the plectrum rests on the next pair of strings.

Such is the way in which a beginner should start.

It should be emphasised that the position of the mandolin and the right arm governs the manner of holding the plectrum. Take the case of one who plays with a flat wrist and not how differently he holds the plectrum to a player using the arched wrist. Would you tell him his way is wrong? Certainly not, for with a flat wrist his position may be correct.

A flat wrist, of course, is not advocated as such a position hinders the highest development of the plectrum's mechanism.

Shadow and Substance

By “DISCUS”

JAZZ guitar history boasts three players of the highest importance. Eddie Lang established a place for the guitar in Jazz and began the task of deriving a *modus operandi* for it that was not just a six-stringed projection of the banjo. Django Reinhardt stimulated the development of single-string technique and showed the full value of dynamics and nuance. Charlie Christian showed how the amplified guitar could attain phrasing compatible with

that of other leading instruments in Jazz and gave it full status as a solo instrument in *mixed company*. (Reinhardt flowered fully only in his own special soil).

Both guitarists and listeners have, however, frequently gone astray as the result of misconceptions and even unclear thinking.

Let us further define the contributions of these three giants.

Lang played a major role in establishing basic plectrum technique and the adaptations of left-hand technique required for the plectrum-played instrument. He made the first orderly attempt to rationalise the guitar fingerboard in terms of music. His single-string solos were severely dated and there is little evidence of their lasting influence but he made fine use of a style in which both chords and single notes were used (this probably reached its zenith with George Van Eps and Alan Reuss) and this was of special value in accompaniments—a sphere in which Lang's work compares favourably with that of present-day players.

A PIONEER

Eddie Lang was, in fact, in every sense, a pioneer.

Reinhardt, with his fiery and florid improvising, burst like a bombshell in the mid-30's. His impact had two distinct bases. On the one hand his technique in single notes was immeasurably in advance of its day (it is still awe-inspiring) although he did in fact innovate nothing—his technical skill was simply an extension of what was already known (except that he used, through necessity, only two left-hand fingers) and it merely demonstrated to what lengths single-note playing could be pushed by sheer, gimmick-free ability.

Musically he made his impact by virtue of the highly personal blend of gypsy origin with a love of Jazz bred through gramophone records. He brought to Jazz a wholly foreign kind of approach: florid, emotionally charged, exciting by virtue of the technique he was able to call upon (the element of *bravura*). He represented a peculiar blend of musical and technical genius, completely untrained, and motivated by his innate taste and the force of his personality.

More importantly, he was not only the innovator of a style, he was that style in the fullest sense. It was the projection of his special personality and no other.

Apart from the stimulus of an interest in the development of a brilliant single-string technique, he has, however, left no technical legacy and there are no significant players in his "wake" or of his "school."

Christian showed how, with fully-developed *legato* phrasing, the guitar could be made to come to equal terms with other (wind) instruments and since these are the backbone of Jazz—the "horns;" the "voices"—it could take its place as an accepted soloist.

His phrasing was economically conceived and based on Jazz-thinking rather than fingerboard devices. Christian gave the guitar a voice in Jazz. His whole approach was the product of principles and not the expression of an unusual personality and it was therefore capable of development in the true sense.

The disciples of Christian are legion; they are almost as numerous as the leading players of today.

Although most of today's guitarists express their admiration of what Reinhardt did, fully and sincerely, they also acknowledge—practically unanimously—their indebtedness to Christian. This

does not mean they have copied his phrases (although some have marred their work by doing so) but that they have built on his foundations.

Although every guitarist owes a debt to Reinhardt as the instigator of free expression and the stimulator of single-string fluency on the guitar, no player of note can truly be said to have founded his style on Reinhardt.

Django Reinhardt became a legend in his own time, even before he came to this country in 1937, and arising partially from this and partially from the intensity of feeling in his improvisations, there has always been a strong factor of emotionalism in his following. Added to this, there is with older listeners and players (say those over 30) a strong element of nostalgia.

There is a certain amount of similarity between the case of Reinhardt and that of Glenn Miller who, enormously popular in his lifetime, became much more so after his death.

There is nothing like a little emotion and even sentimentality for dulling the critical faculties (where these even exist) and there has been a strong tendency for Reinhardt to be distorted

into a sort of Father-and-Mother figure of immeasurable importance.

It is an elementary fact that the more strongly individual a creative artist the less he should be taken as a model—especially if he has forged no new techniques that can be developed. Reinhardt was the supreme individualist of all Jazz guitarists—the confluence of several unusual factors—and to imitate him or to seek to found one's development on what he did is artistic folly.

It may be fairly claimed that those who model themselves on Reinhardt do so out of affection for what he did—through devotion—but this does not increase the absolute stature of that player nor does it lessen the misguidedness of his quest. It is, in fact, worse than that: any attempt to imitate the style of Reinhardt is a subtle (if not intentional) insult to him!

Imitation may be the sincerest form of flattery but it is only for the adolescents in an art. The greatest artists do not imitate *anyone* and for lesser men to think they can take on the mantle of one of Reinhardt's genius is pure presumptuousness—and does scant credit to his stature.

PROFITABLE COURSE

Reinhardt's style cannot be separated from Reinhardt the man, any more than Churchill's oratory can be isolated from Churchill himself. Failure to realise this is a blunder of the first water. It is nevertheless a profitable course in these days to sound like Reinhardt (although why his numerous records cannot suffice I shall never know) and a short-cut to the top of the poll in this country. There is in most of us a little imp that refuses to believe, really and truly, that Reinhardt is dead and anyone who can succeed in sounding like him is certain of an affection that is emotionally coloured and that takes no account of their absence of originality or genius.

"Jazz at the White Bear" by Diz Disley and his String Quintet (surely this should be: The Diz Disley String Quintet?) on "77" LP.22 (10 in. 33 r.p.m.), issued by Dobell's Jazz Record Shop, gives an excellent opportunity to carry these thoughts further. The accompanying notes, by E.M.I. publicity man Neville Skrimshire (who plays rhythm guitar in the Quintet) state: "Despite the use of established Q.H.C.F. numbers and an identical in-



B. M. & G. TAPE CLUB MEMBERS Ron Smith (Manchester), Pat and Gordon Hepburn (Darlington) and Anne and Les Pratt (West Hartlepool) at a recent day-long recording and playing session at Darlington.

strumentation, the Diz Disley String Quintet has a sound of its own with no conscious apeing of either Django or Stephane." This must be the most remarkable statement of the year.

Disley is a carbon-copy Reinhardt and his phrasing contains large tracts of borrowed Reinhardt, or follows Reinhardt's mannerisms. Take away Reinhardt's contribution and nothing of any significance remains. Dick Powell's violin playing is also unquestionably based on that of Grappelly. Add to this fact that Disley uses a guitar of the same type as Reinhardt before his "electric" days and you may well ask from whence this individual sound of the Quintet comes.

The truth is, it does not. The overall resemblance is such that no-one could be unconscious of it and it is in fact this resemblance, plus the obvious zest with which the players do what they do, that accounts for their success.

The acid test is that Reinhardt's imitators or, if they insist on the more kindly styling, "disciples," have inevitably succeeded in producing nothing fresh.

LACKS LYRICISM

Disley, for instance, lacks the lyricism and the dynamics that were an essential part of Reinhardt's genius and simply does not produce the beautifully turned or memorable phrase. To replace these vital factors he brings no more than youthful ebullience and tremendous energy. At a certain rudimentary level of appreciation these may be claimed as admirable but they do not create music and can just as easily be channelled into digging a hole in the ground.

In most respects Lang and Christian have been surpassed by their followers, without their own stature being lessened in the process, but Reinhardt worship has produced only inferior copies. It cannot be otherwise because Reinhardt's playing was a highly personal projection of his own ego and did not lend itself to development by anyone else. Failure to see this leads, artistically, into the deadest of dead ends.

There is also something unhealthy about living in the past—and Reinhardt is securely in the past and cannot survive outside his records. This being no less true in art than in life in general.

It is significant also that those few people who still plough along as *Lang*

disciples, paying their trite little tributes, are not players of any magnitude and their products are both derivative in the extreme and inferior to Lang's.

The Disley String Quintet threshes its way like a combine harvester, without benefit of dynamics or beauty of any kind and with a "balance" that suppresses Dick Powell's playing and boosts the unimaginative rhythm section. To listen to the record as a whole is like an encounter with ghosts—shadow without substance—and rather saddening to think of the self-deception that could produce such explanatory notes.

I yield to no one in my affection for, knowledge of, and enthusiasm for the playing of Reinhardt and no one would be more pleased than your reviewer to see the rise of a really significant British guitarist who would rate amongst the top twelve Americans. This slavish and misguided copying (it is no more) will not bring this about.

SOULLESS FLOOD

I strongly urge readers to buy this record and to listen to it with a genuinely critical ear. Do not think how nice it is to be reminded of dear, dead Reinhardt—you can hear the real thing on many, many discs. See for yourself the life-and-death dependence of the guitar solos on Reinhardt's phrases—you can even amuse yourself by identifying records from which they might have come! Ask yourself where and in what way this energetic but soulless flood of notes represents any development, no matter how slight, on the practice of Reinhardt—either solowise or in the group. What, too, entitles it to the slightest claim it is different (apart from its quality) from the original?

Perhaps the most unhappy thought is this. Diz Disley has obviously considerable talent technically and some musical ability—although this is still undeveloped, undirected and amorphous. He has also immense zest and energy. Re-deployed, these assets might even produce a guitarist of genuine significance. As it is, he has elected to follow the sterile course of modelling himself on a unique and inimitable technician and sensualist and he cannot complain when the comparison this invites is at last made.

Don't wait for something to turn up. Get busy and turn it up yourself.

Harmony for Guitarists

By JACK DUARTE

(Continued from last month's issue)

THE first two bars of Ex. 214 (last month) show that when the gap between root and fifth of tonic or subdominant harmony is filled in scalewise, two successive secondaries result. Let us rewrite this process (in Ex. 125) with the scale in the uppermost part (and requiring rather too large a stretch for moderate hands in C, so written in E♭ on compassionate grounds).

In point of fact it will become clear that the more extended the chords we build the more rarely are they used in inversion and especially in inversions more "remote" than the second. There is already a degree of artificiality about the inversions of secondary sevenths.

In Ex. 215 the chord marked as 7vi_b has a strong sound of I about it—I contained within 7vi is in its own root position and rather takes command.

Again, if we rewrite Ex. 215, smoothing the bass line—Ex. 216—the same chord will be termed 7vi_c ; it can hardly be regarded, however, as any more than a passing six-four of vi and the effect is rather of I_b —nearer "home" than a second inversion, especially as it is of the tonic chord in

Ex. 215



Ex. 216



Ex. 217



Ex. 218



Ex. 219





Ex. 220



Ex. 221



Ex. 222



a clearly tonic-bound context.

If we now accept this as a real fact, we arrive at yet another class of chord—and without actually adding to our vocabulary of sounds! If we accept $7I_b$ as being more truly related to I, then it will be I_a , with an added note—the sixth above its root. We thus have now a chord of the ADDED SIXTH. There are numerous other chords of the sixth but they are unrelated to this kind in any way and they must wait for a later stage.

When we use this chord in its minor form we do not derive it from the harmonic minor scale (a minor sixth) but from the ascending melodic minor. In other words, we borrow a Dorian sixth.

These chords would, in modern symbols, be shown as the symbol for the basic triad with a following "6"; although it is not always done—the 6 is best separated from the triad symbol with an oblique stroke to indicate it is an added note rather than a functional one. C.E.G.A. would thus be shown as C/6 or, often, just C6 and E.G.B.C# is Em/6 or Em6.

These are not, then, new chords but merely a way of looking at what we first met as inversions of another.

This is clear enough with the major form but what of the minor?

Let us return to the major form of leading seventh (May-July 1959). At the time we symbolised B.D.F.A. as Bm7-5—rather an oblique way of showing a harmless diatonic chord. Now we can show it also as Dm/6 or Dm6.

In academic symbols we would simply use a superscript "6" so that C.E.G.A. would, in the key of C, become $6I_a$ and D.F.A.B. would be $6II_a$ in the same key. It is commonly said, in dance-music circles, that Am7 and C/6 are synonymous. This is no doubt good enough for the sloppy usages of most of its practitioners who are, in any case, seldom concerned with the subtleties of inversions.

These added sixths are purely decorative and do not in any way alter the way in which we would use the basic chord. Ex. 127 shows a simple passage in which (a) the unvarnished triads are used and then (b) decorated with added sixths—the fundamental effect is unchanged even though the harmony is made more interesting.

The sixth may, however, be used as the melodic note, as in Ex. 218. Note also harmonisation of mediant (E) with $7IV$ (minim chord).

Added sixths are useful and valuable but ever since Delius they have tended to develop into a disease and since Delius concluded occasionally by adding a sixth to the final tonic chord there are still those among us who feel that a simple, undecorated or unaltered triad is just too naive for words. We have often heard these lunatics adding their sixth to the final chord of the National Anthem!

Like all other harmonic devices and variants, they are to be used with moderation and common sense.

COMMONLY-USED DEVICE

The movement of a single note against a common background producing a succession of harmonies (as in Ex. 215) is a commonly-used device. It provides changing interest combined with stability—like sitting in a cinema, comfortably watching adventures on the screen.

Ex. 219 gives several examples: (a) is from the era of Ragtime, (b) requires you to hum or whistle its accompanying "Desert Island Disc"-shaped tune, (c) belongs to the lovers of the Palm Court ballad, and (d) is from Villa-Lobos.

In (b) this movement is in a lower part whilst in the others it is produced by the melody itself.

The student will, with this guidance,

SOONER OR LATER YOU WILL HEAR ABOUT THE SUPERIORITY OF CLIFFORD ESSEX STRINGS . . . TRY A SET FOR YOURSELF !!!

★ Current price list free on request ★

no doubt be able to find many more examples of the same thing from his experience.

In Ex. 220 we have a similar thing in the minor mode: (a) would fit the first few bars of "Blue Skies" if you cared to add them by humming or whistling and in (b) the movement is built into the melody (written by an old friend of mine).

In these last cases I should point out that the harmonies are frequently simplified as in Ex. 221—the result of omitting the D (root) from some of the chords—but there is no law against the more adventurous (if that is the word) sequence I have used.

Some time ago (June 1957) we saw that one note can be shared by three different triads of the same kind (major or minor) and thus establishes a relationship between them—that which gives rise, among other things, to the Authentic and Plagal Cadence. A common tone is shared also by various secondary sevenths and can lead to attractive sequences—and if this common tone is held in a prominent part (lowest or highest) the aural effect will have something in common with that of the moving-note process just described (See Ex. 222).

(To be continued)

Among the Lions

By FRED SHEWRING

THIS is not a wild life adventure story but an account of my first visit to a Cammeyer Festival and, ostensibly, to hear the greatest American and English players of the banjo of the day.

It happened well over half a century ago.

I had read and heard so much about these top-line artists that I had a burning desire to hear them. At that time I was living over a hundred miles from London and to visit the Metropolis meant staying overnight in town. This in itself was quite an undertaking and expense but my enthusiasm was such I felt it had to be faced.

At the end of the year 1902 news leaked out that A. D. Cammeyer was endeavouring to secure the services of a noted American artist for a concert he was promoting in the following year. Great curiosity and excitement prevailed among the banjo fraternity and later, when it was known that the American soloist Alfred A. Farland

would appear, players representing every county in Great Britain and some from Ireland made up their minds to attend the Festival.

Startling advertisements appeared in the banjo press. One read: "Alfred A. Farland, the Greatest Banjo Player in the World. Eagerly expected. Long awaited. No man ever played the banjo as Farland does. At the Cammeyer Festival, St. James's Hall, 14th May 1903."

Articles appeared in which Farland was compared as a musician to Ysaye, Kubelik, Pachmann and Paderewski. He was "red-hot" news—and as Cammeyer, Parke Hunter, Alf Wood and others were to be included in the same programme, interest ran high.

I prepared a plan. I would fix up with Clifford Essex for a couple of lessons; one before the concert and another the following day. I would then call and select some banjo solos from W. E. Temlett and then proceed to St. James's Hall. It worked out methodically—with important additions—and I regard that 24-hours' visit to London as the greatest banjo treat of my life.

I was literally "among the lions" of the profession the whole time.

I MEET CLIFFORD ESSEX

I arrived at Grafton Street and it was pleasant to meet Clifford Essex, with whom I had corresponded for some years. During my lessons my first string snapped and almost immediately a young man opened the door of the studio and handed me another instrument. This young man turned out to be Will Mitchell who became a banjo soloist and composer of considerable merit. Many have enjoyed his "Arkansas Jig," "Prairie Flower" and "Phantom Revels." (Incidentally, years afterwards he became the foreman of the Clifford Essex workshops and was responsible for the making of thousands of banjos bearing the Clifford Essex label).

After the lesson, Clifford Essex introduced me to a young man, Weaver Price, who hailed from Brecon and who was inspecting a C.E. banjo with a view to purchase. During our talk, Mr. Essex informed us he hoped to publish a new magazine later that year but he refrained from satisfying our curiosity regarding its title. ("B.M.G." duly appeared in October!). Mr. Price offered to be my escort to the concert

which he, of course, was attending. We proceeded to Temlett's shop and there Mr. Temlett introduced us to Will C. Pepper.

Mr. Pepper in due course invited us to his studio the following day but, unfortunately, it could not be fitted in. In conversation he mentioned there would be a full attendance of professionals at the Concert as they always supported one another's concerts.

Weaver Price had arranged to call at the Stainer Music & Manufacturing Co.'s premises to examine one of the new "Hewitt" banjos, so away we went. Inwardly I knew he had already "fallen" for the Clifford Essex! At the Stainer shop we received a cordial invitation to look in after the concert was over, as many of the banjo fraternity would be coming along.

At the concert I was disappointed to read a notice that Parke Hunter had sailed for America a few days earlier than expected and would not appear. The hall soon became packed and the opening band item went off with a lively swing—but everybody was tensely waiting the appearance of the great Farland.

My impressions of his playing are somewhat confused. His tone at times was like a harp and quite different from anything I had ever heard or expected to hear from a banjo. The classical numbers had little appeal to me—probably because I did not understand them. The tone seemed comparatively dull or wooden—it did not come over to the audience bright and crisp. Vitality seemed lacking! It was something so entirely different from

what I had anticipated that my judgment may have been faulty.

Farland, however, possessed wonderful technique and he received a great ovation.

Later, when Cammeyer's turn came and he played his beautiful "Valse Chantante" I was absolutely thrilled. Every note could be distinctly heard and to have listened to that one item only would have compensated me for my visit to London. It was a superb performance and the prolonged applause which greeted the performer must have been most gratifying to the soloist.

A. W. Kidd on the zither-banjo and Alf Wood on the banjo followed but Cammeyer's playing prevented me from enjoying to the full the turns of all the other artists.

Later Mr. Price and I proceeded to the Stainer premises and soon many prominent banjoists joined us. Cantrill and Williams (banjo and mandolin) started to entertain the company. Williams, a fine mandolinist, was of German nationality while Cantrill hailed from America. They played melodies associated with the Southern States and sang ragtime songs. They entertained with items that appealed not only to banjo critics but to the public generally. The duo extensively travelled America and Europe and worked together for many years.

Later Burt Earle took over and played at least a dozen banjo solos.

UTTERLY UNNERVED

Visitors were closely packed together and by me stood Alf Wood, whom I recognised from his concert appearance. If he had been in his usual get-up as a minstrel of the Moore & Burgess Troupe I should not have known who he was. I asked him if he felt nervous appearing before such a critical audience. He replied: "When I was awaiting my turn backstage, Farland was standing just behind me—and I certainly felt "funny" inside. But immediately I went on and faced the audience I was, of course, all right." Most players would have felt utterly unnerved at such an ordeal.

At the informal show, Wood played one of his own compositions. Shortly after I noticed a man the other side of the room trying to attract Alf Wood's attention. I informed Wood and he acknowledged by waving and smiling at



ERNEST JONES AND JOE MORLEY
in Swansea just prior to World War I.

This picture was unearthed for us by the well-known banjoist GEORGE E. MORRIS.

the individual. I asked him who it was and he said: "Why, that's Joe Morley. You can always tell Joe at a distance by his protruding ears!"

Olly Oakley came in smiling, with his friend Arthur O. Windsor the Birmingham banjo maker. I shall always remember with a degree of pleasure the way Oakley "stood up" for the band and some other players who were receiving deprecating comments from some of the company. Oakley was then in his prime: his jovial personality and his kindly appreciation of other artists provided a tonic for many of those present on that historic occasion.

It was well past midnight when Weaver Price piloted me to my hotel. The streets were deserted except for an occasional passing cab or handsome. Before I went to sleep that morning I recalled I had not heard the crack-of-a-whip tone from a banjo I had hoped to hear and about which I had read so much.

At eleven o'clock I turned up at Grafton Street for my second lesson with Clifford Essex and he took me through "Darktown Dandies"—marking the counting of the Trio on my copy. Afterwards the youthful Charlie Rogers and Clifford Essex played a number of duets for my benefit. Then was revealed to me the crack-of-the-whip tone which Charlie Rogers so readily produced from his banjo. This young player possessed a firm touch procuring a tone seldom equalled by others.

PROVED CORRECT

I wended my way to Paddington station, feeling it would not be my lot to contact and hear so many great players of the banjo in so short a time ever again. This has since proved correct!

In the first or second issue of "B.M.G." there appeared an article signed "Cymru" and I correctly pinpointed the writer as being Weaver Price. Afterwards we exchanged a few letters and about fifteen years later (just after World War I) I happened to see in the "Radio Times" that a Lt.-Col. Weaver Price was giving a talk on bees from the Cardiff studios. I wondered: would this, by any chance, be my banjo friend of 1903? I tuned in to the programme and immediately recognised the intonation of his voice and the easy manner of speech.

I made contact with him and learned



WILLOW MACKY

Miss Macky, the well-known New Zealand singer-guitarist and composer whose songs "Manawatu," "The Bishop and the Tohunga" and "The Ballad of Captain Cook" have been recorded by William Clauson during the latter's recent tour of New Zealand.

he joined the Welsh Regiment when war was declared and finished up as Lieut. Colonel. Later I visited his home and met his wife nursing their baby son. He told me he could not get back his former skill on the banjo and had almost given it up and now specialised in bee keeping.

In 1951 I spent a summer holiday, tenting with car and banjo, in Pembroke-shire (an account of this appeared in the October 1951 "B.M.G.") and passing through Brecon on my return decided to make enquiries about my old friend.

As our car pulled up I saw two men of local type in conversation on the kerbside. I approached and asked if they knew whether Mr. Weaver Price was still residing in the Sennybridge Road direction.

They gave me a look and then one said: "Lt.-Col. Weaver Price has been dead these six years," and continued, "their only son was killed in the war (World War II) and the mother died of grief soon afterwards. The Colonel really never got over his sad loss."

I sorrowfully returned to the car and during my journey home my mind continuously revolved on the events of the happy time Weaver Price and I spent among the banjo celebrities in London in 1903. Then, almost suddenly, I realised the final chapter of a great adventure had been reached.

THE

Guitar on Wax

By "DISCUS"

"Funky"—Gene Ammons' All Stars. Esquire 32-077. 12 in., 33 r.p.m.

Considered as a whole the record is a loosely-organised string of choruses by the soloists, few of whom are really interesting. The few ensembles are heavily dated, even though the recording date was early 1957. There is, however, sufficient to make this a good buy for the modern guitarist.

Guitarist Kenny Burrell emerges with great distinction, displaying a commanding technique (with a particularly rapid right hand) and a style that owes little to anyone else. Refreshingly he avoids leaning on any guitar clichés and his phrasing is virile. Fortunately he solos at length in every track.

"A Night on the Town"—Oscar Peterson Trio. Columbia 33CX 10135. 12 in., 33 r.p.m.

Peterson reminds one, from start to finish, of a musical rivetting machine. Too much of him happens far too soon and his constant clatter is wearing, to say the least. From time to time Herb Ellis gets the chance to make his guitar heard but when he does it is not particularly interesting—splendid technician though he is.

Definitely a record for the young-in-jazz and not even the best of Peterson—or Ellis.

"Flamenco Guitar"—Pepe de Almeria. Vogue VE 170137. 7 in., EP 45 r.p.m.

Pepe de Almeria (no stranger to the British record scene) has previously shown up as a player with a remarkable technique but inclined to carelessness. Playing at the *Bar Catalan* in Paris he appears a little self-satisfied and inclined to over-reach himself—and this shows in his playing. On the present record, however, he has really kept his head down and his eye on the ball; the result is an outstanding record your reviewer (not a flamenco specialist) can fault only on the thinness of tone, in the *Granadinos* especially.

The playing is so exciting its "authenticity" becomes a secondary consideration.

"Nostalgia Revisited in Hi-Fi"—The Banjo Kings. Good Time Jazz LAG 12174. 12 in., 33 r.p.m.

There is little enough for the banjo player to spin on his turntable these days (despite the alleged banjo boom)

and this being so it is all the better that some of it at least should be excellent of its kind. There is nothing on this record that reflects musical progress or change (which must always figure largely in entertainment music) since the 'twenties but the banjo playing is first-class and it has an easy musicality and a sense of good taste that is missing from the records of Eddie Peabody. There are other ways of getting your ability across to the listener than shouting down his ear!

"Johnny Smith Plays Jimmy Van Heusen"—Johnny Smith Quartet. Vogue LAE 12169. 12 in., 33 r.p.m.

Numerous LP's by Johnny Smith have been long available on the American label "Royal Roost" but to date few of these have been released here—only those issued some years ago on 78's by Vogue, including the now famous "Moonlight in Vermont." The omission is now to be rectified and this is the first step.

The group consists, in these tracks, of guitar, bass, piano and drums and there is consequently an immense amount of guitar playing. Johnny Smith is not, strictly speaking, a jazz man—although he plays an acceptable counterfeit. He is probably the greatest living studio guitarist, with impeccable musicianship and an astounding technique. He accomplishes, technically, no more than Barney Kessel but he does it so easily—almost casually—without any sense of strain whatsoever and with never the suggestion of a stumble. His efficiency is machine-like. Despite the smallness of the group he is never content just to play choruses and all the arrangements (they are no less) are interesting both musically and in their use of the guitar's capabilities.

His slow numbers tend to sugariness and even laziness but just as one's palette begins to feel cloyed he counteracts it with some breath-taking and casually thrown-off flight of technique.

We hope that Vogue will carry on with these issues and will include his solo tracks (such as "Wait Till You See Her") on the "Royal Roost" discs.

Jesse Fuller. Vogue. Good Time Jazz. LAG 12159. 12 in., 33 r.p.m.

Jesse Fuller is one of the most remarkable folk artists to have emerged in many years. Most of his 63 years have been spent in earning his bread the hard way (like so many of his kind) and his voice is as rough and

hard as his experiences have been. It is hard to believe that, as the sleeve claims, "No overdubbing, multiple recording, tape editing or other electronic techniques have been used to create any of his sounds." Fuller plays foot cymbals with his left foot (he made one cymbal himself!), sitting on a home-made stool, and with the big toe of his right foot he plays a remarkable contrivance of his own invention, the Footdella. This consists of six piano bass strings stretched over a vertical soundboard and sounded by felt hammers activated by his big toe—a sort of foot-operated double bass.

He uses his mouth for singing; playing a kazoo; or for blowing a harmonica supported in a frame attached to his shoulders.

As though this were not enough he uses his hands to play (very well) a twelve-string guitar like that otherwise associated exclusively with Lonnie Johnson and Leadbelly.

He developed this one-man-band approach in the early 50's, being unable to find players to make up a stable unit to accompany him. Most mortals will stand abashed by this complex versatility, especially in view of his unselfconscious and relaxed drive and sincerity. It brings to mind a cartoon of a few years ago in which a man was playing a musical instrument whilst dancing on his own rolling and detached head. In front of him a blasé-looking variety agent, drooped over a desk, asks: "Not bad. Can you do anything else?" Fuller seems to be one of the few who could have answered "Yes."

"Stan Getz at Storeyville." Vogue LAF 12158. 12 in., 33 r.p.m.

A memorable record.

Stan Getz's tenor pours forth its inventiveness with breath-taking fluency and always with a tremendous beat that owes nothing to extravagant overblowing or exhibitionism. His style and quality are matched wonderfully by Jimmy Raney who plays as well as we have ever heard him; his fingers are always at the behest of his musical thinking, even at the furious pace of "Parker 51" (based on "Cherokee"). Indeed the whole quintet is unusually well integrated in thought even though it was short-lived as a unit.

This is labelled "Vol. 1" and if that be so, the more the better. One passing suggestion to Vogue, however. Can we have one or two slower tracks on the next one, please?

"Mister Modugno" — Domenico Modugno. Felsted PDL 85061. 12 in., 33 r.p.m.

No guitarist-backed singer has given us so much pleasure for years. Modugno plays guitar himself but the most enterprising playing comes from the guitarist with the Trio Charpin which gives him backings that are polished, apt and imaginative. He is the epitome of all whimsical Frenchmen with a repertoire of songs ranging from the tender love-lorn type to the ironic and the raucously humorous. "Me, Your Mother and You" is riotously funny even if your French is *non est*. If, on the other hand, your French is modest, you will hear every word he sings with crystal clearness.

A 12-inch LP is a severe test for a singer of the lighter music but we listened to this one at one sitting with great pleasure—then turned it back again and played it a second time.

(To be continued)

"B.M.G." Diplomas

A COPY OF THE TESTS
NECESSARY TO SECURE
"B.M.G." DIPLOMAS

can be obtained on receipt of a self-addressed envelope by applying to the Editor, "B.M.G.", 20 Earlham St., London, W.C.2.

The following candidates have been awarded Diplomas:

Richard Sutton, of Allenton, "B" Grade (Plectrum Guitar).

Teacher: Elsie Dawson.

Examiner: J. Chamberlain.

C. M. Clements, of Upminster, "B" Grade (Plectrum Guitar).

Teacher: Jimmie Edwards.

Examiner: Geoff. Sisley.

M. J. Grobler, of Brakpan, "B" Grade (Mandolin).

Teacher: Kassie Kaspersen.

Examiner: Chas. Macrow.

Anthony Hemming, of Farnworth, "A" Grade (Plectrum Guitar).

Teacher: Eric Kevill.

Examiner: Barbara Lobb.

David Cockburn, of Wembley, "A" Grade (Plectrum Guitar).

Teacher: John Davies.

Examiner: Geoff. Sisley.

George W. Van Spall, of S. Norwood, "A" Grade (Plectrum Guitar).

Thomas H. Holland, of Beckenham, "A" Grade (Plectrum Guitar).

Teacher: Leonard Ivell.

Examiner: Arthur Stanley.

Robert Falloon, of Coventry, "A" and "B" Grades (Plectrum Guitar).

Teacher: Jack Llewellyn.

Examiner: Sydney G. Hull.

Obituary

We have just learned that Professor Jacob Ortner, doyen of Austrian guitarists, died on August 16th whilst on holiday, shortly after his eightieth birthday. He had been playing the guitar for well over 55 years.

Born at Buchsenhausen, near Innsbruck, on June 11th, 1879, Jacob Ortner, who spent most of his life in Vienna, received his first guitar lessons from Alois Joseph Gotz (b. 1832; d. 1905), a well-known Austrian guitarist and teacher.

In 1919, Jacob Ortner became a student at the Vienna State Academy of Music where, five years later, he was appointed Professor of the Guitar. Seven volumes of his own compositions for guitar were published by Haslinger (Vienna) in 1925 and two years later he founded the "Austrian Guitar Review," a monthly journal devoted to the Spanish guitar.

Professor Ortner, who taught many of Austria's leading guitarists and was President of the Austrian Guitar Society, remained active musically until the last and his 80th birthday was acknowledged by the Austrian Ministry of Education and the "Tyrolean Daily" which devoted a long article to his life and work.

He was buried in the same graveyard that holds the remains of Beethoven.

B.M. & G. Tape Club

During recent weeks membership has increased faster than ever before. This has resulted in an increase in Club correspondence, making more demands on your Secretary's spare time. If, as seems likely, this trend continues it will be to the detriment of Tape Circulation . . . UNLESS more "streamlined" methods of operating the latter are tried.

Sending out a tape for circulation is NOT as simple a task as may be imagined. Twelve members have to be selected (according to the material on the tape) and a whole evening's work may be involved in the preparation of two such lists. I therefore put forward the following suggestion: The formation of Circulation Groups of 12 members each . . . willing to keep a list of all members in their group.

On receipt of a tape they will automatically forward it in 14 days (preferably less) without the need for a list to be included.

If any members willing to take part in such a scheme will let me know (a postcard will suffice) the groups can be formed and circulation speeded up. I will not be able to acknowledge all enquiries regarding this for obvious reasons but do not let this deter you from giving me your views. Anyone applying and wishing to hear ANY kind of fretted instrument music should state "general interest tapes." This scheme should solve a problem and result in members hearing MORE tapes . . . PROVIDED group members keep their list handy!

Len Kennedy (of Castle Bromwich) has sent in a rather unusual form of variety tape. It includes items by many of Mr. Kennedy's musical friends . . . including some who are Tape Club members. He has obviously put a great deal of work into its

preparation and it caters for a wide range of interests.

More from Ken Ufton! A half-speed version of two of his former issues . . . one of these featuring Ken with Danny Chappell (see "B.M.G." cover last month) with this is a new tape made by Ian Ufton and Wilf Ellis on plectrum guitars . . . a 7½ ips recording of nice quality AND nice material!

Watch out next month for news of Cyril Lobo's SECOND instructional tape! I have heard some of the numbers to be included and may say they are tuneful and excellent additions to a plectrum guitarist's repertoire.

A recently-expressed opinion on circulation tapes loaned by members results in the following suggestion: In a number of cases members able to afford to do so would probably donate their tapes for indefinite circulation but for one thing: they are reluctant to part with a tape representing so much effort. If they could send in a BLANK tape along with the circulation tape, so a copy should be made and the original returned, this may change the position. The Lambda Record Co. has kindly offered to donate 10 per cent. towards any tape purchased from them for the Club and it will be sent direct to me. I will arrange for a copy to be made and the original tape will be returned to the donor . . . along with an acknowledgement of the gift. Note the address: The Lambda Record Co., Ltd., Great Crosby, Liverpool, 23.

JEFFREY POCOCK.

The Fretted Instrument Guild

The Guild's Autumn concert on November 3rd at the Alliance Hall was enjoyed by an appreciative audience of members and friends, although the Cuatro of Frederico Reyna was missing, Mr. Reyna being in hospital. A message of sympathy and good wishes was sent from the audience.

In the programme were the Guild's Vice-President Hugo D'Alton; Geoffrey Sisley and Hansi Roler. These three gave a varied programme and Miss Roler showed her mastery of the zither in a number of items of widely varying style. The same wide variety appeared in the contributions of D'Alton and Sisley, who gave both solos and duets: The latter on his contra-guitar and our Vice-President on mandolin.

Particularly appreciated were the spoken "programme notes" regarding these two instruments, in which the players told some-

POST EARLY !!

As Christmas approaches there is an inevitable delay in all postal deliveries. Customers are advised to send their orders well in advance of their requirements and so avoid disappointment.

WE DESPATCH ALL ORDERS
THE SAME DAY AS RECEIVED

CLIFFORD ESSEX MUSIC CO., LTD.,
20 EARLHAM STREET, LONDON, W.C.2

thing of the history and background from which they had developed. Mr. D'Alton brought with him—and played—three different instruments, two of them mandolins made by the same master craftsman but one thirty years after the other. They were so nearly identical the weights varied by only half an ounce, a sign (said Mr. D'Alton) that the ideal shape and construction for the mandolin had been arrived at and changes of shape, weight, etc., were unlikely to bring improvement.

So interesting was the programme that closing-time was upon the audience before it was aware of it.

The next concert, also at the Alliance Hall, is planned for January 5th at 7.30 p.m. when the Guild hopes to offer a programme of equal interest. Members and mailing list names will receive notification of details.

(Miss) CHRISTINE WAY.

Federation News

(Northern Section)

The Annual General Meeting was held at Edith Road Conservative Club, Wallasey, on November 8th and clubs represented were: Liverpool Premier; Riverside, Wallasey; Birmingham and Neapolitan Quintet, Sale. Ken Jones was again elected Chairman; F. Phillips, secretary; W. Cook, committee member; G. Wood and B. Thurlow, auditors.

Among the items discussed was the possibility of a future Rally being held in the Birmingham area to make it possible for the Southern Section to attend, thereby making it a national affair. The details of this possible Rally are to be discussed at a future meeting.

A vote of thanks was proposed to Mrs. Black, our retiring secretary, for her services during the past year and best wishes for what might be for her an eventful 1960.

The next meeting is on January 31st at 8 Fernwood Road, Liverpool.

F. PHILLIPS.

(Southern Section)

At the November committee meeting main interest was centred on the forthcoming A.G.M. which is being held at St. Bride's Institute, St. Bride's Place, Ludgate Circus, E.C.4, on Saturday, December 5th commencing at 3.0 p.m. I am hoping this meeting will be an important one with decisions being taken that will affect the whole future of the Federation so I look forward to as large attendance as possible.

In the evening, commencing at 7.0 p.m., there will be a special "Get-Together" for which we hope all members attending the meeting in the afternoon will bring their instruments. Those who for any reason are unable to come to the meeting in the afternoon are cordially invited to come along to the evening "Get-Together." If you cannot come to both functions, be sure to come to one.

For the evening "Get-Together" your committee has planned several surprises, in addition to the appearance of many guest artists, which promises to be a very enjoyable evening.

Refreshments are available. I look forward to seeing you.

BERTIE OWEN.

You Ask Us

(Each month we receive a number of letters containing requests for advice on a variety of subjects. When a stamped addressed envelope is enclosed, these letters are answered direct. Below we print answers to queries likely to be of general interest.)

D. P. T. (Newcastle).—Your teacher is correct and the views of your friend wrong. We are tempted to ask: "Why bother with the opinions of one who, as you say, 'has not been at it very long' when you are taking lessons from a teacher whose system of teaching (it is obvious) is sound and based on experience?"

W. K. B. (Glasgow).—The sudden "jumping" referred to is most probably due to the strings rusting in the nut, as you admit not having changed them for some time. When tuning, the rust in the nut does not allow the string free movement in the slot and is apt to grip at this point. Change the E and A strings but clean the slots in the nut before doing so. This should eradicate your trouble.

J. F. (Cardiff).—The space between the heel of the neck and the body is the reason why the action of your guitar has "gone hard" (as you term it). The neck of the instrument is coming away from the body and you should send it to an expert repairer to put in playing order.

H. B. (Sheffield).—If the work carried out on your guitar is expertly done the price charged is not unreasonable. This type of repair takes time and experience to do properly.

J. H. (Edmonton).—You are not "wasting your time" in acquiring a thorough knowledge of the A Major tuning. It is a necessary grounding. When you are proficient in this tuning, then you can investigate the possibilities of other tunings.

A. M. H. (Bushey).—You cannot expect "high quality" machine heads on a guitar

sold at such a reasonable price. To fit better quality machine heads the maker would have to charge a higher price for the instrument. We suggest you purchase better machines and replace them with those at present on the instrument.

E. F. P. (Cannock).—Any firm handling insurance matters would be pleased to arrange the insuring of your guitar—and as it is a valuable instrument we would advise this. It is always advisable to insure for the "replacement" value, i.e. what it would cost to secure another instrument of comparable worth.

G. W. K. (Luton).—It is impossible to say without seeing the instrument. If you send (or take) the instrument to the Clifford Essex Co. they would be pleased to give you an estimate for the work.

J. H. (Walsall).—A solo written in the Sol Hoopii style is "Pickin' and Stealin". This is included in the Clifford Essex list and we think you would find playing this number gives you pleasure.

K. D. O'S. (Dublin).—The player of the tenor-banjo with the Billy Cotton band is Laurie Johnson. Bill Herbert plays rhythm guitar and the featured player on electric plectrum guitar is usually Archie Slavin.

P. L. F. G. (Worcester).—From the description you give and the price you paid we should say the vellum is one made from goatskin. The best tone is only obtainable from calf skin and we would suggest you purchase one of these. For an 11" hoop you would require a 14" skin to allow for turning on the vellum wire. If you purchase a vellum from the Clifford Essex Co., full printed instructions for fitting are supplied with it free of charge.

A. D. G. (Billericay).—As you propose teaching yourself we would recommend the Nick Lucas Plectrum Guitar Method. This is published in three volumes (price 6/6 each, post free) and you will find all the necessary explanatory matter and exercises you need to make progress.

J. E. (Dundee).—The banjeaurine is a smaller version of the five-string banjo (tuned in C) and in orchestrations of many years ago was used to take the lead. The instrument is now obsolete.

T. P. (Willesden).—We know that plastic heads for drums have appeared on the market but although banjo "vellums" of the same material have been tried they have been found wanting. We think the reason why plastic heads are unsatisfactory on the banjo is because plastic has a "slow" elasticity and does not vibrate as freely as calf skin. There is probably a scientific reason but calf skin vellums give a far better tone than plastic—and tone is all important where the banjo is concerned.

J. G. (Leeds).—The ♯ in the symbol means that the note indicated by the following number has to be flattened. Thus: E7 ♯ 5 would indicate an E7th chord with the flattened fifth, i.e. B ♭ instead of B ♮.

J. G. (Birmingham).—"Duo" playing does not mean that two players are necessary to play the solo. It is a certain style

of playing the mandolin and the music is written so it can be effectively played by one performer. It is also known as "unaccompanied" style.

T. W. (Sheffield).—As you say the instrument is still "out of tune" when you replace the old strings the new ones fitted cannot be at fault. We can only assume that in the fitting of new strings you moved the bridge and this is now in the wrong position. The bridge should be the same distance from the 12th fret as the 12th fret is from the nut, i.e. when the bridge is in its correct position the 12th fret is exactly halfway between nut and bridge. For a check, play the harmonics at the 12th fret. These should be the same as the notes stopped at the 12th fret.

J. H. (York).—Your description indicates that the guitar is an early Lacote made about a hundred years ago. The hollowing between the frets was a feature of these instruments but was not generally accepted as an advantage among guitar makers.

K. H. (Cardiff).—You could fit an "Havana" mute to your tenor-banjo and then play the tenor mandola parts. We think you would find the resultant tone would blend admirably with the mandolins.

W. R. T. (London).—It is impossible to tell the scale length of your guitar by counting the number of frets. Scale length is the distance between nut and bridge. If the bridge is a movable one, measure the distance from nut to 12th fret and double it; that will give you the scale length of your instrument.

N. S. (Northampton).—The machine heads should be fitted so that the string-pull exerts pressure between barrel and cog

THE GUITAR IN HOME MUSIC-MAKING & CHAMBER MUSIC

(edited by H. Albert)

1. **DIABELLI:** *Sonatina for Guitar and Piano*, Op. 68 5s 6d
2. **CARULLI:** *Sonata No. 1 for Guitar and Piano*, Op. 21 8s 0d
3. **CARULLI:** *Sonata No. 2 for Guitar and Piano*, Op. 21 8s 0d
4. **GRAGNANI:** *Sonata No. 1 for Violin and Guitar*, Op. 8 6s 6d
5. **GRAGNANI:** *Sonata No. 2 for Violin and Guitar*, Op. 8 6s 6d
6. **GRAGNANI:** *Sonata No. 3 for Violin and Guitar*, Op. 8 6s 6d
7. **GIULIANI:** *Grand Sonata for Violin and Guitar*, Op. 25 8s 0d
8. **MOLINO:** *Trio for Flute (Violin), Viola and Guitar*, Op. 45 6s 6d
9. **KREUTZER:** *Trio for Flute (Violin), Clarinet (Viola) and Guitar* 8s 0d
10. **DE CALL:** *Trio for Flute (Violin), Viola and Guitar*, Op. 134 6s 6d

NOVELLO AND COMPANY LIMITED
160 Wardour Street, London, W.1

PLAY OR SING WITH THE DIXIELAND ALL-STARS

THE "C" BOOK FOR GUITAR & BANJO MANDOLIN

SOLO PART WITH PIANO 8 in. 78 R.P.M. RECORD ACCOM.

CONTENTS:
TIN ROOF BLUES · MILENBERG JOYS
MAPLE LEAF RAG · WOLVERINE BLUES
KING PORTER STOMP · WEARY BLUES

PRICE 10/- Postage 6d.

FROM YOUR DEALER OR

DAREWSKI

64 DEAN STREET, LONDON, W.1

wheel. From what you say the machines are fitted "the wrong way round." Take them off and put the right hand side on the left side and the left-hand side on the right. This would prevent the cog and barrel from "opening."

W. H. S. (Romford).—As you propose to do the repair yourself, fix a small hand mirror to a length of wire and rig up a small electric bulb. Carefully handled, the mirror and the lamp will enable you to see inside the guitar. It will take a little time to get used to working under the guitar face with the aid of the mirror but you will soon "get the hang of it." Like many other jobs, it will need a lot of patience.

O. P. R. (Herne Hill).—We think the price quoted was quite reasonable but if you are determined to do the work yourself we suggest you do a little experimenting on something else other than your guitar— which you agree is quite a valuable one. Work of this kind is 90% preparation and 10% completion. Do not rush the job and make sure that every stage is thoroughly done before proceeding to the next stage. In all fairness we suggest the craftsman is the better person to do the work.

A. S. (Glengormley).—We have not handled the particular make of guitar you have purchased but as it is made for finger-style playing you should use nylon strings.

A. H. J. (Doncaster).—We do not know of a teacher of the plectrum-banjo in your town, neither do we know of a teacher conducting correspondence lessons. We hope the suggestion given in our letter bears fruit.

T. R. H. (London, E.1).—There are no books published on how to make a cello guitar. Frankly we consider this beyond an amateur woodworker, for the carving of front and back is really a craftsman's job. The struts are not the same as in a Spanish guitar. Usually two V-shaped struts are fitted under the face; spreading out towards the tailpiece end of the instrument.

A. T. (Thetford).—We do not know of a teacher of the guitar in your area. You do not say which guitar you are interested in but presume it is the plectrum guitar. You could arrange for postal lessons: a teacher specialising in correspondence lessons for the plectrum guitar has advertised in the past three issues of "B.M.G."

R. J. F. (Coventry).—"Tiger Shark" is published and is obtainable from the Clifford Essex Co. price 3/2d. post free. The recording you mention will be a little different harmonically from the published copy as Harry Brooker "varied" the arrangement to suit his own particular style and tuning. No, Mr. Brooker is not still alive; he died on November 3rd, 1956.

W. A. W. (Hull).—The Carcassi Method was written many years ago. Modern fingering is given in the Clifford Essex tutor and Luise Walker's book of "Daily Studies."

J. D. M. (Sheffield).—The LP. recording mentioned by Basil King in his article is an

American issue, and, as far as we know, has not been released in this country.

O. R. T. (Llandudno).—Most players of the electric Hawaiian guitar today use a bullet-nose round steel. The most popular is the Basil King Model sold by the Clifford Essex Co. (price 8/9d. post free).

P. D. H. (Folkestone).—The Clifford Essex Co. markets a really strong 3-ply, fully-shaped, rexine-covered guitar case that will fit most concert guitars. If you send them the measurements of your instrument they would gladly say if one of these cases would fit it.

By the Way

Next month Julian Bream goes to Germany and Italy to give concerts. No details are available as we go to press.

Singer-guitarist Malcolm Mitchell is starting his own recording company. It is being sponsored by Publicity and Allied Interests Ltd., of which he is director.

The plan is to dispose of each series of recordings to the larger disc companies.

P. & A. Interests already handle Diana Dors and Hughie Green and are making the film "Hellion," starring Lonnie Donegan. Malcolm Mitchell has written several feature numbers for the film.

HIDERSINE STRINGS

for all instruments including
BASS · GUITAR · BANJO
in Gut, Steel, Silk or Nylon
covered with Silver, Chrome,
Bronze, Monel or Aluminium

Nylon Guitar		Plectrum Guitar	
1st 1/2	4th 2/4	1st 11d.	4th 1/0
2nd 1/8	5th 2/8	2nd 11d.	5th 2/3
3rd 2/-	6th 3/-	3rd 1/8.	6th 2/8
Set of 6 Strings 12/8		Set of 6 Strings 9/10	

These Strings are of Superb Tonal Quality

See your local dealer or write:

THE HIDERSINE CO., LTD.

240a Wickham Road, SHIRLEY, Croydon
ADDISCOMBE 5525

IVOR MAIRANTS

BRITAIN'S LEADING EXPERT OFFERS YOU
The WORLD'S BEST PLECTRUM
GUITARS

(Acoustic and Electric)

GIBSON, GUILD, MARTIN, HARMONY,
ROGER, LEVIN, ZENITH, ARISTONE,
HOFNER.

AMPLIFIERS By

GIBSON, GUILD, HARMONY, ZENITH, etc.
De Armond Pick-ups, Black Diamond and
Ivor Mairants Strings.

SPANISH CONCERT & FLAMENCO GUITARS

Fleta, Ramirez, Esteso, Garcia, Tatay, Julve,
Mogford and Johnson.

AUGUSTINE STRINGS 18/6 per set

H.P. Terms available. Instruments dispatched anywhere

Call or write for particulars of

LONDON'S LARGEST SELECTION

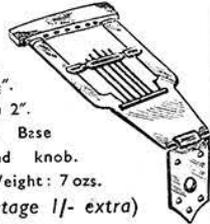
IVOR MAIRANTS MUSICENTRE LTD

195, Wardour Street, London, W.1

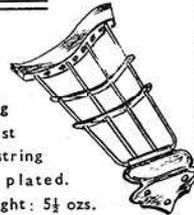
Tel: REGent 0644/5

HIGH QUALITY PLECTRUM GUITAR TAILPIECES

No. 280. Lyre-shaped
heavy duty plectrum
guitar tailpiece. Length, 6½".
Width at string head, 3½".
String spacing (1st to 6th) 2".
Quick action string slots. Base
plate has hole for end knob.
Highly nickel plated. Weight: 7ozs.
£2. 12. 6. (postage 1/- extra)



No. 251. Harp-shaped
heavy duty plectrum
guitar tailpiece. Overall
length, 6½". Width at string
head, 3½". String spacing (1st
to 6th) 2". Quick action string
slots. Highly nickel plated.
Weight: 5½ ozs.



£1. 19. 6. (postage 10d. extra)

These are just two from the range of
plectrum guitar tailpieces we can supply

CLIFFORD ESSEX MUSIC CO. LTD.

20 Earlham Street, London, W.C.2

THE SOUND WAY TO LEARN THE GUITAR



A. R. WARMAN,
one of Britain's leading
guitar teachers says
"Let me come into your
home and teach you".
Complete course by DISC
or TAPE. Most up-to-date
and proven course to suit all
styles of plectrum playing.

Send S.A.E. for details to:

A. R. WARMAN

11 Ella Street, Leeds 2

AMERICAN INSTRUMENTS

Martin Round Hole.

Gibson Electric & Acoustic.

Harmony Electric & Acoustic.

And a new fabulous guitar from Australia—
The MATON

Accessories

De Armond Pick-ups. Strings:—Black
Diamond, Gibson, Martin etc.

A complete stock of all best make
instruments—Hofner, Levin, Framus, etc.

Send for our 24 page illustrated art catalogue
or call personally on

STANLEY LEWIS (DEPT. B.M.G.)

307 EDGWARE ROAD,

LONDON, W.2.

(5 mins. from Marble Arch)

Open All Day Saturday

Tel. PAD 2758

On January 4th Segovia starts a tour of the U.S.A. with a concert in Burlington; followed by Baltimore (6th), Ithica, N.Y. (12th), Detroit (15th), Washington, D.C. (16th), New London, Conn. (19th), Boston (21st), New Orleans (26th) and St. Petersburg, Fla. (29th).

The Christmas edition of "Guitar Club," broadcast in the B.B.C. Light Programme at 6 o'clock on Boxing Day (Dec. 26th), will feature as guests Dorita y Pepe, Diz Disley and Clinton Ford.

On November 5th the B.B.C. Home Service devoted an hour to "Song of the Road"; a radio ballad on the first stage of the building of the London-Yorkshire motorway. Conceived by Ewan MacColl and Charles Parker and produced by the latter (who is a guitarist), "Song of the Road" was cast in the same mould as "The Ballad of John Axon"; documentary material heavily interspersed with musical commentaries.

The numerous songs included in the programme, mainly familiar-sounding folk-style melodies with naive and occasionally slightly "goonish" lyrics, were written by Ewan MacColl. Peggy Seeger, featured on banjo and auto-harp, was credited with "orchestration and musical direction".

On October 15th a special concert was held at the William Ellis School (Hampstead) in aid of the World Refugee Year Fund. David Fleet and Stephen Goldblatt (two first-year guitar students of L. P. Myatt) contributed Spanish guitar duets.

Six children at Caldecott House, the Abingdon Dr. Barnardo's Home, who are learning to play the guitar are finding their progress slowed by the fact they cannot do

"homework." They have no guitar of their own—their voluntary teacher, Mrs. Garfield Howe takes her own to the weekly lessons—and the "North Berks Herald" (in reporting this) asks: "Is anyone prepared to help out with a guitar?"

Alice de Belleruche, who has returned to this country after fifteen years residence in Paris, gave a recital for the Rustington Choral Society on October 17th. Her items included "Serenata" (*Malats*), "Romance de Amor" and "Recuerdos de la Alhambra" (*Tarrega*).

We hear that Josh White is to tour Britain next March.

Bert Weedon started a week's Variety at Finsbury Park Empire on November 30th.

Kealoha Life, now returned to this country from South Africa, has been appointed manager of a North West London music store. Once settled in London he proposes to devote his evenings to teaching.

Ivor Mairants was engaged to take part in an LP recording for Decca of Lecuana melodies, with a full orchestra conducted by D'Artga. The session was held in the Hammersmith Town Hall and all the orchestral numbers were taped first—with Ivor staying on to record solo guitar spots. On playing back the solo recording, loud "clicks" were heard at regular intervals. Finally it was discovered the sensitive mike was picking up the electric clock on the wall which "clicked" the minute hand round at sixty second intervals. The recordings session was held up for twenty minutes

whilst an electrician and suitable ladders were found to stop the clock!

Incidentally, it is Ivor Mairants' guitar heard in the films "Expresso Bongo" and "Tommy the Toreador" soon to be released.

October 29th saw the opening of a regular Thursday Folk Song Club at the Central Y.M.C.A., Tottenham Court Road. Roy Guest, Steve Benbow, Jimmie Macgregor and Robin Hall are residents and the club's meetings always feature guest artists.

The Hendon Technical College presented a fretted instrument concert on October 31st. Artists appearing included: Dorita y Pepe, Michael Jessett, Al Jeffrey and Ted Andrews, Gladys Percy Trio, Jimmy Holland and Jim Adair, the Michael Ronga Trio, John Salmon and other artists.

Two days after the above-mentioned concert Michael Ronga (an engineer by trade) caught his hand in a machine and the tops of two of his right-hand fingers were completely severed. Mr. Ronga tells us it will be some five to six weeks before he can pick up his mandolin again—and then "it will mean altering his plectrum hold!"

Recently issued fretted instrument records include: "Boo Boo Stick Beat" and "Django's Castle"—Chet Atkins (RCA 1153); "The Fantastic guitars of Sabicas and Escudero"—(Brunswick LAT 8307); Nashville Boogie" and "King Size Guitar"—Bert Weedon (Top Rank 45 JAR 221); "Introducing José Motos"—Suite Flamenca No. 1 (Top Rank 35/040).

Lovers of flamenco music will welcome the two new albums advertised in this issue.



Cathedral Strings
British Music & Strings Ltd. London

PLECTRUM GUITAR SETS
No. 151. Plated Standard Gauge (light), 8/- per set.
No. 185. Giant Monel Heavy Gauge, 8/2 per set.
No. 357. Tropical Stainless Heavy Gauge, 8/9 per set.
No. 337. Tropical Stainless Light Gauge, 8/8 per set.

FINGER STYLE
No. 1503. Gut and Silk wound, 19/2 per set.
No. 287. Nylon and Terylene wound, 14/7 per set.

ELECTRIC
No. 627. Plectrum, 10/5 per set.
No. 617. Hawaiian, 11/3 per set.

BRITISH AND BEST
Also sold singly by best dealers everywhere.
Sole Manufacturers
BRITISH MUSIC (MG) STRINGS LTD.
130, SHACKLEWELL LANE, LONDON, E.8



VOX · VOX · VOX

AMPLIFICATION

A NEW SOUND WITH VOX

VOX AMPLIFIERS with built-in Tremulant and Vibrato provides: pure quality, coupled with an entirely new sound for piano, guitar, accordion, bass, groups, etc. Extensively featured on TV and broadcasting networks by Malcolm Mitchell Trio, Jack Embrow, Lonnie Donegan, Hedley Ward Trio, Bert Weedon, Marty Wilde, Dave Goldberg, Henry Krein, Billy Fury, The John Barry Seven, Martin Lukins, etc.

MODELS ARE PRICED AT: 29 gns., 39 gns., 59 gns., 70 gns.
● OBTAINABLE FROM YOUR LOCAL DEALER—or brochure from—

JENNINGS MUSICAL INDUSTRIES LTD
UNITY WORKS · DARTFORD ROAD · DARTFORD · KENT Tel 4414-7

Demonstrations Daily at our London Showrooms. 100 CHARING CROSS ROAD, W.C.2.

The album of Pepe Martinez' solos has been awaited by *aficionados* for some time.

On November 4th John Williams gave another recital at London's Wigmore Hall and "The Times," reporting the concert said: "The more picturesque and fiery music of the moderns . . . is still a little beyond Mr. Williams' expressive, though certainly not his technical, capacity. He excels in classical music, in which his beautifully precise sense of rhythm suits the early dance forms of Milan and Bach."

In Paramount's new Western film "The Jay-hawkers," Fess ("Davy Crockett") Parker plays the guitar.

Italian film star Giorgia Moll, whose engagement to John Barrymore Jr. was recently announced, is an enthusiastic player of the Spanish guitar.

In October the annual competitive musical festival at Blackpool, which for 59

years has been a stronghold of all that is established and traditional in serious music, ventured into new territory. It included experimental contests for Spanish' guitar—and we hear that contestants came from Lancashire, Yorkshire and other Midlands counties.

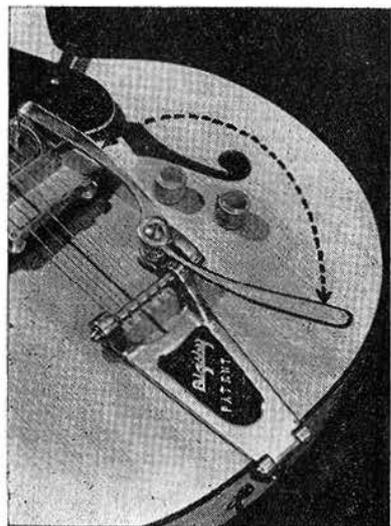
The final of the Frankie Vaughan Contest for Boys' Club Entertainers (part of the show "Clubs are Trumps") arranged by the National Association of Boys' Clubs) held at the Festival Hall on October 19th included David Daw playing a Villa-Lobos prelude on Spanish guitar. He was the only finalist from the South-West, chosen from 92 auditioned. Young David Daw has been playing the guitar for just over four years and studies at the West of England Spanish Guitar Centre.

In the October 23rd issue of
(Continued on next page)

CLASSIC
GUITARS
of Fine Tone and Quality
also
Hand Carved Cutaway
PLECTRUM MODELS
CHAMBERLAIN - MAKER
I Waterloo Street, Leicester

S. C. EVANS
The Violin Shop
10/11 Gothic Arcade
Snow Hill, BIRMINGHAM 4
CEN 2295
Specialist supplies of all materials
and tools for professional and
amateur **GUITAR MAKERS**
SEND FOR LISTS — POST FREE
"Make Your Own Spanish Guitar" in stock 15/-
Postage 1/3

Biggsby
TRUE VIBRATO



PATENTED IN U.S.A.

PRICE £20
POSTAGE PAID
ANYWHERE IN THE WORLD

A NEW DEVICE FOR
MANUALLY CREATING
A TRUE VIBRATO
FOR ARCH TOP
"f" HOLE ELECTRIC
PLECTRUM GUITARS

ALSO MODELS FOR
THIN SOLID BODY GUITARS

FLATS AND SHARPS
ALL SIX STRINGS BY
ONE HALF TONE
ABOVE AND BELOW PITCH

SEND FOR FREE FOLDER
AND PARTICULARS FOR
TRANSMITTING MONEY
TO
PAUL A. BIGSBY
8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA, U.S.A.

THE SUPERB
Zenith
Josh White
GUITAR



This Guitar is made to specifications by Josh White, and tested for tonal perfection and quality by Ivor Mairants, who says that the Josh White Guitar is ideal for accompanying and skiffle group playing. The only Guitar in Britain specially made for the "Josh White" idiom.

PRICE £21. 0. 0.

Ask at your local Music Stores to see this fine Instrument and the "Josh White Guitar Method" by Josh White and Ivor Mairants. Price 12/6

Please send me your Zenith Brochure

NAME

ADDRESS

BOOSEY & HAWKES
Deansbrook Road, Edgware, Middx. Tel.: EDG 5581

Write today for the Zenith Brochure



DENNIS NEWEY

the well known guitarist, first to play an Electric Guitar with the famous Halle Orchestra, conducted by Sir John Barbirolli,

ALWAYS USES MONOPOLE CHROME - TAPE WOUND STRINGS

PLECTRUM GUITAR (EP 79)

CHROME STEEL TAPE WOUND HIGHLY POLISHED

Perfectly smooth surface, the string for artistic playing.

Sonorous and powerful tone.
Per set 14/2d.

also available in Spanish No. 79.
Per set 12/10d.

for Concert or Spanish Guitar

Super NYLON GUITAR STRINGS

wound with a tarnish-resisting material of brilliant tonal quality. Per set 12/6d.

Standard Nylon set No. 796 . 9/1d.

BANJO highly burnished Monel wound
Set with plain 3rd. No. 84 4/1d.
Set with wound 3rd. No. 824 4/10d.

PLECTRUM BANJO four string set
No. P. 824 4/2d.

TENOR BANJO Non-tarnish wound.
Per set No. 927 4/3d.

BASS GUITAR Chrome tape wound.
4 string set. No. E-739 37/-

ELECTRONIC BASS Chrome tape wound. 4 string set. No. S-439 78/9d.

All prices include Purchase tax.

Approach your local dealer.
In case of difficulty please notify us

GENERAL MUSIC STRINGS LTD
TREForest INDUSTRIAL ESTATE,
PONTYPRIDD, S. WALES.

"Education" new methods of teaching music in many secondary schools is spotlighted—and a picture is reproduced of a teacher (with guitar) giving instruction to a class of some fifteen young guitarists.

The Clifford Essex Co. is receiving many enquiries for banjos from Germany. Recently a would-be purchaser of a reconditioned instrument, after stating his requirements, added the instrument he was looking for must be *mit gute klang*. Without recourse to a dictionary he was understood.

J. Penning de Vries sends greetings from George de Fretes whose Hawaiian ensemble are touring Germany this month for stage, TV and radio engagements. Mr. de Vries also tells us that Rudy Wairata has taken the place of Guus Ahrends as Hawaiian guitarist with the famous Kilima Hawaiians who have recently returned from Germany where Wairata was billed as "the young boy virtuoso from Samoa."

Under the auspices of the Netherlands-America Institute, Miss Kalei-o-Kuaihelani has been touring Holland, talking, singing and dancing. For her lecture tour Miss Kalei used pre-recorded tapes for her musical accompaniments. It is possible that this Hawaiian ambassadoress will be visiting England.

Club Notes

After a two-months' summer recess the London Guitar Society resumed its activities with the October meeting at Caxton Hall. As is now usual there was a 30-minutes' programme by intermediate players followed by a full programme as follows: John Latter played "Allegro" (de Murcia), "Study" (Sor), "Rondo" (Couperin) and "El Testamento d'Amelia" (arr. Lobet); Sidney Harland, "Three Pieces" (de Visee); "Study in B♭" (Sor) and "Cancion Triste" (Callega); John Williams, "Three Pavanes" (Milan), "Sarabande from the First Cello Suite" (Bach-Duarte), "Theme Varie et Finale" (Ponce) and the first movement of "Sonatina in A" (Torroba). After the interval John Varde played "Romanesca" (Mudarra) and "La Frescobalda" (Frescobaldi); Gordon Crosskeys, "Two Mazurkas" (Tarrega), "Three Pieces" (Sor), "Waltz" (Brahms) and "Minuet" (Vanhall); William Pedley, "Four Pieces" (Sor), "Danza No. 5" (Granados), "Mexican Folk Song" (trad.) and "Prelude in E Minor" (Villa-Lobos).

Correspondence

Dear Sir,—It has been stated (Peter Sensier, "B.M.G.", Feb. 1958) that French

GENUINE SPANISH FINGER STYLE GUITARS BY—

VICENTE

TATAY

— VALENCIA

For many years Tatay guitars have been acclaimed by classic guitarists for their exceptional response and superb quality of tone. Whilst still retaining the appearance of the authentic Spanish instrument, Tatay have made continued improvements to meet present-day requirements. 6 different models.

PRICES FROM £7. 19. 6. to £56. 14. 0.

Write for illustrated list and name of your nearest stockist to:—



ROSE, MORRIS & CO. LTD. 79-85 Paul Street, London, E.C.2.

polish is the normal finish on a Spanish guitar. I have no doubt that modern guitars are treated in this way but I cannot understand why this type of finish is preferred to varnish. The varnish on the best violins is said to contribute to the quality of tone of the instrument and I see no reason why this should not apply to the guitar.

French polishing must result in a hard unyielding coat of shellac that encases the instrument and damps down the vibrations of the wood with consequent loss of tone and volume.

It may be, of course, that guitars of superlative quality are varnished. It would be interesting to have the opinions of makers on this subject.—RONALD THEXTON.

* * *

Dear Sir,—I am a pupil of the banjo under that grand old patient teacher Alfred Lane and I would like to find somebody else in this neck of the woods interested enough to have a get-together with the view of forming a small group or even a trio to further one's learning. The only qualifications are: to play a banjo, possess interest and have a sense of humour. If there are any banjoists interested they can phone me between 1.0 and 1.30 daily or between 8.0 and 11.30 a.m. on Saturday.—T. O'TOOLE (WEY 2173).

* * *

Dear Sir,—Congratulations on the new cover of "B.M.G." and I, too, hope you will re-print some of the portraits used in the past. The spare room in our house is my "den" and I have all sorts of pictures on the walls—all relating to the guitar. I would like to see photographs of Segovia, John Williams and Vicente Gomez used on "B.M.G." for these would make great frameable pictures.—J. WILLERBY.

Small Advertisements

Closing date: 10th of the month

All advertisements must be prepaid

The cost of advertising under this heading is 3d. per word (minimum 3s. twelve words or less). Trade rate: 6d. per word (minimum 6s. twelve words or less). There is no charge for a box number, but the words: "Box 222, B.M.G., 20, Earham Street, London, W.C.2." must be included in the advertisement and paid for (eight words).

Advertisements are not accepted by telephone

FOR SALE

AVAILABLE again! Plectrum guitar solos by EDDIE LANG: "April Kisses," "Feelin' My Way," "Pickin' My Way," "Eddie's Twister," "Stringin' The Blues." Price 4/4d. each post free. Clifford Essex, 20 Earham St., London, W.C.2.

GUITAR. Russian origin. Bone rollers. Standard width at nut. Augustine strings. Leather case. £20. Photo available. 14 Park Grove, York. Phone: 25967.

SPANISH Laud by Ramirez. (Similar 12-string mandolin). Shaped case. Tutor, £17 10s. Truvoice contact mike, volume control, £2. Dolmetsch treble recorder, £2. Above as new or offers. Spanish guitar music, s.a.c. lists. 21 Feltham Ave., East Molesey, Surrey.

ABBOTT plectrum-banjo. New condition. 11" vellum. 14" resonator. With case. £11 and geared pegs 5 string. Prately, 32 Nansen Ave., Oakdale, Poole, Dorset.

1959 Jose Ramirez and Alfonso Checa flamenco guitars. £15-£35. HAM 1454.

ZITHER-BANJO. Dallas. Maple, German silver fittings. Good condition. With case £10. Ascott, 29 West Rd., Lancaster.

DALLAS plectrum-banjo, resonator, case, £8. Hofner "Congress" guitar, case, £14. Wright, "Ivanhoe," East Ave., Benton, Newcastle-on-Tyne.

GENUINE craftsman-built Spanish guitars. Oscar Teller high-class hand-made Spanish guitars—fretted and adjusted in the Clifford Essex workshops—are instruments you will treasure. From our present stocks we can offer a selection of models at £24, £27 10s., £30, £35 and £37. If you are looking for a first-class instrument with a glorious tone you should try an Oscar Teller. Rexine-covered fully-shaped 3-ply case, £7 7s. Clifford Essex Music Co. Ltd., 20 Earham Street, London, W.C.2.

CONCERT plectrum guitar, Hohner "Berkeley," with full size hard case. Excellent condition. £16. Ring LEE 7048.

PROFESSIONAL "Vega" tenor-banjo, case, in perfect condition. £25. Also very fine viola by Charles Vincent, in double case to take violin also. £50. Palumbo, 10 Navarino Rd., London, E.8.

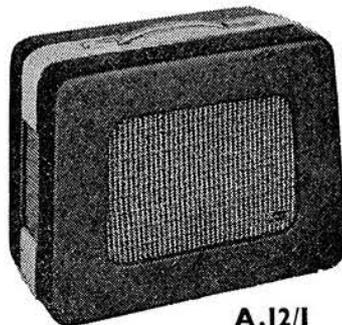
CLASSIC guitars. Hand made concert models of fine tone and workmanship. Call or write for particulars. Fidler, 2 Braintree Rd., Dunmow, Essex.

8-STRING triple neck electric Hawaiian guitar with case. Bargain. 12 gns. Law, Syke Lane, Scarcroft, Leeds.

(Continued on next page)

FOR SUPERB REPRODUCTION AT MODERATE COST . . .

Besson ELECTONE GUITAR PICK-UPS AND AMPLIFIERS



A.12/1

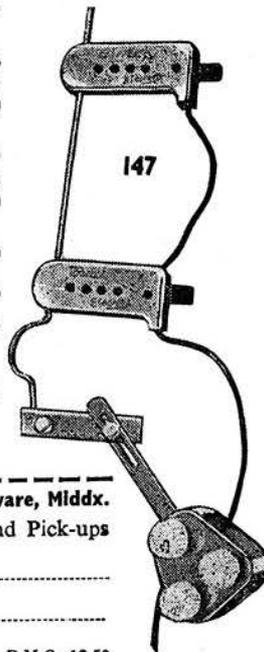
- Model 144. PICK-UP.....£3. 16. 0
- Model 145. SUPER PICK-UP.....£4. 6. 6
- Model 146. PICK-UP WITH CONTROL UNIT.....£8. 2. 9
- Model 147. DOUBLE PICK-UP ASSEMBLY WITH MIXER CONTROL UNIT.....£13. 6. 0

ALL GUARANTEED FOR 12 MONTHS

A.12/1. AMPLIFIER. 12 watts output, lightweight 12" speaker, A.C./D.C., 2 inputs, fully portable, handsome appearance.....£35. 16. 0

A.7. AMPLIFIER. A.C. only, 2 inputs, fitted with tremolo.....£19. 9. 0

A.3. AMPLIFIER. 6 watts output, 8" speaker. A.C. only.....£13. 16. 0



See your local dealer or send for illustrated folder giving full particulars of "Electone" equipment.

To BESSON & CO. LTD. Besson House, Burnt Oak Broadway, Edgware, Middx.

Please send illustrated Folder of "ELECTONE" Amplifiers and Pick-ups

Name.....

Address.....

B.M.G. 12.59

FAMOUS ALL-TIME GUITAR SOLOS AND DUETS

Limited number

DANZON - STAGE FRIGHT - CHICKEN A LA SWING - LOVE SONG - SUTTON MUTTON - PEG-LEG SHUFFLE - TEMPO FOR TWO - LAMENT IN E

8/- each, postage paid

IVOR MAIRANTS MUSICENTRE LTD. 195 Wardour Street, London, W.1

TWO NEW ALBUMS OF FLAMENCO GUITAR

SOLOS

ALBUM No. 10. MIRANDA, ETC.

CONTENTS:

- AMINA (ZAMBRA)..... MONREAL
- MALASIERRA (BOLERO).....REDI
- LA NINA DE FUEGO..... QUIROGA
- CARRETAS (BULERIAS)..... MONREAL
- DANZA MORA (ZAMBRA)..... ALONSO
- LA MINA (TARANTA)..... MIRANDA

ALBUM No. 11. PEPE MARTINEZ

CONTENTS:

- ANALISA DEL PUERTO (SEGUIRIVA)
- ALEGRIAS EN SOL
- BULERIAS
- GRANADINAS
- PETENERA

PRICE

7/6

EACH VOLUME

(Postage 4d. extra per volume)

Sole selling agents:—

CLIFFORD ESSEX MUSIC CO. LTD. 20 EARHAM STREET, LONDON, W.C.2. ENG.

72 "B.M.G."s 1923 to 1928 complete. Offers. Ball, 19 Redcatch Rd., Bristol 4.

ELECTRIC units for Guitar, Banjo, Mandolin, Guitar-bass, Electric Bass, etc. All sizes and types to suit every requirement, from £2 17s. 6d. Duo double units, also triple units, with mixer control panel, from £6 10s. Kits for solid style electric guitar and guitar-bass, from £4 10s. El. H.G. kits, £4 10s. (six string); £5 (eight strings). Foot volume controls, improved pattern, £3 15s. New type crystal contact pick-up for guitar, banjo, violin, bass, piano, etc., £1 15s. 6d., ideal for radio or small amp. All goods on approval willingly; satisfaction or money returned. S.A.E. for full details, advice, etc. Cyril Proctor, 180 Town St., Leeds 12.

RECONDITIONED instruments. We always have a selection of first-class banjos, mandolins and guitars. Owing to constantly changing stock, we do not issue lists but will gladly send fullest details of anything we have to offer if you will give us an idea of the type of instrument you are looking for and the price you want to pay. Callers welcome. Clifford Essex Music Co., Ltd., 20 Earlham St., W.C.2.

"CONCORD" console electric Hawaiian guitars, used by leading players the world over. Single neck from 16 gns.; twin 6-string 25 gns., 8-string models also available. Also units and all components. Send stamp for lists. Allied Electric Co., 311 Meandwood Rd., Leeds 7.

WANTED

CLIFFORD ESSEX (or other good makes) of banjos, plectrum-banjos and tenor-banjos wanted. Good prices paid. Write giving details of instrument and price expected in first instance. Clifford Essex Music Co. Ltd., 20 Earlham Street, London, W.C.2.

BACK NUMBERS "B.M.G." All 1958, Jan. to July 1957, October 1956. Husman, 2360 Fern Way, La Habra, Calif., U.S.A.

Directory of B. M. & G. Clubs

SOCIETIES AND ORGANISATIONS
with the names and addresses of their
Secretaries.

The cost of twelve consecutive
insertions under this heading is **7/6**

PARTICULARS OF MEMBERSHIP AND DATES
OF MEETINGS (OR SERVICE OFFERED) CAN
BE OBTAINED ON APPLICATION TO THE
SECRETARY.

American Guitar Society. Sec., Vahdah Olcott Bickford, 2031 Holly Hill Terr., Hollywood 28, Calif., U.S.A.

Aston Banjo Club (Wimbledon), Sec., R. G. Oram, 4, Mackenzie Road, Beckenham, Kent. (SYD 2056).

Birmingham. Sec., G. W. Mills, 66 Arnold Rd., Shirley, Solihull, Warwicks.

B. M. & G. Tape Club. Sec., Jeffrey Pocock, 29, Skidmore Ave., Wolverhampton, Staffs.

Bolton. Sec., Barbara Lobb, 685, St. Helens Road, Bolton. 'Phone: Bolton 3393.

Brixton. Sec., J. W. Smith, 15, Tulse Hill, Brixton, S.W.2.

Chesterfield Finger-style Guitar Group. Sec., W. A. Moseley, 20 North Rd., Calow, Chesterfield, Derbys.

Federation of Banjoists, Mandolinists and Guitarists. Southern Sec., Bertie W. Owen, 88/92, Rochester Row, London, S.W.1. 'Phone VIC 3753/4. Northern Sec., F. Phillips, 60 Prenton Rd. West, Birkenhead, Ches. MOU 4302.

Fretted Instrument Guild. Gen. Sec., Miss Christine Way, 6 Church Road, Old Windsor, Berks

ELEPHANT tusks and rhino horns. Collector pays exceptional prices. Write: Dargue, Hilltop, Fyning Common, Rogate, Sussex.

WANTED. Banjo solos (F.S.) "March On" (Cammeyer), "Banjo Etchings" (Lansing). Owner's price. Any other solos, price list. Clarke, Flat 4, 19 Auckland Rd. East, Southsea, Hants.

WANTED. Copied guitar choruses from records. Jazz, Western, etc. Have many to trade. Write: Joseph Dugay, Box c/o Prescott, Florida, U.S.A.

EXCHANGES

60 "B.M.G."s, music, etc. Exchange folk music, work songs, etc. Harris, 4 Springwell Cottages, Handley, Sheffield.

VARIOUS

GUITAR teachers and dealers interested in being agents for an excellent selling line of goods write Box 425, "B.M.G.", 20 Earlham St., London, W.C.2.

STANDARD shellacs produced from your own tapes: D.S. 10" from 5/9d. each. Stardom Records, 18 Regent St., Weston-super-Mare.

CLIFFORD ESSEX studio. At 20 Earlham Street (or there is a well-appointed studio for hire (5/- per hour)—available to teachers and instrumentalists needing a quiet practice room. Prior booking essential.

"B.M.G." Small Ads bring results. If you have something to sell to fretted instrument players (or there is something you are wanting) a "Small" will bring results.

JEFFREY POCOCK—your specialist for postal repair and modifications service to guitar pick-ups, amplifiers, microphones. 29 Skidmore Ave., Wolverhampton, Staffs.

Fretted Instrument Guild of America. Sec., Hank Karch, 3415, Ibsen Ave., Cincinnati 9, Ohio, U.S.A.

Fulham. Sec., J. White, 19, Broughton Road, Fulham, S.W.6.

Garfield Howe Guitar Group. Sec., The Warden, Braziers Park, Ipsden, Oxon.

Hackney. Sec., W. H. McMinnies, 58 Theydon Street, Walthamstow, E.17.

Ilford. Sec., W. J. Percy, 11, Kendal Ave., Barking. RIP 1205.

Ladbroke. Sec., Al Jeffery, 66, Chepstow Road, Bayswater, W.2. BAY 6856.

Leeds. Sec., A. Ellis, 6 Hollin Park Parade, Leeds 8.

Leigh-on-Sea. Sec., Mrs. Day, 36, Grange Park Drive, Leigh-on-Sea, Essex.

Lewisham. Sec., Arthur S. Walter, 16, Elsinore Rd., Forest Hill, S.E.23. 'Phone FOR 5328.

Liverpool (Premier). Sec., Miss E. M. Wood, 4, Meredale Rd., Liverpool 18.

London. Sec., Sally Adams, 10, Windmill Drive, Clapham Common, S.W.4. 'Phone TULse Hill 4484.

London Guitar Society. Sec., Miss S. MacKenzie, 154 Morton Way, Southgate, N.14. PAL 3237.

North London. Sec., D. A. Clare, 60, Devonshire Hill Lane, N.17. TOT 1121.

Orrell Mandoliers. Sec., H. Hughson, 34, Princess Ave., Gt. Crosby, Liverpool 23.

Sale. The Neapolitan Quartet. Sec., Henry V. Pizey, 29 Carlton Rd., Sale.

Savante Mandolin Players. Sec., Catherine Underdown, 31 Trelawney Rd., Redland, Bristol 6. Tel. 37508.

Southwark. Sec., Miss Kay Timpson, 32, King's Walk, Sanderstead, Surrey.

Wallasey ("Riverside"). Sec., W. Cook, 135, Borough Rd., Wallasey, Ches. Tel.: Wallasey 806.

Watford. Sec., A. E. Ayres, 63, Harwolds Rd., Watford. Tel.: Gadebrook 2216.

York. Sec., T. E. Ulliott, "Montrose," Moor Lane, Strensall, Yorks.

Teachers and Their Addresses

* Before a Teacher's name denotes an
examiner for "B.M.G." Diplomas.

10/- per annum for 2 lines or less; 5/-
per line for each extra line or part of line.

LONDON AND SUBURBS

Academy Guitar Studio (Lorna Gray).—40, Gordon Sq., W.C.1, EUSTon 6465. Private lessons in classic guitar, Segovia-Tarrega method. Write for free brochure.

Barter, John (G. P.G., S.) Day/evening. Qualified teacher. 55 Shakespeare Rd., Hanwell, W.7.

Chesnakov. Elements of Music and Harmony in the Study of the Classical Guitar. Theoretical and practical training in Modern Technique as a basis for development of artistic playing and for elimination of faults, self-acquired or installed by wrong teaching. Progressive, selected studies from works of old and contemporary Masters. Few vacancies for Students, 48a, Cathcart Road, S.W.10. FLA 4354.

Gallo, Louis (G., P.G., El.H.G.).—616 Green Lanes, Harringay, N.8. 'Phone: BOWes Park 4666.

Hood, S. C. (G.)—112 Beresford Avenue, Hanwell, W.7. 'Phone WAXlow 5154.

Jeffery, Al.—T.V.'s "Mr. Banjo"—(B., El.B., P.B., Folk B., T.B., G., P.G., U.) Vocal act. a speciality.—66, Chepstow Rd., W.2. ('Phone: BAYswater 6856).

* **Johnson, Chas. (P.G., S.G., H.G., El.H.G., El.P.G., B., M., U.)** Correct tuition all styles, 94 Chelmsford Road, E.17. COP 2011.

Keiller, W. J. (B., P.B., P.G.).—4, Brunel Rd., Woodford Bridge. BUCKland 0769.

Kramer, Adele, Professor at the Guildhall School of Music and Drama, London, gives lessons in classic guitar for beginners to concert standard. 24, College Crescent, Swiss Cottage, N.W.3. Tel.: PRImrose 5366.

* **Morris, Geo. E. (B., P.B.).**—48, Muswell Hill Rd., N.10. 'Phone: Tudor 3968. Also West End Studios.

Munro, Blanche, A.G.S.M., Professor of Guitar at London College of Music, accepts private pupils, including beginners at N.W.11 studio, SPeedwell 7740.

* **Palumbo, Angy (P.G., B., T.B., M. & V.).**—10, Navarino Rd., E.8. 'Phone: Clissold 4240.

Payton School of Music (Plectrum and Finger Style guitar and vocal production)—110/114, Islington High St., N.1. 'Phone: CAN 5083/4.

Proctor, Judd (P.G., El.P.G.).—59, Cavenish Road, N.W.6. WIL 1819.

Roler, Miss Hansi (Zither).—13, Estreham Rd., Streatham Common, S.W.16. STR 8625.

Sandford, Don (P.G., H.G.) 20 Summerland Grange, Muswell Hill, N.10. TUD 0891.

Shannon, Miss A. (B., S.G., P.G., M., Z., P., V., 'Cello).—97, Uxbridge Rd. (side entrance), Ealing, W.5.

(Continued on next page)

GEORGE MORRIS BANJIST

TUITION ON BANJO, PLEC. BANJO & T. BANJO

BEGINNERS & ADVANCED PERSONAL LESSONS OR CORRESPONDENCE FROM BRITAIN'S ACE PLAYER

48, MUSWELL HILL ROAD, N.10.
phone: TUD 3968

MANY OF BRITAIN'S LEADING GUITAR PLAYERS
were trained under the personal supervision of

IVOR MAIRANTS

PLECTRUM, SPANISH & FLAMENCO TUITION

Particulars free from:

CENTRAL SCHOOL OF DANCE MUSIC
195 Wardour Street, London, W.1. Regent 0644/5

LONDON & SUBURBS (contd.)

Sherman, Harry (P.G., H.G., T.B.) 11 Hurstwood Court, N.W.11. SPE 9577.
***Sisley, Geoff** (G., P.G. & H.G.).—68, New Oxford St., W.C.1. 'Phone MUScum 4388.
***Stanley, Arthur** (G., B., T.B., M.).—41, Lorn Rd., Brixton, S.W.9. 'Phone: BRI 4893.
Stevens Le-Grice Guitar Studio (G.).—29 Caledon Rd., East Ham, E.6. Personal tuition easily arranged.
Wembley School of B.M.&G.—Jazz, Solo (Plectrum, finger). 38 Charterhouse Ave., Sudbury Town. WEM 7017.
Weston, Robert (G.).—Tarrega Method. 28, Harton Rd., Edmonton, N.9.
Weise, Florence. Voice production and coaching songs to guitar in Italian, German, French, Spanish, Swedish, Norwegian, Finnish and English. 59 George St., W.1. WEL 7893.

ABERYSTWYTH

***Milverton, A.** (All fretted insts.). Tuition, any style.—"Garthmyl," 5, George Street.

BEXLEYHEATH (Kent)

Bexleyheath School of Dance Music.—For first-class tuition. Studios: "Melody House," 30, Broadway. 'Phone: B.H. 1429.

BIRMINGHAM

***Hull, S. G., and Wood, Amy** (B., P.G., H.G., M.).—11, Upland Rd., Selly Park. 'Phone: SEL 1437. (Examiner for "B.M.G." Diplomas.)
Taylor, A. C. (Piano, Piano-Accordion, Banjo, Mandolin, Guitar (all styles), Ukulele, Saxophone, Clarinet, Violin, Theory, Classics and modern rhythm).—28, Whitehead Street, Aston, Birmingham.

BOLTON

***Harker, Tom** (P.B., P.G., H.G.). B.B.C. soloist. Enquiries: Harker & Howarth, 7, The Arcade, Bradshawgate.
***Lobb, Barbara, A.T.C.L.** (B., M., G.).—Prin.: The Bolton School of Music, 685, St. Helens Rd. 'Phone: Bolton 3393.

BOURNEMOUTH

***Strike, Donald** (B., T.B., M., G., H.G.).—All styles.—16 Westbourne Arcade.

BRIGHTON

Bibobi, Emile (G.).—Examiner for Diploma at the Guildhall School of Music. Orchestral playing, chamber music styles, harmony and sight reading. Children, adult beginners and advanced pupils taken. "Anwoth Croft," Nash Lane, Seaynes Hill, Sussex.
Sutton, Robert. Classic guitar tuition (Segovia-Tarrega method). Beginners and advanced pupils. 12, Chesham Rd.

BRISTOL

Savante School of Continental Music (M. & G.). Principal: Mdme. C. Underdown, L.A.M., —31 Trelawny Road, Redland. Tel.: 37508.
Toogood, Jack (P.G., H.G. & U.).—70, Malvern Rd., St. eGorge. 'Phone: 51227.

CARDIFF

Haigh, Ernest (G., P.G. & Bass).—24 Gelligaer Gardens.

CLACTON-ON-SEA (Essex)

St. John's Academy. All insts., all styles. 173 Old Rd. 'Phone: 4580.

CLEETHORPES (Lincs)

Robinson, Ken. (G. & P.G.) 69 Campden Crescent.

COVENTRY

Llewellyn, Jack (B., P.B., T.B., P.G. & G.) 104, Stoney Stanton Road.

DARTFORD (Kent)

Bowles, Alan (G., P.G., B., P.B.) 80 Mill Rd., Hawley. 'Phone: Dartford 4912.

DUBLIN & BALLYMENA

***Lang, Art** (P.G., G.).—Radio soloist. 57, Lr. Mountpleasant Ave., Rathmines, Dublin.
***McGarvey, Jack** (B., Z.B., H.G.).—Examiner for "B.M.G." Diplomas for Ireland.) All coms.—31 Ballymoney St., Ballymena, Co. Antrim.

DUDLEY (Worcs.)

Payne, J. C. (P.G., P., P.Acc.). 165 Darby's Hill Rd., Oakham.

FALKIRK

***Macbeth, Will** (B., T.B., G., M., U.).—"Studio," 14, Orchard St.

FOLKESTONE (Kent)

Lloyd, Arthur. (All fretted insts.). Arranger: soios and band parts.—26, Manor Rd.

GLASGOW

Anderson, Albert. (H.G.) — 30, Balraird Drive, Rutherglen.
Davidson, James. (H.G.) 33, Gateside St., Glasgow, E.1.

HARROW (Middx.)

Bolton, C. (G.).—48 Alicia Ave., Kenton, Harrow. Phone: WORDsworth 0519.

HAYLE (Cornwall)

Philp, Wm. C. D. (G. & B. all styles).—2, Bodriggy Street.

HOCKLEY (Essex)

Smart, Peter. (P.G., E.L.P.G.).—61, Cornhill Avenue.

LEEDS

Proctor, Cyril (B., P.B., G., P.G., H.G., U.).—Specialist on Electrical Instruments.—180, Town Street, 12. Tel.: 637009.

LEICESTER

***Chamberlain J.** (B., M., G., etc.).—1, Waterloo St. Local agent for Clifford Essex Music Co. Ltd. (Examiner for "B.M.G." Diplomas.)

LIVERPOOL

Bethell, Pierre (G., H.G., M., P.Acc.).—1st Flr., 29, Islington. NOR 3231.
***Lewis, Fred** (B., P.B., T.B., M., P.G.).—480 Rice Lane, Liverpool, 9.

LYMINGTON (Hants)

Wooldridge, H. George.—Artist and Musician (G., P.G., M., V.).—General musicianship, etc. Ophiro Studio, Western Rd.

MANCHESTER & DISTRICT

Greenall, Jos. ("B.M.G." Diplomas, P.G. and P.B.—2, Fir Rd., Swinton.
Howard, Don (Classic Gtr., P.G., M. & V.)—Forsyth's, 126, Deansgate. Tel.: BLA 3281.
Mayer, Frank. (E.L.P.G. & P.G.) 21 Balliol St., Man. 8. Phone: CHE 6619.

MITCHAM (Surrey)

Gjertsen, Ernest (G.).—Segovia method. 23, Broadway Gardens.

NEWCASTLE-ON-TYNE

Clazie, Jack (H.G., Specialist, P.G., G., Bass & U.).—18, Ancroft Ave., North Shields. 'Phone: North Shields 1515.
***Dorward, T. J. W.** (P.B. T.B., P.G. & M.). Modern Dance Rhythm.—15 Hoyle Ave., Newcastle-on-Tyne, 4. Tel.: 37477.

NUNEATON

Beeby, Jack (B., M. & G. all styles).—193, Edward Street.

NOTTINGHAM

Leverton, Tom (G., P.G., H.G.).—57, Lower Road, off University Blvd., Beeston.

PLYMOUTH

***Lee, Arthur** (G., P.G., M., P.B., T.B., E.G., P., P.Acc.).—Studio: 225, North Rd.
Stovel, Arthur (P., P.acc., Sax. V.M.U.G.) Studio: 35, Clarence Street.

RAMSGATE (Kent)

Young, Alan (P.G., P.B., Z.B.). Studio: 34, Hibernia St.

READING

Hamlet, J. (B., G. Finger and Plectrum).—13, Priest Hill, Caversham.
Phillips, Ron. (P.G. & H.G.) 108 Grovelands Road.

SALISBURY

Dacre School of Guitar Banjo and Mandolin. 35a, Rolleston St.

SHEFFIELD

Howe, L. W. (B., Z.B., G., Tarrega method). 313, Brincliffe Edge Rd. 'Phone: 52838.
Stewart, L. (G., Bass, Theory) — 103 Washington Road. 'Phone 55392.

STOCKPORT

Howard, Don (Classic Gtr., P.G., M. & V.) Special course for guitar accompaniments. 251, Wellington Rd. South. 'Phone: 2127.

STOKE-ON-TRENT (Staffs)

Shaw, J. (G., P.G., P.B.) 55 Selwyn Street.

WOKING

Lane, A. W. (B., M., P.G., H.G., U., etc.).—37, Westfield Ave., Woking. Tel.: Woking 2375.

WOLVERHAMPTON (Staffs)

Wakeman, Clem. Specialist on E.H.G. (Native style) and Uke. 170, Owen Rd., Penn Fields.

ABROAD**CALCUTTA (India)**

***Das, Mukul** (H.G., P.Acc.) Radio Artist, Studio La Guitare, 22, Bethune Row. 'Phone: B.B. 1547.

ILLINOIS (U.S.A.)

Sloan, John (B., P.B., G., P.Acc.).—273 Maple Ave., South Chicago Heights. Phone: Skyline 5-7068.

JOHANNESBURG (S. Africa)

***Charlie Macrow's Studios** for expert tuition on banjo, mandolin, guitar and E.H.G. Studios: Germiston, Johannesburg and Krugersdorp. Enquiries: Phone 22.2361 or Box 140 Germiston. Benoni studio under Gilbert Stroud.
***Stroud, Gilbert** (B., M., G., & E.H.G.).—All enquiries c/o Chas. Macrow Studios, Johannesburg 22.2361 or Box 140, Germiston.

KAMLOOPS B.C. (Canada)

***Alexander, Arthur** (B., P.B., G., H.G. & M.).—Criss Creek, B.C.

LOS ANGELES, Calif. (U.S.A.)

Nizamis, John N. (Mandolin Artist-Teacher), 1753, W. 42nd St. 'Phone: AX. 3-0865.

ST. PAUL, MINN. (U.S.A.)

***Bellson, Albert** (Artist-Teacher of fretted instrument and P.Acc.) Author and publisher of Bellson Orchestral Tenor-Banjo Method and The Professional Tenor-Banjoist. 372 Saint Peter St.

SINGAPORE (Malaya)

***Martinez, Harry** (H.G., P.G., G., U., M.) Theory and modern arrangements. Radio artist, 354, Siglap Road, SINGAPORE 15.

SYDNEY, N.S.W. (Australia)

Loader, Rosa (G., B., H.G.). "Sea Breezes," Riverview Rd., Avalon.

TORONTO (Canada)

Atkins Bertram (Classic Guitar). — 108, Boulton Drive. (WA. 2-1776.)

ABBREVIATIONS.—"B." Banjo. "Bn." Banjo. "Clar." Clarinet. "Dola" Mandola. "G." Classical Spanish Guitar. "H.G." Hawaiian Guitar. "M." Mandolin. "P" Piano. "P.Acc." Piano Accordion. "P.B." Plectrum Banjo. "P.G." Plectrum Guitar. "S." Singing. "Sax." Saxophone. "T.B." Teor Banjo. "U." Ukulele. "V." Violin. "Z.B." Zither Banjo.

**2 NEW ALBUMS OF
EASY SOLOS FOR
PLECTRUM
GUITAR**

COLE PORTER MELODIES

CONTENTS:
TRUE LOVE · IN THE STILL OF THE NIGHT · ROSALIE · C'EST MANIQUE. I'VE GOT YOU UNDER MY SKIN · MY HEART BELONGS TO DADDY · FROM THIS MOMENT ON · I LOVE PARIS. I LOVE YOU · CA, C'EST L'AMOUR

JEROME KERN MELODIES

CONTENTS:
ALL THE THINGS YOU ARE · CAN'T HELP LOVIN' DAT MAN · DEARLY BELOVED · THE LAST TIME I SAW PARIS · LOVELY TO LOOK AT · I'VE TOLD EV'RY LITTLE STAR · THE WAY YOU LOOK TONIGHT · WHO? · WHY DO I LOVE YOU? · YESTERDAYS

PRICE **3/-** EACH

(Postage 4d. each extra)

Obtainable from:—

CLIFFORD ESSEX MUSIC CO. LTD.
20 Earlam Street, London, W.C.2

**WE HAVE THE LARGEST STOCK OF
GOODS FOR FRETTED INSTRUMENTS**

Because of this comprehensive range

IT IS IMPOSSIBLE
for us to advertise all the goods and printed music we can supply. BUT

OUR COMPREHENSIVE LISTS ARE SURE TO INTEREST YOU.

Send us a postcard,

telling us the instrument you play, and we will send you copies free of charge.

CLIFFORD ESSEX MUSIC CO., LTD.
20 Earlam Street, London, W.C.2

CLIFFORD ESSEX

THE FINEST

STRINGS
YOU CAN PUT ON
ANY INSTRUMENT

Send for current price list

**CLIFFORD
ESSEX**

THE
PREMIER
FRETTED INSTRUMENT
HOUSE

**AS NEAR AS YOUR
NEAREST POST BOX**

*All mail orders are dealt with
the same day as received.*

SEND FOR OUR
LATEST FREE LISTS

(Mention the instrument you play)



USED AND RECOMMENDED BY ALL
PROGRESSIVE TEACHERS EVERYWHERE



The
**NICK
LUCAS**

PLECTRUM
GUITAR
METHOD

The most popular method ever published.
Takes the student by easily understood stages through all aspects of Plectrum Guitar playing.

PUBLISHED IN THREE BOOKS

6/-

PER VOLUME

(Postage 6d. each extra)

CLIFFORD ESSEX MUSIC CO., LTD.
20 Earlam Street, London, W.C.2

**THE STORY OF THE
SPANISH GUITAR**

(SECOND EDITION)

by A. P. SHARPE

CONTAINS :

A COMPLETE HISTORY OF THE INSTRUMENT TOGETHER WITH BIOGRAPHIES OF ITS FAMOUS COMPOSERS OF THE PAST, PLAYERS AND PERSONALITIES

Including :

THIRTY-ONE FULL-PAGE
HALF-TONE PLATES

A special art supplement gives full-page photographs of old and new guitars (front and back views) with complete details of their construction and all the relevant measurements.

A book everyone interested in music will enjoy reading and every player of the Guitar will find a source of inspiration.

CLOTH BOUND

15/- (U.S.A. \$2.25) (Postage 1/3 extra)

CLIFFORD ESSEX MUSIC Co. Ltd.
20 Earlam Street, London, W.C.2

**BEST ENGLISH WHITE CALF SKIN
BANJO VELLUMS**

price list on request.

CLIFFORD ESSEX MUSIC CO. LTD.
20, EARLAM STREET, LONDON, W.C.2

REPAIRS

FROM A MINOR ADJUSTMENT
TO A
COMPLETE OVERHAUL

For a really first-class repair or overhaul — executed in the minimum time at a reasonable cost—entrust your instrument only to Clifford Essex craftsmen. We are constantly receiving letters from satisfied clients who have been highly pleased with the work carried out on their instruments.

● ESTIMATES FREE ●

CLIFFORD ESSEX MUSIC CO. LTD.
20 Earlam Street, London, W.C.2

*Are you a regular
subscriber?*

MAKE SURE OF GETTING
YOUR COPY OF "B.M.G." EACH MONTH

To make sure of receiving "B.M.G." every month it is necessary to place a standing order. The most trouble-free way is by subscribing direct with the publishers.

SUBSCRIPTION RATE—
17/6 for 12 Months
(U.S.A. -- \$2.50)



SEND THIS OFF TO-DAY

TO CLIFFORD ESSEX MUSIC CO., LTD.
20, Earlam St., Cambridge Circus,
LONDON, W.C.2

Please send me "B.M.G." for the next twelve months commencing with the19..... Issue, I enclose herewith value 17/6

NAME

ADDRESS

RENEWAL..... NEW SUBSCRIBER.....

(Please put X against appropriate section)

(If you do not wish to cut this "B.M.G." copy the above form on a sheet of paper).

Favourite Songs

with

GUITAR ACCOMPANIMENT

(COMPLETE WITH CHORD SYMBOLS)

Arranged by

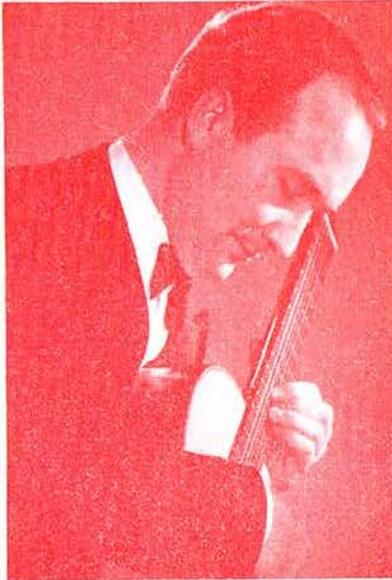
JOHN GAVALL

(Author of "Tips for Troubadours")

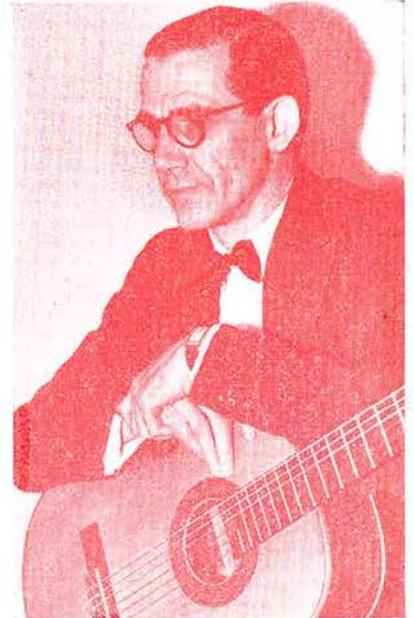
and

JACK WHITFIELD

(well-known writer and broadcaster of songs to his own guitar accompaniment)



JOHN GAVALL



JACK WHITFIELD

Arranged by John Gavall:

*A JANTE A JA	Swedish
ALL THROUGH THE NIGHT	Welsh
ASH GROVE, THE	Welsh
BAILIFF'S DAUGHTER OF ISLINGTON, THE	English
BARBARA ALLEN	English
BIG ROCK CANDY MOUNTAIN	American
BLUE TAIL FLY	American
BLACK IS THE COLOUR OF MY TRUE LOVE'S HAIR	Fantasy
BLOW, BLOW, THOU WINTER WIND	Arnes
BONNY MARY OF ARGYLE	Scottish
COCKLES AND MUSSELS	Irish
COCAINE BILL	American
COME LASSES AND LADS	English
COMIN' THROUGH THE RYE	Scottish
CROCODILE, THE	English
DEEP RIVER	Spiritual
DID'N MY LORD	Spiritual
DRINK TO ME ONLY WITH THINE EYES	Johnson
EARLY ONE MORNING	English
FARMER'S WIFE, THE	Gavall
FOGGY, FOGGY DEW	English
FRANKIE AND JOHNNY	American
GO DOWN MOSES	Spiritual
GOOD KING WENCESLAS	Carol
GREENSLEEVES	English
*GUTER MOND	German
HARK! THE HERALD ANGELS SING	Mendelssohn
HOME ON THE RANGE	Canadian
I GOT A ROBE	Spiritual
IT WAS A LOVER AND HIS LASS	Marley
JOHN PEEL	English
KEEPER DID A-SHOOTING GO, THE	English
*LA PALOMA	Spanish
LINCOLNSHIRE POACHER, THE	English
LONDONDERRY AIR	Irish
*L'AMOUR DE MOI	French
*MANGO WALK	Calypso
MILLER OF DEE, THE	English
NOBODY KNOWS	Spiritual

O MISTRESS MINE	12th Night
RED RIVER VALLEY	Canadian
*ROSEBUD RED (Heidenroslein)	Schubert
*SANTA LUCIA	Italian
SINCE FIRST I SAW YOUR FACE	Ford
SILENT NIGHT	Carol
STREETS OF LAREDO, THE	American
STYENKA RAZIN	Russian
*TERESA	Latin-American
*WRAGGLE TAGGLE GYPSIES	English
*YO INDIFFERENTE	Venezuelan

Arranged by Jack Whitfield:

ABIDE WITH ME	Hymn
ALOUETTE	French-Canadian
BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS	Irish
BLUE BELLS OF SCOTLAND, THE	Scottish
CLEMENTINE	English
GOLDEN SLUMBERS	English
GOODNIGHT, LADIES!	English
JOHNNY SANDS	Irish
JOSHUA FIT THE BATTLE OF JERICHO	Spiritual
KEEL ROW, THE	English
LOCH LOMOND	Scottish
MERMAID, THE	English
MINSTREL, BOY, THE	Irish
MY BONNIE	Scottish
MY GRANDFATHER'S CLOCK	English
MY LOVE IS LIKE A RED, RED ROSE	Scottish
NOW IS THE MONTH OF MAYING	Marley
QUARTERMASTER'S STORES	English
RIDDLE SONG, THE (I Gave My Love a Cherry)	English
ROBIN ADAIR	Scottish
SHE'LL BE COMIN' ROUND THE MOUNTAIN	American
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD	Spiritual
THERE IS A TAVERN IN THE TOWN	English
VILIKINS AND HIS DINAH	English

*with English translation

Other titles are in course of preparation

PRICE 1/6 EACH

POSTAGE EXTRA (allow 2d. per song)

Clifford Essex Music Co. Ltd., 20 Earham Street, London, W.C.2.