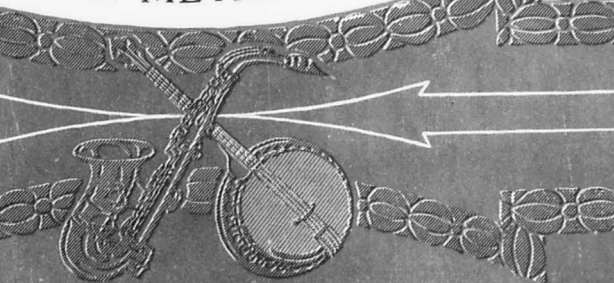


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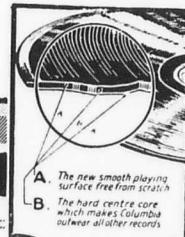
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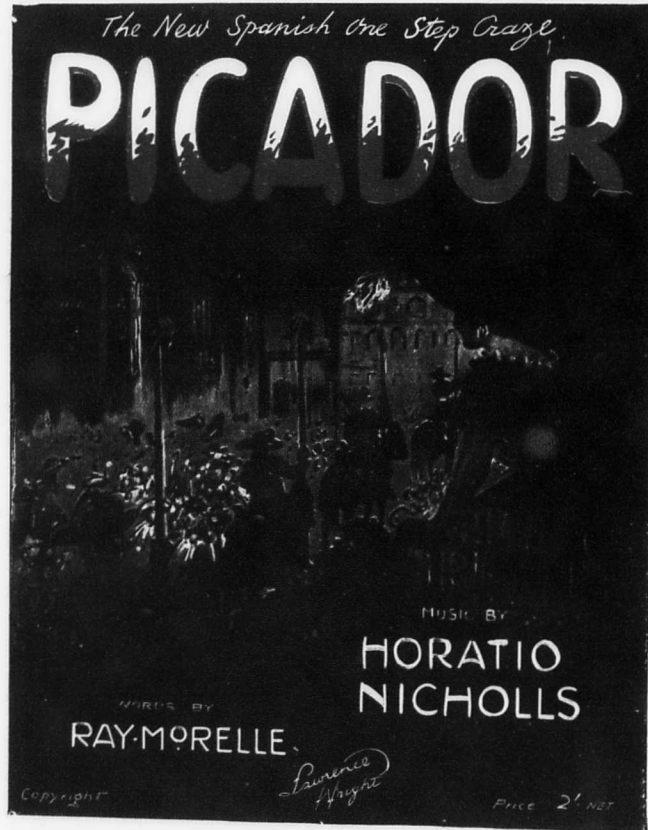
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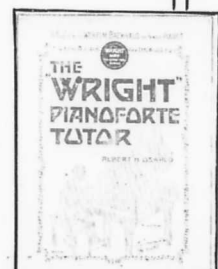
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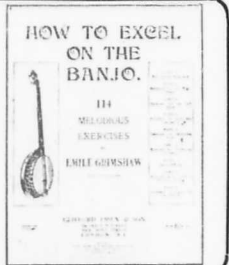
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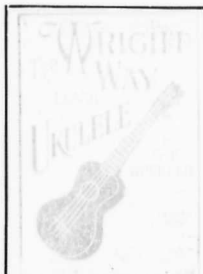
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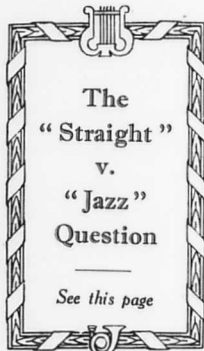
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Edited by EDGAR JACKSON

Vol. I. No. 4 APRIL, 1926 Price 6d.



A Contemptible Controversy

"The time has come," Doc. Coward Of 'jazz' and 'straight,' the saxo-
said, phone,
"To talk of many things— And all the fuss it brings."

(With apologies to Lewis Carroll.)

*A syncopated orchestra is good at killing
time,
Or turning into balderdash a symphony
sublime.*

Dr. Henry Coward.

*We're not concerned with balderdash, nor
get with killing time,
But we suggest he finds our jazz "sour
grapes," not bitter lime.*

"The Melody Maker."

MUCH ink has been spilt of late on the evils and degeneracy of jazz by those who condemn it, while others have rushed to its defence.

The position is not improved by the fact that the instigator of the attack is that eminent and much honoured musician, Dr. Henry Coward, who has found such great honour in the City of Sheffield, where he trains choirs. He is joined in the issue by such as J. H. Squire and W. de Groot, who have publicly sworn a life-long boycott on jazz music.

On the other hand, Eric Coates, Jack Hylton, Bert Ralton, and others equally talented, have replied vigorously within the limited spaces allotted to them in the lay press, which has published letters both for and against.

NOW it is not our intention in these lines to support either side, because public opinion, which has always proved itself a capable judge, has already decided, and we are satisfied to abide by that decision. But when a critic who, because of the eminence of his position, is able to have his mischief-making and

obviously biased opinions broadcast in the lay press concerning a subject of which he has proved himself ignorant—perhaps because it is outside his sphere—we feel it time to put a check on the attack if only because we think it wild and unreasoned. The principles of free speech are only acceptable so long as the free speech is fair speech. If a criticism is unfair, it is better to let every man form his own opinion without its aid.

After all, jazz or any other music is a matter of personal taste, and, even if tastes differ, there is no reason for those of one opinion to slang wholeheartedly the other side.

ANY new movement in any of the arts has its virulent critics and its enthusiastic sponsors, but who is to say who is right or who is wrong? Only time will tell. In this argument we have even had doctors say that dancing and instrument playing were deleterious occupations. Other doctors recommended them as cures for specific ailments, and acclaimed them as good exercise as a general precept. It is so much a matter of personal view-point that

an over emphatic statement of opinion, such as Dr. Coward's, is obviously self-centred, and justifies an assertion that the controversy is even contemptible. It almost seems as though there is some axe to grind, as though the progress of jazz music is contrary to the interests of its attackers.

THOUGHTFUL and neutral people will appreciate the fact that a pioneer in any new movement is invariably considered a half-wit until he proves himself a genius. Christopher Columbus, though considered mad to suggest that the earth was round, was subsequently hailed as a national hero. Stephenson was thought a mere dreamer until he moved a mass of iron with the harnessed power of steam; he then became a shining light of history. The first piano was the design of a crank; it is now a *sine qua non*. Epstein's sculpture is the creation of a charlatan unless a more enlightened posterity finds in it a transcendent genius. Naturally, therefore, jazz music of to-day must be adjudged a philistine.

(Continued overleaf.)

BUT why cannot people agree to differ in *silence* on matters of taste? The present conflict between the devotees of "straight" and jazz music is contemptible in its futility, since nothing counts but *vox populi*.

"Straight" musicians apparently are piqued because their art is temporarily losing its grip, whilst the tentacles of the jazz game are stretching in all directions, plucking the plums and embracing the essential pillars of public support. The "straight" musician, however, need not be anxious. The position will readjust itself in due course, how, as, and when it deserves.

The grand art of classical music is founded on primeval arches of enduring strength. It lived *æons* before the birth of Christianity, and will survive Christendom.

* * *

JAZZ is a new cult. It is probably a grand new art, and it has this advantage over straight music that it not only appeals to the fauteuils, but to the gallery also. It considers no class distinction. It is, if you will, a reversion to type; and obviously its appeal is elemental, going straight to the senses of the average man, calling for no explanation.

Yet merely because the appeal of its more austere predecessor is rather to the brain and more exclusively for the enjoyment of the one endowed at birth with a more refined instinct and with a deeper understanding for symphony, is it to be tolerated that jazz music, with its more general and spontaneous appeal, must be eliminated? That would be snobbery.

The finest advice that Dr. Coward could have given to the general public would have been on the Asquithian

principle. His rantings and futile condemnation would do more justice to a megalomaniac rather than to a sane, distinguished and otherwise enlightened musician such as he may claim to be.

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AS already stated, we have no desire to express any pros and cons in a childish argument, but one of Dr. Coward's assertions must not be left unrefuted.

He has said that the jazz trombonist is guilty of prostituting his instrument, and that the saxophone is a musical travesty. That, Doctor, is a statement of unsubstantiated fact. Here is one in direct opposition to it, and we will prove it if you care to challenge its authenticity. There are trombonists in jazz units who for sheer technical ability are miles above the best soloists in symphony orchestras, and at the same time their art on the instrument is a sealed book to the "straight" man.

As to the jazz saxophonist, he has created in the instrument something which for sheer beauty would be an asset in any classical band.

More, Dr. Coward, instrument for instrument, this is true right throughout the combination of a jazz band.

Then you, Mr. Squire, will perhaps realise that the blasphemous orchestrations of classical music which you condemn with so much aversion, quite apart from the sins of plagiarism, are at any rate a practical demonstration of the inimitable abilities of jazz musicians in any class of music and a retaliative and retributive answer to the contempt shown to them by the stiff-necked musical Tories of this revolutionary era.

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ARTHUR LANGE'S BOOK ON ARRANGING

IN our February issue we made a brief announcement of the publishing in America of Arthur Lange's book "Arranging for the Modern Dance Orchestra" and invited applications from English musicians for advance copies.

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The following is a complete list of contents, and demonstrates in itself the comprehensive nature of the work:—

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The local "rag" will tell you all about the incipient outbreak of "Foot and Mouth" in Farmer Wurzel's stock, but it won't tell you much about the latest developments in your own profession. What do you do to keep up with times in the profession you have adopted?

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because you now wheeze into a saxophone in a one-horse show that you have nobly fulfilled your avocation.

Study—study—study, and be ambitious. Study other instruments, too. There's no need to eat only mutton, when beef and lamb are good. You have learnt how to eat one thing. Learning to eat another is consequently easier.

Do you ever look on your instrument with disfavour, and go short of "fags" and "soft drinks" to buy a better one, or do you think that in sporting a pair of horn-rimmed goggles you have made the utmost concession to the god of musical progress?

Do you just read and play your music as though it is a Board of Trade return of imports and exports, or do you succeed in understanding the beauty which lies in these plain black lines and dots?

Do you pack your instrument up at night, and next say "Good morning" to it until the next night when it is time to start duty again? Do you look upon it as a necessary evil like a mother-in-law, or as an ever welcome pal? Have you faith in yourself, or just a sense of hopeless pity?

If you think you have possibilities, just realise you are the only man who can make them impossible. Do not settle like a fungus and brood like a hen. The hen does it for a purpose.

The fact that opportunity does not knock at the "Super Palais" in Muddlecombe is proof positive that there is a better 'ole somewhere, and that you had better go to it. You cannot expect the big producers to come looking for gold dust in a mud patch. Sit yourself down in a more likely highway.

Oh! it's easy to rusticate and hibernate, but what you want to do is migrate.

Keep moving in a well-labelled wagon, leaving behind a clean bill, and you will surely arrive somewhere in the vicinity of the top. Then you will be in the excellent position of being able to smack any jazz celebrity on the back, spill his beer, and call him Jack.

Keep moving.

Famous Publisher's
£1,000 Gift to his Staff

ON Friday night, March 26, a most successful reception was given at the Palace Hotel, Bloomsbury, by The Lawrence Wright Social Club, the members of which entertained their President and employer, Mr. Lawrence Wright, to a dinner, concert and dance.

The concert was of the highest quality, and included such foremost artists as Mr. Thorpe Bates and Miss Janet Hemsley, Gwen Rogers' Romany Players, Miss Stella Brown and the Bullarena Picador Octette, while Jack Hylton's Band put in a surprise appearance, to the great delight of all.

A most unexpected dénouement just after dinner gave a wonderful fillip to the very high spirits of the evening. Mr. Lawrence Wright, in rising to reply to the toast which was wholeheartedly accorded him by the company, announced that the previous year's business had been so satisfactory in its progress that he thought the time must shortly come when the staff should participate in the prosperity of the firm. To that end he had decided that, when the Lawrence Wright Music Co. was converted into a limited liability company, which he hoped would be in the near future, he was making provision for shares to be allotted to the staff in proportion to the length and value of their services.

This announcement was received with the most excited applause, which swelled to a prolonged crescendo when Mr. Wright added that, as an immediate token of his appreciation, he had drawn a cheque for £1,000 for staff benevolence, which cheque he handed over to the Social Club Secretary to be paid into the club's account.

Mr. Llew Weir, the General Manager, subsequently announced that the money would in all probability be applied for superannuation, and, speaking in heartfelt manner for the whole of the staff, he thanked Mr. Wright for enabling the Social Club to culminate its achievements in this way, which otherwise would have been impossible.

With such a star to an evening's amusement, it was not surprising that the revelry lasted into the hours of early morning, although Mr. Wright himself was not permitted to disport himself much, being besieged the whole evening by autograph hunters.

:: £100 Competition for British Arrangers ::
Second Orchestration

A VERY great interest has been displayed in our Arranging Competition which commenced in our March issue. Many messages have reached us to the effect that a great number of musicians are seriously engaged in it, and doubtless much good work will emerge.

New readers who desire to compete would be well advised to obtain the March issue, wherein full information is given. Briefly, the scheme is as follows:—

We are publishing a series of five dance numbers (the first having already appeared in our March issue). Orchestration conforming to the under-mentioned terms and conditions will be submitted to the judges:—

MR. DEBROY SOMERS.

MR. BERT RALTON.

MR. PERCIVAL MACKAY.

MR. HORATIO NICHOLLS.

—and the best orchestration of each single number will be awarded a prize of £10. The best single arrangement over the whole series of five numbers will be awarded a further prize of £50.

This month the number to be arranged is "There'll Come a Sometime," the piano copy of which is found overleaf.

Be careful not to introduce part of any copyright tunes in your Interludes, Counter Melodies, etc.

Rules and Conditions

1. The competition is open only to those of British nationality who are domiciled in the British Isles.

2. The title and song piano part of the number to be arranged will be published monthly in THE MELODY MAKER AND BRITISH METRONOME. Entrants are not required to adhere to the arrangement of the said song piano part, which is given merely to show the melody and general structure of the harmony. Original introductions, interludes, modulations, special effects, endings, etc., will be taken into consideration.

3. Orchestrations may be submitted by one or more competitors in collaboration, and in such cases the names and addresses of all collaborators must be declared on the one entry form and on the manuscript (see Rules 4 and 8). In the event of such an entry being awarded a prize, the amount thereof will be equally divided by us between the collaborators.

4. Entries must be addressed to the Editor of THE MELODY MAKER AND BRITISH METRONOME, at 19, Denmark Street, Charing Cross Road, London, W.C.2, and reach him

not later than the 21st of the month immediately following that in which the number to be arranged is published in "The Melody Maker and British Metronome." Entries must be marked in the top left-hand corner of envelope "Arrangers' Competition."

5. All attempts must be accompanied by the entry form appearing in THE MELODY MAKER AND BRITISH METRONOME, which must be completely and correctly filled in.

6. All parts must be clearly and legibly scored on 4to manuscript paper ruled 12 staves to the page.

7. Parts must be written for each of the following instruments:—

Orchestral Piano Accompaniment (with melody notes "cued-in").

1st Violin. 2nd Violin.

Viola. 3rd Cello.

Bass or Tuba (on one part).

1st Clarinet. 2nd Clarinet.

Flute. Oboe. Bassoon.

1st and 2nd Horns (on one part).

1st Trumpet. 2nd Trumpet.

Trombone.

1st Sax. Ez Alto. 2nd Sax.

3rd Sax. Ez Alto. B Tenor.

G Banjo. Drums.

Tenor Banjo.

When an arranger makes a "full score," it is desirable that same should also be submitted. Orchestrations should be arranged so that they are at once equally suitable either for a trio, such as Piano, Violin and 'Cello, a small dance band which does not include strings, a music hall orchestra which does not contain saxophones or banjo, and for a full orchestra containing everything. (This is one of the secrets of Arthur Lange's success.)

No arrangement is to exceed 144 bars in length, although, of course, repeat signs may be marked in addition.

8. Each and every part must be clearly headed with the title of the composition and the name of the instrument, and at the foot

of each page must appear the name(s) and address(es) of the competitor(s).

9. All unsuccessful arrangements will be returned to the competitors, providing sufficient postage is enclosed for their return, but neither the judges, individually nor collectively, nor the proprietors of THE MELODY MAKER AND BRITISH METRONOME will be responsible for any loss or damage to any part or whole thereof.

10. The copyright of each and all of the winning arrangements shall become, *ipso facto*, vested in the proprietors of THE MELODY MAKER AND BRITISH METRONOME, to make such use of as they may at any time decide, and the author thereof shall, if called upon, do such acts as may be necessary to uphold the said proprietors' sole ownership in the said copyright. Nothing is to prevent the said proprietors permitting the performance, recording and/or broadcasting of all any arrangement(s) entered for this competition.

11. Competitors may submit as many attempts as they desire, but each attempt must be accompanied by a separate entry form (see Rule 5).

12. Correspondence cannot be entered into concerning the competition by the judges or the Editor of THE MELODY MAKER AND BRITISH METRONOME.

13. The decision of the judges shall be final and legally binding.

14. The judges and/or the Editor of THE MELODY MAKER AND BRITISH METRONOME may refuse to consider any entry, or disqualify any entrant, and in either event shall not be required to give any reason(s) for such action.

Note.

Winners will be advised by post of their success, and their names and addresses published in THE MELODY MAKER AND BRITISH METRONOME, *The Referee, The Stage, The Era, The Performer, The Encore, etc.*

THE MELODY MAKER AND BRITISH METRONOME
19, Denmark Street, Charing Cross Road, London, W.C.2£100 COMPETITION for
BRITISH ARRANGERS

ENTRY FORM

I/We.....
(Please write in block capitals.)

of.....

(Give full Postal Address(es).)

Desire to enter for the ARRANGERS' COMPETITION No. 2 (Composition "THERE'LL COME A SOMETIME") and submit herewith my/our arrangement of that number. I/We have read the rules and conditions of this competition and agree that my/our entry shall be governed by them.

I/We declare that the particulars I/we have given herein are complete and true.

Usual

Signature(s)

Date.....

Number for £100 Music Arrangers' Competition

THERE'LL COME A SOMETIME.

Arrangement for "Banjulele" Banjo & Ukulele by KEL KEECH.

Tune Uke in D and put Capo on 1st fret. *4th. 3rd. 2nd. 1st.* (or use E♭ tuning.) *4th. 3rd. 2nd. 1st.* B♭. E♭. G. C.

Words by CON. WEST

Music by HARRY CONDOR

Moderato.

INTRO.

Key E♭

Now with me you're
I've been treat ed

through, dear, I shan't wear a frown, You've grown
bad ly, You dont care, I know, Though I

tired, it's true, dear, Though you've turn'd me down.
love you mad ly, I will let you go.

Number for £100 Music Arrangers' Competition

CHORUS.

There'll come a some - time - you'll want to kiss me, - - - When I - - - am far a -

- way, - - - There'll come a some - time - when you will miss me, - - - Tho' to -

se - - - He - - - day my heart is bro ken, I'll try - - - to keep on smil ing, - - -

Tho' love - - - seems all in vain, - - - There'll come a some - time - when you'll be sor - ry, - - -

And you'll want me 'back a - gain. There'll come a - gain.

Fine Dance Numbers with Fine Arrangements

EV'RY SUNDAY AFTERNOON *Foxtrot*

(arranged by ARTHUR LANGE)

MEMORY'S MELODY *Valse*

(arranged by M. WILLIAMS)

JUST AROUND THE CORNER *Foxtrot*

(arranged by CHARLES MAXWELL SMITH)

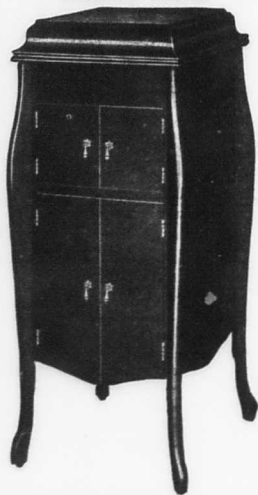
AN OLD TIME SONG *Valse*

(arranged by M. WILLIAMS)

We also publish "Kashmiri," "Temple Bells" and "Hylton Medley" (all arranged by M. Williams), which may be taken as part of subscription if desired. Subscription terms for 24 numbers:—F.O., 24/-; S.O., 18/-; Trio, 12/-.

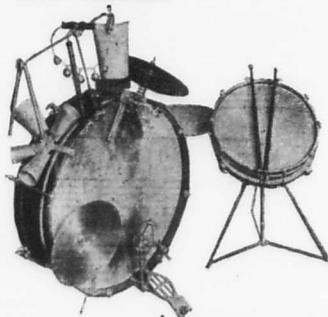
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MUSICIANS SUE OLYMPIA DANCE HALL

Settlement by Consent

An action was brought by Oliver Wilson, William Asplin, Geo. Frank Browne, Jas. Frost, V. Mills and another against Bertram W. Mills, the lessee of the Olympia Dance Hall, to recover salaries alleged to be due to them from January 9th (the date of their dismissal) to February 6th (the date of the closing of Olympia Dance Hall for its season), on a verbal contract.

The defendants had paid into court in respect of each plaintiff a fortnight's money in lieu of notice, and alternatively denied any liability.

Mr. W. S. M. Knight was briefed for plaintiffs, and Mr. W. A. Donald for defendant.

The case came before Mr. Justice Sturgess, K.C., at the West London County Court on March 25, 1926.

Mr. Donald, addressing his lordship, stated that it was desired by both sides that the case should be struck off "by consent"; that plaintiffs should be allowed to draw the amount paid into court, less £20, divisible as to £4 from each plaintiff in satisfaction of defendant's costs.

His lordship thereupon struck off the case on these terms.

Mr. Knight then stated he wished to point out that, since this was a case of general interest, as representing plaintiffs he was quite satisfied with the settlement and that the defendants had acted in an open-handed way towards his clients. He had doubts from the controversial nature of the case as to whether his clients would have won, and there was danger, had they proceeded with the action, that they might have got nothing.

We give the negative results of this tentative action publicity as they point out a very useful lesson. In this case it appears that a whole band was dismissed without notice (there having been no written contract) on account of some alleged misdemeanours on the part of one or more of its individual members. Some of the other men presumed that they were entitled to salary in lieu of notice for the whole term of their verbal appointments. The defendant company took the attitude that the custom of the trade was a fortnight's notice either side in the absence of express terms to the contrary, with which view we ourselves concur. There are cases on record in which employers have only given one week's

G. B. COCHRAN TRIES AN EXPERIMENT WITHOUT JAZZ

We learn that C. B. Cochran has produced a show at the Manchester Palace in which Bach, Haydn, Handel and Debussy have been resurrected, whilst at the same moment giving jazz its *coup de grâce*.

Press reports state that the show runs at a tremendous pace, with dances that exceed the speed limit, and such comedy as would be typical of the French comedienne, Andrée Spinely.

In keeping with Mr. Cochran's weakness for ballet, Massine has produced one for this "1926 Revue," and altogether it seems that here is as potted a pot-pourri as has ever yet been speculated.

We are told that the first-night reception was liberally enthusiastic, and for the rest we may take it that the luxuriant "Cochran touch" is apparent throughout.

But why Mr. Cochran has given jazz its (as we suspect, temporary) *cougé* is a veiled mystery, unless his adventures in syncopation owe him more than he can hope to recover by its further exploitation.

Whether the joy which this boycott of syncopation will stir in the hearts of the highbrows will not be over-chastened by the desecration to which the old masters have been exposed is a question which intrigues and tickles us.

To dance at top speed between Bach concertos and Handel's larges

salary in lieu of notice on the grounds that a man paid weekly is only entitled to such notice. This, however, is not the custom of the trade and it is unlikely that such a defence would be upheld in the courts of justice.

Moreover, in the case of an individual being dismissed for some grave misdemeanour, it is quite likely that a court might uphold dismissal without any payment of salary whatsoever in lieu of notice, such misconduct itself being an implied breach of contract.

The net result of this particular action appears to have been abortive. We think plaintiffs would have been better advised to have accepted the fortnight's money without coming into court and thereby incurring additional costs to those of the initial summonses. In this case, plaintiffs have had to be satisfied in the end with the usual fortnight's pay, less the defendant's, and presumably their own, costs, including counsels' fees.

conjured up a rather incongruous scene in which we visualise those aesthetic opponents of jazz, brow-beated with perspiration, applauding with uncertain vigour a further affront to that unwholesome, but outrageously successful, intruder which is personified by the saxophone.

—AND AMERICA SHUNTS GRAND OPERA INTO A SIDING

To synchronise with this atavistic movement of Mr. Cochran in the old homeland, a still greater burst of hysteria is announced from American musical circles, from whence the interesting news reaches us that the famous Metropolitan and Chicago Opera Houses have been invaded by the jazz fiends.

Apparently a Mr. J. Alden Carpenter has had a flight of fancy for putting on within these sacred portals so-called "Jazz Operas," in which syncopated music and jazz lighting and scenery are harmonised for the linked satisfaction of both eye and ear.

A Mr. W. Franke Harling has indeed already had a success with such a production, and is, therefore, also engaged in a further syncopated operatic fantasy entitled "Deep River." These ultra-modern dreams must surely prove nightmares to those who cling to the old traditions.

We, whose interests are more on the side of jazz, will find time to feel sorry for the mortal agonies these poor old-timers must be enduring under the shock of such desecration.

But, really, rhyme and reason do appear in this case to have given way to this unbalanced rage for rhythm. Grand opera has always been more than good enough for those who can possibly afford to enjoy it, and it surely is a little ignoble to disturb the dignified and cultured traditions of these national Opera Houses. The shock of producing jazz opera would not be so soul-destroying to our musical aesthetics if its authors had found their venues in more modern and less vulnerable theatres.

Although jazz certainly fulfils just as useful a function as operatic music in its proper sphere, it is really very undesirable that a new art should try to progress by making the houses of the established, ageless and classical arts its stepping-stones. It is rather like taking advantage of the other fellow's sickness to slog him on the line of the belt, the consequence of which may quite likely lead to disqualification.

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Interview with Dr. Crowhard, O.T. Aire

By our "Three Star" Reporter

REPORTER: "Good morning, Professor—I mean Professor."
DR. CROWHARD (sharply): "What have you got there?"

REPORTER: "A Sax—"
DR. CROWHARD (excitedly): "Eh?"
REPORTER: "A Sax—"
DR. CROWHARD (in anguish): "Commissionaire!"

REPORTER: "It's all right—I mean a Saxe blue pyjama suit."
DR. CROWHARD (gasping): "Oh, that's a relief!" (Mops brow.) "Well, what is it?"

REPORTER: "I have been instructed to get your views on the trend of Jazz music."

DR. CROWHARD (without hesitation): "Downwards! Downwards, every time."

REPORTER: "Hack Stilton says—"
DR. CROWHARD (emphatically): "Too much!"

REPORTER (in a rush): "Cedric Oats says there's something in it."

DR. CROWHARD (passionately): "Traitor!"

REPORTER: "Sir Wiemuss Teecham is quite impressed."

DR. CROWHARD (with rising spleen): "And I'm distressed!"

REPORTER: "Have you any message for the public?"

DR. CROWHARD (crescendo): "Yes. Tell them that since the pernicious perpetrations and blatant blasts of jaundiced jazz I have decided that it must go. Either that or in my programmes I shall exclusively go back to back, I mean bark, that is to say 'Bach.' I have already decided to do away with all instruments which have been featured and distorted in jazz bands."

REPORTER: "No violins?"
DR. CROWHARD (foaming): "No, certainly not. They're vile!"

REPORTER: "No brass?"
DR. CROWHARD (eyes bulging): "Not a farthing!"

REPORTER: "No reeds?"
DR. CROWHARD (tearing hair): "No, nor a Guinness!"

REPORTER: "No bass?"
DR. CROWHARD (kicking wildly): "No, I'll put a stopper on that, too!"

REPORTER: "What—"
DR. CROWHARD (banging fist): "No, nor Whatney!"

REPORTER: "What about the drums?"

DR. CROWHARD (shrieking): "Absolutely ear-splitting!"

REPORTER: "Any horns?"
DR. CROWHARD (in a rage): "Intolerable! Far too prominent!"

REPORTER: "But surely you won't abolish the piano?"

DR. CROWHARD (convulsively): "I'll have a spinet."

REPORTER: "Sorry, I don't smoke them."

DR. CROWHARD (capering with excitement): "The new style band will entirely consist of—"

REPORTER: "Vocalists?"

DR. CROWHARD (jumps on reporter's hat): "Yes!" (Glaring.) "No! Harps, harpsichords, lutes, lyres, and—and—pipes!"

REPORTER (anxious to be off): "And puncheons!"

DR. CROWHARD (with apoplectic stroke): "And now you know!!!!"

REPORTER (edging out): "Who's been missing his MELODY MAKER?"

FOREIGN NEWS

A Brief Summary of Overseas Intelligence

Denver, March, 1926.

After dancing the Charleston for 5 hours and 30 minutes without stopping, six boys and two girls were declared to have tied for the Colorado marathon Charleston championship in a recent contest.

Thirteen contestants started at 11.10 p.m., and it was 4.40 a.m. when the theatre management stopped the music, and called it a tie for the eight contenders. The first of the original entries dropped out of the race at the end of 3 hours; another at 4 hours; two more at 4 hours and 40 minutes, and the fifth at 4 hours and 50 minutes.

Paris, March, 1926.

The proposed restriction of French musicians visiting America, as submitted to Congress by Representative W. N. Vaile, of Colorado, does not appear to worry the French people. Trade union leaders in France seem to consider reprisal measures, if started, would hurt Americans in Europe more than foreigners in the United States. One prominent official of the musicians' union in America pointed out there is no general barrier against American musicians in France, but it is true a syndicate is trying to impose a regulation of only 10 per cent. foreigners in each orchestra playing in France. He was of the opinion, if reciprocal action were taken relative to regulating the entry of foreign musicians, that the Americans would be the greater losers, particularly as at present American artists in France pay an insignificant tax on earnings, whereas the few French artists performing in America have to pay a heavy tax before they can re-embark for home.

New York, March, 1926.

Sophie Tucker has taken over the former Trocadero 52nd Street, near 7th Avenue, and will re-open it March 10, as Sophie Tucker's Playground, with herself as hostess and principal entertainer. The music will be by Allen White's Collegians. Sophie turned down all vaudeville and cabaret offers definitely, and intends to remain in New York into the far future. She will be sole proprietor of the Playground.

New York, March, 1926.

Ross Gorman, saxophonist, and equally brilliant performer on about a dozen instruments, from bagpipes to oboe, who was in Paul Whiteman's band when it was last in London in 1923, has for some time past had his own band, and is now appearing with it at the Monte Carlo in this city. The band is considered one of the finest in New York, and Gorman has made such a success that he recently opened up as dance band provider on a big scale, with offices in Publicity Buildings, 1576 Broadway. Many important American dance clubs have already agreed to engage his combinations, and the Keith Circuit, a big vaudeville tour, has booked a ten-piece unit for variety.

The original Ross Gorman orchestra broadcasts every Tuesday night from Station WEAF.

Berlin, March, 1926.

That music is detrimental to the health of the inhabitants of the

German Capital is the recent conclusion arrived at by the Municipal Court here, which has consequently recommended that orchestras and other forms of music, including even radio, be discontinued at an early hour in all public houses.

Chicago, March, 1926.

John R. Leahy, of Dublin, the champion dancer of Ireland, was seen in competition here at the Irish dancing championship contest, a feature of the Celtic ball under the auspices of the United Celtic-American Societies of Chicago at White City, held on St. Patrick's night (March 17).

George Gershwin, the well-known American composer, who, together with many Musical Comedies, is also responsible for the famous "Rhapsody in Blue," is now in London rehearsing his "Lady be Good," and arranging for the next show at the Winter Garden Theatre, where "Kid Boots" is now being played.



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THE PERFORMING RIGHTS SOCIETY

How It Affects You To-day

By the enrolment of over thirty new members, including practically the whole of the popular music publishers of this country, great and small, The Performing Rights Society now controls the copyrights of practically all British and foreign compositions (excepting, of course, those works which are in the public domain, but even this does not apply to special arrangements of such works).

As we premised in previous issues, the time has now come when no places of entertainment are able to feature, without the necessary licence, such music, as this would be an infringement

of copyright and consequently render the proprietors liable to legal penalties therefor.

Although responsibility for obtaining the licence does not, generally speaking, rest with members of bands (other than those who may be the actual lessees of such places of entertainment) it would be as well for all musical directors to remind their proprietors that a licence should be secured on or before April 6, which is the date decided upon by the Society for putting into effect the powers it has for withholding performing rights of its music from non-licensees.

Although nothing has been definitely decided at the moment, there is a tentative suggestion that in certain cases the bands may be licensed instead of the proprietors of the premises. It seems that this would be particularly advantageous for "gig" bands appearing at places which are not usually used for the performance of copyrighted music and consequently not prepared with a licence.

The foregoing only applies to public performances; a public performance, broadly speaking, being presumably one for which admission is charged and paid.

The Most Popular Dance Orchestrations

ISSUED LAST MONTH

PICADOR

CLAP HANDS! HERE COMES CHARLEY
SMILE ALL THE WHILE
KISS I CAN'T FORGET (Waltz)
ANTOINETTE (Waltz)

Issued in February, 1926

TIN CAN FUSILIERS
UKULELE LULLABY
WHAT DID I TELL YA?
HEADIN' FOR LOUISVILLE
WAIT 'TILL TO-MORROW NIGHT
I'M ON MY WAY TO DREAMLAND

Issued in January, 1926

ARE YOU SORRY?
NO MAMMA MAMMA
OH! HOW I'VE WAITED FOR YOU
PRETENDING
WAIT 'TILL IT'S MOONLIGHT
ROW! ROW! ROSIE

Issued in December, 1925

ARABY
ONE STOLEN KISS (Valse & Fox-trot)

Issued in November, 1925

SUNNY HAVANA
BARETT'S (Waltz)
STEFFIN' IN SOCIETY
UKULELE BABY
NO ONE CUDDLES AND KISSES

THIS MONTH'S

(To be issued to Subscription Club Members this Month)

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and DOUBLE NUMBER and

KEEP ON CROONIN' A TUNE

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SAVE YOUR SORROW
FADDLIN' MADELIN' HOME
HIGH ST. AFRICA
PANGO PANGO MAID
EVERYTHING IS HOTSY
TOBY NOW
MAYBE YOU WILL

Issued in September, 1925

CHEATIN' ON ME
YOU'RE SO NEAR
AWAY FROM YOU (Waltz)
THE PRISONER'S SONG (Waltz)
WHAT A LIFE (Waltz)
I LIKE YOU BEST OF ALL

Issued in August, 1925

SALLY'S COME BACK
WHEN THE GOLD TURNS TO GREY
HAY! HAY! FARMER GREY
I WANT TO SEE MY TENNESSEE

Issued in July, 1925

I LOVE THE SUNSHINE (Waltz)
RAIN OR SHINE (Waltz)
THE KING ISN'T KING ANY MORE
I CAN'T REALISE

Issued in June, 1925

BOUQUET
MAGGIE McGHEE (Waltz)
WHY DON'T MY DREAMS COME TRUE (Waltz)
MEET ME IN THE SPRING
BEAUTIFUL PAY DAY

DRUMS OF WAR!

By JULIEN VEDEY

THE great obstacle to the success of percussion instruments is that strained feeling and lack of co-operation existing between orchestral and dance drummers.

There is absolutely no doubt concerning the derision borne by the legitimate drummer for the dance drummer and vice-versa.

The legitimate drummer feels no little annoyance at the thought of many men earning a living on drums without having mastered the elementary technique of the instrument, while the dance drummer deprecates a man spending so many years on an instrument without being able to extemporize and introduce the fancy beats and embellishments, usually lacking in the drum parts, but necessary to any kind of band featuring syncopated music.

Now a great deal is to be said for either side. First of all, we must thoroughly understand that whatever we are—whether our business is dance, orchestral, operatic, or any other kind of drumming—we are all drummers, and nothing is to be gained by indifference on the part of any one branch of the percussion to any other. Rather let us co-operate and exchange views and ideas in the interests of progress.

THE legitimate drummer does not extemporize because he has never been expected to do so, and consequently he has never developed this faculty. In fact, in the case of a "straight" band playing fox-trots, it is practically impossible even for the experienced dance drummer to play "hot," inasmuch as there is no inspiration owing to the absence of rhythm from the other instruments; and, after all, "hot" playing must be inspired.

Dance drummers generally do not realise that fancy beats can be written down, and when written can be executed by a good orchestral man. The technique of music and the side drum, which gives one the ability to play what is written, is not quite so easily acquired, and requires years of hard work and conscientious effort.

The advantages of technique to the dance drummer cannot be over-estimated. Without technique he seldom has any command, yet with

it he develops a brilliant attack and execution, which, coupled with the trick beatings in which he specialises, make his art the wonderful thing it is to-day. This solely is the secret of the big salaries of the American drummers.

I am obliged to Mr. Teddy Brown, who has his band at the Café de Paris, London, for permission to quote his views on the subject. Although he is famous here as a xylophonist and saxophonist, and does not play drums in his own band, nevertheless he is a drummer of exceptional ability, having had great experience in symphony work in America; yet nobody appreciates "hot" playing more than he does, and for these reasons his views are the more interesting.

He asserts that the one successful method of dance drumming is by technical application, and this assertion further serves to demonstrate the need of co-operation between the technician and the stylist if we dance drummers are to acquire anything like American salaries.

AT the present moment the enormous popularity of cymbal work—a form of interpretation of the side drum beats on the cymbal—has a complete hold on everybody, and its fascination is undeniable. It has, of course, opened up yet another new channel for dance drummers, and the high standard of efficiency and dexterity to which some dance drummers have soared with their cymbal work is particularly creditable. Here again, however, the essential factor is temperament, without which this standard can never be reached, and for which reason we can never expect the legitimate drummer to play a chorus on the cymbal with any brilliance of effect, however technically accomplished he may be.

NEVERTHELESS, cymbal work may not be fashionable for ever, but the snare drum will always be the drummer's chief instrument, and we cannot afford to neglect to persevere in the original academic study of it, even while following up new and up-to-date effects.

It's one thing to accumulate a number of fancy, or trick, beats and another thing to correctly and adequately apply them.

One great secret of successful dance

treatment, and perhaps the most overlooked by drummers, is phrasing. All dance music is phrased, and in the orchestration the drum part is phrased with the rest of the score. If we can phrase correctly while extemporizing we can play with a hundred per cent. better effect!

THE academic drummer is all-essential to the big band, because he must play musically and pay attention to such things as expression and attack. In the small combinations, such as trios and quartettes, the "hot" drummer is of greater importance than the technician, but even in the small band there is more "uplift," more solidity, more foundation from the technician than from the stylist, and this also proves the necessity for a combination of both style and technique even in the small band.

Since the evolution of the dance drummer there has always been this unhappy lack of camaraderie between the two branches—legitimate and dance; but the dance drummer has come to stay. He has established a new line of business—a business yet young, but which promises unlimited possibilities. Let us combine, therefore, since are we not all drummers? Our drums are instruments of music; why should we make them drums of war?

I CANNOT agree that the legitimate drummer should scorn the dance man as a painful intruder, or regard him as a nine days' wonder, since orchestral and dance drumming are two entirely different branches of the percussionists' art, and the one requires just as much skill and dexterity as the other.

But when we hear a "straight" band, and see a venerable old man with white hair playing an old-fashioned drum at a rakish angle—a veteran to whom the pedal is an unknown quantity—holding his wrists well down and proudly lifting the acorns high, let us not laugh in superiority, let us not regard him as an antiquity with his open beats. Rather let us uncover in reverence, for he is the veteran on whose skilled technique our new art is based; he is the pioneer who showed us our handicraft, and devoted a lifetime to make the percussion what it is to-day!

JULIEN VEDEY.

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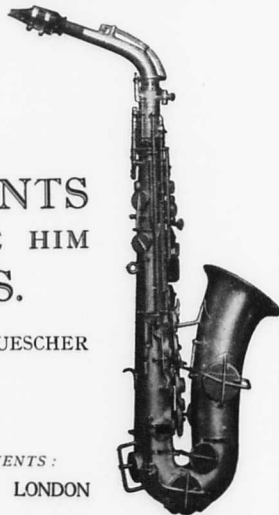
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:: Syncopation and Dance Band News ::

WHAT WE MAY EXPECT FROM WHITEMAN

GREAT interest is apparent at the moment among the enthusiasts over the forthcoming visit of Paul Whiteman and his Symphonic Syncopated Orchestra, mention of which has already been made in these columns.

Americans visiting this country say that Whiteman is still considered King of Jazz in the States, no one having as yet been able to put up a show capable of depriving him of his hard-earned laurels.

Speculation is rife in this country as to the class of performance Whiteman will give, and what new stunts his versatile combination will produce with which to satisfy the craving of the populace for novelty and effect.

That he will succeed in satisfying one and all is fairly certain. A band must be something out of the ordinary to maintain the position so long held by Whiteman in a land where the public is so critical of this class of entertainment. It has been said that good jazz bands are two-a-penny in the U.S.A., and even if this is somewhat of an exaggeration, it is certain that there are so many really good ensembles all striving to out-do each other that the admitted best of the bunch is likely to prove something very much out of the ordinary.

That Whiteman has gone in for symphony and suchlike need not cause concern to even the most ardent popular jazz fiend. It is practically certain we shall find in his programmes an abundance of the class of composition most popular in this country to-day, and we shall be very surprised if their musical rendering is not of sufficient perfection to add one more link to the chain which is being forged daily to haul the dwindling number of critics of modern syncopated music out of the rut into

which their old-fashioned ideas have forced them.

Whiteman's ensemble will be 27 strong, excluding himself, a big feature being a complete "strings" section, practically identical in combination with that of the ordinary symphony orchestra. The novelty will be in the manner in which these strings are used. A whole string section playing "dirt" would be a most interesting diversion from the modern brass and saxophone teams, and it seems certain we shall be given a taste of it if Whiteman repeats some of the performances typical of his latest records.

His full list of appearances is as follows:—

April 10. Alexandra Palace, London.
" 11. Royal Albert Hall, London.

LIKE FATHER—LIKE SON.



AN UNCONVENTIONAL PICTURE OF Mr. and Mrs. PAUL WHITEMAN AND THE YOUNG HOPEFUL.

- April 12.)
- " 13.) Empire, Liverpool.
- " 14.)
- " 15. Victoria Hall, Sheffield.
- " 16. Town Hall, Birmingham.
- " 17. Free Trade Hall, Manchester.
- " 18. Winter Gardens, Blackpool.
- " 19. St. Andrew's Hall, Glasgow.
- " 20. Usher's Hall, Edinburgh.

April 21. Oxford Galleries, Newcastle-on-Tyne.

- " 22. St. George's Hall, Bradford.
- " 23. De Montfort Hall, Leicester.
- " 25. Hippodrome, Brighton.

After this, the Band will return to London for a season at the Kit-Cat Club. Those desirous of hearing the orchestra are, however, advised to take the first available opportunity, particularly as the concerts should give better facilities for hearing the band at its best so far as its famous concert numbers are concerned.

PAUL WHITEMAN AND THE TIVOLI

OUR comments on the action taken to restrain Paul Whiteman from playing with his orchestra at the Tivoli will be dealt with at length in our next issue. At the moment of going to press, it is doubtful if he will appear at the Cinema.

The Ralton Mystery

BERT RALTON, with his Original Havana Band, opened the new Dunedin Palais de Danse, in Edinburgh, on Monday, March 29, and created little short of a furore. A decided effort was made to extend his week's visit, but prior engagements made this impossible.

It had been stated in contemporary publications that the band would be under the direction of another person, but Mr. Ralton emphatically denies that his band was ever under any other than his sole personal management and leadership, and that the statement was without foundation.

Bert Ralton and the Original Havana Band will appear for a week, commencing Monday, April 5, at the Hippodrome, Exeter, followed by a week at the Plymouth Hippodrome, while on Monday, April 19, he commences a three weeks' booking at the Alhambra, London.

AL DAVISON FOR THE ISLE OF MAN.

AL DAVISON, the well-known leader of the popular Claribel Band, who is now at the Café de Paris, London, with his five-piece dance combination, is taking a twelve-piece band to the Isle of Man for the summer season. He opens at the Onchan Head Pavilion, Douglas, about the second week in June, and expects to remain there until well into September.

"I have had no little difficulty in selecting the class of musician I want," said Mr. Davison, who is one of the most advanced theorists in the modern world of syncopated music, "because, although we are not playing actually for dancing, my combination has to feature the present-day popular numbers in the most up-to-date syncopated style, and, in addition to playing more serious entr'acte music and providing accompaniments for the artists who will appear, has to supply all else that is expected from an ordinary theatre orchestra. I think, however, I have managed it successfully. Owing to most of the musicians doubling on one or more additional instruments, I can feature all the following com-

binations: a complete string quintet of three fiddles, cello and double bass; a wood wind section of three clarinets and oboe; a saxophone quintet; a brass section of two trumpets, two trombones, baritone and tuba, in addition with which, of course, are included banjo, drums and two pianos.

"With such a range of instruments, and played by artists whom I have chosen on account of their varied experience in both jazz and straight music, I am in a position to obtain many novel forms of effect in whatever class of composition I may, for the moment, be performing. Anyway, I think I can promise my audiences some unique renderings, as I mean to feature certain styles of instrumentation which I have never before heard attempted."

VOCAL QUARTET FOR SAVOY ORPHEANS.

The two excellent vocalists who are already numbered amongst the artists comprising the famous Savoy Orpheans are to be augmented into a vocal quartette by the introduction of two new artists, who, in addition to their instrumental abilities, have been chosen particularly for their voices.

The quartet will render choruses in

the latest syncopated style, the harmony and rhythm of which will be specially scored for them, and it seems possible that the result will compare favourably with, if not excel, the famous Revellers, whose recordings for H.M.V. have caused such a sensation.

A JAZZ BAND CONTEST.

A JAZZ BAND CONTEST, the first, we believe, to take place in this country, will be held at the City Hall, Cardiff, on Friday, April 16, and, as is only fitting, it will be adjudicated by the famous British master of rhythm—Jack Hylton—who was induced to give up a most important engagement to attend this novel function.

We understand it will be quite a big affair. Over three hundred musicians are already among the entrants, and an effort is being made to arrange for the winning combination to broadcast on the night of its success.

We predict that, in the not far distant future, contests for syncopated bands will become frequent occurrences and it is likely that they will create even greater enthusiasm among the general public than the brass band contests, which have become regular periodical features.

JACK HYLTON'S KIT-CAT BAND AND THEIR "KIT CAT" MASCOT.



KIT-CAT BAND TO BE INCREASED.

On this page we publish the latest photograph of Jack Hylton's famous Kit-Cat Band, now appearing at the Kit-Cat Club, London. Reading from left to right, the names are as follows: Tom Smith, 1st trumpet; Sidney Bright, piano; Alfred Field, tuba; Eric Little, drums; Al (Armand) Starita, leader, saxophones and wood-wind; James Keleher, saxophones and wood-wind; Edwin Knight, trumpet; Ted Heath, trombone; George Smith, saxophone and wood-wind; and Len Fillis, banjos and guitar.

Also in the photograph is the original Kit cat, which has been adopted by the band as its mascot. Great consternation was recently caused when it was discovered that pussie was missing. A long search proved fruitless, until someone had a brain wave, and looked under the rostrum, where our feline friend was discovered right below the spot where the bass drum stands, and with a litter of healthy kittens, of which he was obviously the father. "Apparently papa and the family have a liking for music," said Mr. Starita, when telling us of it, "as they must have been there for days, and certainly seemed none the worse for their close proximity to the percussion section."

We are informed by Mr. Hylton that he proposes to increase this band by the introduction into it of a String Quartette.

The Kit-Cat Band will have the duty of playing opposite Paul White-man when he goes to the Kit-Cat Club after his concert tour, and it is not likely to lose prestige through the consequent facilities for comparison with him.

JAN GARBER FOR LONDON?

Although we cannot yet obtain official confirmation of this in London, we are informed by our American correspondent that Jan Garber and his orchestra (who record for H.M.V.) have been booked for an exclusive club in the West End of London.

Max Fisher, the Californian bandsman, it is stated, will take the place of Jan Garber at the Coral Gables, New York, on May 1.

beautifully apparent throughout, but there is not much "dirt" stuff featured.

Herman Darewski himself is a showman and conductor. He does appear to conduct in the real symphonic sense, and many musical directors could watch his methods to advantage.

He is clever in the way he opens up with his light guns, and finishes up his show with his heavy batteries, whilst his programme demonstrates the all-round versatility of his unit.

A New Waltz Rendering.

Amongst his numbers he introduces one straight orchestral novelty, a highly instructive musical representation of an old-world cuckoo clock. This rendering is in itself a challenge to any straight orchestra, the melody being taken very prettily on a Mustel Celeste. The audience, however, showed the greatest enthusiasm for his rendering of the new waltz "Speak" (Lawrence Wright), which, according to many authorities, is the finest featuring of a waltz yet heard from a jazz band on the boards. After a heavily-muted ensemble introduction, his drummer whistles the melody, with a wonderfully-controlled pianissimo accompaniment by the rest of the band. Then follows a passage on muted strings, followed by a vocal passage by a well-chosen baritone, after which the brass section, with open instruments, plays the refrain. There is a wonderful thrill in this full-bodied, resonant harmony and lovely intonation. The use of open brass at the right moment is so seldom heard that it is almost a novelty in itself. At any rate, it is music to perfection, and the audience was not slow to appreciate it.

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A TRIUMPH FOR MODERN POPULAR MUSIC



THORPE BATES

The "dismal Jimmies" who have lamented the decline in popularity of the old-fashioned ballad, and who scorn the popular music of to-day as being effervescent and inadequate, should have heard Thorpe Bates at the Coliseum, and rid themselves of their doldrums.

So seldom does one see a mere "straight" vocalist topping the bill in variety that when it does happen it is generally suspected of being "part of the contract."

Thorpe Bates' recent two weeks' appearance at the Coliseum in which he was advanced to "top" in the second week, cannot bear this same implication. It was just a case of sheer promotion pointing to some outstanding merit in the performance and its programme.

It must be said that Thorpe Bates and Janet Hemsley, who assists him with consummate art, have clearly vindicated the claims of the modern valse ballad. The two which appeared to be most enjoyed in their repertoire were "Mignonette" and "Speak," which latter number they sang with most effective strength, restraint and feeling.

The Coliseum, which is a "cold" house, gave them an unusually warm acknowledgment, and methinks that the familiar spirit of modern popular music rubbed hands with satisfaction somewhere in the background.



TEDDY BROWN AND HIS CAFE DE PARIS BAND

EDDIE FIELDS AND HIS BAND OF RASCALS

This 10-piece combination—which is composed of A. Fottrella, trumpet and leader; C. Moyens, second trumpet; G. Goldstein, violin and banjo; B. Lubelle, first alto; G. Port, second alto; S. Zeigler, B \flat tenor; S. Broadhead, trombone; J. Simpson, sousaphone; R. Jacobs, drums; and A. Lewis, piano—is at present proving a great success on the Variety Halls.

As its name implies, it appears to the general public as a merry bunch of rascals, with Eddie Fields the biggest rascal of them all, and it is obvious that its members enjoy every second of their work.

The band was formed two years ago, to take up a 12 months' engagement at the Marine Gardens, Portobello, Edinburgh, at the conclusion of which each member was presented with a solid-silver cigarette case. It was then under

EDDIE FIELDS AND



the direction of Maurice Shaffel, who has since left, the responsibility of leadership now resting with Arthur Fottrella, who says he is determined that the band shall maintain the high standard of efficiency which it has reached.

It will be recording shortly, but at present is busy rehearsing new stage numbers which, we are told, will surpass anything yet produced.

The band appears for a week at each of the following places: Lewisham, commencing April 5; Croydon, April 12; and Finsbury Park, April 19.

A feature of the Cafe de Paris is the excellent dance music provided by this talented band, which recently appeared at the London Coliseum, and is booked for a return date. While actually leading the band on a saxophone, it must be admitted that Teddy Brown's star turns are his syncopated renderings on the xylophone, which have created a mild sensation in the West End.

NEW BALLROOM AT SAVOY

On Wednesday, April 14, a special "big" night will be held at the Savoy Hotel, when the new ballroom, which is now practically completed, will be opened for the first time.

This new ballroom is on the foyer and restaurant floor—in fact, it is an enlargement of the foyer. The actual dancing space available will be greater than that of the old ballroom, which was on the floor below, and diners in the restaurant and patrons using the foyer, will be able to view the dancing from their seats. We need only say of the decoration that it is in keeping with the sumptuous style apparent throughout this famous hotel.

The old ballroom is to be closed except for special occasions when it may be used to relieve the pressure on the new floor space.

Novelty in Advertising

Mr. A. R. Hoare writes from India that he is appearing with his Super-Synco-Band at the Palais de Danse, Calcutta, India, and meeting with much success.

He states that the management of the Palais announces the titles of the newest compositions he plays in its advertisements in the daily press. This is much appreciated by the public out there, which is thus advised of new music as it arrives, and knows where it can be sure of hearing the very latest dance numbers. "In this way," says Mr. Hoare, "we get many new patrons, because there is always keen competition to learn the most recent melodies."

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B♭ Soprano, Bent, no name, Silver Plated, Low Pitch - 16 0 0	C Melody, Selmer, Brass, Low Pitch - 18 0 0
E♭ Alto, Gras, Silver Plated, Low Pitch - 15 0 0	C Melody, Selmer, Nickel Plated, Low Pitch - 20 0 0
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WANTED—THREE SAXOPHONISTS

Jack Hylton informs us that he is engaged in forming yet another 10-piece dance combination for a new high-class ball room which is to be opened in the West End of London not later than the beginning of June. In addition he is also getting together a smaller (five-piece) combination to act as relief to the bigger.

"I want," says Mr. Hylton, "three absolutely expert saxophonists, preferably those who can double on clarinets. Needless to say, I don't want to waste their time or mine by hearing "duds," but I am quite prepared to consider suitable applicants, however unknown they may be, if they will communicate with me in writing to my office at 42, Cranbourn Street, London, W.C.2, stating their full qualifications and previous experience."

* * * * *

The People's Palace (Mile End) Dance Orchestra, under the direction of Mr. Sid Davis, is expecting to broadcast shortly. The microphone has already been installed by the B.B.C.



THE ORIGINAL GERRACS

who will provide the music for the Grand Benefit Night to Mr. M. E. Dowdall, at the Palais de Danse, Hammersmith.

On Thursday, April 15, a complimentary benefit to its popular manager, Mr. M. E. Dowdall, will be held at the Palais de Danse, Hammersmith. Admission will be 3s. 6d., and dancing will take place from 8 p.m. to 1 a.m., evening dress being optional. Many special attractions have been arranged for the evening and a record attendance is anticipated.

Jack Howard and his band will play a special interlude; Miss Natalia Spencer and Mr. Kenneth Baker, the well-known West End exhibition dancers, will appear in original and humorous dances; a dancing competition will be held for valuable prizes and Lawrence Wright Diplomas;

Mr. Alec Millar and Miss Phyllis Hayer, winners of this year's Star Dancing Championship, will give a demonstration, and last, but not least, the Lawrence Wright Music Co. will provide a novel cabaret and give every lady present a copy of one of their famous dance hits.

Dance music will be provided by the popular Original Gerracs and Al Taber's Band, and London and suburbs are expected to turn out *en masse* to show their appreciation of the many kindnesses and courtesies they have always received at the hands of the well-liked and efficient manager of one of London's most famous dance halls.

NORMAN CHARD'S BROOKLYN HARMONY KINGS



WHO WANTS £100?

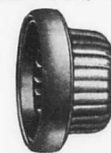
Although there doesn't seem to be much chance of winning it, on account of the genuineness of the statement made, yet Norman Chard's Five Brooklyn Harmony Kings offer to forfeit £100 to anyone who can prove they do not actually perform on all the fifteen instruments shown in their photograph.

The combination, which is under the direction of Mr. Norman Chard, the pianist, and has been in existence for four years, is now, in addition to playing all the important local society functions and hunt balls, appearing at the Elmdale House Salon de Danse, Clifton, Bristol, where *Thés Dansants* are held daily.

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A TALENTED FAMILY

Three Musical Sisters

THE influence of heredity is rarely so marked as in the case of the Rogers sisters. These three girls are an object lesson in many ways to their male competitors, if only for the tremendous enthusiasm they put into their work.

Gwen, the senior sister, has almost given up her playing in public, accomplished pianiste though she is, to attend to the ever-increasing business of directing her various enterprises; but her methods on the piano are clearly apparent in the styles of all the other lady pianistes whom she engages and whom she trains personally.

Sister Agnes is the drummer of the big unit which has just completed the wonderful dancing season at the Royal Opera House, a quartette from which has been engaged for Sherry's at Brighton. Able as she is with percussion, the cello is undoubtedly her instrument.

The other sister, Edna, is a violinist of more than usual ability, and is the leader of the quartette shown on this page.

The sisters, in a recent act at the Coliseum, played a number on one-stringed fiddles in the most perfect harmony, a rare feat on these novelty instruments. They also double on steel guitars, and Agnes plays E♭ saxophone. They not only play dance music with tremendous enthusiasm, but are perhaps even more proficient in entr'acte music, in which they reveal high technique and mastery over their instruments.

They are presenting a seven-piece combination on the Halls shortly now that their engagement at Covent Garden is completed. Nothing is too much trouble for the Rogers Sisters, whose hearts are in their work.

Max Goldberg, the well-known trumpet player, is now appearing with the second dance band formed by Kel Keech for the Criterion Restaurant.



GWEN ROGERS



GWEN ROGERS' ROMANY PLAYERS

AMERICAN JAZZ SINGER FOR LONDON MUSICAL COMEDY

WHEN "Lady, Be Good," which, after a successful week's try-out in Liverpool, makes its London debut at the Empire Theatre, probably on Wednesday, April 14, we are to be introduced to Buddy Lee, who is taking the duties in London which Cliff Edwards, better known as "Ukulele Ike," performed during the long and successful run this musical comedy had in America.

Buddy Lee is a first-class modern entertainer, who has already found favour in the eyes of our American cousins. He is very much after the style of "Ukulele Ike" and will probably become as popular here as in the States. Gramophone records by this highly entertaining artist may be expected in due course.

DANCING IN TROCADERO GRILL ROOM

A NEW twelve-piece combination known as "The Trocamuses," and under the leadership of Dick Crean, recently made its debut in the Grill Room of the Trocadero Restaurant, Shaftesbury Avenue, London, W.

Formed specially for the Trocadero by Mr. Percy Reiss, the musical agent to Messrs. J. Lyons & Co., on the instruction of Mr. Monty Gluckstein, a director of the Company, it had two months' rehearsal prior to its first appearance, and is featuring, in addition to popular compositions, a number of symphonic syncopated arrangements of the more popular classics, which have been scored especially for it.

The combination consists of:—

- Dick Crean, Leader; I. Freid, Violin; Harold Pedlar, Piano; George Rives, Banjo; George Browne, 1st Trumpet; Fred Dunk, 2nd Trumpet; Dick Parker, Trombone; W. Asplin, Tuba; Len Bryant, 1st E flat; Geoff. Gibson, 2nd E flat; Jack Graham-Lane, 1st B flat; A. Obigan, 2nd B flat; Harold Starkey, Drums.

The band plays daily (Sundays included) for luncheon and dinner, although, so far, dancing only takes place on Friday night.

The attraction of the band is enhanced by an excellent lighting installation, which is used with much effect to obtain a variety of colour schemes and the general presentation of the *ensemble* is highly satisfactory.

Taken all round, the combination is musically good, although we do find it necessary to comment on the saxophone tone, which is inclined to be reedy and thin in the altos' upper register. The balance of tone, however, is excellent and the rhythm is clean. The *ensemble* will show, probably, a still better lilt when the instrumentalists get used to each others' styles.

One cannot expect to be faultless all at once when striking out on such new and difficult lines.

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BILLY MAYERL ON THE HALLS.

At the Birmingham Hippodrome recently Billy Mayerl, the famous syncopated pianist, from the Savoy Havana Band at the Savoy Hotel, London, made a great success, sharing the top of the bill and receiving a most enthusiastic reception at every house.

His act, which played for fifteen minutes, included his inimitable rendering of many of the more popular numbers of the moment, together with some of his own compositions in piano-forte syncopation. At the conclusion he invited the audience to call for any popular tune they desired, and a great deal of amusement was caused by the many ingenious, though unsuccessful, efforts to "catch him out."

For the encore number, which was invariably demanded, he had two grand pianos on the stage, and, seated between the two, he proceeded to play them both at once.

He will appear at the London Coliseum for the week commencing April 19th.

It may interest students of his School of Modern Syncopation to know that, no matter where he may be at the time, Billy Mayerl is in daily touch with the school, and all reports and matters requiring his personal attention are sent to him daily.

THE YOUNGEST DANCE BAND?

The Editor THE MELODY MAKER.

SIR,—With much interest I read the first three issues of THE MELODY MAKER. In fact, it has prompted me to do what I should otherwise never have thought of doing, that is to boast. However, I speak not only for myself, but for others too.

We are an amateur dance band, a fact not remarkable in itself, but we are all still at College, all under 19 years of age, have given stage performances in London and the provinces, and have played with success at numerous dances.

We are twelve in number, consisting of 2 violins, 3 saxophones (all doubling), 2 trumpets (and trombones), 2 pianos, drums, banjo and sousaphone.

Under the direction of our leader, Ronald Prain, we find this combination very satisfactory.

We would be delighted to hear from any of your readers who know of a younger band or of one so advanced for the age of its members.—Yours, etc.,
G. B. IBBETT (Banjoist).

Newick House, Cheltenham.

B.B.C. Dance News

WHEN the newly-formed London

Radio Dance Band was heard for the first time it was thought how thin was the general effect. All the instruments one could hear were the violin, the piano and the banjo, with an occasional note from the saxophone. One became somewhat enlightened on seeing from a photograph of the band that the combination consisted of six players. We now hear that Sidney Firman, the conductor, has increased the band to nine: a marked and advantageous improvement is the result.

VERY pleasant recollections remain of the former Radio Dance Band, under, we believe, the direction of Stanley Holt. This excellent little band used to play for the "Radio Radiancy" revue and one wonders why the B.B.C. ever let it go. How many readers recall the evening when a programme of alternate "straight" and jazz music was played by Sir Landon Ronald's Orchestra and Stanley Holt's Dance Band respectively? Compare the two versions of "Naïfa," for instance. The one a delightful valse, the other a sparkling and liting fox-trot. Everyone is said to have enjoyed them both.

THE practice, recently started, of broadcasting dance music between 6 and 7 p.m. has been a great success. Formerly, the bill was well filled by Alex. Fryer's Orchestra of the Rialto Theatre and Sidney Firman's Cavour Restaurant Orchestra. Now the first-named alternates with the new Radio Dance Band.

AN innovation was introduced in the 6-7 p.m. period during the second week in March. The practice of well-known dance bands giving intermissions at various cinemas appears to be growing, and Jay Whidden and his Midnight Follies' Band were broadcast in a special programme of syncopated music from the Prince of Wales' Playhouse, Lewisham. The playing of this band was exceedingly good, and the broadcast was particularly noteworthy on account of the way in which the harp "came over."

To hear "Yes, Sir, That's My Baby!" played principally on the harp was something of a novelty. Jay Whidden, too, showed a delightful sense of humour in his announcement of the various items.

THE 10.30-12 p.m. broadcasts are still being carried on by the Savoy Orpheans, the Savoy Havana, Jack Howard's Band, Jean Larsen's and Birt Firman's Bands and the various bands from the New Prince's Restaurant. It is becoming increasingly difficult to tell the difference between these bands, and the plain fact is that there is little to choose between any of our leading dance combinations, so far as their broadcasts are concerned.

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 13. Cat meow.
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This course is spread over a period of two months, and no Dance Trumpet player who is anxious to make a reputation can afford to be without it.

I also send free of charge to my pupils two Trick Choruses from the month's HOTTEST NUMBERS.

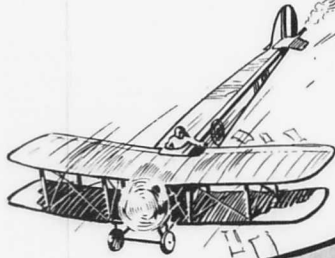
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Francis & Day's ON TOP OF THE WORLD

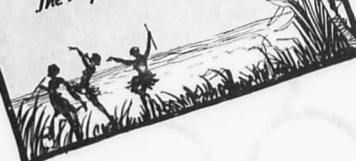


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FOXTROT SONG
The Ray Henderson Hit



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INTERMEZZO
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"THE MELODY MAKER"

JACK HOWARD AND THE SAXOPHONE

MY initiation into the music world was a comparatively recent one, as though I am forty years old, only ten of them have known me as a musician. I first entered the musical world in the American Army as a Flute player, but it was while playing as a military bandsman that I first heard a Saxophone played in a dance band and, in common with all the other people present, I was much impressed with the possibilities of the instrument which has been described by the aristocrats of the musical world as "the instrument with the dirty brown colour."

I would not rest then until I owned a Saxophone—in those days a rare instrument and built differently to the present day one. I fell for it at once, and working out my own ideas on it, I produced a system and tone which secured me a fine start in a dance orchestra. Promotion came quickly. Saxophonists were rarities even in the States at that time, and I became a sort of curio.

Shortly afterwards when peace came after the Great War and everyone went crazy on dancing, we dance musicians were thoroughly spoilt. I can remember at some of my places having the bell of my instrument stuffed full of dollar bills by gay and appreciative revellers. In those days I was playing alongside such present-day experts as Paul Whiteman, Ross Gorman, Art. Hickman, Dan Clarke, Rudy Wiedoeft, Ted Lewis, etc.

I came to England in 1920 as Leader of Art Hickman's New York-London Five. We opened with a bang on the old Italian Roof Garden at the Criterion. What a show it was in those days! We were, of course, a totally different band to anything that was playing in the home country at the time, and we put paid to the old-style jazz outrages which first set the world fox-trotting.

Subsequently at the Metropole I commenced to handle many bands and had a not inconsiderable measure of success.

To-day, though, I am handling big bands, necessitated by playing at such vast places as the Olympia and Covent Garden, and the versatility of big bands has captured my imagination. At these places my bands have necessarily to play fairly straight, so that I have concentrated principally on Tone, Balance and Light and Shade.



JACK HOWARD.

Hints for Beginners

Here are just a few points for beginners on the Saxophone which I feel are unfortunately all too often neglected.

Handling the Instrument

The saxophone should be held slightly slanted to the right of the body. This is more important than is apparent as in proper position depends ease in manipulation and correct breathing.

Fingering

In manipulating the keys the ball of the top joint of the finger gives the quickest and most even execution. If the instrument is correctly adjusted only a light touch is desirable as it gives better control.

Blowing

The wind should be obtained from the diaphragm and not from the throat, nose or lungs, on the same principle as for singing, and should be passed into the mouthpiece from the corners of the mouth which should otherwise be kept firmly closed on the mouthpiece, in the shape of an O. A vibrato is obtained in a similar manner as when singing; the result, if obtained correctly, is much akin to the human voice. It is quite an open question as to whether it is advisable to rest the teeth on the mouthpiece. My opinion is that if it is done lightly it helps control of tone.

First Lessons

As with all instruments, one should start to play scales, major and minor, chromatic, arpeggios, etc., and one should practise sustained notes, starting very pianissimo, gradually crescendo-ing, and then diminishing. This will ultimately produce good tone and power and is the forerunner for

simple melodies. The more practice in sustained notes the better the effect on the embouchure; the muscles round the lips become strengthened and in time will respond to the slightest effort you wish to make upon them.

Tuning

Slight adjustment of the mouthpiece will keep the instrument at the required pitch. It is, however, always necessary to listen closely as a saxophone can be blown out of tune even though the mouthpiece is correctly set.

It is a fallacy to suppose that a low-pitched instrument can be tuned to high pitch or vice versa by adjusting the mouthpiece, and under-blowing, or overblowing. Altering the pitch necessarily ruins the tone and puts the instrument out of tune on certain notes.

Reeds

I consider that, next to the condition of the mouthpiece, which is only satisfactory when it is of the best quality, the selection of reeds is of the utmost importance, although, generally speaking, one cannot tell a good reed without trying it out. When buying reeds I, personally, try to get those with the closest grain and of the hardest and most seasoned cane. If the taper is not thin enough I trim it down myself. To my mind it is better to trim a reed to one's personal satisfaction, as no two people ever blow alike or could produce the same results with the same reed. I do not advise novices to attempt this, as the practice can, if badly done, ruin the reed's tone.

Attack

Mathematical attention to the strict time in which music is written and full attention to all signs on the music are the first principles of clean attack. Staccato passages which most call for a good "attack" are usually bugbears to beginners. The tip of the tongue should strike the tip of the reed at the simultaneous moment of blowing and should be drawn back with a "click." It requires constant practice and perseverance.

The Lower Register

I cannot lay it down as a hard-and-fast rule, but for the lower register I use a very slack embouchure but maintain control, of course. A good full-bodied tone in the lower register is very desirable, but so many saxophonists fail to obtain it, due, I believe, to using too tight an embouchure.

PIANO NOVELTIES

Overleaf will be found the piano part of a special "piano breaks" chorus of "Tin Can Fusiliers" arranged, and as played, by Billy Thorburn, pianist of the Savoy Orpheans. Full instructions with regard to this solo will be found on it.

It is also interesting to note that Mr. Thorburn has made his debut as one of the all too few, so far as this country is concerned, composers of novelty piano solos. His "What a Baby" and "Finger 'Em Over" have just been issued by The Lawrence Wright Music Co., and look like beating even the famous efforts of Zex Confrey, as sellers.

While it cannot be said that these Novelty Solos are easy, yet Mr. Thorburn's are no more difficult than many others now on the market, and certainly the prestige which their performance must add to any pianist is well worth a little time spent on their study.

THE WORLD'S DANCING CHAMPIONSHIPS

THE finals of the world's dancing championship organised by M. Camille de Rynal, under the auspices of the Internationale Union des Choregraphes and National Syndicate des Professeurs de Danse, Paris, will be held on or about May 15 at the Nouveau Cirque, Paris.

Heats will be held throughout this country in the most important cities including Scarborough (April 6th), Newcastle (April 7th), Liverpool (April 10th), Southport (April 12th), Manchester (April 16th), Sunderland (April 21st).

There are no entrance fees and competitors can enter on the night of the heat. Anything from ten to fifteen thousand entries are anticipated from all over the world.

The finals will be danced to the following numbers, which have been selected by the organisers of the International Federation:—

Waltz.—"Speak," and "Babette."
Fox-trot.—"Ukulele Lullaby," and "Araby."
One-step.—"Picador."

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THE TIN-CAN FUSILIERS.

Solo Piano Breaks Part for Stop Chorus.

NOTE:- This chorus should be played in place of the repeat E^b chorus in the printed orchestral parts. During the performance of this chorus on the piano ALL OTHER INSTRUMENTS should play ONLY STACCATO MELODY, or the correct harmony notes to complete the chord of the melody as indicated by top line of this piano part.

HORATIO NICHOLLS.

Arranged by BILLY THORBURN.
(Pianist of the Savoy Orpheans.)

Orchestral stop Chorus.

PIANO

Break Chos. for Piano.

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:: :: :: SAXOPHONE QUERIES :: :: ::

Answered by AL STARITA (Leader of Jack Hylton's Kit-Cat Band)

QUERY 11.

I play a C melody sax., and I find, when lowering the pitch a semitone, that the three or four bottom notes, B flat, B, C and C sharp, are out of tune. The bottom note, which should be B flat, when played is B. Playing up the scale, it gradually comes in tune on D, and is all right up to top D. The remainder are all right (when I get them). I should be delighted to know if there is any remedy.

All makes of saxophones are built to a certain pitch. They are always bound to be out of tune if you endeavour to alter the pitch by excessively moving the mouthpiece. Tuning by means of the mouthpiece is satisfactory to a quarter of a tone at the most. (See answer to Query 17.)

QUERY 12.

(1) My instrument is a C melody. Occasionally the A flat key refuses to work, or works stiffly and lets me get in half a beat late. Should I oil the parts that work the stop? Is the fault due to rust? or (as I think) has the pad got damp and "sucks" on to the metal? In this case, should I put the instrument away with a little wad of flannel in between the pad and the metal to keep it open?

(2) Is there any other "fake" way of getting A flat besides the straight way with the little left finger and "under-blowing" on A natural?

(3) Is there any book on the sax. written by someone who can play it?

(1) See the mechanism is not bent. If necessary, oil the mechanism all round that section. See that the mechanism is free from rust. Pads sometimes stick. To prevent this sprinkle a little talcum powder on a piece of paper large enough to cover the tone-hole's impression in the pad. Insert the paper under the pad and press the pad on to the powdered side of the paper, so that the powder fills the impression the tone-hole has already made on the pad. Repeat this process as often as the trouble recurs.

(2) Not a satisfactory method. Also, your suggestion of "under-blowing" on the A natural is entirely wrong, and should be discontinued, as it will never produce a good tone.

(3) In addition to Elby's Saxophone Tutor (15s.) and Cragin's Conservatory Method for the Saxophone, in four volumes, at 8s. per volume, the fourth volume being ready in the near future, most, if not all, of the advertisers of saxophones in this book supply a good tutor, from which you



AL STARITA.

can obtain the information you ask. Write to these dealers for further particulars.

QUERY 13.

Is it possible to learn to play the saxophone by home courses, as advertised and provided by some American correspondence schools?

Possibly; but I don't advise it, as this method has its obvious limits.

QUERY 14.

I should be glad if you would tell me which you think would be the easiest saxophone to learn. I can read music, as I play the piano, and wonder if I could learn to play dance tunes on a saxophone by the end of this year.

A good C melody is suitable for beginners, as violin or piano song parts, which always contain melody, can be used without transposition. When you join a band, an E flat alto will be necessary. If you are properly taught, you ought to be able to play dance tunes in a simple manner easily by the end of the year. See Jack Howard's article for Saxophone Players on page 28 of this issue.

QUERY 15.

(1) Could you please tell me the makes of reeds that you use?

(2) Could you also tell me if there is much opening for alto saxophonists in London?

(1) See reply to Query 1, March issue of this book.

(2) There are always openings for good saxophonists everywhere.

QUERY 16.

(1) With regard to tuning to pianos, what is the greatest advantage, the high or low-pitch instrument?

(2) Is there a great advantage in having rollers on the keys?

(1) In the North of England high pitch is mostly used; in the South, flat. One day probably pitch will be standard all over the world, and it will mostly likely be low (A-439 or A-440).

(2) Yes, they render slurring and other points in execution and technique easier.

QUERY 17.

I write with the object of finding out whether you could help me over some trouble I am having with my saxophone. I play regularly at the — on an E flat alto sax., low pitch, in a high-pitch band, and can manage to get in tune. I am using a wood mouthpiece after having tried two ebony ones, as I find it has a more mellow tone, but all notes above top G I am able to get only occasionally if I nip the reed tight, as they all play the lower octave note. The octave key on the shank is working all right and is quite clear. I cannot get a prolonged note at all, always breaking down into the lower octave. The instrument was brand new in January last. Whether the reed or the mouthpiece or the octave key are at fault I cannot find out, as I have tried numerous reeds and three mouthpieces. Also, the tone from top G upwards is weak and thin.

Of course, you will experience every difficulty you have mentioned when you try to tune a low-pitch saxophone to high pitch. Get a properly pitched instrument. (See answer to Query 11.)

QUERY 18.

Would you please advise me as to the best way to master tone production and to gain quickness in execution of music?

Get a good teacher or buy a good tutor (see reply to Query 12.)

QUERY 19.

I am in a dilemma concerning an E flat alto saxophone of which I am the possessor. Would you kindly tell me how to tune my sax. to a piano of a different pitch?

Can't be done! See replies to Queries 11 and 17.

QUERY 20.

Please tell me the use of the key above the B key which is on the latest models of saxophones.

This key is an alternative method of producing high F, which note is thus obtained by fingering the C key and pressing the extra key you mention above the B key.

AL STARITA.

MILITARY AND BRASS BAND NEWS



THE KNELLER HALL BAND

The Army Takes to Jazz

A Surprising Performance

We are so used to seeing the musicians of to-day, particularly when on a theatre stage, dressed in dinner jackets, boiled shirts and patents that we could not suppress a gasp of surprise when, at the London Coliseum on Monday, March 8, the curtain rose on a twenty-five piece combination spruced and sitting smartly to attention (we suppose one can sit, as well as stand, to attention) in the smart uniforms of His Majesty's Army.

Nor was that the only occasion we had for surprise. The famous Kneller Hall Band, under the direction of Lieut. H. E. Adkins, Mus. Bac., L.R.A.M., A.R.C.M., caused us to gasp continually, and we think with good reason.

This band—about as versatile an outfit as one can imagine—rendered a programme of all classes of music, from heavy grand opera to the latest style modern jazz. During the performance over fifty different instruments (excluding the drummer's traps) were used, which, coupled with an excellent stage setting, lighting effects and general showmanship would alone have been sufficiently impressive. These points, however, were completely eclipsed by the excellence of the renderings of all compositions played—varied as they were—and made one realise once again how

thoroughly efficient is the British Army in everything it undertakes.

Jazz in the Army

Apparently we are indirectly indebted to Col. Sir Francis Elphinstone-Dalrymple, C.M.G., C.B.E., Commandant of the Royal Military School of Music, for the jazz part of the programme. Sir Francis disclosed the whole attitude of the R.M.S.M. towards jazz in claiming that, as the public pays both directly and indirectly for the Army, and thereby its musical performances, it should have a say in the class of them; if the public which pays wants jazz, then the Army can give that as well as anything else.

Versatility

The excellent programme opened with a "straight" selection from "Tannhauser," in which a perfect balance of tone was not the least outstanding feature. This was followed by a trombone quartette, whose rendering of a light popular number again portrayed a perfection of tone and technique such as is seldom heard; the four part harmony was exceptionally pleasing.

An exhibition on twelve saxophones was then given, and this was followed by a Concerto for alto saxophone, played by Student J. Thornburrow, whose technique on the keys and "tonguing" were particularly meritorious; we think, however, his embouchure has not yet quite attained the perfection which it should shortly reach.

Next all the twenty-five instru-

mentalists turned themselves into a male voice choir, whose intonation was so perfect that every single word could be clearly heard throughout the entire theatre.

Again, this was followed by a return to the jazz combination, which rendered a Musical Scene of World Impressions, the turn closing with a red-hot jazz number, in which "breaks" and modern American effects supported an orchestration which was rendered with a good snappy rhythm.

It seems that the band only needs to have a slightly broader lilt, obtained by the freer use of "gliss," to enable it to compete with the best American efforts; but with the utmost deference we do suggest that, when featuring this particularly "free" music, the band should be permitted to relax somewhat from its parade-ground stiffness, which is hardly typical of jazz.

Kneller Hall

For the uninitiated, let us state that Kneller Hall, Twickenham, London, is the headquarters of the Royal Military School of Music, and of which Lieut. Adkins is the Musical Director. It is primarily the training ground for prospective army bandmasters, of whom thirty-six are continually under its instruction. Sixteen of the most eminent musicians in the country comprise the instructional staff.

These prospective bandmasters are selected for the school from the most proficient members of the various Army bands by means of stiff examina-

tions held in the different commands. They are known as students, and their period of tuition is three years, during which time they not only study every different instrument, but also theory in all its branches, and conducting.

In addition to the students, there are also one hundred and seventy pupils always in attendance, selected also from the Army bands on the recommendation of their respective bandmasters. These pupils take a year's course on their respective instruments, and, in addition to the great benefit they thus receive, are also available to form bands for the benefit of students when studying conducting.

The Musical Director

Lieut. E. H. Adkins, being the Musical Director of Kneller Hall, is thus indirectly in part responsible for the musical training of, one might say, the whole Army, and cannot be too highly praised for the excellent results obtained through his endeavours. He was originally a bandmaster in The Suffolks, during which time he graduated as a Mus. Bac., but is now best known to the public as sole organiser and conductor of the massed bands which opened Wembley in 1924.

Amongst his other attributes may be mentioned the fact that he has

never been known to conduct from a score, being content to rely solely on his memory.

He is particularly emphatic on two points.

"It has been suggested," he says, "that our appearance at the Coliseum is unfair, as we can be obtained for a lesser salary than that required by the civilian bands who perform on the theatrical stage. This is absolutely untrue—in fact, I believe we are drawing a higher fee than any English stage band has ever been able to command."

"It has also been remarked," he continues, "that the work of the school is neglected for the Coliseum appearance. This is also false, and in proof of it your readers may be interested to know that, before the *matinée* house is out, the band is back at Kneller Hall having tea, after which three hours' study is put in from 5.30 to 8.30. Not until then does the band again embark in its char-a-banc for the Coliseum, which it reaches only just in time for the evening performance. Of course, the morning studies are not interfered with."

Now that Lieut. Adkins has cleared the air of these doubts, it is interesting to speculate as to how many civilian dance units put in anything like these

hours of rehearsal. Were they to apply them half as strictly to this fundamental necessity, there is no doubt that the progress of British dance bands would advance infinitely more rapidly.

The Kneller Hall band hopes to return to the Coliseum in the near future.

Military Bands

ONE of the most important South Coast bandstands just opened is the Marine Gardens Pavilion at Folkestone, which has been erected at a cost of £18,000.

The engagement of Military bands for the season is all but complete.

Bands are already booked for the following: Westgate-on-Sea, Southend, Hastings and St. Leonards, Worthing, Folkestone, Margate, Hove, Bognor, Tunbridge Wells, extra bands for Bournemouth; Bands on Oulton Broad (Lowestoft). Cycle bands for districts in all parts of England, such as the Northern circuit, Eastern and Midlands, which include about 50 different towns; Leamington Spa, Nuneaton, Derby, Nottingham,

All twelve Saxophones and other Dance Band Instruments of the Kneller Hall Band were HAWKES' models



The Saxophone Section of the Kneller Hall Band
(Conductor: Lieut. H. E. ADKINS, Mus. Bac.)

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Wigan, Warrington, Malvern, Torquay, Paignton, Southport, and a big list at Leicester, which will include the Grenadier Guards, Irish Guards, Scots Guards, Welsh Guards, Life Guards, Royal Marines (Chatham), Royal Air Force (Uxbridge), Royal Air Force (Cranwell), Seaford Highlanders, and several Brass Bands. The Leicester season begins on May 2, by the Grenadier Guards' Band.

The London band season opened on Easter Sunday in Hyde Park and the Green Park, Greenwich. Regent and Richmond Parks will open on May 2, and Kensington Gardens on April 11.

A great festival of music will take place at Leeds for nine days, commencing on July 9. Military Tattoos will be given on some of the days.

The Aldershot Military Tattoo, which takes place during Ascot Week, will be one of the greatest yet given. The band will be about 1,000 strong.

The band of the Coldstream Guards, under the direction of Lieut. R. G. Evans, will sail for Canada on June 18, and will play at the National Exhibition at Toronto and in other cities in Ontario during its tour.

The band of the Royal Air Force was again the musical attraction of the Ideal Home Exhibition at Olympia, London, last month.

The Town Council of Richmond (Surrey) advertised for Military Bands to play on the Terrace Gardens during the coming season. Some of the councillors thought a band too expensive but were outvoted. Some grumbling also took place regarding the engagement of Military bands for Whitstable, but it was ultimately passed that £450 be spent on the following bands for the month of August: Royal Air Force, 7th Bn. City of London Regt., 1st Royal Warwicks. The London Band will appear twice.

Bexhill will spend £885 on Military Bands during August, and the following are engaged: Royal Marines (Plymouth), Royal Scots Fusiliers, 1st King's Own Scottish Borderers and Pipers (two weeks). Other bands will be engaged prior to August.

Sheerness Parks' Committee have a remarkably fine collection of bands engaged for the season, beginning on April 4, till the end of September.

Four silver kettle-drums were presented to the 1st Bn. Essex Regiment on March 20 at Chelmsford on their return home after 27 years' absence from the country on home and foreign service.

A new Depot Band has been formed at Warrington.

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The Gordon Highlanders and Royal Air Force Bands are engaged for Stalybridge Parks.

Nine famous Military Bands have been engaged for the Trades' Exhibition at Bingley Hall, Birmingham.

An imposing ceremony was performed at Beverley Minster recently, when the Old Colours of the East Yorkshire Regt. were laid up "within the sacred walls of the Minster" for safe custody. The band of the regiment, under Bandmaster M. P. Flannery, was in attendance. This band has booked a solid 18 weeks' tour of the provinces, besides many other attractive engagements.

We are informed that the band of the "Buffs" is extremely popular in the Portland district, especially through its concerts in the Alexandra Gardens at Weymouth, which will continue till the season actually begins. Bandmaster Hewitt has made many friends in this fine musical centre. The Weymouth British Legion Band, under the direction of Capt. W. V. Richards, will be known in future as "Weymouth Military Band," as it has been found impossible to keep up the old standard of proficiency if non-ex-military men are debarred from becoming members, on account of a genuine shortage of ex-Service men.

The last of the Winter Season's Concerts at the Naval Barracks, Chatham, by the band of the R.N. Depot, under Bandmaster E. J. Watson, L.R.A.M., took place before a crowded audience on March 11. The final programme was of a distinctly high order and was beautifully rendered.

Big programmes are arranged for the Alexandra Palace, London, at Easter, and the band of the 12th Lancers will open there on Good Friday. A three days' Musical Festival will also take place at the Alexandra Palace on 15th, 16th and 17th instant, in aid of the restoration of the great organ, and three of the Northern district bands will perform, viz., Edmonton Silver, Gothic Military, and the Tottenham (L.G.O.C.) Military bands. The latter band is quickly coming forward as a fine combination of ex-Service bandsmen.

An important musical function took place in Edinburgh on March 20, when the Edinburgh and Leith Postal Military Band celebrated its thirty-first annual dinner. Among those present were Col. A. A. Jayne (Hon. President) and Mr. G. Gall, the Deputy Controller of the G.P.O.

Very heated protests have been launched by the Inverness churches against Sunday music by the band of the Black Watch, which band is extremely popular in its week-day programmes, but the Elders are "dead against" any kind of music on the "Sawbuth."

Brass Bands

OUR budget of brass band news is extremely heavy this month, and we are doubtful if we can get it all in. All up-to-date bands are busy preparing their programmes for one of the busiest seasons on record, and, notwithstanding the fact of the Performing Right Society's inclusion of all the great publishing houses, we know that the proprietors of all premises where bands perform who aspire to good programme-building are in the happy possession of the necessary "Performing Right" Licence, and that all other such proprietors MUST, in the long run, obtain a performing licence, or be woefully out of the musical hunt for success.

A great Continental Contest, open to British bands, will take place at Biarritz in June. Here is a good opportunity for some of our fine British bands to "go in and WIN."

London and district bands are now awaiting their share of London park engagements. The tests have been fairly satisfactory, but might have been better.

Edmonton and Tottenham Councils are busily engaged in selecting their bands for the parks' season.

Harrow Green Crusaders' Band gave a successful concert in aid of the Nurses' Home.

Warrington Village Band held a bazaar in aid of its uniform and instrument fund which received excellent support from the local gentry.

Band competitions will be held at the Kent Musical Festival, which is to take place at Canterbury during the summer.

Up to the time of going to press, we learn that the new instrument fund of Lewisham Borough Band is over £50 and subscriptions are daily coming in.

Goring Village Band is one of those fortunate combinations that are well supported locally. This was again conclusively proved, the concert given in aid of their band funds being well supported.

In and around Reading there are many bands, but the oldest and finest is the Reading Temperance Band. There are also the Sonning Silver Band and Wokingham Town. Reading Spring Gardens Band is another well-established band. There is a band in the village of Benham in which active interest is at present being taken with a view to getting more new instruments.

East Chilmington Band has a membership of 20, which is considered good. This band is well supported by the principal local residents.

St. Hilda Colliery Band, which has been on tour since the Crystal Palace contest, and which is practically booked up without a break till the end of this year, will perform in the South, beginning at Bristol on June 13, after which it will visit Cardiff, Eastbourne, Salisbury, Shanklin, Bath, Southsea, Tunbridge Wells, etc., finishing up at the Crystal Palace contest in September. St. Hilda has the biggest engagement book in the kingdom.

Haywards Heath Town Band has recently begun a new lease of usefulness, and is having additional musicians to fill the ranks. Mr. Gravett is the B.M.

Mr. C. H. Baker, of Rushden Town Band, has been appointed to St. Dennis Band in Cornwall.

Downton Brass Band is making good headway under Bandmaster E. Bailey.

The newly-resuscitated village band at Groombridge, which is well supported locally, has been equipped with new instruments.

Penzance Town Council has engaged its own Town Band, instead of a professional band, for the coming season.

For the encouragement of bands in the Banbury District, a band contest will be held at Ardley in June.

King's Lynn Town Band has received a grant from the Town Council in respect of the coming summer band performances.

The Wiggenshall and Swaffham Town Bands have both held their annual meetings, which disclosed successful undertakings.

Regarding Midland bands, there is every prospect of much good work this year. The big contest at Leicester has certainly been the talk of the Midlands, and the date of next year's Festival is already fixed for the same hall. It will take place on March 5, 1927, with three sections of a limited number of bands. This is the most satisfactory contest that has taken place in England for many years, and many entries have already been received for next year's festival. Mr. Markham, the organiser, presented the cup won by the Bentley Colliery band, *down the Bentley Coal Mine!*

The supporters of both Ripley United and Hasland Silver have been highly elated at the outstanding success of their bands at Leicester. The Hasland band is to tour the Continent in August.

By the way, a wonderful photograph of the massed bands on the platform was taken at Leicester, which included twelve complete bands. The *Leicester Advertiser*, in a long account of this contest, says: "The sight of the massed bands, so beautifully arranged on the orchestra, under the grand organ, was extraordinary, and the playing was no less remarkable. The whole audience was thrilled with the wonderful and majestic tone which these 300 bandsmen produced from their instruments."

St. Hilda, Marsden Colliery, and Creswell Colliery Bands are engaged to give performances in the Leicester parks this coming season.

Thirsk Town Band realised the sum of nearly £50 at its recent Whist, Drive and Dance.

THE JAZZ PIANIST

How to Manufacture a Dance Rhythm from the Piano Song Copy

By EDGAR COHEN

IT is an admitted fact that it is very often impossible to instil a good dance rhythm into one's renderings when playing from some of the ordinary piano copies as sold to-day.

This is because they are not suitably arranged for it and the necessary notes are simply not there.

Now let me say at once and most emphatically that this says nothing whatever against these piano copies. Firstly, they have to be made reasonably easy to play (particularly in the left hand) for the amateur public for whom they are primarily intended, and, secondly, they are not meant to be dance arrangements; if scored as such they might be useless as ordinary piano solos and accompaniments to the voice when one is singing, because, although nearly every modern-day popular song is a good dance number if properly scored as such, syncopated accompaniment with a steady rhythm heavily accented would often ruin the atmosphere where a "straight" song or piano solo is needed, by making it sound too "jazzy."

Yet what is one to do if dance rhythm is required? We all like sometimes to play our favourite melodies in the modern jazz style, even when the composition is not ordinarily a "dancy" number, for the fascination of syncopation and strict tempo rhythmically accented has at times captured even the most serious of us, also these numbers are demanded from the professional dance pianist by the public.

The obvious answer seems to be that when the necessary rhythm is not in the score the performer must manufacture it by altering the arrangement, and it is with the desire to show how this can be done artistically and yet with comparative ease that this article is written.

On page 40 will be found the ordinary piano copy as issued by the publishers (which part I propose to call Score A) of the chorus of Nat D. Ayer's great success, "Oh! How I've Waited for You," opposite which is a suggested simple and straightforward dance arrangement (which I shall identify as Score B) of this same composition.

Provided he or she has a temperament for this sort of thing, any pianist of ordinary ability, and having such technical knowledge as we all acquire in the ordinary course of our elementary musical studies, should be able to produce, by reading from Score A, the effect which is actually scored into Score B. In other words, while seeing only the notation as exhibited in Score A, he should be able to alter it at sight into that shown in Score B, or some equally suitable style for dance purposes of his own invention.

Don't be afraid. It is much easier than you think, chiefly because all the necessary information for playing the style as portrayed in Score B is contained in Score A, and it is only necessary to know how to pick it out and use it.

To do this let us consider Scores A and B together, bar by bar, and see exactly what is the structural difference between the two; but first let me point out that I have arranged Score B so that in this case the bass clef may be particularly studied, since I think the left hand is usually the more neglected. I have scored just a very simple treble clef to complete the arrangement, but I do not propose to deal with it at all. In subsequent articles I shall arrange a treble to fit this bass.

Now in the bass clef should always be found the strict evenly balanced straight-rhythm foundation, which gives the effect we call "tempo." This bass should not contain any syncopation, excepting when it is desired to break up the "tempo" instead of keeping it flowing evenly; which, of course, is seldom.

Let us now take the first beat of the first bar.

BASS CLEF.—BAR I.

First Beat.

To obtain the proper accent it is necessary to realise that first and third beats in a measure are the strong beats, and need fulness of tone as well as full crotchet value to accentuate their importance as such.

In Score A the first beat is the octave B flat. This is practically all that is necessary to obtain the desired

effect. The tonal power of this beat can, however, be still further accentuated without increasing the force with which the note is struck (and thereby offending the ear) by giving it what may be termed a "rhythmic grace note."

This rhythmic grace note is obtained by "splitting" the octave and playing it as it is scored in Score B. "But," you will say, "the chord in Score B is not an octave; the bottom note which has become the rhythmic grace note is B flat and the top note D." Quite right. I have altered the octave into a tenth, which gives better harmony. The score would have been quite good if the octave B flat had been left, and I advise readers to try playing it both ways, so that they can hear exactly how much difference there is. The tenth will be found to give the more pleasing effect to the ear, but the octave would be quite in order. It will be observed that there is an accent over the D (—). This is to give the first beat its due prominence as the strong beat of the bar; it must be sustained for its full crotchet value. A little practice is necessary to be able to sustain these first and third beats for a full crotchet and yet reach the second and fourth beats in time.

Second Beats.

Second and fourth beats should always be short and emphasised. At the same time they need to be strongly accented as they have a most important rhythmic significance. To obtain the necessary effect I have cut them down from crotchet to quaver value, and at the same time marked a slight accent (·) over each. "But," you will say again, "in Score A there is merely a rest on the second beat, why in Score B is there a two note chord (B flat and D), and how am I to know which are the correct notes?" The answer is quite simple. First of all, second and fourth, or "after beats," as they are called, are part of the "straight" rhythm which marks the "tempo," and consequently are always played by the left hand, to allow the right hand to be free to play the melody, and, if it is desired to insert it, rhythmic filling, syncopated if

necessary. The notes are obtained as follows:—

As will be seen by studying the treble as well as the bass clef of Score A, the whole harmony of this bar is based on the major chord of the key of B flat, the notes of which are, of course, B flat, D, F and B flat. It is optional whether the chord D and F is used or the one I have shown in Score B, namely, B flat and D (as shown in the treble of Score A), except that the B flat and D are nearer the notes of the first beat, and so can be more easily reached. If desired by those who are expert technicians all three notes can be used for this chord—the B flat, the D and the F.

Third Beat.

The third beat is again a strong one; the only difference between it and the first, as regards rhythmic value, being that it need not be quite so sustained. In Score A this third beat is just a single note F. This is insufficient in tonal strength, so in Score B I have turned it into an octave, and not included the rhythmic grace note as that is inclined to give it a too sustained effect.

Fourth Beat.

Exactly the same remarks apply to this as to the second beat, except that as the fourth beat may be taken as the leading-in note (rhythmically speaking) to the first beat of the next bar, it may be given a little more emphasis, which I have done by making it a three note chord—F, B flat and D.

BASS CLEF.—BAR II.

Exactly the same remarks apply as stated for the first bar. Score A is the same in the second bar as the first, and so is Score B, which is manufactured in the same manner, for the same reasons and from the same material.

BASS CLEF.—BAR III.

First Beat.

The same remarks apply here as to the first beats of bars one and two. The octave F sharp shown on Score A for this third bar, is made into a tenth (D and F sharp) in Score B, for the same reasons as explained for bars one and two.

Second Beat.

The whole of the harmony of this bar is built up on the chord of the dominant seventh in the key of G Major, the notes of which are, of course, A, C, D and F sharp (see third and fourth beats, Score A). I have used the two notes A and C to make my after beat chord, as they are the

notes of the chord immediately above the F sharp of the first beat (after beats must always be higher up the register than first and third beats), and give good harmony with the treble melody note A.

Third Beat.

This beat varies from the same beats in bars one and two, only inasmuch that in Score A it is an octave and not a single note, and, therefore, requires no alteration for Score B.

Fourth Beat.

All the notes are shown in the treble of Score A. The harmony is inverted, so that a full chord can be given in the bass without interfering with the treble.

BASS CLEF.—BAR IV.

Here the normal course of events is changed.

The notes are identical in both scores A and B, only the rhythm is altered. Try over both, and your ear will tell you why this rhythmic alteration is made.

If you ask why the same form of tenth or octave first and third beats, and short after beats, is not adhered to, I would reply that a change is good for us all. Also beats two, three and four comprise a leading in phrase to the next bar, which again your ear will tell you is best not broken up.

BASS CLEF.—BARS V., VI. AND VII.

Identical remarks apply to the whole of these bars as to bars one, two and three respectively. Of course, the notes are not the same as the harmonies are different, but they are obtained from Score A for Score B by putting the same theories into practice.

BASS CLEF.—BAR VIII.

The remarks concerning bar four apply here to a great extent. The rhythm is merely altered to allow the semi-quaver to come at the very end of the bar and so act as a rhythmic leading in note to the new phrase commencing in bar nine.

The remaining bars are all worked on the same principle. I suggest readers compare the two scores carefully and so discover for themselves exactly how B is built up from A the whole way through.

I am indebted to Mr. Edward Ephgrave, the well-known pianist, late of the Piccadilly Hotel, and now at the Golden Square Club, London, for valuable assistance in compiling this article. EDGAR COHEN.

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See "THE JAZZ PIANIST," Page 38

SCORE
A

OH, HOW I'VE WAITED FOR YOU.

Words by HARRY CARLTON.

Music by NAT D. AYER.

Tempo di Fox-Trot.

CHORUS.

1st. & 2nd. Oh, how I've wait-ed for you, — Oh, how I've
3rd. Oh, how I've wait-ed for you, — Oh, how I've

wait-ed for you. — Wait-ed for months, wait-ed for years, — Wait-ed just to
wait-ed for you. — Wait-ed to shout, wait-ed to yell, — Wait-ed with the

whis-per words of love in your ears. — No oth-er sweetie but you, —
pok-er and the chop-er as well. — You've got a red nose it's true, —

No oth-er sweetie would do. — For what's worth hav-ing is worth wait-ing for,
thi make it red, white and blue. — For what's worth do-ing is worth do-ing well

— And oh, how I've wait-ed for you — you —
— And oh, how I'll do it on you — you —

Dr. D.S. %

SCORE
B

See "THE JAZZ PIANIST," Page 38

OH, HOW I'VE WAITED FOR YOU.

Special Arrangement by EDGAR COHEN and EDWARD EPIGRAVE.

Piano accompaniment for the song, featuring a rhythmic and melodic arrangement in G major, 4/4 time. The score includes a variety of chords and melodic lines for both the right and left hands, with some sections marked with first and second endings.

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:: :: The Goofus Five Style :: :: ::

IT has been said by the academicians that there is no sort of musical interpretation which cannot be portrayed on paper in the form of musical score. Possibly; yet I should be very interested to see exactly how some of the modern-day jazz effects would look on the staff and how many of the subtleties of their interpretation would be written.

In these articles we are concerned with subtleties because in them will usually be found the key to a really artistic performance as distinct from the mediocre.

It seems to me that I cannot fully supply the want by merely scoring original special trumpet solos because I must confess I know of no way in which I can convey on the parts the manner in which certain effects should be interpreted. Therefore, instead of being original, I have scored out the trumpet chorus of that most popular craze of the moment, "Clap Hands, Here Comes Charley," as featured by the Goofus Five on Parlophone Record No. B5539. By listening to this record, and comparing it with the score, trumpet players will be able aurally to appreciate such subtleties in its interpretation as I find I am

unable to illustrate by means of musical notation, and so discover for themselves just those little points which are too elusive to be embodied into parts by means of musical notation as it is to-day.

The solo on the record is played on an open trumpet without the aid of any mute. Being essentially a "hot-rhythm" solo, in which the notation is arranged mainly to aid in the production of the special sort of rhythm featured, and not so much to display the harmonic structure of the composition, the use of a mute would defeat the end in view by making the rendering too snappy and preventing the production of the "gliss" which is apparent in many of the measures.

The first thing to be remembered throughout the solo is tone. At no time must a good tone be lost if a musical rendering is to be effected. A good attack must be cultivated and yet effected without diminishing the broadness of style which is apparent practically throughout the record.

Crotchets, over which I have marked a dot (.) need, of course, to be cut down in value to allow for the

grace notes which precede the notes immediately following these crotchets.

For the benefit of those who wish to delve into the mysteries of the arrangement of this chorus with a view to writing similar stuff for themselves, I would explain that notes marked + are, from a purely theoretical point of view, wrong. They are, according to the strict laws of music, "out of chord" and would show up very badly if included in the harmonic chord. As, however, only a rhythmic accompaniment from the rhythmic section is necessary to support this solo the effect is quite satisfactory; in fact, these notes are really essential to obtain the desired "blue" effect. They are simply "blue" notes and sound most pleasing and effective when incorporated in a melody part.

In parting, let me say that the work of the rhythmic section supporting the solo must be carefully considered if the solo is to be performed to the greatest advantage. I would like to say more on this subject, but in this article I am merely concerned with the trumpet solo. It's up to the soloist to arrange with the M.D. for the sort of rhythm he feels will best help his effort.

FRED. H. PITT.

Novelty B \flat Trumpet Chorus.

In place of 1st time bars in printed parts.

2nd time bars same as in printed parts

:: :: HOT TROMBONE BREAKS :: ::

By RICHARD MACDONALD, late of the Piccadilly Hotel, etc.

ALL live dance trombone players would like to be able to play "Hot," which means in one of the most popular special modern American jazz styles, which originated in New Orleans, and under which heading comes the introduction of "hot" solo breaks.

The easiest way to learn is by listening closely to good American records. Try and imitate what you consider to be "hot," have faith in yourself, and you will find you can, with practice, render in this most attractive form. It is by listening to records that many have become good players of dance music. Every pupil on any instrument must learn to imitate his master before he can hope to originate, so don't be afraid to copy at first.

Probably the greatest master of this style of playing as regards the trombone is Miff Mole, of the Cotten Pickers (who record on Brunswick-Clifophone Records) and of Ross Gorman's Orchestra, New York.

One of the secrets of Miff Mole's playing is that he makes certain notes indistinct and others loud and clear. Take, for example, his trombone break

in the "Duck's Quack,"* as played by the Cotten Pickers, and which break can easily be inserted as a trombone solo in (usually) the 15th and 16th bars of

*To the best of my knowledge, this record is not obtainable in England.—EDITOR.

the choruses of most numbers written in the same key (C major), or it can be transposed for other keys down to F major (in keys between C major and F major it is out of register).

In playing this break, Miff Mole commences the first three notes (G, F \sharp and F natural), which are slurred with a strong attack, landing on the fourth note (a staccato G natural) softly, and making it scarcely audible. The 5th, 6th and 7th notes (E, E \flat and D) are also slurred, and he plays this group in the same way, attacking the E loudly and dying away on the D. The 8th note (D) is tied over to the 1st note in the second bar (B). This group of two notes receives the same treatment as the other groups. Then comes a staccato note, the second note of the second bar (G). This note is treated the same as the 4th note in the first bar (G). The 3rd and 4th notes in the 2nd bar (B \flat and A), which are slurred, are treated the same as the other slurred groups, and the last note of the break (G) is *ff* and sustained.

This is one of the finest breaks I have ever heard, and a pure example of the New Orleans style of trombone playing.

There is another trombonist I would like to mention—namely, Mr. Roy Maxon, late of the Oriole Terrace Orchestra, and now with Paul White-man. He was, I believe, one of the first players to use the New Orleans style.

One of his best breaks can be found in "Bit by Bit You're Breaking My

Heart," as played by the Oriole Terrace Orchestra for Brunswick-Clifophone Records, and obtainable from all dealers in this country who stock these records which are manufactured by Messrs. Chappell & Co., of Bond Street, London. This is a pure example of the "hot" style, and must be played very smoothly and not too loudly.

This break commences with the slur of two notes (C \sharp and D), the first of which receives a strong attack, the second dying away. The third note (B \flat), which is sustained, also receives a strong attack and heavy vibrato. This note is slurred, and carried over to the first note of the second bar (A \flat). The second note of the second bar (G) is slurred down to the third note (F), which must be played on the 6th position to get the smooth slur. The fourth, fifth and sixth notes of this bar (C \sharp , D and B \flat) are slurred together, the phrase they make being commenced with a strong attack.

This break is also suitable, as a 15th and 16th bar of chorus solo, for most compositions in the key of E \flat major, or it can be transposed as far up as into the key of F major or down as far as into the key of B \flat . In other keys it is out of register for the instrument.

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Running a Cinema Orchestra

— No. 2 —

By **ALEX. FRYER**, Musical Director
of the Rialto Cinema, London

The Combination

I FEEL I can say without fear of contradiction that the most difficult of all a Cinema Musical Director's duties is the actual formation of the orchestra.

There is probably only one thing worse than going to a new Cinema where one has to form its original band, and that is to be engaged by a going concern which already has its musical combination. In the latter case one is almost certain to become unpopular with both orchestra and management by finding it necessary to make changes in the existing personnel. Musicians who are satisfactory to one musical director may be quite unsuitable for the requirements of another; yet they feel the new man has no right to replace them, and general trouble ensues.

But I'm going on too fast. Let us first consider the formation of the Cinema's original, or entirely new, band.

Forming a New Band

The first difficulty you have to contend with is the management who want their music to sound alternately like the London Symphony and Paul Whiteman's Orchestras, according to the class of music being featured at the moment; yet when pay-day arrives they not only decide that you are employing too many men, but also that each is being overpaid. However, a little tactful conversation about wine for the price of water will usually end in a satisfactory compromise between you, who have to shoulder the responsibility, and the man who has to pay the bill.

It will be wise for you to give in on the question of numerical strength in exchange for the privilege of well paying each of the musicians you do have, as surely it is much better to have a good small band than an indifferent larger one!

Instrumentation

The next step is to consider what instrumentation will give the best results from the number of performers you are allowed. On this point the taste of the public for whom you are catering must be taken into con-

sideration. For a cinema in a popular neighbourhood it will probably be necessary to feature a good deal more of the lighter popular music than would otherwise be required, and, in addition, more success will probably be obtained by plenty of bright and somewhat broad effect, even if it is on the bizarre side. In such a case I should certainly have drums and a trumpet in a combination consisting of anything over five and add a trombone and second trumpet at the first available opportunity.

But for the more educated tastes refinement is necessary. Starting always with the piano, it is advisable to build up to the string quintet by adding in the following order: 1st Violin, Cello, 2nd Violin, Double Bass, and finally Viola. Many bands dispense with the Viola as not exactly necessary, but I do not agree with this view; the Viola is most important, chiefly because in its parts will be found much of the middle harmony. This is lost when there is no instrument to play the Viola part.

Next, I think a wood wind section should be added, but only provided it can be at least two strong. It seems to me useless to have just one instrument of any section. By that I mean don't add, say, one clarinet and one trumpet. Either have two instruments for the wood wind section or two for the Brass.

A Mustel, or better still, an orchestral organ is a great asset, as it can be used to take the place of whole sections. Where a good organ is installed the wood wind section can be practically dispensed with, and it is also very suitable for filling in Horn parts and even, where necessary, string bass.

Selecting the Musicians

Having decided on the instruments, the next thing to do is to find the right men to play them, and here again one is usually "up against it."

To be successful in a Cinema, a man has to be an absolute artist in every sense of the word. He must first of all be a thoroughly good "straight" soloist which, of course, includes perfect sight reading; next, he must

(Continued on page 45, foot of Col. 3.)

HOW MUSIC ROLLS ARE MADE

— No. 2 —

IN the first article I discussed briefly the evolution of the music roll from the technical point of view, arriving at the modern full-scale roll, which is made in three types—the ordinary, or straight-cut, the hand-played, and the reproducing roll. I propose to first describe them, and afterwards analyse their method of production.

The words "straight-cut" normally associate themselves—as Mr. Pelman would say—with cigarettes, but in this connection they mean that the roll is cut straight from the printed score of the music, and is, therefore, a pictorial representation of the notes and rests as the composer wrote them, in mathematically correct proportion. But obviously, no one plays music exactly as it is written. The printed notes are merely the best indication the composer could make as to how he wishes his music to sound. And notes are not music, and music is more than mathematics, so that if a straight-cut roll is played through exactly as it was cut from the score, the notes are reproduced quite correctly—diabolically so, often—but the result is entirely devoid of anything in the way of "expression," as anything that would convert the dry bones of notes into the living soul of music is commonly called.

The player-pianist's job is so to control his tempo, tone, accent, rhythm, etc., as to evoke an artistic result from his instrument. If he can so express himself, the glory is entirely his; he has impressed his personality on the music just as—though by different means—an ordinary pianist or violinist does; he "interprets" the music. Of course, the more successfully he can do this, the greater is his joy in performance.

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Theoretically, at least, a straight-cut roll provides the performer with a clean slate on which is inscribed just the pattern of the music—the bare notes—leaving him free to weave his individuality into it without any of the anxieties about hitting the right notes which absorb so much of the nervous energies of the ordinary pianist—not to mention his neighbours.

But in practice—as I hope presently to show—this ideal does not quite come off. Frequently it is impossible—

or so difficult that only an expert in sleight-of-hand can do it—to control tempo and nuances exactly as one would wish. The remedy for this is to call in the aid of a real pianist—and this is what the hand-played roll does.

The Hand-played Roll

The hand-played roll is an exact record of the playing of a pianist as regards his tempo and variations thereof, recorded with infallible accuracy at the actual time of his performance. So accurate is it, that many pianists, even those who, perhaps, pride themselves on their "clean" playing, are apt to receive a rude shock when, a few moments after they have finished playing, the roll they have made is taken straight from the recording machine and played on a player-piano. "Did I play like that?" they exclaim. Denials—even with oaths and curses—are of no avail. The machine is a musical camera, and cannot lie.

There is a story—which I have no reason to doubt is true—that a world-famous pianist played three hundred and sixty wrong notes in the course of a single piece of music of moderate length—definitely wrong notes, not including omissions, intentional or otherwise, and the many liberties which he had taken with the score.

However, not to deter the budding recording pianist, I must add that, hovering in the background, is a benevolent gentleman known as the "roll editor," whose duty it is to correct all faults of omission and commission, and generally so to "improve" the roll that one great pianist, on hearing his corrected and edited roll remarked, "That is how I should like to play."

It will be at once obvious that such a record of a pianist's performance is likely to make a player-piano sound much more like someone actually playing a piano than usual. The spread chord, the *rubato* (often independently in each hand), the *tenuto*, the delayed melody note, and the many other minor pianistic touches that a pianist constantly employs are often incapable of achievement with a straight-cut roll.

"But," you may object, "such a roll robs me of personal control. However beautifully Paderewski may have played, it is not me playing, and I

want to do it all myself. And it's no use my controlling the tempo as well; the result will be a clash of personalities—a great one with a minor one, perhaps, but none the less a clash." All this is quite true in theory, but highly controversial when it comes to practice, so for the moment we will just note the latest development of such rolls.

The Reproducing Roll

The reproducing roll is a hand-played roll, to which have been added additional marginal perforations which, when the roll is played on a specially manufactured reproducing piano, are alleged to reproduce a pianist's performance in every particular, including touch and tone. Hence the famous phrase, "Bring Paderewski into your own home," where we will leave him until our next chapter, as the novelists used to say. PIANISTICUS.

(To be continued.)

Running a Cinema Orchestra

(Continued from page 44.)

be a thoroughly experienced ensemble player even to the extent of continually remembering what other instruments are in the combination and taking up his share of the cues for missing instruments. There is only one thing worse than a man who misses his proper cues, and that's the man who will persist in playing parts of other instruments already in the combination, in addition to his own.

Then the man must be a jazz, as well as a "straight," player. Yes, it's no use blinding yourself and trying to pretend jazz is beneath you. The public wants jazz so you must supply it, and let me say that, properly played, jazz is real music and it needs a mighty good performer to render it properly. The only musicians I have come across who profess that jazz is beneath their dignity are those who can't play it.

Nevertheless, it doesn't say that a man isn't a fine musician because he can't play jazz. I only wish to point out that the Cinema musician of to-day must play both jazz and "straight" if he is to be successful, but I think the musical director who can fill his band with these rarities is particularly lucky.

ALEX. FRYER.

THE BANJO AND THE TENOR BANJO

in the Modern Dance Orchestra

By EMILE GRIMSHAW

ARTICLE IV.

HOW TO PLAY EFFECTIVELY

In order to play a musical instrument effectively a performer must be able to play in tune, produce good tone, have a good sense of rhythm and possess executive ability. Forgive the platitude; there are those, even to-day, who do not realise its aptness.

Playing a banjo or tenor-banjo in tune is mainly a matter of tuning the instrument correctly. But to tune a fretted instrument well is not so easy as many seem to imagine. A good sense of pitch is essential, and it is not sufficient to tune by the open strings alone—as many do.

A violinist or cellist is able to tune solely by the open strings, because his instrument is not fretted, and he is, therefore, able when playing to differentiate between the notes A sharp and B flat, C sharp and D flat, etc. But when playing a banjo, tenor-banjo, mandolin, guitar, piano or any other instrument where all notes are definitely fixed, there can be no distinction between the aforesaid A sharp and B flat, C sharp and D flat, etc. One fret, or key, must serve for both A sharp and B flat. A piano-tuner who knows his work does not tune every note of a piano to exact pitch. The black key, for example, that has to represent both A sharp and B flat will not actually be either of those sounds, but a sound that is half-way between the two. This is known as tempering the scale.

Players of the fretted instruments

must also temper their tuning. It is not possible to tune separate semi-tones as on the piano. Instead, a player must temper his instrument to the key in which he is about to play.

A fretted instrument that is tuned correctly for a key with sharps cannot possibly be in *exact* tune for a key that has flats in its signature. Those players who lack a keen sense of hearing may think the one tuning good enough for both sharp and flat keys, but others who have sensitive ears will know that something is wrong.

Players of the banjo and tenor-banjo should first tune the open strings, stretching them if new in order to remove any superfluous elasticity, and also to make quite certain that the tension of the strings is equal from tailpiece to pegs. If the strings are not pulled a little with the fingers of the right hand while tuning with the left, the tension of a string may vary between the three sections—peg and nut, nut and bridge, bridge and tailpiece—in which case not until the instrument is played will the tension of each whole string from peg to tailpiece be equalised, and the instrument will go out of tune.

Having tuned the open strings satisfactorily so that they are in tune one with another, it is necessary to temper the tuning by playing a few chords in the higher positions at, say, the seventh or twelfth frets, preferably in the key of the solo or piece that is about to be played. A keen ear will probably notice that certain notes of the chords are just a little sharp or

flat. It is these that have to be adjusted by careful retuning, and I will add here that if the banjo or tenor-banjo is temporarily muted, the player will be able to obtain a much greater refinement in his tuning.

Given a perfectly tuned instrument it is still possible to play out of tune through neglecting to place the left-hand fingers on the fingerboard correctly; if a string is forced out of line it will be sharpened, which makes another point that must be given attention.

Moreover, cheap banjos and cheap tenor-banjos are often incorrectly fretted; strings may be false while wire strings will become false if allowed to rust. Also it is quite impossible to play in tune on the best of instruments unless the bridge is in its proper position—the same distance from the twelfth fret as the twelfth fret is from the nut.

To obtain really good tone from a banjo or tenor-banjo several important things must be considered; the vellum must be kept very tight, the plectrum must be of the right material and shape, and the strings must be vibrated in a proper manner. Of equal importance is the method of holding the instrument. Many players hold the neck of the instrument too high, and are consequently unable to obtain the maximum quality and quantity of tone that the instrument is capable of producing.

Many players of fretted instruments do not realise the importance of placing the fingers of the left hand as

close as possible to the fret indicated by the note. They place the tip of a left hand finger somewhere, or anywhere, between two frets, believing that because the pitch of the note is the same anyway, it is a waste of energy to trouble about placing the finger immediately behind the fret.

Pitch, however is not everything; we have to consider tone, and should always be trying to improve its quality. There are three points that should be remembered about the left-hand. Firstly, the tips of the fingers should always be placed close behind the frets; secondly, the tips of the fingers should press the strings firmly against the fingerboard; thirdly, the strings should be held firmly, and not be relaxed until notes have been held their full value.

There is much careless left-hand fingering on fretted instruments. Even if a string is pressed close behind the fret, the pressure is often insufficient, unsteady, or not held long enough. Quality of tone is of the first importance, and every player should remember this when playing publicly or practising privately, especially when playing rapid notes or difficult progressions of chords.

To play dance music effectively, a banjoist or tenor-banjoist must possess a certain amount of initiative, and play something more than is to be found in the printed part. Any dance pianist who played only what was written in the printed part would be considered no better than a third-rate amateur; no dance drummer could hold his job if he played only what was in the published part, and the violinist and the saxophonist must know how to produce rhythmic effects in orthodox ways. It is the same with the banjoist. The printed banjo part gives the harmony, with perhaps a few suggestions for variations of rhythm here and there, but the experienced player will produce a lot more than is to be found in the published part.

Many dance orchestras in the Western States of America are now using standard banjos instead of tenor-banjos, and two music firms in Boston are publishing G banjo parts in their dance orchestrations. The majority of these American banjoists are using standard banjos with the octave string omitted; they seem to think that a banjo specially built with a handle to take only four strings is less cumbersome to finger.

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SONG WRITERS' WALK

Numbers which will give Character to April Programmes

The new "1926 Revue," presented last month at the Palace, Manchester, contains six fine numbers published by Francis, Day & Hunter. "I Fell Head Over Heels in Love" is, of course, revolutionary; and "Come on, Feet, Let's Go!" is in its own words, a real bandstand title. "Do You Belong to Anyone?" will shortly belong to, and be loved by, everyone. "Fair Senorita of the Argentine" is an interesting Argentine tango, of which very few are published these days; and "Merry Old King Canute" is a natural development of the 6/8 vogue. The sixth of the series is a fine fox-trot by Sissle and Blake entitled "Tahiti," with plenty of atmosphere.

Horatio Nicholls must have been in a wonderfully inspired mood when he composed "Speak." You can't imagine him beset with telephone voices complaining "Wrong number," for instance. Its earliest successes are outstanding in dance programmes, broadcast, gramophone and variety.

"Barcelona," officially described as a "nutty" 6/8 Spanish One-Step, is a humorous development in the new dance craze. Blessed with an amusing lyric—à la Billy Merson style—it should rhythm its way to success. (Cecil Lennox.)

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SONG WRITERS' WALK

Numbers which will give Character to April Programmes

The new "1926 Revue," presented last month at the Palace, Manchester, contains six fine numbers published by Francis, Day & Hunter. "I Fell Head Over Heels in Love" is, of course, revolutionary; and "Come on, Feet, Let's Go!" is in its own words, a real bandstand title. "Do You Belong to Anyone?" will shortly belong to, and be loved by, everyone. "Fair Senorita of the Argentine" is an interesting Argentine tango, of which very few are published these days; and "Merry Old King Canute" is a natural development of the 6/8 vogue. The sixth of the series is a fine fox-trot by Sissle and Blake entitled "Tahiti," with plenty of atmosphere.

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INDEX OF PRINCIPAL FEATURES.

	PAGE		PAGE
A CONTEMPTIBLE CONTROVERSY ...	1	MILITARY AND BRASS BAND NEWS ...	34
A TONIC TALK	4	THE JAZZ PIANIST	38
£100 COMPETITION FOR ARRANGERS ...	5	"OH, HOW I'VE WAITED FOR YOU,"	
"THERE'LL COME A SOMETIME," WORDS		WORDS AND MUSIC OF CHORUS ...	40
AND MUSIC	6	HINTS TO TRUMPET PLAYERS	42
INTERVIEW WITH D.L. CROWHARD ...	10	HOT TROMBONE BREAKS	43
FOREIGN NEWS	11	RUNNING A CINEMA ORCHESTRA ...	44
PERFORMING RIGHTS SOCIETY	12	HOW MUSIC ROLLS ARE MADE	45
DRUMS OF WAR	13	THE BANJO AND TENOR BANJO	46
SYNCOPEATION AND DANCE BAND NEWS...	15	"TANNHÄUSER," VIOLIN PART OF	
JACK HOWARD AND THE SAXOPHONE ...	28	LARGO ARRANGEMENT	48
"TIS CAS FUSILIERS," NOVELTY PIANO		SONG WRITERS' WALK	50
BREAKS SOLO	30	GRAMOPHONE REVIEW	51
SAXOPHONE QUERIES	33	WHO'S WHERE ?	52

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