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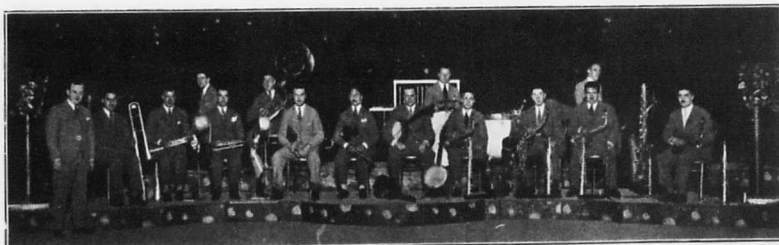
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Please send me post free a Portrait Gallery of Jack Hylton's famous Band, also a copy of your Dance Band Instrument Catalogue. (If you are already in possession of our Catalogue, strike out reference thereto.)

Name.....

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Please state here instrument in which you are interested.....

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Double Bass

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HARRY THOMPSON

whose brilliant solo work is an outstanding feature of "Lady, Be Good" at the Empire Theatre, London

always plays a CLIPPERTONE TRUMPET



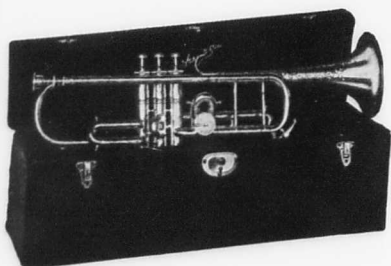
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MELODY MAKER

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THE only independent Magazine
for all who are directly or
indirectly interested in the
production of Popular Music

Edited by EDGAR JACKSON

and produced in its entirety jointly with P. MATHISON BROOKS

More
New
Competitions

See page 30

A
New
Cinema
Section

See page 17

Vol. I. No. 9 SEPTEMBER, 1926 Price 6d.

WHOSE IS THE CORPSE?

A Mystery of Identity

BECAUSE *rigor mortis* is expected to intervene at any moment, and the funeral will, of course, follow immediately thereafter, we are opening the inquest at once.

Insomuch as life still lingers, we may be accused of being premature. Nevertheless we proceed. It may save time in the future; we are only anticipating a certainty; thus, any objection must be purely technical.

IT may seem somewhat extraordinary, but there are two distinct opinions concerning the identity of the corpse-to-be.

SOME of the readers of this journal may be aware of the existence of a strange section of the community, known as the "Crowhards." They say the corpse will be our friend Syncopation.

We say the corpse will be that of a "Crowhard."

OF course, if words alone solve the riddle, we are obviously wrong. The "Crowhards" have developed the "gift of the gab" to an extent with which we find it impossible to compete.

BUT words, luckily, don't mean much when disproved by evidence; therefore, it is possible we may be right after all. Anyway, dear Reader, here is a parable, from which you should have no difficulty in interpreting the facts.

A FEW years ago a child was born of the parents Music. It wasn't long before, with his raucous voice, he made his presence known to all and sundry, and such were his form and features, that those who had no eyes for aught else than the obvious, declared his deformities of such seriousness that he would never outlive his childhood; much less could he attain maturity. Without consulting the parents, the unwise christened the seeming freak "Jazz"—probably because "Jazz," while having no meaning in itself, conveyed an idea which they thought fitted the monstrosity which had fallen in their midst.

IN all walks of life there are wise as well as foolish persons. Thus, there were amongst those who had made a study of the habits and characteristics of the parents, Music, those of keen intuition as well as others lacking in perception.

THE former, with their clearer mentality, realised that young Jazz, malformed as he then was, might not only be cured, but could be developed into a robust youth, not necessarily in the image of his parents, but nevertheless—according to the promise of nature—of equal beauty and utility. Thus, in their wisdom, they took the child in hand, and such was their art that to-day, under the new name of "Syncopation" (since "Jazz,"

while meaning nothing, was too reminiscent of what had been), he is a thing of joy and beauty to all who have the wit to behold him.

IT doesn't take a sage to realise the truth of the foregoing.

TO-DAY we are so surrounded with Syncopated music that it is almost impossible to get away from it. There are, of course, those who will say that this proves nothing, but they are wrong. Syncopated music could not exist at all—much less to such an extent—if the public did not demand it. The public is no fool, and, in spite of highbrow critics' statements to the contrary, is not unmusical. Unless Syncopation were music—and, while not necessarily "highbrow," yet good, wholesome, genuine music—there would be no demand for it.

THE case is proven, but the finishing touch is the little tit-bit which, like all good things, is reserved until the end.

Jack Hylton, the British Master of Rhythm, not content with being the biggest draw in "variety" bills, believing that Syncopated music is so far ahead of other forms of entertainment, has booked a West End London Theatre, wherein he will stage a new form of revue completely built up around, and to present yet

(Continued on page 5, col. 3.)

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:: OUR SARDONIC TALK ::

Blasé Bugbears

ALTHOUGH we talk a lot about the bad old days, when the first ragtime exponents appeared to have been recruited from Barnum & Bailey's, Bedlam and the wildest wilds of darkest Africa, we are now able to congratulate ourselves upon the musical perfection of symphonic syncopation, and look with mingled pity and astonishment on our Doctor Crowhards for their inability to appreciate an art to which many of even greater talents and higher tastes have become converts.

Yet with all we have gained, is there not something that is lost?

As we enter our 1926 ballrooms to hear our favourite dance bands, we have a feeling of superiority over those who, with the words: "I don't like jazz," have preferred the doubtful pleasures of the fireside (there's no fire aught—coal strike, you know) and their own entrancing (?) thoughts.

Yet what do we find to warrant our elation? True, as has been said, the music itself is usually excellent—but only when we hear it, and that's about as often as pigs fly.

As a start off, we find the high priests of brass, reed and percussion officiating in slow motion, allowing generous pauses between their separate incantations—presumably for greater effect—and the weary amongst them taking their rest in prostrate abandon.

At uncertain but frequent intervals they adjourn the service and depart into their realms of privacy, from whence they emerge at long last with froth in their beards and a little less vigour, if possible, in their systems.

When all this has come to pass, the National Anthem is paid a rapid visit, the candles are quickly snuffed and the doors flung wide for the congregation to depart in due exaltation—usually all about five minutes before the advertised time thereof.

"Libel!" you say? Well, it is said: "The greater the truth the greater the libel," and so it is to be presumed that conversely: "The greater the libel the greater the truth."

The treasurer of our holiday club having absconded with our holiday fiver, thus preventing a visit to Mudcombe-on-the-Mud, we, this year, had

to take advantage of the friendly franc, and thus, defying the North Sea, visited those Belgian resorts where coins with holes in them, which can be purchased at about 1d. per gross, were sufficient to command countless litres of "hoc" as dispensed in those Bohemian little dancing places along the coast.

Here we heard certain dance tunes whacked out, gasped out, hooted out and snuffed out by little bands of "musicides" which, in symphonic London, would make a bald-headed man bald.

But though our ears were oppressed, our hearts expanded. These wreckers of tunes and prostitutes of saxophones were as full of "pep" as a Gruyère is of holes. The fewer the dancers present, the more energetic they became. They piped the folk in like the Pied Piper of Hamelin piped them out, and when they got them in they piled tune on tune, dance on dance, and kept the little floor, sometimes carpet-covered—none of your parquet flooring—choc-à-bloc.

The couples danced knee to knee, jowl to jowl; but there was more joy in each single pair of eyes than in all the optics of the whole of London's dancing community on an Armistice Night gala.

Every now and then the fiddler would wander round the tables, dripping with the perspiration of enthusiasm and bad ventilation, to receive on a napkin-covered plate the largesse of the patrons in the form of odd centimes and francs; and then off the band would go again with greater enthusiasm (and perspiration) than ever.

We never saw these musicians look once towards the clock, though it

ticked off the hours, past midnight, past one, past two, past three. Most of the dancers frittered away, but one or two odd ones would remain, and not until the very last survivor called for "l'addition" did the boys ease up their efforts. This night after night, week after week; never a moan, always a smile.

Now, mark the result! A full house every time, a full plate many a time, and everyone happy—this in middle of summer in an underworld atmosphere and with music which, if it wasn't heavenly, was certainly unearthly.

Give London and ballrooms of other large cities a little of this atmosphere, and they will quickly shed their doldrums. There'll be no closing down for a month in August, and no "half salary for the summer" business.

Musicians look upon these impositions in their engagements as being due to the commercial imperfections in their employers' morality, little reckoning how much their own blaséness has made British ballroom dancing akin to the bloodless perfection of the codfish.

It's all very fine to blow a good tooting-iron, but if you don't blow often enough, and are not supported by a cheerful and energetic demeanour, you will never "get it over."

Some musicians, not content with inwardly basking in the sunshine of their own opinions of their perfections, endeavour to parade their beliefs in their own superiority by the assumption of a blasé deportment. But once dance music is tinged with an air of such superiority a start is made with the building of its coffin.

(Continued from page 3.)

again, his famous Band. That the show will be a huge success, there can be no doubt. Hylton's Band has packed the large London Alhambra for eight weeks running, and—

* * *
"SYNCOPATION is dying, Syncopation is dying, Syncopation is dead," say the Crowhards.

Will they take our advice, and, by a last look into the coffin as it is laid to rest, nevermore to be remembered, make certain—whose is the Corpse?

THE EDITOR.

You're lookin' around for somebody new
You're lookin' for love and finding it too

—and

SO IS YOUR
OLD LADY

L. W. M. Co. (Adv.)

WE HAVE GIVEN YOU BARCELONA

THE 6/8 RAGE OF THE WORLD

LOVE'S DREAM
(LIEBESTRAUME WALTZ)

EV'RY
STEP TOWARDS

KILLARNEY

(WALTZ)

A
MESSAGE
FROM
MISSOURI (WALTZ)

OUR PRESENT BIG HITS ARE

I NEVER SEE
MAGGIE ALONE

A COMEDY SINGING FOX-TROT

WANDERING ON TO
AVALON

A MELODY FOX-TROT

BYGONE MELODY

The WALTZ founded on "ZAMPA"

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WHO TAUGHT YOU THIS?

(Who Taught You That?)

FOX-TROT

MOONLIGHT ON THE GANGES

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or
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THE BUSINESS SIDE

Points Overlooked in Running a Dance Band

By E. E. PRESTON

THERE is probably no man living who can tell with any accuracy how many dance bands there are in this world. Even so, it will probably interest and surprise readers to know that there are at least 9,000 in the United Kingdom alone. It is easy to see, therefore, that, to distinguish himself above all this mass, it is necessary for a progressive leader to adopt some policies, some ideas, different from the general manner of those on which dance bands are usually conducted.

At the outset, live organisers should see to it that they have printed matter, such as letter-heads, cards, and various propaganda information, printed in a manner which suggests without any doubt the quality of their combination. As a rule, far too little thought is given to the letter-head. The samples that have come under notice suggest that they have either been left to the local printer to design and compose, or consist of a combination of opposite ideas from about a dozen different persons. It is quite a common practice to run a badly posed and ugly photo block of the band across one-third of the page and to fill up a wide left-hand column with out-of-date testimonials and engagement lists—the space left for the actual message being negligible. For a good, sound, dance orchestra this is in the worst possible taste. If one must have photos, and good pictures generally make good publicity, let them be done in an appropriate style and artistically worked into the general lay-out. Generally speaking, the less there is printed on letter-heads the better the style. Mention only most important engagements. It is significant to note that one of the most important—and most successful—London dance bands has from the commencement used just three neatly printed lines—its name, address and telephone number. "Neat, but not gaudy" is an old, but effective, slogan to which all might advantageously adhere.

Promotion matter, similarly, may be either useful, or merely wasteful. One popular "gig" band makes use of a nicely printed booklet, "All About the Band." On opening this, one finds eight pages of local Press opinions.

Not a word as to the players, their names, instruments, history, or anything of interest concerning the individuals in the band is included. There is nothing regarding terms, or what the band has done in the past (if anything). How can this combination expect to interest potential clients in this manner? A booklet from another dance orchestra, but for the same purpose, is just the opposite and contains, amongst other interesting matter, a most useful page of hints on how to run dances and what to look for when engaging a band.

Securing bookings is, of course, the most important question of all. For those bands who have not the good fortune to have regular standing engagements, it is necessary that they be ever on the alert to secure jobs. Some bands advertise regularly in local papers or dance magazines, but undoubtedly more engagements are obtained by recommendation from satisfied patrons. If your band is a good one, and you are not above trying to please your patrons instead of yourself, recommendations are yours for not even the asking. People are only too willing to recommend that which is good. They bask in the reflected glory thereof.

Every band, at least, should have a neat, artistic showcard, giving its name and the address from where it may be booked. This showcard can usefully be displayed on the bandstand during performances. A good sign-writer will provide it for a few shillings. Not one per cent. of the dancers probably know the name of the band to which they are dancing, but "By jove! that's a jolly good band. We must get it for our dance next month!" is often heard. See the idea?

Securing repeat engagements, of course, depends on how the band conducts itself. On this subject reams could be written, but the good sense of every member of the ensemble is of much more importance.

One cannot emphasise too much the

... AND SO IS
YOUR OLD LADY—
L.W.M. Co. (Advt.)

statement that to-day it is the quiet, proficient and well-conducted dance band that secures engagements. The time when noise reigned supreme is, happily, passing, and it would be well if this were recognised everywhere. There are still bands losing engagements because they are too noisy, and sacrifice such essential points as melody, tone, harmony and good rhythm to what they mis-call "putting it over." There is also too strong a tendency for weird instrumental stunts, paper hats, etc., to take the place of musicianly skill, on the part of the players. A little of this "stunting" goes a long way. Constant repetition only bores; but, on the other hand, it is a good thing to introduce variety into the programme, and an occasional "effect" does much to promote the general merriment and good feeling that should be present at every dance. Vocal choruses, if well sung, are always popular. Badly rendered, they are terrible.

The style of dance music—that is to say, tempo, class of rhythm and selection of numbers—must depend to a great extent on local prejudices and preferences. The fox-trot still holds sway everywhere, but the wise dance band conductor will mix his programmes well with waltzes, tangos, the Charleston and even one-steps according to the class and desires of the majority.

An innovation—not often done—would be to announce—or, better still, to display on the platform—the name of each piece before it is played. A band doing this would be sure to become popular, for dancers are constantly asking what this or that piece is called. Certain music publishers would probably be pleased to supply showcards of the titles of their own publications free of charge.

In the matter of encores one cannot be too dogmatic. Encores will always be demanded, and the wise leader is always ready to increase his popularity by being generous in this respect.

It is often a good idea to include some older successes in the programme, for there were some excellent tunes in past seasons. An audience gets heartily sick of continually hearing

(Continued on page 60, column 3.)

:: How to Run a Correspondence Course ::

Or "There — in Six Spasms" By GEOFFREY CLAYTON

HAVE YOU LED A GOOD LIFE?

Then learn to play the **HARP**

You will need it one day. Why not slip one over the other fellow and begin **NOW**. You never know.

Come to me and have a start! Go round the corner and have a fit!!

I WILL DO FOR YOU
WHAT NO ONE ELSE CAN.

Send a postal order for 7/6 for my **FREE** book.

NO INSTALMENTS! NO HAWKERS! NO CIRCULARS!

The **Angel School of Harping, ISLINGTON**

THE public thirst for knowledge seems to be growing almost quicker than we can keep pace with it. At least, that is the conclusion I have come to after reading all the advertisements of the correspondence schools which are daily springing up in our midst or round about the region of our midst. And looking at it with the keen eye of one who tried to touch the Editor for half a sovereign the other day (without any luck, by the way), I have come to the conclusion that there must be money in it; therefore, let's waste no more time. Let us get together, and start one now for ourselves, and ride about in our own Rolls Royces. If these hints are of any use to you I shall expect a share in the profits; if, on the other hand, someone dots you one over the head as a result of making use of them, I'm not a greedy bloke, and you won't find me worrying around at all.

Mind you, of course, you must get hold of the right subject to teach. And by the right subject, I mean one that will appeal to the greatest number of people. Naturally there are some subjects which it would be a waste to give instruction in, because people know them as a matter of course.

"Learn to draw a cork in six lessons," for instance, would simply be an example of love's labour lost. No, you must get hold of something that everyone wants to do, but that nobody quite knows how to start off when the whistle goes.

Then the next step in your downward career is to put out a good advertisement about it. You know the kind; the type of thing that makes Harry Jones, of Llanfairfechan, stop beating his wife and send you a letter (unstamped), saying: "dere sir having seen your advert. in this month's post office drektry i want parrticulars of your course of doings this places me under no obligation hoping this finds you as it leves me"—you know the thing! At the top of column 1 is a good sample.

What's that you say? The course? Oh, never mind about writing the course; plenty of time to think about that when you see if you get any replies. There's a lot to be done before this. That'll be all right, you'll find. So hold your breath until the advertisement appears, and then rush down to the office (if any), and collect the replies (if any), and sit at the typewriter (if any), and write to each one what is known in advertising circles as a "powerful" letter. If you are not a good typist, the result will probably be something on these lines:—

Dear Sir or jadam or both,
BeSt tha%ks for you2s of TH E
umpteenth prox. mme's? Your
interest IS both flattering and sur-
prisin%!! EveryTody herps on
somethin g "the e dAys, so why
not YOU ? HHHH

You want to go TO heaven,
Think of the pleAsure itt! woid
give your friends...; Fill in the
form and I will put you there
sooner than you THINK. You'd be
surpri ed" "Do it now.

Yours damn I've spelt that
wrong truly
signed(.....mmmm.....

Don't forget to enclose the "form." This should be an impressive and all-embracing document, asking the greatest possible number of questions which have nothing whatever to do with it. You have to get the form printed, which is a pity, because that always costs something and helps to run away with the profits (if any). The usual kind of form is generally just like this:

To the Sub-Assistant-Director of Studies.
DEAR SIR,

In spite of myself, I have decided to join your school. I, therefore, enclose my (a) cheque, (b) cheques, (c) postal order(s), (d) stamp(s) (strike out parts not required, or the whole lot) for £20 0 3. Get on with it!

(Signed)

Please write your name in Greek capitals, and state clearly whether you would like to be called Miss, Rev., Hon., Silly Ass, or anything else you have a preference for. Then answer the following truthfully:—

Can you play the harp?

Have you ever seen anyone who could play the harp?

Why not?

What makes you think you are going to heaven?

Are you married?

Do you mind?

Are you of sober habits?

What will your age be in ten years?

What do you think you can learn, anyway?

IN CASE OF FIRE, CUT ALONG THE DOTTED LINE.

All remittances should be made payable to ME.

Having got this lot off your chest, the next thing to do is to hare home like blazes, and get a wet towel and a bottle of whisky, and write the course, in case anyone bites. You must have something ready. What's that? Yes, I know, but never mind about that, write *something*. Then you can either get it printed, or run it off on a duplicator, or just promise it to them—whatever you feel is easiest. Your first lesson should be something like this, if the course is to be really successful. Use this by all means, if you like, but don't blame me.

THE ANGEL SCHOOL OF HARPING LESSON I.

Copyright by Reuter, the Press Association, and all the other buddies. May be performed without fee or licence, except in public houses.

FIRST of all let me thank you for the sixpence. It will come in very handy. I am keeping the change in case you put any awkward questions. All my students have a registered number. This saves me the bother of filing them. Don't forget yours—you are 1 B.F.

Now THE HARP is a very rum instrument, and few people, myself included, really understand it. Moreover, I cannot understand anyone wanting to play it. For one thing, you can't even carry the beastly thing yourself, and have to hire a special lad to do it. You must move harps

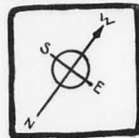


Fig. 1. Compass of the Harp (viewed from the sharp end)

about from one place to the other very frequently, otherwise these lads will starve. But you will find that your neighbours generally see to this all right.

One beauty about a harp is that it has so many strings that it doesn't matter if you break a few octaves; the effect is just the same. A harp can be restrung at any good sports outfitters, but a little extra is always charged for hand-sewn work.

The harp is the national instrument of Wales (or Ireland), just as the thistle is in Scotland and the saxophone in England. Harps are also found on Guinness labels, but the student should be careful not to conclude from this that Guinness will be part of the diet provided in the next world. It does not necessarily follow.

The instrument has a very large compass—from low Z to high T (with ham and eggs). See Fig. 1. You can see Fig. 2 as well if you like, and take a

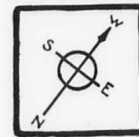


Fig. 2. Compass of the Harp (looking south)

passing glimpse at Fig. 3. My course is very completely illustrated, so if you can't read you'll be all right. There are miles of figs—a perfect fruit farm.

The pitch of the harp is very important. Personally I generally pitch them into the dust-bin. Fig. 4 will explain better than words—much better—what is meant by pitch.



Fig. 3. Compass of the Harp with all the strings broken



Fig. 4. Ditch.

It is very necessary that the student should learn to blow a harp correctly. If you don't you will get "blast." Lots of it. From the neighbours. See Fig. 5.

Your breathing must, therefore, be very correct. Another reason why you should have a good breath, or wind, is that from time to time when



Fig. 5. Blast.



Fig. 6. Range.

playing a harp, you may find that you have to drop it and run like mad at very short notice. Therefore, always be in good training.

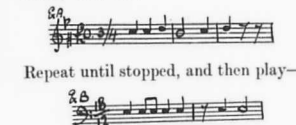
A harp has a very large range. Now there are two kinds of ranges; both are clearly explained in Figs. 6 and 7.

Next, try the following exercises. You won't be able to play them, but try them. If we gave you things you could play we shouldn't be teaching you anything, am I—I mean, does it?



Fig. 7. Another Range.

Repeat until stopped, and then play—



No prize is offered for the solution. Do not neglect your scales in preference for these more brilliant passages. See Fig. 8.

You should now be well on the way to being a thorough nuisance to the neighbourhood. If they throw things at you, don't get discouraged—persevere. Remember, it only means that they are jealous. In case you should be ready to proceed with Lesson II, write and tell us the worst, and if I have finished writing it I'll sling it along.

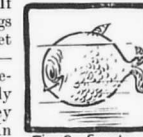


Fig. 8. Scales.

That's the way to do it! Real red-hot tuition! It's quite a good idea. Try it on, and see what you get.

OLDS TROMBONES

(OF LOS ANGELES, U.S.A.)

:: Only for Those Who Want the BEST ::

For strength and lightness—for quality of workmanship (each part is within 1/1000th inch—less than 1/3rd of the diameter of a human hair—perfect)—for sweetness and purity of tone—for beauty of design—for sheer merit . . . the OLDS trombone stands forth as the peer of ALL instruments.

:: :: PATENT TUNING DEVICE ON SLIDES :: ::
PATENT DEVICE ELIMINATING 7th POSITION DRAG

LEWIN BROS. (Exclusive Agents),

17, Moor St., Cambridge Circus, London, W.1
(Adjoining the Palace Theatre).

Regent 6058. Call or Write for Catalogue.



LOUIS JACKSON
Moody's Variety Club Band
and
Variety Act "Behave Yourself"

:: How to Run a Correspondence Course ::

Or "There — in Six Spasms" By GEOFFREY CLAYTON

HAVE YOU LED A GOOD LIFE?

Then learn to play the

HARP

You will need it one day. Why not slip one over the other fellow and begin NOW. You never know.

Come to me and have a start!
Go round the corner and have a fit!!

I WILL DO FOR YOU

WHAT NO ONE ELSE CAN.

Send a postal order for 7/6
for my FREE book.

NO INSTALMENTS! NO HAWKERS!
NO CIRCULARS!

The
Angel School of Harping,
ISLINGTON

The public thirst for knowledge seems to be growing almost quicker than we can keep pace with it. At least, that is the conclusion I have come to after reading all the advertisements of the correspondence schools which are daily springing up in our midst or round about the region of our midst. And looking at it with the keen eye of one who tried to touch the Editor for half a sovereign the other day (without any luck, by the way), I have come to the conclusion that there must be money in it; therefore, let's waste no more time. Let us get together, and start one now for ourselves, and ride about in our own Rolls Royces. If these hints are of any use to you I shall expect a share in the profits; if, on the other hand, someone dots you one over the head as a result of making use of them, I'm not a greedy bloke, and you won't find me worrying around at all.

Mind you, of course, you must get hold of the right subject to teach. And by the right subject, I mean one that will appeal to the greatest number of people. Naturally there are some subjects which it would be a waste to give instruction in, because people know them as a matter of course.

"Learn to draw a cork in six lessons," for instance, would simply be an example of love's labour lost. No, you must get hold of something that everyone wants to do, but that nobody quite knows how to start off when the whistle goes.

Then the next step in your downward career is to put out a good advertisement about it. You know the kind; the type of thing that makes Harry Jones, of Llanfairfechan, stop beating his wife and send you a letter (unstamped), saying: "dere sir having seen your advert. in this month's post office drektry i want partticulars of your course of doings this places me under no obligation hoping this finds you as it leves me"—you know the thing! At the top of column 1 is a good sample.

What's that you say? The course? Oh, never mind about writing the course; plenty of time to think about that when you see if you get any replies. There's a lot to be done before this. That'll be all right, you'll find. So hold your breath until the advertisement appears, and then rush down to the office (if any), and collect the replies (if any), and sit at the typewriter (if any), and write to each one what is known in advertising circles as a "powerful" letter. If you are not a good typist, the result will probably be something on these lines:—

Dear Sir or jadam or both,
BeSt tha%ks for you2s of TH E
umpteenth prox. mm?&* You R
interest IS both flittering and sur-
prisin%!! Every7ody harps on
somethin g "the e dAys, so why
not YOU ? HHHH!

You want to go TO heaven,
Think of the pleAsure itt! would
give your friends...; Fill in the
form and I will put you there
sooner than you THINK. You'd be
surpri ed" "Do it now.

Yours demn I've spelt that
wrong truly
Signed(.....mmmm.....

Don't forget to enclose the "form." This should be an impressive and all-embracing document, asking the greatest possible number of questions which have nothing whatever to do with it. You have to get the form printed, which is a pity, because that always costs something and helps to run away with the profits (if any). The usual kind of form is generally just like this:

To the Sub-Assistant-Director of Studies.
DEAR SIR,

In spite of myself, I have decided to join your school. I, therefore, enclose my (a) cheque, (b) cheques, (c) postal order(s), (d) stamp(s) (strike out parts not required, or the whole lot) for £0 0 3. Get on with it!

(Signed)
Please write your name in Greek capitals, and state clearly whether you would like to be called Miss, Rev., Hon., Silly Ass, or anything else you have a preference for. Then answer the following truthfully:—

Can you play the harp?.....
Have you ever seen anyone who could play the harp?.....
Why not?.....
What makes you think you are going to heaven?.....
Are you married?.....
Do you mind?.....
Are you of sober habits?.....
What will your age be in ten years?.....
What do you think you can learn, anyway?.....

IN CASE OF FIRE, CUT ALONG THE DOTTED LINE.
All remittances should be made payable to ME.

Having got this lot off your chest, the next thing to do is to hare home like blazes, and get a wet towel and a bottle of whisky, and write the course, in case anyone bites. You must have something ready. What's that? Yes, I know, but never mind about that, write something. Then you can either get it printed, or run it off on a duplicator, or just promise it to them—whichever you feel is easiest. Your first lesson should be something like this, if the course is to be really successful. Use this by all means, if you like, but don't blame me.

THE ANGEL SCHOOL OF HARPING LESSON I.

Copyright by Reuter, the Press Association, and all the other buddies. May be performed without fee or licence, except in public houses.

FIRST of all let me thank you for the sixpence. It will come in very handy. I am keeping the change in case you put any awkward questions. All my students have a registered number. This saves me the bother of filing them. Don't forget yours—you are 1 B.F.

Now THE HARP is a very rum instrument, and few people, myself included, really understand it. Moreover, I cannot understand anyone wanting to play it.

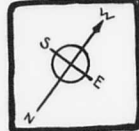


Fig. 1. Compass of the Harp (viewed from the sharp end)

For one thing, you can't even carry the beastly thing yourself, and have to hire a special lad to do it. You must move harps about from one place to the other very frequently, otherwise these lads will starve. But you will find that your neighbours generally see to this all right.

One beauty about a harp is that it has so many strings that it doesn't matter if you break a few octaves; the effect is just the same. A harp can be restrung at any good sports outfitters, but a little extra is always charged for hand-sewn work.

The harp is the national instrument of Wales (or Ireland), just as the thistle is in Scotland and the saxophone in England. Harps are also found on Guinness labels, but the student should be careful not to conclude from this that Guinness will be part of the diet provided in the next world. It does not necessarily follow.

The instrument has a very large compass—from low Z to high T (with ham and eggs). See Fig. 1. You can see Fig. 2 as well if you like, and take a

passing glimpse at Fig. 3. My course is very completely illustrated, so if you can't read you'll be all right. There are miles of figs—a perfect fruit farm.

The pitch of the harp is very important. Personally I generally pitch them into the dust-bin. Fig. 4 will explain better than words—much better—what is meant by pitch.



Fig. 3. Compass of the Harp with all the strings broken



Fig. 4. Ditch.

It is very necessary that the student should learn to blow a harp correctly. If you don't you will get "blast." Lots of it. From the neighbours. See Fig. 5.

Your breathing must, therefore, be very correct. Another reason why you should have a good breath, or wind, is that from time to time when



Fig. 5. Blast.



Fig. 6. Range.

playing a harp, you may find that you have to drop it and run like mad at very short notice. Therefore, always be in good training.

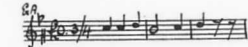
A harp has a very large range. Now there are two kinds of ranges;

both are clearly explained in Figs. 6 and 7.

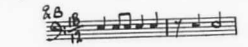
Next, try the following exercises. You won't be able to play them, but try them. If we gave you things you could play we shouldn't be teaching you anything, am I—I mean, does it?



Fig. 7. Another Range.



Repeat until stopped, and then play—



No prize is offered for the solution. Do not neglect your scales in preference for these more brilliant passages. See Fig. 8.

You should now be well on the way to being a thorough nuisance to the neighbourhood. If they throw things at you, don't get discouraged—persevere. Remember, it only means that they are jealous. In case you should be ready to proceed with Lesson II, write and tell us the worst, and if I have finished writing it I'll sling it along.

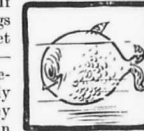


Fig. 8. Scales.

That's the way to do it! Real red-hot tuition! It's quite a good idea. Try it on, and see what you get.

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Cowbell and Suspender.
Waterproof Case.

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26 in. Double Headed Gong Drum,
Improved N.P. Pedal Attachment.
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Figured Ebony Drum Sticks.
13 in. Genuine Chinese Crash
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Spiral Cymbal Holder.
Circular Double Toned Clog Box.
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Sleigh Bells, Suspender.

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15 in., White Enamelled with
Trap Door.
Premier Direct Stroke Pedal.
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Real Ebony Drum Sticks.
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Genuine Chinese Double Slot Clog
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Single or Double Tension to Drums.

£30

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159, New Bond St., W.1.

Copyright Moonshine!

Claim to Copyright in Dance
Band Contests the Latest
Development

It may be because copyright actions appear so frequently in law reports that all sorts of people fancy they have only to have a brain-wave to corner all ideas by virtue of the copyright law. It cannot too strongly be stated that there is no copyright vested in an abstract idea.

It came to our notice the other day that an organiser of a dance band contest had received a letter from one of these idea-magnates claiming copyright in all these contests, and threatening action if our friend proceeded with his nefarious encroachments in the would-be litigant's preserves.

In order to assure our friend that the might of the law would not descend

*Readers of "The MELODY
MAKER and BRITISH
METRONOME" who have not
yet become registered subscribers
are advised to fill up the Subscription
Form on page 55 without
delay, and so avoid all trouble in
obtaining their copy.*

upon his person should he carry out his contest, we obtained a ruling from our legal expert, who writes:—

"... there is no copyright in an idea or scheme; consequently, there is nothing to prevent your friends holding a band competition, notwithstanding that somebody else has arranged to do so. Copyright is in the written form of expression. It would be an infringement of copyright were you to appropriate substantially the Rules and Regulations governing dance band competition got out by Mr. X. By 'substantially' we mean the appropriation of the verbal statement of his rules or part thereof. Naturally, in a competition of this kind the rules that would be applicable—no matter who is holding the competition—would be similar; but what you would have to guard against would be that in setting out your rules you did not adopt the *ipsissima verba*—i.e., identical phraseology—used by Mr. X."

Of course . . .!

One shudders to think what the originator of crossword puzzles would be up against should he suddenly get a hunch that his idea was copyright. Talk about cross-words—he'd pretty soon start inventing new swear words!

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1202A.	B♭ Tenor	£30 10 0
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021½.	B♭ Bass	£72 5 0

Use the best:—

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Band Instrument Dept.
159, New Bond Street, W.1.

IS ZAT SO? Dancing Analysed

"... the Charleston, which is a fast fox-trot with an unusual beat . . ."—Philip J. S. Richardson, Editor "Dancing Times," in the "Evening News," August 17th, 1926.

* * *
By profound mental processes, and with the requisite ignorance of the subjects, we have arrived at the following conclusions also:—

THE LANCERS.—A "pas d'huit" performed by a squadron of mounted infantry without horses.

THE SAUNTER.—A barefoot terpsichorean marathon in a field of thistles.

THE HESITATION.—A continuous and unbroken ballroom progression heavily punctuated with fullstops.

THE BLUES.—A red dance shot with yellow and green. Sometimes shot with a cannon, more often in off the pink.

THE CONTANGO.—A cousin of the apache dance; specially featured on the Stock Exchange.

THE PASO DOBLE.—From "paso," meaning Passover, and "doble," meaning single. Hence, a dance to be featured only once a year on Whit Monday.

THE WALTZ.—Exactly the same as the fox-trot, but with one beat less, partners closer and no illumination.

THE HAUNCH.—A little-known variation of the fox-trot improper, danced forwards and backwards, instead of backwards and forwards.

THE CAMEL WALK.—Also the same as the fox-trot, the dromedary step

to the left being substituted by the camel slip to the right.

THE MINUET.—A fast edition of the mazurka, with a most uncommon off-beat; more like a policeman's beat.

THE POLKA.—An ultra-modern Russian dance founded on the "Zampa"; four times as slow as the fox-trot, and nothing like it, except that it is similar.

THE GAVOTTE.—A very dainty dance like the Charleston, highly syncopated, but with an entire absence of ragtime.

THE SCHOTTISCHE.—A Jewish costume dance for kilted performers only. Like the fox-trot, but performed with the backstroke instead of the trudgeon.

THE MAXINA.—Nothing like the fox-trot but the trox-fot is quite akin to it if it were a trifle faster than it was but if not faster then possibly slower at least or at least equal maybe (,.,., omitted in error. There is no prize for placing them.)

THE COTILLON.—A series of fox-trots interspersed with minuets, Charlestons and Maypole dances, in any time but the present, excluding Sundays.

THE PAUL JONES.—Twin brother to Tom Brown, only blonde and in no way related. Both on the fast side, and neither can beat the other.

SIR ROGER DE COVERLEY.—More like the fox-trot than the cowslip, but even more like a daisy chain. Faster than the former, different beat from the latter, but similar rhythm to the centre.

Is the Violin Going?

A REPRESENTATIVE of ours who has returned from a trip to California tells us that while he heard a lot of dance orchestras there, he found not a violin among them.

The violin, always the backbone of the academic orchestra, had to take a back seat in the modern dance orchestra and became an auxiliary instrument rather than an essential one. Still, it is rare to find it entirely missing. Does its being dropped out in California, where the fashion in American dance music is often set, presage its elimination in the rest of that country and eventually England?

ALL-AMERICAN JAZZ BAND

LOUIS KATZMAN, himself an enterprising American band leader, has been amusing himself making up (but only in his mind) the perfect "All-American Jazz Band." He hands out the following list as his selection:—

Paul Ash, conductor; Paul Whitman, first violin; Ben Bernie, second violin; Vincent Lopez, first piano; Zez Confrey, second piano; Rudy Wiedoeft, first sax; Isham Jones, second sax.; Ross Gorman, third sax.; B. A. Rolfe, first trumpet; Louis Katzman, second trumpet; Billy Watson, trombone; Ted Lewis, clarinet; Nick Lucas, banjo; Harry Yerkes, tuba; and Abe Lyman, drums.

Louis omitted to state the name of any manager who could foot the salary list which, basing it on the average incomes of the famous persons in question, might be anything up to £2,500 per week.

Perhaps some of our readers would like to send us their ideas on the perfect "All-English" Dance Band.

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:: TEACHING THE WORLD ::

A Novel Method of Banjulele and Ukulele Instruction

By MARCHANT SMITH

WITH the perfecting of scientific methods of reproduction, both visual and aural, the present generation is becoming accustomed to what may be called wholesale instruction. Languages have been taught by means of gramophone records; drawing lessons have been broadcast, and dancing has been demonstrated via the cinema. Now, music lessons are to be given by a method in which the gramophone and photography are ingeniously combined.

Alvin D. Keech has recorded for His Master's Voice a series of lessons in the playing of his instrument, the "Banjulele" Banjo, and the Ukulele. It is hoped that they will be released this month.

The idea of music lessons by gramophone is, up to a point, feasible enough, particularly when assisted by a printed tutor, as will be the case with Keech's records, but the "Banjulele" Banjo and Ukulele are instruments in which correct position and movement of wrist and fingers are absolutely essential if proficiency is to be attained. The gramophone cannot teach this side, any more than can the correct use of fingers and wrist in playing be conveyed merely in words. To say that the secret is rigidity of the fingers combined with entire relaxation of the wrist is worse than useless, because, although true, it does not convey enough, any more than does the statement that it is equally a matter of "knack." Before finger and wrist technique can be grasped it must be demonstrated over and over again.

This, then, would seem to present a serious difficulty at the outset, but it has been overcome by a simple device, the idea of which was born when Alvin Keech was filmed recently by Pathé Frères for Eve's Film Review, the weekly novelty film, and the secrets of his right hand revealed by their slow motion camera. To adapt the idea to teaching by gramophone Alvin Keech has gone back a few steps in the history of motion pictures, back to those flexible booklets whose illustrated pages, when released rapidly from back to front, produce the illusion of a single moving figure.

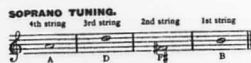
The "Banjulele" Banjo and Ukulele "lesson records" will be used in conjunction with such a booklet. The booklet will contain a continuous and complete series of photographs of Alvin Keech demonstrating the various strokes. These photographs will be so arranged as to synchronise, when passing before the eye, with the sound issuing from the gramophone. Thus, the pupil will be able to watch the movement an unlimited number of times, and at whatever speed he desires. He will have the advantage of being able to stop the flexible booklet at any point in the stroke to assure himself of the precise position of the fingers. Also used solely as single examples, and not to produce the effect of motion, the photographs in themselves will be of the utmost value, and will serve to dispel many illusions about this engaging instrument. For instance, a glance at any one of them will suffice to correct the habit of playing on the strings at a point somewhere near the centre of the vellum. "Banjulele" Banjos and Ukuleles should be played over the middle of the neck of the instrument, the fingers of the right hand passing quite near to those of the left; also it will be noted that a plectrum should never be used, the strings being strummed with the finger tips.



An interesting and little-known fact about these instruments, which the Tutor issued with the records will fully explain, is that three different tunings may be employed. The most generally used is, of course, the Hawaiian tuning, thus :-

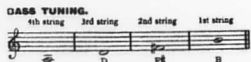


But there is also the Soprano tuning, in which the third string is tuned an octave higher. To allow for the higher tension, a Banjo third light gauge string is used. Thus :-



The only difference between this tuning and the Hawaiian tuning is that the 3rd string is tuned an octave higher, and for this purpose a Banjo "3rd" light gauge string should be used.

A third possibility is the Bass tuning, in which the fourth string is tuned an octave lower. A Violin D string or covered G string should be used.

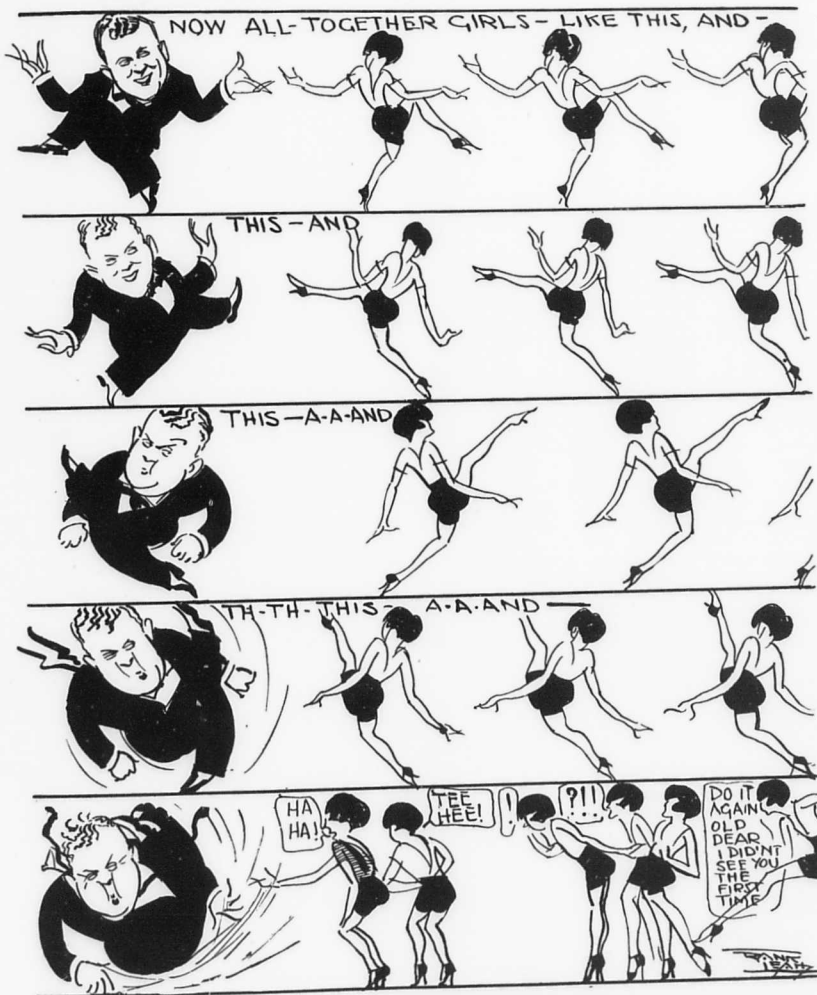


The only difference between this tuning and the Hawaiian tuning is that the 4th string is tuned an octave lower, and for this purpose a Violin "D" string or covered G should be used. This tuning is generally adopted by advanced players in solo work.

It will be seen that these various tunings necessitate no changes in the reading or the playing of the music; because actually there is no change in the actual notes, the only difference being the octave to which they are tuned. Three "Banjulele" Banjos or Ukuleles, however, all differently tuned as above, while playing together produce a very rich, harmonious effect. Its importance to the amateur player lies in the fact that two or three enthusiasts who are aware of this possibility are able, without further effort, to form a miniature Hawaiian orchestra.

The coming of this wholesale method of musical instruction marks yet another advance in music, inasmuch as greater opportunity is thus afforded, not only for better instruction, but for a vast field of enthusiastic students, who could never visit their instructor personally, to bring the instructor's art and personality, if not his actual person, into their homes at will.

"NOTHING VENTURE———!"



Jack Hylton is used to overcoming obstacles, but in his new rôle of producer it is possible he may have to cope with some "awkward situations."

: DAILY PROBLEMS AND ANSWERS :

LIABILITY FOR DAMAGE TO PAWNED INSTRUMENTS

(Reply by our Legal Expert.)

H. M., W.C.1.—I had occasion to pledge my steel guitar with a pawnbroker. I eventually redeemed the instrument, and on arriving home found same to be seriously damaged. The front is split in three places and side broken away, apparently having been caused through a heavy weight on same. I then immediately wrote a note of complaint to the pawnbroker (which I delivered by hand), intimating that I would call the following day to go further into the matter, as when I arrived home and discovered the damage, the pawnbroker had closed. On seeing the pawnbroker the next day, he argued that as I did not examine the instrument at the time of redeeming the pledge, he cannot hold himself liable for the damage, as it may have occurred under any conceivable circumstances after leaving the shop. My excuse for not examining the instrument is that I had two more instruments with me, and was, therefore, rather too hampered to do so. I shall be grateful for your advice as to whether I can claim any compensation under the circumstances mentioned above.

You were very wise to notify the pawnbroker immediately, as this may help you considerably, particularly if you can bring evidence to prove the damage could not have been caused between the time you redeemed the article and reported the damage.

Apart from fire damage, the pawnbroker is liable to return the pledged article to you in the same good condition as it was when you pledged it, except if it has deteriorated by natural causes. If, in fact, the pledged article is damaged or depreciated through neglect, default or misconduct of the pawnbroker or his servants, you can recover compensation. Should you have to resort to law, your omission to inspect or notice the damage at the time of redemption would not necessarily prevent your succeeding in your claim, provided you satisfy the Court that as a fact the article was damaged owing to neglect, default or misconduct of the pawnbroker. But this is subject to the terms of the "special contract" if the amount lent is over £10, and if the loan is over 40s. it may also be made the subject of a "special contract." Consult a solicitor.

DRUMS

(Reply by Mr. Eric Little.)

J. W.-S., GLASGOW.—I am a drummer in a small dance band, and find it very difficult these warm evenings to keep the skins of my drums "snappy." After about an hour's playing the skins

on both my gong and side drums get soft and flabby. Even my tom-tom gets soft.

I would be very much obliged if you could kindly inform me if there is any way to treat the skins.

When there is a great deal of humidity in the atmosphere, which is

Address your problems to us. We will do our best to help you

THERE IS NO CHARGE

Only queries considered of general interest and of an instructive nature are answered in these columns. Other questions submitted are answered direct to enquirers by post

often the case in hot weather, it is impossible to keep drums "snappy." The trouble can be somewhat lessened by having a really good kit. We notice you mention "both the skins of my gong and side drums." We cannot advise you too strongly to scrap your gong drum, if it is single-headed, immediately, as you will never get any satisfactory result from it. Double-headed bass drums are the only things these days.

COPYRIGHT OF ORIGINAL COMPOSITIONS

(Reply by our Copyright Expert.)

A. N., KEIGHLEY.—My pianist and myself have written a Fox-trot. Will you kindly inform me how to make it copyright? We have not yet submitted it to a publisher—should we obtain the copyright before so doing? I should like to express my appreciation

of your excellent magazine THE MELODY MAKER. It is full of the information we provincial dance bands want.

Immediately anyone composes an original musical work, under the Copyright Act of 1911 a copyright, *ipso facto*, exists therein and there is no action to be taken to protect it. This copyright belongs automatically to the composer(s) of the work until such time as he (they) may transfer it to another (other) party (parties). If the owner(s) of the copyright of a musical work believe(s) it has been infringed, he (they) can proceed successfully in the courts by proving that (a) he (they) originated the work or (b) acquired the copyright thereof from another (other) party (parties).

The above only applies outside the British Empire under certain circumstances and in certain countries.

PLAYING FROM BAND PARTS

(Reply by the Editor.)

C. A., LONDON, W.C.1.—I am a trumpet player, and recently, with a friend, a banjoist, I received an audition, with a view to joining a small dance combination. We were both, if I may say so, quite satisfactory, so far as playing from the band score was concerned, but we were informed that we would have to play throughout a dance programme without any music. This I could not do, at least not yet. I informed the leader that I did not think this was the general rule, but he disagreed. So, being a regular reader of THE MELODY MAKER from the first issue, I am writing you requesting if you could kindly settle this argument. I may say the band is only comprised of piano, violin and drums, and it only uses the 6d. or 2s. piano copy, so, in most cases, it is playing in a different key to that in which the band parts are written.

With the exception of show bands on the stage, who do not extemporise, but memorise their parts from previously written scores, it is not a general rule for dance bands to play without parts.

Such combinations as continue to do this are considered out-of-date (unless they have previously memorised their parts), as it is impossible to get as good a rendering without the scores to, at least, provide a guide for each instrument, even if they are not played note for note.

The other side of the question, however, is that if you are given an audition, you must leave it to the person who gives it to say whether

he is satisfied with you. You may think that you were perfectly satisfactory, but if he is not satisfied with you the matter finishes there, and you have no claim against him.

BANJOS

(Reply by Mr. Len Fillis.)

W. J. H., MAIDSTONE, KENT.—I should be very glad if you would answer the following queries, which you kindly undertake to do in your excellent MELODY MAKER:—

1. What is the most suitable banjo for a small dance combination—ordinary G, tenor, or banjolin?
2. In what way does the banjolin differ from the tenor banjo?
3. Considering the rather big difference in price, is it worth while to get a 12 in. banjolin or 11 in.?
4. Could you tell me where to purchase "Foden's Book of Tenor Banjo Chords" (mentioned on page 42 of your July number), and price? Is there one also published for the G banjo?

1. Generally speaking, the tenor banjo is the best for all classes of syncopated music, on account of its sweeter tone. It has been said that the G banjo is very useful in small

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combinations, as, in addition to its rhythmic use, on it can be played sustained melodies, obbligatos and counter melodies. We do not see, however, why the tenor banjo cannot also be used for the same purposes.

2. The strings of the tenor banjo are tuned to the same intervals as the strings of the 'cello, and it answers all purposes of the G banjo. The banjolin is tuned the same as a violin. The banjolin is more a melody instru-

ment as regards pitch and suitability of fingering, but has not the advantage of producing the sustained note necessary when rendering a melody.

3. Naturally, the bigger the vellum (head) the greater the volume of tone produced. An 11 in. head should be quite large enough for all ordinary purposes.

4. The Lawrence Wright Music Co., of 19, Denmark Street, Charing Cross Road, London, W.C.2, will obtain for you any such work on your instructions. The price is 2s. 6d.

SAXOPHONE LESSONS

(Reply by the Editor.)

G. M. F., PULLEY.—I much appreciated Mr. Ben Davis's article in your August issue. I have heard his broadcast, and even before reading the article was struck with the beauty of his tone. Does he give private lessons and what is his address?

Yes. Communicate with him at 71, Biddulph Mansions, Elgin Avenue, London, W.9. (Phone: Maida Vale 2278.)

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SYNCOPIATION IN THE CINEMAS :

By EDWARD J. MACDONALD

This section, contributed by Mr. Ed. J. Macdonald, the well-known critic of all matters connected with music in the cinemas, and whose articles regularly appear in the leading film trade and lay journals, will be a regular feature.

THESE notes, which are introduced as a regular feature of THE MELODY MAKER AND BRITISH METRONOME, require something in the nature of a foreword if readers are not to be kept in the dark as to the subjects they cover and the interests they serve.

Briefly, the scope of "Syncopation in the Cinemas" may be defined as the area enclosed by the walls of the cinema on the field of popular music. And the intention behind the feature is to provide a miniature journal, published in the interests of all who are concerned, directly and indirectly, with the playing of popular music in film programmes. This may seem at first to be a severe limitation. But I expect to be embarrassed not by lack of material, but by lack of space. For any feature that is concerned with the vocation of thousands and the avocation of millions cannot be said to cover a small field.

A primary consideration will be the recording of appointments, engagements, achievements and other happenings that are likely to be of general interest to readers. But news, though of outstanding importance, is not the sum of interest. So I shall endeavour to give prominence to opinions expressed on matters by which readers are affected, to pass on hints that may be useful, and, as far as possible, to make the feature a forum in which readers may declare their views on professional subjects.

If "Syncopation in the Cinemas" is to achieve all that it sets out to do as a feature, however, co-operation on your part, my reader, is essential. I want every reader who thinks that "Syncopation in the Cinemas" can serve a useful purpose, to make a point of keeping me informed of activities that other readers would like to hear about. The amount of space at my disposal is not great; so it is impossible to guarantee that every item of genuine news will find inclusion. But every effort will be made to make the feature both informative and readable.

Opinion as distinct from news, will be equally welcome. I should like to know what you think about the feature itself, and about its contents, the views expressed and your reactions to them. And if you feel that the appearance of "Syncopation in the Cinemas" helps to supply a need, you can give further help yourself by bringing THE MELODY MAKER AND BRITISH METRONOME to the notice of your confrères, and persuading them to become subscribers. No paper, let alone a feature, can exist without the good will of its readers, and good will is best expressed by active co-operation and support.

Although constantly resorted to for musical settings, syncopation is valuable in the cinema, chiefly, I think, as an independent item in a programme. Two reasons for this may be given: one, that it can provide light relief after the serious drama contained in a film; the other, that it substitutes for the illusion of the screen the reality of a stage appearance.

Coming after a picture a bright number brightly played brings the audience back to earth without a mental shock, acting rather like a blanket spread out to catch those who have ventured to the height of their imagination. The same idea is put another way when one speaks of a syncopated turn in the cinema as

adding the spice of variety to the programme.

But, I fancy, the average cinema-goer welcomes a change from film to music, for much the same reason as he (more often she) chooses to watch a film "star" arriving at or leaving her hotel. Looking at the screen, he has seen shadows, mere images that he would like to compare with his own knowledge of the living person. Then the programme changes to a scene of three dimensions—from shadow to substance, from pantomime to sound. He realises that he is living after all in a world of actualities, and is thus enabled to enjoy the remainder of the programme without that sense of unfamiliarity that strikes one sometimes after too long a visit to the cinema's kingdom of illusion.

If I seem to have stressed one point at the expense of another more important, it should be remembered that I am not so much ignoring the effect of syncopation itself, as taking it for granted. After all, this feature is concerned only with one use of popular music, and gives preference, therefore, to a particular argument, because it is illustrated solely in the cinema.

IN a growing number of cinemas the value of stage presentations as a contrast to the projection of a film is being recognised, and managers are giving prominence in their programmes to well-known combinations. At the Rialto, Coventry Street, W., for instance, Alex. Fryer's Orchestra is regularly featured, its turn being more popular, I expect, than a short film would be in its place. Once a week, too, dance tunes are broadcast by the orchestra.

At the Kensington Cinema orchestras are frequently billed as independent attractions. Being one of the most recently built cinemas in London, the Kensington has a good stage, and so can present turns to the best advantage. Syncopation always goes well there, the manager assured me; and one need not look further for an explanation than to the policy of engaging leading bands. Who could fail to attract attention with such names as Jack Hylton's, Teddy Brown's, Jay Whidden's and the Emory Glee Club's Bands to advertise?



Photo by [Moffet] FRANK TOURS, Musical Director, Plaza Theatre, London.

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Having heard the Plaza Orchestra's rendering of George Gershwin's "Rhapsody in Blue"—the first time, I believe, that this work has been performed by a straight orchestra in a cinema—I had a talk the other day with Frank Tours, the musical director of the theatre. To his mind the proper place for syncopation is the dance hall, where it is almost indispensable. As an accompaniment to film projection, without forming part of a musical setting, he claims that it has always been a failure; while as an independent part of a programme, he thinks that a little goes a long way.

A genius crops up now and then, he said, in effect, and makes a hit with a new rhythm. But, as a rule, syncopation is better as an accompaniment to the dance, than as something to be enjoyed for its own sake. The explanation he offered for this was that even the finest syncopated combinations could not avoid monotony in a programme of any length, since methods of orchestration are all so much alike. I do not quite agree with him.

As regards settings Mr. Tours thinks that the usefulness of syncopation is confined almost to the illustration of cabaret scenes and to others that express the same mood. Speaking on this point led him to mention another, which is likely to be of interest to those readers who have had experience of arranging settings for films.

This concerned the difficulty of illustrating scenes that represent conversations, or that get their effect mainly with captions. Like Mr. G. K. Chesterton, who started to write detective stories because he could not find many by other authors that were worth reading, Mr. Tours is thinking of composing a series of numbers to suit various classes of conversation. Such a series would be a boon to musical directors, and the idea is capable of considerable expansion. He may become the pioneer of a new movement to create a library of original numbers

suitable for the illustration of screen moods and actions.

Although the "Rhapsody in Blue" was very well received at the Plaza, I gathered during our talk that it marked a departure from the "straight" path usually trodden by the Plaza Orchestra. Mr. Tours told me that he had some difficulty in choosing works for performance, as he believed that the people who liked to hear something new formed a minority in the average audience. A man wanted to hear (say) the Jewel Song from "Faust," so that he could turn to his companion and say, "That's from 'Il Trovatore.'" Even so, the orchestra seems to have ranged over a wide field since it was formed, and to have aroused the interest of the cinema-going public.

Anyone who specialises in syncopated music will probably feel that he, at any rate, is spared this problem as Mr. Tours stated it. Indeed the leader of a syncopated combination must often wonder how he is going to keep on giving people something they have not heard before. It is curious this demand for novelty from the syncopated band, and reluctance to accept it from the straight orchestra. Perhaps someone would like to suggest an explanation.

It would be a mistake, by the way, to assume from the views expressed by Mr. Tours that he is antagonistic to syncopation. If he lacks the enthusiasm of Jack Hylton for syncopated music, he does not share the antipathy of Dr. Henry Coward. The point of view, indeed, seemed similar to that shown by Mr. George Antoney, the musical director of the Stoll Picture Theatre, with whom I discussed the matter after listening to the remarkably interesting setting he devised for Chaplin's "A Woman of Paris."

Mr. Antoney defined his position by saying that, while he is not a fervent admirer of syncopation, he deprecates the attacks made by some of its opponents. "If the bass-clarinnet was

good enough for Tchaikowsky in his sixth symphony," he remarked, "its near relative, the saxophone, should be treated seriously instead of being condemned. I certainly think that syncopation has a future brighter than its present existence, and that it should attract the serious composer as a medium for serious expression."

We passed from syncopation to popular music generally, and Mr. Antoney stressed the importance of choosing numbers as carefully for comedy scenes as for serious situations. It will not do, he pointed out, for a director to say, "This is a ballroom scene. Right; I'll fit a fox-trot to it." For it might be that the mood in that scene had several shades, expressing gaiety at one moment, tinged at another with sadness. And it often requires nice adjustment to give full force in the accompaniment to the moods of the picture.

One fox-trot differs from another in mood, just as it does in tune. The range may not be from hilarity to pathos, but the differences exist all the same, in the sense that the melody in one is less gay than in another. For that reason Mr. Antoney distrusts renters' suggestion sheets, in which the words "Any fox-trot" are found. He considers that careful discrimination in the choice of numbers for comedy as well as for drama can increase enormously the effectiveness of a picture when it is shown to an audience. And, therefore, he thinks it essential that directors see the pictures before they go into the programmes instead of relying on settings supplied by renters.

Sometimes, of course, it is impossible for the director to fit a picture himself. In such cases Mr. Antoney advises consideration of the interval that may have elapsed between the trade show and the release of a picture. It may be that numbers chosen for the trade show are no longer popular; but it is not a difficult matter to use in their place numbers that are similar in mood but more in fashion.

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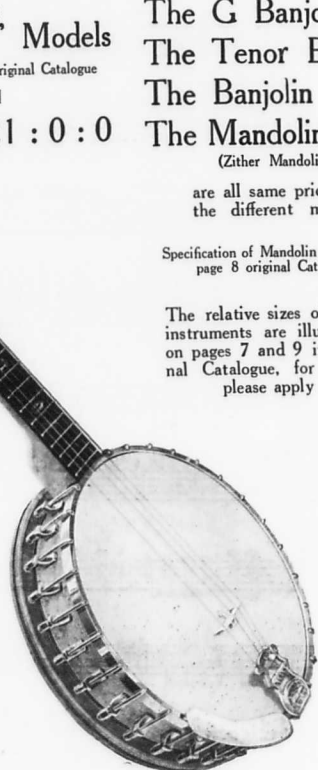
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:: Syncopation and Dance Band News ::

Hylton's Momentous Enterprises

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THE utmost astonishment was created when it was first announced to the Press that Jack Hylton contemplated renting a West End theatre and producing a show there in which his own band would be the central attraction. This astonishment by no means reflected any doubt as to the power of his ever popular band to make a success of such an undertaking, but was more in the nature of a testimony to Jack Hylton himself, who is evidently not only climbing the ladder of success, but is scaling it hand over hand.

He will be giving full attention to this project on his return from his present tour, details of which follow, and which indicate a very busy few weeks.

We are fortunate in being the first to publish the news of a still more startling enterprise of Hylton's, which so far has been carefully guarded against publicity and is still a matter of great secrecy.

All we are permitted to announce at the moment is that Jack Hylton is opening a dance hall in the West End of London towards the end of the year, and, without divulging any further information, we may say that it is likely to prove the most astonishing dancing enterprise yet launched in the metropolis.

In view of all these activities, his present tour will prove of greater interest than ever. Admirers will find the following itinerary much to their interests:—

Sunday, September 5, The Tower, Blackpool.

Week commencing September 6, The Palace, Blackpool.

Sunday, September 12, The Floral Hall, Scarborough.

Week commencing September 13, Grand Theatre, Birmingham.

Sunday, September 19, The Regent, Brighton.

Week commencing September 20, Theatre Royal, Manchester.

Sunday, September 26, Royal Theatre, Harrogate.

Week commencing September 27, Majestic Cinema, Leeds.

Week commencing October 4, The Empire, Cardiff.

Sandwiched in between these engagements are many bookings for dances to be given in the districts covered by the above programme.

"Coloured" Show for London

ON Tuesday, September 7, Charlie Cochran will present in the West End of London Lew Leslie's all-black revue "Blackbirds of 1926," in which



The Plantation Orchestra

Florence Mills, the famous American coloured singer, and the Plantation Orchestra, composed entirely of coloured artists, will be featured.

The show, which is now playing in Paris, is a sequel to "From Dover Street to Dixie," which was staged some time back at the London Pavilion. At the time of going to press it has not been decided at which theatre the production will open.

We understand that the orchestra was originally assembled and trained by Lew Leslie, in co-operation with Will Vaudrey, for the former's New York City Plantation Theatre Restaurant.

We learn with the deepest regret that Arthur Wilson, the well-known trumpet player of Alfredo's Band, has met with a bad motor accident. At time of going to press his condition is stated to be serious.

It is rumoured that Oscar Lavant, the famous pianist, who came to

England as accompanist to Rudy Wiedoeff, may remain in this country to join Alfredo's Band.

Another Contest for London Debroy Somers to Adjudicate

ON Friday, September 17, a Dance Band Contest, organised by Mr. F. Garganico, and under the auspices of THE MELODY MAKER AND BRITISH METRONOME, will be held at the Town Hall, Chelsea, London, S.W., when a 20 Guinea Challenge Cup, offered by Messrs. Hawkes & Son, of Denman Street, London, W., will be up for competition.

The contest, which will be adjudicated by Mr. Debroy Somers, assisted by a committee elected by the Editor of THE MELODY MAKER AND BRITISH METRONOME, will be judged while dancing is taking place, probably on the same lines as recently employed at the Tottenham Palais de Danse, and a record attendance of the general public is anticipated.

In addition to the cup, gold medals will be awarded to the members of the winning band, silver medals with gold centres to the members of the second prize winners, and silver medals (kindly presented by The Lawrence Wright Music Co.) to the third. Every member of the first three bands will receive the Lawrence Wright Diploma of Merit. The contest is limited to eight bands, and entries are already closed.

The "Toronto" Band for Germany

AFTER a long and successful season at the New Princes Restaurant, the "Toronto" Band is going to Germany. Dave Caplan (banjo) will continue to be the manager of the band. Jack Collins (saxophone), late of Chez Henri's and The Forty-three Clubs, and Laurie Day (pianist), late of Alfredo's Band, will also join the combination prior to its departure. Alf Noakes (trumpet) has left the Toronto Band and joined Hal Swain's Canadians at the New Princes.

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Provincial Combination's Success in London

ORIGINALLY formed by its present leader during the early part of 1925 for the Rink Palais de Danse, Sunderland, where it remained for six months, and consisting of north countrymen, Jan Ralfini's Casino Dance Band has come direct from the Nottingham Palais de Danse to the Regent Palace Hotel, London, where it opened on August 1.

The combination, which can account for twenty distinct instruments, is composed as follows: Jan Ralfini (leader and violin), James Gordon (alto saxophone and accordion), Len Bowthorpe (tenor and alto saxophones), Stan Jones (trumpet), Hal Bidwell (banjo and violin), Les Farrell (piano), and Arilley Pollock (drums).

It has been well received, and is likely to appear at the Empress Rooms, Kensington, since, including options, it is contracted to Messrs. J. Lyons & Co., who control both places, for a period exceeding two years.

CHARLIE SWINNERTON, the well-known saxophonist, after having been in the Savoy Havana Band for a short while, is now appearing with the Savoy Orpheans. Swinnerton has also recorded with Ronnie Munro's Band on Parlophone, and Billy Mayerl's Band on Vocalion, records.



Ralfini's Casino Dance Band

More Permit Trouble

We have received the following statement from the agent to the Piccadilly Hotel and Kit-Cat Club:-

"Some weeks ago the joint managements of the Piccadilly Hotel and the Kit-Cat Club invited Paul Specht to accept the position of Director of Dance Bands for the two places. He was not to appear in public, but merely to find musicians, form bands, rehearse them, and in general supervise their playing. A permit was applied for at the Ministry of Labour, but a stereotyped reply has been received saying that a permit for Mr. Specht cannot be granted. A week after this refusal another letter was sent to the Ministry of Labour enlarging upon the details regarding an engagement, but another reply has just come to hand saying that the matter is now closed."

We shall be interested to have the views of readers on this most intriguing subject. Should the American dance musician be admitted into England, and under what (if any) restrictions?

British Musicians Wanted by Debroy Somers

MR. DEBROY SOMERS, late leader of the Savoy Orpheans, is managing director of a new company recently registered under the title of "Debroy Somers Bands, Ltd."

The company has been formed to undertake all matters appertaining to syncopated orchestras, and, as a start off, Mr.

Somers is now busy forming a band to be called "The Debroy Somers Band," which will be used for stage work, private society functions, recording, broadcasting, etc. Its first public appearance is timed for early in October.

In a short time the company will also open in London a school of syncopation for all instruments, and ambitious schemes are being devised to obtain the services of only the finest teachers.

"For other combinations which the company intends to commence forming at once," said Mr. Somers to our representative, "I want immediately a number of first-class British musicians. I will personally hear all applicants who will write to me requesting an audition."

*NOTE.—Letters asking for auditions should be addressed to Debroy Somers, Esq., c/o THE MELODY MAKER AND BRITISH METRONOME, 19, Denmark Street, London, W.C.2. Envelopes must be marked in top left hand corner: "Personal—Audition."

The BACON BANJO.

Dear Mr. Lewin,

Just a line of appreciation about the wonderful "Bacon" Banjo that I recently purchased from you. I think that it has come very near to the perfect Banjo. I can honestly assure you that I think the Bacon excels any Banjo that I have yet played. My two previous instruments were famous for American makes, but I would recommend the Bacon Banjo in front of any other for anybody and for any purpose. I have received numerous requests for the name of the Banjo I use through the medium of our Broadcasting and Music Hall work. You can count on me as a hearty Bacon booster from now onwards. Please send me one dozen sets each Bacon strings. They easily outlast four sets of any other make.

Wishing you further successes,

I am, yours sincerely,

S. CYRIL GAIDA.



Mr. S. CYRIL GAIDA

Banjoist,
Jay Whidden's Midnight Follies
Band, Hotel Metropole, London.

LEWIN BROS. (Exclusive Agents),
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(Adjoining the Palace Theatre).

Regent 6058.

Call or Write for Catalogue.

Jade's Opens its Winter Programme

HAVING used a temporary combination as a stop-gap during the comparatively slack month of August, Jade's Club is again going all out to recapture the reputation made for it by Ronnie Munro, Barrie Mill and Harry Robbins of having as good dance music as any London club of its size.

On Saturday, Sept. 4, the following four piece combination is due to commence: Ted Edbroke (violin and accordion), Jack Miranda (saxophones and

clarinet) (not yet definitely settled), Bobby Davis (piano), and Joe Kosky (drums), and those who know these artists are predicting one of the "hottest" combinations of the day.

Cabaret turns—official and unofficial—are still a feature at Jade's, many famous stars presenting their specialities for the sheer love of delighting an appreciative audience, apart from the regularly employed performers.

BECOME A BRILLIANT BANJOIST

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The number of requests for professional advice received by

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CORRESPONDENCE COURSE for DANCE BANJOISTS

143, Herbert Gardens, London, N.W.10

Versatility in the New London Aeolian Band

WHEN J. Percy Bush inaugurates the new season at the Oxford Galleries, Newcastle-on-Tyne, on September 6, some new faces will be seen in his London Aeolian Band, and some unusually novel combinations will be employed. Reference to the list of musicians below shows that six saxophones, three trumpets, two trombones, three fiddles, and two cellos can be featured at will, whilst the employment of euphonium, oboe, cor anglais and harp should produce some novel tone colours and effects, and be of immense help to Mr. Bush in his popular Sunday concerts at the Galleries or elsewhere in the district, where he renders legitimate symphony. He has for many years had ambitious ideas of equipping himself with as many at least double-handed instrumentalists as possible, and has at last succeeded, if one may judge from the following *personnel*: G. Newman (saxophones and clarinet), P. Harper (saxophones, violin and trombone), J. March (B♭ tenor and soprano saxophones, violin and clarinet), T. Golder (1st trumpet and 'cello), J. Curran (2nd trumpet), S. Collins (trombone and tenor saxophone), J. Lawler (saxophone, euphonium and bass viol.), B. Miller (drums and effects), L. Hastings (banjo, violin and guitar), J. Savidge (pianist), A. N. Other (pianist and harpist), J. P. Bush (saxophone, oboe, cor anglais, 'cello and conductor).

Bert Ralton's African Tour

PARTINGS are never nice, yet by the time many of our readers see these words his many friends will have bid Bert Ralton "adieu" and wished him the best of luck for his three months' South African tour, on which he departs early in September.

Much to Ralton's regret, not all the members of his band will be able to accompany him, as for family reasons some cannot leave England. It is certain, however, that Joe Branley (banjo and guitar), B. Oakley (trombone) and Billy Burke will be amongst those who embark.

After its success at the London Coliseum and the Shepherd's Bush Empire, Ralton's Havana Band had two most successful weeks in the provinces. On Monday, August 16, it opened at the Empire, Birmingham, and the following week appeared at the Empire, Cardiff.

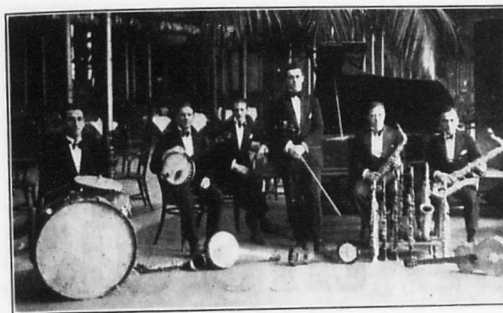


Photo by

The Metronomic Six

[Regent Studios]

Brighton's Brightest

KNOWN as one of the most exclusive yet popular hotels on the South Coast, "The Metropole" at Brighton is also noted for the excellence of the dancing it provides for its patrons in its Winter Gardens, and which has for some time past been a particularly prominent feature of this resort.

Much of the success of the entertainment thus provided must of necessity be due to the dance music which is so successfully supplied by The Metronomic Six, consisting of Stephen Evans (Violinist and late Leader of the 2LO Trio), assisted by W. Ewen (E♭ and B♭ Soprano Saxophones and Clarinet), H. Levy (B♭ Tenor and Soprano Saxophones and Clarinet), W. Wallond (Pianist), and S. Webber (Drummer), all of whom have now been in their present engagement for well over a year and who are likely to be retained for some time to come.

Originally, W. Weston (Banjo) was also with the combination, thus accounting for what is now a five-piece combination being called "The Metronomic Six." He is shown in the photograph, but did not appear when our representative paid the hotel a visit, and is believed to be no longer with the band.

On Friday, July 2, on the occasion of the "Brighton Night," the combination, under the direction of Sidney B. Kyte, A.R.A.M., broadcast dance music for an hour via 2LO, the London Station.

Yet Another Naval Band

H.M.S. "Assistance,"
Mediterranean Fleet,
Brioni Island,
Adriatic Sea.
August, 1926.

DEAR SIR,—It may be of interest to you to hear of another amateur dance



Photo by

H.M.S. "Assistance" Syncopated Orchestra

[Grand Studio, Malta]

band composed entirely of men still serving in the British Navy.

We practise in our spare time in the smithery on board our ship, which, as the name states, is a repair ship, so has none too much space. Nevertheless, the rehearsing we put in enabled us to create a success in Malta recently.

Our leader is Mr. Munns, violinist, and his helpers are Mr. Zoppi, alto saxophone; Mr. Stanley, tenor saxophone; Mr. Goman, trumpet; Mr. Farrell, G banjo; Mr. Brown, banjo; Mr. Edbrooke, piano; and Mr. Barnett, drums.

You will wonder what part our banjoist plays—he is the equivalent of second violin, and we have a battery capable of making a rhythm like a "15 in. salvo."

The band is managed by our secretary, Mr. Janes, to whom we all owe a big debt of gratitude.

All our members are keen readers of your paper, and have learned much from its pages. We saxophonists thoroughly appreciate Mr. Al. Starita's Answers to Queries, and other articles.

I am, etc.,

G. W. ZOPPI, R.N.

H.M.S. "Assistance."

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BOND STREET, LONDON.

Making "Way" on the Mersey

At the Embassy Rooms, Liverpool, the Ricardo Dance Band, under the direction of Walter Clitherow (Pianist and Leader) and well known on Merseyside, continues to give good account of itself. Its engagement will last at least until the beginning of October.

The Ricardo Dance Band is a six-piece combination, Walter Clitherow being assisted by Joe Clitherow (Banjo and B₇ Tenor Saxophone), Bob Curwen (Trumpet), Mel Mandsley (Violin and Clarinet), Billy Teire (E₇ Alto, B₇ Soprano and C Melody Saxophones), and Syd Roberts (Drums).



The Ricardo Dance Band

and, in addition to producing a number of tone colours, can obtain the effects of much larger bands—a very decided asset in these days, when the public is demanding variety in dance music.

gate, is fast growing in popularity.

The band in question is Edward Newport's Band (formerly known as "The Cantuar" Dance Band), a seven-piece combination under the direction and leadership of Edward Newport, its pianist, who is assisted by Percy Williams (Violin), Wally Finnis (E₇ Alto, B₇ Tenor and B₇ Soprano Saxophones and B₇ Clarinet), Norman Sutton (Banjo, "Banjulele-Banjo" and Guitar), Bob Kellam (Trumpet), late of Kneller Hall, and Len. Cheal (Drums); the latter being the possessor of a pleasing voice with which he renders many of the more popular numbers.

The combination has been in existence for four years and is known throughout Kent. During the winter season it is fully booked with engagements for all kinds of functions and entertainments. For the past three years the band has supplied, during the summer season, the music at the Grand Pier Pavilion and the King's Hall, Heme Bay.

The Kit-Cat Band

We note with surprise that a contemporary professional journal states that Hylton's famous Kit-Cat Band will be recording for Columbia on a long contract.

Always the first with the news, this rumour has been known to us for some time, but as nothing is yet definitely settled and confirmation is forthcoming from neither Mr. Hylton nor the Columbia Co., we feel the statement, which may never be justified, is decidedly premature.

It will only be an accomplished fact when *The Melody Maker* says so.

STOP PRESS

Frank Compton (pianist) joins Bert Ralton's Band for its African Tour.

Appeared before the King

HAVING had the honour of playing in private before H.M. King George V. at Chateau Lorie, Belgium, in August, 1918, Harold Ridge now has his own seven-piece combination, which he runs under the style of "The London Mayfair Band," and which has been appearing with success at the Olympia Ballroom, Scarborough, since last May.

The ensemble includes, in addition to Ridge himself at the piano, Lal Johnson (violin and trombone), Wally Plenshaw (banjo and violin), George Bryant (saxophones, clarinet, oboe and 'cello), Rory Moore (saxophones and oboe), Andrew Richardson (trumpet and cornet), and Alf. Warner (xylophone and drums).

Richardson, the trumpet player, obtained much of his experience in India, where, during the vice-regencies of Lord Hardinge, Lord Chelmsford and Lord Reading, he served in the Viceroy's band.

Owing to so many of his men doubling, Ridge is able to feature a variety of combinations,



Harold Ridge and his London Mayfair Band

A Lively Combination at Ramsgate

BOASTING that it has secured one of the best dance bands which have yet appeared in the district, the ballroom at the Granville Hotel, Ramsgate,



Ed. Newport's Dance Band

: "MELODY MAKER" COMPETITIONS :

£100 Competition for British Arrangers

RIGHT up to the last minute, interest has continued unabated in this competition, and a greater number of entries was submitted for the final (fifth) round than had been received for any other.

This competition is now closed, and after the judges have given their decision on the orchestrations submitted for this last round—one might correctly describe the rounds as heats—the winning orchestration of each of the five rounds of the series will again be carefully considered, and a further prize of £50 awarded for the best thereof.

Full particulars, rules and conditions concerning this competition have been published regularly in THE MELODY MAKER AND BRITISH METRONOME, commencing with the March (1926) issue.

The result of the fifth round of the series will be published in our next (October) issue, and the name of the winner of the final, who receives the additional £50, will be given as soon as the necessary arrangements can be completed whereby the judges—Mr. Debroy Somers, Mr. Bert Ralton, Mr. Percival Mackey and Mr. Horatio Nicholls—shall be given ample facilities for formulating their decision in this, the most difficult part of the onerous duty they so kindly undertook to perform.

RESULT OF FOURTH ROUND OF THE SERIES

The £10 cash prize for the best arrangement of

"Coming Thro' the Cornfield," the number selected for the fourth round of the series in this competition, the piano song part of which was published in our June issue, has been awarded to:—

Mr. RAY NOBLE,
3, Pendenis Road,
Streatham, S.W.

It will be remembered that, as stated in our July issue, Mr. Noble also won the second-round of the series

("There'll Come a Sometime") in this competition, and in view of this it must be admitted that the judges looked most carefully to try and discover an entry that was more deserving. After much consideration, however, they finally decided that Mr. Noble's entry was far above any other submitted. There is about all his work an originality of treatment, particularly as regards the general arrangement of the whole composition and the structure of the harmony, which gives to Mr. Noble's scores an individuality we have seldom found in the other orchestrations submitted. Coupled with this, he knows how to arrange his scores so that a clean and effective rhythm is strongly apparent throughout, and, above all, he may be relied upon to be theoretically correct at all times—again a feature sadly lacking in many other entries.

It is clear that Mr. Noble, concerning whom interesting particulars were published in our July issue, is far above the average arranger of syncopated music found in this country, both in ideas and ability to put them into practice. If he is not always exactly "commercial," he makes up for this in his boldness in putting into effect the imagination of an obviously fertile brain, and with experience (he is only 22 years of age) may turn out to be the genius for whom we are looking and to find whom this competition was originated.

The winners of this Competition to date are as follows:—

1st Round of Series ("Carolina") :—
RONALD MUNRO,

57, Gloucester Road,
Regent's Park,
London, N.W.

2nd Round of Series ("There'll Come a Sometime") :—

RAY NOBLE,
3, Pendenis Road,
Streatham,
London, S.W.

3rd Round of Series ("Call Me Early in the Morning") :—

P. H. OSBORNE,
"Homestead,"
Oaklands Road,
East Sheen.

4th Round of Series ("Coming Thro' the Cornfield") :—

RAY NOBLE (as above).

Novelty Saxophone Chorus Transcription Competition

Composition :
"SHIMMY-DI-SHOO."

Prize : £2 2s. 0d. Cash.

Judges :
Mr. Joe Crossman (Saxophonist, The Embassy Club).
Mr. Fred Bentley (Musical Editor, The Lawrence Wright Music Co.).

Closing Date :
MONDAY, OCTOBER 4, 1926.

Some exceptionally fine original renderings of given melodies are often performed on the spur of the moment by musicians in dance bands. But, owing to their not being scored out, they are forgotten and lost.

So that the best of these renderings may be retained, readers are invited to write an original transcription for solo E \flat alto saxophone on the melody of the refrain (chorus) of the popular fox-trot "Shimmy-di-Shoo," the song piano copy of which will be found on page 32.

For the transcription which the judges consider the best, and which must be sent to the Editor, THE MELODY MAKER AND BRITISH METRONOME, at 19, Denmark Street, Charing Cross Road, London, W.C.2, to reach him not later than Monday, October 4, 1926, we will award a cash prize of Two Guineas.

The transcription must be written to conform in key and harmony with the piano song copy, and should be based on the melody—that is to say, while extemporising on the rhythm and introducing the harmony where desired, the melody notes should be apparent, although their duration and position may, of course, be altered at the will of the competitor.

Entries are only accepted on the understanding that competitors agree to abide by the following rules and conditions:—

- (1) The coupon on the following page must be completed and pasted on to the M.S.
- (2) Competitors may submit as many attempts as they desire, but each attempt must be accompanied by a separate coupon (see Rule 1).

- (3) The decision of the Editor and judges is final and legally binding.
- (4) No correspondence can be entered into, and unsuccessful entries will only be returned to competitors who enclose 3d. to cover cost of return postage.
- (5) No liability will be accepted by the organisers or judges for loss or damage to any entries.
- (6) The copyright of the winning entry becomes, *ipso facto*, the property of the Editor of THE MELODY MAKER AND BRITISH METRONOME, to use as, when and how he may at any time decide.
- (7) The judges reserve the right to make at any time such additions and/or alterations to the above rules as they may think fit.

Competition No. C./3 (September).
To the Editor,
THE MELODY MAKER AND
BRITISH METRONOME.
I/we desire to enter this E \flat Alto Saxophone Transcription of the refrain of "Shimmy-di-Shoo" for the Competition as announced in your September, 1926, issue.
I/we agree to abide by all rules and conditions, whether stated or implied.
Signature(s).....
Address(es).....
Date.....
Postage enclosed for return.....

Piano Transcription Competition

Composition :
"PEARL OF MALABAR."

Prize : £5 Cash.

Judges :
Messrs. Horatio Nicholls & Billy Mayerl.

Closing Date :
MONDAY, SEPTEMBER 27, 1926.

This competition was originally announced in our last (August) issue, wherein the piano song copy of Horatio Nicholls' latest fox-trot success "Pearl of Malabar," was published.

Readers were invited to score an original syncopated pianoforte transcription of the refrain (chorus) of the composition, and full rules and conditions, together with entry form, were given.

Note the closing date—Monday, September 27—by when all entries, which should be addressed to the Editor, THE MELODY MAKER AND BRITISH METRONOME, at 19, Denmark Street, Charing Cross Road, London, W.C.2, must reach us.

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"It is with pleasure that I endorse the work contained herein as a masterful contribution towards the advancement of those wishing to specialize in the art of Trumpet and Cornet playing. Having enjoyed and appreciated the services of the Author, Frank Siegrist, who has been a member of my Orchestra for many years, and knowing his qualities as a soloist, I feel that any musician should greatly benefit by his experience and ability as revealed in this book."
(Signed) PAUL WHITEMAN.

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The new dance craze. THE SHIMMY-DI-SHOO.

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

Tune Uke in D and put Capo on 1st fret. (or use E \flat tuning.)
A. D. F \sharp . B. (4th, 3rd, 2nd, 1st) (4th, 3rd, 2nd, 1st)
B \flat . E \flat . G. C.

Words by CON. WEST.

Music by HARRY CONDOR.

Moderato.

INTRO.

Key Bk.

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:: THE GRAMOPHONE REVIEW ::

BRUNSWICK-CLIFTOPHONE (CHAPPELL & CO.)

If ever the words "Symphonic Syncopation" had a meaning, it is perfectly illustrated in "The Merry-makers' Carnival" (Parts 1 and 2, on 12 in. No. 20044)—one of the finest records I have ever heard. In this disc the famous male-voice combination, The Merry-makers, while rendering complete numbers, also introduce vocally, via a score which gives best scope to their well-known style, a number of other famous Brunswick artists, including Rudy Wiedoeft, the Kreisler of the saxophone, Frederick Fradkin, the great violinist, Harry Reser, the banjo virtuoso, Joe Green with his xylophone, and Wilfred Grahame (singing "The Prisoner's Song"), who are featured at their best in the classes and forms of renderings which have made them famous, the whole being connected into one complete work specially scored out for the occasion. This is probably the most ambitious grouping of famous syncopated artists yet portrayed in one disc and marks one of the greatest advances in syncopated music.

Phil Ohman and Victor Arden have given us two excellent piano duets with orchestral accompaniment in "Morning Glory Lane" and "I'm In Love With You, That's Why" (No. 3128). This famous pair, who have worked together for many years, are responsible for some hundreds, probably thousands, of the finest hand-played dance player-piano rolls in addition to their gramophone records.

Esther Walker, the comedienne who has such a delightful syncopated style, has recorded "Poor Papa" and "I'm In Love With You, That's Why" (No. 3110), but I preferred her previous efforts, with the wonderful piano accompaniments played by Rube Bloom, to the violin, cello and piano with which she is now supported.

The orchestral records are all as good as ever.

Abe Lyman's Californians have cut out a lot of the "rough stuff" and are delightfully musical in "There's a Blue Ridge in My Heart, Virginia" (No. 3139), while yet retaining an excellent rhythm and novelty in instrumental effect.

The Six Jumping Jacks are better that I have ever heard them in "Say,

Mister! Have You Met Rosie's Sister?" and "Sittin' Around" (No. 3131), wherein vocal choruses and modern trumpet extemporisations stand out particularly well.

COLUMBIA (THE COLUMBIA GRAPHOPHONE CO.)

REGULAR readers of THE MELODY MAKER & BRITISH METRONOME, in particular, will doubtless consider Bert Ralton's record of "Carolina" (No. 4019) the most interesting in this month's list, since it was played from the score arranged by Ronald Munro, and which won for him the £10 prize in the first round of the series in the £100 Competition for British arrangers run by this publication. Such readers as are interested in the subject will thus have a good opportunity of hearing what a really good "commercial" orchestration should consist of, and a study of the record should, in addition, give a comprehensive illustration of the difference between commercial orchestration—that is to say, one arranged for sale by the music publisher and in such a manner that it can be played by all and sundry combinations—and an orchestration arranged just for one special band where the arranger may take certain liberties in introducing "hot" style and novel effects. Having given the name of the band, it is unnecessary to add that the number is excellently played.

Bert Ralton and his Havana Band have also given us "Pearl of Malabar" (on the reverse of "Carolina") and "Say that You Love Me" waltz (No. 4018). The former composition created a sensation in Blackpool during the summer in the 1926 production of "On with the Show." The latter is likely to be an even bigger popular "hit."

There is, of course, no question that the fewer artists performing on a record, not only the better they have to be, but, when they are good, the more chance each has to shine. This is conclusively proved in No. 4002, a most striking disc of "Tentin' Down in Tennessee" and "Honey Bunch," by the new Gilt Edged Four. This record displays some wonderful musicianship, and, in addition to providing a most alluring entertainment, is in itself a complete course of

instruction in each of the instruments featured, so excellent are the renderings and so clearly are they recorded. The combination consists of Al Starita (saxophone), Max Goldberg (trumpet), Joe Branelley (tenor guitar), Max Bacon (cymbal rhythmic beatings) and the finest syncopated pianist to-day appearing in London, who must be nameless because—well, if you do a job for two men, you know, one may not have the savvy to realise the advertisement he thus gets, and may turn peevish by wrongly thinking you're neglecting him for someone else.

It stands to reason that a carpenter is best judge of a saw. So when I say the Denza Band is one of the London dance musicians' favourites, it should "convey a cartload." "No Foolin'" (No. 4022) will help to keep the Denza Dance Band the reputation it deservedly enjoys amongst those who, I think, know best.

I like Percy Mackey's Band's "I'm Lonely Without You" and "I Wish I'd Bought My Missus on the Hire Purchase System" (No. 4020) better than any record it has yet done. There is a nice modern lilt about these two numbers which has never been so marked in its previous work, and which gives an entirely new complexion to the Band.

Other fine records by American combinations are "Horses" and "Spring is Here" (No. 4016) by Paul Specht's Original Georgians. "Somebody's Lonely" (No. 4023) by Harry Reser's Clicquot Club Eskimos, and "I Found a Roundabout Way to Heaven" (No. 4015) by S. C. Lanin's Ipana Troubadours.

H.M.V. (THE GRAMOPHONE CO.)

In this company's August list a half-chorus trombone solo in Paul Whiteman's rendering of "No Fooling" (No. B5084) is likely to cause no little stir—at least, amongst the dance musicians to whom it should specially appeal.

There are other features in the record, not the least attractive of which is a vocal chorus by Whiteman's famous trio, which make it one of the best the band has done, but for novelty of arrangement, style of

rendering and technique displayed, I think this trombone solo (which follows the interlude immediately after the vocal chorus) excels anything that has yet been recorded, and is certainly worthy of study by performers on that instrument in this country. The artistry of the rendering is even more apparent if one slows down the gramophone to about 50 r.p.m. of the turntable, when the tone, attack and slur obtained can thus be studied to better advantage.

On the reverse side of this is Whiteman's rendering of "I'm In Love With You, That's Why"—another excellent record in which is featured, in addition to the masterly Whiteman style of orchestration and rhythm, an arresting "hot" fiddle movement and some good tone colour obtained by clarinets in harmony and baritone "slap-tongue" figures.

Two records by Hylton's band—"Have You Forgotten Yvonne?" and "Blinky Moon Bay" (No. B5086)—are particularly good. The former is probably the better of the two because it is not only excellently rendered, but is so wonderfully scored. The arranger must have been absolutely inspired and has brought back every emotion through which



PETE MANDELL

Banjoist to The Savoy Orpheans, who record exclusively for His Master's Voice

Pete Mandell's Tenor Guitar accompaniments to vocal choruses are a special feature of this famous Dance Band's records, and much interest has been aroused by his masterly recording, as Banjo Solos, of his own compositions, "Take Your Pick," and "Get Going" (Record No. B5035).

we passed in the dark years of 1914-1918, from the stirring days we spent in the front line to the thankfully restful hours when the little French demoiselles smiled as they served us in the estaminets, though their broken hearts were with the guns and gas-masks not a few miles off. Mr. Arranger, I doff my hat to you.

As regards "Blinky Moon Bay," on the reverse side, this is conspicuous for excellence of "lilt" conveyed in a series of movements taken as follows: A chorus by the whole ensemble with eight bars' saxophone solo, a chorus by the brass section, wherein the arranger has delightfully "Charlestoned" the rhythm, a "hot" verse leading to an interlude wherein the oboe appears most musically, followed by a "hot" strings' chorus (Hugo Rignold at his best), and then comes some fine work by the brass (Jack Rayne introduces the whole-tone scale) as a finish.

Somehow the Savoy Orpheans seem to be developing a lilt which makes their records irresistible for dancing, and which I feel is directly traceable to the individual musicians, who always seem to be given an opportunity to shine in their solos and whose styles are not overshadowed by

arrangements scored in such a manner that individuality must be sacrificed to the ensemble. This is my idea of the true dance record as against what some may call the popular, symphonic-concert arrangement of the score. One has only to listen to "Could I? I Certainly Could!" and "Static Strut" (No. B5083), or "I'd Rather Charleston" and "He Left Her Behind Before" (No. B5085), to appreciate my meaning. In all four of these discs Herbert Finney (first alto), beautifully supported by the whole saxophone section, displays his delightfully rhythmic style, as do Vernon Ferry (late first trumpet) and George Chaffin (trombone). Ramon Newton's vocal choruses are also a fine feature made doubly entrancing by Pete Mandell's guitar accompaniments.

A record which I suppose I ought to think more of than I do is No. B2322—two piano solos, "Kitten on the Keys" and "Nola"—by Paul Whiteman's famous pianists, H. Perella and R. Turner. Of course, as was only to be expected, they display exceptional technique and wonderful scoring as regards harmony, but I can see nothing in them but an exhibition of these two features.

Extraordinary, too, as it may seem with a company which has done such wonders under this heading, they have not recorded well, probably, in the case of "Kitten on the Keys," because it is played at such a speed that half the beauty which should be apparent is thereby lost.

Consequent upon the success of The Revellers, who also record for other concerns under the titles of The Singing Sophomores and The Merrymakers, it is only to be expected that many male-voice combinations will endeavour to emulate the style featured. Thus it is not surprising to find a recording by the Peerless Quartet of "Good Night" (No. B2321) which deserves only the best that can be said about it. You should not miss this one.

Numbers by the American bands recording for this company are as excellent as ever. I have given the titles in order of merit as I consider them, but you, dear reader, may not agree with me, so I suggest you get them all and form your own conclusions—at least, you will be pleased with them all. They are, "If I Had a Girl Like You," by the Seattle Harmony Kings (No. B5091), "You Told Me to Go," by Roger Wolfe Kahn and his

orchestra (No. B5088), "Sitting Around," by Coon Sanders' Original Nighthawk Orchestra (No. B5091), "Love Bound," by Ted Weems and his orchestra, and "Honey Bunch," by Johnny Hamp's Kentucky Serenaders (last two both on No. B5089).

And, to complete the list, Jack Smith and Frank Crumit are at their best in "I Don't Believe It, But Say It Again," and "I'd Climb the Highest Mountain" (No. B2319), by the former, and "Thanks for the Buggy Ride" and "Billy Boy" (No. 2325), by the latter.

PARLOPHONE (THE PARLOPHONE CO., LTD.)

If ever anyone deserved congratulation Ronnie Munro does, not so much, perhaps, on the excellence of his records this month, although they are certainly worthy of high commendation, but because every batch that is released shows such marked improvement. In spite of the fact that he is handicapped, inasmuch as his band is only a recording combination—that is to say, the artists only play together during short rehearsals, and the actual recording sessions—Munro won't be beaten. He works

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day and night on his orchestrations, and when not arranging spends his time in racking his brains for musicians who are not merely excellent in themselves, but (and this is really more important) who will suit each others' styles. If one combination isn't a success he immediately changes it. What is the result? He has at last been able to turn out a work of which even he must be proud.

Consider his records this month: "Wanna Go Back Again Blues" and "Buy Bananas" (E5619), and "Good Night" and "Hello, Aloha! How Are You?" (No. E5620). Excepting, perhaps, for a slight lack of cohesion between the instrumentalists, which is certain to be rapidly overcome as they play more together, the only fault I have to find is that the vocal choruses are too old-fashioned in style for such a thoroughly good and up-to-date combination. Why doesn't The Parlophone Co. find Munro a more suitable man?

You will all, I know, be pleased to hear that the Goufus Five have turned up again, and not a minute too soon. One sadly misses the great entertainment their records give when they are absent from the monthly list. This time they have given us "Poor Papa" and "I Wonder what's Become of Joe?" (No. E5618), and anyone who wants to know what modern style really is should spend a few moments with this most up-to-date combination. (Crowhards! Note! Don't you get this one. You'll HATE it!)

With "My Bundle of Love" and "The Rhythm Rag" (both on No. E5615), Emerson Gill and his Castle of Paris Orchestra is introduced to us. This combination is thoroughly good, and keeps up the slogan with which I have presented (free of all charge, incidentally) this company—"Hot, but music."

ZONOPHONE (BRITISH ZONOPHONE CO., LTD.)

THERE always seems to be something delightfully tuneful and pleasing about the records by both Birt Firman's Dance Orchestra and The Carlton Hotel Dance Orchestra (also under the direction of Birt Firman). Whatever they may lack in "hot" modern style is outweighed by sweetness of tone and good clean musical renderings. The titles, too, are always well chosen, the most popular numbers appearing in the lists well up to date. This month Birt Firman's Orchestra has

(Continued on page 63.)

A PROMINENT M.P.'s (Music Producer's) TOUR OF HIS CONSTITUENCY



[Bailey]
HORATIO NICHOLLS AND SIR DAN GODFREY

HORATIO NICHOLLS, the world-famous British composer of so many popular songs, has treated himself to a super 40-50 h.p. Phantom Rolls-Royce. In addition to being one of the most luxurious in existence, the car is fitted with a wireless receiving set, an electrically-driven gramophone and a completely equipped writing table, which Mr. Nicholls uses for scoring the numbers he composes whilst actually on his many journeys.

Recently Mr. Nicholls made a tour of the popular seaside resorts and conducted the local orchestras during the performance of a number of his own works. These included the ever popular "Babette," "Speak," and "Say that you Love me" (Valse), "Pearl of Malabar," his latest success, and "Jack in the Box" (Fox-Trots), "Picador" and "Tin Can Fusiliers" (One-Steps).

In addition to numerous other functions, on June 24 Mr. Nicholls conducted Capt. Amers' Municipal Orchestra, at Devonshire Park, Eastbourne; on Wednesday, July 28, Sir Dan Godfrey's Municipal Orchestra, at the Winter Gardens, Bournemouth; on Thursday, July 29, Bainbridge Robinson's Municipal Orchestra, at the Winter Gardens, Margate; on Friday, August 6, Herman Darewski's Band, Bridlington Spa; on Friday, August 13, Lieut. John Fletcher's Britannia Pier Orchestra, Yarmouth; on Wednesday, August 25, Henri Eddison's Riviera Dance Band in the Tudor Ballroom at the Tower, Morecambe, and Alex M. Brown's Tower Theatre Orchestra; and on Friday, August 27, John Birmingham's Band at the North Pier, Blackpool. In addition, on Thursday, July 29, he presented cups at Herne Bay, and on Friday, July 30, Mrs. Nicholls presented the prizes for the finals of the Dancing Competition at Dreamland, Margate.

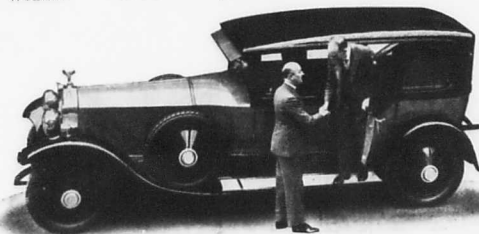
Everywhere he went he was acclaimed with great success, a typical instance being Bournemouth, where, although the programme was not timed to commence until 8.15, long



[Houghton]
JESSIE WILDON'S ORCHESTRA

before that hour a large queue was to be seen outside the Pavilion, and there were neither seats nor standing room when the first item was presented to a packed audience.

In introducing Mr. Nicholls to the



[Ember]
MR. HORATIO NICHOLLS ARRIVING AT BLACKPOOL IN HIS SUPER ROLLS-ROYCE, WHICH RECENTLY ATTRACTED THE ATTENTION OF H.R.H. THE PRINCE OF WALES, WHO GRACIOUSLY CONGRATULATED MR. NICHOLLS ON THE PERFECTION OF HIS LATEST ACQUISITION

audience in this famous resort, Sir Dan Godfrey said:—

"Mr. Horatio Nicholls is obviously a modest man, because he has asked me to introduce him to you. In a sense it is quite unnecessary, because Mr. Nicholls has, during the past ten years, written more popular songs and dances than anybody else. Practically everybody knows 'The Toy Drum Major,' 'Sunny Havana,' and 'Babette.' He caters for 'the man in the street,' whose claims must be considered nowadays as well as those who find joy in listening to the works of the great masters.

"We have had the privilege," continued Sir Dan. "of welcoming on this platform the most distinguished English composers; I need only mention Sir Edward Elgar, Sir Hubert Parry, Sir Charles Stanford, Granville Bantock, Vaughan Williams, Gustav Holst, etc., then, in lighter mood, the popular composer of the evergreen 'Henry VIII. Dances,' Edward German; also, amongst others, Eric Coates, Haydn Wood, Percy Fletcher and Albert Ketelbey. To-night I welcome Mr. Horatio Nicholls. I am sure it will not be necessary for me to invoke the historical signal of the famous admiral whose first name was Horatio, in order that you may give Mr. Nicholls a hearty welcome. The charms of his music, combined with his personality, will, I am sure, be sufficient."

Subsequently, Sir Dan, who appeared delighted with the whole proceedings, stated that he considered Mr. Nicholls in a class far above the American composers of modern light popular music. He said Mr. Nicholls' music was legitimate music, and good enough for the best "academic" bands to perform.

Interviewed by our representative on his return from his tour, Mr. Nicholls smilingly remarked:—

"Yes! I was acclaimed as a sort of national hero, though I don't know why. What? My music has given pleasure to millions? Well, if that is so, it is in itself sufficient reward. Certainly I was struck by the great public demand for light popular music, which seems absolutely insatiable. In Blackpool, which is, I think, the largest of our English seaside resorts, there are no fewer than thirty-six different orchestras or bands, all of which play mostly light music. That number is, however, eclipsed by Margate, which, although smaller, boasts forty-six such combinations, and probably somewhere else has more still. I would like to know. Can any of your readers enlighten me?"

"The most go-ahead place for its size? Well, I don't know, but Bridlington wants some beating. Here Herman Darewski's band is meeting with great success, and when I conducted it in the New Hall on the Spa—incidentally one of the finest in the country—there was an audience of 5,000. Herman personally is very popular, if one can judge from the ovation he received when he rose to introduce me."

"Then one must not forget Margate, which certainly caters well for the visitor. Take the Cliff Café. There is no dancing here, but Methodios' Roumanian Orchestra plays popular music continuously and is a great success. This Café, which

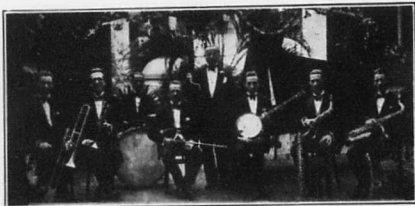


Photo by ARTHUR HITCHENS' BAND

[Damber

is owned by Bertram Isles, well-known as the organiser of the Crystal Palace Band Contests, is probably the largest licensed premises in the country, and the amount of beer drunk there in a



Photo by AL DAVISON'S CLARIBEL BAND

[Neuchy

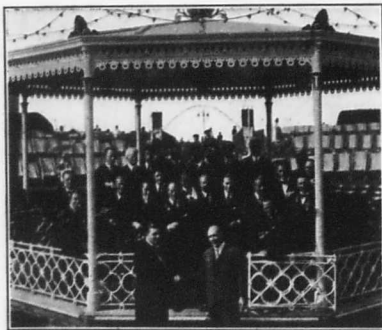
season would float a battleship. It comprises three floors, and next year an additional band is being obtained. Bertram Isles also runs 'Dreamland,'

at Margate, where Howard Flynn's ten-piece band delights thousands weekly in the Ballroom, while the music in the Cinema is under the direction of the popular violinist—Vivian Peake."

"On the jetty, at Margate, there is an excellent ladies' orchestra, playing popular music all day. It is Jessie Wildon's, and I doubt if Margate would be quite the same without her."

"The largest ballroom in the country? Well, we have to return to Blackpool for that, as I think the Empress Ballroom at the Winter Gardens there can claim the distinction. Anyway, it has at last wakened up to the fact that two bands are necessary to keep 7,000 dancers going at a time. The larger of the two bands is Harry Wood's, which comprises 19 performers, excluding Harry. The combination is novel, comprising four 'Stroh' fiddles, three banjos, three saxophones, two trumpets, two trombones, two sousaphones, two pianos and drums. The smaller is Arthur Hitchens', an eight-piece combination consisting of two saxophones, trumpet, trombone, banjo, violin, piano and drums, which is nothing behind on account of its size and is very popular with the dancing public."

And Mr. Nicholls suddenly rose and rushed away—possibly to prevent the battleship from floating too buoyantly.



HORATIO NICHOLLS AND BAINBRIDGE ROBINSON



Photo by T. METHODIOS' ROUMANIANS HOLD A CARNIVAL ON THEIR OWN.

[Cos

MILITARY AND BRASS BAND NEWS

Military Band News

THERE have been many grand Military Tattoos given in various parts of the Kingdom during the past three months. Of them, that which took place at Tidworth on July 31, August 2, 3, 4 and 5, has been voted the grandest display hitherto known in this regimental quarter. In the presence of the Duke and Duchess of York, the opening took place in ideal weather, and the following regimental bands took part in the proceedings: Massed trumpeters of the 2nd Cavalry Brigade, who sounded the réveil; the mounted bands of the Brigade, consisting of the 7th Q.O. Hussars, the 14th/20th Hussars and 5th/16th Lancers; the massed bands of the 7th Infantry Brigade, consisting of the 2nd Bn. The Cheshire Regt., 1st Bn. The Prince of Wales' Volunteers, 2nd Bn. The Welsh Regt., and the 1st Bn. The Wiltshire Regt. Both the Cavalry and Infantry Bands massed together after marching into the arena. Then came the massed Pipes and Drums. The whole proceedings were carried out with splendid precision, and the effect will live long in the memories of thousands of delighted spectators who had flocked to Tidworth to witness the spectacle. Not the least impressive item in this grand Military Tattoo was the Cambrian Glee Society, consisting of over 100 men of the 2nd Bn. The Welsh Regt., who sang several Welsh part-songs, including "Comrades in Arms" and "Land of my Fathers" in the true spirit of the genuine Welsh Male-voice Choir. The effect was an inspiration to everyone present.



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THE LAUNCESTON CITY BAND. This famous combination, which hails from Tasmania, celebrates its Jubilee in November next. The Bandmaster is Mr. C. Edwards. Note the six piece Saxophone Section. These instruments are very popular in New Zealand and Australia.

Local kill-joys are complaining about the bandstand in the Terrace Gardens, Richmond, as it is attracting too many music lovers within earshot of their residences! A letter has been sent to the Town Council, but there is little doubt as to what will happen when the committee considers such a frivolous complaint, especially as the very finest bands procurable have been engaged throughout the season, including the popular Territorial band of the county.

An ambitious scheme is afoot for the further improvement of Brighton for the attraction of visitors; one of the items being a grand enclosure and bandstand on the Western front. The



Photo reproduced by kind permission of Messrs. Besson & Co.]

THE AUSTRALIAN COMMONWEALTH SILVER BAND. This famous combination, under the Baton of Mr. A. H. Balle, is now appearing in this country. During a successful world tour it has already visited Australia, New Zealand, South Africa, Canada and U.S.A. Having in 1924, when it was here for the British Empire Exhibition, won the Belle Vue Championship and been third in the Crystal Palace on Championship, the combination intends to compete in September at Manchester again and also in the great Crystal Palace 1000 Guinea Contest.

whole scheme, which will include vast improvements, is estimated to cost something like £1,000,000, and has already received sympathetic consideration by the Hotels' Association and the Town Council.

* * *

A rather nasty article, entitled "A Visit to Kneller Hall," has appeared in a London brass band magazine, with reference to the military methods of the

Royal Military School of Music. It would seem that the author of this screed would have preferred the bandsmen to stroll on to the bandstand with clay pipes stuck in their mouths, and to have appeared with the various instruments à la old-fashioned "slouch-cap" contesting style, with instruments that had never had a cleaning since they left the factory. The article is ill-conceived, and would have been better left unwritten. The immense popularity of military bands throughout the world lies much in their smart appearance and discipline, just in the same manner as it does with the finest and most popular of our British brass bands. Kneller Hall is responsible for every

bandmaster in the British Army of today and the British Army bands have supplied most of the finest wind instrumentalists in our greatest orchestras throughout the British Isles and elsewhere. If the misguided writer of the article in question were to attend a rehearsal at the Royal Military School of Music he would learn, in one visit, that his criticisms are groundless.

* * *
Military band news for the present month beats all previous records, and any attempt

at recording the past month's engagements would easily fill several pages. Every one of our Household Cavalry and Guards' Bands have been engaged in all parts of the country.

Here are a few of the engagements of the past month: Royal Horse Guards, at Walsall; Grenadier Guards, at Blackburn, Nottingham, Leicester, Derby, Preston, Maidenhead, etc.; Scots Guards, at Sandy, an interesting Scottish tour, and also the Crystal Palace and Alexandra Palace, London; the Irish Guards, at Brighton, Sandy, Shrewsbury, etc.; the Welsh Guards, at South Shields, Whitley Bay, Nottingham, etc.

We have an interesting photograph of Lieut. R. G. Evans (Coldstream Guards), now touring Canada, taken at Calgary, among the "cow-punchers," eating with the natives a concoction of "flap-jacks." Lieut. Evans and his band are having wonderful receptions wherever they go, and the band has received the highest praise for its excellent performances. The tour is one big triumph.

The Chatham Division Royal Marines have been appearing at Derby, Wakefield and Stratford-on-Avon, and were also at Shrewsbury Floral Fête.

The 12th Royal Lancers appeared at Tring Agricultural Show and the Royal Dragoons at Lowestoft.

In addition to its many activities, the famous band of the Royal Military School of Music will play at the Charity Cricket Match on behalf of St. John's Hospital, on September 21.

The band of the Royal Military College (Sandhurst) fulfilled a successful week's engagement at Tunbridge Wells from August 9.

Engagements have been fulfilled by the following Line bands since our last issue: 1st Essex Regt. (Brain-tree), 1st Northumberland Fusiliers (Worthing), 1st King's Own Yorkshire and 1st Lancashire Fusiliers (Dover), 2nd Dorsetshire (Lowestoft), 2nd Rifle Brigade (Tunbridge Wells), 1st Devonshire (Exeter), Durham Light Infantry (Banbridge and Royal Ulster Regatta), 2nd Queen's Royal West Kent (Epsom College, Woking and Dover), 1st Suffolk (Coventry), 1st Royal Warwickshire (Folkestone), 1st Wiltshire

(Salisbury and Devizes), 2nd East Yorkshire (extensive tour of eighteen weeks, including several south coast watering places, and two appearances at the Alexandra Palace, London), 1st York and Lanes. Regt. (Paignton), 2nd South Staffordshire (Glasgow), 2nd Black Watch (Clacton), 1st Cameronians (Edinburgh, Glasgow and tour), Cameron Highlanders (Torquay), 2nd Gordons (Southport and Nuneaton), 1st Seaforth Highlanders (Stockport).

Excellent reports have been re-

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ceived of the following Civic, Military and other bands: Swindon Town, 4th Essex Regt., Stafford Borough Military, Salford Police Band, Don Pedro's Mexican Band, 5th West Yorks, 5th North Stafford, Birkenhead Postal, Peterborough City Military, and a large report of the Warrington Infirmary Massed Band performance by the local Territorial bands, Borough League of the Cross, Stockton Heath Military, R.A.O.B. Band, Cheshire Lines and Penketh Tannery bands.

Brass Band News

Extensive as our Military Band News has been during the past month, the number of brass band reports is an easy record for the same period in any previous year. Although our finest brass bands hail from industrial centres, which are sorely affected through the coal trouble, it does not seem to affect their engagement lists in any material way, and although several brass band contests have been abandoned, there have been enough contests in all parts of England to keep our contesting bands fully employed, in addition to a full complement of good engagements.

The two great contests of the year will be held this month. The great Belle-Vue Contest takes place at Manchester on the 6th inst., and that of the Crystal Palace (London) on the 25th idem. Both of these events will be very keenly contested, and the Australian band will leave nothing to chance in its endeavour to wrest the trophy from both places. Keen competitors will be found in such bands as St. Hilda's, Foden's and Marden, also in Black Dyke and others. Twenty bands will compete at Belle-Vue from the following entries:—

- Altrincham Borough.
- Australian Commonwealth.
- Amington (Tamworth).
- Black Dyke Mills.
- Blackpool Excelsior.
- Blackrod Public.
- Bolsover Colliery.
- Carlton Main Frickley Colliery.
- Clydebank Burgh (Scotland).
- Creswell Colliery.
- Danemora Steel Works.
- Denton Original.
- Dobeross.
- Edge Hill (L.M.S.)
- Foden's Motor Works
- Glazebury.
- Harton Colliery.
- Hebden Bridge.
- Nantlle Vale Royal (Wales).
- Nutgrove.
- Perfection Soap Works.

Sowerby Bridge.
St. Hilda Colliery.
Wingates Temperance.
Wrightington and Heskin.

A notable absentee is Besses o' th' Barn Band, which hails from within a few miles of the scene of action. This is a pity considering the importance of the contest.

Dove Hole Band won the recent Eyam Contest, whilst Ilford Band carried off the honours at Barking.

Fourteen contests took place between August 21 and 28 at the following places: Seven Sisters (South Wales), Marsh Lane, Barwell, Huthwaite, Abbey Lakes, Bugle (Cornwall), Lincoln, Chichester, Orpington, Spenny-moor, Knutsford, Barrowford, Barrow-in-Furness and the Police Contest at Crystal Palace.

Some 20 contests have yet to be decided in addition to the above, although the season is far advanced.

Marsden Colliery Band, winner of the Thousand Guinea Trophy at the Crystal Palace last year, had a most successful engagement at Worthing. This band has also toured Scotland, and has won high compliments everywhere. It had a great reception at Leicester.

Bandmaster Hibbard has resigned from Truro Town Band.

Royton Brass Band was refused permission to play over the grave of the late Mr. Ogden, its former bandmaster, at the funeral.

We regret that, owing to a typo-



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The Gwaun-cae-Gurwen Band, one of the finest Bands in Wales, has just added to its long list of successes by taking first prize in the Band Contest at the Royal National Eisteddfod of Wales, under the conductorship of Mr. T. J. Rees.

graphical error, under this heading we stated last month that the Royal Inniskilling Fusiliers and the Torquay Military Band played at Torquay. This should have read:— "The Cameron Highlanders, under the direction of Bandmaster Griggs, played at Torquay and the Torquay Military Band at Babbacombe." Both these bands created a great success on their appearances.

Bandmaster S. Darby has just retired from the Barrow-on-Soar Silver Band, after a service of 54 years, during 35 of which he has been bandmaster. He has been presented with an illuminated address, together with a well-filled purse of Treasury notes.

Horwich R.M.I. Band drew £84 12s. 8d. at two concerts at Greenhead Park, Huddersfield.

Yeovil Town Band at Radstock won

both classes and championship, £22, two shields and 29 medals.

The following are the results of various contests held during the month: Bugle Band won at St. Ives Contest, Hanwell—Watford Contest, Southall—Hook Contest, Lincoln Malleable—Lincoln Contest, Gwaun-cae-Gurwen won the championship at the Royal National Eisteddfod of Wales at Swansea, also at Llandilo; Willesden Town Silver Band—Oxford Contest; Kirkby Old—Nottingham Contest; Brighouse & Rastrick—Huddersfield Contest.

St. Hilda Colliery Band is again on tour, and has recently finished its fourth engagement at Shanklin, I.O.W.

Besses, Dyke's, Foden's, Irwell Springs, Wingates' Temperance and all the champion bands are fully booked up, which once again proves the popularity of first-class brass band music.

Leicester Imperial Band gained the Challenge Cup outright at the recent contest at Fairford, with four medals for soloists.

A full report of the September Belle-Vue (Championship) Contest will appear in our next issue, together with a list of entries for the Crystal Palace Championship Contest, at which the Lawrence Wright Music Co. will have a trade show, to which bandmen are invited to inspect the good things that will be on view throughout the day.

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:: :: SAXOPHONE QUERIES :: ::

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

QUERY 43

(1) I would like to know your opinion about attack in song playing, and what you personally think about using the articulation "DOO," starting it with the tip of the tongue at the roof of the mouth and releasing sufficient air when the tongue leaves the roof of the mouth to start and sustain the tone. Of course, in this "tonguing" the tongue does not touch the reed.

(2) I have heard long glisses played on the clarinet, the same as on a trombone or a violin. How is this done? By the lips or special fingering?

(1) The method you mention of attacking a note is quite correct, providing you desire the note to start sharply and be forcibly accented. It is one of the usual ways of "tonguing."

(2) In "glissing" large intervals on the clarinet such as the opening to the Gershwin "Rhapsody in Blue," which is an interval of two octaves and a third, each note (or half-note) up (or down) the register of the interval is actually fingered—the notes being opened (or closed) slowly and evenly. In lesser intervals the gliss is accomplished solely by control of the embouchure.

QUERY 44

I am a violinist, and wish to take up the saxophone. Which saxophone do you advise, taking into account my knowledge of violin music? Will the C melody be suitable? I am told that the E₂ alto is a far superior instrument. Which one do you advise?

See reply to Query 10 in our March issue.

E₂ alto is the most universally used saxophone. 1st sax. parts are always scored for it.

The C melody sax. has a beautiful tone, but parts are seldom scored for it, and it means transposing the E₂ sax. part back to the original key if you want to play 1st sax., or the same procedure with tenor sax. parts if you want to play 2nd sax. There is no question of superiority of one sax. over another—both are equally good when used for suitable purposes.

QUERY 45

I am a banjoist with the following combination: piano, 1st violin, 2nd violin, banjo, trumpet (E₂) and drums. I now require a sax. for doubling, and would like your advice as to which would be most suitable in the combination. A better position as saxophonist in a small combination (now only piano, violin, drums and banjo) is offered me. In case I decide to accept this engagement I would like to know which would be the best sax. to get to suit this combination also: my sax. will be the only wind instrument in this.

E₂ alto is the best sax. when only one is used, though B₂ tenor and soprano are useful when the scores are suitable.

QUERY 46

(1) When making the flutter tongue, I find it necessary when attacking the note, in order to enable the tongue to "whirr," to withdraw the mouthpiece so that only about a quarter-inch of it is in the mouth. This, of course, slightly flattens the note, but is not very noticeable. Will you please say if this is incorrect technique, and whether the

embouchure should remain normal when making the "flutter tongue"?

(2) How is the beautiful liquid slurring obtained which is heard in saxes, in the wireless bands? Is a special mouthpiece or other adjustment used, or is this a result of specially developed articulation?

(1) If your mouthpiece is faced in such a manner that more than the normal portion is in your mouth when you play, it may be necessary to withdraw it slightly, but nothing like so much as to allow only a quarter of an inch to remain in your mouth. Practice getting your tongue well at the back of your mouth, so that you do not have to withdraw the mouthpiece excessively. The embouchure should be slightly relaxed when making the "flutter."

(2) There is nothing special about the slurring, nor is any device used. It is just that these artists have attained, by constant practice, the correct embouchure and by continual effort have learnt how to play their instruments.

QUERY 47

(1) I am about to buy an E₂ alto sax. You say it is possible to tune a sax. by having different mouthpieces. Is it possible to have a mouthpiece made to change from high pitch to low, and have you any idea where I could get it done, as I should like to have it? The pianos in my district are slightly different.

(2) Is the auto octave key for getting harmonics, or can you play an octave higher with it?

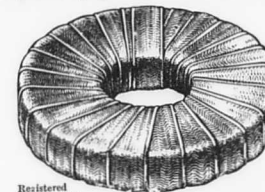
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(3) A young chap told me the other day that his lips were sore after playing his sax. for 2½ hours at a dance. Will this soreness wear off, or is it his fault through not playing right? He has had his instrument twelve months.

(1) See reply to Query 48.

(2) The automatic octave key answers exactly the same purpose as an ordinary octave key. In other words, it gives the instrument its 2nd octave. It is only called "automatic" because there is just one key to put every note an octave up, whereas in older model saxophones fitted with what was known as a double octave key, there were two separate keys, one for the lower notes of the octave and one for the higher.

(3) Sometimes the lips of the most experienced saxophone players get tired after continual playing, though

2½ hours does not seem to be any excessive stretch. It may be the player's embouchure is not yet completely formed, or he may be playing wrongly. It is impossible to say without further information.

QUERY 48

I am thinking about purchasing an E♭ alto saxophone, and wishing to play in both high and low pitch, if possible, I was wondering if the mouthpiece method of altering the pitch (as explained by you and Mr. Howarth in the June issue) is really satisfactory.

I'm afraid Howarth and I did not make ourselves quite clear in our article ("The Saxophone Mouthpiece," June issue). Alteration in the design of the mouthpiece bore will only vary the pitch sufficiently to change it from high to low pitch and vice versa under exceptional circum-

stances, and is not advised as a general expedient, though you can try it if you like. Such alteration alone—that is, without excessive movement of the mouthpiece along the crook—normally only varies the pitch about one-eighth tone, which is insufficient for the purpose you mention, and thus is not to be relied upon. I still advise two instruments as the only satisfactory method of playing high and low pitch.

The question of the design of the bore was discussed for this reason. There is really only one point on the crook where the mouthpiece can be placed to enable the instrument to be played perfectly in tune on every note of its register. If at this point the mouthpiece, bored as it now is, does not "speak" at the exact pitch required, alteration in the bore may possibly correct the fault.

:: NOTES ON ORCHESTRATION ::
Some General Remarks by LEIGHTON LUCAS



MR. LEIGHTON LUCAS.

No. 1.
THE subject of orchestration is of such large dimensions that it is difficult to know quite where to start, but I will commence with a few generalities before treating separate aspects of it.

I was naturally very interested in watching the results of the competition organised by THE MELODY MAKER, and it became more apparent than ever that jazz orchestration is a branch of its own, and has to be handled very carefully.

When I commenced my work with Jack Hylton—a matter of twelve months ago—I set out on my task with several years of "straight" orchestration experience behind me, and although I won't go so far as to say they were not of great assistance, I found that a great many of my theories had to be revised or stretched to meet the requirements of a jazz band. To begin with, I have been told by one of the judges of the competition that it was very rare to find an arranger who had any idea of using the brass section of the band (trumpets and trombones) for purely rhythmic purpose. Now, as jazz orchestration exists primarily for dancing, it is obvious that rhythm is of the greatest importance. A staccato rhythm (pp.) for brass against a saxophone melody not only gives a greater "snap" to the effect, but brings into greater relief the quality of the melody, particularly where the melody is of a sustained character.

It is important to notice here that in a passage of this description a great contrast of rhythm between the two sections is essential. If the brass rhythm follows the saxophone melody

too much, the result will be a blurred tune and weak rhythm. It is well worth taking the trouble to mark "stacc." over the brass parts, and if a 4/4 rhythm to write quavers and quaver rests so as to make it clear that it is a rhythm and not a counter melody.

Another big thing which is often a stumbling block for beginners is the use of the mute for brass. Now, in "straight" orchestras, the mute on the trumpet is used only very rarely as a special effect, but in jazz work the brass always plays muted unless marked "open." It frequently happens that a melody for solo trumpet, which is not marked as "open" will be played muted, and the poor orchestra will wonder where the fellow got the idea from. Of course, in regular dance bands mutes are used at the discretion of the soloist or leader, but for ordinary commercial purposes it is as well to indicate what particular mute is required.

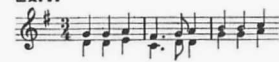
Now, to return to the saxophone

section. It is as well to consider before making the arrangements what combination is most likely to play it. If you are fortunate enough to be connected with, and consequently scoring solely for, a large band, comprising three saxophones, two trumpets and a trombone, your path will be, if not a bed of roses, a very "cushy" one, compared with that of the man who has to make commercial arrangements for publishing houses, whose music is played by every conceivable (and inconceivable) combination.

The commercial arranger has to arrange his work so that it can be played by an orchestra of forty or a band of four. He will have to cue his piano parts, first violin part, first saxophone part, tenor saxophone part and trumpet and trombone parts with melody, so that any one member of the band will be able to play melody in case the instrument it was originally written for is not in the combination. However, I will deal with this matter in a later article.

When writing a melody for saxophones, write for three parts, treating the first alto as melody, tenor saxophone as a *duet voice*, and third saxophone (alto) as a third voice in between the other two. The reason for this is that in most bands there are but two saxophones—alto and tenor—and, if in such a case, the tenor has the second alto part, the effect will be as follows:—

Ex. 1.



which is not so harmonious as—

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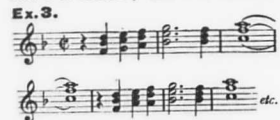
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Therefore, remember, treat the first alto and the tenor as a duet, and you can always find a place for the second alto in between.

Always remember, that to get a good cohesive effect it is necessary to write for the saxophones in blocks; let them move together and rest together. If you neglect this, the result will be thin and blurred, and to get a true tone and rhythm from a band you must have thickness and sonority. For instance: Ex. 3 is correct; Ex. 4 is incorrect.

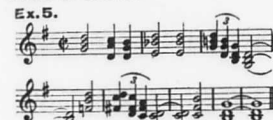


Example 3 is the better way to write for a section of the same class of instruments working together; Example 4 is effective only for solo



melody, supported by sustained harmony from different instruments. This rule also applies to a full chorus effect.

In Jack Hylton's record of "Lady, be Good" selection (H.M.V.), arranged by myself, you will find the opening chorus as follows:—



In this, saxophone and brass double the same octave—harmony following the melody, violin doubles melody; rhythm is supplied only by the banjo, piano, drums, etc. The effect is thick and sonorous, whereas if the inner

parts (second saxophone, second trumpet or trombone) had had a separately moving part the effect would have been lost and the tune would not have been heard so effectively.

I would also recommend students to listen carefully to the last chorus on the same record, where the trombone plays the melody, with a three-part obbligato of saxophones.

To close—I would offer one word of advice. Remember that in commercial arrangements one must write for instrumentalists of only average ability. It is no use imagining that because one has heard a "hot" clarinet player do his "stuff," it is safe to write stunts like it for publication, as it is not commercial. Don't write too high for trumpets and trombone; the usual commercial player has only a normal standard of technique, and will break if forced out of his normal register.

If anyone would care to ask me any questions through this paper I shall be glad to give such advice as I am able.

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The Art of Accompaniment

By NORMAN PARRY

II

WE must now turn our attention to the more technical side of accompaniment, first of all dealing with the modern style of syncopated song, as distinct from "straight" numbers.

Some experience in dance work is an invaluable asset, because of the sense of rhythm which is acquired therefrom, and which is so necessary to obtain "lilt"—an indispensable quality—in a number. While rhythm need not be quite so marked in accompaniments to vocal renderings as when performing in a dance band, it should always be clearly defined, and the elementary rule of accenting second and fourth beats in every measure must be observed. It provides "lilt" or brightness.

Always avoid a too extravagant treatment of a song because anything likely to detract the listeners' attention from the singer is to be avoided; on the other hand, put in as much individuality as you can without being obtrusive. Sustained notes can always be filled in by rhythmic figures. Where the melody provides a number of short notes (crotchets or quavers) in a measure, the accompaniment should not be over embellished.

I cannot impress too emphatically the rule that, however brilliant one happens to be as a solo pianist, or whatever one's personal opinion of the artist may be—good or bad—it is wise always to remember the literal meaning of the word "accompaniment," and never try to outshine the solo in any way.

Where any particular part of a song repeats itself, such as in "ad libs," repetition of couplets, and so on, variety should be aimed at; also second verses and repeat choruses should be differently treated to when first rendered. A last chorus, for instance, should be filled out, or "cut up" more than a first chorus, and worked up to a brilliant climax, or whatever ending the character of the number demands.

Tacit breaks, as far as the accompaniment is concerned, can be used with great effect when judiciously employed. Most songs of a syncopated nature have choruses of 32 bars, and, in most instances, breaks should occur for the fifteenth and sixteenth

measures, left to the unaccompanied singer. It is frequently found that the lyrics in these measures have a particular significance, or what is called "punch," and if left "tacit," enable the singer to impart special emphasis to the "point" in the words.

Where a snappy ending to a number is required, a good break played by the accompanist is invariably effective. A little study of Zez Confrey's excellent work on novelty piano playing will supply all the necessary knowledge regarding this type of break.

"Blue" chords and modern harmonies, typically those in which the minor third is the dominating note, will often sound good, but care must be taken that it does not clash with the singer's note, thereby producing discord, which is *not* harmonious. These effects must, to a great extent, be left to the discretion of the pianist, and once again it cannot be too clearly understood that deference to the artist is always the main consideration.

Tone production is a point that is not as often applied to the piano as it should be. Nevertheless, it is important.

Tone production in relation to the piano (and, for that matter, to all other instruments) is greatly a matter of acquired "touch," but use of the pedals is an important factor. Injudicious use of pedals will often give a blurred, or, on the other hand, spasmodic, effect to an otherwise excellently played passage. In accompaniments which are chiefly of a melodic nature, the method of holding down the soft pedal throughout, and varying the volume of tone with the loud pedal, will produce a smooth, singing tone (always providing the instrument is good).

This soft tone, if used with a counter-melody to the voice, will be always pleasing to listen to. On the other hand, if a sharp, snappy tone is required, the soft pedal is the best medium, dispensing with the use of the loud pedal altogether. A loud, blatant tone must always be avoided, and, as in all modern music, it is the soft, rhythmic quality that is so attractive.

NORMAN PARRY.

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: SYNCOPATION ON THE VIOLIN :

By REGINALD BATTEN (Leader: The Savoy Havana Band)

A FEW days ago it was suggested to me that in my September article I should explain how rhythm is really effected on the violin.

Now, this is rather a difficult thing to do, as rhythm comes, first and foremost, from within, and is not simply a matter of execution, although execution plays a great part in the production of it. I feel that the clearest way to explain it would be by means of a few examples.

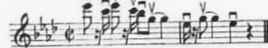
Now, take the following example:—

Ex. 1. Plain.



This is plain straightforward scoring that one might meet with anywhere. In Example 2 it is written as played in rhythmic style.

Ex. 2. Rhythm.

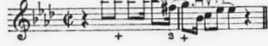


(This example is not intended to portray "hot" style.)

One should use about two or three inches of the top end of the bow, keep the bow flat on the string, and apply a good deal of "sticky" pressure from the wrist. By "sticky" pressure I mean try and feel the impression that the bow is stuck to the strings. Now, if the notes are played with a whipping motion of the right wrist, and the bow stopped dead instead of being lifted from the string in the rests, the result will be a good rhythmical passage.

Example 3 below is very much in the "hot" style, not keeping strictly to the melody, but there or thereabouts, as the racing correspondents say.

Ex. 3. "Hot."



Of course, it is against all the accepted canons of legitimate violin playing, but then the graduate of Professor Doem Down's school of music who strikes an attitude in a dance band, and declines to prostitute his art, is speedily invited to practise his virtue elsewhere.

It will be noted that I advise the top of the bow for this style of playing, but the same result can be obtained in the middle, providing sufficient care is exercised to prevent the stick touching the string. The notes marked with a cross are the important ones in Example 3, and should receive much greater emphasis than the others.

Example 4 is the same passage in the ultra "hot" style, or one that can be used even as a break in this particular key.

Ex. 4. Break.



The fourths in the second bar look rather odd, but they are quite in keeping with the present day "hot" style, and as they are played in a very staccato manner, do not stand out unduly.

This example, as I said before, can be used as a break, but it is not intended to be an example of one;

rather is it to show what can be done with an ordinary passage.

It will be seen that, after the strong first beat of the second bar, a descending is marked fading into a silent third beat. This adds character to the break, as the bass and drums would be coming in on the dominant on the fourth beat, and the diminuendo and rest not only impart finish to the break, but also give added importance to the aforementioned bass note.

The Editor THE MELODY MAKER

DEAR SIR,—

Here is A TIP FOR VIOLINISTS.

Buy a sorbo rubber earphone cover from any wireless dealer for 6d., stretch it over your chin rest and you will be surprised at the extra comfort. This is specially useful for dance players who are "at it" all the time.—Yours, etc.

A. G. WALLIS,
Secretary and Leader *Symphony*
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:: UP-TO-DATE BANJO PLAYING ::

By LEN FILLIS (Banjoist of Jack Hylton's Kit-Cat Band)

III.

THIS article deals, firstly, with the various changes of position which can be used on the banjo.

Not one banjoist in ten plays a part exactly as written; for although every musician, of course, should be able to do so, it in no way shows any signs of originality. Also it must be remembered that as the parts must be—and, in fact, are—written to be capable of performance by musicians of only average ability, a first-class artist has scope for inserting his own ideas.

Every banjoist knows—or should know—that his chords can be obtained in four, or even more, positions. Thus, as a crude example, the chord of C major can be played in all the positions shown in Example 1.

These changes of position are possible with every chord on the banjo; in some cases perhaps only three or four

changes of position can be found, but in most cases five or six are available.

Thus, if the bar, as in Example 2,

appeared in a part, the player would not only have the option of being able to play it in either of the four ways shown in Example 3, but also in such other positions as the chord he is playing may be found.

As I have pointed out in my previous articles, too much stress cannot be laid on the importance of varying one's chords; the fascination of modern rhythm largely depends on it, as the variation adds interest. Variety is the spice of life!

Actually, when the same chord runs throughout any bar, a change of position should be made twice—i.e., on the first and third beats. Two changes in a bar are sufficient to give

a good rhythmic and harmonic effect. Care should always be taken to select a position which will not make the top note of the chord the melody note of the composition.

We now pass on to an embellishment—also for adding variety to the rendering. It is an embellishment known as "working up" to a chord. It is both tuneful to the ear and excellent from a rhythmic point of view, as it gives a "lift" to the rhythm. It can be used in any verse or chorus—in moderation, of course—to great advantage, and has the additional distinction of breaking the monotony of a part more satisfactorily than many better-known methods for obtaining that end.

This effect in general is very easily explained, but the ability to put it into practice requires a little thought. Nevertheless, by studying the examples herewith, it should be comparatively simple for anyone to produce it after an hour's practice.

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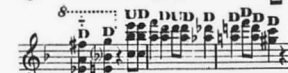
The effect is obtained by playing a chord, which may be called the "working-up" chord, a semitone lower than the chord which is actually written in the part, and then working up a semitone to the chord which is shown in the score. Thus, if a series of E \flat chords is to be played, that series must be preceded by a "working-up" chord of D, as in Example 4.



This effect applies to any chord on the banjo. If, for instance, the chord of B \flat is to be played, it must be preceded by a "working-up" chord, which will be the chord of A. If the chord to be played be of G, the preceding chord will be of G \flat and so on. The "working-up" chord must always be strongly emphasised, and is usually inserted (as shown in Example 4) on the last beat of the bar preceding that in which the chord it works up to appears.

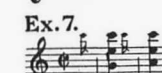
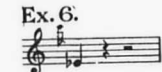
Example 5 (first eight bars of chorus of "Sitting on Top of the World") will, I hope, explain my exact meaning and give an idea of

when and how to introduce this embellishment:—



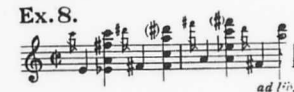
(The following signs should be observed: U=up-stroke; D=down-stroke; X="dead" stroke; \div =working-up chord.)

A rhythm which may appeal to the reader is one derived from nigger rhythm coupled with a branch of single-string work; the single-string work being, in this instance, a quick "snap" from the first to the fourth string, as in Example 6.



The complete

rhythm is played as in Example 7. The illustrative exercise (as in Example 8) shows exactly how the rhythm should be used:—



In conclusion, one more word of advice might be offered, and that is to avoid playing any chords which may have one or more open-string in them, such as Example 9.

These same chords can, and must, be found in other positions, for the reason that chords with open strings in them are apt to ring, and ringing is a transgression which every player should endeavour to avoid. Clean, snappy playing is needed in dance bands of to-day, and the banjoist cannot do his share towards obtaining it if he is unable to stop his strings, as is the case when playing open notes.

LEN FILLIS.

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:: **DRUMS—SERIOUSLY SPEAKING** ::
By ERIC LITTLE, of Jack Hylton's Kit-Cat Band

Bass Drums
Bass drums must be double-headed. The single-headed "gong" drum is both a toneless abomination and looks bad and amateurish.

It is impossible to state a size of bass drum that will suit every occasion. Naturally, a drum of a suitable size for a band of twelve would be too large for a five-piece combination and far too bulky for the "gigue" drummer.

However, a bass drum less than 26 in. in diameter is not advised. For the man who has to travel about, I suggest 26 in. by 12 in., or even 26 in. by 14 in., but for the "regular job" drummer, not less than 28 in. by 16 in., or preferably 30 in. by 18 in., for a band of eight or more.

A large bass drum adds a "fulness" to the band that is much sought after by the majority of leaders.

A most useful "gadget" is a damper for the bass drum. The best kind is arranged so that it can easily be put in and out of action without being detached from the drum, and has a pad of thick felt.

In damp weather this is of great assistance, as it gives a sharpness to the tone of the drum that no amount of screwing up will attain. A damper will, in most cases, do away with the necessity for an electric lamp in the drum, although, when the lamp is used for effect, the damper will still occasionally be found useful. Its great advantage is that it damps out unnecessary overtone.

The ideal bass drum tone for the dance business is that which, at a few yards' distance, resembles the *pizzicato* tone of a string bass, without, of course, giving any definite note. This tone is fairly easy to obtain, with the use of a suitable damper, and keeping the beating head a little slacker than the front one.

Cymbals

A good cymbal is most important in a dance band. Avoid those bits of tin which sound like a cross between a teatray and a rusty cistern.

The ideal cymbal is a genuine "Zildjian," with as thin an edge as possible, but quite a good article can sometimes be found without any particular pedigree whatever. There is a happy medium between the deep, sonorous cymbal and that with the

high-pitched, thin tone. In any case, the cymbal which one drummer considers ideal may not be satisfactory to another. I can only suggest that you keep on trying different cymbals out until you find the one that answers to your beating equally well on the open crash as it does with a "choked" crash and the "figure" work with the stick resting underneath. This is a somewhat wide suggestion, but I am afraid it is the only way. Get your dealer to let you try out one or two "on the job," and, sooner or later, you will exclaim, "This is IT!" I think you will find the one you want between the sizes of 13 in. and 14½ in.

When once you have secured your ideal cymbal, treat it properly. Do not fix it tightly to the holder. Personally, I do not use the fly-nut on the spring holder at all, but, leaving the felt washer for the cymbal to rest upon, bind electricians' insulating tape around the screw thread of the holder (so that the cymbal does not vibrate against any metal part), and then leave the cymbal to rest loosely. The tape will require renewing occasionally, but I think you will find the result worth while.

Never strike a cymbal with a direct (straight) blow—always use a glancing

stroke; this gives more tone and obviates the danger of splitting.

If you can get hold of a very thin Chinese cymbal between 8 in. and 10 in. in diameter, fix this by means of a short holder (a spring holder is too long and gives too much whip) to the hoop of your bass drum between thick felt washers. Struck with a medium-hard marimba beater about 2 in. from the edge, and immediately choked with the left hand, it is excellent for off-beats. On no account strike it with a wooden stick, as, if it is thin enough to give the effect desired, it will readily split.

Sticks

There are almost as many ideas as to the perfect sidrum stick as there are drummers. Do not experiment with too many kinds when you have found the pattern which seems to suit you best.

One hard and fast rule applies to every stick. The point of balance *must* be such a distance from the butt end that the stick may comfortably be held with that point resting on the "pivot" finger (i.e., the third finger of the left hand and between the first finger and thumb of the right hand).

When buying sticks make sure that each of a pair is of the same weight and density of grain. Balance a stick in the right hand and let the ball drop onto a wooden tabletop; listen to the sound it makes, find another stick that makes the same sound, and then you have a well-matched pair.

For purposes of practice, you should have another pair of sticks of the same length and thickness, but heavier in weight. If you use lancewood or hickory, get a pair in ebony or rosewood. Keep this latter pair at home and practise on a fairly soft rubber pad. You will find that as the heavy sticks are more difficult to manipulate, the beats you try out in this way will be easier to do with your lighter sticks on the drum.

Bass Drum Pedals

There are very many types of pedal on the market, most of them admirable. The only advice I can offer is: See that the mechanism is simple and has not too many parts to get out of order, and also insist upon the beater being large and of a soft and woolly

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texture. The larger the beater the more tone will be got from the drum.

Effects

Happily, the days are over when a drummer was judged by the weight of ironmongery, etc., that decorated his outfit.

For general purposes, I find the following list covers everything required:—

Sidedrum and sticks,
Bass drum and pedal beater,
Cymbal,
Wood block,
Tambourine,
Wire brushes,
Tom-tom.

Occasionally, of course, certain other effects are called for in special numbers, but in the ordinary way the foregoing list will suffice with the addition, where possible, of the small and thin Chinese cymbal I have already mentioned.

The tambourine is used to the best effect by being laid on the head of the sidedrum and played with the sticks—a nice after-beat can be got this way. The more jingles on a tambourine the better.

The tom-tom is at its best when beaten with a soft tympani stick or marimba beater.

A slap-stick is very effective for off-beats in a hot chorus.

In conclusion, I would remark that a large number of drummers seem to overlook the importance of good appearance with regard to drums. A smart-looking outfit, well kept, creates an impression that is lacking when a layer of dust is allowed to gather on the bass drum and rods, etc., are left to tarnish.

I have often heard it said that polishing is injurious to a cymbal. This is not the case. Use a good liquid metal polish and finish off with a clean rag, rubbing a little *dry* plate-powder or french chalk well into the surface after polishing. The only risk is corrosion caused by leaving metal polish in the surface markings of the cymbal; this is obviated by finishing off as I have suggested.

A few minutes every two or three days at least spent in cleaning up are by no means a waste of time, and as the drums are usually well in view of the public, it is the drummer's duty to the band to make that view as pleasant as possible.

Always remember that the better you look after your drums, the better they will serve you, and the longer they will last.

ERIC LITTLE.

:: THE SAXOPHONE ENSEMBLE ::

The Secrets of "Hot" Extemporisation

By JOE CROSSMAN, of the Embassy Club

BEFORE proceeding to the subject I have selected for discussion this month, I want to pay my humble tribute to Mr. Ben Davis, whose excellent article, "The Secret of Success," appeared in the last issue of this publication.

I agree with every word Mr. Davis says, and, were it not that my duties in this publication lie in a different field, I would have been proud to have seen my name subscribed to similar statements.

I strongly urge all saxophonists to read and act on the advice so ably given by this long-standing friend and colleague of mine.

There can be no question that, excepting when he belongs to a combination lucky enough to have the services of an expert arranger to score its parts note for note, the dance musician of to-day—no matter what instrument he plays—has at times to extemporise on the ordinary printed parts.

This, of course, does not mean that the orchestrations issued by the publishers are not good. On the contrary, they are usually excellent, but the modern syncopated orchestra is always striving for originality and generally obtains it by embellishing the published arrangement in such a manner as will best feature its individual instrumentalists according to their various styles and abilities.

There are two distinct manners in which extemporisation is obtained. The first is by embellishing or altering

the score at sight; the second is by scoring out the embellishment or alterations beforehand.

The former method requires a highly skilled artist, but if the performer has the necessary technical and temperamental ability, it is quite successful—providing that only one instrument is extemporising at a time.

Now, there is nothing against every instrument in the combination having its part embellished, but, *if more than one instrument at a time is to extemporise, it is essential that the second method be employed and parts for each performer scored out beforehand*, otherwise there is bound to be a clash of ideas sooner or later which will utterly ruin a performance which might otherwise have been excellent.

The obvious reason, of course, is that, no matter how skilled and experienced musicians may be, or how perfectly they may, by having constantly performed together, know each other's style, the time must come when some will incorrectly anticipate the ideas of the others and utter chaos will result.

Naturally, the more instruments extemporising and the "hotter" the style of the rendering, the more essential it is that the parts be correctly scored out in advance, *but this scoring out becomes of paramount importance when all instruments extemporising belong to one and the same section.*

If, say, violin, trumpet and saxophone are all extemporising, at least

owing to their different tonal qualities, the "colour" will not blend and the rendering of each will appear as a counter-melody or obbligato to the other. For this reason, providing all are working in correct harmony, not much harm is likely to arise from a diversity of ideas, even though the best results may not be obtained. But consider the position when instruments of identical tone colours—for example, three saxophones—are extemporising together. Apart from worse faults, it is even likely that, if their parts are not scored out, all these will arrive on the same note in scale in some part of the rendering; thus harmony will be non-existent (though the fault cannot be laid at the door of any of the three), and the rhythmic muddles which are bound to occur are too awful to be contemplated.

No! The secret of success is to score out the parts first so that the best results—both harmonic and rhythmic—can be obtained.

Possibly, my friends, some of you may not agree with these remarks. You may think that it is unnecessary to score the parts when musicians have played together for any length of time and so know each other's styles. My answer is, try out a "hot" sax. trio chorus of your favourite number and see how far you get. There is nothing like a practical test.

* * *
The score on page 58 is a specially arranged chorus for a saxophone trio

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of the latest fox-trot hit, "Good Night." It is based on the newest "hot" style which I endeavoured to explain in my last article (published in the July issue of this paper) and to which reference should be made for the meaning of the sign 0-0 and for information as to the correct rendering of the style in general.

For none of the saxophones are the parts I have scored easy, and I think it is essential that the arrangement

should first be carefully rehearsed by each saxophonist individually so that he may get a thorough conception of what he has to do before playing it with the other instruments.

The secret of correct rendering is to study the aforementioned article, which explains the style, and pay attention to all expression marks.

The accompaniment for this special style should be supplied only by the rhythmic section (piano, banjo, drums

and tuba) and should be in the nature of good, strong, sustained first and third beats with short, snappy and sharply accented second and fourth "after" beats. JOE CROSSMAN.

NOTE.—In the 25th bar of the score referred to in the above (the last bar of the third line) a smear slur should appear over the part for each of the three saxophones. Also an accent (A) should appear over the fourth and sixth quavers. In the eighth bar (first bar of second line) the F in the second alto part should read F₂.

WOOD WIND IN THE DANCE BAND

By PERCY BUSH, M.D. London Æolian Bands

In my previous article I dealt largely with the use of the oboe and cor anglais. I propose this month to embody the remainder of the wood wind family.

The Flute and Piccolo

The employment of the flute in dance bands is practically nil, as, though possessed of a singularly mellow tone, its use is entirely confined to melody and chord arpeggios, which are generally doubled by some other instrument. Also it is an instrument on which it is particularly difficult to produce an intonation suitable for syncopated music.

The piccolo also has limited uses. The shrillness of its upper register makes it a rather "piercing" instrument, and it is really unsuitable except in large combinations. However, in Example 1 (the composition is "I Miss My Swiss") will be found one instance where I use it to good effect.

The Clarinet Family

I do not intend at the moment to make a discourse on "dirt" or "stunt" effect, hence I am considering these instruments from the viewpoint of their tonal and colour values.

Extraordinary as it may seem, the clarinet has not up to the present been given much scope in this country to reveal the beautiful qualities it possesses. It is generally used as a "blueing" instrument. Yet it possesses such a lovely body in its Chalmeneau register that I should like to see better use made of it. In the tangos, for instance, two clarinets (in duo), playing the melody in the lower register to the accompaniment of piano, accordion, banjo or guitar

are ideal. The addition of violin (playing an obbligato) and bass viol or cello produces a very novel and pleasing colour effect. An illustration appears in Example 2.

An example of how a clarinet melody can be used to good effect with violin obbligato and brass rhythm accompaniment appears in Example 3. The composition is "If Love Were All."

occasion. In fox-trot choruses this instrument can be well used to play the B \flat tenor saxophone melody part. The excellence of the result will probably surprise many who have not previously heard it. In waltzes and tangos it can double the clarinet or be used as the 2nd clarinet.

The Bassoon

The "clown" of the orchestra has yet to find its permanent place in the dance band. Nevertheless, as a "comedy" instrument it is unequalled. In some fox-trots where there is a "conversational" chorus (i.e., a chorus in which two instruments have a comedy argument with each other) the bassoon with the trumpet, or soprano saxophone, can be utilised with much success, though I have never heard this idea exploited outside my own band. In Example 4 I give an instance of the bassoon playing the melody—a rather manner in which it can be used with good results when supported by the correct use of saxophones and the usual accompaniment (brass remaining tacit). The composition is the fox-trot "Every Sunday Afternoon."

Example 5 is another illustration from the same fox-trot, in which bassoon plays breaks with a soprano trio. It also only requires the usual accompaniment (brass tacit).

In waltzes there is little use for the bassoon. He can safely play 'cello parts; but, unless there is a full wood wind complement, his tone sounds "foreign" to the dance band.

* * *

I have not attempted to give in detail the technical range of the wood

The Bass Clarinet

The notation of this instrument is the same as that of the clarinet, except that it is an octave lower. It is generally employed as a stunt instrument, but it can, and should, be used as a legitimate instrument on



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wind family, but have endeavoured to show the possibilities of greater colour and tonal effect which can, and should, be obtained in an up-to-date dance band. Clever as some of the leading bands are, I hear many complaints as to their "monotonous playing." This does not mean mechanical performances, but I think is merely an indication of the listener's attitude that "it is all the same thing." Perhaps the average person could not define what he actually wants, but I think I could "put my finger on the spot" by attributing it to *lack of variety in colour and tonal effect.*

If my article strikes home to at least one responsive breast I shall feel that my little homily has not been in vain. Hampered as the English dance bands are by economic conditions, there is a vast unexplored range of elementary details which have yet to find their way into the average syncopated combinations. Till those details are assimilated we shall have to play "second fiddle" to our American confrères, who are not, on the average, such good musicians—legitimately speaking—as the British, but who have, by studying detail, made themselves paramount in the dance world.

(Continued from page 7.)

new tunes it does not know—good as they may be.

Finally, there is one other matter which may come to the fore in the near future—stage lighting. So many of our leading dance bands are now appearing on the vaudeville stage that the public is becoming accustomed to associating dance orchestras with special lighting effects. Undoubtedly these effects do help a band tremendously, and are something all bands must consider carefully. For the permanent fixtures in dance halls it is perhaps more a matter for the management than the band itself. But the touring band must make its own arrangements, and will have seriously to consider whether it will not be necessary in the near future for it to carry its lighting effects to all engagements, ready made up for connection to the electric lighting circuit now installed, even in the small villages. This is by no means such a difficult or expensive task as it appears at first thought, and a few words with local electricians should produce some novel and satisfactory schemes.

SONG WRITERS' WALK

(Pep for Sep.)

If you play it often enough they will believe it. One of this month's best: "I Don't Believe It—But Say it Again." Fox-trot. (Francis, Day & Hunter.)

Since "Nelly Kelly's Cabaret" came on the scene, it's put fresh kick into dancing. Fox-trot. (Lawrence Wright.)

All bands are tuned up to something good when they come to "Tune Up the Uke." Fox-trot. (Cavendish.)

Because "He Missed His Train Again" was a habit with him—he got there all right. Fox-trot. (Dix.)

"Somebody's Crazy About You." No doubt you'll be very pleased to hear it. Fox-trot. (West's.)

We like it, Jack Hylton likes it, you'll like it and the boys like it, so do the g-girls, "So Does Your Old Mandarin." Gay old dog. Fox-trot. (Francis, Day & Hunter.)

"Memory's Melody" is so very popular because it doesn't require Pelmanism. Waltz. (Cavendish.)

With the advent of the season, dance bands are going strong. "So Is Your Old Lady"—stronger perhaps. Fox-trot. (Lawrence Wright.)

The song fox-trot "hit" from the new Gaiety show "By the Way" as sung by Miss Cicely Courtneidge is entitled "Three Little Hairs." A big one coming along! (Dix.)

All the girls in all the ballrooms are "Looking for a Boy." Here's your chance to elick. Fox-trot. (Chappells.)

"He laughs longest who laughs last." But he laughs first and last who obtains "Anyone Can Smile" first. Fox-trot. (Cecil Lennox.)

"On The Riviera," a new 6/8 hit. If you Cannes you'll find it very Nice too! (Chappells.)

All poor and out-of-date libraries fail to include "Dreaming of a Castle in the Air." Fox-trot. (Chappells.)

The themes of "La Paloma" and "On Wings of Song" are deftly dovetailed in the new waltz "On Wings of Memory," which is bound to fly high. Waltz. (Walsh Holmes.)

"Poor Papa (He's Got Nothing At All)." This poverty is on a par with many other things of real genius. Fox-trot. (Francis, Day & Hunter.)

"There'll Come a Sometime," and quickly, too, when all bands will be playing this one. The early birds catch the worms. Fox-trot. (Lawrence Wright.)

Don't be off your guard when you get requests for "Kiss Me, Curse You!" Fox-trot. (West's.)

Hyltonise your band with "Hylton Medley," and hear the kind of applause Jack gets at the Alhambra. (Cavendish.)

With "Slippery Fingers" you can have your finger in a very nice pie. Piano novelty. (Dix.)

Before playing "The King," kiss 'em all and give 'em "Good-night (I'll See You in the Morning)." They'll never forget either! Finale fox-trot. (Lawrence Wright.)

There is no need to beg anyone's pardon for playing such a winner as "What Can I Say After I Say I'm Sorry?" Fox-trot. (Francis, Day & Hunter.)

Have you heard "That Girl Over There?" Says a rare mouthful. Fox-trot. (West's.)

If you're wide awake now you'll arrange about "Call Me Early in the Morning," and you won't be caught napping. Fox-trot. (Lawrence Wright.)

Take a peep at "Big White Moon" and turn your money over for luck. Very full and very fine. Fox-trot. (Dix.)

Put this one on. "Hi-ho! The Merrio," and the more the merrio! Fox-trot. (Francis, Day & Hunter.)

Feature "Who Taught You This?" Your audience will "re-taught." Fox-trot. (Cecil Lennox.)

"When Do We Dance?" is one of the song questions from "Tip-Toes." The answer is "You can't help it with this one." Fox-trot. (Chappells.)

Lady conductors, "Say that You Love Me." Let's go, boys! Fox-trot. (Lawrence Wright.)

When we first saw "Hullo, Aloha! How Are You?" we said "Hello, Aloha! Here you are then." Just the number we've all been looking for. Fox-trot. (Francis, Day & Hunter.)

In recommending "Pearl of Malabar" we know it isn't a case of casting pearls before swine. Fox-trot. (Lawrence Wright.)

It's just as well people never tire of "Surabaya Maid," since she is so much in evidence. This is because she's well made. Fox-trot. (Cavendish.)

You can't keep a good tune down, hence "Jack In the Box." Fox-trot. (Lawrence Wright.)

"Moonlight on the Ganges," taken at the flood, should lead on to fortune. Fox-trot. (Cecil Lennox.)

"Fifty-Fifty" (In Love—and Ev'ry-thing) is a cent-per-cent. improvement on many other waltzes. (West's.)

"I Never See Maggie Alone." The vamp of the ballrooms. Fox-trot. (Cecil Lennox.)

Take a long lease of popularity on "Just a Cottage Small." Rates high. All modern conveniences. Fox-trot. (Chappells.)

They say let bygones be bygones, but the exception to the rule is "Bygone Melody" waltz—still much to the fore. (Cecil Lennox.)

SONGWRITE.

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(Continued from page 62)

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(Continued from page 38.)

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