

THE MONTHLY MAGAZINE FOR ALL FRETTED INSTRUMENT PLAYERS

BMG

BANJO • MANDOLIN • GUITAR

This Month

New Hawaiian Series

Giuseppe Anedda—Mandolin Virtuoso

Banjoists' Mecca

Guitar Composers—New Series

JUNE 1971

10p



SHEP'S BANJO BOYS — page 295

STILL THE LARGEST SALES OF ANY
GUITAR CHORD BOOK ON THE MARKET

"DANCE BAND CHORDS FOR THE GUITAR"

by ERIC KERSHAW

EVERY CHORD GIVEN IN DIAGRAM
FORM AND MUSICAL NOTATION

★ Recommended by John Gavall to players of the finger-style Spanish Guitar. Players of this instrument will find this book of invaluable help in locating every kind of chord they will want to play.

In "DANCE BAND CHORDS FOR THE GUITAR," the author has listed EVERY chord the dance-band guitarist is ever likely to be called upon to play in addition to the more usual major, minor, augmented, diminished, seventh, ninth, etc. chords, all other chords—such as minor chords with added ninths; minor chords with added sixths; dominant seventh chords with augmented fifth; ninth chords with augmented fifth; chords of the flattened fifth; elevenths and thirteenths, etc. are shown.

PRICE **30p** NETT

Postage: 7p 1st class; 5½p 2nd class

CLIFFORD ESSEX MUSIC CO. LTD.
20 Earham Street, London, W.C.2.

GUITAR MACHINE HEADS

We can offer the finest selection of machine heads in the country.

★ SEND FOR FREE ILLUSTRATED PRICE LIST, IT GIVES FULL DETAILS

CLIFFORD ESSEX MUSIC Co. Ltd.
20 Earham Street, London, W.C.2

REPAIRS

FROM A MINOR ADJUSTMENT
TO A
COMPLETE OVERHAUL

For a really first-class repair or overhaul—executed in the minimum time at a reasonable cost—entrust your instrument only to Clifford Essex craftsmen. We are constantly receiving letters from satisfied clients who have been highly pleased with the work carried out on their instruments.

★ ESTIMATES FREE ★

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

★ SUPERIOR QUALITY ★
BEST ENGLISH WHITE CALF SKIN

BANJO VELLUMS

Supplied complete with detailed fitting instructions
current price list on request

ALBUMS OF FLAMENCO MUSIC arranged as GUITAR SOLOS

These Albums represent the most popular source of Flamenco music for the Spanish guitarist. Each volume contains a varied selection of authentic music arranged to suit the average player.



PRICE

50p

EACH VOLUME

(Postage 3p. extra per volume)



ALBUM No. 1 B. Miranda

Contents:

GRANADINAS
FARRUCA
SOLEARES
TANGO
SEVILLANAS

ALBUM No. 2 Luis Maravilla and Jose Franco

Contents:

RUMORES DE ALTOZANO
BRISAS SALINERAS
GUAJIRA CUBANA
FARRUCAS GITANA
ALEGRÍAS FLAMENCAS
ZAMBRA EN LA CUEVA

ALBUM No. 3 B. Miranda

Contents:

POR FANDAGUILLOS
POLO FLAMENCO
LA LEYENDA DEL BESO
ESTUDIO
GUAGIRAS
MALAGUENA

ALBUM No. 4 B. Miranda

Contents:

ADIEU GRENADE (Granadinas)
JALEO
LA CALOMBE (Habanera)
MOMENTOS FLAMENCOS
ZORONGO GITANO
MULERO (Bulerias)

ALBUM No. 5 F. Moreno-Torrobá

Contents:

CAPRICHIO
IMPROVISACION
SEVILLANA
AIRE VASCO
ROMANCILLO
ZAPATEAO

ALBUM No. 6 Monreal & Serrapi (Nino Ricardo)

Contents:

AIRES DE TRIANA (Bulerias)
ALMORADI (Farruca)
ESPELETA (Alegrias)
EL EMIGRANTE (Bolero)
NOSTALGIA FLAMENCA (Seguidillas)
GADITANAS (Alegrias)

ALBUM No. 7 B. Miranda

Contents:

LA CRUZ (Saeta)
SALERO FLAMENCO
TANGUILLO DE BOQUERON
UNA COPLA (Granadina)
LA CONDICION (Danza Historica)
LOS MANICOS (Jota)

ALBUM No. 8 Torrobá, Miranda and Grant

Contents:

ALEGRÍAS COQUINERAS
GUAJIRAS FLAMENCAS
MINUETO DEL MAJO
RUMOR DE COPLA
SEGOVIANA
ZAMBRA DEL CAMISON

ALBUM No. 9 Rythmes Flamencos par B. Miranda

Contents:

RYTHME DE COLOMBIANAS
RYTHME DE GRANADINAS
RYTHME DE BULERIAS
RYTHME DE SEVILLINAS
RYTHME DE MALAGUENA
RYTHME DE SOLEARES
RYTHME DE GUAGIRAS
RYTHME DE FARRUCA
RYTHME DE ALEGRÍAS
RYTHME DE TANGUILLO
RYTHME DE ZAMBRA
RYTHME DE FANDANGO
RYTHME DE FANDANGUILLO

ALBUM No. 10 Miranda, Monreal, Alonso, etc.

Contents:

AMINA (Danse Espagnole)
MALASIERRA (Bolero-Flamenco)
LA NINA DE FUEGO
DANZA MORO (Zambra)
LA MINA (Taranta)

ALBUM No. 11 Pepe Martinez

Contents:

ANALISA DEL PUERTO (Seguiriya)
ALEGRÍAS EN SOL
BULERIAS
GRANADINAS
PETENERA

Sole English selling agents:—

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

Contents

A Breeze from the West ...	311
<i>By Cliff Spaulding.</i>	
A New Guitar Ensemble ...	293
<i>By Peter Sensier.</i>	
"B.M.G." Diplomas ...	316
Banjoists' Mecca ...	300
<i>By Eric Franklin.</i>	
Banjo Scales ...	312
<i>By Robert White.</i>	
Buyer Beware! ...	297
<i>By Dermot Wright.</i>	
Club Directory ...	318
Collectors' Corner ...	308
<i>By George Barnes.</i>	
Composers (From The Soul of The Guitar) ...	298
<i>By Douglas Peel.</i>	
Coming Events ...	317
Correspondence ...	314-315
Federation News ...	309-310
From A Bath Chair ...	287
<i>By R. Tarrant Bailey.</i>	
Giuseppe Anedda ...	290
<i>By Leopoldo O'Dowling.</i>	
Guitar Technique ...	289
<i>By James O'Brien.</i>	
Hawaiian Guitar News ...	294
<i>By J. D. Marsden.</i>	
Keeping a Guitar in Condition ...	314
Lifting The Veils ...	296
<i>By Robert White.</i>	
Mandolin on Discs ...	312
<i>By P. M. Price.</i>	
Mario Escudero ...	306
<i>By Malcolm Weller.</i>	
Music Supplement ...	301-304
New Publications ...	317
Notes and Comments ...	285
<i>By The Editor.</i>	
Obituary ...	316
Osborne's Choice ...	299
<i>By Fred Osborne.</i>	
Our Cover Picture—Shep's Banjo Boys ...	295
<i>By George Barnes.</i>	
Pre-Electric Days ...	311
<i>By Cliff Spaulding.</i>	
Raphael of Israel ...	292
<i>By Ivor Mairants.</i>	
Segovian Protege ...	307
<i>By Malcolm Weller.</i>	
Sittin' Pretty ...	286
<i>By "Hick".</i>	
Small Advertisements ...	317
Stranger in Paradise ...	291
<i>By Edward Kirkman.</i>	
Tape Club News ...	307
Tape Recording ...	288
<i>By Jeffrey Pocock.</i>	
The Guitarist's Repertoire ...	305
<i>By Graham Wade.</i>	
Teachers' Cards ...	319-320

FOUNDED 1903 BY CLIFFORD ESSEX

BMG

FOR ALL FRETTED INSTRUMENT PLAYERS

Editor: J. McNAGHTEN

Advertisements: K. D. KEOGH

Published on the 1st of each month at

20 EARLHAM STREET,
LONDON, WC2H 9LR, ENGLAND

Telephone—01-836 2810

Telegrams—"Triomphe, London, W.C.2."

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

Subscription rate:

12 months £1.50 (U.S.A. \$4.25)

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

ADVERTISING RATES
ON REQUEST

Vol. LXIX No. 794

JUNE 1971

10p

Notes and Comments

By The Editor

WHEN, in his October article, our esteemed senior contributor wrote *Thank Heaven for little correspondents* he had his tongue firmly in his cheek. Furthermore, to be fair to the correspondent concerned, the relevant misunderstanding quickly vanished under the reassuring glow of instantaneous and unreserved apology.

Although the Editorial office receives its quota of oddly-slanted letters, most of them fall into the *laugh and tear up* category. Other some (as the Good Book puts it) are not so easily dismissed; especially when they reveal the *levell'd malice* wherewith they are charged.

The recent stir of interest in the banjulele produced a fine specimen: a long and wildly inaccurate account of the "differences" (sic!) between the banjulele and the ukulele-banjo. This otiose masterpiece (*addressed to the publisher himself*) made its appearance "in the interests of accuracy" and expressed surprise at "the Editor's failure to notice Sam Scott's solecism".

Attempting to discredit an Editor in the eyes of his publisher is an old trick and, as is usual with missives of this kind, it came from a disgruntled reader. Doubtless he will withdraw his support from the magazine; we hope we shall bear the loss with equanimity.

* * *

A copy of the new Discography *English Ragtime* by Edward S. and Steven Walker, has just arrived, fresh from the publishers. It is a fascinating and exhaustive compilation, bespeaking great thoroughness and enthusiasm in the search for details of ragtime performances recorded in England between 1898 and 1920. As will be realised, this automatically includes many well-known banjo recordings which will be of great interest to many of our readers. In addition to essential details, the compilers have given matrix numbers, recording dates and names of personnel (where ensembles, bands, etc., are concerned). A snippet, taken at random, from the biographical data on Olly Oakley's *Syncopated Five*, reveals that they toured the halls and were mentioned in *The Era* in 1924 as "Playing at the Popular Café at the Wembley Exhibition".

There are several historic photographs of eminent banjoists in this splendid publication: Joe Morley, Charlie Rogers, Alfred Cammeyer, Olly Oakley, Emile Grimshaw (with *The Rag Pickers*), Eugene Earle, Will Blanche (of Murray's Ragtime Trio), and Norton Greenop (with Murray Pilcer's Band).

The compilers have taken pains to cover all possible amendments, and on first glance, the only "slip" we have noted is the addition of a final "s" to Alf Wood! (and an "e" in banjos).

There are one or two surprising inclusions: Cammeyer's biggest best-seller *Handy Jack* may be thought by some to be out of place (in a ragtime sense) but apart from this and the equally welcome listing of several of John Pidoux' successful zither-banjo recordings we can see little, if anything, at which the ragtime purist could raise other than an eyebrow of delighted surprise.

Record-collecting banjoists may also like to know that there are many titles by Oakley, Pidoux, Morris, Will Pepper, Rogers, Bert Bassett and Tarrant Bailey, Junior, in this most useful guide to recorded English ragtime. As publication is limited it is advisable to contact the authors (Mastin Moor, Derbyshire). On re-reading the introduction we noted the reference to "Joseph Sharpe (whose pseudonym was Ollie Oakley)". This was no pseudonym: Joseph Sharpe—as he revealed in "B.M.G."—changed his name to Oakley by deed poll.

* * *

The sad news in our Obituary of the death of Mr. H. J. Sherring of Bournemouth will come as a great shock to the many enthusiasts who knew him. A familiar figure at the annual Rallies, he won trophies with what may well have seemed to his fellow - contestants a monotonous regularity. No-one really could begrudge him his many successes, for he was not only an extremely fine player of the fretted instruments, he was also a gifted composer, as many "B.M.G." supplements bear witness. A kindly, affable man, he had the happy knack of making friends easily. He will indeed be greatly missed, and the world of the Federal Rallies will not seem the same without him. We extend our condolences to his widow and their two sons and daughters. *Requiescat In Pace.*

* * *

It is regretted that instalments of *Clawhammer Guitar* and "Open Tunings" are unavoidably held over until our next issue.

* * *

Roland Harker, with the Putney Symphony Orchestra, will play Radanés Gnattali's *Guitar Concerto No. 4* at Mayfield School, West Hill, Putney, on Saturday, June 5, 7.30 p.m.

Sittin' Pretty

Meditations in Hospital

by "Hick"

HAVE you ever tried riding bare-back and "no hands"? Oh for the Bath Chairman's famous Dursley Pedersen! Bed-pans are built for hard riding; and with both arms tied up even the Great Houdini would have had trouble. They drew the curtains round me and left me to it.

I tried every combination of contortion possible to the human frame. Sitting upright on it threatened to punch a big hole in my rear; I bent forward like a racing cyclist on a machine with no handle-bars; I lay flat on my back like Buffalo Bill in his trick shooting act and nearly broke my back. Then, in desperation I rolled over on my side; suction came to my aid, and the thing held on like a limpet to the bottom of a boat. It worked! And in this position success finally but painfully crowned my struggles.

Then came the happy day when they let me get out of bed and be perambulated to the essential office in a wheeled chair which some thoughtful genius had provided with a hole in the bottom.

One joyful afternoon, dozing, I opened my eyes to see Miss Mouse Bailey standing beside my bed. She had driven from Stafford to Derby with a broken wrist just to spend five minutes with me, to bring me some reading matter and to thwart the postmen's strike by delivering letters from friends in the West country. Three times she made the trip. What a girl!

Another day Jeff Pocock and his delightful wife Kath motored over from Wolverhampton. We yattered so much that eventually the Charge Nurse came, politely tapped Jeff on the shoulder and told him their time was up.

We discussed the strange case of Bill Ball — or, to give him his full title, William J. Ball, L.R.A.M., that outstanding Bristol centre-forward five-string banjoist — wondering why he should be almost totally overlooked not only by the banjo fraternity, but by the B.B.C. radio and television, the commercial television companies, the recording companies, and even by Eric Robinson.

The radio and television companies ignore him through sheer ignorance of the banjo. They still class it with the banjo-ukulele comic singers, with the brash plectrum bashers of fifty-year-old

overworked evergreen pop songs, and with the three-chord scrub-a-dubbers of the trad bands. They have never heard the true five-string banjo like Bill Ball plays it. Perhaps we can find it in our hearts to forgive them.

But I can think of no reason why Bill should be overlooked by the Federation. True, he did get a spot at the last October Festival and Rally. But what a spot! He was kept hanging about the hall waiting to go on until past 10.30 p.m. when three-quarters of the audience had run off to get their last trains and thereby missed the high-spot of the evening. There were plenty of earlier places in the programme occupied by long-winded minor turns where he could have appeared.

Hardly a word about his outstanding performance was printed in "B.M.G.". I admit I was partly to blame for this serious omission. But I thought no words of mine could adequately cover it, and left it to speak for itself.

Now, I'm carrying no torch for Bill Ball — I had met him only once before the October Rally. But I had heard his wonderful dual-recorded tapes in which he plays both banjo and piano.

It was at Ensleigh Lodge and we had, as usual, been listening to recordings of banjoists past and present. At the end of this recital the Bath Chairman casually asked me if I would like to hear the tape Bill Ball had sent him for Christmas. The very first notes that came out of the "Philipsmonium" made me jump up and take notice. The Bath Chairman had been holding back this tape for the event of the day. Here was absolute perfection — the tone, the musical interpretation, the faultless precision of the playing even in some of the most difficult banjo solos ever published, the technical quality of the recording, the perfect synchronisation of the banjo with the piano and the immaculate balance of both instruments — I had not believed such banjo playing could still be heard.

The only ill effect it had on me was the same as when I used to hear Joe Morley or the recordings of Harry Reser — to go straight home, lock up my banjo and throw away the key.

I noticed an advertisement in the April "B.M.G." for a Federation Grand Concert on Saturday, May 22. Worthily topping the bill is that virtuoso of the plectrum banjo, Phil Barker. But not even at the bottom of the bill do I see the name of William J. Ball. So who is going to play the audience out at the end of the concert?

From a Bath Chair

by R. Tarrant Bailey

PLEASE do not frown in that disapproving manner. This uninteresting account of my taperecorder's indisposition is not going on for ever, and I cannot get out and about to attend Rallies and Concerts and things to gather copy likely to enable me to pass rude remarks upon the inefficiency of the performers thereat.

After three taperecorderless weeks had passed, I felt I might venture to telephone the Tapeworm again, to enquire if there was anything hopeful to report. Whilst he was replying that so far he had heard nothing, but would immediately communicate with the experts, a gentle female voice in the background softly volunteered the information that the experts had only the day before communicated the information that my machine was ready for collection.

So Mr. Dando kindly collected it, and that same evening brought it back to take its proper place as the only reminder that I am President of the B.M. & G. Tape Club.

With it, unfortunately, was the statement of the expert's idea of what the little job was worth. No details of the procedure taken were mentioned so I am still unable to tell you what was the matter with the machine — and it was still the same old dear friend that I so much love and not an entirely new one as, at first glance, the total of the expert's account might have led one to suppose. However this shock did not make my rejoicing less or reduce my overpowering gratitude to the Tapeworm.

Not only had he brought my machine back but, like the Skipper of "the schooner 'Hesperus' that sailed the wintry sea" he had brought "his little daughter to bear him companee". (Surely you remember the beautiful poem about the Smack that went to the Bottom?) "Little" daughter is, however, not quite correct because, although she has seen but fourteen summers, she is as tall as her stalwart, kindly banjorial father and very much more beautiful. I had not seen her for something like twelve years and had good reason to remember the occasion upon which last we met as it heralded my introduction to tape recording.

Two American readers of "B.M.G." had, ignoring my repeated mention of

the fact that I owned no tape recorder, been carried away by my accounts of the private recordings of Morley, Cunningham, Turner, Essex and a few others mentioned in "Disc Chords"; and sent money with requests for tape recordings of the Magnophone's performance of the great banjoists. As I wrote in "B.M.G." at the time, the ever-helpful Tapeworm conveyed the heavy Magnophone to his own residence there to record three seven-inch tapes — one each for the American gentlemen and another as a most inadequate reward for himself. Miss Dando was at that time his only offspring, and her interest in, and help with, the five-hour recording session was very keenly appreciated.

It was indeed good to have my "Philipsmonium" back with me again with its everlasting reminder of the kindness of all those "B.M.G." Readers and Contributors who had plotted with the past and present Editors to buy that expensive machine and give it to me as a token of esteem and affection.

Alas, some of those mentioned in Mr. J. McNaghten's Presentation Address are no longer with us, and the banjo world is indeed the poorer for their departure. Frank Lawes, George E. Morris, K. O. Samuel and A. P. Sharpe have since that memorable presentation day joined the majority. Three of these, however, still talk to me from tapes they recorded for my pleasure, and two of them, Frank Lawes and George Morris, still thrill me with their outstandingly skilful and masterly recitals so kindly recorded for my exclusive benefit.

Whilst my poor machine was in hospital, unheard tapes had been piling up so it was called upon to do a bit of overtime. Not only had T.B. Junior and the Craddy Brothers obliged, but there were two other banjorial tapes of great interest.

Both were from the "B.M.G." readers it has never been my privilege to meet. One was from Mr. E. S. Walker of Mastin Moor and it reproduces banjo solo performances by John Pidoux, Oakley and Cammeyer, Will Blanche, Eugene Earle, George Morris and Joe Brannelly. The latter was tenor-banjoist and guitarist in Bert Ambrose's Band at the Mayfair Hotel. Eugene Earle also used a plectrum for his ren-

dition of "A Banjo Vamp". Will Blanche also, of course, used this method, but what, oh what, a difference! The finger-style performances were *Sambo's Picnic* (not to be confused with *Jazzbo's Holiday*), Oakley and Cammeyer presenting *Handy Jack*; and the only bit of *real* banjo: dear old George Morris playing *Pete's Awakening* with a tone-production and at a tempo even more impressive than the very numerous private recordings he has made for me.

The other tape was from Mr. Elias Kaufman of Buffalo, New York. Either this gentleman is the most accomplished recording engineer in the world or is in possession of the finest recording equipment on earth. Anyhow his "Christmas Present", as he calls it, makes all the other tape recordings in my library sound a bit "home-made". It includes playing by Vess L. Ossman, Fred Van Eps, Charlie Rogers and a few other exceptionally brilliant finger-style banjoists; but the gem of the whole tape is the kindly oral personal greeting by Mrs. Mary Koons, who follows her fine announcement by playing a few of Joe Morley's compositions at the proper speed and with a tone-production recalling that of Miss Doris Walthew and my elder daughter in praise of which I have more than once written in "B.M.G.". Mrs. Koons did not pick out any of Joe's "easy ones" either and not only played them at the tempo intended by the composer, but with the light and shade that marks the performance of a real musician. She uses a "free" right hand — that is, she does *not* rest her little finger on the vellum — and can therefore make longer down strokes thus ensuring a far better and louder tone, added to which her banjo is unhampered by a resonator, wrist rest or any other contraption likely to spoil the beauty and power of the tone she gets. She concludes her splendid recital with a truly moving sostenuto rendition of *Still Night, Holy Night* that sounds like a Celestial Choir.

And unless I dry up, our Editor will also be "truly moved" so with the cheering news that my machine again suffered paralysis and returned a week later accompanied by another little bill that made me think it might be cheaper to keep a racehorse, here endeth this sad story of the indisposition of the "Philipsmonium" that I now approach with the utmost caution and perspiring apprehension.

Tape Recording

by Jeffrey Pocock

THE object of this article is to offer some guidance to those with equipment in need of attention. An alternative title could be: "How to make Friends with your Dealer", since a good dealer-customer relationship usually results in just that little extra attention to one's problems that makes all the difference in the world.

When your equipment develops a fault, the wisest course is fairly obvious, and that is to take it to a service engineer who is used to dealing with tape recorders, microphones, or amplifiers as the case may be. If I were not an audio engineer myself, I would never dream of allowing even the most competent audio engineer to attend to my television or radio repairs. However profound his knowledge of such equipment may be, the chances are his service department will not be "geared up" for speedy repairs to that kind of equipment. For the same reason, it may well be unwise to take your audio repairs to a television dealer—unless, of course, you happen to know he also specialises in the latter. It may well be, on the other hand, that he "farms out" his audio repairs to a competent audio man—and this is often the case—but it is worth remembering that in all probability this "double-handling" will increase your repair bills. Where possible, it is obviously advantageous to "go direct".

Often, a radio and television dealer who does not accept audio equipment for repair will be only too glad to tell you the best place to take it, and his judgment—acquired via "trade grapevine"—will probably prove sound.

Next comes the necessity of stating quite clearly what faults are in need of attention. If one is in personal contact with the man who will do the job, then it may be sufficient to tell him the details. If, on the other hand, your repair is to be handed over a counter to a (possibly) non-technical assistant, it is good policy to write down the details, and enclose them with the equipment.

The wisdom of that advice should be obvious from the following hypothetical example:

A tape recorder arrives at the workbench. No service instructions. An examination reveals the fact that it

will not run, having "shed" its drive belts. The engineer dismantles the machine, replaces the drive belts, cleans the drive surfaces, lubricates where necessary, and checks the speed on a stroboscope. At this point he finds the head is worn (in the case of a four-track head, on one track only), and furthermore, he finds it is not erasing. Now, here is his dilemma: At what point did the owner decide the machine needed attention? Was it that he was perfectly happy to play back one track only? Did he bring it in for service because, due to belt faults, it had stopped running altogether? Did he know the machine would not erase? The usual course to take here is to telephone the dealer who brought it in for repair, or to wait until its owner calls to collect, and have a word with him. In too many cases the owner will say "I didn't want to spend much on it anyway" and may well refuse to pay for the belt replacement simply because one does not supply him with a new head, and give a free service "thrown in" with the belt replacement.

Here is an obvious case (and by no means as improbable as it may sound) for giving clear instructions concerning the work required on the machine.

Another important point to be considered is that of asking for an estimate. When doing so, *always* specify the full extent of the faults noted. In the above example, the difference in the cost of repairing the obvious faults (perhaps £2), and the cost of putting *all* the faults right (new head, perhaps between £4 and £7—plus, of course the cost of tracing and repairing the oscillator fault) can be considerable.

When a customer asks me for an estimate, I usually ask him how much he is prepared to pay. I know this may sound like asking for an "open cheque" but in fact it is not. The usual reply is; "I don't want to spend more than five or six pounds on it, so if it can be repaired for about that amount, go ahead".

In many cases, the equipment can be repaired for less than half that amount, and the result is a satisfied customer, and a less frustrated engineer. What is not generally realised is that with this kind of equipment it is almost necessary to repair the fault before being able to assess how much the repair is likely to cost. Most work on electronic equipment is involved with difficult diagnosis. In time, and patience, a component costing a trivial

amount may cost over ten times its value to replace, simply because it is probably extremely difficult to trace the faulty component. If you tell your engineer: "I think it's only a faulty condenser" he is justified in asking (with simulated innocence); "Which one?" The answer to this question usually comes from long experience, plus the equipment and the know-how to trace the offending component.

The same applies to valves. Often a customer will say: "I think it's only a valve". If he knew which valve (assuming this to be the fault—which invariably it is not) he would find it much cheaper to buy the valve and fit it himself. It should be remembered that service *does* take time and experience, and is justifiably charged for on that basis.

I have mentioned faulty valves, and this brings me to the "do-it-yourself" engineer. The following experiences are quite common to those dealers who sell components. A customer buys a replacement rectifier valve for an amplifier (or tape recorder) and about one hour later is back at the shop complaining that it is faulty and asking for a replacement for it. The wise dealer tells him he cannot do this without examining the equipment with which it is used. If this is brought in, an examination will probably reveal a short circuit—possibly in one of the smoothing condensers—which would happily continue to destroy rectifier valves as fast as they could be fitted. The same applies to output valves. A new valve is purchased, and the customer returns it to the dealer with the information that (like the original faulty one) it grows red hot after a few minutes, and again asks for a replacement.

Here again (no matter how many replacements are fitted) the fault will continue, because in all probability the valve itself was not at fault in the first place. The trouble may well have been due to a faulty coupling condenser leaking a positive voltage on to the grid of the valve, and causing it to become overheated.

These are only examples (I could give many more) of how wrong one can be unless one has a profound knowledge of equipment. In conclusion I would remind the reader to take the equipment to a competent man, with a clear list of the apparent faults. But remember if your tape recorder loses volume, yet exhibits a full recording level, the chances are the heads need cleaning!

Guitar Technique

by James O'Brien

IT'S a good thing that the classical guitar is a long-term instrument. Last September I said that we would be doing "Spanish Dance No. 5" by Granados on the conclusion of the beginner series. By this time, many copies of the tune must have gathered quite a lot of dust while awaiting the commencement of the articles. Well, the time has come and those of you who would like to go over the tune with me and examine all the technical difficulties (as well as the suggested means for overcoming them) may first like to note the following.

"Spanish Dance" is NOT a piece for beginners. It makes quite a few demands on technique; so, for those who find simple pieces like Study No. 3 in A (Carcassi) only just within their technical grasp, it would possibly be better not to begin the piece just yet. Following from this, I would therefore assume that it will not be necessary to go over each bar in detail. The system will be as before: pages, lines and bars (in each line) will be numbered and fingering for both hands will be indicated where necessary. "Spanish Dance No. 5" is obtainable from the Publishers: United Music Publishers Ltd., of Montague Street, Russell Square, London W.C.1 and from the Clifford Essex Music Co., price, including postage, 47p.

Line 1, Bar 1. The B on the 5th string is "hammered", that is to say, the A# is played (by R.H. thumb) and the 2nd finger comes down like a little hammer on the B. The little note is "crushed" on to the following note; hardly a split second separates them and it is most important that the B is louder than the A#. Play the bar without the grace-note first and when you do add the grace-note make sure that the principal note (B) comes on the count. This part of the tune is in 6/8 time and presents no problem in counting. The main thing is not to be distracted by the ornament. The count is on B and the accent is on B.

Line 1, Bar 2—a repeat of Bar 1. Bar 3 (Line 2) this is the same again only this time the lower notes are played on the 6th string. It ends with the opening notes of the melody on the 2nd string. The fourth finger then carries the melody (and the hand) right up to the 12th fret. A glissando is

indicated and the little B means that the 4th finger arrives at the fret immediately before the principal note is played. We are now in almost full barré position; only the 6th string is free. The duration of the barré is indicated by the dotted line. All the inside notes are contained on the inside strings. One problem arises here. The strings may well appear to be out of tune; the B on the 4th string may not agree with the B on the 2nd. If this happens, don't immediately blame the guitar. There is always the tendency for the inexperienced hand (when put in a difficult barré position) to push the strings held by the first finger towards the bridge and to pull the string held by the little finger. The result is that, in this case, the B on the 4th string is made slightly flat while the B on the 2nd string is made slightly sharp.

Line 3, Bar 1. Seventh position, full barré followed by open strings. (Gives the left hand a chance to recover!) The next bar is the same as Bar 1 in Line 2. Line 4, Bar 1 is practically the same as the second bar in Line 2. The difference here is at the end; the 4th finger moves down two frets to A and this allows the 1st finger to reach E on the 5th string.

Line 4, Bar 2. With the open D and the first finger engaged on the 3rd string (C) only, there seems little point in forming a barré. A full barré is required immediately afterwards at the 3rd position (indicated Cj 3). Here it would be a good idea to try to get all the fingers down at once, but—if this is not possible—at least get the second finger down at the same time as the barré. The 4th on G and the 3rd on D can follow at once. The only difficulty then is the grace-note; the first finger comes off the barré position and is placed firmly on the C#. This takes a bit of practice to do correctly because, in moving the finger from barré position to normal upright position, the other fingers tend to move also.

Line 5, Bar 1. Difficulties are now beginning to come from all directions! A half barré (leaving the 4th string open), an absolutely upright tip on the 3rd finger—so that it won't touch the 3rd string, an unwavering little finger held firmly on A on the 1st string. The last three notes (the 3rd one, F#, is

hammered) lead to Bar 2. This part of the bar is simple, nevertheless, the difficulty is in the sudden change from the positions of the fingers in the previous bar. It is not easy to place the 3rd finger on the 5th string and the 4th on the 1st string in one movement. I suggest that for practice purposes you place these fingers on the two notes FIRST and then—after raising them slightly off the strings—play the three introductory notes in the previous bar. The two fingers will thus be in position to make the change smoothly. Note the attitude of the left hand when the fingers are on C and G and try to have the hand in that attitude BEFORE playing the three single notes. All this is for practice purposes, of course.

Line 5, Bar 2 continued. A quick slide on the 5th string and a half-barré at the 5th position come quite easy with practice. The F# on the 2nd string (not 3rd as indicated) is "snapped" off to give E.

Page 3 (?), Line 1, Bar 1. At the end of the previous bar the 2nd finger is placed on E (kindly vacated by its previous occupant!) and this grace-note is played at the same moment as the bass E. The slide up to G is immediate. The 2nd finger here helps to "guide" the 3rd finger to B on the 4th string; this is held (not played a second time) and the same-sounding note is produced by a harmonic on the 6th string at the 7th fret. Use 1st finger L.H. for the harmonic. B is again played on the 4th string and this is followed by third and second strings open; these continue to the end of the bar. This is as far as we will go this month.

Right hand fingering is important. Use thumb on all the bass notes in the first three bars. Use third on all the treble notes in Bar 2, Line 2 with the exception of the middle 1/16 note A; use second on this. You could take it as a general rule to use third where the second and first are engaged immediately after.

Apoyando (or Rest-Stroke) should, I think, be used on the melody-line in this tune. This is not easy, I know, especially when a bass-note is played with the melody-note. Nevertheless, the melody has to be brought out quite clearly and firmly. Apoyando will demand a really loose and relaxed distal joint in the third finger. You could practise it on the open strings, thumb on 6th, 5th or 4th and third on first or second.

Giuseppe Anedda

by Leopoldo O'Dowling

MAESTRO Giuseppe Anedda is today one of Italy's finest interpreters of classical music, as played on the concert mandolin.

Born at Cagliari, in Sardinia, he early showed a keen disposition to music. So in due course his parents decided to enrol him as a student in the Conservatoire of Music, in his native city.

There he studied the violin and later the contrabasso for several years, obtaining diplomas of honour in recognition of his abilities in performing on these instruments.

Many years were to pass until on a visit to Rome, he was first introduced to the world of the classical mandolin, the impact was so great that it fired his imagination with a great desire to master the instrument and endeavour to elevate it in the world of music in the rendering of fine compositions in the classical field.

Shortly, due to his early violinistic studies, he was able to master all the techniques relative to the mandolin, and began committing to memory a vast repertoire of classical mandolin music, as well as making transcriptions of suitable material from the writings of Bach, Pergolesi, de Falla, Mozart, and numerous others.

However, his greatest interest is in original and serious writings for the mandolin, in the interests of which he passionately scours the libraries of sleepy old monasteries, private and public libraries and anywhere there is the possibility of finding old manuscripts.

Today Mr. Anedda enjoys an international reputation as a serious classical mandolin virtuoso so much so, that his services are always on request in Europe and the Americas.

He has appeared in the principal concert halls of Italy, Spain, France, Belgium, Switzerland, Austria, Germany and in the Festival Hall, London. In the Americas he has appeared in most of the great concert halls of the U.S.A., also in Mexico, Guatemala, Colombia, Chile, Peru, Argentina, Uruguay, Brazil, etc. In all places his performances received the greatest success from the music-loving public.

At the moment Mr. Anedda has four L.P. recordings to his credit, viz: - *Suite in G*, W. de Fesck; *Sonata*

in G, Pergolesi; *Sonatina in D minor*, with *Variations*, transcribed and composed by Raffaele Calace; *Czardas*, Vittorio Monti (made in S. America).

(2) *Concerto in C for Mandolin, Cimbalo and String Orchestra*, music by Antonio Vivaldi; *Concerto in G for Two Mandolins, Organ, and String Orchestra*, music by Antonio Vivaldi; published by H.M.V. (France). The string orchestra is that of the Academy of Santa Cecilia, Rome, under the baton of Maestro Renato Fasano. (3) *Popular Italian Airs & Dances* (performed by Maestro Anedda and his Sextette) containing twelve pieces, rendered in a gay and flowing manner. (4) Contains seven solos (one of which is unaccompanied) by G. B. Lully, J. S. Bach, Beethoven, R. Calace, L. Chailly, Carlo Munier.

The records Nos 2 and 4 are very finely executed and may be safely called collectors' items.

The concert repertoire of Mr. Anedda includes works by Medin, Chailly, Petrassi, Bardella, Munier, Cecere, Calace, Gervasio, Giuliani, de Falla, de Fasch, Lulli, Hummel, Scarlatti, Beethoven, Mozart, Pergolesi, Hasse, Bach and Vivaldi; in addition he has a considerable repertoire of Italian popular airs and folk tunes.

For nearly two years Mr. Anedda has been detained in the U.S.A. giving private concerts in the homes of America's most illustrious personalities, as well as the greatest public concert halls, throughout the U.S.A.

So much is his renown as a mandolinist that the celebrated "Manhattan School of Music in New York City" invited him to hold courses for the mandolin and lute, commencing in February 1970.

Among the contemporaries of Mr. Anedda, there are in Italy two mandolin virtuosos, worthy of note, they are Flavio Cornacchia and Gino de Vescovo, who are at the moment in the public eye.

It is significant to note that as an instrument of music, the mandolin is not yet as dead as the Dodo. England, France, Germany, Belgium, Poland, Denmark, Dalmatia, Switzerland, Austria, the U.S.A. are but a few of the countries that are fortunate to possess fine professional mandolinists, and we must not forget the thousands

of amateurs all over the world, even in the depths of Africa, who keep the flame flickering, to perhaps one day leap into a great conflagration of lovely sound. Even today some of the Folk and Pop leaders are introducing the mandolin into their groups but, unfortunately, without great impact, due mainly to their lack of knowledge of the techniques relative to the instrument.

LEIGH-ON-SEA

BANJO, MANDOLIN
& GUITAR CLUB

1971 RALLY

SATURDAY, JUNE 12TH

2.30 p.m.

THE GRAND HOTEL

The Broadway, Leigh-on-Sea, Essex
(Chalkwell Railway Station)

Fretted instruments get-together. Bring your music. Lists of items selected for community playing on application to Secretary:

L. F. HEAD

"WESTHOLME", BRANKSOME AVENUE,
STANFORD-LE-HOPE, ESSEX.

J. S. BACH

Lute Music

arranged for the guitar

CONTAINS SEVEN PIECES

Prelude in D minor
Prelude — Fugue in D
Fugue in A minor
Suite No. 1 in E minor
Suite No. 2 in D minor
Suite No. 3 in A minor
Suite No. 4 in E

£1.90

BRITISH AND CONTINENTAL
MUSIC AGENCIES LTD.

8 Horse and Dolphin Yard, London
W1V 7LG
01-437 3342

Stranger in Paradise

by Edward Kirkman

I THINK it is five years since the last member of the Hawaiian Tape Club went to Honolulu and reported his experiences in "B.M.G." John Lyndon's trip was in 1966: I have just come back.

In a 17,000-mile journey I travelled in six planes, visited New York and San Francisco, found temperatures of between 35 and 80 deg., and times of up to 11 hours behind Britain's.

It was the journey of a lifetime which I had promised myself 20 years ago when I bought my first steel guitar. And it can be summed up in the words of a postcard home: "Wonderful music, lovely people".

I was a guest at one of Webley Edwards' famous Hawaii Calls broadcasts. I talked to steel guitarist Pua Almeida beneath the Moana's ancient banyan tree, and to Barney Isaacs at the plush Kahala Hilton.

At the Outrigger, Mary English and the Happy Hawaiians played my favourite Kuu Ipo for me, and Sterling Mossman came up from the audience to sing falsetto. At the Ilikai, I saw hula dancing—the girls in red, with orchids in their hair—that was truly enchanting.

I sat with Fritz Herman, director of the Kodak hula show, as the sun blazed down on the traditional feast of music and dancing. I watched the Philippines show at the Royal Hawaiian, with its huge windows fronting Waikiki beach.

I visited the Kamaka ukulele shop, as Ivor Mairants did last year, and bought a koa-wood ukulele for my son. I brought our greetings to Mary Johnston, joint composer of some of Hawaii's lovely songs, at the House of Music.

I listened to the Sound of Aloha radio in my hotel room in Kanakapolei Avenue, looking out towards Diamond Head. So did my wife in England one Saturday night when I telephoned her—only it was Sunday morning beside the Thames.

And though I was a stranger in Paradise, I never lacked for friendship during the nine days I was there. There was always someone to guide and counsel, someone who cared that the Englishman who loved Hawaiian music should have a good story and a good time.

Let's turn back the pages then to the beginning, and come along with me to Honolulu.

If you book a direct flight, the cheapest excursion fares are £255 return for a minimum 29 days away from England and £275 for a shorter stay. If you are a member of an organisation which runs charter flights to New York or America's West Coast, you might do it for around £200.

A charter flight to New York might cost £70 to £80 return and one to the West Coast about £120. You can get a half-fare return (from £63) from New York to San Francisco or Los Angeles by making two short stopovers.

From the West Coast there is a £70 excursion return to Honolulu. If you hold this ticket you can fly from Honolulu to one of the other islands for less than 50s. return—and I wish I had been able to do it.

An American visa is required, with a passport photo and a statement on the purpose of your visit, that you can support yourself and that you intend to return to Britain! A vaccination certificate stamped at the local Town Hall is also needed.

The flight to New York takes up to seven hours, to San Francisco six hours and to Honolulu five hours. When I went, New York was six hours behind British time, San Francisco nine hours and Honolulu 11 hours.

I flew by Boeing 707 to New York, where I stayed with my sister-in-law and her husband. Their daughter Barbara, aged 13, is already a good accordionist and was pleased to have a guest who knew about chords!

New York was hustle and bustle, with people worried over street attacks and the drugs problem. What I saw ranged from the beautiful unfinished Anglican cathedral near Harlem to topless go-go dancing on Broadway.

The TWA jumbo-jet that whisked me away from chilly New York to spring-like San Francisco was spacious and comfortable. It had 340 seats—nine abreast with two gangways—microwave ovens in the centre and a first-class lounge upstairs.

I arrived, 6,000 miles from home, to the sound of bagpipes. It was the St. Patrick's Day parade.

My hotel room in Sutter Street, with

bath, shower, and TV, cost me £5-50 a night—no food. I woke at 4 a.m. the next day, ready for breakfast. At an all-night café the waitress offered me raspberry sauce with my bacon and hot-cakes.

The famous Golden Gate bridge was disappointing, being a dull orange colour, but Golden Gate park, with its Japanese garden, was beautiful. Across the bay glowered Alcatraz, formerly the dreaded prison. I took a cable car to Chinatown—no tramcar at home was like this—and noted that on San Francisco's Broadway the shows were bottomless.

I had a scare the day before I was due to leave for Honolulu. The long flights brought on sinus trouble, and the prospect of calling off the Pacific trip after having got so far was daunting. The doctor's treatment cost £8—so remember your medical insurance if you go.

It was afternoon when the North-West Orient jumbo-jet, with its quaint gongs to tell you when to fasten your seat belts, circled over the islands and glided down into Honolulu.

I stepped into the perfumed gangway and the warmth of 77 deg. of Hawaiian sunshine. Outside, the Grey Lines airport bus was waiting.

I lit my first cigarette for 24 hours as we drove along palm-fringed roads and past the skyscrapers towards Waikiki beach.

(To be continued)

Is this someone else's

"B.M.G." you're reading?

Why not become a regular reader by placing an order with your local supplier?

THE INCOMPARABLE

SAVAREZ

NYLON STRINGS

are made in
different tensions
to suit
your guitar and
your style of playing

See your usual supplier or write to—

J. THIBOUVILLE-LAMY & Co.
44 CLERKENWELL RD., LONDON, E.C.1

Raphael of Israel

by Ivor Mairants

IT may no longer be a novelty to discover a new guitar maker but somehow I did not expect to find one in Israel. In fact, there are three, living respectively in Haifa, Jerusalem and Tel Aviv.

Although I did have some letters from a guitarist in Israel on the question of guitar construction, he doesn't count. He was a Scotsman who has since returned to his native land.

The subject is fresh in my mind because I have recently returned from a visit to Israel where one of my cousins thought I would be interested to hear that Israeli TV had presented a programme devoted to illustrating the talents of Israel's leading guitar maker, whose name she did not remember. Fortunately I was able to contact Nathan Kreiner, a friend of mine, who is a musical instrument dealer in Dizengoff Street, Tel Aviv, and who had just returned from the Frankfurt Fair. He knew it could only have been one man, Raphael by name, a guitar maker of merit and a personal friend of his. Since Nathan Kreiner, a man with excellent artistic taste, with a musical background, is a good pianist who also appreciates a well made guitar, I asked him to arrange a meeting.

I had no idea that Tel Aviv spanned such a wide area, and as the streets became shabbier and poorer it reminded me of the time I first found my way to the workshop of Marcelo Barbero from the elegant centre of Madrid to the narrow back street tenement.

Mr. Kreiner, my wife and I finally arrived at the basement workshop of 170 Salame Street and descended the short flight of stone steps stacked with freshly sawn wood for guitars.

It was a hot day and through the open door I caught sight of large framed charcoal drawing of a dark haired good-looking young man. After we had been introduced to the 31-year-old Raphael and had conveyed our admiration of the picture, he confessed that it was a self-portrait drawn in his spare time. Short, dark and sturdy, he could easily have passed off as a constructor de guitarras from Spain although his equipment was better than I have seen at many of the Madrid workshops.

Raphael Orian was born in Meknes, Morocco, emigrated to Israel in 1955

and became a joiner by trade. He worked with another joiner who was a part-time guitar maker and Raphael himself, had also played guitar until an accident occurred which sliced off the top of his third finger, left hand. Having learnt some rudiments of guitar making, he then left to become an assistant to a mandolin maker who also devoted some time to working on guitars.

After a short period he left the employ of the mandolin maker and, together with a guitarist who helped to test new designs and ideas, began a partnership which continued for about three years, but four years ago he finally decided to work completely on his own, even as far as going to the butcher for meat bones from which he cut the guitar nuts and saddles.

By playing the instruments he made for them, leading guitarists of Israel brought Raphael's guitars to the notice of the TV producers, culminating in the feature mentioned by my cousin.

Like other guitar makers, Raphael is a hard worker, modest, eager to learn but confident of his ability. He makes three models: one with laminated mahogany sides and back, another with solid mahogany and his best concert guitar is rosewood for special orders; in all, he produces about ten guitars per month.

Considering that he has had no tuition from a master luthier and has read little on the subject, I found the sound of his lower priced guitars surprisingly good, very lively, and with a correct string action.

The concert guitar was not yet strung or polished so I cannot comment on the tone, but I have no doubt about the artistry or talent of Raphael Orian, the boy from Morocco who is on the road to fame as Israel's leading guitar maker.

RANIERI

METHOD FOR GUITAR

BOOK I - 62p

BOOK II - 75p

From your nearest music dealer or direct from the publishers

CRANZ & CO. LTD.

1 MONTAGUE ST.
RUSSELL SQUARE
LONDON, W.C.1.

ELECTRIC GUITAR

Ibanez®

Model No. 1453



A superb guitar, unmatched playing ease for the discriminating amateur or professional. Fully arched top and back. Slim, fast, low action neck joins body at 14th fret. A laminated neck with adjustable reinforcing rod. Bound rosewood fingerboard. Adjustable rosewood bridge. Powerful twin pickups with individually adjustable polepieces. Toggle switch activates either or both pickups. Separate tone and volume controls. Yellow sunburst finish. Entire instrument is mirror-polished by hand.

Probably today's finest value in Great Britain, at £80.00 complete with luxury fitted case.

See it NOW at your "Ibanez" dealer.

EXCLUSIVE
DISTRIBUTION
by

**SUMMERFIELD BROS.
SALTMEADOWS ROAD
GATESHEAD NE8 3AJ**

A New Guitar Ensemble

by Peter Sensier

I BELIEVE it is not unusual for music critics to review a whole concert or recital having in fact attended only the first half. I understand that this reprehensible practice has been forced on critics by the shortage of time available to them to produce their copy for inclusion in the first editions of the following morning's paper.

I was only able to stay for the first half of the recital by the Omega Players at the Wigmore Hall on May 4, so I will only report on that. What happened in the second half remains a closed book so far as I am concerned.

The Omega Players consist of 10 young musicians who play guitars, one of whom is also a mezzo-soprano and two others double on an impressive array of tuned and untuned percussion.

The group is the brain-child of Gilbert Biberian, the guitarist who has been especially praised by the critics for his interpretation of contemporary music for the guitar. He conducts the ensemble or leads it from the guitar.

The group specialise in contemporary music written for them and in arrangements of Elizabethan and Baroque music specially arranged for them to demonstrate the possibilities of the guitar as an ensemble instrument.

Bearing this in mind, and at the same time recognising the admirable ideas behind the group, I am afraid that what I heard did not convince me on this occasion of the value of multiple guitars. However I should add that unlike Berlioz I have great faith in the musical possibilities of the guitar ensemble.

The first half of the recital consisted of four works; *Sound of Rain* (a first performance) by Harold Allen, for nine guitars; *Anerca* (first performance) by Elizabeth Lutyens, for 10 guitars and percussion; *Tread Softly* (first performance) by John Lambert, for four guitars and *Three Dances* by John Dowland arranged for five guitars.

My first impression was how well in tune the group had managed to get their guitars. My second impression, having heard solo guitar and guitar in duo at the Wigmore Hall, was that four, five, nine or 10 guitars did not produce the weight or beauty of sound that I had expected, remembering that

the hall is very kind to the guitar.

Sound of Rain, by Harold Allen who studied with Peter Racine Fricker and Elizabeth Lutyens, seemed to me to be a pretentious work which showed very little understanding of the true possibilities of the guitar. In fact I wondered why Harold Allen had chosen guitars rather than some other combination of instruments.

Anerca, by the distinguished composer Elizabeth Lutyens, was more successful. Written for 10 guitars, percussion and a speaker, it had form and some effective passages. It was a pity that Gilbert Biberian, conducting, was obliged to stand directly in front of the speaker, Freda Dowie, thus effectively screening her from many people in the audience.

Tread Softly, by John Lambert, was for four guitars which according to the composer "are at times grouped in different permutations or at other times are completely individual". For me it was a sort of musical mumble at times growing to a loud grumble serving as a base for a series of musical and extra-musical effects. The quiet passages were often so quiet that had one not been watching as well as listening one would not have known that anything was going on.

The *Three Dances* by Dowland (*Lachrimae Antiquae*, *Semper Dowland semper dolens* and the *Earl of Essex Galliard*) were in many ways the most successful part of the performance but I must admit that I had expected a richer and more powerful musical sound from five guitars. I also felt that they tended to skate over some of the melodic and rhythmic passages which abound in music of this period.

I'm sorry I didn't enjoy what I heard of the Omega Players because I went to the recital with a warm feeling of anticipation being a devout believer in the possibilities of the guitar ensemble. I look forward to hearing them again when perhaps they will have acquired a repertoire which will show off the musical qualities of the guitar and the undoubted musicality of the group to greater advantage.

I think the idea behind the Omega Players is fine. They are well presented and very accomplished. I hope that they stay together long enough to prove how effective the guitar can be as an ensemble instrument.

All Letters to the Editor

are answered as quickly as possible but he is a busy man and can only devote a limited time to correspondence. Please be patient.

'MANDOLINATA'

GIUSEPPE ANEDDA

(One of Italy's leading Classical Mandolinists)

L.P. No. 1 Compositions by Bach, Lully, Calace, Munier, Beethoven, Chailly.

L.P. No. 2 Medley of Italian Melodies —by The Anedda Sextette.

Price each £2.25 plus 15p postage

NATIONAL MUSIC

104 VENNOR ROAD, SYDENHAM, LONDON, S.E.26

(Customers by appointment only. S.A.E.)

CLIFFORD ESSEX STRINGS

★ REALLY WORTH GETTING YOUR FINGERS ON ★

BY THE WAY

THE first performance of a new work, the "*Suite Piemontese*", by John W. Duarte, has been given at a season of concerts in Santhia (Italy) by the Italian guitarist Angelo Gilardino. The work, based on the folksong of Piemonte, was commissioned by Edizioni Berben, the Italian publishing company, whose guitar editions are directed by Angelo Gilardino. In the same series of concerts was one by Gabriel Estarellas, the brilliant young guitarist from Majorca. Hearing that John Duarte is currently writing a work for guitar and orchestra, he has asked (and been given) permission to give its first performance, in Majorca. He has kindly thoughts on the work of John Duarte; it was his playing of the *English Suite* that earned for him the "Ramirez" prize at Santiago de Compostella and helped him to win first prize in the "Viotti" international contest last year. The work has had a surprising record of success in Spain and was played, last year, by Segovia in the Festival of Granada, at which he was honoured.

Hawaiian Guitar News

by J. D. Marsden

RECENTLY had a letter from one of the most notable members of Felix Mendelssohn's Serenaders, the girl known to thousands as the "White Queen of the Islands", Cynthia Read. Cynthia (now Mrs. L. C. Archer) runs with her husband a public house in Knodishall, Suffolk but she still finds time to do a little cabaret work; usually one or two nights a week. She has also passed an audition for "Opportunity Knocks". (Photo p. 310.)

Cynthia has sent some autobiographical details which I would like to pass along to readers. Lady steel guitarists are, for some reason, a great rarity. Cynthia says that it was thanks to her parents that she took up the instrument. They were both "on the stage", and met up with an Hawaiian group. "Mum", says Cynthia, "went mad over Hawaiian music and always loved the Hawaiian guitar. I started learning violin at the age of seven, didn't like it, and with Mum's encouragement started on Hawaiian guitar (a very cheap one — Dad gave £1 for it!) at the age of twelve. I was taught in Norwich, then at fifteen I started doing little shows, including troop entertainments, as of course the War was on then.

"I came to join the Serenaders (when I was 19) through living at the time opposite the Norwood Rooms Ballroom in Norwich, now known as the Mecca. I was always over there dancing, of course, and one night an Hawaiian band came down from London. Actually, they had got together just for the occasion, with just an Hawaiian guitarist fronting a hula dancer. The rest was just a normal dance band.

"Naturally I was over there early to try and meet the Hawaiian guitarist. I knew the manager and staff well. Well, apparently there was an air raid, and some damage done at Liverpool Street Station, and the Hawaiian guitarist got caught up in this and couldn't come to Norwich. Well, you can imagine they were all in a panic with their mainstay for an Hawaiian band not there, and a hula dancer to be accompanied. They asked me if I would sit in! Of course, I was terrified, but they knew I was only an amateur and said it didn't matter as long as I just sat there even with my guitar and pretended to play,

and if possible to 'back' the hula dancer. When I managed to play for her, they were so kind to me and said they were delighted and that I was very good. Of course, I was thrilled to bits. Then one of them told me that Felix was just starting out with a new show and why didn't I write to him, mentioning their names.

"Of course, I did. My mother saw to that! Felix sent for me to do an audition in London. That was when I joined the show, also as Felix's secretary.

"It was funny, really, when I played that night with the band. The hula dancer was gorgeous in a shimmering grass skirt and very little else, and there was I in my raffia skirt well up around my waist and very well covered up altogether! I couldn't take my eyes off her. The next day, Mum and I worked hard at my costume, cutting bits off her and there and lowering the skirt to below the navel. We had such laughs about it later on!

"The first day I joined Felix, I asked him what numbers he wanted me to play in the show. I really think I thought I was going to lead the band. He said that, of course, I wouldn't play at all for a start. I began in the show right at the back on the drum stand, just posing and doing arm movements. I did this for quite a while, and gradually moved down to the front to play a small solo. It took months, of course, before I actually played. Anyway, I had a very happy time with the show, and was with them until poor Felix's death; six years, altogether."

Cynthia recalls having worked with most of the great stars who appeared with the Mendelssohn band. After the show broke up, she appeared a few times with Harry Roy, then joined the Lesley Douglas Orchestra, playing resident in Norwich and summer season at Torquay. Then she worked in cabaret around the Torquay area for a few years, and has more recently appeared in the Suffolk area, including holiday camps, with the occasional gig in Torquay. Her present guitar was hand-made by David Horsburgh of East Dereham, who makes guitars for Selmer occasionally. She uses an E7th tuning on the top neck and a C# minor 13th on the other. Her husband is also musical, and plays piano, incidentally.

Very many thanks, too Cynthia, for these interesting details; the very best of luck in future bookings, and especially with "Opportunity Knocks"!

* * *

Several interesting new L.P.s have appeared in the shops lately. The most important is Eclipse ECS-R.2055, "Hula Girl" by George de Fretes and his Royal Hawaiian Minstrels. This a re-issue of the Dutch L.P., Omega 333 075, "Aloha Keakua", and consists of instrumental tracks by the great George de Fretes:

Hula Girl, Hawaiian Vamp, Sand, 12th Street Rag, Sweet Luana, Hula Blues/Molokai nui ahina, Lei no Kaiulani, Twilight Blues, Fort Street Rag, Here is happiness, Na alii.

At 19/11d. (or whatever the decimal equivalent is), this L.P. should be in every Hawaiian fan's collection!

George de Fretes can also be heard in some tracks on two new L.P.s on the Boulevard label, 4003 ("Hawaiian Paradise" and 4036 ("Hawaiian"). Other tracks on these L.P.s are by different artists. The second L.P., despite the title, consists mostly of Indonesian material, and is of less steel-guitar interest than the first, though still well worth having. The first L.P. in particular has several tracks wrongly titled. *Hawaiian Welcome*, for instance, turns out to be *Honolulu March*; *Beautiful Waikiki* is *Hula Blues*; *Honolulu Serenade* is *Healoha no o Honolulu*; *Island of Hawaii* is an Indonesian number entitled *Bjauh dari Ambon*; *Hula Hula* is *Awapuhi*; *Every day is Every hour on the hour*; *Moonbeams and heartaches* is another Indonesian number, *Waltz Ampir Stang*; and *Waikiki Farewell* is *Sarinande*, also Indonesian. On the second L.P., the final offering, *Aloha* is none other than the old Hoopii favourite, *Kamakani kaili aloha*.

Another new release is on Stereo Gold Award, *Hits of Hawaii* by the Pacific Serenaders. I have no idea who plays steel guitar, but the L.P. is a pleasant enough album, somewhat in the style of The Surfmens who had an L.P. out here on Golden Guinea.

It is not known how widely these L.P.s are released. If readers in smaller towns especially, have difficulty obtaining them, I would be happy to assist. The same also goes for Rediffusion ZS.45 (Kana Kapiolani) and Deacon DEA.1008 (Dennis Brown) recently reviewed in this column. Several readers have reported difficulty obtaining these smaller labels.

Incidentally, the Maile re-issue of

Sol Hoopii tracks seems to have been well appreciated by subscribers, who should have all received their copies by now. Would anyone be interested in a similar re-issue of Dick McIntire material, or perhaps a second Hoopii disc? Please write and let me know, if so!

This is a slightly sad occasion for me, as this article is the last in the present series. It has run since October 1966, and I feel that a new point of view on steel guitar matters may now be desirable. I have tried to cover most aspects, but obviously no one columnist can deal with everything, and some things, notably the pedal guitar side, I just cannot properly cover.

I have very much enjoyed writing this column. Looking back, some of the highlights (to me) have been the biographical features on the Tau Moe Family, Kealoha Life, Les Adams, Don Sanford, Billy Bell, the Kilima Hawaiians, Bill Sevesi's Islanders, and many others; the discographies of Andy Iona and Lani McIntire; the short series on harmonics. . . . Most of all, I have enjoyed the co-operation and encouragement from fellow steel-guitarists, both amateur and professional. To everyone who has helped make this series possible, I would like to say a heartfelt *MAHALO NUI LOA!*

I would like to leave you with this thought. Hawaiian music is like a beautiful woman. The steel guitar is her voice — coquettish, sultry, welcoming, warm, playful, teasing, taunting, appealing, wistful, soothing, and many other moods. Always, it is sexy! Remember this when you are playing, and make your guitar sound like the glorious Polynesian girl whose voice makes your heart race! There has never been such a musical instrument as ours. Make it stir and fire your audiences' hearts as it has your own! *ALOHA NUI IA OUKOU A PAU!*

SHEP'S BANJO BOYS

The leading combination, performing with banjos in Europe today, is undoubtedly "Shep's Banjo Boys", led by that cheery Mancunian, Howard Shepherd. Since starting out on the hard road of Show Business, in 1968, Shep's Banjo Boys have made nationally-networked TV and Radio Shows, recordings, and are in residence at the "Golden Garter" Show-Bar Restaurant, in Manchester. They are currently recording with Granada TV regular spots, in a new series of light entertainment shows called "The Comedians", which are scheduled for transmission during this year's mid-summer season. A tour of Sweden starts in June. The most gratifying honour to date, was when the band performed in the presence of HRH Princess Anne, who graciously accepted their LP album, "Recorded Live, at the Golden Garter". The line-up of the band: Howard Shepherd, leader (plectrum-banjo); Graham Shepherd (plectrum-banjo); Charles Bentley (tenor-banjo); Andy Holdorf (trombone); John Drury (sousaphone); John Hollings (drums); John Orchard (piano). Yes, Shep's Banjo Boys have come a long way, since 1968, and give out the sound that goes over "big", today. Recordings to date are—"Half-Time Whistle", "Recorded Live at the Golden Garter", and "Casatshok"—a Cossack-type dance number. All on "Domino" records.

GEORGE BARNES

The Young Person's Way to the Guitar

by John W Duarte

'Its 63 pages of beautifully printed music offer remarkable value. The notes are printed clearly and larger than those in most tutors, the introductory comments on the pieces are a joy to read. The entire approach has been tempered by years of experience. I believe it will prove a classic.'

Graham Wade in 'BMG' £1.25

novello

BOROUGH GREEN SEVENOAKS KENT
London Showroom 27 SOHO SQUARE W1V 6BR

City of Leeds Education Committee LEEDS MUSIC CENTRE Director: Joseph Stones, A.R.M.C.M. Tel: 22096 FULL-TIME COURSE IN JAZZ AND LIGHT MUSIC

A Three-year Advanced Course recognised by the Department of Education and Science designed for students who have a particular desire to become professional musicians and specialise in the various branches of Light Music.

The course includes: two instrumental studies (one will normally be piano or plectrum guitar); jazz improvisation, arranging and composition, aural training, ensemble (all styles), harmony, etc. Successful students are awarded the Centre's Diploma of Proficiency in Jazz and Light Music; external diplomas are also taken.

Full details and application forms from the Director, Leeds Music Centre, Cookridge Street, Leeds LS2 8BH.



Spanish Guitar Centre

(MIDLANDS AREA)

Our catalogue of Spanish Guitars, Accessories and Music mailed by return. Guitars by Cordoba, Molina, Estruch, Asencio, Taurus, etc.

ROBIN J. PEARSON (Principal)

64 CLARENDON STREET, NOTTINGHAM (ONLY)

TEL. 48325

LIFTING THE VEILS

by Robert White

WILLIAM Loraine's "Salomé" is one of the series of "Famous Ragtime Banjo Solos" arranged by Clifford Essex which included such enormously popular items as "Colored Major", "Creole Belles", "Smoky Mokes", "Teddy Bears Picnic", "Whistling Rufus" and "Lumbrin' Luke". My copy of "Salomé" brings back happy memories; for it bears the following message impressed in blue ink by a rubber stamp: "From R. Tarrant-Bailey. Pianoforte Tuner and Repairer. Teacher of the Banjo. 32, Park Street, Bath." and it is a souvenir of one of the many glorious banjo sessions I had with the Bath Chairman. He introduced me to "Salomé" and I was so affected by the wiles of that sinuous young woman that he forthwith presented me with the music. Perhaps the following comments will help you to enjoy playing Mr. Loraine's composition, which suits the fingerstyle banjo extremely well.

First of all, I suggest that you number the bars on your copy of the solo banjo part. There are 117 of them. While you are about it, you might as well give the second banjo part the same treatment. Bars 35 to 42 are an exact repetition of 27 to 34. This section of the music is covered by a repeat sign in the accompaniment; so the corresponding bars in the second banjo part should be numbered 27/35, 28/36 and so on up to 34/42.

The first eight bars set the scene for Salomé's entrance in bar 9. I like to play the notes A, C, A and F in bar 5 in the 10th position and the following E and D on the 3rd string. The G in bar 6 should obviously be on the bass string, with vibrato.

The sensuous, writhing shape of the phrase in bars 9 and 10 (and similar phrases later on) requires a very smooth legato. This can only be obtained on the banjo by exact synchronisation of the left and right hand fingers, aided by the elimination of any unnecessary or exaggerated movements. Clearly, there should be a crescendo as the tune curves and twists upwards. Most players will probably employ the "Joe Morley" right hand technique, starting with the thumb and alternating with the index finger. All the chords in bar 11 should

be made on the 5th position barré. Slide backwards from the A at the end of that bar to the F in bar 12, using the 4th finger to stop both notes. The chords in the latter bar can be made with the 2nd and 3rd and with the 1st and 3rd fingers respectively. It will be easier to keep these chords appropriately subdued if they are lightly sounded by the 2nd and 1st fingers of the right hand instead of by the 1st finger and thumb.

Bars 21 and 22 gave me trouble until I decided to play them in position: 2P for bar 21 and 5PB for bar 22, ignoring the octave string flag. I also play the chord at the beginning of the next bar in 5B and the F on the 1st string (stopping it with the 1st finger), following it with E on the 2nd string (4th finger) and the C+F double-stop on 3rd and 1st strings, using the 3rd finger to make the C. The octave string is used for the last note in that bar. The 4th finger should be removed from the 2nd string when the next notes are struck. Make the most of the syncopation in bar 25 by giving plenty of accent to the GCE chord.

Sound the G at the beginning of bar 27 with your index finger: this may avoid a tangle later on! The last note in bar 31 can be made on the 2nd string. Strike the second A in bar 33 with your thumb, bringing it to rest against the 2nd string and so preventing it from sounding accidentally when you snap the G. If you dislike that snap, avoid it by substituting right hand fingering + : . + and you can use the same fingering in the second half of bar 34, stopping the high Gs on the 2nd string, 8th fret, and the A on the 1st string.

The layout of bars 64 and 65 does not suit me at all. I can cope much better when playing them in the 3rd position, snapping from G to F on the 1st string and playing E flat on the 2nd string stopped by the 2nd finger. Yet another way can be found in the 4th position, playing F on the 2nd string (3rd finger stopping) and the G on the 1st string (2nd finger stopping) and once again using the right hand pattern + : . + instead of snapping. The E flat is then stopped with the 1st finger. You will see that neither of these alternatives employs the octave string. The C in bar 66 should obviously be played on the 3rd string, with plenty of vibrato.

Bar 69 is greatly improved by using

the 7th and 2nd position barrés, the top notes being played on the 2nd string. Right hand fingering + . + can then be used for both halves of this bar. The left hand index finger slides up to make the G in bar 70. For bars 79 to 82 you can again use the position barrés. All you have to do is to slide up to 7PB for bar 80, down to 4PB for bar 81 and up to 9BP for bar 82. These slides are most effective in this context. The right hand movements for each of these four bars are + : . followed by a thumb glide from bass to 3rd strings.

Bars 83 to 91 provide an excellent opportunity for observing one of the most fundamental (and most frequently broken) rules of left hand technique for all fretted instruments: never to release the pressure of a finger or remove it from a string unless really necessary. It is a very salutary exercise to keep the 1st finger firmly on the bass string throughout these 9 bars! Use it to support and guide the hand as it moves up and down the banjo neck, keeping the wrist well arched, the thumb under the second and third strings and your elbow reasonably close to your body. My suggestions for fingering every note are 44214 / 3 / 44214 / 3 / 4321 / 1224 / 42124 / 131 / 411 (the oblique strokes indicate the bar lines, of course). You will find, amongst other things, that this fingering produces a "fake slide" from C sharp to B flat in bars 83 and 85. I call it a fake because in fact there will be a gap in the slide which should pass unnoticed by your audience. The 1st finger, travelling up the string, reaches G and then the 4th finger (held very close to the fingerboard all the time) descends on the 10th fret to make B flat a microsecond before the string is struck exactly on the 4th beat of the bar!

These bars 83 to 91 will also help you to fix the speed at which to play the whole piece. Obviously, the tempo must not exceed the pace at which you can safely play these bars, using the right thumb to strike every note.

The title and the dynamic markings on the printed copy indicate very clearly how this music should be interpreted. The dance of the seven veils is very revealing. The music for that dance can also reveal many of the quaint and humorous attractions of the nylon strung, open-back banjo when played with affection as well as with fingers.

BUYER BEWARE!

by Dermot Wright

If you are thinking of buying a new guitar, take heed! Far too many crudely made, often unplayable and sometimes even dangerous (to fingers) guitar shaped instruments come into the country from overseas to be sold to the unwary by distributors with conscience as small as their bank balance is large.

One example of such rubbish I found on a stand at a recent exhibition. Alleged to be a "genuine Spanish guitar" it was priced at under £20, but it would have been dear at a quarter that sum and I am not suggesting that you cannot buy a perfectly playable instrument under £20, because you can if you know what to look for.

This particular horror had no finger board, the frets being let into the black painted surface of the neck. But worst of all, the frets had sharp, jagged ends. Any attempt to play the thing would have resulted in laceration of the fingers, no less.

A responsible looking gentleman on the stand told me it was by a top Spanish maker. "We sell hundreds of guitars a week without any complaints" he said when I pointed out the razor like frets. And he went on to substantiate his quality claim by explaining that when a customer wanted a "concert" model this maker picked at random one guitar out of any standard production batch and that was it, priced anything up to £300. "That's how good they are" he said. So, even an experienced player could be caught if tempted to order by mail from a glowing catalogue description. And many such instruments are to be found in the retail stores.

If you are a player who knows little about the mechanics and construction of the guitar, how can you be protected when you buy? What are the points to look for?

Whatever style of music and type of guitar you favour and however much, or little money you spend, the instrument must be playable or your cash and the effort you put into playing will be wasted. In the classical range you can find a perfectly sound "student" instrument from upwards of twenty pounds. If you are thinking of a handmade model prices will start around fifty to sixty pounds. After that

you work up to many hundreds of pounds. Let us take an analytical look at a good quality instrument and in so doing establish choice factors. We will have in mind the classical guitar, but the fundamentals apply to any type.

First, the action. The strings should not rise more than a quarter of an inch above the fingerboard or fingering will be difficult and pitch inaccurate. Judge this height at the twelfth fret. At the other end the strings should be quite close to the fingerboard and easy to hold down. A high nut with shallow slots giving a high action at the first position is incorrect and makes playing difficult.

Then the frets. Each should be properly bedded in the fingerboard slots and the same height as its neighbour. Positioning must be correct to give true pitch on any string anywhere on the fingerboard. The tops should be nicely rounded and the ends cut clean at an angle and smoothed off so that the fingers move easily along the edge of the fingerboard without obstruction and without risk to the skin.

The fingerboard must be flat and remain so when the strings are up to pitch and it should join the body at the correct angle. If the first string is pressed down at the first and thirteenth frets it should, ideally, touch every fret, but a slight clearance at about the sixth position is acceptable. This test will show up any bowing of the neck.

Strings are best judged by their "feel". The tension and gauge if right for the instrument will give a clean, pure sound with freedom from buzz or tightness. Some experimenting may be necessary later to find the most suitable strings for your own technique. Using the best quality always pays.

Ease and accuracy of tuning depends largely on the machine heads. They must turn smoothly without undue effort. Any stiffness will make fine tuning difficult. The barrels must not pull out of the centre under the tension of the strings. See there is no roughness in the gear teeth. The slots in the nut must also be wide and smooth enough to allow free movement of the strings.

The general finish of the instrument may be anything from highly glossy to quite dull. Look for any roughness and check for buzzes or rattles when the guitar is played or shaken. See that the body shape and general appearance is true to style.

What about materials? Ideally close grained spruce, "halved and matched" for the table, rosewood for the ribs and back, ebony or rosewood for the fingerboard and rosewood, walnut or maple for the neck. In lower priced instruments pine and mahogany may replace the spruce and rosewood and the neck and fingerboards may be of other hardwoods. No matter if skill is used in the making.

The internal strutting and linings cannot easily be seen but a look inside and an examination with the fingers on the underside of the table will give a clue as to the care taken in construction. There should be no globules of hardened glue left to break off or rattle later.

Finally comes the question of tone. Assuming an instrument of reasonable quality, this is very much a matter of individual ability and preference. A good guitar will have both good tone and plenty of power without forcing beyond its natural voice.

The best safeguard is to deal only with a reputable fretted instrument specialist. Such suppliers advertise regularly in "B.M.G." If this is not possible try to get an experienced player to advise.

Failing this it is indeed "caveat emptor! beware when you buy!"

RAGTIME!!

BANJO SOLOS

from CLIFFORD ESSEX

Alagazam - All The Winners - Black Ivory - Creole Belles - Crackerjack - Colored Major - Dig Dag - Jack On Parade - Monktrix - Ossmania - Ragtime Violin - Rastus On Parade - Salome - Syncopatin' Sunbeams - Syncopatin' Shuffle - Teddy Bears' Picnic - Yiddle On Your Fiddle - Whistling Rufus

Complete for 2 banjos and piano
15p, post 3p

To make sure of receiving "B.M.G." every month it is necessary to place a standing order. The most trouble-free way is by subscribing direct with the publishers.

GUITAR COMPOSERS

by Douglas Peel

from "The Soul of the Guitar"

FERNANDO SOR (1778-1839)

THE Napoleonic Wars were the cause of many artists and musicians fleeing to Britain, and among those who came over was the Spanish guitar virtuoso and composer, Fernando Sor. A young prodigy, he was a pupil at the famous Escolania at the Monastery of Montserrat. He later held position as musician to the Court of the Duchess of Alba. An opera, "Telemaco Nell'Isola di Calipso" was produced by Sor at the age of nineteen in Barcelona, 1797. In Paris, he became the friend of contemporary artists, including Cherubini. It was in 1809 that Sor crossed over to England, where he stimulated great interest in the guitar by his brilliant performances on the instrument, and he was soon in great demand as a fashionable teacher. He settled in England for many years, and enriched the musical life of London. Such was his stature as a musician there that he was invited to play at one of the Philharmonic Society's concerts in 1817, and, until comparatively recent times, he was the only guitarist to have been so honoured. Reports of the day tell how he astonished the audience with his playing—so much so, that one celebrated listener was inspired to call him "the Beethoven of the guitar", adding to the compliment by saying that Beethoven was "the Sor of the piano". Sor's compositions run into well over one hundred, of various sorts—operas, symphonies, chamber music, and songs, as well, of course, as his numerous works written specially for the guitar. Among guitarists he is known the world over for his famous Studies, which run into many volumes.

These, which range from very easy "first position" little pieces to solos requiring complete technical mastery of the fingerboard, are not only standard practice for all ambitious artists, but form an important part of the concert repertoire performed before the public. Segovia himself has compared the Studies of Sor to the Etudes of Chopin as works having both the value of improving the technique, and the appeal of natural musical beauty. One of the most appealing is the much played Etude in B Minor.

Probably the most played guitar composition, in the concert halls, at least, is his Variations on "O Cara Armonia", from the Magic Flute by Mozart. Sor travelled extensively, and it was after a visit to Russia when he had returned to France, that he died, in 1839. It was said that he would have undoubtedly achieved virtuosity on either the violin or the cello, if he had preferred one of them to the guitar. A consummate musician, it is to the lasting benefits of guitarists everywhere that Fernando Sor devoted the best of his talent to the national instrument of his country.

ISAAC ALBENIZ (1860-1909)

The music of Isaac Albeniz has an important, and popular place in the repertoire of concert - guitarists, although, as far as is known, he never composed any works originally for the instrument. So well, however, did his music lend itself, that, on hearing Francisco Tarrega play some transcriptions of his compositions on the guitar, he said that they were superior to his own piano versions.

Albeniz, who was at one time a pupil of Liszt, was a brilliant concert-pianist before taking up composition. As a child, he was acclaimed all over Spain as a prodigy. At the age of eleven he stowed away on a ship bound for South America, and, after a spell in Cuba, he carried on over to the Latin-American mainland. From Buenos Aires, he travelled up through to the U.S.A., playing in cafes and concert halls. Eventually, after saving two thousand dollars, he came back to Europe, to study music seriously. After a few months in Leipzig, Germany, he returned to his native Spain, where he was received in audience by King Alfonso XII, who was so pleased with the boy's musical achievements that he gave him an annuity to further his studies. He then went to Brussels in Belgium to study. Here he enjoyed the social round, and gave one concert which was so successful financially that he was enabled to take a trip to Weimar in Germany to meet Franz Liszt. The great composer-pianist was so impressed with the young Spaniard that a lifelong friendship began. Settling eventually in Barcelona, some speculations left Albeniz in debt. Later, he moved to Madrid. There, he studied yet further under Felipe Pedrell, the father of modern Spanish national music, who persuaded him to give up the concert halls and to concentrate on composing. Pedrell influenced him

to base his compositions on folk-music. This he did, and his works are an evocation of the colour and atmosphere of Spain. His best works include — Catalonia, Suite Espanola, Cantos de Estana and the popular Tango in D, while his Iberia twelve pieces which gave him honour among the great composers, all capture the many different moods of his native land.

Such transcriptions as Granada, Malaguena, Seville, Cordoba, Torre Bermeja, Rumores de la Caleta, and Asturias Leyenda, are great favourites with concert-guitar audiences the world over—colourful music that captures the gay, the sad, and the exotic that Albeniz encountered in his own adventurous lifetime.

(Continued on p. 313, col. 3)

PLEASE HELP US BY POSTING EARLY IN THE MONTH

"B.M.G." goes to press on the 10th. Items received near press day may be too late for inclusion in the next issue. PLEASE POST EARLY.

SPANISH GUITAR CENTRE

Director: ALAN D. GUBBAY, M.A.

36 Cranbourn Street, London, W.C.2

01-240 0754

We pioneered the way in 1952 when the classical guitar was virtually unknown in U.K. and have continued to set the standard ever since. Our attitude to both the flamenco and classical techniques remains as uncompromising as ever and serious students are always welcomed to our classes and private lessons. There are trial-plan guitars for beginners and a special correspondence course for those who cannot easily attend. Our range of instruments, the envy of Europe, includes the work of famous and also unknown luthiers, and being primarily a teaching institution and not dependent on sales revenue, our prices are always comparatively low. Hire purchase is available and there is always a large number of repaired and s/h guitars as well as a stock of about 600 instruments in the cheaper categories made to our specification for the discriminating musician. As specialists, we are sincere and responsible. Come and see us when you are in the West End or send for our brochures.

Masaru Kohno £480, £330, £235, £185
José Ramirez £350, £185, flamenco £230
José Rubio £330
Marcelino Lopez £330
Harald Petersen £225, £140, £85: flamenco £85.
S/H £175
Vincente Cherubito £250
Teruji Yamano £235, £210
Manuel Contreras £185, S/H flamenco £120
Condé Hermanos flamenco £175
Mitsuri Tamura £160
Meiko £160, £95, £80
Manuel Condé £125
Pepé Dominguez flamenco £130
Hiroshi Tamura flamenco £120
Taurus £120, £90
Morales flamenco S/H £60



IVOR MAIRANTS

Britain's leading Guitar Expert

is delighted with

THE NEW RANGE OF YAIRI GUITARS

Specially made for the Musicentre at prices which cannot be equalled.

No. 300 Shina wood back & sides	£25
No. 600 Rosewood back & sides	£35
No. 650 Golden mahogany back & sides	£40
No. 700 Rosewood back & sides	£48
No. 800 Superior rosewood	£65
No. 880 Brazilian fig.r/wood	£80

These classic guitars are beautifully made, superbly finished, with easy action, immediate response and a tone ranging from crisp clarity to full depth.

YAIRI FLAMENCO GUITAR

with Cypress back & sides

No. F1	£65	No. F2	£85
--------	-----	--------	-----

A real flamenco sound and action.

No. MS250 Folk Guitar, Classical size, steel-strung, width of finger-board at nut 1 3/4 in. Inc. case £70

NEW SHINANO CLASSIC GUITARS

No. 35	£21	No. 53	£27
Mahogany back & sides.		Rosewood back & sides.	

MITSUMA Nylon Guitars at present in stock

No. 10	£17	No. 25	£24	No. 73	£35
No. 03 Concert	£85	No. 002	£130	No. 003	£150

MITSUMA Flamenco

No. 10F	£30	No. 15F	£40	No. 20F	£50
---------	-----	---------	-----	---------	-----

JOSE MAS Y MAS STUDENT GUITARS

SPECIAL ANNOUNCEMENT

Last opportunity of obtaining MAS Y MAS guitars at old prices, which are 50% below general market price. Increased prices have been advised for future deliveries, owing to higher production costs.

TAKE ADVANTAGE OF THE LOW PRICES!

No. 3bis	£13	No. 5bis	£16	No. 7bis	£21
----------	-----	----------	-----	----------	-----

Full selection of top Concert & Flamenco guitars.

RAMIREZ, A. FERNANDEZ, F. MANZANERO, M. CONTRERAS, M. KOHNO, ESTESO, M. LOPEZ, D. HENSE, S. NAKADE, Da MONTAGNE, R. E. SPAIN, TAURUS, TAMURA.

For further details please write or call:

IVOR MAIRANTS MUSICENTRE

56 RATHBONE PLACE, LONDON, W1P 1AB Tel: 01-636 1481

OPEN ALL DAY SAT. (early closing Thurs.).

Nearest Tube: Tottenham Court Road

Osborne's Choice

by Fred Osborne

FROM Oakville in Ontario, I have just received a new album of songs by new, young writers. There is the full music and words, with chord symbols for guitar in "window shapes" as well as the letter symbols, and in some cases with full notation accompaniments.

The album is a free gift from the Frederick Harris Music Co. Ltd., of Oakville, and is priced \$1.00. With it was a very nice, complimentary letter from Aubrey Rolfe who is the editor of the album.

Although I have not yet had time to play the tunes, I have read all the lyrics and am pleased to note that they are not comprised of a lot of stupid mumbo-jumbo like so many of the songs written today. The title of the album is "7 For 70s" (seven new guitar songs) so if any young reader would like to explore, something absolutely new, acquire a copy from the above address.

The printing is immaculate on good quality paper, and large size notation, very well produced, indeed. I am asked for my comments and whilst I shall write personally to Mr. Rolfe I am sure he will be pleased if I quote a few lines at random from *Searching* by Greg Phillips (a first-year student at McMaster University). Lines 1 and 2:—

Nothing's wrong—I'm just searching for myself. Tho' my mind's a storm-tossed sea. It is poignant and it's free.
Line 5:—

Only darkness that's not real, only shadows I can't feel.

And lines 10-13:—

But the reason in my hand, slips away

Like the sand, so I'll smile and let the world go past

There's havoc there to last, and I'm not the chosen cast . . .


* * *

If you were nurtured on Shelley; Byron; Keats; Wordsworth; Tennyson; Browning, etc., etc., that may not sound like great poetry to you, but all, I am assured, will concede that for this present generation it is infinitely superior to the balderdash so widely publicised today.

(Continued on p. 305)



BANJOISTS' MECCA

 ONCE again, on Saturday April 24, 1971, Wimbledon was the Mecca for lovers of the banjo, when The Aston Banjo Club gave its Annual Concert at the Marlborough Hall. In addition to visitors from all parts of London and the Home Counties, parties travelled from Manchester, Wigan and Crewe, from Peterborough, Gloucester and Birmingham, while a full coach brought a large party from Bournemouth and Portsmouth. Most appreciated was a party that travelled especially from The Hague in Holland, just to be present at this Concert.

This is, perhaps, understandable, when it is realised that The Aston Banjo Club is the only orchestra left in this Country—possibly in the world—which consists solely of members of the banjo family. Apart from the piano for accompaniment, only vellum-type instruments are played, from the banjolins playing parts normally allocated to first and second violins, through tenor-banjoes, plectrum-banjoes, five-string fingerstyle instruments, to cello banjos and contra-bass banjos. The numbers played are fully orchestrated, the arrangements being made almost entirely by members of the Club.

For Saturday's Concert, house-full notices were up well before the commencement at 7.30 p.m. and the Concert opened in traditional manner with the National Anthem. Not only was a full programme presented which included marches, waltzes, novelty numbers and selections from musical comedies, but variety was also apparent. In addition to the full orchestra, the members at different times split up to present an ensemble of eight finger style players playing numbers specially written for the banjo, a quintet playing selected numbers which included Henry Mancini's "Moon River" and Theodorakis' "Zorba Dance", and a quartet which brought the audience to its feet with a fast and furious playing of "Memories of the Twenties". Also played were numbers written for the banjo including, for example, Joe Morley's "Sprig of Shillelagh" and Vess Ossman's "Gay Gossoon", as well as numbers not normally associated with the Banjo, such as Ronald Binge's "Elizabethan Serenade" and "The Doges' March" from The Merchant of Venice Suite. Without question, the

best performance of the evening was the playing by the full orchestra of Kela-Bela's Overture, "Lustpiel" — a number, incidentally, with which The Aston Banjo Club took first place in the Wimbledon Festival of Music back in the 1930s.

Plectrum-banjo solos were played by the Club's Honorary Secretary, Ron Oram, with piano and bass banjo accompaniment and a trio of banjolins and piano gave a delightful rendering of "Somewhere my Love" from "Dr. Zhivago". As always on these occasions, the audience took to its heart Bill Farendon and his singing of coon songs to his own banjo accompaniment, particularly when he switched numbers to sing Clive Dunn's "Grandad", inviting everyone to join in the chorus. The concluding item was a full selection from that ever-popular operetta, Franz Lehar's "The Merry Widow" — lovely music, beautifully played, which brought another memorable evening to a close.

The Aston Banjo Club was founded in 1896 by the late Harry Marsh and has been based in Wimbledon for nearly three-quarters of a century. The Club rehearses every Wednesday evening in the hall of the Queen's Road Baptist Church (close to Wimbledon Station, Southern Region). Visitors who play the banjo (or any of the banjo family) are welcome at rehearsals and the Club is always happy to meet prospective new members. Particularly would they like to see some younger players coming along to offset the grey hairs of too many of the present members and to help ensure the continuance of this most famous of Banjo Clubs.

ERIC FRANKLIN

SYDNEY EVANS Ltd.

The Violin Shop

have moved to new premises at
49 BERKLEY STREET,
BIRMINGHAM 1

(021) 643-0088

Specialists supplies of all materials and
tools for professional and amateur
GUITAR MAKERS

SEND FOR LISTS — POST FREE

"Make Your Own Spanish Guitar"
in stock 87p Postage 7p

JULIAN BREAM

Julian Bream captivated his audience at the City Hall in Newcastle on Wednesday May 5 with a varied programme, including Paseo by Peter Racine Fricker — a work which he specially commissioned. Captivated is an appropriate word because the audience was, in a sense, in the palm of his dexterous hand. It was a delicate, tenous control he exerted and should not in any sense imply coercion.

We were his willing captives as he led us through the intricacies and subtleties of his musical thought. Words like enchanted and spellbound literally describe this communion between the artist and his audience so that we almost drew breath together during those magical moments when a great artist made music and we somehow participated in that creation. This interchange between the artist and his audience is a rare and precious event, it is what the live performance is all about. I have experienced it only rarely and can particularly remember artists of such diverse instruments as Ravi Shankar on the sitar or Sviatislav Richter on the piano.

Bream casts his spell by his total concentrated absorption; the physical task occupies his whole body.

Bream says that the dying guitar note is the most perfect of deaths and the most exquisite of musical *diminuendos*. Repeatedly he allowed the final chord on his 1934 Hauser to die away into that oblivion of silence which became as meaningful as the music itself. When I suggested that he left the dying notes for the angels he replied "No, they are too exquisite, perhaps for the Gods, perhaps they go down to Pluto!"

The intense concentration which Bream brings to his interpretation recreated the Baroque worlds of Bach and Robert de Visée. His interest in Romantic music explored the astringencies and colours of Villa-Lobos and Joaquín Rodrigo.

In Paseo — meaning passage — by Peter Racine Fricker his involvement was particularly intense. It is fortunate that a performer of his great talent should stimulate our contemporary composers to guitar compositions and enrich the small repertoire of outstanding works.

After the fifth encore he promised us still more — on the next occasion.

MALCOLM WELLER

Glas y Gors

FORGET-ME-NOT
Spanish Guitar

Musical score for "The Rose Tree" in 3/4 time. The score consists of a melody line and an accompaniment line. The melody line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes various musical notations such as triplets, slurs, and fingerings. The accompaniment line is in the bass clef and provides harmonic support. The score concludes with a "Fine" marking and a "D. C. % to Fine" instruction.

Minuet

J. S. BACH

B.M.G. JUNE 1971

A Musical Cocktail

Mandolin Duet

Arranged By
A. E. SHEPPARD

With apologies to BALFE
STEPHEN FOSTER etc.

M M $\text{♩} = 132$

1st Mandolin

2nd Mandolin

mf

EARLY ONE MORNING

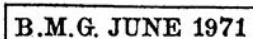
LAVENDER BLUE

ANNIE LAURIE

SCENES THAT ARE BRIGHTEST

JEANIE WITH THE LIGHT BROWN HAIR

ALL THROUGH THE NIGHT



E 7th Tuning

By KEALOHA LIFE

Medium tempo A F Fdim F F F7 Bb G7

"I'll steer my boat a - gain, To Ha-wai - 's fai - ry Isles, Where the ma -

C7 F F#dim C7 B F Fdim F F7

- hea - lani moon is rid - ing in the sky; I'll set my til - ler for, That

Bb G7 C7 F Bb Bbm F

dear old Ko - na shore, And let my sails fill with the per - fum'd trade-winds sigh; Where

C A7 D7 G7

B5 (ALL) ① ② ③ ④ ⑤ B3 (ALL) ① ② ③

palms bend in the breeze, And sway by a - zure seas, My heart is there to -

C7 D F Fdim F Bb

B3 (ALL) ① ② ③

- night, Where drums beat in moon - light; I'll steer my boat a - gain, To Ha - wai - 's fai - ry

G7 C7 C7 E F 1 2 F E F

Isles, Where my sweet-heart still is wait - ing there for me?"

B. M. G. JUNE 1971

A Musical Cocktail

Arranged By
A. E. SHEPPARD

Mandolin Duet

With apologies to BALFE
STEPHEN FOSTER etc.

M M ♩ = 132

EARLY ONE MORNING

ANNIE LAURIE

1st
Mandolin

$$mf$$

LAVENDER BLUE

SCENES THAT ARE BRIGHTEST

2nd
Mandolin

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is in treble clef and contains a bass line with triplets indicated by a bracket and the number "3". The music is divided into measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The melody features a series of eighth and quarter notes, with some notes beamed together. The bottom staff is in bass clef with the same key signature. It provides a harmonic accompaniment using a variety of note values, including eighth, quarter, and half notes, as well as rests. The music is written in a simple, clear style suitable for a children's songbook.

JEANIE WITH THE LIGHT BROWN HAIR

ALL THROUGH THE NIGHT

A musical score for the song 'The Rose Tree'. It consists of two staves, both in G major (one sharp). The melody is written on the top staff, and the accompaniment is on the bottom staff. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The melody starts on G4, goes up to A4, B4, C5, then down to B4, A4, G4. The accompaniment starts on G3, goes up to A3, B3, C4, then down to B3, A3, G3. The melody continues with a series of eighth and sixteenth notes, and the accompaniment provides a steady harmonic support with eighth and sixteenth notes.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef and key of D major (indicated by two sharps: F# and C#). The music is in 4/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment features a bass line with a forte (f) dynamic marking and a series of chords and single notes. The score is written in ink on aged paper.

The Guitarist's Repertoire

by Graham Wade

Fernando Sor's Studies for the Guitar

THE Studies of Sor encompass every possible standard of guitar playing and vary from the little tiny first pieces he wrote for his pupils to magnificent concert studies worthy of any recital. Sor was possibly the most prolific of all the composers who ever wrote for the guitar and his absorbing love for the instrument and its latent possibilities are well demonstrated in practically everything he wrote, but especially in the studies.

Segovia selected twenty of the studies out of hundreds that still survive and these twenty, published by Galliard Ltd., have become the accepted masterpieces of Sor's work in this field; this is not to say that the others are less promising, but Segovia's profound and wise choosing gives us a useful focus for the more substantial aspects of Sor's musicality.

Sor to a large extent was following the early nineteenth century fashion of writing studies by which the technical ability of the musician can be enhanced at the same time as real live music is played. In the eighteenth century studies tended to take more formal appearances and Bach, for example, never wrote studies as such but Preludes, Fugues, and short pieces under other names which could equally well serve as studies. Chopin wrote two sets of studies for piano that are the highest example of the "study" form, and Sor, on a lesser plane, achieved the best results on the guitar that up to the twentieth century had ever been achieved; in our own era Villa-Lobos has written twelve studies which in technical intricacy and sheer beauty are for my money at least, streets ahead of what Sor could offer. No doubt some would disagree with this statement but I haven't space here to go into the matter in depth; all that needs to be said is that Sor's studies lifted the guitar into a new world of expressiveness and potentiality, and over a century later Villa-Lobos did the same.

Sor's studies, in Segovia's words, "achieve the right balance between pedagogical purpose and natural musical beauty"; they exploit the various techniques the guitarist must deal with if he is to achieve any measure of freedom with his instru-

ment, arpeggios, chords, repeated notes, legatos, thirds, sixths, melodies in the higher register and in the bass, interwoven polyphonic structures, stretching exercises for the fingers of the left hand, for the prolonged holding of the "cejilla", and many other formulas.

Needless to say, many of the studies have been "done to death" by being prescribed for exams, and by constant exposure at the sometimes relentless hands of comparative beginners. In this context the B minor study (No. 5 in Segovia's selection) and the D major (No. 6) are all too often misplayed and badly played at that. On the other hand the beautiful polyphonic study in C major (No. 20) and the touching arpeggio study (No. 19) should perhaps be played more than they are or, at least, attempted.

In the middle range of the book, the familiar "A major study in Thirds" (No. 12) receives its fair share of treatment with great benefits to the player who twists his fingers round it; the problem with this study revolves round the matter of playing quickly in thirds on an instrument tuned in fourths, and the result can prove interesting! The E minor arpeggio and melody study (No. 17) is frequently recorded and played in concerts and provides a useful practice for both right and left hands; but the equally valuable "barré" study in G, (No. 16) is very seldom played: partly because it is reasonably difficult without the immediate appeal of some of the others.

I would like next month to look at some of these studies in more detail; they repay any amount of practice, work, and discussion, and their survival as music is undoubtedly assured wherever the guitar is played in the world. In some beautifully instinctive manner Sor discovered the natural singing voice of the guitar in many of these pieces and in so doing established himself as by far the most accomplished guitarist of the early nineteenth century, whose only possible real rival was Giuliani. Though often called the "Beethoven of the guitar", Sor's best music comes when he steers clear of rhetoric and specious grandeur

in imitation of the piano, and achieves the cool intimate sounds of the classical guitar. Little Spanish influence of a popular kind pervades his work, and yet Sor is practically the only Spaniard among the great nineteenth century school of composers and players involved with the guitar. His warmth is subsumed in the gentle classicism of his musical education and merged with the intimacy of the guitar, a remarkable combination; moreover by looking at his studies in particular we can acquire some idea of the virtuosity and imagination of the man. Like Chopin, Sor could play all these studies, and probably played them as well as Segovia for all we know; people where Sor performed were amazed at the music he produced; guitarists of the twentieth century are similarly astonished at the repertoire he left us. Next month I'll look more closely at the implications and substance of the studies.

Osborne's Choice

(Continued from p. 299)

The other young composers in this album who are having their work published for the first time, are Doreen Davies, from Lampeter, a small Welsh country town, Susan Gill, of Oakville High School, and Steven Rolfe (son of the editor of the album) who is at Burlington Central High School.

Concluding the foreword to this album Aubrey Rolfe says "It was a pleasure to work with these delightful youngsters, and help to afford them the opportunity to be heard. It is hoped that this will be the first of a series of similar albums."

Thank you, Aubrey Rolfe, for a very delightful gift, and God-speed in your noble endeavours to provide a healthy outlet for youngsters in a world gone mad with vandalism.

ARE YOU HELPING TO GET US MORE READERS

BY RECOMMENDING "B.M.G." TO YOUR PLAYING FRIENDS?

Mario Escudero

'Classical Flamenco Guitar'
World Record Club ST 1028

FROM the first moment clean, clear Rasqueados characterise this immensely accurate player where every note is defined. Escudero is a player of the very highest quality. An early recording he made in his late teens, "Flamenco!" Columbia CL982, contains a Solearis — Ecos de Jerez — which has that same quality of eloquent expressive control that characterises the 16 year-old Yehudi Menuhin's Elgar Violin Concerto. At 43 Escudero has not in any sense failed to maintain his excellence, but the haunting beauty of that early recording does not seem to have reached a mature flowering.

In this record Escudero accompanies a singer, El Pili, whose over-operative voice is disappointing. Again one recalls with nostalgia how sensitively and exquisitely he accompanied Vicente Escudero in the past. In several tracks he is playing with Alberto Velez and the opportunity for interchange is seldom lost. One or two tracks have a joyous spontaneous quality, such as "Sevillanos" and the "Alegria del Alosno". The beautiful integration of the tremolos of the two players is particularly marked in "Fandangos por Solea". A real sense of enjoyment comes across in the Alegrias and one can imagine the exchanges of glances that must be taking place between the two players, and suggest that this would make a most enjoyable spectacle.

It is traditional for Flamenco players to increase their volume and to achieve a better balance in ensemble situations which include singers and dancers by doubling up and both playing the same notes simultaneously. A record which exemplifies how such a tradition completely squanders the potential for antiphonal and contrapuntal interchange is the record of Escudero and Sabicas playing "duets".

As on most records there are a couple of weak tracks "Danza Mora" and "Granada", which like the Escudero and Sabicas record is an example of two guitars playing what one can do perfectly well in a recording studio. The recording quality has become a contentious province where

pundits fear to tread. One can help noticing, however, that it isn't too good!

I studied briefly with Julio de las Reyes a few years ago. He knew Escudero well and told me how interested Escudero was in the classical guitar.

As Vicente Escudero put it, "pure Flamenco art is ritual and heavy and borders on liturgy". In an alien American culture where materialism dominates society, perhaps more completely than anywhere else hitherto, a Castilian of gipsy descent with one of the finest techniques and Flamenco insight of any player alive cannot truly be at ease working to perfect an esoteric and difficult art.

MALCOLM WELLER

CLIFFORD ESSEX
REAL TORTOISESHELL

PLECTRA

AVAILABLE AGAIN

EIGHT DIFFERENT SHAPES

Send us your old plectrum and we will match it for size and pliability.

Every Clifford Essex plectrum is hand-made: Correctly bevelled for immediate use and highly polished.

They are the best - 14p each
(POSTAGE EXTRA)

CLIFFORD ESSEX MUSIC Co. Ltd.
20 Earlham Street, London, W.C.2

1st INTERNATIONAL GUITAR FESTIVAL

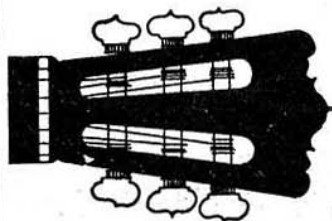
Palma de Mallorca

July 16 to August 5

GUITAR STUDY IN SPAIN

- ★ **SUMMER GUITAR COURSES** in classical, flamenco guitar. Folk-blues guitar workshop.
- ★ **CONCERTS** by well-known classical guitarists Graham Wade, Gabriel Estarellas, flamenco guitarist Jose Cobos, and folksinger and composer Bruce Glazer.
- ★ **SEMINAR** in classical guitar repertoire by Graham Wade.
- ★ **EXCURSIONS** to all parts of the beautiful Mediterranean island of Majorca.

For information and application forms, write directly to: **The Secretary, CENTRO DE LA GUITARRA ESPANOLA, Calle Montenegro 10, Palma de Mallorca, Spain**



SPANISH GUITAR CENTRE

NORWOOD HOUSE WEST AVENUE NEWCASTLE-UPON-TYNE NE3 4ES. Tel: 0632-855046/857362

All instruments which are sold by us or by our accredited dealers* carry our guarantee. Models chosen with the advice of Malcolm Weller.

* Including: Forsyth, Manchester; Harrods, Chas. Foote, London; Biggars, Glasgow; Kitchens, Leeds; Gordon Simpson, Edinburgh; Clement Pianos, Nottingham; Rushworth & Dreaper, Liverpool; Chas. Taphouse, Oxford.

SEGOVIAN PROTEGE

by Malcolm Weller

When my wife and I recently had the honour of dining with Maestro Segovia he mentioned that one of the most outstanding of today's young guitarists was Christopher Parkening "a boy from California that plays wonderfully". It was with pleasurable anticipation tinged with impatience that I waited to hear this young man and I am delighted that E.M.I. have just released his first recording: *Introducing Christopher Parkening HQS 1218*.

One immediately appreciates the qualities that have earned Segovia's admiration; the superb virtuoso technique, the suave warm tone and discreet musical sensibility are immediately apparent.

In romantic compositions he is outstanding. His virtuosity makes the legato of the Villa-Lobos Etude No. 1 arpeggios sound like fingers running over harp strings and in Torroba, Romance de los Pinos, he rivals the Master himself: *Maestro Segovia Decca DL 710039*. The same warm round tone that Segovia has made his own characterises all Parkening's playing, but now emanating from younger fingers with more steel and from a younger heart with more fire.

Ponce's prelude No. 6 displays his ability to explore the dark sonorities of the instrument. The guitar is bedevilled with a literature of musically slight salon pieces but in Ponce's four preludes Parkening shows just how delectably these can be served, as he does in the delightful Tarrega: Estudio

brillante where the perfection of his playing is entrancing and in the exhilarating dancing South American rhythms of Lauro: Vals venesolano No. 3.

The first side is devoted to Segovia transcriptions of Bach. In the prelude from the Cello Suite No. 1 his Ramirez guitar sings with that orchestral range that Segovia has devoted a lifetime to exploring and developing. In the Chaconne his interpretation is poignant and lyrical as he lovingly shapes each phrase. Nevertheless this noble work, a high water mark in Baroque composition, has an inexorable logic that should unfold like a Gothic Cathedral with the detail subsequent to the total design. Parkening fails to capture the spiritual and cathartic quality that characterises the austere grandeur of John Williams' interpretation: *Virtuoso Variations of the Guitar: CBS 72728*, or the original violin version as played by Henryk Szering a few years ago at the Edinburgh Festival (subsequently recorded by the *Deutsche Grammophon Gesellschaft 139 271 B*). Parkening's episodic approach is in many ways exquisite but ultimately less profound and a little too romantic for my taste.

Parkening is a brilliant protégé of Segovia in whose master classes he studied at the University of California in 1964. As yet, at the age of 23, he does not fully explore the deep recesses of Bach's genius but his interpretations of the romantics are unreservedly to be admired. I predict that he is destined to be hailed as the Maestro's successor and that this delightful record will be advanced as evidence to support this claim.

Tape Club News

Hawaiian Guitar Section

We have to offer our great thanks this month to a non-member, Daniel M. Sim of Kilmarnock, for submitting a tape of that fine ex-Mendelssohn steel guitarist, Jimmy McCullough, recorded at Butlin's, Ayr, in 1967. Jimmy plays a twin-eight guitar made by Baird of Glasgow (the only other H.G. made by Baird being owned by that great expert on all things Hawaiian, Jimmy Cathro), tuned to C6th and B11th. I gave some account of Jimmy's life in my "H.G. News" column, after Jimmy visited me some years ago. We are delighted to have this fine example of his playing for the Tape Club, and often our very best thanks to Mr. Sim and to Jimmy!

The second Tape Club LP is very near completion, and I hope to have next month full details of artists taking part (and the price of the disc). Many enquiries have been received, and it is evident the disc is going to be much in demand. Like the first, it will be a terrific collectors' item in years to come.

Congratulations to two more of our members, Ted Kirkman and Ken Gunton, on "making it" to Hawaii! We hope to hear all about your experiences!

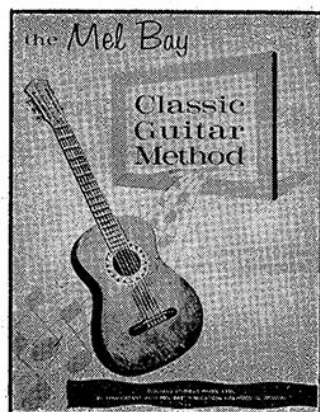
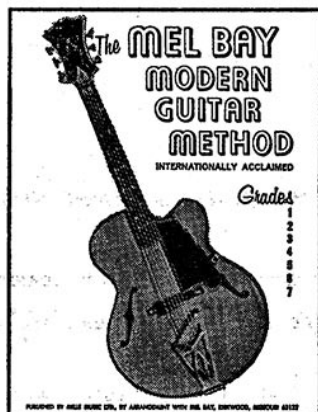
JOHN MARSDEN.

Banjo and Mandolin Section

Many thanks to Harry Russell for his "Two Harrys" tape of banjo solos and duets, played by Harry and Harry Keen, also many thanks to Charlie Hale and friends for his tape of plectrum banjo solos with guitar and piano accompaniment.

Group "E" members will be pleased to know that their own Round Robin tape has been recovered after being lost for ten months. When four members have added their contributions to the tape, it will be recirculated "E" Group.

WALLY SPRANKLEN.



Mel Bay

is not just a name!

The range of Mel Bay publications not only covers Classic and Modern Guitar Methods, Studies and Albums, Bass Guitar, Twelve String Guitar, Steel Guitar, Jazz Guitar, 'Swingin' and Rockin' Guitar Folios, Methods and Albums for Mandolin, Banjo, Ukulele, Folk Fiddle, Chord Manuals for all fretboard instruments, but many other exciting publications for the BMG enthusiast.

Belwin Mills Music Ltd.
20 Denmark Street, London WC2H 8ND



1st INTERNATIONAL GUITAR FESTIVAL

PALMA DE MALLORCA

July 16 — August 5 1971

- **SUMMER GUITAR STUDY** in classical and flamenco guitar, folk-blues workshop. Master, intermediate and beginners' classes.
- **CONCERTS** and recitals by well-known guitarists in all guitar fields, held throughout summer session.
- **SEMINAR** in classical guitar repertoire by Graham Wade.

For information and application forms, write directly to: Secretary, CENTRO DE LA GUITARRA ESPANOLA, Calle Montenegro 10, Palma de Mallorca (Spain)

DO YOUR PLAYING FRIEND A GOOD TURN . . .

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

**YOU ARE ON TO A GOOD
THING READING "B.M.G."
EVERY MONTH**



Banjovial Ambassador
—the late EDDIE PEABODY.

Collectors' Corner

TWO recent LP record albums that will no doubt interest many "B.M.G." readers, are *Zither Magic* by Hansi Roler (Eclipse ECS 2086) and *Russian Balalaika Ensemble* (Fontana SFL 13204).

Hansi Roler, that always-welcome artiste, who has appeared at the annual London B. M. & G. Rally Concerts over recent years, has recorded a really first-class variety of tunes: *Happy Mood; Falling in Love with Love; Wienerländer; Lara's Theme from Dr. Zhivago; Nightfall; Pussycat Polka; Through the Avenues; Mountain Maiden; Long Ago; Wienerburger; Speak to Me of Love; I Will Wait for You.*

An LP album of the zither, on any English record label, is a rare event; although there are many in the American and Continental catalogues—and Hansi Roler's is equal to the best. At the "budget" price of 99p, this first-class recording and pressing is a good "buy".

The *Russian Ensemble* album is a variety of Russian, Polish, and German tunes, played in fine style; at the low price of 79p, it should not be missed by the balalaika—and other—enthusiasts. The recording and pressing is of the usual high standard by Fontana.

GEORGE BARNES

NEW

MASTER METHOD FOR GUITAR

by DICK SADLEIR

*A new approach to study based on progressive arrangements
of excerpts from the works of the Great Masters*
50p (post 3p)

FROM YOUR
DEALER OR

FELDMANS

64 DEAN ST.
LONDON W.1

BANJO, MANDOLIN & GUITAR MAKERS' SUPPLIES & ACCESSORIES

WOOD: Spruce, Maple, Mahogany, Brazilian Rosewood, Cypress

FINGERBOARDS, semi-finished Ebony or Rosewood

Wood Fibre Purflings, Celluloid Bindings, Rosettes—black and white or coloured

Mother-of-Pearl Inlays—Ivory for Nuts and Saddles

GUITAR NECKS—BRIDGES—MACHINEHEADS

STRINGS: Savarez, Concertiste, La Bella, Augustine, D'Angelico, Goldbrokat

New Guitar catalogue mailed upon receipt of \$2.00.

This amount deducted from minimum purchase of \$5.00.

VITALI IMPORT CO.

5944 Atlantic Blvd., Maywood, California, 90270, U.S.A.

Federation News

(Southern Section)

The committee meeting of the Southern Section was held at the Artillery Arms, S.W.1, on Friday, April 30 and was a real bumper occasion — such notables as Hansi Roler, Bertie Owen, being in evidence, and we were pleased to welcome (apart from all the regulars) Reg Baynham, Harry Denkmayer and Harry Chapman — 22 turned up in all.

By the time you read this, the concert will be a success, as all the indications are. Our recent Newsletter — tribute must be paid to Reg Whiffen, chairman, for this great job — has so far resulted in four new members, and also 19 renewals. Not bad for the first copy, and this missive is distributed to all members. Camden Town Hall is firmly booked for Rally 1972, the date to jot down is April 15 for keen types.

Date to Remember — cordial invitation to all fretted instrumentalists to attend the Leigh-on-Sea Rally and Get-Together — 2.30 p.m. — The Grand Hotel, The Broadway, Leigh-on-Sea, Essex. This event is organised by Mr. L. F. Head — to whom our thanks are due.

The Northern Rally will be over by the time this appears, and our thanks will once again be due for the great organisation of this event. The play-up which followed was a great event and also a Mini-Rally — with talent following talent.

Arthur Collinson's Vellum Boys — led by the inimitable Arthur, were: Reg Baynham, R. Shelton, A. Godwin and Mr. Bratter, guitar.

Hansi Roler treated us to a masterly display of zither playing. Then followed the duets of J. Englefield and A. Churchill, mandolin and guitar. Harry ("Dink") Denkmayer and Harry Chapman of the Southend Banjo Club gave us an offering which included "Under the Double Eagle". Myrtle Torrence and Fred Curtis charmed us next, and finally the Torrences, Banjo Duettists supreme. A grand community session closed the evening.

R. V. SHELTON.

SPANISH GUITAR CENTRE

BRISTOL, CARDIFF, AND SWINDON (WILTS)

If you are thinking of buying your first guitar, or a better guitar than your present one, don't forget to write, first of all, for our 29-page list which is free through the post. It contains fullest details of the huge range we stock and other interesting information on HP, on-approval systems, packing, music, care and maintenance, etc., and a location map with details of the Centres . . . well worth the trouble of writing!

Please write to:

SPANISH GUITAR CENTRE

2 ELTON ROAD, BRISTOL 7

Telephone 47256



CATHEDRAL STRINGS

BANJOISTS

Use "Tropical" for lasting pitch and tone—
they're rustless and stainless

5 String Set No. 376	68p
4 String Set No. 377	52p
also for Tenor No. 385	62p

From all good Music Shops or sole manufacturers
BRITISH MUSIC (MG) STRINGS
130 SHACKLEWELL LANE, LONDON, E.8



PICATO STRINGS

NEW NYLON STRINGS
FOR FLAMENCO STYLE

AND GENERAL USE ON CLASSIC GUITAR

The Truest Note and Greatest Sustain of any Nylon String

ALL SIX STRINGS WOUND

1st, 2nd, 3rd NYLON WOUND ON NYLON
4th, 5th, 6th SILVER PLATED ON NYLON

Ref. No. W769

£2.29 per set inc. P.T.

GENERAL MUSIC STRINGS LTD.

TREFOREST, PONTYPRIDD, SOUTH WALES, GT. BRITAIN

From all good musical merchandise retailers

All strings available individually

Federation News

(Northern Section)

Another successful Festival, in fact, a record, that is the description that can be given to the Northern Section Music Festival which was held at "Pembroke Halls", Worseley, Nr. Manchester, on Sunday, May 2, 1971.

The entries were really overwhelming and were approximately 50 per cent up on last year.

It was gratifying to note that the "Beginners Contest" totalled 38 entries alone and the Juveniles produced 23 entries, this is surely a good sign that "B.M.G." is by no means declining in numbers and will continue in the hands of the "Young Generation".

The entries for Troubadours, Duets, Trios, Quartettes, were all up on last year and there were five full size Orchestras competing — "Liverpool Premier", "Wallasey Riverside", Bolton, Oldham and York City B.M.G. Clubs.

A big thank-you should be given to all who helped to make the event such a remarkable success. It would be difficult to enumerate these but they certainly did a good job.

It was a great pity that Mrs. Edna Scholfield was unable to attend, but she has been in hospital undergoing an operation; her condition is now satisfactory.

All members of the Federation send her best wishes for a speedy recovery and return as 1st Mandolin with the Osborne Quintett.

Delegates' Meetings were held February 14 and March 14 and April 18 at 8 Fernwood Road, Liverpool, 6 Merton Grove, Altrincham and "The Aubyns", Wallasey.

Miscellaneous Items

(a) Many thanks to Mr. Selwyn Cash who is having the John Alvey Turner Cup repaired and re-silvered at his own expense.

(b) Have you paid your Federation Annual Subscription yet? Please do so, in order to help the Secretary in her task which already is quite considerable.

(c) Mrs. Barbara Lobb has enrolled 20 new members so far this year, a really splendid effort, a big thank you.

(d) Mrs. Lobb, with the Bolton B.M.G. Concert at Pembroke Halls was a great success and the Club Funds also benefit. A good show!

(e) It is with deep regret that we have to announce the death of two members of the Federation.

First — Mrs. Mathews of Birmingham B.M.G. Club, to all members who knew her, her passing will be a great loss.

Second — Mr. Jerry Carpenter, who for a short time played second Mandolin with the Osborne Quintet as a replacement to Mr. E. Mann. Mr. Carpenter, who used to reside at Doncaster, travelled weekly up to Leeds to practice with the Osborne Quintet until the time of his retirement when he went to live at Clacton-on-Sea and we wish to send condolences to Mrs. Carpenter and family from all members of the Federation. Mr. Carpenter died October 1970.

Finally

The complete list of results was not ready for inclusion in this issue, BUT see June issue "B.M.G." for full report on the proceedings.

T. E. ULLIOTT.



CYNTHIA READ

(See "Hawaiian Guitar News", page 294)

THE STUDIES OF FERDINAND SOR.

The world-famous Hladky edition; edited and fingered by CARL DOBRAUZ.

FOR EACH AND EVERY PLAYER OF THE SPANISH GUITAR

Book 1—24 pieces. Book 2—16 pieces.
Book 3—16 pieces. Book 4—13 pieces.
Book 5—15 pieces. Book 6—11 pieces.
Book 7—10 pieces.

EACH BOOK

63p

(Postage 3p extra)

Sole selling agents:—

CLIFFORD ESSEX MUSIC Co., LTD.
20 EARLHAM STREET, CAMBRIDGE CIRCUS, LONDON, W.C.2

EVERY ONE OF THESE 103 STUDIES
IS A WORTH-PLAYING SOLO.

These books are progressively arranged.
Book 1 is for the beginner, while Book 7
is for the advanced player.

A BREEZE FROM THE WEST

MY MEMORIES OF FRED BACON

by Cliff Spaulding

ALTHOUGH American readers have probably read some of my articles published over here on matters banjoistic, it is with some diffidence that I make my debut with the readers of "B.M.G.", especially when I realise the terrific jobs turned in by my friends, our Editor, the Bath Chairman, and Bob White, among others. But, it is fun to live dangerously and in the course of a long and possibly useless life I have gained some banjo experience and conclusions, so here goes:

You may have heard the saying that feminine beauty is in the eye of the beholder and, just so, it is probable that banjorial ability is in the ear and mind of each individual listener.

During the past fifty, or more, years of the present century, it has been my privilege to have known and, in some cases, to have been closely associated with, many of the noted American banjo artists of the time. Some were unsurpassed in their fields and my admiration for their skills is unbounded. But when I am asked "who was the greatest of them all?" my answer must be "Frederick J. Bacon". I say this because of my knowledge of his all-round genius.

In 1910 I was taking banjo lessons from Dennis E. Hartnett, who had a studio on East Twenty-third Street, in New York City, and it was while there that I became acquainted with the U.S. fretted instrument magazines of the period, *The Crescendo*, published by Herbert Forrest Odell, and *The Cadenza*, published by Walter Jacobs, both of Boston, Massachusetts. It was in one of these that I saw an advertisement for Bacon banjos and I wrote, asking information. I received a reply from Fred Bacon, who said that The Big Trio, made up with himself on the banjo, William Place on the mandolin, and William Foden, guitarist, would soon be playing at the Carnegie Hall Music Chamber, and inviting me to attend. Of course, I attended and, after hearing Bacon play, ordered one of his banjos, which I received in 1912, and am still playing to this day.

At the time, Fred Bacon, and his wife, Cassie, had their home in Forest Dale, Vermont but, on his frequent

visits to New York, I would meet him in the homes of friends in the city, and it was at one of these meetings that I made arrangements to spend my vacation in Forest Dale, in August, 1913, and again in 1914. There, I not only was taught by him but had the unique opportunity of hearing him play his many compositions and arrangements, as well as those of Glynn, Eno, Lansing, and others. Mr. and Mrs. Bacon were seasoned vaudeville and concert "troupers" and had played in most states in the entire country.

It is regrettable that Bacon was never heard in person, in England, and the only knowledge of his playing is through the few commercial recordings that he made for Edison and Columbia. Even when played now, these audio recordings show a uniqueness of arrangement and playing ability that are quite apparent. And while some of the medleys, to modern ears, may sound "corny", if he had lived in the modern era, his style would have changed to fit the times. Around fifty years ago, he composed two rags — *A Study in Black*, and *Crazy Quilt Rag*. This, from a man who beautifully arranged and exquisitely played such classics as the *Moskowski Valse*, *Grand Valse de Concert*, by Wienawski, *Grand Polka de Concert*, by Bartlett, to name a few. His numerous compositions, particularly his marches, such as *The Troopers*, *Commandery*, and *Pride of Fifth Avenue*, are highly regarded among American banjoists of ability. Incidentally, the music for all of these has been published but Bacon, like Segovia, reared his as a solo instrument and most of this music has no piano parts.

I am reminded that when there was a Guild Convention in New York, Bacon would hire a room in the official hotel, to display and to demonstrate the qualities of his banjos. There would usually be many in the room and, almost invariably, there would be a player listener, who would be thinking to himself: "That sounds a lot better than my old clunker" and finally, he would say "Mr. Bacon, I am thinking of buying one of your

banjos and am wondering if I could buy the banjo that you are playing". Fred would answer: "All of my banjos are for sale and to make sure that you get this identical banjo, I will step out of the room and you can put a secret mark on it, to make sure that you get it". That is how many banjos were sold but I often wondered how long many of them stayed the same. It seems to me that there are many proficient players but few who have the ability to keep their instruments in the pink of condition.

My friend, Garland Love, a fine guitarist, from the State of West Virginia, and an expert piano tuner, relates that when Paderewski was giving concerts in the United States, he travelled in a private railroad car, carrying his own grand piano, and Garland used to travel with him, to keep the piano in perfect tuning and condition. Would it not be wonderful to have your own banjo expert constantly at hand to keep your instrument in tip-top shape?

But, better still, if you are not now, learn to be your own banjo expert and, whether plastic or calf-skin, the vellum or head should not be left on until the life is gone. And, remember that the head is the soundingboard and to get a clear, crisp banjo-y tone, it must be tight. In addition, the bridge is the great articulator, and, in my opinion, should be of desirable thin-ness and made of hard maple wood. If you like wooden bridges, why not switch to the guitar?

PRE-ELECTRIC DAYS

by Cliff Spaulding

IT may be of interest to the young members of the banjo fraternity to read this account of my experience of making an audio recording during the days before electronic phonograph recordings.

It was back nearly sixty years ago, when I was young and brash enough to appoint myself as manager of *The Serenaders Banjo Orchestra*, that I made a date for the group to record at the Columbia recording studios on East 24th Street, in New York City.

This recording session was held in a huge barn-like room, with high ceilings, crisscrossed with wires; these wires had what appeared to be patent clothes-pegs, which were used to hold the music pages high in the air. The

music was about six feet above the floor and, to read the music, it was necessary for the musician to mount and sit on high chairs.

The recording was made into a machine with a large horn, something like the Magnavox located up the hill, in Bath, and was recorded on discs, which had lately superseded the old wax cylinders. Our tenor-banjo player, playing a piccolo part, was playing practically down the horn, while the first and second banjo players were located just to the front. But our plectrum banjo, drums and piano were placed as far back as possible, at the end of the room.

Probably, modern recording artists do not realise how well they have it and any additions or fluffs can be taken care of, after recording.

To illustrate, I remember that Fred Bacon made a recording at this same studio around this time, and when he finished, after the end of the recording, in lifting his right hand from the strings, he made a slight sound and the director said: "Sorry, Mr. Bacon, we will have to do it over".

The Mandolin on Discs

by P. M. Price



ONE of the attractions of the mandolin, apart from the great pleasure and satisfaction one gets from playing it, is that it records so well. In fact, I will go so far as to say that it sounds better on record than in a studio or concert hall. Modern electric recording (under perfect acoustic conditions) brings out and accentuates all its most attractive facets, the appealing glissandos, the mellow resonance of the bass strings and the great variety of tone that this delicate instrument is capable of.

Players of the mandolin are indeed fortunate to be able to hear some of the world's finest players, and they will learn a lot from listening and trying to emulate them. To ensure a continuation of these recordings mandolinists should spare no effort to obtain them. This may not be easy as it may mean a special order, but I vow they will give great pleasure to players and non-players, for it is impossible to resist their great musical appeal.

The records reviewed by a correspondent in the Christmas issue feature the highest class of mandolin playing and really *DO* come into the

class of classical music. Apart from these there are many a little nearer to the average player's level and are mostly pure mandolin solos. Specially recommended are:—

Collector record JEC507. Hugo D'Alton. *Sonatina in C. Two Guitars. Il Preludio. Souvenir de Bovio.*

Really beautiful mandolin playing by probably the world's finest virtuoso. Featuring every aspect and technique of the mandolin.

French Tivoli TIV139. Andre Saint-clivier, the famous French virtuoso. *Flight of the Bumble Bee. Caprice de Concert. Sonatine. Valse Mazurka.*

French Decca 450.697. The same artist, one side solos *The Canary* and the other side with orchestra *Turkish March* and *Clochettes Fleuries*. These again are superb, by an artist equally gifted as Hugo D'Alton. The playing of the violin solo "The Canary" is especially noteworthy.

American Romance Record: Lots of Love by Dave Apollon. This consists of evergreen romantic melodies played by a superb string orchestra with Apollon as featured soloist. Here is terrific single string work in solo and obbligato, showing how to feature the instrument against a full orchestra. Apollon's solo "Love Me or Leave Me" is alone worth the money, demonstrating how rhythmic music CAN be played on the mandolin.

French Decca.* A number of records by the mandolin orchestra "Le Mediator" (lead mandolin: A. Saint-clivier) under the late F. Menichetti. These feature light classics and M. Menichetti's own compositions played by probably the finest plectrum orchestra.

There are still quite a few old "78" records in circulation of Troise and his Mandoliers, and that "Paganini of the mandolin" Mario de Pietro, who was quite a prolific recorder for a number of companies. Do try and obtain one or two of these, for de Pietro really was a masterly player and is still regarded as the "ultimate" by many players.

So players and would-be players take advantage of your good fortune, and set about obtaining some of the above. As instruction material alone they are worth far more than their actual cost.

* This record illustrates the marked difference in tone between the Italian mandolin and the American, Gibson type, carved instrument which Mr. Apollon always uses.

Banjo Scales

by Robert White

DO you remember the following plea of extenuating circumstances?

"I took a flat last autumn, but I left it in the spring;
For the lady in the flat above was learning how to sing.
For nights I heard her "calling me", in accents sweet and low;
But then she called me once too oft, and upstairs I did go—
And murdered her last Thursday. None would heed her wails;
For everybody thought that she was practising her scales.
Her piano now she does not need; she plays a golden harp;
For I went up to her B flat and murdered her B sharp."

Although that heart-rending verse is "photographically lined on the tablet of my mind" (as W. S. Gilbert put it), I have no idea who composed it.

Anyway, it was undoubtedly justifiable homicide. In the whole course of my obscure and circumscribed existence I have met few, if any, who professed to a wild enthusiasm for scale practice. However, scales really are a "must".

If you have a weakness for second-hand book shops like I have, you will often have seen old volumes in which previous owners have thought fit to insert marginal comments on what the author has written. I do not normally indulge in this method of spoiling a perfectly good book; but I was strongly tempted to scrawl "how true!" beside the Chairman's observations on banjo repertoire in the September issue of "B.M.G."

The relatively "easy" banjo solos (by which I mean those with a good melody line, played at comprehensible tempo) are almost always more successful than those of the "Contra-bandista" class.

SUBTLE POINT

The subtle point, however, is that many of the so-called "easy ones" need plenty of technique—if that word is correctly interpreted as covering such essential points as correct phrasing, articulation, etc.

Too often we hear the expression "a terrific technique" used to describe an ability to hit the right notes at high speed—and nothing more.

But there *should* be something more.

What has all this to do with scales? Well, the sober truth is scale practice

is the foundation of all competent technique. If scales are neglected (and the temptation to do just that is often very strong) we are trying to build on shifting sand.

If you are unhappy about the way you play, may I suggest scales may restore the balance?

As they used to say in the dear old melodramas: "this is the only way".

If you accept the proposition that the gateway to successful banjo playing is the ability to synchronise the actions of the left and right hands, the fundamental importance of scale practice will be apparent.

When I first went to Bernard Sheaff, requesting him to sort out some of the chaos produced by about a decade of "self-teaching", he immediately put me on to a chromatic scale on one octave. I still have a bash at this, to loosen up my fingers, when I first take the banjo from its case.

Here is a recommended fingering for the ascending chromatic scale of C; starting at the fifth fret on the third string:—

Left Hand 1 1 2 3 4 1 2 3 4 1 2 3 4
Right Hand + . + . + . + . : :
String (3) — (2) — (1) —

Try it, at first, as if it were written in 4/4 time and attempt an absolutely smooth *legato*; keeping the left-hand fingers very close to the strings and ready to drop into position. Once they are down, keep them down until it is necessary to shift to the next string.

The fourth finger should remain in contact with the third string until the following note on the second string is played—and so on.

When you can play this scale smoothly, with an accent on the first, fifth, ninth and thirteenth notes, switch to 2/4 time and give a strong accent to every other note. Then (and this is more tricky) play it in triple time; breaking the notes up into groups of three. You will find some effort is needed to produce the necessary accent with the first finger of the right hand.

REAL TEST

What goes up must come down and, remembering Sir Isaac Newton, bend your energies to the descending scale. This is the real test. When you have complete command of descending chromatic scales on the banjo, so you can play them really smoothly and clearly at any speed, you have arrived!

I wish I could do this—but he who cannot, teaches.

Are you still with me? We have not exhausted the possibilities of this

exercise, by any means. Vary the right-hand fingering, either to use the thumb and first finger, exclusively, à la Joe Morley, or to bring the second finger into action on the second string.

The latter takes some doing but it is worth mastering.

Finally, try to play the scale *staccato*. Although the unmuted banjo has very little sustaining power, true *staccato* is seldom heard from it and this effect does not come at all easily.

You should detach each note from its neighbour by releasing the pressure on the left-hand finger just enough to cut off the sound—but the finger should still remain in contact with the string, to damp it. This means the descending *staccato* scale demands three distinct actions of the left-hand finger for each note: press, release and remove.

This is not the sort of thing you can do in two easy lessons—or one hard one!

Naturally, the same fingering can be applied to any chromatic scale on the third, second and first strings; so work at it in all keys and positions; from A_h at the second to C at the seventeenth.

I could go on writing about scales for ever but I hasten to assure you even the longest river runs at last to the sea!

Before I leave the subject, there is one thought I wish to put in your minds. Do not use the second string "just because it is there": in some scale playing it can be ignored. For instance, in the scale of F major (or minor, for that matter) the note C can be made at the fifth fret on the third string.

Similar dodges can often be employed to regularise the sequence of the right-hand fingers.

Finally, here is yet another quotation. Having worked up a "terrific technique" (with the aid of lashings of scale practice), please do not waste it on unsuitable music or vulgar displays that will do more damage to the public image of the dear old banjo.

Ponder on words of wisdom from Geminiani, who wrote the following advice over two hundred years ago:

"Those who study with an Intent to please should know the Fort and Feeble of their Instrument, in order to avoid the Error of him, who laboured for a long while to be able to Sing, Play and Dance three different Airs at once: and being presented to Lewis XIV for a wonderful Person, that Monarch after seeing his performance, said what this Man does may be very difficult, but it is not pleasing."

How true!

(Continued from p. 298)

ENRIQUE GRANADOS (1867-1916)

Born in Lerida, Enrique Granados did his early musical studies in Barcelona, and at the age of sixteen won first prize for piano playing. Later came tuition from Felipe Pedrell, during which important period the brilliant young pupil supported himself by giving recitals in private residences and by playing in a cafe. Recognising the talent that the young Spanish pianist possessed, a French patron of the arts enabled him to go to Paris. Here Granados shared lodgings with Ricardo Vines, and spent two years among the great names of the musical world of the day. In 1889 he returned to Barcelona, and gave his first important concert there in 1890.

Like Albeniz, Granados ranked high as a concert-pianist, and he also passed on his gifts to many pupils who later became distinguished in their turn. It was while giving a two-piano recital with Joaquin Malats that Granados met and befriended Joaquin Nin, who became one of Granados' finest interpreters. Many of Granados' works have been transcribed for the guitar, to which they lend themselves beautifully. His great masterpiece, "Goyescas", inspired by his impressions of the paintings of Goya, has given the guitar repertoire one of its most loved works—the "Intermezzo". A particular favourite with guitar duettists, there are many notable recordings available, such as the excellent version by Alexander Lagoya and Ida Presti. Equally well loved are transcriptions of his twelve Spanish Dances, the No. 5 Andalusia, and No. 6 Rondinella, Aragonese being perhaps the most well-known and played pieces by Granados.

Among the many honours earned by this great Spanish composer was when he was made a Chevalier of the Legion of Honour in Paris. Granados had a tragic death, when, while almost home in his native land, the ship on which he was travelling with his wife was torpedoed in the English Channel by a German submarine. Granados had in fact, booked passage on a different vessel, but had changed his berth to the ill-fated "Sussex" so that he could play at a reception for the American President at the White House in Washington. So, in 1916, the war robbed this brilliant pianist-composer of his life, and the world of the further works which he would undoubtedly have added to his name.

Keeping a Guitar in Perfect Playing Condition

ALTHOUGH many players of the guitar devote endless hours to improving their tone production and technique, they invariably overlook the fact that knowledge how to keep their instrument in good playing order is just as necessary if they expect the best results.

Every guitarist should periodically examine his instrument and carefully note if the neck, fingerboard, bridge, nut, machines, tailpiece and frets are as they should be.

Jarring sounds frequently occur because the strings are too loose in the slots in the bridge or the nut—or even both. If the fault is at the nut, only the open strings will be affected; if the bridge is wrong, all the notes, both open and stopped, will be affected.

In the case of a bridge which is fixed to the face of the guitar, the ivory or metal strip inset in the top of the bridge should fit tightly, whilst the bridge itself should be firmly glued to the soundboard of the instrument. The top of the metal or ivory strip should be shaped similar to an inverted V, in order that the strings will touch only at the point and not pass over a flat surface.

Jarring is also frequently caused by looseness in machines. This can be located by vibrating the open strings with the right hand while each thumb-screw of the machine is held in turn by the fingers of the left hand. The offending thumb piece or barrel can be tightened with the aid of a small screwdriver, and if this does not stop the jarring the only alternative is to fit a new pair of machines. The single machine heads now fitted to many guitars save a lot of money when it comes to replacements.

Occasionally the stays, or bridging, inside the guitar will come loose and cause an irritating buzzing or jarring when certain notes are played. Any looseness in this respect can often be located by inserting the hand through the sound-hole and testing the ribbing under the face of the instrument. If it is found that internal repairs are necessary the guitar should be placed in the hands of a musical repairer; the player who attempts to do the work

himself will probably end by ruining his instrument.

The height of the strings above the fingerboard is a matter of great importance. If they are too high it will be found difficult to press the strings down and barré slides will sound "muffed". On the other hand, if the strings lie too close to the frets, jarring will occur through the strings not having sufficient room to vibrate. On many instruments the writer has played upon, the nut has been too high, raising the strings more than an eighth of an inch above the first fret, thus making all notes played at this fret sound a little sharp. The cuts in the nut should be most carefully done, and it is a good plan to have the side of the nut nearer the fingerboard higher than the side nearer the machine head, whilst the notches should be cut in the same direction, i.e., sloping down towards the machine head. This will cause the strings to rest on that part of the nut nearer to the fingerboard and the sounding part of the string, and is a way of preventing possible jarring.

The frets should be closely examined, and if they have become worn (the lower positions will show the most wear) they should be immediately replaced, whilst accumulated dirt and dust, which is certain to be found each side of the frets, should be carefully removed with a penknife.

A little thin lubricating oil applied sparingly to the fingerboard will reduce the possibility of cracks appearing, whilst a good polish applied to the body of the guitar will improve its appearance. Plated tailpiece and finger-plate fitting should be given a polish with a chamois cloth.

A little attention on these lines will help the guitarist to produce a better tone, whilst the improved appearance of his instrument should surely make him a little prouder to be seen and heard playing it.

Correspondence

Dear Sir—In Jack Whitfield's as always excellent article on the theory of chord-building [A reprint from thirty years ago—Ed.], he omitted to mention that in the additional half-scale of intervals from 9 to 13 inclusive, those numbered 10 and 12 are not used; only the 9th, 11th and 13th intervals being used.

In part two of my series "Tuning Talk", several lines were inadvertently omitted. The one beginning with the letters "E.B." should have continued thus: [Paragraph 1] "but E.B.G#.E.D.B. (reading from the 1st string downwards) is the universally standard E7th tuning. Among those enquirers was Louis 'Bokkie' Rossouw. . . ." Another printing error, probably due to my writing [Yes!—Ed.], was rather amusing! The adjective McDern in Paragraph 10 is not a Scottish family name, but the word "modern"! Any of our Scots readers now disquietedly perusing a directory of Scottish clan-names may now desist!

Mr. Eddie McMullen's letter anent the story of the veteran Hawaiian musicians was of absorbing interest, and wonder if he has photos of some of the musicians he mentions for publication in "B.M.G.", especially Jack Lip, Bob Matsu, and perhaps Sam Ku West, a legendary figure, since no one seems to have a photo of him.

Although Mr. Baillie's charting of movable ukulele chords [Reprinted without reference to him—Ed.] is useful for beginners, the root note was omitted (rather necessary), thus not helping the tyro to use them in different positions; also, I feel that he treats the ukulele as a small guitar by portraying chords featuring all "stopped" strings, since, in contrast, the native Hawaiians invariably use, for rhythm playing, as many open strings per chord as possible (i.e., positions as near the nut as possible) to preserve the vibrant tonality of the instrument, and being a soprano instrument, to avoid it sounding even higher-pitched by the use of higher inversions.

In my former articles (or notes) on the ukulele, I have always stressed that the "tunings of convenience" (Eb, etc.) and the *capotasto* (to use its correct term!) should be discontinued, but while the native Hawaiians still retain the G.C.E.A tuning for their mezzo-soprano ukulele accompanying their vocals, and for their taropatch and tenor ukuleles, I see no reason for its elimination, since the transposition is easy.

I am afraid I also disagree with Mr. Baillie's assertion that open-string chords cannot be damped: my native teacher taught me how to use *right-hand* "half-stroke" damping of open chords, and this I have demonstrated in a tape to Glyn Hughes, and in my ukulele tutor now being printed by Ron Whittaker Co.

However, any information on the technique of the ukulele for the beginner is of value; and of course, the chords featuring all stopped strings are necessary for the "De Vekey" style of chord/melody playing, although due to the restricted space in the upper part of the fingerboard, I use a method (equally demonstrated in fast numbers on the aforementioned tape) of solo playing that I humbly maintain to supersede in ease and speed that of De Vekey, and has been used by Polynesian players (although not all) for four decades.

Don't forget . .

When writing to the Editor or a "B.M.G." contributor, remember to enclose a stamped addressed envelope if your letter calls for a reply.

"B.M.G." IS THE WORLD'S OLDEST AND MOST WIDELY-READ FRETTED INSTRUMENT MAGAZINE.

Founded 1903.

This week, we were regaled with a whole programme of Polynesian music (dancing, singing and steel guitar) in, of all series, "My Three Sons", called "Chip o' the Islands".—KEALOHA LIFE.

Dear Sir—There is no real disagreement between Discus and myself on the technical aspects of the recording. I think that it is only a small minority of record players which are capable of reproducing the very high frequencies under discussion and yet don't possess facilities for steep cut filters. The precise point at which a steep cut filter should operate to remove the unwanted frequencies, whilst preserving the remainder, is a matter that can be determined by measurement. Discus states that it should be applied above 5,000 cycles per second and my figure of 10,000 cycles per second clearly satisfies this point. The measurement I quoted was achieved on my own equipment — which coincided with the figure I obtained with John Williams on his.

When Discus writes that "one's views of musical perfection have a way of changing (sometimes embarrassingly) as one gains in experience, knowledge and maturity" it is almost as though he were referring to his own change of attitude in regard to John Williams' playing. It may be remembered that this correspondence began with my taking exception to Discus' opinion that it was regrettable that Williams' technical excellence did not have "a heart to match". ("B.M.G.", December 1970). In "B.M.G.", January 1962 he wrote "John Williams accompanies impeccably"—surely an indication of a previous admiration for his musicianship.—MALCOLM WELLER.

Dear Sir—I was most interested in Kealoha Life's excellent letter and article in the May "B.M.G." and very many thanks to him on behalf of Kalena and myself for his kind congratulations on our marriage.

I was, of course, aware of the different Hawaiian vowel lengths, but feel it should be made clear that my notes were only intended as an approximate guide for steel guitarists who wish to be able to pronounce reasonably correctly the names of the Hawaiian songs they play. It was certainly not intended to be a detailed linguistic exposition, such as Kealoha's letter, which I felt would confuse rather than assist the sort of chap who says "payly" for "pali", or "lie" for "lei", or who pronounces Kealoha's own surname as English "life", rather than "Lee-fay".

I disagree, incidentally, that "u" as in "hut" is a good example of the usual pronunciation of short "a", though it sometimes takes on this sound.

Regarding the letter "w", although many language books attempt to lay down hard and fast rules for its pronunciation, as does Kealoha, in practice, Hawaiians do not seem to follow any such rules! All the books, for instance, say that in "Waikiki", "w" should be pronounced "w". Yet that great native speaker and well-known expert on Hawaiiana, Kamokila, pronounces it "Vaikiki" in her recordings of Hawaiian legends! Kealoha's own rule seems to contradict itself for he says "w" is pronounced "w" when preceded by "a", and then two lines further on, he says that when preceded by "a" it is pronounced "v".

Am I mistaken, or does Kealoha sing "velakahao" (for "welakahao") and "vai"

(for "wai") in his superb recording of "My little grass shack" with Mendelssohn's Serenaders?

I myself mentioned the needle and cotton slack key technique in "B.M.G." some years ago, but am now inclined to doubt the veracity of this information. It would be interesting to have definite confirmation from Hawaii on this point.

A small correction is, I feel, necessary to Kealoha's article on page 261 (top of column 3), where he mentions Bing Crosby's "Sweet Leilani". Lani McIntire opens the recording by singing two verses in his natural voice. The falsetto singer in the chorus is George Kainapau.

Also, regarding "12th Street Rag", I used to feature this number with Princess Mapuana's Hula Hawaiians, playing it on A6th! Sincerely and aloha.—JOHN D. MARSDEN.

Dear Sir—Mr. Frazer-Grant's letter in the May "B.M.G." criticising an article I wrote concerning the possibilities of the guitar as a career is almost too ridiculous to answer; but in case any young people should, like Mr. Frazer-Grant, misconstrue the drift of my meaning, perhaps I might be permitted a reply.

Unfortunately if you teach the guitar on a professional level, "playing ability" is by no means sufficient by itself. In my post as Lecturer in Guitar at the Holland County Music School I have to advise many young people who wish to take up music (be it guitar or otherwise) as a career; I must advise them to become if at all possible "recognised as qualified teachers" by the Ministry of Education or they cannot be employed on full salary by education authorities. This may sound "incredibly difficult and dull" to Mr. Frazer-Grant but when it is a question of earning a living teaching the guitar for thirty or forty years of a working life, this seems to make sense. I would not advise anyone to rely on private teaching to make a living; there are opportunities in guitar centres but these are obviously limited and certainly more than "playing ability" is required to run a great organisation like the Bristol Guitar Centre. The bulk of steady teaching jobs are, as far as guitar is concerned, in the hands of education authorities who appoint peripatetic teachers and others.

If Mr. Frazer-Grant is a professional teacher of the guitar earning his living by teaching alone then good luck to him, he'll probably need all the luck going; if however he teaches guitar in the evenings for pin-money then he has no right to criticise sound advice, based on experience, offered to would-be professional guitarists. In my own case my entire income is derived from teaching guitar, albeit as an officially employed Lecturer in Guitar; my own job also involves weekly concerts in schools. But if I played better than Segovia I would still not be allowed to hold my present job if I were not a "qualified teacher"; so my advice to young guitarists is "Get qualified" even if you play your guitar better than the angels play their harps!

Another point: Advanced Level Music (notice the capitals!) is not an academic term; it refers to a little thing called General Certificate of Education to be taken at ordinary or advanced level; as a guitarist one doesn't need it as such, but it can help young people when they present themselves

for a college or even a job. They might learn something while studying "Advanced Level" Music; Mr. Frazer-Grant's phrase that this is "a substitute for imagination" may be true, but employers tend to be more practical than imaginative!—GRAHAM WADE.

Dear Sir—The position with regard to *Platero and I* is by no means so obscure as Ivor Mairants finds it. It is true that to date scores have rested only with a few players, one of whom, the Japanese guitarist Jiro Matsuda, has recorded the work in full, together with the recitation of the poem to which it relates, but the matter does not rest there. The unpublished works of Castelnuovo-Tedesco for the guitar are being prepared by Angelo Gilardino for publication by Berben of Ancona (English agent, Schott & Co. Ltd.); among the works in preparation is the full score of *Platero*. In addition, the separate edition of the items recorded by Segovia is being prepared by the Maestro himself and will also be published by Berben.—JOHN W. DUARTE.

Dear Sir—I would like to add my thanks to those of other readers who have written to express their appreciation for the flamenco music you have included in the supplements over the past few months.

However, if my own experience is anything to go by, I think that some of the flamenco techniques and complicated rhythms, the comprehension of which is necessary to be able to play these pieces with any degree of proficiency, could do with some form of clarification and explanation.

With this in mind, would it be possible for you to print an article or two, or—even better—a series on flamenco guitar techniques?

I appreciate the difficulties this may entail but, with the growing popularity of this aspect of guitar playing, I am sure it would be well received.—R. F. HALLER.

(If such articles are offered I will gladly print them. Meanwhile "Flamenco Without Tears"—from the C.E. Co., 67p, posted—offers solace to aficionados similarly placed.—Ed.)

Dear Sir—In reply to T. D. Frazer-Grant's letter printed in the May issue; I agree with his idea that guitar playing technique is of prime importance, as I'm sure any teacher or would-be teacher must.

However one cannot hope to teach a musical instrument without first being something of a musician; which training can only be obtained at, in the first instance, some kind of music school, and in the study of music to the "A" level as taken in schools. This must obviously run concurrently with intensive musical training.

The pupils' own ability on and feeling for the instrument will surely bring about the artistic development which Mr. Grant seems to feel would be lacking.

I feel that I am writing here with the empathy of other students who like myself are pupils of Mr. Wade at the Holland County Music School, and who intend to teach classical guitar for a living; guitar study is not necessarily "incredibly difficult and dull"; neither is it a fools' paradise. All work is at times laborious, but also rewarding to enthusiasts with ability and determination.—(Miss) L. J. KERR.

"B.M.G." Diplomas

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

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

The following candidates have been awarded Diplomas:

Alex Kaufman, of Randwick, N.S.W., "A" Grade (Plectrum Guitar).
Teacher: John Riddell.
Examiner: Don Andrews.

Mrs. Joyce Wooster, of High Wycombe, "B" Grade (Banjo) 17/4/70.

Susan Druce, of High Wycombe, "B" Grade (Spanish Guitar).

Andrew Luker, of High Wycombe, "B" Grade (Plectrum Banjo).
Teacher: Percy Wootton.
Examiner: John Davis.

Stephen Guiver, of Southend, "B" Grade (Mandolin).
Teacher: Mr. J. Mayes.
Examiner: John Davis.

Brian Richardson, of Gateshead, "B" Grade (Spanish Guitar).
Teacher: Mr. W. Waugh.
Examiner: T. J. W. Dorward.

Esther May Adams, of Workington, "A" Grade (Spanish Guitar).
Teacher: J. Wilson.
Examiner: T. Harker.

Terence James Hilton, of Tyldesley, "B" Grade (Spanish Guitar).
Self-taught. Examiner: T. Harker.

Richard Jeffrey, of Bolton, "A" Grade (Plectrum Guitar).

Melvin Steele, of Bolton, "B" Grade (Spanish Guitar).

Howard Stockdale, of Bolton, "A" Grade (Plectrum Guitar).

Deborah Bolton, of Penketh, "B" Grade (Spanish Guitar).
Teacher: Barbara Lobb, A.T.C.L.
Examiner: T. Harker.

Ann Miller, of Workington, "A" Grade (Spanish Guitar).
Teacher: J. Miller.
Examiner: T. Harker.

Geoffrey Smith, of Bolton, "A" Grade (Spanish Guitar).
Teacher: Jean Eccles.
Examiner: T. Harker.

Philip Derek Wroe, of Farnworth, "A" Grade (Plectrum Guitar).
Teacher: Stephen Boyd.
Examiner: T. Harker.

Georgina Beech, "A" Grade (Spanish Guitar).
Teacher: Sean Munster.
Examiner: Barbara Lobb, A.T.C.L.

David Walsh, of Blackburn, "A" Grade (Spanish Guitar).
Teacher: Bernard Finn.
Examiner: Barbara Lobb, A.T.C.L.

Melvin Steele, of Bolton, "A" Grade (Spanish Guitar).
Self-taught. Examiner: Barbara Lobb.

Duncan Broadhead, of Bolton, "A" Grade (Spanish Guitar).

Vivien Roberts, "A" Grade (Spanish Guitar).

David Wolstencroft, of Bolton, "A" Grade (Spanish Guitar).
Teacher: Keith Pope.
Examiner: Barbara Lobb, A.T.C.L.

R. E. B. Tucker, of Paignton, "B" Grade (Spanish Guitar).
Teacher: Arthur Lee.
Examiner: Arthur Stanley.

Royston Gustafson, "A" Grade (Plectrum Guitar).
Self-taught. Examiner: Bert Veale.

Victor Ciantar, of Sydney, N.S.W., "A" Grade (Plectrum Guitar).

Jim Zerefos, of Kenthurst, N.S.W., "A" Grade (Plectrum Guitar).
Teacher: John Riddell.
Examiner: Don Andrews.

Robert Sadek, of Canterbury, N.S.W., "A" Grade (Plectrum Guitar).
Teacher: Don Andrews.
Examiner: John Riddell.

Chris Johnston, of Sydney, N.S.W., "A" Grade (Plectrum Guitar).

Greg Johnston, of Sydney, N.S.W., "A" Grade (Plectrum Guitar).
Teacher: Brian Annan.
Examiner: John Riddell.

Cheryl d'Astoli, of Punchbowl, N.S.W., "B" Grade (Spanish Guitar).

Peter Fardouly, of Beverly Hills, N.S.W., "A" Grade (Spanish Guitar).
Teacher: Colleen Calopedis.
Examiner: W. Schumacher.

Wayne Gow, of Girraween, N.S.W., "A" Grade (Plectrum Guitar).

Peter Mutton, of Carlingford, N.S.W., "A" Grade (Plectrum Guitar).

Wayne Wanstall, of Toongabbie, N.S.W., "A" Grade (Plectrum Guitar).
Teacher: Ron Holmes.
Examiner: John Riddell.

Martin Bonner, of Auburn, N.S.W., "B" Grade (Plectrum Guitar).

Leigh Henry, of Dundas, N.S.W., "A" Grade (Plectrum Guitar).

Peter Toohey, of Guildford, N.S.W., "B" Grade (Plectrum Guitar).

Ian Vaughan, of Guildford, N.S.W., "A" Grade (Hawaiian Guitar).
Teacher: J. F. McGowan.
Examiner: John Riddell.

James Nanks, of Cronulla, N.S.W., "A" Grade (Plectrum Guitar).

Vicki Bold, of Sylvania Heights, N.S.W., "A" Grade (Spanish Guitar).

Terry Brooks, of Cronulla, N.S.W., "B" Grade (Plectrum Guitar).

D. Collinson, of Lilli Pilli, N.S.W., "B" Grade (Spanish Guitar).

Tony Dorman, of Cronulla, N.S.W., "A" Grade (Plectrum Guitar).

Ray Goldman, of Coogee, N.S.W., "B" Grade (Plectrum Guitar).

Alison Lanceman, of Lilli Pilli, N.S.W., "B" Grade (Plectrum Guitar).

John Nebauer, of Cronulla, N.S.W., "B" Grade (Plectrum Guitar).

Julie Nebauer, of Cronulla, N.S.W., "B" Grade (Spanish Guitar).

Grahame Olive, of Kirrawee, N.S.W., "A" Grade (Plectrum Guitar).

Geoff Rake, of Cronulla, N.S.W., "B" Grade (Plectrum Guitar).

Merilyn Robinson, of Caringbah, N.S.W., "A" Grade (Plectrum Guitar).

Michelle Russell, of Rosebay, N.S.W., "A" Grade (Plectrum Guitar).
Teacher: Douglas Dekroo.
Examiner: W. Schumacher.

Jessica Butler, of Warriewood, N.S.W., "A" Grade (Spanish Guitar).
Teacher: E. Townsend.
Examiner: W. Schumacher.

Karen Mayer, of Sutherland North, N.S.W., "A" Grade (Spanish Guitar).

Wayne Mealey, of Allawah, N.S.W., "B" Grade (Spanish Guitar).
Teacher: Robert Parisi.
Examiner: W. Schumacher.

Judy Stephenson, of Caringbah, N.S.W., "A" Grade (Spanish Guitar).

Ian K. Tobin, of Newtown, N.S.W., "A" Grade (Plectrum Guitar).
Teacher: John Riddell.
Examiner: W. Schumacher.

Roderick Wardell, of Glebe Point, N.S.W., "A" Grade (Spanish Guitar).
Teacher: Tony Gutteres.
Examiner: W. Schumacher.

Bronwyn Webb, of Engadine, N.S.W., "A" Grade (Spanish Guitar).
Teacher: E. Van Doren.
Examiner: W. Schumacher.

Leon de Vries, of Bulawayo, "A" Grade (Plectrum Guitar).
Teacher: A. King.
Examiner: G. C. Knight.

Adrian L. King, of Bulawayo, "B" Grade (Plectrum Guitar).

Andreas Pitsillis, of Bulawayo, "B" Grade (Plectrum Guitar).
Teacher: Mike Barker.
Examiner: G. C. Knight.

OBITUARY

I deeply regret to report the death on April 30, in Christchurch Hospital, of Mr. Harvey James Sherring, who until recently conducted the Bournemouth B.M. and G. Club.

A talented player of banjo, guitar, Hawaiian guitar, and ukulele, and composer of solos for these instruments, Mr. Sherring was esteemed as a teacher, and had been a successful contestant in various classes at British Federation Rallies and Bournemouth Music Festivals. He was a frequent soloist in the early days of radio, and had been featured on television. He will be greatly missed among the fraternity to which he had devoted so much time and energy.

E. L. ROSE.

IT WOULD TAKE UP TOO MUCH SPACE

for us to advertise all the
goods and printed music we
can supply. BUT

OUR COMPREHENSIVE LISTS ARE
SURE TO INTEREST YOU.

Send us a Postcard,

telling us the instrument
you play, and we will send
you copies free of charge.

CLIFFORD ESSEX MUSIC CO. LTD.
20 Earham Street, London, W.C.2

New Publications

Original Pieces for Guitar by Brunon Baron —Lindrick Publications.

These comprise one book of progressive studies, four books of graded solos and two of duets arranged for a solo instrument and guitar (or two guitars). There is also in similar format, a transcription of the first movement of Beethoven's "Moonlight Sonata". Apart from the last, each solo book contains from two to five pieces while the two books of duets are arrangements of some of the items from the book of solos.

It is assumed that these publications are intended for beginners and, as such, they are welcome; they are quite pleasant, easy to play and listen to. Moreover, some explore the higher positions of the fingerboard; but for the beginner there is a dearth of helpful things such as fingerings, expression marks or even, in many instances, any indication of tempo apart from that which might be implied by the titles.

The most noticeable feature is the size of the books — measuring only 8 in. by 6½ in. — called "Sixmo Manuscript Editions". Although the pages are therefore small the notation is of normal size and one is very soon turning over a page, usually at an inappropriate moment! The mini size does not seem to have contributed much to a reduced price and I, for one, would prefer more conventionally sized pages.

Basic Patterns for Plectrum Guitar by Don Roberts.

This book describes an unusual approach to solving the problems of familiarisation with all the guitar fingerboard which often troubles the not-too-experienced performer.

Don Roberts has suggested that as the intervals between guitar strings are alike (except one) arpeggios formed from any chord take the form of identical "patterns" repeated at intervals through the full range of the fingerboard. Thus enabling a beginner to "get in on the act" by extemporising "jazz" solos woven from the arpeggios. This could, if taken no further, be somewhat restrictive to the self-taught by producing only chord-based solos, but could be avoided by using the patterns as a useful "aid" to proficiency and flexibility and not as an end in themselves.

The book concludes by showing how the patterns can be used to form "hot" choruses.

40 Years of Jazz Guitar—Robbins Music Corp. Inc.

When I saw this publication I thought that here was something which all plectrum guitarists would be delighted to have—solos by nine "all-time" great jazz guitarists spanning the past forty years, Lonnie Johnson, Eddie Lang, Teddy Bunn, Dick McDonough, George Van Eps, Django Reinhardt, Charlie Christian, Wes Montgomery and Charlie Byrd. Such are one's first impressions! On closer examination it is discovered that they are not original solos from these artists at all but are composed by Don Roberts "in the style" of each of these stars.

Don Roberts has tackled his phenomenal task manfully to produce some reasonable likeness of the original "styles" but, however well done, "genius" — that elusive flair which made all of those guitarists what they were — is not for copying.

Small Adverts

All advertisements must be prepaid

CLOSING DATE: 10th OF THE MONTH

The cost of advertising under this heading is 2p per word (minimum 24p twelve words or less). Trade rate: 3p per word (minimum 36p twelve words or less). There is no charge for a box number, but the words "Box", "B.M.G.", 20 Earlam Street, London WC2H 9LR, must be included in the advertisement and paid for (nine words).

Advertisements are not accepted by telephone

FOR SALE

ELECTRIC Pick-up Units for string instruments. Kits for solid guitar, bass guitar, electric Hawaiian guitar (single or twin neck): from £5.50. Superior pick-ups for eight (or ten) string E.H.G., bass guitar etc.: from £3.50. Crystal contact pick-ups: £2.00. Foot volume controls: £5.00. E.H.G. fretboards: £1.30 and £1.40. All postage extra. S.A.E. for details. High class El. Hawaiian guitars now available. Six strings, £38. Eight strings, two pick-ups, £48. "B.M.G." reprint, "Making Eight-String E.H.G." (stamp). Cyril Proctor, 180 Town St., Leeds 12.

PEABODY'S VEGA. An exact replica — the identical twin, in mint condition — of Eddie's last plectrum-banjo (made at Eddie's request for an old friend) is offered for £1,250 (\$3,000 U.S.A.) due to the death of Eddie's friend, the owner, who had little chance to play this "£3,000 beauty, replete with rhinestones and gold-plated interior; vide Wally Provost, Omaha World-Herald, Nov. '70. This magnificent instrument can be seen in London, by appointment. The (real crocodile leather) case belonged to Eddie himself and was acquired from him for sentimental reasons, to house this fabulous banjo. As with most banjos, cases are extra, but this splendid souvenir of the one-and-only Eddie, will be included in the purchase price. Box 670, "B.M.G.", 20 Earlam Street, London, WC2H 9LR.

BANJO and case. Excellent condition. £20. Phone Twyford 3385.

CLIFFORD Essex Concert Grand, early 1900 model, with resonator and case. Offers. Arkley, 47 Marville East, Ryhope, Sunderland.

CONCERT guitar by Grizzo, Rosewood, good tone/action. Bargain. £45. Tel: 01-485 7392.

CONCERT guitar by "Raponi" (Rome). New, with case. As used by Alirio Diaz. Tel: 876 5733.

CUSTOM electric Hawaiian guitars. Twin pick-ups, eight strings. From £41, plus carriage. Palmer, 10 Fenshurst Gardens, Long Ashton, Bristol.

FELIX Manzanero guitar (1966) beautiful appearance, very fine tone. Price should be £200, but cash needed. £150 o.n.o. Edwards, 29 Cholesbury Grange, Headley Way, Oxford 65564.

GIBSON pre-war L7 guitar. Blond. Recent £25 overhaul. DeArmond 1100 pick-up. New £30 case. £200. 62 Edward Road, Somerford, Christchurch, Hants.

HOFNER acoustic guitar. Half price at £25 o.v.n.o. Phone 01-464 5563 evenings.

ANDRES Martin concert guitar. Previously owned by concert guitarist. £135 o.v.n.o. Phone 01-464 5563 evenings.

MARCELLINO Lopez Nieto concert guitar with luxury case, Sept. 1970. Cost £340. £280 o.n.o. First class condition, unusually attractively-hued Palisante; meticulous craftsmanship. Superb French-polish finish; tone of quality, volume and well balanced. Tel: 703 2337 (at any time after 7 p.m., May 31).

PARAMOUNT Aristocrat tenor-banjo. Gold plated; as used by Harry Reser. Perfect. £100. Windsor Supreme plectrum-banjo. "Lovely instrument". £50. E. Kirtley, Stokefield Cottage, Thornbury, Bristol. Thornbury 3030.

PETERSEN B classical guitar and case. Lovely tone. £60 or near. George Spindler, 14 Park Grove, York YO3 7LG.

RAMIREZ concert guitar, 1958. Superb sound. French polished (not sprayed!) Owned by professional guitarist. £180. Phone 01-385 2560.

RAMIREZ flamenco guitar, 1970. £170. Box 666, "B.M.G.", 20 Earlam Street, London, WC2H 9LR.

ROSEWOOD. Small quantity well-seasoned Indian rosewood. Back and sides. £3.50. Also some cedar fronts. 75p—£1. Personal collection only. Twickenham 894 0669.

RUBIO concert guitar. £280. R. Child. Tel: Disley 3858 (Cheshire).

WILL VAN ALLEN banjo, perfect condition. £100 o.n.o. Case and accessories. Gibson 175DN. Good condition. £170. 59 Rawnook Road, Salendine Nook, Huddersfield, Yorks. Tel: Hudds 53030.

ZITHER by Paulus. £35. Classical guitar £12. Upper Waringham 3155 (Surrey).

CONCERT mandolins, in fine condition. P. Pecoraro No. 5b, 1967 & No. 5, 1969. Luigi

Embergher No. 5b, 1957. Complete with modern hard cases. Box "B.M.G. 669, 20 Earlam Street, London, WC2H 9LR.

1931 PARAGON 5-string banjo. Perfect condition. £95. James Cox, Bidevoke, 44 Fontmell Road, Broadstone, Dorset, BH18 8NP.

WANTED

BANJO suitable for beginner; also Herbert Ellis banjo tutor. Box 667, "B.M.G.", 20 Earlam Street, London, WC2H 9LR.

FERNANDO SOR: Information required on this, or any other guitarist of the nineteenth century, and information on nineteenth century guitar activities. Also, portraits of these players if possible, together with any books, methods, etc., dating from this period. Lee Campbell, 57 Cinderhill, Sheffield 8.

NORTH London B. M. & G. Club requires banjo, mandolin and guitar players. Meetings Wednesdays, 7.30 p.m., Huxley School, Silvee Street, N.18, or phone 807 3774.

QUALITY banjo; Gibson or Vega 5-string, plectrum or tenor. Cash waiting for the right instrument. A. Holmes, 79 Twickenham Road, Teddington, Middlesex. Tel: 01-977 6632 evenings/week-end.

TENOR-BANJO tutors and music—especially anything by Reser. Box 668, "B.M.G.", 20 Earlam Street, London, WC2H 9LR.

WANTED in South Africa: Windsor banjo in good condition; or any other old type banjo, like Gibson, for cash. A. A. Lundgren, Box 360. Tel: 4121, Fochville, Transvaal.

VARIOUS

GUITARS, banjos, etc., professionally painted (decoratively) by hand. Ring 748 7997. Roger Wakeling.

IF you are over 50, live around Edgware, and play an instrument with vellum and strings, come and join us. Tel: Len 952 1131, after 6 p.m.

SPANISH guitars repaired and renovated. Sensier, 01-352 2046.

RONOEL Simoes. Spanish guitar record collector who has now over 2,404 different items, also 75 tapes with guitar music, etc., buys, sells and exchanges guitar records. Write Ronoel Simoes, Rue Dr. Luis Barreta, 192 Sao Paulo, Brazil.

REPAIRS, including repolishing. Spanish Guitar Centre, Norwood House, West Avenue, Newcastle upon Tyne, 3. Tel: 0632 55046.

Coming Events

(Where time is not shown it has not been given.)

June

- 1—John Cadman, guitar recital. St. Martin in the Fields. 8 p.m.
- 5—Paco Pena, flamenco puro. Civic Hall, Guildford.
- 6—Paco Pena, flamenco puro. Claydon House, Bucks. 8 p.m.
- 9—Paco Pena, flamenco puro. The Place, 17 Duke's Road, W.C.1.
- 10—John Cadman, guitar recital. Wilton Hall, Bletchley. 8 p.m.
- 11—John Mills, guitar, with the Salterello Choir. St. James's, Piccadilly.
- 13—Paco Pena, flamenco puro. The Place, 17 Duke's Road, W.C.1.
- 16—Paco Pena, flamenco puro. The Place, 17 Duke's Road, W.C.1.
- 20—Paco Pena, flamenco puro. The Place, 17 Duke's Road, W.C.1.
- 21—Paco Pena, flamenco puro. Queen Elizabeth Hall, South Bank.
- 22—Paco Pena, flamenco puro. Liberty Hall, Dublin.
- 23—Paco Pena, flamenco puro. Liberty Hall, Dublin.
- 24—John Mills, guitar recital. British Council, Portland Place, W.1.

Boosey & Hawkes
present
four names worth
listening to

**MARTIN
HARMONY
ANGELICA
VARSITY**

You know what qualities you want in a guitar. You'll find them in at least one of the instruments from this superb range. Go round to your B & H dealer now, for the guitar you've been looking for.

BOOSEY & HAWKES (SALES) LTD
Deansbrook Road Edgware Middlesex

Gibson & Les Paul Benson LAFLEUR

Directory of B.M. & G. Clubs, Societies and Organisations

AMERICAN BANJO FRATERNITY. Exec. Sec., W. C. Kentner, 1278 W. First Ave., Columbus, Ohio, 43212 U.S.A.

AMERICAN GUITAR SOCIETY. Sec., Vahdah Olcott Bickford, 2031 Holly Hill Terr., Hollywood 28, Calif., U.S.A.

ASSOCIATED BANJO CIRCLE (Westminster). Sec., Norman Simper, 7 Edna St., S.W.11. Tel.: 01-228 4256.

ASTON BANJO CLUB (Wimbledon). Sec., R. G. Oram, 5 Chart Close, Shortlands, Bromley, Kent. Tel.: 01-460 1995.

BARNET. Sec., Cecil Daniels, 26 East Barnet Rd., Herts. BAR 7918.

BELFAST BANJO CLUB. Sec., J. Knowles, 206 Deepark Rd., Belfast 14. Tel.: 744516.

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

B. M. & G. Tape Club

B. & M. Sec., W. Spranklen, 6a Burton Rd., Kingston-on-Thames, Surrey.

H.G. Sec., J. D. Marsden, 40 Orchard Lane, Beighton, Sheffield, S19 6EX.

G. Sec., Derek Guy, 67 St. Leonard's Avenue, Thrybergh, Rotherham, Yorks.

BOURNEMOUTH. Sec., Mrs. D. Parsons, 100 New Rd., West Parley, Dorset. Tel.: Northbourne 3435.

BRISTOL. Sec., D. Shaddick, 49 Callington Rd., Brislington, Bristol 4.

CENTRO DE LA GUITARRA DE PALMA DE MALLORCA. Sec., Peter Burr, Calle Montenegro 10, Palma de Mallorca (Spain).

CLUB DJANGO. Sec., A. Niblett, Mountview 4262.

CROYDON. Sec., J. F. Masters, 47 Downlands Rd., Purley, Surrey. Tel.: Uplands 5384.

DARLINGTON B.M. & G. CLUB. Sec., Mrs. J. Stabler, 38 Easson Rd., Darlington. Tel.: 68492.

FEDERATION OF BANOISTS, MANDOLINISTS AND GUITARISTS.

Southern Sec., Mr. R. V. Shelton, 17 Mountview Ave., Dunstable.

Northern Sec., Mrs. S. M. Thurlow, 6 The Aubyns, Wallasey, Cheshire. Tel.: 051-639 2177.

with the names and addresses of their secretaries.

The cost of twelve consecutive insertions under this heading is

50p

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

FRETTED INSTRUMENT GUILD OF AMERICA. Sec., Treas., Ann Pertoney, 2344 South Oakley Ave., Chicago 8, Illinois, U.S.A.

FULHAM. Sec., J. White, 19 Broughton Rd., Fulham, S.W.6. Tel.: 01-736 5447.

GARFIELD HOWE GUITAR AND WIND GROUP. Sec., Mdm. Garfield Howe, 25 Turberville Close, Abingdon, Berks.

GEORGE FORMBY APPRECIATION SOCIETY. Sec., John Walley, 105 Kidsgrove Rd., Goldenhill, Stoke-on-Trent. Tel.: Kidsgrove 2441.

GRIMSBY & DISTRICT (NORTH Lincs) FRETTED INSTRUMENT SOCIETY. Mr. D. Turgoose, 98 Mendip Ave., Scartho, Grimsby.

HACKNEY. Sec., A. W. Hatfield, 33 Queens Rd., Walthamstow, E.17. Tel.: 01-520 5343.

HULL SPANISH GUITAR SOCIETY. Sec., H. Chesnut, 75 Edgecombe St. Tel.: Hull 41110.

ILFORD. Sec., W. J. Percy, 11 Kendal Ave., Barking. Tel.: RIP 1205.

LADBROKE. Sec., Al Jeffrey, 66 Chepstow Rd., Bayswater, W.2. BAY 6856.

LEIGH-ON-SEA. Sec., L. F. Head, Westholme, Branksome Ave., Stanford-le-Hope, Essex.

LEWISHAM B. M. & G. CLUB. Sec., Mrs. M. H. Torrence, 79b Palace Rd., S.E.19.

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

LUTE SOCIETY. Sec., Mrs. Diana Poulton, 5 Wilton Sq., London, N.1.

MACCLESFIELD B.M.G. CLUB. Sec., B. Jacklin, 103 Nicholson Ave., Macclesfield, Cheshire. Tel.: Greenhills 3302.

MANCHESTER GUITAR CIRCLE. Sec., Mrs. S. Downes, 7 Kensington Rd., Chorlton-cum-Hardy, Manchester, M21 1GH.

NEWCASTLE GUITAR CIRCLE. Sec., M. Weller, Norwood House, West Avenue, Newcastle-upon-Tyne. Tel.: 55046 and 57362.

NONSUCH GUITAR SOCIETY (South London, Ewell). Sec., George Swallow, 176b Central Road, Worcester Park, Surrey. Tel.: 01-330 0042.

NORTH LONDON. Sec., Chas. Hale, 69 Chatsworth Dr., Enfield, Middx. Tel.: 01-366 0879.

OLDHAM B.M.G. CLUB. Sec., J. Taylor, 14 Werneth Crescent, Oldham, Lancs. Tel.: 061-624 1112.

ORRELL MANDOLIERS. Sec., S. Russell, 28 Ennerdale Dr., Litherland, Liverpool 21.

OXFORD GUITAR SOCIETY. Sec., John Taylor, Jesus College, Oxford, OX1 3DW.

PURLEY GUITAR SOCIETY (Classical). Pres., J. Finn, 5 Woodcote, Valley Rd., Purley, Surrey. Tel.: Bywood 3663.

SCOTLAND. Sec., F. Finlay, 4 Salmond Place, Edinburgh 7.

SHEP'S BANJO BOYS FAN CLUB. President: David O'Loughlin, 3 Summerfield Road, Manchester M22 6AE, England.

SOUTH LONDON GUITAR CLUB. R. Humberstone, 23 Furnage St., S.W.18. Tel.: 870 0940.

SOUTHEAST CLASSICAL GUITAR SOCIETY. Sec., S. Harris, 8 Ladram Rd., Southend. Tel.: 86689.

THE NEAPOLITAN QUINTET. Sec., Henry V. Pizey, 29 Carlton Rd., Sale, Cheshire.

THE UKULELE SOCIETY. Sec., E. Blake, 143 Regina Rd., South Norwood, London, S.E.25.

TUNBRIDGE WELLS & DISTRICT B.M.G. CLUB. Sec., R. Warren, "Cartref", London Rd., Southborough, Tunbridge Wells. Tel.: 28533.

WALLASEY ("Riverside"). Sec., B. B. Thurlow, 6 Aubyns, Wallasey, Cheshire. Tel.: 051-639 2177.

WATFORD. Sec., K. A. Brown, "Kingsley", Scatterdells Lane, Chipperfield, Herts. Tel.: Kings Langley 3532.

YORK. Sec., T. E. Ulliott, 24 Farndale Ave., Osbalwick, York.

Teachers and Their Addresses

* Before a Teacher's name denotes an examiner for "B.M.G." Diplomas

75p per annum for 2 lines or less: 25p per line for each extra line or part of a line

LONDON AND SUBURBS

ADVANCED INSTRUCTION in Classical Guitar. Rationalisation of any sound approach to technique. Classes for serious beginners are available. Tel: 235 4814.

BATTINE, PETER (G.). 20 Broxted Rd., Catford, S.E.6. Tel: 01-699 0880.

BENNETT, JOHN (G., P.G., Flamenco). Professional guitar tuition; harmony; sight reading; improvisation. Tel: 01-539 7953.

BYZANTINE, JULIAN, A.R.C.M. All standards of classical guitar. Ex-pupil of John Williams at the Royal College of Music. Also studied under Julian Bream, and Segovia in Italy. 88 Mount Nod Rd., Streatham, London, S.W.16. Tel: 01-769 0535.

CARVALHO, F. (G.). Children / beginners a speciality. 208 Bellingham Road, Catford, S.E.6. Tel: 01-698 3338.

CLASSICAL GUITAR TUITION. All grades. 118 Creighton Ave., N.2. TUDOR 5338.

CRACKNELL, PETER (G.). Individual tuition at all levels given in Stanmore. 01-428 1457.

DUER, B. (Classical and folk styles). 6 Lansdowne Rise, W.11. 01-727 6405.

DUNLOP, DAVID (Flamenco guitar). 33D Eccleston Sq., Victoria, S.W.1. VIC 6045.

EALING SPANISH GUITAR STUDIO. 118 Conway Cres., W.5. PER 8929.

EVE BERNARD. Classical Guitar Tuition, especially for beginners. N.10 area. Tel: 883 0654.

FLAMENCO GUITAR TUITION. Authentic Flamenco, all grades. SWISS Cottage 2403.

FLAMENCO GUITAR TUITION. Experienced well-known Flamenco guitarist. Enquiries: Willie Basileco, c/o Antonio's Restaurant. Tel: 836 7911 (evening).

***GALLO, LOUIS (G., P.G., ELP.G.)**. 616 Green Lanes, Harringay, N.8. Tel: 01-888 4666.

GEARON, FRED. West London Banjo and Guitar classes. P. and F. styles. SHE 8127.

HUMBERSTONE, R. (G., P.G.). Tuition in Wandsworth district. Please ring 870 0940.

JEFFERY, AL. TV's "Mr. Banjo". (B., E.L.B., P.B., Folk B., T.B., G., P.G., U.). Vocal acct. a speciality. 66 Chestow R., W.2. BAYSWATER 6856.

KRAMER, ADELE. Professor at the Guildhall School of Music and Drama, London, gives lessons in classic guitar for beginners to concert standard. 24 College Crescent, Swiss Cottage, N.W.3. PRImrose 5366.

LANG, PETER JOHN (G.). Classical guitar technique and interpretation; all standards. 744 Fulham Rd., S.W.6. Tel: 01-736 0630.

LITTLER, TIM (G.). 33D Eccleston Sq., S.W.1. VIC 6045.

LONDON ACCORDION & GUITAR CENTRE. W.1. Principal: D. Porteus. A.B.C.A. (T.D.), L.B.C.A. Expert tuition at West End studios on guitar (Plectrum and Classical styles), Accordion, Theory and Harmony. Students prepared for all grades of Contests, Concerts and Examinations. Enquiries: 6 Royal Crescent, W.11.

Send for particulars of the IVOR MAIRANTS

POSTAL COURSES for
Spanish and Plectrum Guitar

Each lesson personally checked and corrected

Details from:

IVOR MAIRANTS MUSICCENTRE LTD.
56 Rathbone Place, Oxford Street, W.1

MARKIDES, ANDREAS (G., P.G., Bouzouki). 167 Valley Drive, N.W.9. Tel: 01-204 8641.

MARTIN, JUAN (Professional Flamenco guitarist). Few vacancies for keen students. 8 Golders Green Crescent, N.W.11. Tel: 458 3971.

MATES, L. Flamenco Guitar Tuition. 33 Kent House, Tachbrook Est., S.W.1.

NASH, JOHN (Classical Guitar). Hackney district. Tel: 986 1016.

O'NEILL, PATRICK. Balalaika lessons. 18 Blantyre St., London, S.W.10. Tel: FLA 5965.

PACO PENA SCHOOL of flamenco guitar. Enquiries: 116 Crawford St., W.1. Tel: 01-935 2291.

PATTERSON, MOIRA (G., P.G., Folk). 297 Great North Way, Hendon, N.W.4. 01-203 2081 (evenings).

PEACHEY, D. (G.). 14 Winterstoke Rd., Catford, S.E.6. Beginners to Concert Standard.

PEARSE, TERRY (Folk Guitar). Beginners and Intermediates. 17 Willoughby Rd., Hornsey, N.8. Tel: 348 4793.

***PERCY, TED (B., M., G., all styles)**. Advanced F/S Banjo Techniques. 55 Carlton Terrace, Gt. Cambridge Rd., N.18. Tel: 01-807 2894.

ROBERTS, J. Guitar, Tuition, Classical, Folk. 66 St. Stephen's Avenue, W.12. 743 6755.

ROMERO, PEDRO (Flamenco Guitar Tuition). Tel: 399 7841.

SCOTT, DAVID (G.). 2 Aquila St., St. John's Wood, N.W.8.

SEVILLA STYLE of Flamenco guitar; acc't and solo; all grades; beginners welcome also. Marcelo Lorca, 65 Upper Brockley Rd., S.E.4. Tel: 692 2901.

SHERMAN, HARRY (P.G., H.G., T.B.). 5 Towers Court, 232 Ballards Lane, Finchley, N.3. HILLside 9758.

***SISLEY, GEOFF. (G., P.G., H.G. & Contra-G.)**. 100 Charing Cross Rd. 01-836 2856.

SKINNER, A. J. (G.). West London or own home. 01-743 7778.

SPANISH GUITAR CENTRE. Eventually you, too, will have to learn with us at 36 Cranbourn Street, W.C.2. 240 0754. London's oldest school of tuition in Segovia method; founded by Len Williams in 1952, and now the fountain-head of classic and flamenco guitar activity in Europe, with 400 pupils.

Trial plan guitars for those with no previous knowledge, theory and harmony classes, complete range of instruments and accessories, and classical correspondence course.

SPANISH GUITAR STUDIO (Lock Aitken). 72 Newman St., W.1. 580 8094.

***STANLEY, ARTHUR (G., B., T.B., M.)**. 7 Bonnington Sq., Vauxhall, S.W.8.

STOTTIER, L. C. (G., P.G., B., P.B., T.B., M.). Preparation for Ass. Board exams (G.) and "B.M.G." Diplomas. 95 Geere Road, West Ham, E.15. Tel: 01-534 0778.

TABB, T. (G. all styles). 42 Eastbourne Ave., Acton, W.3. Tel: 01-922 2714.

WEINBERG, A. (G. & Folk G.). 179 Breakspear's Rd., Brockley, S.E.4. TID 8424.

WEMBLEY SCHOOL OF B. M. & G. Jazz, Solo (Plectrum, finger). 38 Charterhouse Ave., Sudbury Town. Tel: 01-902 7017.

WILLMOTT, ROD (G., Lute). Examiner at Trinity College of Music. Preparation for Grade Exams and College Entrance. Tel: 01-385 2560.

BERKSHIRE

BATTINE, PETER (Flam. and Classic G.). 18 St. Leonards Rd., Windsor. 63988.

PHILLIPS, RON (G., P.G., H.G.). 132 Grovelands Rd., Reading. Tel: Reading 585070.

BUCKINGHAMSHIRE

THE JOHN CADMAN SCHOOL OF CLASSICAL GUITAR. Private and class tuition, lute tuition. For details write to: The Secretary, 23 Station Rd., Cheddington. Tel: Cheddington 339.

CAMBRIDGESHIRE

VANGO, GEORGE (B., P.G., G.). 5 Westfield Rd., Great Shelford, Cambridge. Tel: Shelford 2665.

CHESHIRE

ASHURST, MAURICE (G.). 488 Woodchurch Rd., Birkenhead. Tel: 051 608 3532.

JOHNSON, W. Guitar teacher (G. & P.G.). 31 Mary St., Dukinfield.

SHEPPARD, A. E. (G., P.G., B., P.B., M.). Beginners, Intermediates; also musical arrangements for frets, any combo. 23 St. Elmo Rd., Wallasey.

SPANISH GUITAR STUDIO, 4 Upper Northgate Street, Chester. For details telephone Bromborough 4379, or Sandbach 3804.

CORNWALL

***PHILP, Wm. C. D. (P.G., P.B., B.)**. Nankervis House, Ventonleague, Hayle.

CUMBERLAND

JONATHANS MUSICCENTRE WILSON STREET, WORKINGTON

Guitar, Plectrum Guitar and all
Fretted Instruments

Examiner for "B.M.G." Diplomas
Tel: Workington 4108

DERBYSHIRE

BAKER, FREDK. (G. & P.G.). 5 Babbington St., Tibshelf, and Hudson's Music Centre, Market Hall, Chesterfield.

TAYLOR, BERNARD (B., M., G.). 18 North Close, Mickleover, Derby.

DEVON

HILL, RAY (P.G., ELP.G.). Bill Greenhalgh's School of Music, Fore St., Exeter.

***LEE, ARTHUR (G., P.G., M., P.B., T.B., E.G., P., P.ac.)**. Studio: 225 North Rd. West, Plymouth PL1 5DG.

STOYEL, ARTHUR (P., P.ac., Sax., V., M., U.G.). Studio: 6 Seaton Ave., Mutley, Plymouth.

DURHAM

DARLINGTON AND DISTRICT SPANISH GUITAR SCHOOL. Principal, John W. Reay, L.T.C.L., 55 Cobden Street, Darlington. Tel: 60357.

HARTBURN STUDIOS OF MUSIC (All fretted insts., P., S., V., O., Eloc., Theory, etc. All Grades to Diplomas). 32 Hartburn Lane, Stockton-on-Tees. Tel: 68573.

NAYLOR, J. (G., P.G., M.). 45 Randolph St., Jarrow-on-Tyne.

ESSEX

ESSEX ACCORDION & GUITAR CENTRE. Principal: Jerry Mayes, A.B.C.A.(T.D.), L.B.C.A. (Hons.). Pupils prepared for all B.M.G. Diplomas, Trinity College and Associated Board Grade examinations. 19 Colchester Rd., Prittlewell, Essex. Tel: Southend 40909.

HANSON, G. C. (G., P.G.). 59 Vardon Drive, Leigh-on-Sea. Tel: 556010.

***JOHNSON, GEO. (B.G.U.)**. Tel: Billericay 2047.

LEWIS, BREDA (M.). 12 Bristowe Ave., Gt. Baddow, Chelmsford.

LIVSEY, JOHN, A.R.C.M. (G., P.G., S.P.). Coaching for Associated Board Exams, etc. Tel: 01-554 8592. Barking-side.

MAY, R. K. (B., G., P.G.). 13 Sea View Ave., Little Oakley, Nr. Harwich.

RUEFFER, PETER. Classical guitar tuition, all standards. 47 Kinfauns Road, Goodmayes, Essex.

WESTON, Miss D. M. (G., P., P.ac.). 88 Thorold Rd., Ilford.

ZARB, G., F.L.C.M., L.L.C.M. (Professor of Guitar at the London College of Music). Accepts pupils at 64 Endsleigh Gdns., Cranbrook, Ilford. Appointments by telephone. Tel: 554 9052.

HAMPSHIRE

BOURNEMOUTH GUITAR STUDIO. Direction: Tony Alton, 73 Alma Road. Tel: 56453.

***CARLSON, LEW (B., P.B., M., G., all styles)**. 29 Cliffe Ave., Hamble, Southampton.

MESSRS. SPICKERNELL, TAYLOR (P.G.). 14 East Lodge Park, Havant Rd., Farlington. Tel: Waterlooville 4715.

***STRIKE, DONALD (B., T.B., M., G., H.G.)**. All styles. 16 Westbourne Arcade, Bournemouth.

WOODRUFFE, A. J. (P.G., ELP.G., Rudiments, Harmony, Composition). 23 Calshot Rd., Warren Park, Havant.

HERTFORDSHIRE

CHALLEN, C., A.G.S.M. Classical Guitar Tuition. New Barnet. Tel: 449 8017.

HERTFORDSHIRE GUITAR ACADEMY. 15 St. John's Rd., Watford. Principal: Ronald Taylor, F.M.S.G. Classic Guitar, all grades, all examinations. Tel: Watford 34616 and 34927.

LAMPART, DAVID (G.). 154 Briar Rd., Watford. Tel: Garston 76588.

MAY, WILLIAM (G., P.G., P.B., M., U., Balalaika). Write or call: 96 Heath Row, Bishops Stortford.

SMITH, NIGEL (G., P.G.). Write or call: 9 Benbrook's Avenue, Bishops Stortford.

KENT

HOPE, HARVEY T. (G., ELP.G., P.G., all styles). 64 Ashmore Grove, Welling. Tel: 01-856 4876.

MIDDLETON, T. HUGH, A.L.C.B. (V., M., P., G.). 4 Green Walk, Crayford. Tel: 23728.

WAGHORN, JAMES (P.B.). 75 Nortons Way, Five Oak Green.

YOUNG, ALAN (P.G., P.B., Z.B.). Studio: 34 Hibernia St., Ramsgate.

LANCASHIRE

BATHAM, WILFRED. Mandolin artist. Mario de Pietro and Leopoldo Francia courses. Tuition on violin by Sevcik method. 29 Spring St., Gt. Harwood.

BETHELL, PIERRE (G., P.G., H.G., B., P.ac.). "Studios". 10 Gardner Rd., Tuebrook, Liverpool 13. Tel: 051-228 1253.

***HARKER, TOM (P.B., P.G., H.G.)**. B.B.C. soloist. Enquiries: Harker & Howarth, 7 The Arcade, Bradshawgate, Bolton.

***JOHNSON, F. H.** Moderne School of Music (G. & P.). 44 Stamford St., Ashton-u-Lyne. Tel: ASH 2583.
***LEWIS, FRED (B., P.B., T.B., P.G., Bass G.).** All styles of playing taught. Beginners or advanced. 480 Rice Lane, Liverpool 9.
***LOBB, BARBARA, A.T.C.L. (B., M., G.).** 685 St. Helen Rd., Bolton. Tel: 62393.
***MILLER, J. H. (G., V.).** Tel: 336 3000. 96 Nasmyth St., Denton, Manchester.
SMITH, J. (B., M., G., P.ac). 5 Albert St., Lees, Oldham.
***TAYLOR, J. (B., P.B., T.B., M.G.).** 14 Werneth Cres., Oldham. Tel: 061-624 1112.
THE BIX ROSCOE SCHOOL OF MUSIC (P.G., P.B., T.B., M., Trombone, Trumpet and all brass instruments). Beginners a speciality. 39 Bright St., Southport.

LEICESTERSHIRE

THE CLASSICAL GUITAR STUDIOS, 29 New Walk, Leicester. Tel: 27590.
WARNER, KATHLEEN, A.R.C.M. (G.). Holmwood, College Ave., Leicester. Tel: 59461.

LINCOLNSHIRE

ELLIS, JOHN (Mandolin, class and private), 6 Poplar Rd., Healing, Grimsby. Tel: Healing 2205 (STD Code 047 288).
ROBINSON, KEN (G. & P.G.). 69 Campden Crescent, Cleethorpes. Tel: 63391.
WADE, GRAHAM, M.A., A.T.C.L. (G.). Individual Postal Tuition. "Wellow" (The Bungalow), Langrick Rd., Gipsy Bridge, Boston.

MIDDLESEX

ASH, DAVID (Flamenco Guitar tuition). 451a Alexandra Ave., Rayners Lane, Harrow. Tel: 427 0154.
BOLTON, C. (G.). 48 Alicia Ave., Kenton, Harrow. Tel: 907 0519.
***DAVIS, JOHN (B., G., M. all styles).** Wembley. 01-902 7017.
KENT, ART (P.G.). 52 St. Joseph's Dr., Southall. Tel: 01-374 4810.
LIPSCOMBE, R. (B. & P.G.). 34 Limesdale Gdns., Edgware. Tel: 01-205 5305.
MINAY, HENRY (G., P.ac, P.). 8 Clifford Grove, Ashworth, Staines, Ashford. Tel: MX 53457.
***MORRIS, IAN J. (G., P.G.).** 5 Hedgerley Gdns., Greenford.

NORTHAMPTONSHIRE

BOWYER, JOHN (P.B.). 26 Sallows Road, Peterborough. Tel: Peterborough 3810.

NORTHUMBERLAND

CLAZIE, JACK (H.G. Specialist P.G., G., Bass and U.). 18 Ancroft Ave., North Shields, Newcastle-on-Tyne.
***DORWARD, T. J. W. (P.B., G., P.G., M. and Theory).** 15 Hoyle Ave., Newcastle-on-Tyne NE4 9QU. Tel: 37477.
SPANISH GUITAR CENTRE, Norwood House, West Ave., Gosforth. Tel: 857362/855046. Classical and Flamenco Tuition. Private lessons and classes. Principal: Malcolm Weller, M.A.(Cantab.), Tutor at the College of Music.
SMITHSON, ANTHONY, A.G.S.M. (G.). 12 Larkspur Terr., Newcastle-on-Tyne NE2 2DU. Tel: 812740.

NOTTINGHAMSHIRE

LEVERTON, TOM (G., P.G., Bass G., El.P.G., El.H.G., H.G.). 16 Trentham Gdns., off Chalfont Dr., Western Boulevard, Nottingham. Tel: 292824.
SPANISH GUITAR CENTRE. Principal: Robin J. Pearson, 64 Clarendon St., Nottingham. Tel: 48325.

OXFORDSHIRE

DIXON, BRIAN (G.). Lincoln Green, Kingston Street, Chinnor. Tel: Kingston Blount 51515.
EDWARDS, JOHN (G.). 118a London Rd., Headington, Oxford. Tel: Oxford 65564.

SOMERSET

BENHAM, PATRICK (G.). Paddons Farm, Stogursey, Bridgwater. Tel: Nether Stowey 379.
GUITAR RENDEZVOUS. Prin.: Peter Blackburn, 24 Tennis Rd., Knowle, Bristol 4. Tel: 76063.
KIRTLEY, TED (P.B., T.B., P.G.). Stokefield Cottage, Thornbury, Bristol. Tel: Thornbury 3030.
SPANISH GUITAR CENTRE. Prin.: Michael Watson, 2 Elton Rd., Bishopston, Bristol. Tel: 47256.
TOOGOOD, JACK (P.G. and U. specialist; also H.G.). 70 Malvern Rd., St. George, Bristol 5. Tel: 551227.

STAFFORDSHIRE

RIDGE, HORACE, A.T.C.L. (G., P.). 206 Fenpark Rd., Fenton, Stoke-on-Trent. Tel: 33442.

SUFFOLK

WESTON, ROBERT W. (G.). 37 St. Edmunds Rd., Southwold.

SURREY

ERIC GILDER SCHOOL OF MUSIC for guitar tuition in all its forms. Individual and Class coaching of professionals. 48 The Glade, Croydon, CRO 7QD. Tel: 654 4779.

HART, CHAS. (G. all styles). Houseboat "Rozel", 66a High Street (Rear), Kingston.
MICALAS (Classical G.). 33 Havelock Rd., Addiscombe, Croydon. Tel: 656-2152.

SUSSEX

BRIGHTON GUITAR STUDIOS, 34A Waterloo St., Hove. Tel: Brighton 70197.
STEVENSON, RICHARD. Classical and Solo Flamenco type music; Folk accomp. styles. Fin. Casa, Langdale Ave., Chichester. Tel: 85062.

WARWICKSHIRE

BEEBY, JACK (B., M. & G., all styles). 193 Edward St., Nuneaton.
HAMMERSLEY, JULIAN (Classical, Flamenco, Folk). 26 Sudeley Rd., Nuneaton. Tel: 67307.
McDEVITT, CHAS. G. (G., B. and Accordion). 24 Oak Tree Lane, Selly Oak, Birmingham 29. Tel: 021-472 1849. 9 a.m.-9 p.m. daily. Studios also at Redditch and Bromsgrove. Full course in theory and harmony. Practice rooms and free use of instruments.
***MILLS, ADRIAN, G.A.B.S.M., A.L.C.M. (P., P.G., M.).** 21 Hurdiss Rd., Shirley, Solihull, Birmingham.
PERRODY, LOUIS (G., T.B.). Private and Class. Beginners and advanced. Elmdon Private Hotel, 22 Wake Green Rd., Moseley, Birmingham 13. Tel: 449 2741.
TITMUS, JAMES (B., P.B., G., U.). C. & W. and folk style a speciality. 290 Hubert Rd., Selly Oak, Birmingham 29. Tel: 021-472 4437.
WOOD, AMY M. (G., B., M., P.G.). 11 Upland Rd., Selly Park, Birmingham. Tel: 743 5907.

WILTSHIRE

BARRON, JOHN S. (P.G. and Tenor Banjo). "B.M.G." Diploma. Rhythmic and Solo style a speciality. 6 Greenway Gardens, Trowbridge, Wilts. Tel: 3702.
DACRE SCHOOL OF GUITAR, 35a Rolleston St., Salisbury.

WORCESTERSHIRE

FOLK Guitar lessons for beginners. Enquiries to Franks, 19 Knottshall Lane, Oldbury. Tel: 021-552 2915.
LOCKE, R. G. 16 Brookeside, Colwall, Malvern. Tel: Colwall 504.

YORKSHIRE

DRABBLE, L. H. (P.G., G.). 353 Hague Row East, Park Hill, Sheffield 2.
HOWE, L. W. (B., Z.B., G.). 313 Brincliffe Edge Rd., Sheffield 11. Tel: 52838.
PIDCOCK, H. (B.G.). 55 Pearce Road, Sheffield S9 4JG. Tel: 40979.
PROCTOR, CYRIL (B., P.B., G., P.G., H.G., T.B., Bass G., U.). Specialist on Electrical Instruments 180 Town St., Leeds 12. Tel: 637009.

IRELAND

SPANISH Guitar Tuition, classical and flamenco. Professional teacher. Dublin City. Tel: 778547.
***MacGARVEY, JACK (B., Z.B., H.G.).** Examiner for "B.M.G." Diplomas for Ireland. All coms. 31 Ballymoney St., Ballymena, Co. Antrim.

SCOTLAND

ALLAN, DAVID. Classical Guitar Tuition, 9 Raeburn Place, Aberdeen.
DAVIDSON, JAMES (H.G.). 33 Gateside St., Glasgow, E.1.
HINDLE, R. (B., P.B., P.G., G.). 10 Bentinck St., Kilmarnock.
HOUNSLOW, BOB. Classical and folk guitar tuition, Edinburgh. Tel: Haddington 3560 for details.

WALES

BARRIE, C. PRICE (G.). 24 Kemys Street, Griffithstown, Pontypool.
ENDERBY, ERIC (B., P.B., G., P.G.). 6 Cathan Crescent, Port Mead, Swansea.
***MILVERTON, A. (All fretted insts.).** Tuition any style, 3 Queen's Rd., Aberystwyth.
O'BRIEN, PATRICK. Classical Guitar Tuition. 323 Heol Trelai, Ely, Cardiff. Cardiff 562833.
ROBERTS, DON (P.G., Bass G.). 98 Marlborough Rd., Cardiff. Tel: 35508.
ROBINSON, M. J. (G., P.G.). 1 St. Johns Crescent, Canton, Cardiff. Tel: 26746.
SPANISH GUITAR CENTRE. Prin.: Michael Watson, 3 St. Andrews Crescent, Cardiff. Tel: 23813.

ABROAD

AUSTRALIA

ADELAIDE

BUNGEY, WALLY (B., P.B.). 17 Deborah Grove, Clovercrest. Tel: 76-4483, 76-5092.
***SMYTH, JOAN (G.).** 10 East Terrace, South Plympton. Tel: 76-4483.

HURSTVILLE

***HARRIS, KEITH (M., Domra, P.G., B.).** Examiner for "B.M.G." Diplomas. 17 Thomas St.

MELBOURNE

***BALCH, REG (Guitar).** Thorndon Music Studio, Room 5, 163/5 Collins St. Beginners to advanced jazz students. Tel: 870-3303.

PUNCHBOWL (N.S.W.)

***GRIFFITHS, DAVID (El.H.G.).** 7 Fairview Ave., Punchbowl, 2196. Tel: 759 5216.

ROCKDALE (N.S.W.)

HARRIS, K. (B., M., G.). C/o Brandman Music Studios, 579 Princes Highway. Tel: 59-2356.

SYDNEY (N.S.W.)

***ANDREWS, DON (Director)** Academy of the Guitar. 2, 2a, 1st Floor, 99 Spring St., Bondi Junction.

***GOLD, JAN (G.).** 6 Burgoyne Street, Gordon.
DE KROO, DOUGLAS. De Kroo Bros. School of Music. Classical and Plectrum Guitar only. Diploma Courses all grades. 370A Port Hacking Rd., Caringbah. Tel: 524 7925.

***RIDDELL, JOHN (P.G.).** The Hills District Music Centre, 40 Tarana Crescent, Baulkham Hills, 2153. Tel: 639-8980.

***SCHUMACHER, WALTER (G.).** 2 Kent Rd., Rose Bay. Tel: 37-6111.

***SKINNER, PHIL (All fretted insts., all styles).** 6 Sunhill Place, North Ryde 2113. Tel: 882283.

VIRTUE, BOBBY (G.). 24 Dreadnought St., Lakemba, 759-8270.

TASMANIA

***MARSH, JACK (B., P.B., T.B., P.G., El.P.G., M., U., P.ac).** Theory of Music. Special attention to beginners. 30 Hargrave Cres., Launceston 7250. Tel: 26-2387.

***TURNER, ZANE (Classical Guitar).** Strict adherence to approved principles of technique. 14 Grenville St., Burnie. Tel: 31-3905.

CANADA

TORONTO

ATKINS, BERTRAM (Guitar). 108 Boulton Drive. Tel: WA 2-1776.

INDIA

CALCUTTA

***DAS, MUKUL (El.H.G., P.ac, P.).** Radio artist. 22 Bethune Row. Tel: 55-1547.

NEW ZEALAND

WELLINGTON

GUITAR CENTRE. Len-Doran, L.T.C.L., R.M.T. 50 Willis St. Tel: 556 474.

RHODESIA

BULAWAYO

***MIKE BARKER STUDIOS (G., B., P., P.ac, bass).** Tel: Bulawayo 61996.

***KNIGHT, G. C.** Teacher of Banjo, Mandolin, Guitar, Ukulele. Guitar Theory and Practical Examinations for Royal College taught. Box 1389, Bulawayo.

SALISBURY

***ARMSTRONG, WARWICK (G.).** Examiner for "B.M.G." Diplomas. Warwick Armstrong College of Music, Salisbury.

***BAILLIE, RAY (Classical Guitar, P.G., H.G., Solo Ukulele).** Pupils prepared for all exams. Nagle House, Marandellas.

***BARON, WALLY (B., T.B., M. & G. harmony and arranging).** All styles. 133 Victoria St. Tel: 22461.

SINGAPORE

***MARTINEZ, HARRY (El.H.G., El.P.G., G., U.).** Theory and Modern arrangements. Radio artist. 354 Siglap Rd., Singapore 15. Tel: 47752.

SOUTH AFRICA

JOHANNESBURG

***CHARLIE MACROW'S** Studios for expert tuition on banjo, mandolin, guitar and El.H.G. Studios Germiston, Johannesburg and Benoni. Enquiries—Phone 22-2361 or write Box 140, Germiston.

***COETZER, H. J. S. (B., Z.B., P.B., G.).** 251 Eighth Ave., Bezuidenhouts Valley.

***GILBERT STROUD.** College of Music for B., M. & G. lessons. Enquires phone 23-3846 or Box 204 Jo'burg.

TRANSVAAL

***VAN DALEN, WILLEM J. (P.G., M., Dola).** Plot 340 Terrace Road, Edenvale.

U.S.A.

COLUMBUS (Ohio)

KENTNER, W. C. (G., B.). 1278 W. 1st Ave., Columbus 43212. 488-3829.

NEW YORK CITY

PIXLEY, VICTOR A. (P., M., G., P.G., U., T.B., P.ac, S. V.). 3044 14 St., Astoria, N.Y. 11102. Tel: (212) RA-1-2403.

ST. PAUL (Minn.)

BELLON, ALBERT (G., B., M.). Guitar Master Teacher, University of Minnesota, 538 Am-National Building.

CLIFFORD ESSEX METHODS for the BANJO

USED BY BEGINNERS AND TEACHERS IN EVERY PART OF THE WORLD

The Banjo and How to Play It

Emile Grimshaw

38p

(Postage 9p 1st Class, 7p 2nd Class)

A completely new edition of the most up-to-date tutor published. Containing an up-to-date method of fingering; thirty-five tuneful exercises; solos; how to syncopate; a complete treatise on plectrum playing; modern dance methods; and a full explanation of 40 different plectrum strokes; how to write and arrange banjo music from piano score; simple essentials of theory and harmony, etc.

How to Excel on the Banjo

Emile Grimshaw

38p

(Postage 7p 1st Class, 6p 2nd Class)

A companion book to "The Banjo and How to Play It." This method comprises 114 melodious exercises for the advancement of playing technique. Invaluable to all students of the banjo, both finger and plectrum styles.

Plectrum Playing for Modern Banjoists

Emile Grimshaw

38p

(Postage 9p 1st Class, 7p 2nd Class)

A completely new edition of this popular plectrum banjo tutor—with an entirely new section by Roy Burnham devoted to the "D" tuning. Includes: All styles fully and clearly explained; inversions in all keys; hints on tone production; essentials of harmony; how to syncopate; improvising; hints on sight-reading; scores of tuneful exercises clearly and concisely explained.

Chords for Banjo and Tenor-Banjo

Roy Burnham

23p

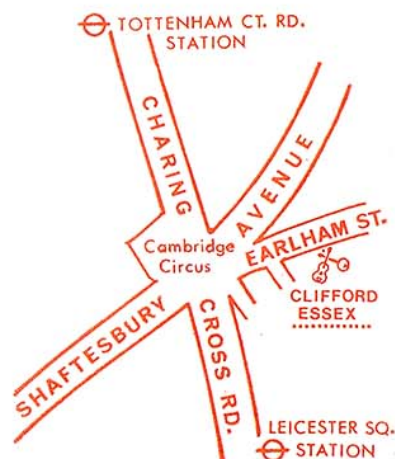
(Postage 5p)

All chords in musical notation and diagram form—in three-note and four-note formations. ANY chord can be quickly found under its appropriate symbol. Includes: How chords are formed; all about inversions; various rhythm strokes.

CLIFFORD ESSEX

for all your accessories -

Open daily 9.30 to 5.00
Saturday 10.00 to 1 p.m.



PAY US A VISIT

IT WOULD TAKE UP TOO MUCH SPACE

for us to advertise all the goods and printed music we can supply. BUT

OUR COMPREHENSIVE LISTS ARE SURE TO INTEREST YOU.

Send us a Postcard,

telling us the instrument you play, and we will send you copies free of charge.

CLIFFORD ESSEX MUSIC CO. LTD.
20 Earham Street, London, W.C.2

SEND THIS OFF TO-DAY

TO CLIFFORD ESSEX MUSIC CO. LTD.
20 Earham St., Cambridge Circus,
LONDON, W.C.2

Please send me "B.M.G." for the next twelve months commencing with the
.....19.....Issue.

I enclose herewith.....value £1.50 (30/-).

NAME.....

ADDRESS.....

RENEWAL..... NEW SUBSCRIBER
(Please put X against appropriate section)

Are you a regular subscriber?

MAKE SURE OF GETTING YOUR COPY OF "B.M.G." EACH MONTH

To make sure of receiving "B.M.G." every month it is necessary to place a standing order. The most trouble-free way is by subscribing direct with the publishers.

SUBSCRIPTION RATE—
£1.50 for 12 months (U.S.A. \$4.25)
U.S. readers remitting by banker's check should add 50c. to cover bank clearance charges.

*Please note the subscription includes 40p (8/-) postal charges.

(If you do not wish to cut this "B.M.G.", copy the above form on a sheet of paper/

Have you read . . .

A. P. SHARPE'S

THE

STORY OF THE SPANISH GUITAR

FOURTH EDITION

CONTAINS:

A COMPLETE HISTORY OF THE INSTRUMENT TOGETHER WITH BIOGRAPHIES OF ITS FAMOUS COMPOSERS OF THE PAST. PLAYERS AND PERSONALITIES

Including
THIRTY-ONE FULL-PAGE
HALF-TONE PLATES

A special art supplement gives full-page photograph of old and new guitars (front and back views) with complete details of their construction and all the relevant measurements.

A book everyone interested in music will enjoy reading and every player of the Guitar will find a source of inspiration.

CLOTH BOUND

88p (17/6) (Postage 1st class 13p,
2nd class 8½p)

CLIFFORD ESSEX MUSIC CO., LTD
20 Earham Street, London, W.C.2

Sole selling agents for U.S.A. and Canada

MILLS MUSIC INC.

1619 BROADWAY, NEW YORK 19, N.Y.

GEARED PEGS

FOR BANJO

Gear ratio 4 to 1. Nickel plated casing.
White plastic finger-grip buttons.

62p (12/6)

(postage extra)

MATCHING OCTAVE PEG ... 50p (10/6d.)
(Supplied complete with fixing screws)

METHODS FOR

Spanish Guitar

Please state whether 1st class or 2nd class post.

CLIFFORD ESSEX SPANISH GUITAR TUTOR

Compiled by Alonso Medio

A really comprehensive tutor containing complete and detailed instruction, exercises, scales and solos based on the Tarrega-Segovia method. Ideal for the player without a teacher. Used by up-to-date teachers all over the world. (Over 20,000 copies sold.)

50p

Postage: 1st class 7p; 2nd class 5½p

ELLIS'S THOROUGH SCHOOL FOR THE SPANISH GUITAR

Revised by Bernard Sheaff

A well established instruction book embracing all the necessary matter to play the instrument.

75p

Postage: 1st class 7p; 2nd class 5½p

HOW TO PLAY THE GUITAR

by W. H. Plumbridge

A preliminary method written in easily-understood form. Includes scales and chords in different keys; scales in position; etc.

25p

Postage: 1st class 5p; 2nd class 4½p

LAURINDO ALMEIDA CLASSIC GUITAR TUTOR

This 94-page book is a complete up-to-date Method with a modern treatment of harmony and transcriptions of many of the author's recordings. English revision by J. Duarte.

£2.50

Postage: 1st class 13p; 2nd class 8½p

FERDINAND CARULLI GUITAR SCHOOL

Edited by Jos. Krempel

A thorough method of study, covering all aspects of playing. Text in English, French and German.

75p

Postage: 1st class 11p; 2nd class 7½p

PLAY THE GUITAR

by John Gavall

A new approach to self-tuition by the man who has made a special study of this aspect of guitar playing.

63p

Postage: 1st class 7p; 2nd class 5½p

TIPS FOR TROUBADOURS

OR

HOW TO ACCOMPANY SONGS ON THE GUITAR

by John Gavall

The most famous book for the student who wishes to accompany songs. Virtually contains a basic course of harmony as applied to the guitar.

30p

Postage: 1st class 7p; 2nd class 5½p

CLASSICAL GUITAR TECHNIQUE

Theodore Newman

A completely new approach to playing the Spanish Guitar.

43p

Postage: 1st class 7p; 2nd class 5½p

ADELE KRAMER'S SCALES FOR SPANISH GUITAR

Major and Minor scales and exercises in thirds, sixths and octaves, all correctly fingered.

50p

Postage: 1st class 3p; 2nd class 2½p

THE STORY OF THE SPANISH GUITAR

by A. P. SHARPE

(4th Edition)

CONTAINS:

A COMPLETE HISTORY OF THE INSTRUMENT, TOGETHER WITH BIOGRAPHIES OF ITS FAMOUS COMPOSERS OF THE PAST, PLAYERS AND PERSONALITIES

Including:

THIRTY-ONE FULL-PAGE
HALF-TONE PLATES
(CLOTH BOUND)

88p

Postage: 1st class 13p; 2nd class 8½p

Flamenco!

METODO DE GUITARRA

by Rafael Morales

The "blue book" of flamenco guitar students! All examples in music and cifra (fingerboard diagrams). Complete with English translation of the Spanish text.

£1.95

Postage: 1st class 15p; 2nd class 9½p

FLAMENCO GUITAR

by Ivor Mairants

A new method for learning flamenco. Includes themes and rhythms for all Spanish flamenco tunes. Musical notation and cifra throughout.

£2.10

Postage: 24p

RYTHMES FLAMENCO

par

B. Miranda

Includes the flamenco rhythms for the following: COLOMBIANAS · GRANADINAS · BULERIAS · SEVILLINAS · MALAGUENA · SOLEARES · GUAGIRAS · FARRUCA · ALEGRIAS · ZAMBRA · TANGUILLO · FANDANGO

50p

Postage: 1st class 3p; 2nd class 2½p

We can also supply the following works for students of the guitar:-

THE STUDIES OF FERDINAND SOR

IN 7 VOLUMES

Edited and fingered by Carl Dobrauz

Progressively arranged, Book 1 is for the beginner and Book 7 for the advanced player. Should be in the library of every student.

63p each book

Postage (each): 1st class 3p; 2nd class 2½p

TWENTY-FIVE STUDIES (Op. 38)

Napoleon Coste

Edited and fingered by Luise Walker

£1.00

Postage: 1st class 5p; 2nd class 4½p

12 Preludes and 27 Etudes for the IMPROVEMENT OF TECHNIQUE (FP. 315)

by Jan Anton van Hoek

Edited by Luise Walker

(A book for the advanced player)

£1.18

Postage: 1st class 5p; 2nd class 4½p

DAS TAGLICHE TRAINING

"DAILY TRAINING"

Luise Walker

An essential for all players. Contains studies in thirds, sixths, octaves etc. and technical studies every serious student will find invaluable for the advancement of his tone production and technique. Text in English and German.

88p

Postage: 1st class 5p; 2nd class 4½p

CLIFFORD ESSEX MUSIC CO. LTD.

20 EARLHAM STREET
LONDON W.C.2