

LIGHTNING FINGERS

AN INTERESTING AND
EXPLANATORY TALK ON
THE BILLY MAYERL SCHOOL
OF MODERN SYNCOPATION
FOR THE
PIANO



18th Thousand
New and Revised Edition

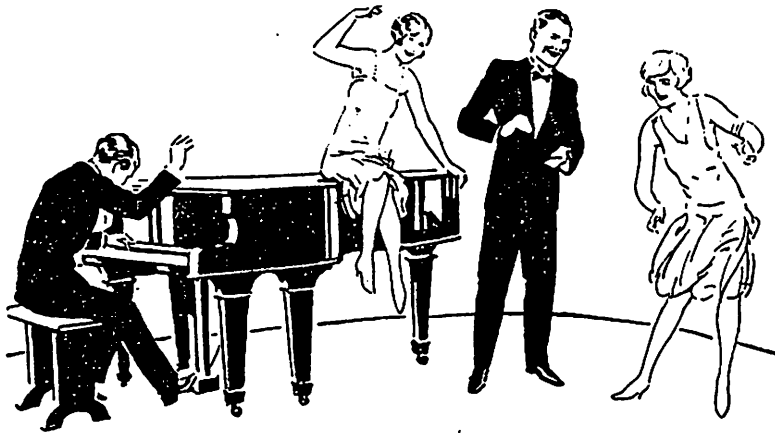
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SYNCOPATION!

One

SYNCO-PATION!



That's the stuff! go on, Jack: don't stop! What rhythm! What perfect time!! What pep!!! I tell you, Doris, the kid's clever. Can't keep my feet still—simply got to dance. After all, there is nothing to beat a performer in the room; it's got the Gramophone and Radio whacked to the wide. Where did Jack learn to play like this—he used to be so old-fashioned? Nobody wanted to hear him. Now listen to the difference.

What? He has been studying at the Billy Mayerl School? Modern Syncopation? I should just say it was modern syncopation! Oh—Boy! I'd give my ears to be able to play like that

Well—why not?



LIGHTNING FINGERS

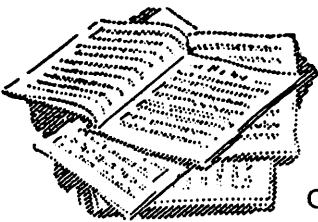
AN INTERESTING AND EXPLANATORY TALK ON THE BILLY MAYERL SCHOOL OF MODERN SYNCOPATION FOR THE PIANO



INTRODUCTORY

'I would give anything to be able to play like that! How often, after reluctantly putting down the head 'phones, turning off the gramophone, or returning from a dance, have you said this to yourself? And, perhaps, not only to yourself, but to your friends. How they crowded round the piano, marvelling at the ingenuity and intricacies of the dance tune, so simple if only the truth were known! How envious they would be if you could play dance music in the way it should be played—how they would crowd round you!

SYNCO-PATION!



What is this very distinct difference between the rendering of dance and other music? Can it be taught? And is it difficult or even possible to learn? These are the questions which naturally come into the mind; and to all of them we can give a very definite and satisfactory answer.

THE DIFFERENCE

Syncopated music is quite a separate branch of musical composition; and just as it is entirely different from what has come to be called 'classical', and ordinary standard music such as ballads, etc., so is there a different style of interpreting it. There are many to-day who affect to despise and look down on modern syncopation, but it is hardly the fair view to take. It does not vie with the classical and ordinary modern music, nor does the dance composer belittle the magnificent masterpieces of the other types. No, dance music has a definite place in the scheme of things: it is there to brighten our lighter moments, to charm our ear as the sweetmeat charms our palate, and also to fulfil its main purpose—to provide suitable musical material for dancing. There is, moreover, no question that if a pianist to-day wishes to retain his popularity amongst his friends, he *must* be able to syncopate. This is an age of rhythm, and the majority of people simply will not bother to listen to a 'straight' pianist. How often have your own friends said to you: 'Play us some real dance music'; (by which they simply mean: play us some syncopated music').

The Personal Element

The principal difference between dance and other styles of playing is to be summed up in the two words, PERSONAL INTERPRETATION. There you have the whole secret. All other music, you will find on examining any pianoforte score, is composed and printed *to be played as written*, and the standard Courses issued by this School are employed with this ultimate object in view, to teach the rendering of music with the finest possible touch, execution and technique, *as written*. Now, if you will turn to the latest fox-trot and look at it, you will see at once that it is obviously not meant to be played as it appears in the printed copy. As it reaches you from the publisher it is (and

SYNCOPIATION!



very properly) simplified so that the least expert pianist can make something of it: it is a simple arrangement of the air with the minimum accompaniment. It has, in fact, been 'reduced to its lowest terms'. But neither the publisher nor the composer hopes or expects that those who play it in public are simply going to play what they find on the sheet. As a matter of fact, you know that they do nothing of the kind; taking the printed copy as their plot and main theme, they proceed at once to put their own interpretation on the work. This is what the composer wants, and by doing so, they not only add to the delight of the melody, but they avoid monotony.

And therein the performer should have a great cause for self-gratification: it is surely much more to his credit to be able to place his *own* interpretation on those compositions which need it, than merely to have an ability accurately to read the printed score and nothing but the printed score. Doubtless many of your friends can do this just as well as



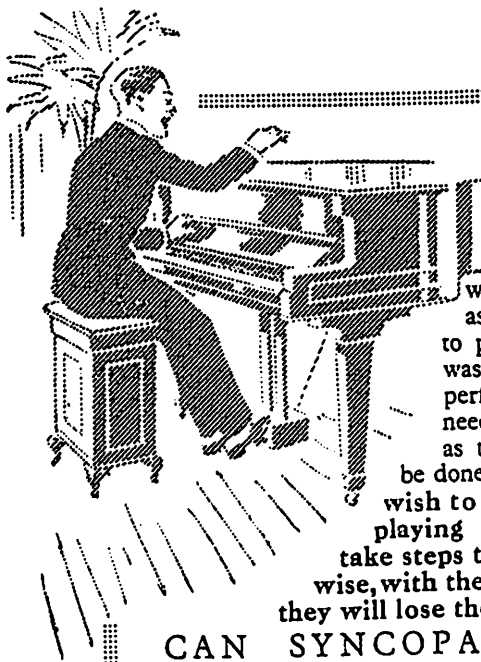
"The King of Jazz"

MR PAUL WHITEMAN,
The World's most famous Syncopated
Orchestral Leader, says:

'I am more than happy to recommend your courses of instruction to all students of the piano. They are of the greatest value and excellent in every way.'

PAUL WHITEMAN,
Broadway, New York, U.S.

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you can; but the man who has the ability to sit down and to put in all those little touches which 'make' a dance number is the man who scores nowadays. And just as special training is necessary to play a concerto in the way it was intended that it should be performed, so is special tuition needed to interpret dance music as the composer intended it to be done. And all those who ever wish to become proficient in the playing of modern music *must* take steps to learn that way. Otherwise, with the public taste as it is to-day, they will lose their reputation as pianists.

CAN SYNCOPATED PLAYING BE TAUGHT?

That is the question so many are asking at the moment; and the answer, thanks to Mr Mayerl, is an emphatic 'Yes'. Provided that you can play the simple music of to-day (and by 'play', we do not mean that you should be able to read it off at sight), and provided you are keen enough to spend a few minutes a day in interesting work, then Mr Mayerl will definitely teach you to syncopate.

The Perfect System

In the early days of the B.B.C. when dance music was first broadcast, Mr Mayerl (who was, of course, at that time solo pianist to the Savoy Havana Band) was literally inundated with letters asking him to give lessons in his own individual style of syncopation. Such personal pupils as he has had time to accept give ready testimony to his ability as a teacher, but it was manifestly impossible for one man to deal personally with all those who desired oral lessons—no day would have been long enough.

This caused him to explore the possibilities of teaching modern syncopation by correspondence, but at first it seemed as if the difficulties of dealing with the subject in this manner would be insuperable. But after many years of patient experiment, Mr Mayerl has now perfected a system which cannot fail to achieve success, so simple is it in conception.

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Moreover, it is the original and only proved successful method of tuition in Syncopation, because it is Mr Mayerl's own personal system of teaching prepared for postal study by an expert in correspondence training and carried out under the personal supervision of Billy Mayerl himself. The fact that over a thousand professional pianists enrolled for study during the School's first year alone in itself speaks volumes.

The Billy Mayerl course is the only one in existence in this country to-day which *does* and *can* teach syncopated playing for the pianoforte, because it is only by Mr Mayerl's knowledge of the fundamental principles underlying it that such instruction can be given.

Thousands of successful and satisfied students, both amateur and professional, have passed through the School.

The idea that some people seem to hold, that syncopated playing consists of running up and down the pianoforte with elaborate embellishments and flourishes of the right hand, is altogether wrong. There is a certain definite way of producing the effects aimed at, and the above method of playing only results in an entirely different style and shows a lack of understanding of what is necessary.

The question might naturally arise as to Mr Mayerl's competence to lay claim to be a teacher of modern syncopation. It is a fair question for the intending pupil to put, and therefore we give on later pages details and press notices of Mr Mayerl's work, together with testimony from many of his pupils and others.

It is impossible to reproduce here more than a fraction of the hundreds of letters of appreciation that the School is constantly receiving—all of them unsolicited. From these it will be fairly recognized that, as Mr Mayerl is acclaimed both here and in America (the home of syncopation) as having started a new era in modern syncopation, and as he is himself the originator of many of the present-day pianoforte effects, *he alone is competent to teach his own creations.*

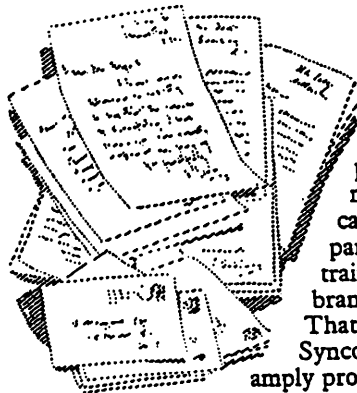
Tested

Recognition

A NOTE ON POSTAL TUITION

Many people are sceptical about the possibilities of learning through the post. This is generally due to one of two causes. Either the enquirer has never had any personal experience of the possibilities of a modern correspondence course prepared and carried through in an expert manner by specialists. (In such a case, judgement without trial is hardly

SYNCOPATION!



fair.) Or else he has been unlucky and paid his fees for lessons which taught nothing. Unfortunately this possibility cannot be excluded to-day. The preparation of personal lessons for postal training is, we repeat, a very specialized branch of tuition.

That the Billy Mayerl Course of Modern Syncopation does what it claims to do is amply proved by the opinions of students. Moreover, it is a very significant fact that a large percentage of these pupils have enrolled through the recommendation of those who have already taken the Course.

There are three very important advantages which tuition by post has over personal lessons. The first is that you take your lessons in your own home, in your own time and at your own convenience. In these busy days, it is not always easy to make fixed appointments, especially in the day time. But here you may take as little or as much time over each lesson as best suits you.

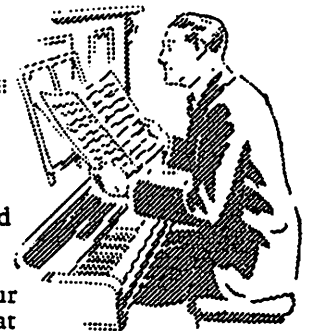
Most Convenient Method The second point is that the lessons are your own property, and you can always keep them by you for reference. The Billy Mayerl postal lessons teach you just what Billy Mayerl's personal lessons would; but if a point should escape you in a personal lesson, you cannot keep returning and asking that the ground be gone over again. But you can always refer back to your postal lessons, instructions and reports, no matter how many years have elapsed since enrolment.

The third point is that of cost. Because of the extra time taken and the tying down of the teacher, personal tuition is many times more expensive than the same instruction given postally. Moreover, a pupil may have to wait many months before there is a vacancy for personal lessons. In Mr Mayerl's case, owing to the hundreds of applications we receive, personal tuition is entirely out of the question, except by special arrangement, and even this is only available to students of the School.

Anyone interested in Modern Syncopation can join the School with every confidence.

Value 'I would not have missed this course for anything.'—V/4.
 '... not only as regards being able to syncopate, but my technique and touch have improved surprisingly.'—W/10.
 'I shall never regret having taken these lessons.'—W/8.

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IS IT DIFFICULT TO LEARN?

Modern dance playing dazzles many and frightens others by its *apparent* difficulty. But it is by no means difficult to acquire. This has been proved in numerous cases of our students who, when they started, had no idea at all of syncopation as applied to their own playing. And the work is not only easy, but it is also extremely interesting. If, when your friends begin to notice the difference in your playing, they remark to you how difficult it must be, then all the more credit to you.

And, don't forget, that unless you can syncopate, it is more than likely they won't want to hear you play at all. To-day you have *got* to do it.

But what could be more fascinating to the keen lover of dance music than to watch the tunes which he had previously been grinding out in a lifeless way grow day by day under his fingers more full of swing and rhythm—'pep', as our American friends call it?

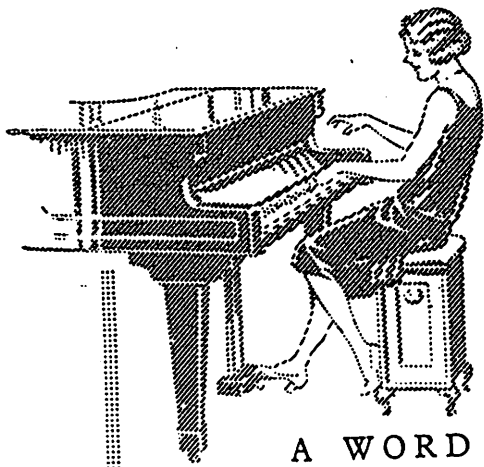
Not Hard to Learn

HOW MUCH TIME MUST I GIVE?

If anyone were to tell you that you could learn to do a thing without any practice at all, he would be misleading you. It is obvious that, when acquiring a new style and outlook on playing as those who enrol for the Billy Mayerl course of Modern Syncopation do, a certain amount of practice is essential. After all, a thing that is worth doing at all is worth doing well. But hours of practising without correct tuition will never make you a syncopated player. However, so carefully has the course of lessons been written, and so skilfully is the pupil led by graduated exercises from one step to another, that it has been found possible to cut down the time of practising to a minimum. To obtain the maximum benefit from the lessons, you should be prepared to give not less than half an hour a day to the study, but we have no hesitation in saying that you will find the work so fascinating that you will wish to give all the time possible to it. Apart from the exercises themselves, you can always be putting into practice what you have learnt whenever you play a fox-trot: and you will find that you can work many of the exercises into your ordinary playing when once you,

Impossibilities

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have grasped them—an easy matter. Always remember, the longer time you give, the quicker you will learn and the more proficient you will become. But bear in mind, the work need not interrupt your present daily arrangements in any way.

A WORD TO LADIES

Too many people have the idea that dance playing and syncopation in general is in some mysterious way the special prerogative of man. Needless to say, this is entirely wrong, for there are in the country to-day some very fine lady exponents of syncopated music, both connected with orchestras and as solo artistes. Many ladies whose profession brings them to play for dancing classes are finding that a knowledge of modern syncopation not only enhances their reputation, but is absolutely necessary to-day if they are to keep their connection together. And again, syncopation helps to fill their engagement book and materially to swell their bank balance.

Necessary



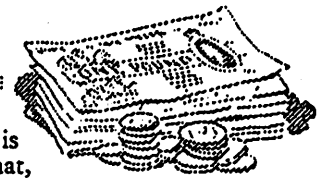
Photo

Maurice Beck and Helen Macgregor

Miss TONI FARRELL

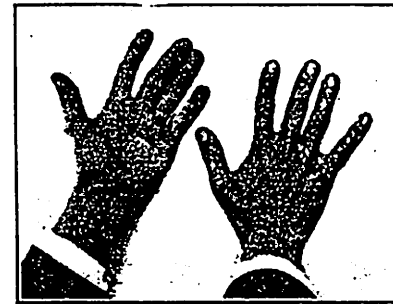
The well-known syncopated pianist, composer, and radio favourite

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And we would here like to say that it is an absolutely erroneous idea to imagine that, to play modern syncopated music, one must have large hands. As a matter of interest, Mr Mayerl's own hands are very small; so not only can ladies be reassured on this point, but also some men who may have had their doubts.

'You were quite right about small hands being no hindrance. I can do everything shown quite easily, and have hands even smaller than most girls have!'—H/20.



The Hands

BILLY MAYERL'S HANDS

THE FINANCIAL END OF DANCE PLAYING

In a modern dance orchestra there are many combinations of instruments: but the piano is the one instrument which cannot be left out. You may turn out the trombone, you may delete the drums, you may 'sack' the saxophone, you may even have a 'band' of one, but then that one will be the pianoforte. It may not be generally known that very big fees are earned by modern syncopated pianists. It is quite possible in this country to earn more per week than many times the modest fee asked for the whole of this course.

And as a spare-time hobby or occupation, dance piano playing can be very lucrative. Playing only once or twice, the fees for this course can easily be made; and if you are good, the news quickly spreads, and it does not take long to get together a very pleasant and profitable little 'connection'. Many leading exponents of the work started in this modest

The Piano

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way. But, as one who appreciates dance music, whether you play for pleasure or for profit or for both, you should undoubtedly learn to play it as it is meant to be played, if you want anybody to listen to you.

'I want to thank you for the excellence of your Postal Course, which I have found very beneficial to my playing. Although I

had not previously played at any Dance, and only took your Profit Course in June, I have already earned more than six times the cost of the Course.'—B/32.

A SPECIAL WORD TO PROFESSIONALS

That great section of the public which derives its pleasure from light music and dancing is getting more critical every day. People, who a few years ago hardly knew what a saxophone was, are now experts in syncopated rhythm and idiom. They know just what they want and ask for it in no uncertain voice. Moreover, they complain if they do not get it, and they look elsewhere.

Competition is so keen that it is absolutely essential to keep abreast of every new movement; otherwise someone more lively steps in and takes the place you thought was secure. It has happened times without number and it may well happen once more—this time to you. Can you, therefore, afford to let any opportunity slip, by which you not only secure your post but put yourself in a position to earn more?

This applies just as much to dance pianists as to artists who practise in other types of orchestra. The former *must* keep to the fore, whilst the latter simply *must* be able to syncopate to-day. Once you lose your reputation, your value goes down.

It is an interesting point that, in the first year of the School's existence, over one thousand professional students, of all grades of skill, enrolled (apart from a large number of amateurs). So great a proportion as 25% of new enrolments are caused by recommendation from the earlier ones; and professional students are loud in their praises of the Courses and their effect in their playing.

Because the Billy Mayerl courses teach the basic principles underlying ALL Syncopated piano playing, when once you have mastered them you will definitely be able to play in ANY modern STYLE you wish.

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London, S.W.7.

Dear Mr Mayerl,

Having completed my course of lessons with you, I should like to express both my gratitude to you on the trouble you have taken and my admiration for you as a teacher.

It is surely a tribute to your methods when I say that eighteen months ago I was playing in a country cinema and was quite ignorant of the art of modern syncopation. Now, thanks to your excellent teaching, I am in a good position in town and devoting myself entirely to this new art.

Believe me, most sincerely,
Bruce M.

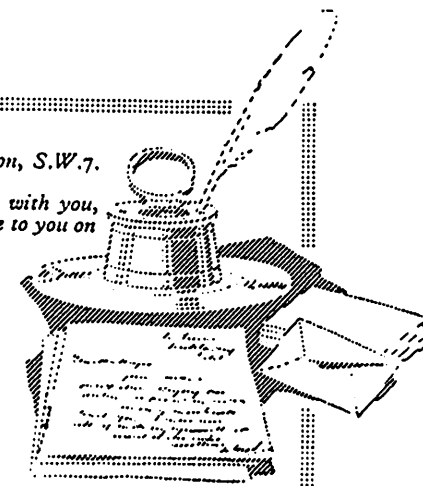


Photo by Foulsham & Hamfield

MR CARROLL GIBBONS,
the well-known pianist and
H.M.V. expert, says:

'To those people who frequently bombard me with questions on how to learn to play modern syncopated music, I have no hesitation in recommending the Billy Mayerl Course. It is the only method which gives the pupil a clear insight and develops latent talent previously unsuspected.'

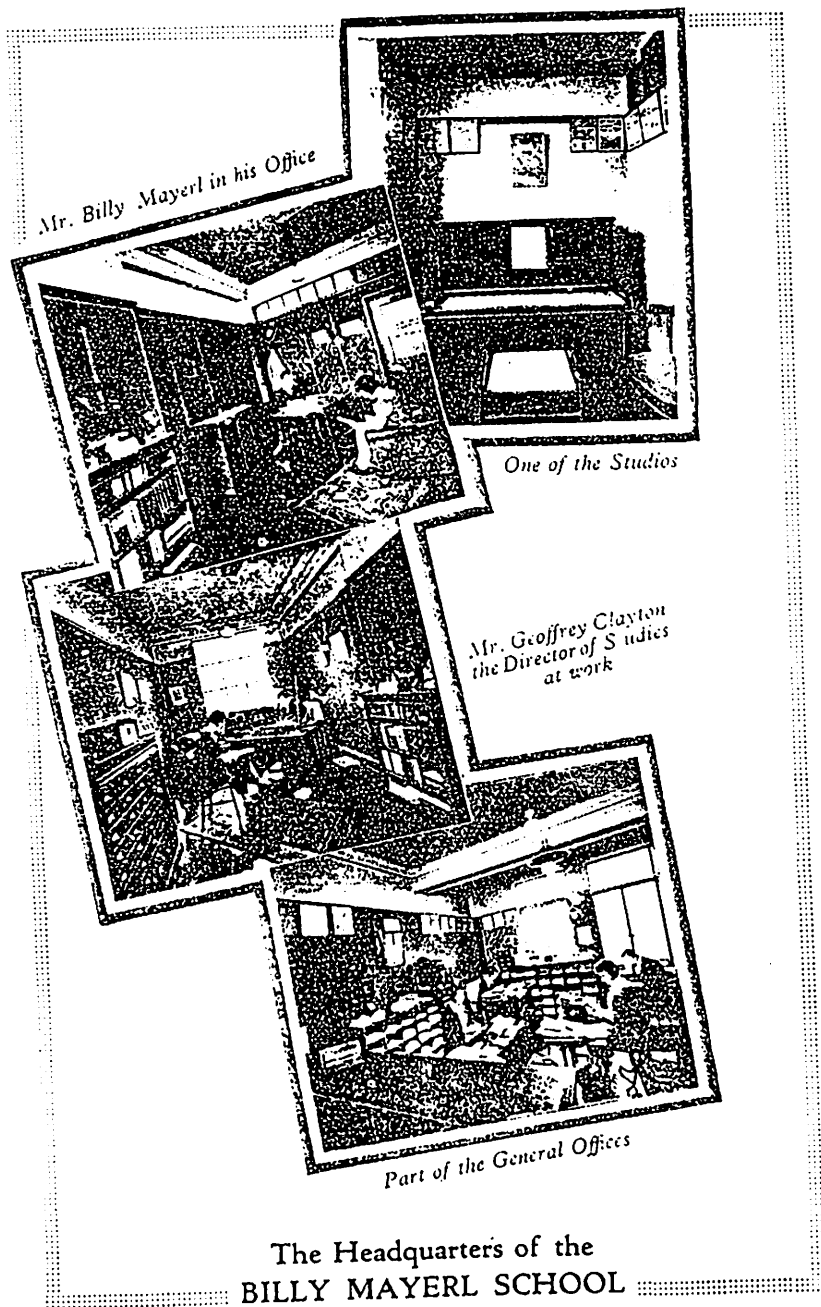
CARROLL GIBBONS,
Recording Studios,
His Master's Voice Co. Ltd.

The attention of Professionals particularly is called to the Course in the Modern Rhythm-style playing, as detailed later. Although, strictly speaking, it is designed to follow in the Course in Modern Syncopation, it may be taken without

A leading
Authority

Simplicity

SYNCOPIATION!



Mr. Billy Mayerl in his Office

One of the Studios

Mr. Geoffrey Clayton
the Director of Studies
at work

Part of the General Offices

The Headquarters of the
BILLY MAYERL SCHOOL

29-31, Oxford Street, W.1

Fourteen

this latter, *provided the professional student has a real working knowledge of the principles underlying syncopated playing.* Without this (and without a solid basic left hand!) the Course in Modern Syncopation should be taken first.

THE COURSES OF INSTRUCTION

There are four Courses of instruction in Modern Syncopation and Rhythm playing available from the School.

1. THE COURSE IN MODERN SYNCOPATION FOR THE PIANO. With this should be taken—
2. THE PERSONAL DEMONSTRATION COURSE IN MODERN SYNCOPATION (personal lessons by means of Gramophone Records). After this, the student should proceed to—
3. THE ADVANCED COURSE IN THE MODERN RHYTHM STYLE PLAYING.
4. PERSONAL LESSONS FROM BILLY MAYERL HIMSELF.

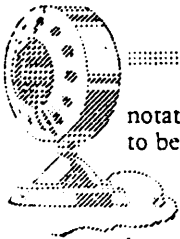
All Courses issued by the Billy Mayerl School are the result of many years of experience and careful thought. Working on a definite plan throughout, and by dint of numerous tests and endless revision, Mr Mayerl has produced a series of lessons which is at once clear and concise, and at the same time most attractive in its interest. Every point of instruction is made clear in simple language, and the carefully drawn-up exercises and examples are at no time beyond the power of the very modest performer. Mr Mayerl does not ask you to copy the work of any particular exponent; but by teaching you the fundamental principles underlying the modern style of syncopated playing, he develops *your own style* in this respect. Thus *you* may become what others have become—an individual artist in syncopation, with a style of your own. Through this system the style of the student's playing is adaptable to any changes which may take place from time to time in modern syncopated music. The courses are under constant revision to keep them up to date.

There is no special form of writing music employed: ordinary musical notation is used throughout the Course, both in the examples and the exercises.

Whilst, as has been stated elsewhere, he assumes in the student an ability to read music (that is, to know the ordinary

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Fifteen



notation, value of the notes, keys, etc.) and sufficient skill to be able to play ordinary dance music of the simpler kind, he does not expect a knowledge of harmony nor any of the allied branches of musical theory, nor is this in any way necessary. For this reason: the lessons have been drawn up with a careful avoidance of technical musical terms, and written as they are, it is a simple matter for all with the above slight musical knowledge to understand them clearly.

For those who are doubtful of their skill being up to the required standard, a routine to improve both technique and sight-reading is given in the first lessons of the Syncopated Course and the Rhythm Course.

Each lesson consists of Mr Mayerl's personal detailed instructions—the lesson proper, together with its exercises and numerous examples. In the case of certain lessons we give special supplements, charts, a transcription, etc., and also a very valuable dictionary of material for 'breaks' and other effects. A Gramophone record, specially made by Billy Mayerl for personal demonstration, is given to each Student of the Rhythm Course.

All lessons are printed in the finest possible manner upon the best quality paper—they are *not* run off on a duplicator; and they become the absolute property of the student.

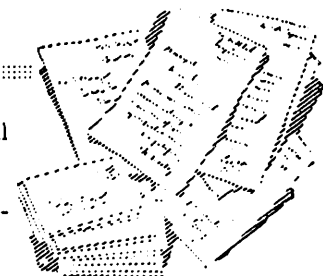
A World-famous Composer



Mr HORATIO NICHOLLS,
the world-famous composer, says:

'I must congratulate you on filling so completely, by means of your School of Syncopation, the great need which has been felt by pianists and composers in this country. The fact that it has received such a thorough endorsement from the profession, speaks volumes for your methods of teaching.'

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At the end of each lesson there is a special report sheet which the student is asked to fill up and return to the School. Thus his progress is clearly followed and special instructions are sent him with the next lesson on any points over which he may have a difficulty.

The length of time needed to complete a course rests entirely with the student: naturally the more time he can devote to it each day, the quicker can he progress and the greater will be his efficiency. We do not recommend that the lessons be rushed through, however, but on an average of half an hour's practice a day the student should complete at the rate of about a fortnight to three weeks for each lesson, or longer, of course, if necessary.

We repeat, the fascination of watching your piano playing grow day by day into a thing of joy—full of life and rhythm—cannot adequately be described in words. The admiration of your friends alone more than repays the time spent in interesting study; *your reputation as a pianist demands it*

Personal Interest



'The British Master of Rhythm'

Mr JACK HYLTON says:

'It has been a great pleasure to me to read through your wonderful Course. The much-needed want for such a complete and simply-written system of teaching is brought to my notice almost daily, and I can recommend your Course confidently to all interested in modern piano playing, whether amateur or professional, as a gilt-edged investment.'

'What strikes me particularly about it is the easy, progressive way in which the subject is unfolded, and the entire absence of padding.'

'I wish your Course the success that it undoubtedly deserves.'

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BRIEF SYNOPSIS OF THE COURSES

I. MODERN SYNCOPATION

- LESSON I. *Syncopation, general survey—Scope of—Right and wrong methods examined—"Breaks"—Keys—Beats—"Breaking"—Melody—"Charleston"—How to Practise—Routine for Technique—Sight-reading—Special Supplement—Student's Report.*
- LESSON II. *The Left Hand—Student's Report criticised—Complete instruction on all Left-hand work—Report—Examples—Exercises.*
- LESSON III. *The Right Hand—Report criticised—Accents—Accent-forms—Beginnings—Endings—Repeat bars—Introductions—Building up of Chords—Figurations—Phrasing—Report—Examples—Exercises.*
- LESSON IV. *The Right Hand (continued)—Report criticised—Fourths—Special charts—Special keys—Tremolo—Special treatments—Report—Examples—Exercises.*
- LESSON V. *Both hands—Criticism of Report—Practical applications—Foundation of all work—"Sock" phrases—"Pick-up work"—"Blues" chords analysed—Ninths—Harmonic progressions—The "After-beat"—Special Transcription—Hints—Keyboard maxims—Report—Examples—Exercises*
- LESSON VI. *General instructions—Report criticised—Practical applications, advanced stage—Analysis—Extra directions for left hand—Current examples—Octave repetitions—Breaks—The Dictionary of Breaks—The Waltz—One Step—Tango—Touch—Conclusion—Reports—Examples—Exercises.*

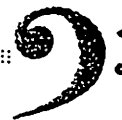
This Course teaches the whole subject of Modern Syncopation from A to Z, and is complete in itself. Properly studied, it will make you into a *real* syncopated pianist.

To take the Course in Modern Syncopation all that is necessary is that you should be a reasonably good sight-reader, i.e., you should be able to play an ordinary dance number from sight, or after going through it a couple of times or so.

2. THE PERSONAL DEMONSTRATION COURSE

This valuable Course has met with phenomenal success. It is in the nature of personal lessons, played for and spoken to you by Billy Mayerl himself. Full particulars are enclosed in a separate leaflet. This course is intended to be taken *together with* the Course in Modern Syncopation. It cannot

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be taken without it, nor can it be used with the Rhythm Course. Students of the Syncopation Course should not be without the Personal Demonstration Course.

The Billy Mayerl School is the only school in the world which issues its own Gramophone records, *under its own label*, for the purpose of musical instruction.

- FIRST RECORD. I. *Introduction—The Fox-Trot played through—Breaks—Demonstration of Breaks.*
- FIRST RECORD. II. *The Complete Transcription played—Analysis of the Left Hand—the 'Golden Rule' and its exception—Demonstrations—Instruction.*
- SECOND RECORD. I. *The Left Hand continued—the Split Bass—Instructions and Demonstration—Exercise J—Demonstration—Further comments upon the above.*
- SECOND RECORD. II. *The Left Hand continued—Touch and Accent—the all-important Thumb—Demonstrations—Explanation of above effects—Accents again—the Pedal—the 'split after-beat'—Demonstrations of this.*
- THIRD RECORD. I. *The 'Tuning Chord'—the Right Hand—Speed and Treatment—General rules—Demonstration—on Variety—Demonstration—YOUR DUET WITH BILLY MAYERL.*
- THIRD RECORD. II. *Figurations—A FURTHER DUET WITH BILLY MAYERL—Resolutions—Demonstrations—Instructions—the Charleston beat demonstrated and counted.*
- FOURTH RECORD. I. *Resolutions again—five examples demonstrated—how to study a composition—Demonstration—Completion of Chorus—Demonstration—Instruction on the Verse.*
- FOURTH RECORD. II. *Breaks—Instruction—Demonstration and Analysis of all Breaks in the Fox-Trot—dealing with other numbers—Conclusion.*

3. THE RHYTHM COURSE

This Course is intended to follow directly on the Course in Modern Syncopation. It does not replace it in any way. Moreover, it is useless for the intending student to take the Course in Modern Rhythm-style playing unless he has

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either been through the Syncopated Course or else (as in the case of some professional pianists) he has a *very thorough and practical working knowledge* of the principles taught in the latter.

This Course is designed especially to appeal to keen students, professional and amateur alike, and gives very advanced instruction on the material of the first Course. It was prepared at the express request of over fifteen hundred of our students, and should make a very wide appeal.

SPECIAL NOTE TO PROFESSIONALS

The Rhythm Course is a complete answer to the 'hot-style playing' controversy. It shows exactly how to achieve this 'hot' effect; but at the same time it points out just wherein lie the errors of those untrained pianists who try to produce this kind of effect without the necessary knowledge. A study of the contents of the Rhythm Course will make you play 'hotter than the hottest'; and, with this knowledge behind you, you will positively be an outstandingly brilliant pianist.

The Rhythm Course is interesting and fascinating in the extreme, besides being intensely practical.

The best time to take it is to follow straight on from Lesson VI of the Syncopated Course, sending your enrolment form and remittance when forwarding the report to this lesson. In this way no ground is lost as might be the case were a long interval to elapse between the Courses.

LESSON I. *Instructions to New Students—General Instructions—Advanced and latest ideas—the Rhythmic fill-in—'One-finger technique'—the Bass pick-up—'Tenor' Saxophone effect—bare 'Harmony' effect—'Blue chords' effect—Rhythmic 'oddities'—Examples—Exercises—Student's Report.*

LESSON II. *Advanced left-hand treatment—Sustaining the counter-melody—the 'obvious change' again—The new rhythm bass—Correct harmony—Practical application, right hand—General—Examples—Exercises—Student's Report.*

SYNCOPIATION!



LESSON III. *Right-hand 'pick-up,' new style—Chromatic Fourths—Fourths with added octave—Fourths with added fourths—Practical applications—Important rule on all fourths—Fourths and figurations—Examples—Exercises—Student's Report.*

LESSON IV. *Accent Breaks—Melody Breaks—Fill-in phrases rhythmic and harmonic—one-bar accent phrases—Modern Embellishment of Reversed Bass—General Survey—Importance of Pedal Work in new style—Examples—Exercises—Student's Report.*

LESSON V. *The 'Slip' Octave—Practical application—Rhythm Breaks—Complete examples with 'Break' types and variations—Full instruction on producing accents—'The most important thing of all'—How to use the Record—Study based on Record—Conclusion—Student's Report and—*

THE PERSONAL DEMONSTRATION GRAMOPHONE RECORD.

Personal Demonstration is so essential with Rhythmic Instruction that, in order to make this course absolutely complete, we give as Exercises to Lesson V—

A LONG-PLAYING DOUBLE-SIDED GRAMOPHONE RECORD

with the principal examples and exercises of this course

PERSONALLY DEMONSTRATED FOR YOU

by

BILLY MAYERL.

What other music teaching system offers such complete facilities? Even if you do not possess a gramophone of your own, it should not be a difficult matter to borrow one for the purpose of studying this marvellous record.

SYNCOPIATION!



4. PERSONAL LESSONS.

A strictly limited number of personal students can be accepted by Mr Mayerl himself. Full particulars are enclosed in this book.



A PERSONAL LESSON

IMPORTANT NOTICE

Syncopated playing does not spoil your 'ordinary' playing. On the contrary, it *positively* and *definitely* improves your accuracy, attack, piano control and initiative. It is one of the finest methods of improving both your execution and your technique.

SYNCOPIATION!



FOREIGN

Branches of the School, under expert directorship, are now open. Our South African branch is under the direction of:

Mr Teddie Garratt,
P.O. Box 5828,
Johannesburg, Transvaal,
South Africa

and those interested should apply direct to him.

Mr Garratt is, of course, recognized throughout the Union as the leading syncopated pianist and teacher. Branches of his Schools of Syncopation are to be found throughout South Africa, and additions are constantly being made.

Branches

The address of the New Zealand branch is,
175-177, Hereford Street,
Christchurch, N.Z.
and this is under the direction of Mr Howard Ballan.

The Indian branch is situated at the offices of The Musical Syndicate, whose postal address is,
P.O. Box 81,
Bombay, India.

We have been fortunate in securing the services of that brilliant young pianist, Mr Alec Sequeira, as Director of Studies for this branch.

For Germany, and German-speaking countries in Europe, the headquarters are situated in the offices of:
Messrs. B. Schott & Söhne,
Mainz, Germany.

From this address complete information can be obtained, and all instruction is issued in the German language. They are the sole authorised teachers of the Billy Mayerl methods in these territories, and intending students may place every confidence in them.

Arrangements are being made to open branches in other countries; full details will be issued in due course.

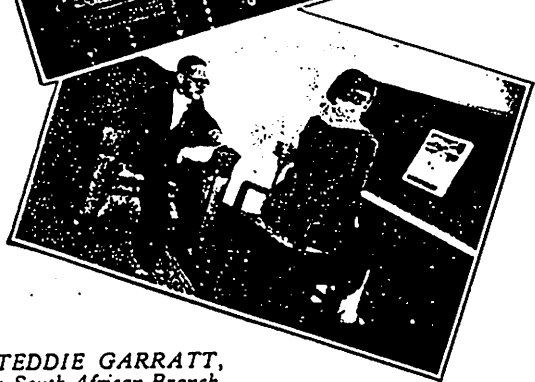
SYNCOPIATION!

On enrolment, a sufficient portion of the Course is despatched straight away. As the student completes each lesson, he returns its progress sheet and proceeds with the next lesson. By the time he is ready for more material, this will have reached him, together with comments and further instructions on his earlier work.

A student in Holland wrote us as follows at the close of his tuition:

It seemed to be impossible to teach the piano by post, but your lessons have taught me syncopated playing. I am writing you a few lines of satisfaction in Dutch . . . I will always consider it a lucky moment when I saw your advertisement.

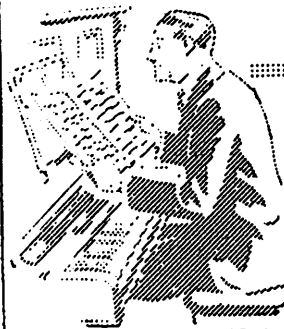
Best thanks,
Yours very truly,
A. H. A. Blaisse,
Schiedam.



Mr TEDDIE GARRATT,
in the South African Branch.

SYNCOPIATION!

Twenty-four



The complete course of lessons and everything appertaining to it is copyright throughout the world. Intending students should, therefore, only deal direct with the School or its branches, as very vigorous legal action is taken against infringements and imitations.

Where there is no branch, students abroad, and, in exceptional cases, students in England may, if they wish, have all the six lessons sent to them together; but this should be avoided if possible, because the individual and personal attention to students' reports between each lesson cannot then be given.

'I'm thoroughly satisfied with the progress I have made.'—B/16 (an Italian student, resident in Florence, who had to have every lesson specially translated for him on its arrival).

From a student in Sweden (original in Swedish):

'I beg to enclose my great admiration for your School for Dance Pianists which I have found most instructive and practical in existence. In short, it is a great discovery for all pianists who would learn to syncopate. It has been of great use to me, and I certainly will recommend it to my pianist friends.'—N.S., Stockholm. (The translation is the student's own.)



A famous
Artiste

Mr. JACK PAYNE, the famous leader of the
B.B.C. Dance Band, says:

'I feel I must congratulate you on your course in Modern Syncopation. The clearness of the tuition is excellent, and I most certainly advise all those pianists who are interested in this modern style of playing to lose no time in getting in touch with you.'

SYNCOPIATION!

Twenty-five

Ritz Hotel,
Johannesburg, Tvl.

Teddie Garratt, Esq.,
No. 3, Trocadero Bldg.,
Johannesburg, Tvl.

Dear Mr Garratt,

With reference to the ' Billy Mayerl Course of Modern Syncopation for the Piano ', which you are conducting in South Africa, you will be interested to know that this Course has become very popular in England.

A number of my friends (not only in London, but in other towns in England) enrolled for this Course, and I can assure you their playing improved almost beyond recognition in a very short time. I feel safe in saying that this Course achieves all that is claimed for it. It will interest you to know that I frequently play Billy Mayerl's Piano Novelties in my solo work with Bert Ralton's Band, and find them more successful than any other type of novelty solo. Truly, his style is the most up-to-date of all pianists.

You should undoubtedly establish the same excellent reputation for the Course in South Africa that it already enjoys in England. I heartily recommend it to everyone desirous of learning the latest style of piano syncopation.

With all good wishes,

I am, yours faithfully,
FRANK COMPTON

GENERAL

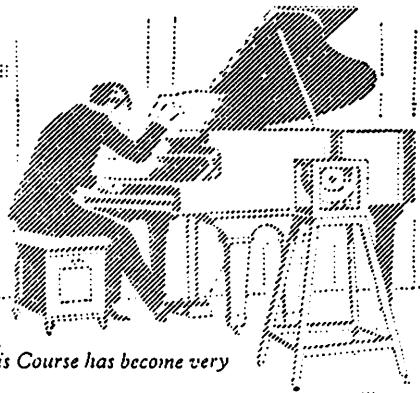
A student may take his own time over each lesson, but, whilst illness and other circumstances will be given full consideration, a period of more than three months must not elapse between the taking of each lesson. If such period should be overstepped without a reasonable cause being given, the pupil is considered to have ceased to be a member of the School, and may only complete the course on payment of a re-enrolment fee of half a guinea. This rule is made entirely in the interests of the student, as it is manifestly impossible for Mr Mayerl to teach one who will not give his interest and keep ' up to the mark ' in his work.

All fees are entirely inclusive, and the student has no other expenses at all in connection with the work, except, of course, the few pence needed for posting to us his reports between the lessons.

Particulars of the fees are enclosed with this booklet, together with details of the payment of these by instalments.

SYNCOPIATION!

Twenty-six



A Graceful
Compliment



It will be noticed that a substantial reduction in the fees for the course is offered to those whose remittance covers the whole charge at the beginning.

Do not delay or hesitate: fill up the enrolment form to-day, and begin at once to become an exponent of this most fascinating branch of modern music. If there is any point on which you are not clear or would like further explanation, please do not fail to write us, when we shall be only too glad to give you the fullest information. All preliminary correspondence is entirely free of charge.

MR BILLY MAYERL

We give below details of Mr Mayerl's work, as judged by others, in the form of extracts from the press, etc. His playing is, of course, known to thousands of radio enthusiasts and theatre goers. Apart from personal performance,

The
Principal



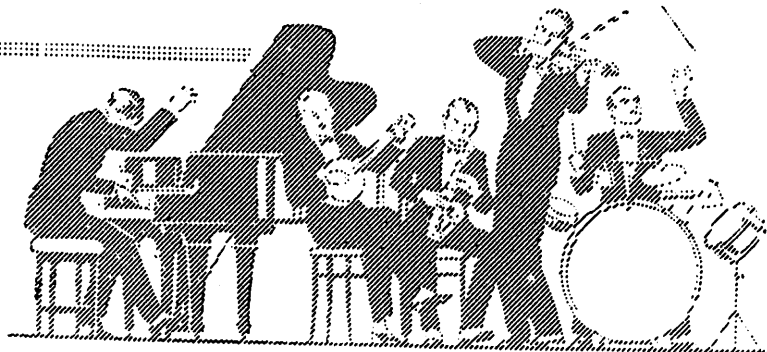
Photo
Faulsham &
Banfield Ltd.

Mr BILLY MAYERL

Details

SYNCOPIATION!

Twenty-seven



Mr Mayerl is thoroughly accomplished in every branch of musical theory. He passed all his examinations, with honours, at Trinity College, London. (It is interesting to note that he passed the advanced senior scholarship examination at the early age of eleven!)

His brilliant series of transcriptions of popular numbers, issued by various music publishers, go to further prove that modern syncopation is now reckoned upon by publishers as a factor of great importance and of commercial value.

'Born in London in 1902, he, at a very early age, showed signs of unusual musical talent. At the remarkably tender age of six-and-a-half he made his first public appearance at the Queen's Hall, playing a Grieg Piano Concerto, and also a little Suite of his own composition. At seven he passed the Trinity College preparatory examination, and then his studies began in real earnest. At twelve our young musician wrote an Eastern Suite of such merit that it was considered worthy of publication, and, in fact, is still selling.

In 1920 Billy Mayerl joined the famous Savoy Havana Band as solo pianist, and all the success and popularity of this famous combination was shared by him. Although at the present time Mr Mayerl is perhaps the foremost syncopated pianist in this country, it must not be supposed that he confines his talents exclusively to this style of playing; he is an all-round brilliant pianist and in performing the classics of the great composers his execution and technique are just as wonderful as when he is rendering the popular syncopated music.

At the Savoy Orpheans' Concert held at the Queen's Hall on October 28, 1925, Mr Mayerl rendered from memory, in marvellous style, Gershwin's "Rhapsody in Blue"—which has been called a syncopated classic, and is without doubt the most scintillating example of modern syncopated music—it is certainly the composer's most brilliant effort. Mr Mayerl was the first pianist in this country to play this celebrated composition in public, and it is admitted that he did it full justice and interpreted the composer's ideas in truly masterly fashion, his execution being nothing short of marvellous.

*Billy Mayerl,
Composer and
Pianist*

SYNCOPIATION!

Twenty-eight

'At the same concert Mr Mayerl also played three of his own syncopated compositions . . . These are in great demand everywhere, in fact, copies have even been sent to America, the home of syncopated music . . .'

Keith Prowse Courier.

'This week's programme is headed by Billy Mayerl, with his pianoforte playing superb.'

—The Encore.

'Billy Mayerl's piano syncopation leaves one amazed. In his "Puppets Suite" he demonstrates remarkable dexterity, and gives us something in the instrumental style that is quite new.'

—Harrogate Herald.

'Mr Billy Mayerl, such a favourite in revues and high-class variety and so popular with wireless enthusiasts, is too well-known to need lengthy comment. On his first appearance in North Bucks he was a tremendous success. His work at the piano was delightful. From memory he played excerpts from the best known composers with an ease and brilliance which marked him as a great musician. He was encored again and again, striking testimony of the pleasure which his efforts gave to the crowded and not uncritical audience.'

—Bucks Standard.



BILLY MAYERL at the studio of Messrs. Pathe Freres.



"Talkie" lectures,
Note Sound track on left.

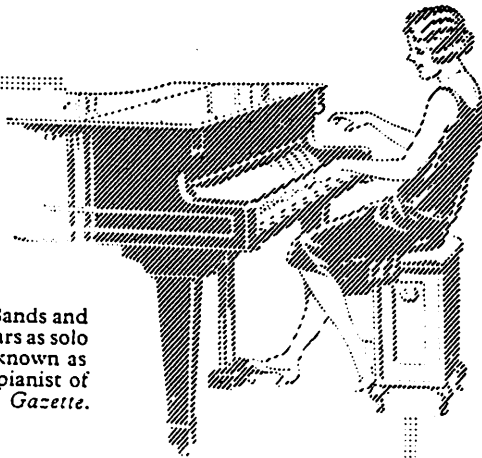
SYNCOPIATION!

Twenty-nine

'At 7.45 Manchester listeners will hear a short programme by Billy Mayerl, the young pianist, who first came before the public eye when he gave a number of recitals at the Queen's Hall.

In 1920 he joined the Savoy Bands and remained with them for five years as solo pianist, becoming universally known as the most brilliant syncopated pianist of his age.'

—*Blackpool Gazette.*



Cinematograph Studies

'Billy Mayerl has, of course, always to adopt a popular style of entertainment when appearing at music halls, but there never has been—and I doubt if there ever will be, or could be—a pianist with a better all-round technique than this young-old pioneer of syncopation.'

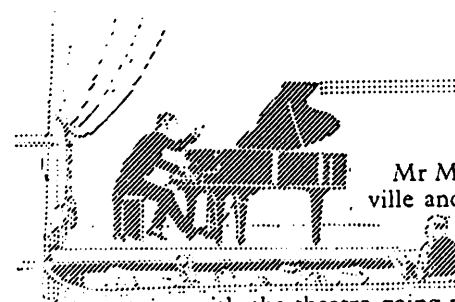
—*The Melody Maker.*



Mr W. DEBROY SOMERS, the famous Conductor, says:

'I have gone through the system very thoroughly and am greatly impressed with the simplicity, clearness, and generally satisfactory manner in which every branch of syncopated piano playing is expounded and made easy for the pupil.'

SYNCPATION!



Mr Mayerl's activities on the vaudeville and West End stage are too well known to need detailed description here. He has achieved an assured position with the theatre-going public. Composer of light and serious music, radio and recording artiste, lecturer and writer on music, 'talkie' and vaudeville star—there is hardly a branch of modern music and entertainment which is not influenced by his activities. None of these, however, is allowed in any way to interfere with his work as Principal of the Billy Mayerl School.



A PORTION OF THE DAY'S POST

THE SCHOOL

In the early part of 1926, the Billy Mayerl School took up its abode in a suite of offices in 29, Oxford Street, London, opposite the famous Frascati Restaurant. It was quickly evident, however, that owing to the very great demand for tuition, these premises would soon be too small. Steps were thereupon taken to acquire the adjoining suite and the School's staff was increased. In addition to the clerical staff, there is Mr Geoffrey Clayton, Mr Mayerl's partner.

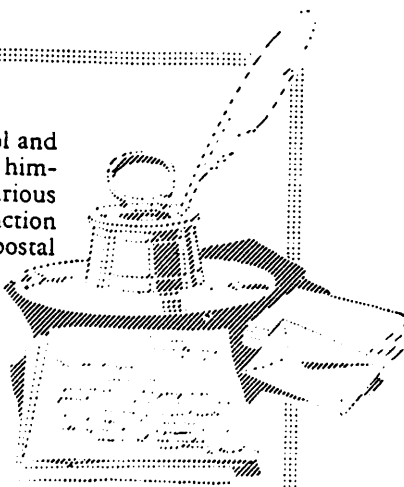
He is an acknowledged expert in correspondence tuition and has himself had great experience in this work and in advertising, both here and in the United States.

SYNCPATION!

Mr Clayton, who is a Public School and 'Varsity man, besides being a musician himself, personally took down the various Courses from Mr Mayerl and in conjunction with him arranged them for postal instruction.

In the opinion of others competent to judge, they are amongst the clearest Courses of postal tuition ever placed before the public.

Students and prospective students are always welcome any time they care to visit the School. It is a matter of pride to show them the system by which the hundreds of weekly enquiries are dealt with, and to let them examine the Lessons, etc., and to give them any information they may be seeking.



Progress



Photo by

Hana, London

"Magic Notes"

MR. VAN PHILLIPS,

The well-known Columbia expert, says:

'The system of conducting tuition adopted by your School is excellent. It has been a pleasure to me to examine it, and I congratulate you on what you have done. I think I need say little about the tuition itself. The value has been already shown by the thousands of obviously successful students.'

VAN PHILLIPS.

Recording Studios,
Columbia Graphophone Co. Ltd.

SYNCOPIATION!

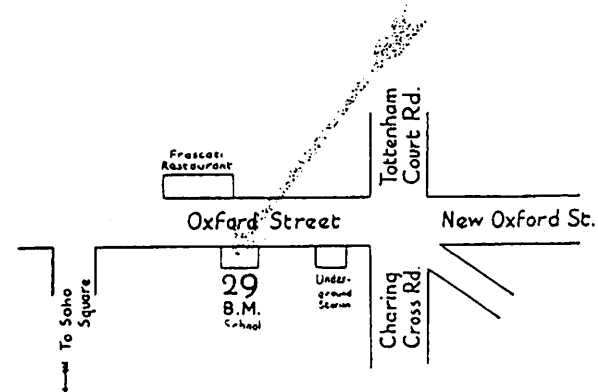
Thirty-two



The School has two excellent Studios available to all requiring a place where they may practise on good pianos and without interruption.

These are well lighted, quiet and comfortable, and are the most conveniently situated studios in London. They are equipped with the latest models of the "Mayerl" pianoforte.

Practice Studios



29, Oxford Street
London, W.1

Phone: Gerrard
8419

One minute from Tottenham Court Road Underground Station.

Buses Nos. 7, 8, 23, 25, 26, 73, 123, 125, 126, and 184 pass the door.

The entrance to the School is opposite the Frascati Restaurant.

The nearest car park is Soho Square (two minutes distant, the first turning on the left past the School, looking west).

SYNCOPIATION!

Thirty-three

EXTRACTS FROM CORRESPONDENCE

Below we reproduce a selection from hundreds of letters we have received from pupils and others. All letters of appreciation, etc., which appear in this book are entirely unsolicited; and the originals of these may be inspected at any time by appointment.

From one who has tried other tuition:

'It is the most successful course I have ever undertaken and has been exactly what I required.'—S 14.

'I have improved 100 per cent. and shall continue to improve.'—S/3.

'I am very pleased with the course; I honestly think each lesson worth the price of the whole course.'—R 3.

'Although I have not yet completed your course, I think it is wonderful.'—R/4. (A Lady.)

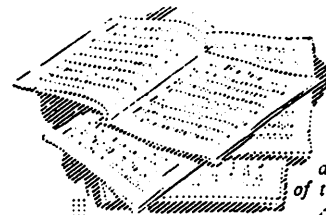
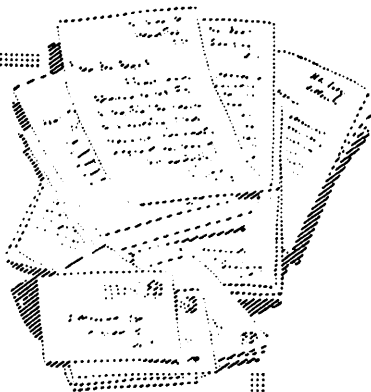
'I should like to congratulate Mr Mayerl on his wonderful postal course. Although I am only 16 years of age I can, without boasting, say that I am far ahead of many older pianists in the art of syncopated playing and this is entirely due to being taught in the "100 per cent efficiency" way.'—H/14.

'The course is 100 per cent better than ———'s, and I thank you for your splendid tuition and the alertness of your staff.'—G. P. B. Franks.

'... my progress has been far in excess of my expectations... The lessons are written so clearly that they can be easily understood by anyone; even those lacking in musical knowledge cannot help but benefit by them.'—M/28.

'I love the study of them.'—M/14.

'It is with a grateful heart and some regret that I have now to deliver up my last report to you. When I look back to a time, four months ago, when my "rag" playing though neat and pretty was, from my present standpoint, the acme of amateurishness (if there is such a word), and when I know from experience and without boast that, in these four months I have reached a standard which has far exceeded my best and wildest hopes, I bow to you, gentlemen, with one hand on my heart and both on the keyboard (!) . . . To be able to render popular music in such a fascinating way is to elevate one socially and mentally. Nowadays a good syncopated pianist is a much-sought-after person, provided, of course, he has learnt his groundwork from a suitable place, e.g., the Billy Mayerl School.'—P/3.



'Whilst I am writing I should like to give you a few more remarks on your wonderful course of tuition.

As you know, I am nearing the end of my first course of lessons, but as long as you have more to teach me I shall ever be a constant pupil. I am proud to be under such a master as yourself, and I call it my duty to recommend it to anyone who asks "where I learnt it". People may say: "anyone can 'jazz' on a piano". Probably, but no one can syncopate without correct tuition in technique and everything else your course gives. It is worth every halfpenny of its cost.

I don't know anything about other Schools of Syncopation for the piano, but I do think they'll have to go a long way to emulate yours.

Therefore, accept my praise and use it if you wish quite unsolicited and rely on me to recommend everyone who asks.

I remain,

Ever yours,
EDWARD G. BANFIELD (B'40).'

Comparisons

'The difference between your course and the so-called books of syncopated piano playing is enormous. I bought one of these books . . . and gave it up as hopeless. It contained illustrations and examples which were not easy to memorize and were not worth the trouble . . .'
—H/20.

'... it has been a real pleasure to work in conjunction with the Billy Mayerl School.'—F/2.

'I am thoroughly enjoying the course and am deriving an incalculable amount of benefit from it.'—F. C. GARDINER.

'I would like to thank you for your wonderful lessons. The progress I have made is marvellous.'—G/6.

'It is the first thing that has given me an insight into REAL syncopated playing, and I think the simplicity with which it is written is masterly. Many a time I used to listen in to the radio and admire the finest pianist I have ever heard, but I never dared to hope that he would become my teacher.'—G 9.

The Robinson School of Dancing and Elocution,
200, Streatham High Road,
London, S.W. 16.

Dear Mr Mayerl,

I feel I must write and tell you how useful and successful your lessons have proved.

Being a teacher of dancing, I have had great difficulty at times in securing really first-class syncopated dance pianists, and after a considerable amount of inconvenience I thought I would like to be independent if possible, so decided to take lessons from you, which have proved most beneficial both in selecting suitable pianists and also enabling me to take their place in emergencies.

Many thanks for all your help.

Yours sincerely,

ELSIE M. ROBINSON.

A Lady

SYNCOPIATION!

Thirty-four

SYNCOPIATION!

Thirty-five

Hampstead, N.W.3.

Dear Mr Mayerl,

I want to thank you for the really marvellous results I have obtained from your system. What appealed to me from the commencement was that you never exaggerated the simplicity of your methods by saying that one need not practise at all, as one has sometimes seen asserted, for without some practice it is obviously impossible to gain control of one's fingers as they pass rapidly over the keyboard. The amount of practising you require of your pupils is very little, nevertheless, and the whole system clearly and simply explains the methods used by yourself, so that the most indifferent performer on the pianoforte is enabled in a very short while to play really well and confidently.

It gives me great pleasure to be able to play as I am able to, now that I have taken your course, and I cannot see how others will fail to benefit likewise.

Yours truly,

G. P.

'I appreciate the way in which your lessons are detailed, and I have become quite interested in the mastery of syncopation.'—S/12. Lesson II.

'No doubt about it, your music is the goods!'—G/5. Lesson I.

'Awkwardness at first, now entirely disappeared with practice.'—L/2. Lesson II.

'Everything is most minutely planned out and easy to follow.'—W/4. Lesson I.



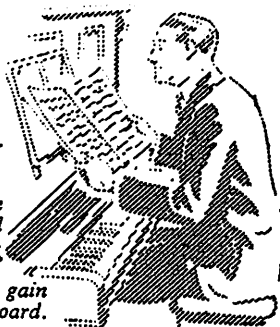
Photo by Baker, Hatfield

MR. JACK VENABLES,
the well-known Radio Pianist, and one of the School's original students, says:

'It does not matter what may be the standard of anyone's musical ability, practice on the lines so clearly defined in the Courses must enable anyone to be a competent syncopated pianist. I know of no better means to acquire efficiency in syncopated piano work than these Courses.'

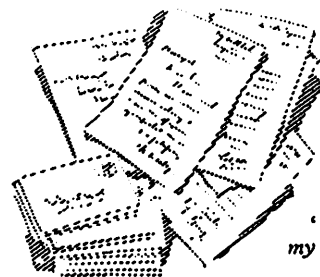
SYNCOPATION!

Thirty-six



System

Radio



'My playing has improved vastly; I consider the course wonderful.'—D/12. Lesson IV.

'People are beginning to note a decided improvement in my playing.'—M/11. Lesson III.

'I am asking myself how I managed before without it.'—P/4. Lesson II.

'Everything is so clearly explained.'—P/7. Lesson III.

'Your lessons are so concise that one can't help but grasp your instructions.'—P/11. Lesson II.

'Have found a vast improvement in my playing.'—B/20. Lesson II.

'Every lesson gets more interesting.'—P/11. Lesson III.

'Just what I wanted.'—S/10. Lesson II.

'My friends have already remarked on the difference in my playing.'—M/13. Lesson II.

'I am becoming expert in playing this class of music.'—W/4. Lesson III.

'Your instructions are so very easy to understand.'—G/7. Lesson II.

'You are showing me the very points I have been wanting to get hold of.'—T/3. Lesson III.

Doubts
Removed

One of our earliest students, on receiving particulars of the course, first of all wrote:

'With regard to this postal course, I am a little doubtful as to whether this would be of much use to me.'—Student A/1, March 22, 1926.

Later he took the course and wrote as follows, after Lesson IV:
'Again best thanks for these lessons, which are making a wonderful improvement in my playing.'—June 19, 1926.

And on completion:
'Having completed the whole course, I should like to take the opportunity of thanking both you (Mr Clayton) and Mr Mayerl for the great work you have done in preparing these lessons. Although I have not been able to devote as much time as I should like, I know that these lessons have done me a tremendous amount of good, and several personal friends have remarked on the improvement in my playing. During this winter season as I meet my pianist friends I will take the opportunity of mentioning your name, as I feel sure that they would benefit by these lessons as I have done.'—September 6, 1926.

SYNCOPATION!

Thirty-seven



'I need hardly say that I am delighted with the course, and I now feel a really efficient dance musician.'—A/5.

'I feel I must congratulate you on the trouble you have taken, and express my admiration for you as a teacher. My friends tell me I have made a wonderful improvement . . . I can now transpose any dance piece (thanks to your tuition) and can play all your Pianolettes, Exaggerations and Transcriptions.'—A, 6 (Professional).

From the leader of an orchestra:

'I must thank you for the very fine course of lessons you have sent. My pianist has made rapid strides and has very much improved by these studies.'—W. F. B.

'By this time, no doubt, very little remains unsaid in praise of your wonderful course, but I should like to add my hearty thanks and compliments for the concise way in which every detail is explained.'—B/5.

'Your course has made me look at dance music from an entirely different angle.'—C/6.

'I consider your course excellent in every way . . . Coupled with its merits, the prompt service of replies to correspondence makes it THE course.'—C/10.

'It is just as if Billy Mayerl were at your elbow.'—C/4.

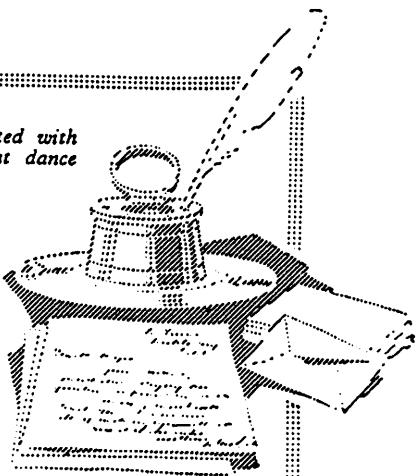
A Lady (Professional).

'The course is proving invaluable and a fascinating study.'—G/1. Lesson III.

'Since studying your first lesson, I am told that my playing has improved a lot.'—L/9. Lesson I.

'My stretch is ever so much better and lessons to date have given me much more confidence.'—T/3. Lesson II.

'I should like to congratulate you on this course. Although I have only had the first lesson and just started on the second, I have felt an improvement already.'—A/1. Lesson I.



A new Angle

FURTHER EXTRACTS FROM CORRESPONDENCE CONCERNING

THE PERSONAL DEMONSTRATION RECORDS COURSE

'Just a word of appreciation of your "Personal Demonstration Course" by Mr. Mayerl. It is really wonderful, and of the greatest value to all those learning Modern Syncopation. You will better be able to realize what you have done for me when I say that I have been offered a position as pianist in a London dance Band. This is entirely due to the fact that I have taken your Course.'—H/186.

SYNCPATION!

Thirty-eight



'Having studied the entire Course of the Personal Demonstration Records I received on the 6th inst., I find it has been easier to arrive at a definite opinion than I had originally anticipated.

'The reproduction is simply perfect; but I will not go into every little detail over this, in case I become monotonous. The "breathing spaces" left open on the records between each item, for quick replacing of the tone-arm; Mr. Mayerl's Duet, and the "tuning in" of E flat, are features which prove that nothing has been overlooked in this quest to further aid the student.

'It is plain that if a student had not by any chance acquired the correct method of the left hand from the Billy Mayerl Postal Course, he certainly could not fail to have the idea drummed into him through these records. Similarly it is my opinion, based on my present knowledge, that these records alone would convey very little to a person who had not previously studied the Billy Mayerl Course of Syncopation.

'Little more I can think of in describing my opinion of these records; but by way of closing I would say that the complete Course was beyond my expectations, and fully justified all you claimed for it; and that compels me to add that no one could seek better tuition than from the Billy Mayerl School. Finally, students of all grades and classes will thank Mr. Mayerl for his ingenious and genuine Personal Demonstration through these records.'—L, 37.

'I am delighted with this Album, which will surely become one of my most valued treasures.' W/45.

'My opinion of the Personal Demonstration Course is that it is wonderful, and is, I am sure, as great a help to everybody who has had the Postal Course as it was to me.'—S/174.

'Very many thanks for records. They are well worth having and follow up the lessons perfectly.'—L/96.

'I might say that I am very pleased with the Course, and as you say, it is like having Billy Mayerl in your own home. The clear talking and precise directions in which the studies are dealt with is certainly fine. I have already found great benefit from them, and shall not hesitate to recommend them.'—P, 82.

THE PRESS ON THE BILLY MAYERL SCHOOL

'We have just received from the Mayerl School a set of their new Tutorial Gramophone Records. These are to be used in conjunction with the Correspondence Tuition in Syncopation, and certainly they mark an entirely new and vital departure in the methods of postal instruction employed by this enterprising School. The records are in the form of clear and concise demonstrations, one might almost say personal lessons, from Billy Mayerl himself.

SYNCPATION!

Thirty-nine

Nothing overlooked



' The School has always been known for the quality of its tutorial publications, and the standard is well maintained here, the whole product being executed in extraordinarily good style.

' The Course consists of four double-sided long-playing records. These are most attractively labelled and the contents are well and clearly recorded.

' A very ingenious arrangement has been utilised so that the records are split up into sections. The student may thus go over any part again without damaging the thread; but if this should not prove necessary, the records will play right through in the ordinary way.

' The containing album is strong and of first-class quality and finish. A special pocket in the cover holds the necessary music and a well-produced book of working instructions.

' Students should find these records a very real help with their studies; and we feel certain that both past and present members of the School will not be slow to avail themselves of the very reasonable terms upon which this outfit can be purchased.'

—*The Melody Maker.*

The Press

' There are few people who can honestly say that they have never been fascinated by syncopated music. Heavy and insensitive indeed must be the feet that have not some time or other been tickled by the lilt and rhythm of it. To Americans syncopation comes as naturally as breathing. They have been bred on it for generations, and most of them, if they can play any instrument, can jazz a tune by instinct.

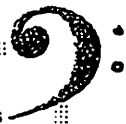
' But in England it is different; the art is comparatively new to us, for it is less than twenty-five years ago that rag-time was first heard in this country to any extent. Now, of course, we don't remember ever being without it, and everyone who can play a few notes on the piano wants to find out the secrets of syncopation.

' It is full of secrets—interesting ones, too, but unless you are very gifted you can't find them all out for yourself. If you are not musical at all, don't try to find them out, because unmusical jazz played with a heavy hand is as great a pest as syncopation played by a musician is a delight. But if you have a spark of music in you, even if your knowledge of the keyboard and harmony is almost nil, for your own, if not necessarily for your friends' sake, study syncopation. It is a tonic for the mind and the fingers. You can do it in your home, with Billy Mayerl's course to help you.

' Billy Mayerl, as we all know, is first and foremost a serious musician. In his seventh year he appeared at the Queen's Hall in the Grieg Piano Concerto and a little suite of his own, and he passed his Trinity College, London, advanced senior scholarship examination at the precocious age of eleven. He has many serious compositions to his credit, one of which, a tone poem, "Sennen Cove," was recorded by Columbia this year.

' It is natural that since his engagement as pianist in the famous Savoy Havana Band in 1920, to his present popular appearances throughout the country, he should be chiefly associated with the light side of music, especially as he has proved himself one of the most brilliant syncopation pianists of the day with a positive genius

SYNCOPIATION!



for transcribing popular tunes. No one under the circumstances could more appropriately have undertaken to unfold the mystery of syncopation to the public than Billy Mayerl. He opened a School in Oxford Street which was such an immediate success that he decided to issue a correspondence course for aspirants who could not come to London. He broadcast some excellent talks on the subject as well.

' The course as worked out by Billy Mayerl is a masterpiece of simplicity. It is as clear cut as his own delicious playing. And as with each lesson some new secret or "trick" is revealed, the study of it becomes more and more fascinating. As you progress, you realize that it depends upon your own individuality whether your syncopation is going to be interesting or not. It is like taking a set design and embroidering it with colours and shapes of your own fancy. If you have imagination and invention, there is no end to the fun you can have with any tune you like. The "breaks" which are supplied so lavishly with the last lesson are the embroideries, in this case Billy Mayerl's, of course, and they will keep you very busy until you are ready to formulate some of your own.

' A weak left hand is a common failing among pianists, and here the course proves itself a blessing. The importance of this hand in syncopation cannot be exaggerated, and consequently there are many admirable exercises for it which noticeably strengthen it and increase its agility in a very short time. For technical accomplishment alone this course is worth following, but the best of it is the amusement you will get out of it for yourself and, ultimately, for your friends.'—F. C. M. in *The Gramophone.*

Praise

' The Billy Mayerl School of Syncopated Pianoforte Playing have submitted for our consideration their correspondence courses in piano playing. Originally, we believe, only one course was provided by the school, comprising a series of instructions on the method that 'syncopated' pianists adopt in embellishing the plain published versions of dance pieces.

' We must confess to approaching this material with some interest, as it is obvious that, in the performances of the best jazz-band, pianists' skill of highly-developed and very diverse orders is exhibited. Quite apart from the mere keyboard dexterity—often extraordinary in itself—the amount of free embellishment and originality of treatment demands that the performer shall also be an accomplished and experienced musician.

' This course in syncopated playing does not pretend that the theoretical framework is unnecessary. It underlines its importance, and each lesson hammers home some fundamental point in harmony—always at the keyboard. Alongside this, many professional "tips" and methods are imparted in passing, and the pupil made to feel that from the very start he is acquiring that expert air which he so ardently desires.

' There is a vast amount of material in the six lessons, and having in mind the type of student likely to enrol, one is bound to reflect that truly the way of the dance-band pianist is a hard way. Certainly, tremendous sticking power would be required to see the thing through, and one would expect a high proportion of the pupils to fall by the wayside. We are assured, however, that the

SYNCOPIATION!



enthusiasm of the student is such that the casualties are extraordinarily few, and the figures shown us certainly bear out this contention. The reviewer attributes this largely to the excellent presentation of the teaching material, and to the pedagogical skill, amounting almost to genius, which is evident throughout the course. The material, as we said, is pretty bulky and heavy, but there is a vitality about the thing which is infectious. It is stimulating to see one little corner of the musical field tilled so assiduously. It is a corner which the average music teacher will probably be best advised to let severely alone, except with expert help such as this course gives; to hear the average school-trained musician endeavouring to play a "hot" version of a dance-chorus is depressing in the extreme. But to all to whom novelty is not terrifying, this course has something of value. It can be recommended with the utmost confidence to any student who is likely to have to turn to dance-band playing and who wants to do the work properly, confidently and with the knowledge that he is on the right lines.'—R. C. in *The Music Teacher*.

The Press

I have recently been privileged to review the latest product of this enterprising school of syncopation on the pianoforte. It consists of a series of four double-sided electrically recorded gramophone records, personally played by that master of syncopation, Billy Mayerl. These are neatly done up in an album, together with a number, in ordinary fox-trot style, and the same number treated as a transcription.

Each record explains, and plays, the different points laid down in the correspondence course, which, of course, runs concurrently with the records. The whole system is simplicity itself, and is really the last word in the teaching of modern syncopation.

To me it seems to be far in advance of personal lessons, because you always have the master at your elbow to assist and help you, which is a great asset.

I have no hesitation in recommending it to everybody as a really up-to-the-minute course of instruction in modern syncopation on the pianoforte. The price is moderate and within the reach of all.'—*Phythm*.

The results achieved are really wonderful.'—*Wide World Magazine*.

The Billy Mayerl School are the most reliable people we know.'—*Rhythm*.

IMPORTANT

Intending students, who may think that their sight-reading and technique is as yet insufficient for the study of the Syncopated Course, are invited to send for particulars of

THE STANDARD PRELIMINARY COURSE

This will quickly put them in a position for the successful study of Syncopation.

Full details are given in the School's book, 'Me and My Piano.' (Students are again reminded of the very generous reductions in fees for those taking more than one Course.)

SYNCOPIATION!

The "B.M.S." Portable Gramophone "The Portable for Particular People"

Specially manufactured for the Billy Mayerl School to their own careful specification. It embodies all the latest improvements and the finest components only. Producing full natural bass without "boom," it is the finest-toned portable on the market to-day. In volume it compares favourably with cabinet machines costing several times the price.



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CABINET.—New improved dome top and bottom. Finest quality cloth, all fittings heavily gilt lacquered, latest pattern patent spring locks. Patent needle bowl fitted on side of the Cabinet. Heavy gold embossed ruling on the lid. Flap in lid to carry eight 10-inch records.

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Unquestionably the finest value in portable gramophones on the market to-day. Made specially for, and only obtainable from the Billy Mayerl School.

SYNCOPIATION!

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SYNCOPATION!

Bournemouth
after having played every type of record there is on it, I can honestly say that it is very easily the finest portable on the market.
I have had a good many portables both here and in America, and was amazed that such good tone and volume could be built into a portable. The finish, too, was far beyond my expectations, and I hope you have the success with this gramophone that you deserve."
W. 247

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