

# ME AND MY PIANO

or, "How to Master the  
Pianoforte"

AN INTERESTING AND EXPLANATORY  
TALK ON THE TUITION OF  
THE BILLY MAYERL  
INTERNATIONAL SCHOOLS  
OF MUSIC



14th THOUSAND  
*New and Revised Edition*

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Expert Tuition by Correspondence  
in all branches  
of  
Pianoforte Playing

€

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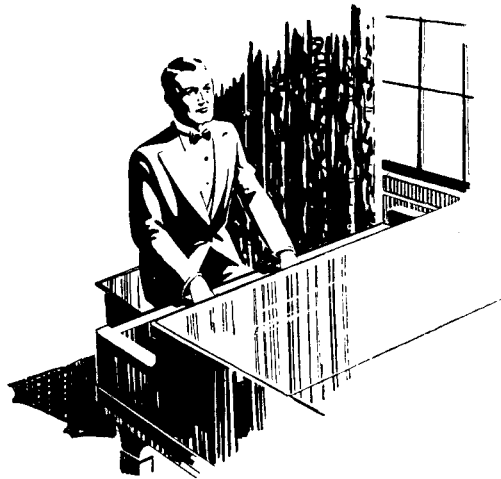
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Personal Tuition by Billy Mayerl Methods  
at all Branches by arrangement

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Elementary, Intermediate and Advanced Standard  
Courses  
Modern Syncopation for the Pianoforte

What does your piano  
mean to you?



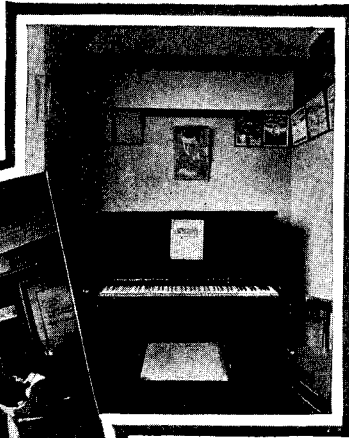
What position has your piano in your house?  
Is it a stranger—never looked at—left  
alone? Is it only used as a shelf for  
photographs or as a convenient piece  
of furniture? Do *others* come and  
play upon it, whilst *you* look on  
with envying eyes? Or is it  
*your* friend—a member of your  
family—part of *your* life  
and a reflector of your  
every mood? You owe  
it to yourself to learn  
the piano. Make  
*your* piano your  
friend

Bring your piano  
into your life!

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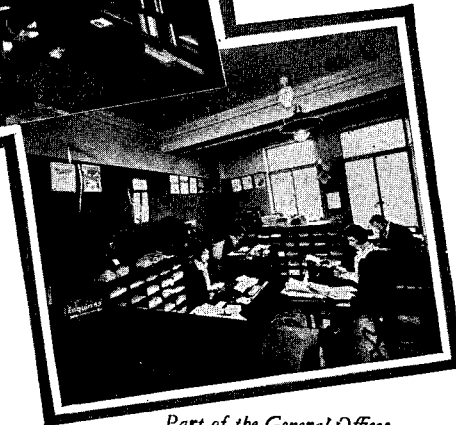
Mr. Billy Mayerl in his Office



One of the Studios



Mr. Geoffrey Clayton  
at work.



Part of the General Offices

The Headquarters of the  
**BILLY MAYERL SCHOOL**  
LONDON

## 1.—WHY DO YOU WISH TO TAKE UP THE COURSE?

**Music**  
*is*

Music is the most universal of the arts; it is to be found everywhere and in everything.

**Universal**

Even poets, who represent a rival art, as it were, talk of “the music of the spheres”—not “the poetry of the spheres”.

It is almost impossible to imagine anybody as being entirely without music; Shakespeare expresses this when he says that the man who has no music in himself “is fit for treasons, stratagems and spoils.” Music, therefore, is the art of universal *expression*, because everybody has music *in* him.

**The Yearning**  
*for*  
**Expression**

This musical part of our “make-up” has the effect of causing everybody to want to hear music. But there is a greater urge within us than the mere *hearing* of the performance of *others*; and this is the need for self-expression. **Nothing that others can do is so satisfying as that which we do ourselves.** In other words, we want to be able to play *ourselves*, much more than we wish to listen to others.

**The Secret**  
*of*  
**Popularity**

Those who cannot play any instrument envy those who do, because of their popularity. **They are popular** because they can speak the “universal language.” Everybody wants to hear them; **pianists are**

sure of a welcome wherever they go, and according to their skill so does their reputation grow.

**The Personal  
Impulse  
in Music**

But we live in a mechanical age. Almost everything can be performed by some ingenious contrivance or other and the great ambition of mankind seems to be to replace, as far as possible, the human element by the machine.

As in other things, so it is in music. We have the gramophone, the radio and the mechanical piano. All excellent as far as they go, and great may be their power for good if used to advantage.

But no reproduction can ever equal an original. Reproduced music is merely listening to somebody else play; and even then the very means of reproducing it causes it to lose some of its soul.

**It must be  
the  
Piano**

The piano has truly been called the instrument of the home. There is—or should be—a piano in every home already. Now, why is the piano such a popular instrument, and why should people desire to play the piano above any other? There is a very definite reason. It is because **the piano is the most complete single musical instrument.**

The piano has the largest compass (or range) of any single instrument. You can express more on the piano than by any other single musical medium. You can play the air or melody, the

harmonies which give it breadth and meaning, the counter-melodies, variations and the hundred-and-one things which go to make a complete musical composition.

The piano, therefore, is the universal instrument of individual musical expression, because it is the most complete.

## 2.—SOUND GROUNDWORK.

**Failure Due  
to**

**Wrong Methods**

Now, personal performance on the pianoforte is *definitely possible* to those who have the will to learn, providing, of course, they have no physical disability to debar them. But the tuition necessary for such an accomplishment must be on correct, proved scientific and tested lines. If not, the student will waste hours struggling with a mass of facts and exercises, without end, without hope and without interest. It is an unfortunate truth that such a quantity of musical tuition to-day is so lacking in interest that it eventually kills the desire of the budding performer. Not only that, but studies directed wrongly may actually be so harmful that one may never fully recover from the results of such tuition. On the other hand, work can be made so interesting that it ceases to be work and becomes a pleasure.

Pianoforte playing is a blend of the correct functioning of mind and body *together*, and tuition to be of any use, must train the two *at the same time*. Hence the need for skilled direction of



studies from the outset. If you begin right, you will end right; but if the foundation be wrong, then nothing stable or lasting can be built upon it, and there will be no progress.

**Results which  
are  
Permanent**

During the last few years, Mr. Mayerl has been literally inundated with letters asking him to give lessons on the pianoforte. Such personal pupils as he has had time to accept give ready testimony to his ability as a teacher, but it was obviously 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 the piano by postal lessons. And so successful has he been, that **Mr. Mayerl has now perfected a system of tuition which cannot fail to achieve success**, because it is easy, interesting, and *thorough* and, we repeat, is based on known scientific principles. The outcome of his system is a **LASTING** benefit to the student. The result is that the system is being adopted internationally, and directors of studies are being trained to cope with the demand abroad.

**Personal  
Attention our  
First Principle**

Even if you cannot as yet read a note of music, **Billy Mayerl will teach you PERSONALLY — himself, through the post, in such a way that**



the benefit obtained is great, clear and lasting.

This personal attention is carried further in the Billy Mayerl School than is usually the case, because we realise its importance above everything else. Intending students of the piano should, in their own interests, **make a point of finding out first where they obtain the greatest individual attention.**

*The  
Common-Sense  
Way*

The new method of pianoforte study taught by Mr. Mayerl differs from any other yet available, because, amongst other *exclusive* features, it puts the horse before the cart. In other words, it tells you *why* you are going to do a thing before it shows you *how* to do it. It is a very strange fact about musical tuition on the whole, that most people seem to think music differs from any other phase of life, in that you need not explain to the student the reason for what he is doing. You cannot expect a man to take any intelligent interest in his musical studies unless you first explain to him *why* he is studying these things, and what the *result* will be when he is perfect. But if you will tell him the why and the wherefore *first*, he can cut down his practice by at least 75 per cent., because he is not working in the dark. **We say to you without hesitation that if we tell you first of all what music means and what the result of your studies will**

be, then if you will take the trouble to understand, and will devote the short time which is necessary to technical practice, you can become a brilliant pianist.

**Why Grope  
in  
the Dark?**

There is a great deal of misleading talk about pianoforte playing to-day; misleading from many points of view.

If anyone should tell you that mental training alone can make you a pianist, he is wrong. If anyone should say that hours of sheer practising will bring about this end, he also is wrong. Should you be told that muscular exercises, blindly performed, will make you play, this, too, is wrong. And if anyone informs you that you may learn to play without practice, he is doubly wrong. Nothing can possibly be done without practice—nothing that is worth doing.

There is no substitute for correct practice and no amount of exercises by way of muscular development alone or by the use of any mechanical contrivance will ever cut short the path to perfect execution on the piano. Mr. Mayerl himself remembers only too well the hours and hours he put in during his early years of study. He found, however, after careful examination of the progress he made in relation to the hours employed in making it, that by new and scientific methods, this practice could be cut down by at least 75 per cent. By endless experiments, therefore, based on personal experience, it has been possible

for him to evolve a system based on proved scientific principles, and thus to eliminate all waste of time, and to give better results, *by a combination of lessons and special teaching gramophone records.*

**3.—MR. MAYERL'S QUALIFICATIONS.**

**Know  
your  
Teacher!**

Remember, Mr. Mayerl's training is based not only on oral teaching—not only on correspondence tuition to thousands already—but on years of personal public performance and personal experience. **Billy Mayerl practises what he preaches:** and you may hear the perfection of his own technique at any store which handles gramophone records, if he does not happen to be making a personal appearance in your vicinity.

**What other teacher is so fitted to control your studies;** and what other musical institute can justly lay claim to be directed by a more suitable head? The use of special gramophone records opens up a new era in pianoforte teaching. We are the only school in the world doing this.

**“Our  
Principal”**

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, 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!)



Mr. BILLY MAYERL

“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.”

“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 a 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.*”

Keith Prowse Courier.

“So great is Mayerl’s accomplishment, that Messrs. Pathé Frères engaged him to make a slow-motion picture of his hands in operation on the piano keys.”

—The Sound Wave.

In addition to his earlier pianoforte works for His Master’s Voice Company, his solo records for the Columbia Company are greatly in demand. Billy Mayerl is also known as one of our most versatile British composers. Moreover, his own appearances on the radio and before the public are too well known to need comment here.

Over two million records of Billy Mayerl’s



piano works have been sold to date. *None of his many activities, however, is allowed in any way to interfere with his work as Principal of the Billy Mayerl School.*

#### 4.—ADVANTAGES OF POSTAL TUITION.

*A Note* Many people are sceptical  
*On* about the possibilities of  
*Postal Tuition* 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, judgment without trial is hardly 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 Courses do what they claim 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 one or other of the Courses.**

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.

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 do; 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 wonderful "personal" gramophone records which go with this course positively bring Billy Mayerl "into your own home," himself to guide your studies. And this at any time to suit "your" convenience best.**

**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.

Anyone interested in *real* pianoforte performance and lasting results can join the School with every confidence.

**It is surely better to learn through the post from an acknowledged expert, than to "take a chance" elsewhere.**

### **Efficient Teaching saves Time**

If anyone were to tell you that you could learn to do a thing without any practice at all, he would—as we have said—be misleading you. It is obvious that, when acquiring a *real* knowledge of the piano, as those who enrol for the Billy Mayerl Courses *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 good player. However, so carefully have the courses 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 the short minimum time your tutor directs 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 this, you can always be putting into practice what you have learnt whenever you get a spare moment. Always remember, the longer time you give (within reasonable limits, of course!), 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.

*'I have learnt more in the few lessons I have had from you than in two quarters from an ordinary teacher several years ago.'*—JS/8.

*'I am very well satisfied with the Course, and also the progress that I am making. My fingers are already more supple than I hitherto thought possible, and I find the studies very interesting and not laborious as those applied in other methods of pianoforte teaching.'*—WS/16.

## 5.—OUTLINE OF THE COURSE.

### Synopsis of the Course

A brief description of the contents of each lesson will help the intending student to realise the scope covered by the course. It should be noted here that the *merest outline* is given; the tuition is thorough in the extreme.

### STANDARD PRELIMINARY COURSE.

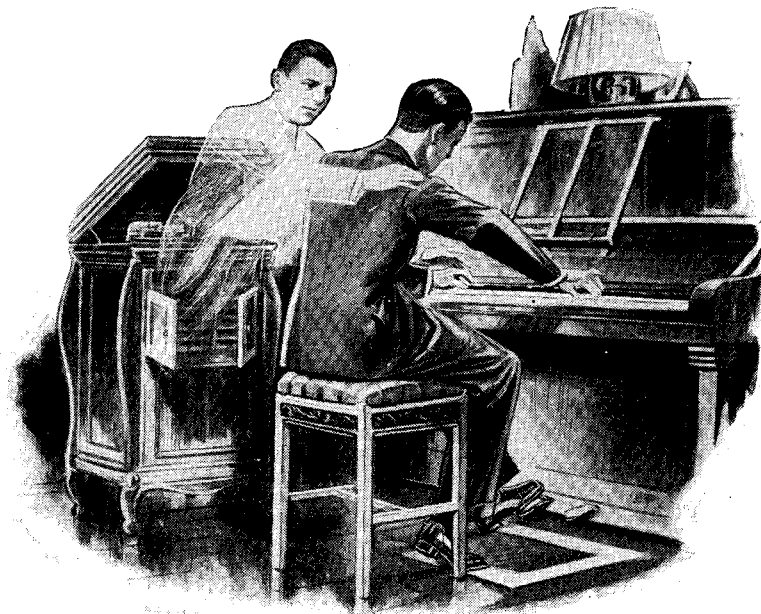
- LESSON I. *Billy Mayerl to the student—Working instructions—Correct positions—The keyboard—The B.M. keyboard chart—How to remember—Notes—Leger lines—Time—Notes again—Rests.*
- LESSON II. *Waltz Time—Accents—Sharps, flats and naturals—Accidentals—The tie—Triplets—Getting ready to play—Report sheet.*
- LESSON III. *Finger development—Scales—Major scales—Correct fingering—Reason for scales—Arpeggios—Fingering—Train your mind—Care of the piano—The weak finger—How to practise—First practice routine—Mental exercises—Exercises.*
- LESSON IV. *The left hand—Touch—Octaves—Exercises, Practice Routine No. 2 and Report Sheet.*
- LESSON V. *Chords—Common chords—Addition of bass—Harmony and melody—Judging of Intervals—Exercises, Routine No. 3.*
- LESSON VI. *Further instructions on time—Further instructions on musical signs—Exercises on this lesson, Routine No. 4, Report Sheet.*
- LESSON VII. *Minor scales—Chromatic scales—Exercises on these—Routine No. 5.*
- LESSON VIII. *The secret of brilliant piano playing—How to cut down your practice—How to improve your sight reading—Sense in all music—How to read a tune—How pieces are built up—Exercises, Routine No. 6 and Report Sheet.*
- LESSON IX. *Further instructions on Minor scales—Related chords—Related scales—Intervals—Chords and keys—Inversions—*

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*The tonic and dominant—Dominant 7th—More advanced keys—Positions in minor keys—Exercises, Routine No. 7.*

- LESSON X. *The pedals—The art of reading music—Anticipation—Interpretation—Correct interpretation—The soft pedal—Further instructions on sight reading—Double sharps and double flats—Further instruction on tempo—Exercises, Routine No. 8 and Report Sheet.*
- LESSON XI. *Figurations—Chord embellishments—Cadenzas—Exercises on above, Routine No. 9.*
- LESSON XII. *Learning to finger for yourself—Crossing the hands—Accompanying the voice or another instrument—Practice pieces—Different types of music—More serious types of musical compositions—Further practice in sight reading—Conclusion—Exercises, Special pieces—Practice Routine No. 10 and Final Report Sheet.*

### THE SPECIAL TUTORIAL RECORDS



Billy Mayerl at your elbow.

Page Seventeen

“If only I did not live so far away, I could come to the School and hear Billy Mayerl play to me.” How often have we not heard this, or words similar. Our daily post alone gives evidence of the thousands of students, successfully studying the Piano, who would like to have

## A PERSONAL DEMONSTRATION BY THEIR TEACHER

so that he may actually play over difficult points for you.

And so, no matter in what part of the world you live, we have made such arrangements that

## BILLY MAYERL WILL GIVE YOU A DEMONSTRATION—A SERIES OF PERSONAL LESSONS—IN YOUR OWN HOME.

Five Electrically Recorded, specially long-playing, double-sided records. First quality throughout.

### SHORT LIST OF CONTENTS

- RECORD I *First Side.*—Introduction—time value of musical notation counted for you—many examples from Lessons I and II—accents demonstrated.  
*Second Side.*—Tied beats demonstrated—how to count triplets—scales and arpeggios—how “tunes” are built up.
- RECORD II *First Side.*—Four examples from Lesson III played for you to copy—time counted for you—finger development exercises explained and shown—their speed demonstrated.  
*Second Side.*—Three duets with Mr. Mayerl—Lesson III—time counted for you again.
- RECORD III *First Side.*—Four more duets with Mr. Mayerl—time counted—advice on study.  
*Second Side.*—Legato and Staccato playing compared and demonstrated from Lesson IV—how to finger octaves—demonstration—Lesson V: how to play interval exercises.

RECORD IV *First Side.*—Lesson VI—all tempi exercises explained and demonstrated—Lesson VII—what a composition in the minor should sound like.  
*Second Side.*—Advice on choice of music—How to play a composition correctly: demonstration from Lesson VIII—hints on how a composition is built—Lesson IX: character in music demonstrated—the “Spanish Dance.”

RECORD V *First Side.*—Lesson X: “three-against two” tempo demonstrated—Left-hand work: the Chopin Prelude played to you—how to play a trill—a new exercise for you—how to play chord embellishments—demonstration from Lesson XI  
*Second Side.*—Grace Figurations demonstrated—Lesson XII: Billy Mayerl’s special Prelude played for you by the composer—Final advice—syncopation—conclusion.



A PORTION OF THE DAY'S POST

**Why  
Waste Valuable  
Time?**

To say that no knowledge of musical notation is needed if you are to be a *real* pianist, is sheer nonsense. Of course it is! How, for instance, can you speak French if you can't read it? To say that the learning of how to read ordinary music is difficult or a drudgery is equally untrue. It *may* be by some of the methods

at present in use: it certainly is *not* when you learn "The Billy Mayerl Way." If you are going to be any good at the piano at all, you must at least be conversant with the language in which it is written; if you are to become a real pianist, you will have to learn this language or notation in the end. To learn a so-called "simplified system" in the beginning is a sheer waste of time. If you cannot bother to learn the language, you had better not enrol as a student because you will never become a pianist. Anything looks difficult when you don't understand it; anything can be simplified—not by dodging the issue and saying "we won't bother about that"—but by correct teaching. At the Billy Mayerl School, every step is **dealt with in the simplest language** and the carefully-drawn-up exercises are at no time beyond your power. There are many features which are entirely *exclusive* to Mr. Mayerl's instruction.

There is no special form of writing music employed: ordinary musical notation is used throughout, because it is the simplest and best.

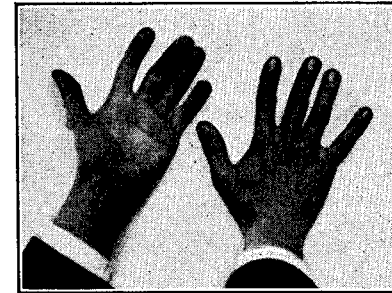
**Size of Hands immaterial**

We have often been asked questions on the size of one's hands in relation to the piano.

We would like to say here that it is an absolutely erroneous idea to imagine that, to play the pianoforte, 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!'*  
—Student H/20.



BILLY MAYERL'S HANDS

**Students' own Property**

All lessons are printed in the finest manner upon the best quality paper and they **become the absolute property of the student.** The complete Course of lessons and everything appertaining to them is copyright throughout the world. Intending students should, therefore, only deal direct with the School's authorised branches, as very vigorous legal action is taken against any breach of the copyright laws, whether by infringements or by the unauthorised sale of existing copies.

**Individual  
Needs  
Studied**

Special attention is paid throughout to each student's *individual* requirements: **Mr. Mayerl teaches you personally.** Care is also given to *correct* methods of execution, because they are easiest in the long run and quickest in the end. Your **sight-reading** (i.e., ability to read and learn fresh pieces easily and quickly) is **specially** watched and **guided** throughout **by a new method of training.** Frequently, during the lessons, the student is asked to fill up and return special report sheets to the School. Thus progress is checked and special instructions may be sent on any points over which there may be a difficulty.

**Regularity best  
for Teacher  
and Student**

A student may take his own time over each lesson, but, whilst illness and other special circumstances will be given full consideration, a period of more than two months should 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. Other than this, **there are no restrictions.**

The average time per lesson should not be longer than three weeks.

**All Fees  
are  
Economical**

All fees as quoted 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 during the lessons. All music necessary to the tuition is included.

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

**The Piano is  
not  
Difficult**

Many people seem to think that pianoforte playing, or the ability to read music, are extremely difficult gifts to cultivate. They watch with envy their friends who can play and see how they are always in demand and popular, and they wish they could be the same. They *can* be the same if they will. **The piano is not difficult to learn.** A little time daily, spent in interesting work, easy work, and your friends will soon begin to ask *you* where *you* learnt your playing from. **Why envy others?—Make others envy you!**

We repeat, the fascination of watching your piano playing grow day by day into a thing of joy—full of life and meaning—cannot adequately



be described in words. The admiration of your friends alone more than repays the time spent in interesting study. Your ambition as a pianist demands it.

You can play better than your friends if you will.

Do not delay or hesitate: fill up the enrolment form to-day, and begin at once to acquire a real mastery of the pianoforte. 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 and advice is entirely free of charge.

## 6.—EXTRACTS FROM CORRESPONDENCE.

### *Opinions of Students*

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.



'The Course is exactly what I required. My progress is satisfactory and my interest deepens.'—FS/22. Lesson VI.

'I'm certainly improving from week to week. I can play every exercise with ease, and am now quite proud of my performance! The Course is really working wonders with my musical ability, and is worth many times the price.'—LS/15 (after only six lesson).

'I am very well satisfied with the Course, and also the progress that I am making. My fingers are already more supple than I hitherto thought possible, and I find the studies very interesting and not laborious as those applied in other methods of pianoforte teaching.'—WS/16.

'My practice is now a pleasure.'—AS/6 (at the fourth lesson).

'I would like to place it on record that I find the Course extremely interesting. The instructions are clear and easy to understand, and the development of your scheme so adroit that it fills exactly the requirements of an absolute beginner such as myself.'—JS/8.

'I am finding a real interest and pleasure in the Course, and, bearing in mind that eight months ago I had forgotten how to read a note, let alone play one, I consider your claims are more than justified.'—CS/10.

'Everything so plain that by practice it puts difficulties out of the way, and it is a pleasure to sit down and play. It will be like losing a pal when I finish the Course.'—MS/16.

'I am progressing beyond all expectations and am extremely satisfied.'—BS/45 (after Lesson VI).

'I am pleased I came in your School. It is so perfect; just what I wanted.'—LS/24.

'Every page gets more interesting.'—NS/6

'I see a great improvement in my daughter's playing.'—(BS/9) Mrs. E.A.B.

'My parents have noticed a decided improvement in my playing. I am only too sorry to think that I didn't start months ago.'—GS/14.

'I have learnt more in the few lessons I have had from you than in two quarters from an ordinary teacher several years ago.'—JS/8.

'I am getting on famously, only due to the lessons you have sent me. They are simple to read; also they are an interest in themselves instead of being monotonous.'—MS/11.

'Bearing in mind the fact that, five months ago, I could not play a note and can now play at sight, I am satisfied that your Course is all and more than it advertises to be.'—CS/10.

'I find it a pleasure to practise.'—CS/33.

'Your instructions are so clear, I have learnt more through them than personal teaching.'—GS/10.

'Your instructions are perfectly clear; I never thought, even though I enrolled, that your Course would be so simple. I did not expect to learn so much in so short a time.'—FS/16 (after the second lesson).

'About three months ago I could not play a note by music; that proves that I am going forward. I am more than satisfied with my playing, even now, and my people tell me I am gradually getting better and better as I go on.'—CS/33.

'I am highly pleased with myself and you.'—JS/8

'I am more than satisfied with my progress.'—SS/35.

'I should like to thank you for enabling me to learn the music under such pleasant conditions.'—GS/7.

'I feel that I am improving every time I practise, and am sure I will continue to do so.'—CS/2.

'I have found a great improvement in my playing, possessing much more ease and confidence. It is the "why and wherefore" of your lessons that I find so helpful and satisfying.'—MS/12.

'To say the least, I am absolutely satisfied with my progress, and I am sure that you will be glad to know that I am now able to play many odd pieces that I have bought, to my great satisfaction. I am looking forward to the next lesson, as they are so interesting, fascinating and helpful.'—MS/21 (at Lesson VI).

'I am improving considerably with your method and am delighted that I started this Course.'—WS/16.

'I am improving every day and it is much easier to follow than when I gave up eight years ago.'—AS/7.

'I am extremely pleased with the progress I have made. Everything is straightforward and clearly expressed, and one could not wish for anything simpler. I am looking forward with eagerness to the next lesson.'—MS/21.

'Lessons very clear; I am astonished that so much can be learnt in two short lessons.'—PS/10 (at the end of his second lesson).

'I wish to report that my playing has improved wonderfully; your lessons are easily understood and they help one to play easily.'—MS/11.

'I am fully satisfied in every way up to the present. I do not see how any one could complain of your instructions.'—HS/23.

'Splendid—thanks!'—BS/12.

'The section on "musical plots" was very well explained. Mr. Mayerl certainly deserves every congratulation for this part of his work. I can well realise how difficult it has been for him.'—CS/2.

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. 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. JACK PAYNE

*The famous dance band director, says:*

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

## 7.—A WORLD-WIDE ORGANISATION.

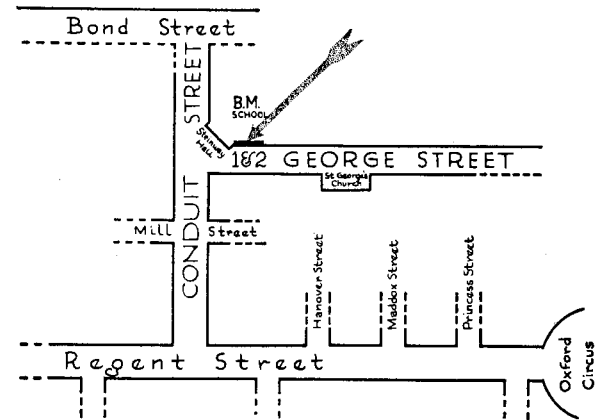
### **The School: English Branch**

The School is at present most conveniently situated in handsome Studios, with ample room for the expansion which daily becomes more necessary.

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 Courses themselves, and to give them any information they may be seeking.

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The address of the School is:



**1 & 2, George Street  
 London, W.1  
 Phone: Mayfair  
 0721**

### BUSES:

Regent Street 3, 6, 12, 13, 15, 32, 51, 53, 58, 59, 60, 88,  
 91, 94, 112, 121, 153, 159, 189, 618.

Bond Street 25, 26, 125, 126.

Nearest Car Park: George Street.

### **Branches Abroad**

Branches of the School, under expert directorship, are rapidly being organised in other countries, and several of these are already

Page Twenty-nine

well established. The branch covering South Africa is situated centrally in Johannesburg, and the *postal* address is:—

Box 5828,

JOHANNESBURG,  
TRANSVAAL, SOUTH AFRICA.

This branch is under the very live directorship of Mr. Teddie Garratt, the well-known pianist, teacher and musical director, and he is the sole authorised representative in this territory. Resident students and those desiring to become students should therefore communicate direct with him.

The same applies to Mr. Howard Ballan, director of the New Zealand branch, covering this country and Australia. The address of this branch is:—

400, HEREFORD STREET,  
CHRISTCHURCH, NEW ZEALAND,

where students may be assured of expert attention.

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. Alex Sequeira, as director of studies for this branch. Other arrangements will be announced shortly.

Complete arrangements for all German-speaking countries are in the capable hands of

MESSRS. ALBERTI,  
RANKESTR. 34, BERLIN, W.50.

## 8.—CLASSICAL AND SYNCOPATED MUSIC.

*A Note on the Modern 'Rhythmic Playing' (or Syncopation)* Although the Course described above deals with "standard" playing, the following will interest all those who are already pianists.

Syncopated music is quite a separate branch of musical composition; and just as it is entirely different from what has come to be called



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.'*

"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, but is there to brighten our lighter moments, and also to fulfil its main purpose—to provide suitable musical material for dancing.



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.'*

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 our Standard Course of Tuition is successfully 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 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. **And 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.** And just as special training is necessary to play a concerto in the way it was intended to be performed, so is special tuition needed to interpret dance music as the composer intended it to be done. And those who ever wish to play dance music and to become proficient should take steps to learn that way.

**Increase  
your  
Reputation**

All modern pianists should be able to syncopate to-day, because over three-quarters of their listeners *ask* for syncopated music—music with that extra rhythm. You should therefore definitely include the

Mayerl Syncopated Course in your musical training as soon as you are ready for it.

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

A separate book, "Lightning Fingers," gives full details of all the above, and at the same time deals with the whole field of modern rhythmic playing.

Bournemouth

"The gramophone arrived safely yesterday, and 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

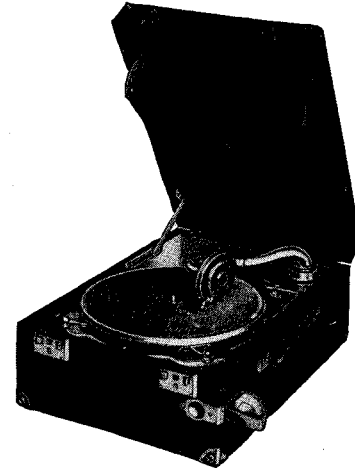
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INSTRUMENT AT A BETTER PRICE

*Page Thirty-four*

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

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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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**TONE-ARM.**—Specially constructed, 8-inch finest quality, S type.

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**SOUNDBOX.**—The famous "Jewel Electro," all mica diaphragm, unequalled for purity of tone.

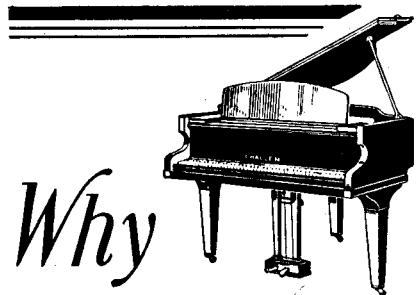
**The Gramophone is fully guaranteed throughout.**

**Price** £5:5:0, or 12 monthly payments of 10s. Carriage and packing in the United Kingdom, 5s. extra. Best quality canvas cover to fit machine, 8s. 6d.

**SPECIAL OFFER TO STUDENTS.**—If this machine is ordered with the Course, we will supply the Gramophone at £5, carriage free in the U.K.

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

*Page Thirty-five*



# Why CHALLENGE

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The B.B.C. recently carried out thorough tests of grand pianofortes by experts under conditions that made it impossible for them to know which make of piano they were hearing. On the resulting unanimous report the B.B.C. decided to equip their studios throughout with Challen pianos.

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