

How to Play Cammeyer's "Dancer's Dream."

by BERNARD SHEAFF.

A "Dancer's Dream" is a delightful and very characteristic example of Cammeyer's modern style of writing for the Banjo. It was composed in 1911 and published in the *Banjo World* for September of that year, subsequently being issued with Piano and 2nd Banjo parts in the usual way early in 1912. A fine gramophone record of this number, made by Cammeyer and Oakley as a duet, can be obtained. It is issued by the Zonophone Company, and would be of great help to the banjoist who has not the opportunity of hearing how charming the "Dancer's Dream" is when properly played.

As regards the general rules for properly rendering this number, I think the most important is that which applies to tempo, as the whole meaning of the composition is obscured if it is played too fast. The metronome should be set to about 72, which will equal one crotchet. If it is taken much faster than this it will be impossible to effect properly all the beautiful harmonies and modulations, and its captivating rhythm will be entirely lost.

Some very effective use can be made of the crescendo and diminuendo, which are all fully marked in the score. The decrescendo lines under the third bar from the end of the first movement, however, I think is a misprint, as from the tenth barre chord at the beginning of the twenty-ninth bar which should commence *p* the crescendo should be gradually worked up to a *ff* climax on the last fifteenth position chord, which should be strongly accented and the strings immediately damped—as indicated by the rests—then the remaining two chords can be played sharply, which makes a very effective finish,

The use of the *rallentando* is inappropriate to this composition. It could, perhaps, be used in bars fifteen and sixteen of the second movement—Cammeyer sometimes does so himself—but this is according to taste.

As regards the details of fingering, we will take one movement at a time, and for this purpose number the bars from one to thirty-two in each movement. The left-hand fingering as marked in the score should be adhered to.

The first movement--in F major.

The phrase occupying two bars at the commencement occurs altogether four times in the movement, and in each rendering the three notes of the melody should be played as legato as possible and made to stand out well from the accompanying chords. In the change from the Fifth P. to the tenth B. and back to the seventh P.B., the first finger need not be raised from the fingerboard, but should be drawn steadily along the third string, carefully avoiding any tendency to jerk the hand. The slurring effect thus obtained emphasises one of the peculiar beauties of the Banjo, and is the only way to produce the correct *legato* in this passage. In bar three the barre need only be on the first and second strings, and the third finger, when it is dropped on to the A on the second string, should not be raised until G is required at the end of this bar. The second finger, which is *tipped* on E, can now be slurred back to the first position A on the third string (Bar 4), the first finger dropped on the C, and these fingers held down until the bass C is struck in bar six. The last note D in bar four is struck with the second finger (right hand) and the alternate R.H. fingering for the six first string notes in bar five is

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The bass C in bar six should be made to continue sounding under the two following chords, which must be strongly accented (as marked), then the C and B flat should be held down with

the first and third fingers until the bass C is again played in bar eight. R.H. fingering in bar seven is the same as in bar five, and bar eight should be accented as a sequence to bar six. Bars nine and ten are a repetition, except that a very marked effect can be made by raising the P.B-in bar ten, stopping the last B with the fourth finger, and making a pronounced slide up to E in bar eleven, then the ninth B should be used for the B following. This barre is retained until it slides one fret to the tenth B (bar thirteen), where the second finger must be dropped on the third string to make F sharp, then without raising the first finger the barre should be lightly drawn back to the fifth and then the third fret, so it will be seen that from the ninth B in bar eleven the barre slides from fret to fret until we come again to the first phrase in bar seventeen. Now we have nothing fresh until bar twenty-nine is reached. The most satisfactory rendering of this sequence of chords is obtained if the barre used for each of the eight chords, and the method of sliding this from fret to fret, as described before, employed. The last note but one in bar thirty— E—is made on the second string. The way to work up the finish of the movement I have already explained.

The Second Movement in B flat major

This movement largely consists of a striking melody on the fourth string, which must be made to stand out above the accompanying chords, which should be struck (with the first and second fingers) so as to produce about half the tone of the bass notes. In bar two, the B flat must be held on the fourth string until G is required, and the student must improve his left hand until this reach can be executed without the note being put out of tune. In this same bar the second finger stops both G and D. In bar four, there is another long stretch, and here again the fourth string must be held down. In bar five, the fourth string should be allowed to sound while F, E flat and A are played, and it must be observed that these three notes are all stopped at once, like a chord. The bass C sharp and D are made with the first and second fingers so that the third drops' nicely on E flat in bar six, which must be held down until C is required. The E flat in the accompanying chord in this bar is made on the second string. The bass F and third B (bar seven) should be held down until bass F sharp is played, and then the fourth finger can be slipped to G in bar eight.

It is now plain sailing until we reach bar thirteen. The first three chords are the same as in the first movement, but in moving from the third to the fourth chord the second finger should slur back on the third -string to the E flat and the barre dropped behind it ready also for the chord and note in bar fourteen on the same barre, which should now be slipped back to the sixth fret and the third finger slurred back also from the B to B flat. The G in the last chord is made on the fourth string without changing the previous position. The chords in bars fifteen and sixteen are rather long stretches, but the score makes the fingering clear. The last F in bar twenty-five is made with the third finger, which can then make a pronounced slide up to the D and then back to B flat in bar twenty-six. Everything now is made perfectly clear by the fingering printed in the score, and although the chords in the last stave look very terrifying in print, they are not difficult to form with the left hand if the barre is kept down on the strings until the chords in the first position (bars thirty-one and thirty-two) are made.