

Nothing Succeeds Like Success.

ESTABLISHED 1882

S.S. STEWART'S

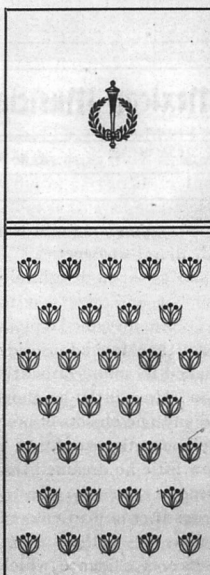
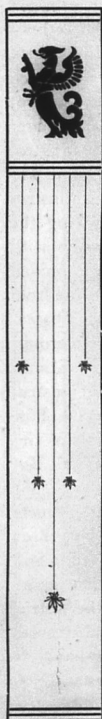
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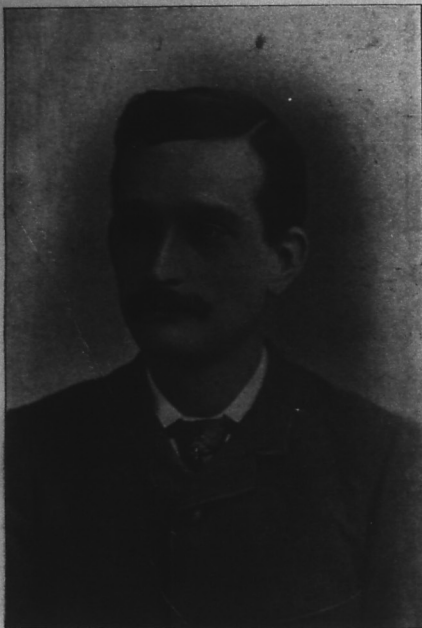
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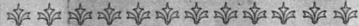
Miss Georgia Marie Pinkham

THIS sweet singer is known to many JOURNAL readers, and since mention was last made of her in these columns she has made rapid strides in her chosen profession. After a tour from the Atlantic to the Pacific as an operatic artist, during which time much beneficial experience was gained, she entered the Balatka Musical College, of Chicago, Ill., to further prosecute her studies. At the June Commencement Exercises she carried off the Diamond Medal, First Prize, which is something to be highly valued. Miss Pinkham possesses a full contralto voice of exceptional purity, and she will be heard at some prominent concerts in the near future.



THE LATE S. S. STEWART

THE LAST POEM BY THE LATE S. S. STEWART



(WITHERTO UNPUBLISHED)

Weary Laborer in Earth's vineyard, Lift thine eyes and behold,
Living Springs, Celestial Fountains, flowing,
sparkling, bright as gold,
Giving rest to all who need it, Giving Life and
Light sublime;
Lift thy weary soul, behold it, Freely given,—
Ever thine.

Within thy Spirit all is given, that can peace and
rest secure,
Love, and Light have ever striven, knocking at
the opening door;
Ever ready, always willing, only waiting for the
time,
Of thy acceptance—all is ready—all belongs to
thee,—is thine.

Then welcome thou the life that is, within thyself
Oh! weary one,
Let Earthly trials, sorrows, cares, Return to
Earth and Earth alone.
Look upward, inward, towards the Light,
With myriad angels, ever striving to guide thee in
the right.

Of what avail is Earth's ambition, when "Life's
Line" is near the close?
When it's twisted, silken fibres weaken'd, strain'd
must part at last?
And the Spirit called, "not chosen," Leave its
casement to decay,
Ent'ring the unknown regions, where there's
neither night or day.

They who seek shall ever find, all they seek, of
every kind,

And they who "knock" shall enter in, To Peace
and Love and purest joy.
No doubt should hinder,—No care depress,—No
wanderer should fear to ask,
For to all who ask is ever given, The happiness
that leads to Heaven.

The weary one, who's wandered far, away from
duty's narrow path,
Should seek again the Guiding Star,—His Guardian
Angel's beck'ning hand,
And with new and pure resolve, Face determinedly
the Light
That burns within the soul of man, ever leading
toward the Right.

Let passion's deadly strife be still, and with calm
and fearless will,
Turn thy footsteps toward that Peace, which in
harmonious passions kill.
Harmony, Heaven, Truth, and Light, when once
secured can ne'er be lost,
And he that once receives his Light, beholds the
Haven, free from night.

He who Sows will surely Reap, the Harvest as by
him created.
Why then plant weeds and nourish thorns?—such
should not be cultivated.
In good soil sweetest flowers grow, and fill the air
with perfume rare,
Cultivate thy soil then, friend, and for Celestial
plants prepare.

New Life, pure Light and rarest Flowers,—Frag-
rant as the sweetest pink,
Shall bloom within thy garden, friend,—Shall this
youthfulness extend?
Proceed then, as thy inner light shall lead thee on,
And fear not the coming of the storm.

Each and All are One, 'tis true,—Yet One is
greater far than Two,
Life's mystery shall be unfurled, and all be clearly
shown to you,
Then doubt no longer, nor let fears obscure the
Light that's freely given,
For, as said—of old,—of new, "Harmony is
Heaven!"

Mexican Musicians



Some weeks ago a light-hearted writer explored the Pan-American Midway at Buffalo and gossiped delightfully about the entertainment and diversion to be found there. To him it seemed a pleasant dispensation that the stupendous side show had been planned to amuse rather than instruct. Poor man! How little he thought of the thousand and one objects of profound study which lie under the surface of the Midway fun! How little he dreamed that an admiring colleague would be set to wondering five minutes after he had entered the streets of Mexico as to whether or not he was in the presence of evidence which might be

adduced to uphold the theory that the North American Indians are descendants of the ten tribes of Israel, who dropped out of history about the time of the Babylonian captivity; or the other, that they were originally emigrants from Phoenicia, China, Thibet or Hindostan; or the other, recently set forth with much ingenious argument by Professor Fryer, that the 'art culture of Mexico' and the Isthmian country was planted there by Buddhist monks from China in the fifth century of the Christian era—a thousand years before Columbus made his tardy and discounted voyage across the Atlantic!

Why should one not indulge such day-dreams? The music, dances and instruments cultivated by the different peoples of the world are evidences of popular origin and relationships quite as sound and convincing as the evidences of folktales, mythologies and languages. Unhappily, in this case there was a curb on the imagination of the would-be dreamer of musico-ethnologic dreams which came from the knowledge that none of the instruments to which he was listening were known to the natives of Mexico at the time of the Spanish conquest, and must therefore have been introduced afterward. Whence they came was an easy speculation—the salterio, an instrument of the Zither kind, but lacking the fretted fingerboard, came from Spain with the Spaniards; the marimbón, an improved xylophone or wooden dulcimer, came from Africa, by way of South America probably, with the negro slaves. So, also, according to the wise men in the Bureau of Ethnology at Washington, came all the instruments developed from the primitive bow which have been found in the hands of the natives of Mexico and South America. But that story does not concern us.

The players of the salterio in the streets of Mexico used the instrument in three sizes, and in combination with guitars and bandoras, or large mandolins. The name of the instrument, and doubtless the instrument itself, has a long historical record. The salterio is also so called in Italian. It is the sautrie or sawtry of Chaucerian England, the psalter of the English Bible, the psalterium of the Latin books, psalterion of the Septuagint, the psantrion of the Book of Daniel, the Chaldee santeer and the Persian santir. It has metal strings, stretched over bridges, on a sounding box which is trapezoidal in shape. The instrument is common throughout the Orient, though generally played like a dulcimer, that is, its strings are set to vibrating by being struck with hammers. It was an instrument of this kind which in the hands of an artistic performer, Pantaleon Hebenstreit by name, gave rise to the German invention of the pianoforte. The Mexican players do not strike the strings, but pluck them with a plectrum of zinc, like an elongated and

pointed fingernail, which they wear, thumbwise, on their forefingers. The Arabs play a similar instrument, the chanoon, in the same manner, but the Chinese yang-kin, which bears a curiously close resemblance to the Mexican salterio, is played on with little hammers of bamboo.

The strings of the salterio are of metal, in which respect again it differs from the majority of the instruments of its class that are played by being plucked with the fingers instead of being struck. As a rule, the plucked instruments have gut or silk strings. The root of the Greek word from which came psalterion, psalterium, psaltery, salterio, etc., seems to have been "psao," which meant to touch on the surface, to stroke, rub gently, to brush. In plucking the

with among the savage tribes of Africa it already exhibits a development along scientific lines. For the increase and enrichment of the tone the negroes suspend hollow gourds of various sizes under the wooden keys. This gourd thus applied is the primitive sounding board, or resonance box. Affixed to the hunting bow, it developed into the shell of the violin and harp and the belly of the pianoforte.

The Mexican marimbon exhibits a retention of the principle of a separate sound box for each wooden key, but there has been a great improvement in the choice of material and adjustment. The resonators are coffin-like boxes of thin boards, hung underneath the sonorous strips of wood, the size of which is so nicely adjusted to the tone that

name, but "zapotecano." In its most highly developed form it has a double row of slabs, or strips, one of which, corresponding to the black keys of the pianoforte, is set back and raised higher than the series producing the diatonic sequence of tones. The instrument at the Pan-American Exposition lacks this chromatic device, but to compensate the players have a singular method of changing the pitch of a tone when a change is called for by a change of mode. Each player holds in one of his hands a ball of wax, which he affixes to the underside of a slab whenever he wishes to flatten its tone by a semi-tone. It is a singular yet effective method of tuning, and suffices for the music played by the zapotecanoists. These are not educated musicians. They play wholly by ear, and



strings instead of striking them, the players in the streets of Mexico have probably returned to the primitive method of manipulation. The effect of the music is like that from a band of mandolins, but richer and of greater volume.

The marimbon (or marimba, which is its original African name), is a much more curious and interesting instrument. It is a xylophone two removes in scientific development from the rude little instrument which causes so much amusement in our theatre orchestras. The xylophone consists of a series of hardwood sticks, graduated in size and pitch, laid upon a frame composed of tufts of straw, and played on with wooden hammers. This must be pretty close to the primal form of the instrument. When met

the vibration of the strip when struck creates an easily felt flutter of the air in the sound box. So violent is this vibration of the air that little puffs of wind come out of a little hole, and this feature is utilized in a manner which, so far as we know, has its counterpart only in the Chinese flute. A bit of thin membrane is fastened with wax across the tiny hole, with the result that each blow upon the sonorous strip, or slab, produces a buzzing which mingles with the tone, augmented by the resonator and gives it a timbre quite distinct from that of the simpler xylophone.

The marimba is practically unknown in the City of Mexico. It is most admired in Guatemala and the southern States of Mexico, where it is called not by its African

cannot use written music of any kind. One manipulates an octave of bass notes and a boy at his right fills in the harmony with two or three tones, holding two hammers in his right hand and one in his left. He regulates the distance between the hammer heads (which are of hard rubber) in his right hand very deftly by contracting and expanding his palm. The third player adds to the harmonic structure and also the rhythmical accompaniment, while the fourth beats out the melody. All sustained tones are produced by a roll, as in the case of the ordinary xylophone. The material of the resonators is cedar, that of the slabs a very compact, straight grained wood called "hormiguillo" in Mexico.

H. B. K., in N. Y. Sunday Tribune. Reprinted by permission. Cut by National Magazine.

WRITTEN FOR THE JOURNAL.

A System of Technique for the Guitar.

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By C. F. ELZEAR FISET.

(Continued from No. 127 Journal.)

ARTICLE X.

Chords of more than six notes and those chords that require a change of position in order to be sounded will now be considered in a brief manner.

The author has seen no music published heretofore, either abroad or in this country, containing such chords—unless for a guitar with extra strings—but many times the necessity of their employment in arrangements from piano and orchestral score, their wonderful effect as regards massiveness of tone, to which may be added as last, but not least, their broadening the harmonic scope of the guitar, renders a short discussion in this work imperative.

For a simple example the first inversion of the tonic chord in C major is offered.



At once the student notices the seven notes in this chord and to play them on but six strings may appear puzzling. Of necessity the chord must be arpeggio, but of such rapid arpeggio that the effect is of the usual "thumb sweep." The base note E is here slurred onto the G while the thumb is passing over the other notes; the effect being thus:



The bass E is, of course, immediately lost to make the succeeding G.

To take another example of a seven note chord, say the second inversion of the tonic chord in C major.



This is also made by the "thumb sweep." Here the E or first string is slurred down to make the soprano note G and is thus soon lost. However these notes that are thus stopped to make the following tone leave their impression on the ear.

A good example of the effect to be derived from the seven note chords is the excerpt taken from Bizet's beautiful menuetto. (See Exercise xxii in Supplement.)

Should we desire a chord of eight notes we may have one that requires two slurs. Thus,



or somewhat in a different manner this chord.



In the latter case it seems advisable to slur the open E on first string on the note G with the first finger of the left hand, then reaching for the high C with the fourth finger pick this note. In all cases it is most important to bring emphasis on the highest note of the chord, this being usually the melody note.

Chords of nine, ten or more notes may thus be taken. However, in this as in other things we must not rush to excess, as the difficulty of rendering a chord of nine notes is much greater than that of one of seven notes.

It may be necessary to play a chord of but five or six notes or less in the above manner; and even to change our position on the fingerboard to do so. For instance, take the following chord



or this chord of but four notes.



In the last two examples the greater portion of the chord is of course lost to secure the soprano note. As an example of still another type the following is shown.



The slur here occurs within the chord, so to speak. The A string being slurred to make the note B.

* * * * *

It seems advisable to speak here of one use of the third finger of the right hand. A certain form of tremolo has been and is used as a variation form, and to play this properly the third finger should be employed. (The student is referred to Exercise No. XIII.) The alternation is thumb, third, second, and first finger. Considerable practice is necessary to acquire smoothness and rapidity. (See also Exercise XXIII in Supplement.)

The same alternation as in Exercise XXIII may be used in chord passages where that effect is desired.

* * * * *

Much difficulty is experienced by many students in rapidly changing from one chord to another. Consequently when essaying to play a certain chord passage faster than is their custom, the part is much blurred and the desired effect lost.

If the music is to be played at sight or otherwise train the eye to read several notes ahead of those you are sounding. If the chords are broken in any way, place the proper finger of the left hand on the first note needed whether in treble or bass; then place the succeeding fingers down in the order of the notes played. Be certain to have the individual fingers of the left hand down before the individual notes are struck. Naturally the best way is to have all fingers down before the first note is sounded, but in the great majority of cases this is utterly impossible and the scheme outlined above is the one you are instructed to use.

For example, in the following passage the high C sharp is the first taken, and by the fourth finger, then the G by the second finger, the E by the third and the A by the first respectively.



Thus we have the succession of fourth finger, second, third and first. Many students instead of using the method advocated above, place the first finger down, then the second, third and fourth respectively the fourth finger being the last to be placed when one needed. This of necessity gives rise to a faulty execution and continual hesitation where continuity of tone is requisite.

* * * * *

The reader by this time will, no doubt, agree with me in the statement made in the introductory part, that there is no absolute system to guitar fingering. That this work teaches a closer approximation to that standard of technical system than has as yet appeared is left for the teacher and student to judge.

A certain few have said that the system taught of playing scales, while practicable for the author and a few other professionals is not so for the student. What teaching the author has done entirely refutes this statement concerning the ability of students to master so simple a scheme of alternation.

The author feels much gratified at the receipt of numerous letters from guitar teachers in this country commending the work, and also by the highly flattering notices bestowed upon it by many European music journals.

[THE END.]



No. 3—Music-Art

By F. Aug. Gevaert.

II.

I.

It cannot be denied that of all arts, music is the one which holds the largest place in contemporary life.

It is one of the parts of amusements, completely indispensable at all feasts and gatherings, a source of intelligent enjoyment for a most numerous elite, besides being loved by the people of all nations.

Wherever heard, be it in concert, theatre or in the streets, crowds gather, and the Academical Session would not draw such a large audience did it not introduce music.

On the modern stage musical drama claims a marked priority over tragedy and verbal drama. Variety performances intermixed with music, pantomimes and drama declaimed with musical accompaniment, to-day finds new favor.

The present generation not satisfied to enjoy music in a passive way, earnestly cultivates the art of sounds, in every stage of its development. As for execution, many amateurs rival in talent, the most expert professionals. In our everyday schools singing and instrumental music are considered necessary elements of education. There are few homes, either in the city, or country, where the sounds of the piano, the universal instrument of the present day, are not heard. In the heart of the city, country, watering-places, even most secluded villages, one seeks pleasure in the sound of choruses, orchestras and brass bands.

Through this natural state of things musical knowledge, at one time possessed solely by artists, has now entered the everyday home. Musical academies, conservatories—generally gratuitous—having put the theoretical, and technical instructions within our reach, it is now an uncommon thing to find persons entire strangers to musical culture, or even willing to own that they are.

This surprising and expansive movement originated in Germany, has gradually reached all nations of Europe, even crossing the seas, to the different countries, colonized by Europeans. To-day it is even felt among the civilized people of the extreme East, though their music is so different from ours. The musical notation which we use has introduced itself there, with the marvels of accidental science and industry. It is now taught in Japan, and India, in schools imitating our conservatories.

More fortunate than any other alphabetical system, so far imagined for the transmission of the spoken language, the method of sound writing, founded by the genial work Gui d'Arezzo, seems to be destined to reach all parts of the globe opened to civilization.

The people's great love for song and instrumental melody, is no new phenomenon in the world's history. Music is not only an art an esthetic creation, but at the same time, the exercising of a primitive faculty, the manifestation of an inborn need of the human being. To be able to communicate to others thoughts, wishes and requirements, man possesses the articulated language, under all latitudes, at all times, in all social situations, in peace or war, prosperity or misfortune, melody has been able to express through its inflections living joys, hope and the terrors of the unseen, and unknown.

Of all the nations, and races, having reached a high degree of culture, the Hebrews and anti-Mohammedan Arabs, have been able to do without the plastic art, but to my knowledge there has never been found even a savage tribe not having some cry, song, or dancing rhythm. Of all our western arts, music is the only one which belongs with uninterrupted connection to the Greek-Roman world, the only one which in centuries, where the intellect was at its lowest, did not meet with total arrest. It was during the year 600 to 750, the time of absolute barbarism in parts of the West, that the different melodies used in the Latin church services were put together, the laying of the first foundation of European art.

The advantage of music in social life was not less with the Greeks, in the classic period, and Romans in the imperial times, than in the Christian society since the middle ages. During the time of Greek independence, Sparta, Argos and Athens made music a state institution, and the basis of moral education. During the last period of paganism in Rome, theatrical representations intermixed with music and singing and instrumental concerts, formed the daily amusement of the population of the cities, even in the most remote provinces of the immense empire. It was the anticipated production of what was to be in our modern times. What is without analogous comparison with the past is the particular oriental turn, that the musical taste of the nineteenth century took. The fact that so great a taste abounds for classical music is surprising, when we consider how few are really versed in its technicalities. It is not necessary as in olden times to have hymns entirely deprived of harmony, nor as formerly to have instrumental and vocal compositions suitable to bring out the talent of the virtuoso. The auditor of our present concert or theatre, is able to understand the most complicated musical production.

He follows without apparent effort or trouble, the most extraordinary combinations, of the European polyphony, having no fear of the most daring chromatisms.

Have you not often seen, a large audience, held absorbed, captivated, attentive, for two hours and a half, without a minute's rest, during the musical recital of a Wagnerian drama, divested of all theatrical accessories?

With the increased passion of the public taste, for the refined enjoyment of modern classical music, a greater comprehension of the masterpieces of the period, has been developed. Even the difficult art of counterpoint, is now beginning to be within easy reach. The names of masters, little known even to musicians of the past generation, now appear with success on concert programmes. Without exaggeration, it can be said that the public now shows itself apt to be impressed by all genial manifestations, of the art of sounds; a sacred composition by Bach, or for instance Handel's "Messiah," excites as much enthusiasm as Beethoven's 9th symphony or Richard Wagner's Rheingold.

The facts that we have here stated seem so incomprehensible to good reasoning, that many contest the worth of it, and deny the truth. With such skeptics, modern public enthusiasm is feigned; in applauding with frenzy, musical compositions incomprehensible to his mind, the auditor lies to him-self, for the sake of keeping up appearances. This is, to say the least, superficial and inadmissible, in presence of the existing phenomenon. The true solution of the problem is given to us, in the psychology of the world at large, on which the recent works of M. Gustave Lebon, an eminent French philosopher has thrown new light, rather vexatious, however, in its influence.

The cultivation of the being becomes instinctive. Such a body is eminently impulsive, mobile, quick to obey outside excitement, to follow a suggestion. This suggestion enlarges as it gets mutual, and the sensitive faculties of a crowd, or mass, can be brought to the highest degree of exaltation. If, as we are led to believe, this theory is right, the problem is solved. Music being the direct expression of the human feelings, in its most intimate and unspeakable nature, must then reach the maximum of its suggestive power, in presence of a gathering animated by the same spirit. It is truly the art of understanding masses, the æsthetic revelation of what is unveiled to reflected intelligence.

Musical enjoyment puts the illiterate man, and the scholar, on the same level, and carries both in the same ideality. Thus it often happens, that a composition, though not understood by ordinary orchestra or band musicians, whilst reading off their parts, separately, in the solitude of their room, is understood and appreciated by an audience entirely strange to all technical culture. So in spite of all reasoning, the old proverb, "Vox populi vox Dei," proves itself.

It is true that psychology or crowds teaches us that with the greater part of assembled individuals, the exaltation of sentiment, is entirely superficial. It diminishes with the excitement which causes it, as soon as the assembly has scattered, the individual mind takes back its rights. With the larger majority, of the musical-public æsthetic impressions leave no traces; a criticism on the execution, or a sceptical word, heard on leaving the concert, is sufficient to erase or alter them in memory.

(To be Continued.)

The Ladies of the Banjo, Mandolin and Guitar Realm



... EDITED BY ...
MISS ELSIE TOOKER, MISS EDNA MAY SAYERS.
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SAN FRANCISCO, CAL. WATERTOWN, N. Y.

Mr. Samuel Adelstein, of San Francisco, has issued his clever little book termed "Mandolin Memories." It contains some very good descriptions of the mandolin and kindred instruments, and is illustrated from original drawings and photographs. Anyone interested in the history of the mandolin and its development can get many excellent ideas from the treatise, and would do well to write Mr. Adelstein for a copy.

Mrs. Mary E. Kelley, of Warsaw, Ill., is one of our most painstaking teachers.

Mrs. J. C. Tooker and daughter, Miss Elsie, have busied themselves during the last two months superintending the build-



MISS ELSIE TOOKER

ing of their new and handsome home near Golden Gate Park, San Francisco. Their future residence is now nearly completed and will be occupied very soon, when the talented ladies hope to begin a series of musicales.

Miss Laura C. Walters, music teacher of Sacramento, Cal., has found Mr. Fiset's Guitar Technique System most interesting and useful.

Miss Olive Crosby, Newton Falls, Ohio, is an enthusiastic guitarist.

SERIES No. 9

We are all interested in any new musical invention, and here is one which gives us new ideas as to material with which to work with, our experience so far being principally with wood. It is true that excellent tones are derived from combinations of metal, and of glass, but who has thought of a successful piano being made from stone?

M. Honore Bandre has constructed an unique instrument of resonant flints after many years of patient, careful research for stones giving the proper notes of the scale. While taking a country walk one day, he, by accident, picked up a flint and found that it gave a faint note when struck. An idea impressed him that a complete chromatic scale could be formed with the proper flints, and with the idea came the desire for experiment. Great difficulties only increased his ardor, and the construction of the geological instrument began.

Mozart dreamed of an orchestra of stones for his "Magic Flute"; and if the work of M. Bandre can be continued, such an orchestra could be forthcoming.

On completion, his piano gave tones of remarkable quality, and were arranged in the regular scale. Some tones were much more difficult to procure than others, but as his desires had developed into a great determination to carry out the work, he settled himself down to his life's work. In the thirty years devoted to carrying out his plan, he visited Canada in the hopes of finding superior material, but without success.

Advanced now in years, he passes his leisure time in playing, as he does with skill, on this curious piano.

Miss Florence Boyle, of Alameda, Cal., anticipates the coming season will be a prosperous one in that city. She is an able teacher of banjo and guitar.

After Twilight

—BY JESSIE DELANE—

LADY was sitting alone in her boudoir—its artistic decorations, paintings and furniture being evidences of her aesthetic tastes—the silks and laces which she gracefully wore, harmonizing with her classical features, the last of twilight as it fled through the embroidered curtains of the windows having thrown her lithe figure somewhat in shadow.

In her sweet face were to be seen traces of the beauty which had charmed many hearts years ago.

A guitar rested by her chair, and a music stand of carved ebony stood before her.

Reaching forth a jeweled hand of symmetrical shape she took from an onyx table a small casket of ivory that was discolored by age, its sides, especially its cover, being inlaid with antique designs in gold, amid many costly gems that reflected rare contrasting color effects.

With a silver key she noiselessly opened it, and then laid it in her lap under circumstances that were indicative of suppressed feeling on her part.

She seemed to have fallen into a reverie as she carefully removed from the casket four thin panels of artistically painted typical scenes on the far Eastern shores of the old world.

Long she gazed upon them with a fascinated interest.

At length she slowly opened them with trembling fingers—her lips moving as if in silent prayer.

They disclosed a few violets that were held together by a faded blue ribbon. They were so withered as to be fragile.

While she still gazed upon them tears filled her eyes, and she breathed a name that no human ear heard except her own.

She was now alone with the memories of a lover who had given to her the cherished flowers before untimely death had ended his promising future.

She had become a statue, so absorbed was she in her thoughts of the past.

The spell which had bound her was broken when, with a tenderness that was pathetic, she replaced the valued mementos in the casket, and laid the latter on the table from which she had taken it.

Lifting her tear dimmed eyes to Heaven, she murmured—"The dead shall live again."

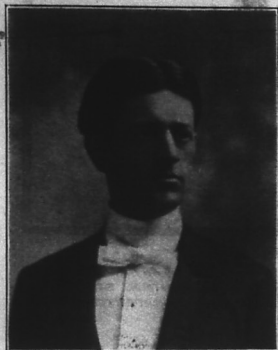
Although the room was darkening, deep silence reigned in it until the notes of her guitar were anon heard to gently rise and softly fall as she played, her skill showing a master's teaching, her favorite selection telling of a love that was buried in a grave.

**The First Method for
Banjo, in Universal
Notation, Published
in America; Its Author
and Publisher**



It is with much satisfaction the JOURNAL finds it labors in direction of the use of the *correct* notation for banjo receives a further impetus by the independent action of Mr. J. E. Agnew, of Des Moines, in placing on the market his new and specially prepared Twentieth Century Banjo Method in the aforesaid *correct* notation. Several publishers have been thinking about the subject, and be it to Mr. Agnew's credit that he acted as well as thought.

Mr. Agnew, of course, is a musician of wide experience and knowledge of many instruments, and like most musicians he believes in the *correct* notation and has taught by it. He is now thirty-three years of age. His first music lessons, vocal and piano, were received from his mother, a lady of German descent, and she taught till about ten years ago. At the age of twelve, young Agnew joined a brass band, and has ever since been active in band and orchestral work, and particularly a good violinist. When he first gave attention to the banjo, mandolin and guitar, about eleven years ago, the subject of notation for banjo somewhat puzzled as well as discouraged him. However, while the English system gave him no trouble, he mastered the American system and has taught in both. Further notes of Mr. Agnew's past career may be summed up in: He has studied with several good teachers from time to time, played with many of the best bands and orchestras as well as mandolin clubs, and also conducted performances by all three forms of musical organizations. As a performer on the cornet and slide trombone, Mr. Agnew is considered most capable, and at this time is a member of Adams' Superb Orchestra. Mr. Agnew made it a special duty to acquaint himself with every instrument of the band and orchestra, both theoretically and technically, as far as possible, and the knowledge acquired stands him in good stead for the work he is doing at the present time and what he proposes to do in the future. He was also guitarist with the Des Moines Mandolin Club for about two and a half years, and appeared with Mr. Samuel Seigel when that artist resided in Des Moines.



To remark upon the new tutor: In the first place it does not pretend to be entirely complete, as a second volume is now in course of preparation, for use of students when they have mastered the contents of the volume now issued. Mr. Agnew's teaching plan is on the order of one thing at a time, the true order of progress. The book is well gotten up, full music page size, and printed on durable strong paper. The contents of twenty-four pages consist of Rudiments of Music, Instructions upon Tuning and Fingering, Scales, Scale and Chord Exercises, and progressive Solos; containing in short all the essentials for beginners, and for the many students who are now desirous of taking up with the *correct* notation.

Mr. Agnew in his recent correspondence said: "I like the stringed instruments very much and want to see them brought up to a still higher place in the musical world. I also want to see the universal notation used for the banjo, and that is why I have gone to considerable expense in publishing my book which I hope will be fairly successful. I realize the difficulties in the way of introducing the universal notation in this country, but that system is better than the old way, pupils learn by it much more readily. The notes are just what they are termed, and any person learning by the universal notation can readily play from a mandolin or violin part, or piano score, and in that respect it is surely an advantage."

It is a big advantage, Mr. Agnew, and the JOURNAL believes that if the advantage was fully realized by banjoists it would not be long before the present army of banjo players in America would double its numerical strength.

Mr. J. J. Derwin, whom the JOURNAL Editor had the pleasure recently of meeting in Boston, Mass., is one of the most painstaking and successful teachers known in Waterbury, Conn.

The Lisbon, Ohio, Mandolin Clubs are preparing to give some surprises under the directorship of Mr. Everett Handite.

Mr. Homer Harney has removed his studio from Crosswell, Mich., to Port Huron, same State.

...The Importance of Scales...

BY MYRON A. BICKFORD

Comparatively few of the players on the smaller stringed instruments see the importance of a careful practice of the scales and finger exercises, no doubt owing to a certain extent to the apathy of the teacher in this regard.

When a pupil begins the study of the piano or violin, he is very soon given to understand that scales are the foundation of a good, sound technique, and that no pupil can advance beyond mediocrity who neglects this important matter.

This being true of these instruments, why should it not be true of the banjo, mandolin and guitar?

Probably mandolin teachers are not so negligent in this respect as those of the banjo and guitar, for the reason that the mechanism of the mandolin, at least so far as the left hand is concerned, is so like that of the violin that the same exercises and studies are used by many teachers for both instruments.

A good illustration is "Wichtl's Young Violinist" which is specially adapted to the mandolin, being progressively arranged and in the form of duets for teacher and pupil.

In the case of the guitar, a thorough knowledge of the various scales is an absolute necessity to the aspiring student. Not only does it acquaint him with the finger-board of his instrument, but, as before stated, it is the foundation of technique, which might be defined as the ability to perform difficult passages in an easy and graceful manner.

The thorough piano teacher insists that the pupil practice the scales, using the various rhythms, for example, in triplets, quadruplets, etc.

This manner of playing them is also advantageous for the stringed instruments.

What has been said of the mandolin and guitar applies equally well to the banjo.

It would be impossible for Farland to execute Mendelssohn's and De Beriot's difficult violin concertos, in the masterly manner which he does, if he did not have an absolutely reliable technique at his command, and this same technique was acquired through constant and diligent practice of scales, arpeggios and finger exercises. He has perfected himself to such a degree that the most difficult and brilliant passages are taken at the same speed and with as much ease as would be the case were Ysaye to play the same on his violin.

Thus it will be seen that it behooves every faithful teacher to instill into the minds of his pupils the great importance of scales, and love for them.



INSTALMENT No. 11

So the coon song has come into its own at last, and authors and composers can no longer claim to be inspired. The law has said it, the bench has declared it. The sage conclusion is this: "The coon song has an individuality of its own which obliterates the personality of genius." Another is: "That while coon songs may be composed in spite of musical training, the training is not an incident to an enduring success."

The man charged before the learned judge with being the founder of the "school" of ragtime music was actually treated, he and his suit, as in a civil case. Oh, the shame of it! Vice discharged, and virtue properly punished? Syncopation, syncopation, sink us not in syncope!



Who says a policeman's lot is not a happy one? Certainly not those who attended the "cops" promenade concert on Saturday, June 29, at Hong Kong, China. It was the first event of its kind. The musical bill of fare was large and varied, Mr. Parker coming off with high honors for his banjo playing. Everything was wide open, and free, temporarily of course. New York City "cops," please note.



Recently, a lady mandolinist upon taking up her instrument found a mouse had gotten inside. What did she do? Drop the instrument? Not a bit of it! I'll tell you next month if you have not guessed aright.



Just a year ago a London contemporary announced they had it on my authority that we were to have banjo music in C. We've got some now, a tutor also, and we're going to have some more. The "old man" don't go into the prophecy business on spec' at any time.

Go to the ant, thou sluggard! is an exclamation we do not often hear these days, for some reason or other. To tittle-tattlers, to those who habitually abandon their self control to temptations in stirring up excitement by tongue wagging, I commend work as a panacea, and digesting the object lesson to be derived from the following recent statement of facts by a New England naturalist:

"A large number of Termes, comprising workers, soldiers and nymphs, had been taken from a single colony found beneath a stone in the edge of woods near — Park. A box was partially filled with earth, upon which the insects were placed. At first all was confusion, but in a short time order was so far secured that the workers, divided in three groups, began excavating as many vertical shafts, about three inches apart while the soldiers stood on guard around them. The nymphs continued in disorder, hurrying about, or endeavoring to find shelter at the corners of the box. When the workers had descended to the depth of about two inches, they began to tunnel horizontally, connecting the shafts. As this work progressed, the soldiers, one by one, followed until a few only remained about the entrances. So soon as the vertical shafts had been connected by the horizontal tunnel, several workers reappeared, and, running about in search of the nymphs, began conducting them below. In a few minutes all were in safety below ground, except one. She had found partial concealment behind a lump of earth in a remote corner. Presently two workers reascended and instituted a systematic search, finding the stray nymph and conducting her to the new habitation. The last of the soldiers then retired, and nothing above ground suggested the presence of the "white ants." Thirty-five minutes elapsed between the placing of the Termes in the box and the retirement of the last individual."

Imagine a community of musicians placed out in a remote locality, but with every conceivable form of shelter and comfort at hand together with musical instruments and music, and each individual instinctively knew an object was to be achieved and harmony ought to prevail. What would happen?—Whoever comes nearest to solving this riddle shall have \$5.00. 'Pon my honor!

Several times of late I have heard the exclamation, "It's Morgan's!" and been puzzled to know the meaning. I thought it might have been a part of the proverbial instrument Johnnie played, but it turns out to be a song by Tripp & Smith, of Kingsley, Iowa, about the financier owning the earth, heaven and the other place. I'm safe anyway up here, he'll never own this perch!

SAYS "RASTUS"

By C. A. P.

Pickin' on de banjo,
Sittin' in de sun,
Niggahs am a dancin',
Habin' lots ob fun.

Robins am a singin'
In de trees abuv,
Ober by de cabin,
Couple makin' luv.

Sun am shinin' brightly,
Eberywhere a goin',
Ober in de barnyard,
Heah de rooster crowin'.

What's de use ob workin',
(Wish yo's nebber bawn),
What's de good ob riches
When yo's dead an' gone?

Enjoy yo'self to-day,
Nebber min' 'ter-morrow,
Jes' get de happiness
An' leab out de sorrow.

Sum folks like to travel,
Ebery where dey go.
It suits me perzactly
To set an' play de 'jo.

When de pickaninnies
Gedder 'roun' to hear,
Dem's the happies' minutes
In de whol' big year.

No mattah if de times
Are eider good or poor
Jes' gib me de ole 'jo,
Anyfing I'll endure.



A BANTU AND THE TRIBAL FAVORITE INSTRUMENT.

S. S. STEWART'S Banjo, Guitar and Mandolin Journal

Edited by
CHARLES MORRIS
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SEPTEMBER 16, 1901.

(Double Number for August and September)

...EDITORIAL...

AT last another truth is being driven home. A truth that older nations have long sought to impress upon younger ones. A truth that a minority of American travellers abroad knew, a truth that many others had begun to suspect. The truth is now voiced by a responsible and clean newspaper as follows:

"Everywhere in American life the hope and expectation has existed that our system of equal rights and equal rule, of justice and law, of self-government and personal security, would exclude the blind and bloody passions which have else-

where prompted assassination. The terrible crime at Buffalo ends this belief and comfortable assurance."

The crimes that have been perpetrated in the name of equality and liberty are appalling. Anarchism, fenianism, gladstonianism, krugerism, nihilism, socialism, and yellow journalism, are all one and the same, all have the same object, destruction of government, law and order. The gentle, soft, sickly sentimentality (otherwise distilled hypocrisy) in sections of above doctrines have been equally effective in the work of assassination as have the violent sections; and now the fuller time for taking bearings and having a reckoning has come. It is very true that upon the universal abandonment of many hitherto cherished sentimental ideas, and upon the recognition of many unpleasant ever present facts in this work-a-day world, depends the real lasting success of any form of government by democracy. The one great fear held by strictly monarchical countries about democratic ones was, and is, the tendency with the latter to try and find a middle course between what is right and what is wrong, in that the intellects of people are set to work to find ways and means of always "getting around" the law, instead of abiding by and acting up to it, and in that the "under dog" is the recipient of excessive sympathy.

The agitators concerned in above mentioned 'isms have been ably backed by the uncensored licentious daily papers of today. These papers have made it their special business to stir up personal and national strife. As a writer well says:—

"It is easy for sensational newspapers to gather around them a certain following, and in that following are sure to be persons who actually believe that 'yellow' journalism is the height of patriotism and truth. Some poor, miserable brain becomes turned, and then follows crime. Character assassination ends in physical assassination."

It is only a few weeks ago that one such paper in Philadelphia howled for liberty of speech in public halls for the Jezebel of anarchy. The bitter jealousies and hatreds that we read daily of existing between civilized governments, and commercial nations, have no existence in fact, save among the riff raff. The public oft time denunciation, by the now defunct leader of the mis-named and now defunct party in "the tight little island," of one European ruler as the great assassin, and of the two principal younger rulers as being no better, indicated the denunciator was no lover of peace, law or order, and proven many a time by the elasticity of his vertebrae. And yet the lushy cant he belched forth is still cherished by the deluded.

There is no middle course between right and wrong in any line of conduct. A man is either honest or dishonest. And whichever he is he must and will get all that is coming to him. Forgiveness is a nice attribute of character, but actual reformation in the forgiven is always problematical. Toleration is sometimes a crime.

MR. LEMUEL STEWART.

I AM glad to announce that the younger son of the late S. S. Stewart has now taken his place as actual worker on the



JOURNAL. It was ever the wish of the late Mr. Stewart that his sons should follow him in the same line of business, and be always identified with the

JOURNAL. They have had no wish apart from this.

My holding and conduct of the **JOURNAL** has from the beginning simply been in the nature of a trustee, and when Mr. Lemuel is ready to assume full control, or provide for same, this property will be turned over to him, and my work thus reach a close.

Announcement is made elsewhere respecting Mr. Fred Stewart, the elder son.

Both sons were under age when their parent died, and have for a long time been dazed at the irreparable loss, but they are now out to win laurels for themselves, and will do it.

BANJO MUSIC IN C.

I HEAR, just when going to press, that one of our most prominent publishers is seriously, very seriously, considering the advisability of putting out new music this season in both Notations. The firm thinks it might be a good plan to place one Notation above the other on the same plate so that each printed music page will give the piece in both Notations. Teachers are here-with invited to express their opinion upon this matter, and suggestions will be welcomed for consideration.

OUR great and good President is, alas, no more. Snatched away just at that moment when his true worth was only just being realized by the masses, and when his magnificent character as a statesman was being acknowledged by the entire civilized world. When the work he accomplished, and the work that he planned for the future, is made universally known, the name of William McKinley will stand among those that will last as long as this globe, and among the very foremost. He accomplished for the American nation more than Bismarck did for Germany, and what was denied to Beaconsfield to do for the British Nation was vouchsafed to McKinley to do for his own country.

While with one breath we say: "The President is dead!" we can say with the next: "Long live the President!"

PRACTICAL TALKS

BY BERT S. HOUSE

Banjo, Mandolin and Guitar Clubs.

*Their Organization, Membership,
Instrumentation and Music.*

NEW SERIES, No. 1.

The present number of the JOURNAL marks the opening of a new season in the banjo, mandolin and guitar world. Teachers and leaders are busy preparing for the season's work and our players are ready to take up the work where it was left off at the beginning of the vacation season. If the rate of progress which characterized the work of last season, making it the most successful in the history of the banjo, mandolin and guitar, be maintained during the coming year, we shall witness many changes and improvements.

While enjoying my annual outing this summer, I had the pleasure of meeting, from time to time, a number of college men who are members of the musical clubs connected with their several institutions of learning. Being somewhat acquainted with the names and reputations of some of the clubs represented, in the course of conversation we naturally drifted into "shop-talk," and in this way I picked up several scraps of information which may prove interesting to the readers of the JOURNAL. I was somewhat surprised to find that the consensus of opinion among these gentlemen was that the banjo, mandolin and guitar papers did not give enough prominence to the work of the college clubs. I therefore take pleasure in using the space allotted to me for a brief discussion of some of the points connected with the average college club, trusting it may meet the eyes of some of the men whom I had the honor of meeting.

Let me say in the beginning that the banjo, mandolin and guitar owe much of their present popularity to the efforts of the college club. In fact some of them might almost lay claim to the honor of being pioneers in the club movement. I remember very distinctly the first concert I ever attended where these instruments furnished the instrumental part of the program. It was about fifteen years ago and the concert was given by a college organization. I thought at that time that the acme of perfection was reached by this particular club. The annual tour of several college clubs usually included my home city in their bookings, and the evening of the entertainment always found my chum and I in the front row, prepared to

take in every note. Verily, those were happy days when ignorance was bliss. With years of experience behind me I now look back to that time and wonder if the college clubs have progressed at the same rate as the outside organizations. It may be that I am not in a position to speak with authority on this question, but as far as I have been able to gather from various sources, I am led to believe that, taking them in the aggregate they have not attained that state of perfection that may be found in the majority of outside clubs at the present time.

In making the above statement I do not wish to disparage the standing or ability of any particular organization. We have a number of college clubs that may be classed with the best, but these are the exceptions. The majority of them never rise above mediocrity. The reason for this is obvious. In the first place, a college club is very prone to rely upon the reputation of its alma mater for a drawing card. The members lack that incentive to conscientious work which outside clubs find absolutely necessary to keep up their musical standing in the community. Their concert tours are usually planned with a view to getting as much pleasure out of the trip as possible, and they are flattered, petted and feasted on every occasion. This is all right in its way but it should not be made the main objective.

Another thing that works to the disadvantage of the college club is the fact that changes have to be made in the personnel of the club every year. Let us take the average club for an example: When the school year opens there is an influx of new students to take the places of those who left at the close of the preceding year. The chances are that some of the new students own a banjo, a mandolin or a guitar. In the majority of cases this fact is sufficient to secure them a place on the club, providing they are inclined that way. Their musical knowledge is a secondary consideration. (I am pleased to note however, a few places where the aspirant for a place on the club is required to pass an examination.) The club is then called together. A director is chosen or perhaps one is chosen from outside the college. The rehearsals are begun and the troubles of the director begin to multiply. Perhaps half the club can read a little and the other half don't know a note from a flock of step ladders. I cannot illustrate the situation

better than by relating in substance a conversation I had with one of the gentlemen mentioned in the beginning of this article. This gentleman played the banjo with the club of which he was a member. He possessed a very good ear and was blessed with more than the usual amount of natural musical talent. He informed me however, that he could not read music at all. When I expressed my surprise and asked him how he held his place on the club, he laughed and said:

"Oh, that's easy; half of our fellows play by ear."

Scenting some interesting information I pursued my inquiries and was informed that the director of this club was engaged at a salary to whip the club into shape to render a single program. The members who could not read were taken one by one and taught to play their parts by ear. After this stuffing process was finished the club was taken altogether and drilled on the program. This is certainly a very ingenious method of making a club in a short time.

(To be continued.)

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No charge is made to see the JOURNAL.

Mr. Walsingham Peck, who, it will be remembered, figured largely in the "Beef Johnson Papers," has written an extraordinary article for next JOURNAL, entitled "Musical Etiquette."

Mr. W. K. Bedford has composed a new March and Two-step, banjo, for next JOURNAL.

The Proposed American Guild of Banjoists, Mandolinists and Guitarists

PROGRESS REPORT, No. 12

As stated in July JOURNAL the synopsis of Examination Course would be ready by August. As prepared by Mr. Partee and agreed upon it appeared in the *Cadenza* for August, as follows:

It would be neither practical nor advisable to present here a full list of all the questions which applicants for membership in the Guild will have to answer satisfactorily in order to receive a certificate entitling them to admission. The papers to be used in the examinations will be prepared in detail as rapidly as possible; in the meantime, at the special request of those directly interested, we will give a brief, but complete, synopsis of the subjects upon which members will have to qualify, as well as an outline of the technical proficiency required in each grade.

Members may qualify as competent banjoists, mandolinists or guitarists, as the case may be; or they may demonstrate their musicianship as comprising the requisite knowledge of all three instruments, just as their ability may permit them to do.

It is not necessary for a member to pass upon all three instruments. There are many able teachers and performers who play and teach one instrument only—either mandolin, guitar or banjo. If they prove their competency as performers and musicians of either of those instruments, they will be entitled to full membership in the Guild.

The examination courses of the Guild will be divided into three grades, for the convenience of members, so that they may begin at the elementary stage and advance to the highest grade. The outline of the courses will be substantially as follows:

EXAMINATION COURSES.

Primary Grade.

- (a) Banjo.
- (b) Mandolin.
- (c) Guitar.

This grade will include in the requirements a thorough knowledge of the rudiments of music, naming the signatures of all major and minor keys, an understanding of the diatonic and chromatic scales, a good knowledge of time and rhythm, the ability to read and play readily in the principal keys, a knowledge of the common chords in all principal keys, a complete familiarity with the fingerboard in the lower and middle positions, and with the principal movements in the right and left-hand fingering peculiar to each instrument. In addition, the applicant will be required to show a knowledge of the simpler forms in which melodies are usually written, such as a short song, waltz, march, gavotte and rondo, and will be required to play a test piece and test exercises; or to analyze the same by marking the correct positions in which they should be played and marking the correct fingering for both hands. In the case of the banjo and guitar, the applicant to demonstrate

his understanding of the barre chords and positions in the principal keys and the correct left-hand fingering; also to show the correct manipulation of the strings with the right hand. In the case of the mandolin, double-stops in the principal keys, and the correct manipulation of the plectrum. The proper care and stringing of the instruments and knowledge of the common changes to be included. Standard instruction books to be adopted for the use by the Guild.

INTERMEDIATE GRADE.

- (a) Banjo.
- (b) Mandolin.
- (c) Guitar.

Reading in both bass and treble clefs, transposition of melodies from key to key, a knowledge of advanced musical terms and of the medium-grade musical forms, reading and playing readily in all keys, a complete knowledge of the fingerboard in all keys and all positions and of all the various movements used in the manipulation of both hands, various styles of fingering, etc. In this grade, all the principal technical requirements that go to make the able performer must be demonstrated. A knowledge of musical history, of the construction of the scales, of intervals, of the construction of the common chords in all keys and of modulation in all ordinary progressions. Test pieces and exercises will be used, which the applicant will have to perform satisfactorily or analyze by showing accurately the correct method of executing, including the correct fingering and positions. A knowledge of expression, phrasing and tone-production will be included as absolutely necessary.

Familiarity with the uses and merits of standard studies, instruction books and text books adopted by the Guild will have to be shown by applicants.

GRADUATE GRADE.

- (a) Banjo.
- (b) Mandolin.
- (c) Guitar.

Full knowledge of all the higher musical forms, harmony and composition, including notation, chord construction and advanced modulations or progressions, counterpoint, thorough bass and instrumentation. The intervals and inversions and the practical uses of the theories of harmony and composition as applied to the stringed instruments. Those who pass the graduate grade will be required to demonstrate a full comprehension of these matters in so far as practical for the stringed instruments and to show an artistic knowledge of expression, phrasing, and tone production; also to demonstrate a complete technical mastery of the instrument selected, by the analyzing of test pieces and exercises.

While the banjo, mandolin and guitar alone are listed, as a, b and c, it is understood, of course, that the piccolo and bass banjos, banjeaurine, mandola and mandocello and harp guitar, as instruments of the banjo, mandolin and guitar family, are included in the list of instruments upon which members may qualify.

The following is a complete list of applicants to date for Guild membership:

ARIZONA.

Mr. F. S. Gerrish, Phoenix

ARKANSAS.

Mr. Chas. A. Stapp, Bearden

CALIFORNIA.

Miss Gertrude O'Bryant, La Junta
Mrs. J. C. Brinton, Los Angeles
Mr. R. J. Carpenter, Sacramento
Miss Elsie Tooker, San Francisco
Mrs. C. J. Tooker, San Francisco
Mr. Samuel Adelstein, San Francisco
Mr. E. J. Appleby, San Francisco
Mr. Walter Clarkson, San Francisco
Mr. W. A. Eames, San Francisco
Mr. H. L. Hastings, San Francisco
Mr. Robt. A. Hernandez, San Francisco
Mr. Max Kolander, San Francisco
Mr. Dudley Mansfield, San Francisco
Mr. Chris Pedersen, San Francisco
Mr. F. D. Piccirillo, San Francisco
Mr. R. L. Sampson, San Francisco
Mr. Alfred Tickner, San Francisco
Mr. A. W. Trubody, San Jose
Mr. Guy F. Cameron, Santa Rosa

COLORADO.

Mr. W. H. Alexander, Anotonito
Mr. Chas. L. Jones, Denver
Mr. D. S. Davis, Russell Gulch

CONNECTICUT.

Miss Eva E. Collins, Bridgeport
Mr. D. A. Passarelli, Danbury
Miss A. K. Pfund, Hartford
Mr. Wilfred S. Garlick, New Haven
Mr. Rowland Rammage, Tilsbury
Mr. Giovanni Tallarico, Waterbury

NORTH DAKOTA.

Dr. C. F. Elzear Fiset, Grand Forks

ILLINOIS.

Mrs. Julia Kate Steele, Chicago
Mr. A. Woellhaf, Chicago
Miss Jessie C. Ferris, Joliet

INDIANA.

Mr. Frederick A. Phillips, Marion

IOWA.

Mr. Leon De Witt Niles, Cedar Rapids
Mrs. Charles Berry, Clarinda
Mr. J. E. Agnew, Des Moines
Mrs. A. Steffen, Holstein
Mr. Charles Walrath, Sioux City

KANSAS.

Mr. Geo. H. Hughes, Topeka

KENTUCKY.

Miss Mary Unseld, Bardstown

MAINE.

Mr. Chas. S. Lewis, Auburn

MASSACHUSETTS.

Mr. H. F. Odell, Boston
Mr. John A. Port, Boston
Mr. M. A. Bickford, Greenfield
Mr. Chas. P. Ricker, Waltham
Mr. Harry N. Davis, Worcester

MICHIGAN.

Mr. J. Worth Allen, Battle Creek
Mr. Homer J. Harvey, Port Huron
Mr. J. W. McLouth, Grand Rapids
Mr. Sam B. Chamberlain, Traverse City

MINNESOTA.

Mr. H. P. Sutorius, Minneapolis

MISSISSIPPI.

Mr. S. Duncan Baker, Natchez

MISSOURI.

Mrs. M. P. Livensheyer, Kansas City

Mrs. J. Steele, Kansas City

Mr. J. Steele, Kansas City

NEBRASKA.

Mrs. Louie M. Allen, Lincoln

Mrs. Roy W. Rhone, Lincoln

Mr. Robert Rhone, Lincoln

NEW HAMPSHIRE.

Mr. B. A. Bloomer, Manchester

Mr. Frank B. Smith, Manchester

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THE AMERICAN GUILD OF BANJOISTS
MANDOLINISTS AND GUITARISTS

PREAMBLE

THE BANJO

While the origin of the banjo may be traced back to the Ancients, its first known prominence in America dates from about 1831. The banjo was crude in form at this time, but was soon after experimented upon and improved by various manufacturers until it reached the stage of becoming a popular parlor instrument. Following this the instrument was taken up by professional musicians who devoted serious study to it with the object of teaching it as a legitimate instrument. Owing to the prominence attained by banjo orchestras of late years and their general use in public and private performances, other instruments of the group or family have been originated, such as the piccolo banjo, banjeaurine, bass banjo, etc., which have added very greatly to the effect of the orchestration. Within the past five years the leading members of our ambitious fraternity have studied the masters with such good results that many of the best gems of Beethoven, Mendelssohn, Mozart and other famous composers, have been adapted and arranged for the banjo with as good effect as could be obtained from the original instrument. The modern banjo, improved and perfected, is now capable of such a variety of charming effects, ranging from gay to grave, that any musical selection, from a popular song to a sonata, may be successfully performed. The modern banjo is known throughout the world as the product of America, and as its National Musical Instrument.

THE MANDOLIN AND GUITAR

These two instruments have been so much used together, as well as in combination with the banjo, that their merits are pretty generally known at the present time. The popularity of the mandolin in this country dates from 1879. Since that time, both the mandolin and guitar have become so closely identified with the banjo that the interests of all three instruments may be said to be identical. The development and accomplishments among our professional performers of the guitar and mandolin have been so pronounced and rapid that we now have virtuosi of both instruments, as well as of the banjo, who give entire recitals, unassisted, and may conservatively be said to take rank as artists with the greatest performers upon other instruments.

NEED AND OBJECT OF THE GUILD

So far as known to the promoters of the American Guild of Banjoists, Mandolinists and Guitarists, there is not a recognized college, school, or guild in the United States which has the chartered right to institute examinations and grant diplomas to teachers and graduates of the banjo, mandolin and guitar.

This Guild intends to operate under a charter which will give authority to grant diplomas in every State of the Union.

The object and purposes of the Guild are herewith briefly set forth:

(a) To further advance the interests of the instruments in their literature, music and manufacture.

(b) To set the standard of competence, and establish a higher average of ability among those desiring to teach.

(c) To provide a bureau of acknowledged authority on technical and all other questions relating to the instruments and their study.

(d) To conduct examinations, and grant diplomas throughout the United States.

CONTRACT

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I, _____
hereby beg to apply for membership of the above Institution, and, if accepted, will remit the first

Annual Fee of One Dollar, upon election of the Treasurer and receipt of his application for the Fee.

To District Secretary

Contract Blank forms can be supplied intending applicants, or the form on this page may be cut out and filled in and forwarded to any of the secretaries.

Date _____

The Exploits of Two—(?)

BY BOLSOVER GIBBS

PART ONE

"Say, Luke! What are we going to do?"

"I can't say, Sam, just now."

"Well I guess something will have to show up pretty soon or we won't be able to hang around this old show much longer. Darn those fellows and the Guild movement! Why don't they let things be? And what on earth do some mean by monkeying with another notation?"

"I can't say. Let me finish lookin' over the newspaper."

"There's been nothing in the papers for us to look at for weeks."

"It passes time away."

"It strikes me you pass too much time away. How is it we have only two pupils to start the season with? This studio is not over furnished, and unless we have the rent ready to-morrow perhaps we'll lose what we have got."

"Can't be 'elped!"

"You ain't done much 'elping, as you call it, since you came here. I did have a lot of pupils last season, but they fell off after you came with your bright schemes."

"You needn't talk that way. The people were fools not to fall in with my plans. If they'd 'ad heny sense they'd 'ave backed us hup. Listen to this newspaper report!"

"Quite a craze has made its appearance in the servants' halls of London houses, for mandolins, and very expert performers on the tinkling instruments are to be found below stairs. A banjo or two is sometimes added to give depth to the other instruments when both kinds are played by a party of domestics, the footmen twanging the 'jo and the housemaids the more feminine mandolin. In middle-class London houses, where only two or three servants are kept, the mandolin is also popular. It is not an expensive instrument to buy, and failing the possession of a piano, which many servants can play, but few have at their command, it has distinct merits. Provocative of gayety and amusement among the domestic as it is, its inoffensive tinkle does not mount high enough to irritate the mistress in her drawing-room."

"What do you think of that, Sam?"

"It may be a good thing for teachers over there, but we are here."

"Suppose we go over?"

"What! Where's the money?"

"That don't matter. I didn't 'ave a cent when I——"

"I know that, and I didn't have a cent afterwards."

"You needn't keep on knockin', or I may——"

"See who's that knocking on the door."

Before Luke stopped swinging his legs and got off the table the door opened and in came the janitor and demanded the overdue rent.

"You shall have it to-morrow morning," said Luke off-handly.

"You'll have to get out if it is not ready by ten o'clock," replied the janitor emphatically as he made his exit.

"Well," said Sam; "I ask again, what are we going to do. I've only got ten cents left and what is in the room, valued at a push of perhaps twelve dollars. What have you got?"

"Nothin'!"

"Of course!"

"If you intend to keep on knockin', I ain't goin' to do anythin'. Be reasonable. I 'ave a plan. It is only four o'clock. I'll go to a second-hand furniture dealer and get 'im to bring 'is cart to the end of the lane at six o'clock while the janitor is out at supper. You 'ad better take some small articles to the pawnshop, get a dollar if you can, and go and 'ave supper at the same table as the janitor and keep 'im there till close on seven o'clock when I will 'ave everythin' out of the joint and all the money I can. Before you go pack up your trunk, and put the mandolin and music in. I will see it goes to my lodgin's."

"What's your game, anyway?"

"Why, we will cross the pond and go to London. I see a fortune ahead. I know London. We'll bring out a mandolin and banjo journal for the domestics. We'll teach, sell music and instruments and make a pile of money."

"How?"

"You're in too much of a 'urry. I know 'ow to plan, and we'll fix that hup while on board ship. All you've got to do is follow my instructions for awhile, an' everythin' will come out right."

"How about your wife and child?"

"She can shift for herself for awhile."

"You're a scoundrel. If I was married and had duties to fulfill, I'd knock you down for making the proposal you have just done."

"Birds of a feather flock to——"

"Not always!"

"Now, look here, don't be a fool. You've either got to swim with me or sink by yourself. Do you agree to the proposal?"

"Can enough money be raised to pay our fares over?"

"I think so, but that does not matter. I can work the job."

"Very well, you can try your best."

"I thought you'd be sensible in time. I tell you, Sam, you 'ave no idea of the fun we can 'ave, as well as makin' money. We'll put an ad. in the *Saturday*—— the weekly paper that all domestic servants buy and swear to as their Bible. We'll first

hstitute a systematic canvass for subscriptions to our journal, an' takin' orders for music and instruments. We must make friends with the policemen, an' they will certainly all 'elp us in such a good work as the dissemination of musical education. I tell you it's a great scheme. We shan't be bothered with any Guild there."

"But I'll have to learn how to play banjo from the C notation."

"That's dead easy, you'll pick it hup on board ship. I'm off to see a second-hand dealer. Get your trunk packed, raise a dollar, 'ave supper and take care of the janitor till seven o'clock, an' then come to my lodgin's. We may be able to catch the steamer to-morrow. Who knows?"

(To be continued.)

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CHARLES MORRIS,

Casa Editoria.



ILLINOIS.

NEWMAN. The Apollo Club gave a very successful concert in the Opera House here during July. Programme was as under:

"Good Roads" March.....	Eno
The Club.	
Vocal Solo—"Holy City".....	
Miss Lane Root.	
"Farmers' Jubilee".....	Jennings
The Club.	
Violin Solo—"Introduction and Polonaise," Allan	
Prof. Carl McKee.	
Mandolin and Guitar Duet—	
"A Night In Paris".....	Weaver
Mr. and Miss Dawson.	
Banjo Duet—	
"University Cadets' March.....	Planque
Messrs. Sherman and Dawson.	
"Reign of Love".....	Eno
The Club.	
Banjo Solo—"Old Kentucky Home".....	Farland
Mr. C. Arrasmith.	
"Love and Beauty" Waltzes.....	Armstrong
The Club.	
Banjo Solo—	
E. B. Sherman.	
"Dreams of Darkey Land".....	Heller
The Club.	
Violin Solo—"Last Rose of Summer".....	Farmer
Prof. Carl McKee.	
Banjo Duet—	
"Vineyard" Grand March.....	Jennings
Messrs. Sherman and Dawson.	
"De Coontown Review".....	Jennings
The Club.	
Mandolin Solo—"Reverie".....	Shibley
Mr. Elmer Dawson.	
"Martaneaux" Overture.....	Vernet
The Club.	

MICHIGAN.

BAY VIEW. Mr. N. Sidney Lagatree appeared here in concert on several occasions with much success during July and August.

On the afternoon of July 24th at Mrs. Eleanore Meredith's concert the following programme was rendered:

"Achieved in the Glorious Work".....	Creation
Assembly Chorus.	
Trio, Violin, Organ and Piano—	
"The Deluge".....	Saint-Saens
Mr. Eichheim, Misses Haines and Gilmore.	
Solo.....	
Mrs. Eleanore Meredith.	
Mandolin Solo, Cavatina.....	Raff
Mr. Lagatree.	
Piano Solo, Scherzo.....	Chopin
Mr. Manning.	
Violin Solo, Two Movements from Sonata,	
.....	Handel
Mr. Eichheim.	
Solo.....	
Mrs. Meredith.	
The Bright Crimson Morning.....	Verdi
Assembly Chorus.	
On the afternoon of August 2, the following was	
presented:	
Chorus—"Awake the Harp".....	
Assembly Chorus.	
Aria—"Il est doux, il est bon," "Herodiade"	
.....	Massenet
Miss Mabelle Crawford.	

Mandolin Solo—Serenade Badine.....	Gabriel-Marie
Mr. N. Sidney Lagatree.	
Aria—"Magic Flute".....	Mozart
Mrs. Eleanore Meredith.	
Violin Solo—Mazurka.....	Wieniawski
Mr. Henry Eichheim.	

Songs—

a Were My Song With Wings Provided.....	Hahn
b Serenade to Janette.....	Massenet
Miss Crawford.	
Mandolin Solo—"Love's Old Sweet Song".....	Molloy
Mr. Lagatree.	
Solo—Romanza "Fridolin".....	Randegger
Mrs. Meredith.	
Glee—"Dorothy Come".....	Swabian Volkslied
Assembly Chorus.	

On August 7 and 8 the Musical Festivals proper of the Bay View Assembly occurred. Two grand concerts and one Recital were given each day. Program of afternoon concert August 7:

Organ Solo a War March (Athalie).....	Mendelssohn
b Vesper Bells.....	Spinney
Miss Tina M. Haines.	
Vocal Solo (Selected).....	
Mr. Fred Warrington.	
Ave Maria, (by request).....	Bach-Gounod
Mrs. Meredith.	
Violin, Piano and Organ Accompaniment,	
Mr. Eichheim, Miss Gilmore and Miss Haines.	
Banjo Solos a March.....	Schubert
b Spanish Dance.....	Moszkowski
N. S. Lagatree.	
Pensee D'Automne.....	Massenet
Miss Mabelle Crawford.	
Quartette—Rigoletto.....	Donizetti
The programme of afternoon concert August 8:	
Gavotte.....	Lagatree
Bay View String Orchestra,	
N. Sidney Lagatree, Conductor.	
Vocal Solo (Selected).....	
Mr. Fred Warrington.	
Organ Solo a Gavotte from Mignon.....	Thomas
b Autumn Sketch.....	Brewer
Miss Tina M. Haines.	
Vocal Solo a My Heart is Sair.....	Gilchrist
b In One Year.....	Bohm
Miss Elizabeth Millspaugh.	
Vocal Solo.....	
Mr. Henry Eichheim.	
Vocal Solo a The Willow.....	Goring Thomas
b A Dream.....	Bartlett
Mr. J. C. Bartlett.	
Story Teller Waltzes.....	Farrand
Bay View String Orchestra.	

The Recitals followed each of the two above. The evening concert for August 7th being a varied one, while that for August 8th, was taken up by a very fine rendition of Haydn's Oratorio, The Creation. Mr. C. C. Case was the conductor on each occasion.

The following week two more concerts were given on August 14th and 15th. At the first Mr. Lagatree gave as Mandolin Solo, *Dancal's* Fifth Air Varie; and at the second, *Wieniawski's* Second Mazurka, besides conducting the Bay View String Orchestra in *Amsden's* Overture, The Wanderer.

PETOSKY. Mr. N. S. Lagatree presented a Recital here on July 31st at the home of Mr. and Mrs. James A. Dart. Mr. Herbert A. Milliken ably presiding as accompanist.

Mandolin—	
Serenade Badine.....	Gabriel Marie
Love's Old Sweet Song.....	Molloy
The Piper (unaccompanied).....	Abt
Reverie.....	Shibley
Fifth Air Varie.....	Dancal
Banjo—	
2d Mazurka Kuiwiak.....	Wieniawski
Loin du Bal.....	Gillet
Morningside Caprice.....	Ossman
La Pericoles.....	Offenbach
Cradle Song.....	Hauser
Gypsy Rondo.....	Haydn
The same programme was given with success on	

August 20th and 21st, at The Hemlocks, Harbor Point, and Assembly Hall, Wequelonsing, respectively.

NEW JERSEY.

MOUNT HOLLY. A party of fourteen members of the Mount Holly Banjo, Mandolin and Guitar Club left here on August 9 for the annual mid-summer tour of the shore. The towns of Tuckerton, Barnegat, Toms River, Sea Side Park, Point Pleasant, Manasquan and Asbury Park were scheduled for entertainments.

The personnel was: Messrs. Paul Eno and Geo. F. Snyder, of Philadelphia; Detliff Du Bell, of Columbus; Sheriff Fenton, J. Edgar Ewan, Walter T. Stewart, Albert N. Ridgway, Wilson Matlack, William P. Randall, John M. Huff, Frank Elbersen, Charles La Tour, Ernest D. Holeman, director, and Fd. S. Troth, manager. The trip was a success throughout, and enjoyed by all.

Good weather was experienced on all but two days, one of these being the last day at Asbury Park, when the rain fell in torrents. Benefits for secret societies and churches were given and in nearly every case the respective organizations' treasures were materially increased. Every entertainment was greeted with a good audience and the programme consisted of refined and up-to-date musical selections, banjo and guitar duets by Paul Eno and George F. Snyder, of the University of Pennsylvania, and solos by the former, being the finest of that class of music ever heard in the several towns visited. Another trip will in all probability be taken next year and will include the towns and cities along the main line of the Pennsylvania Railroad running to Long Branch.

A local paper stated: "Excitement reigned supreme at the dock on Barnegat Bay shortly before noon on Sunday, August 18th, caused by what resembled in the distance the Salvation Army. After an interval it was ascertained to be the Mount Holly Banjo and Mandolin Club, who looked quite "sporty" in their new caps and shirt waists. In accordance with the arranged itinerary of the club they were sailing by boat from Tuckerton where they had played to a crowded house the night previous. After registering at a popular hostelry, they disposed of a hearty meal, and then scattered in groups of three's and four's along the beach or elsewhere as inclination suggested. Messrs. Fenton, Elbersen and Matlack were soon among the bathers in the surf. No concert was given in the evening, but we vouch for the fact that the boys thoroughly enjoyed themselves. On Monday morning they left for Barnegat. One regrettable feature marred the occasion, namely, the absence of an individual member who visited this resort with the club in ninety-nine. This year, she, not he, "wonders why." The spacious parlors and verandas of the Engleside were crowded with attentive listeners to the concert on Sunday evening.

FLORIDA.

PENSACOLA. On August 30 Mr. Paul Jones presented a Banjo and Mandolin Recital in Clutter's Hall. He was ably assisted by local talent. Of the performances a local paper remarked:

"M. Paul Jones, of whom every true Pensacolian should feel proud, delighted and charmed a large audience of admirers with difficult renditions of several selections on the mandolin and banjo, and a great deal of most pleasurable surprise was occasioned with the audience as the young man with the most apparent ease wrung from the narrow confines of the instrument the difficult operatic selections of 'William Tell,' overture; the sharp strains of the intermezzo from the 'Cavalleria Rusticana,' and Bizet's 'Carmen.' It was the first time, perhaps, that the greater portion of the audience ever heard these selections from either of the two instruments named, and so thor-

ough was the mastery of each that the performer was accorded the heartiest applause possible. The programme was closed by a varied rendition of the familiar plantation melody, 'My Old Kentucky Home,' and the very sudden change from the operatic selections to one known to every Southerner, was, to say the least, wonderful, and demonstrated to the most exacting musical critics that Mr. Jones had become, what he had always been said to be, a thorough master of an instrument heretofore identified only with rag-time and the like. Messrs. Hal. Anderson and C. H. Dorr assisted in the programme with choice vocal selections, and the accompanists, Misses Minnie Anderson and Evelyn Heine, added much to the pleasure of the evening." Complete programme was:

Piano Solo—Sonata (Moonlight) Op. 27..Beethoven
Miss E. Heine.

Mandolin	<i>a</i> Cavalleria Rusticana.....	Mascagni
	<i>b</i> Berceuse (Jocelyn).....	Godard
	Mr. M. Paul Jones.	
Vocal—The Devil and the Toper.....	Reissiger	
	Mr. Halcott Anderson.	
Banjo	<i>a</i> Cradle Song.....	Hauser
	<i>b</i> Zamona (Arabian Intermezzo)....	Lorraine
	Mr. M. Paul Jones.	
Vocal—The Stirrup Cup.....	Arditi	
	Mr. C. H. Dorr.	
Mandolin—Carmen (selection).....	Bizet	
	Mr. M. Paul Jones.	
Vocal—Serenade.....	Tosti	
	Mr. Halcott Anderson.	
Banjo—William Tell Overture.....	Rossini	
	Allegro vivace.	
	Mr. M. Paul Jones.	
Vocal—When the Heart is Young.....	Buck	
	Mr. C. H. Dorr.	
Mandolin	<i>a</i> Spring Song.....	Mendelssohn-Abt
	(Duet for 1 Mandolin)	
	<i>b</i> Valse de Concert.....	Siegel
	Mr. M. Paul Jones.	
Banjo—My Old Kentucky Home (varied)		
	Foster-Farland
	Mr. M. Paul Jones.	

.....GROWLER'S THEORY.....

A minor writes: "Will you please tell me the origin of the harp, and also why is the autoharp so called? That is if you know."

Why, my dear, I've got to know, or make up an answer. So here goes.—In ancient times four persons, namely, Psyche, Romulus, Apollo, and Hercules, invented a musical instrument. As they all had a hand in the making, each one wanted to name it, but they couldn't agree. At last they decided upon taking the first letter of each of their names. As H—A—R—P was the only decent sounding combination findable, they adopted that cognomen.

While the maker of the first autoharp was testing his invention, a young lady exclaimed, "is that a harp?" When told the instrument had not been named, she said, "It ought to be a harp." This gave the maker an idea, and so he called it "ought-to-harp."

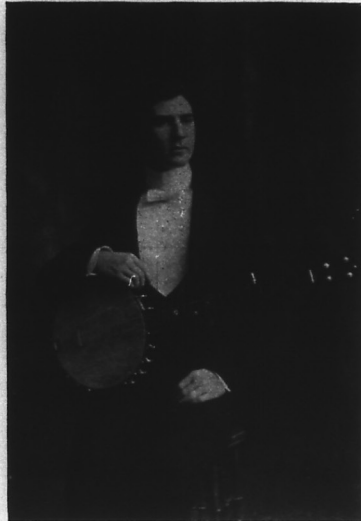
THE GROWLER.

A SUPERB SOUVENIR.

The Mandolin fraternity in particular owes a debt of gratitude to Mr. Samuel Adelstein, of San Francisco, Cal., for issuance of what is unquestionably one of the most beautiful literary souvenirs ever published for gratuitous circulation. The work, entitled Mandolin Memories, is, in its entirety, an artistic production of the highest order; and will grace any drawing room or library table. The text is well written, matter interesting and the numerous half-tone illustrations greatly assist the layman to fully comprehend the work and its object. The book will impress all laymen with the present-day importance of the mandolin as a musical instrument; and to those of the profession who are fortunate enough to possess copies it will be a treasured ornament.



[Notes are requested from all for insertion in this column.—Ed.]



PAUL JONES

This gentleman who has already achieved much popularity as a banjo soloist, and teacher of mandolin and guitar, was born in Pensacola, Fla., May 20, 1879, and at the age of six displayed a decided musical talent for the guitar. When eight years old he began to study the banjo, following on with the mandolin. In 1878 he began to teach and received many complimentary press notices. Mr. Jones is still located in the city of his birth, and Pensacollans are very proud of him. Reports of recent concerts will be found in the Concert columns.

Mr. E. O. Bonham, has a large music class in Red Oak, Iowa.

Mr. C. N. Patrick re-opens his studio this month in Marshalltown, Iowa.

Mr. F. S. Gerrish has removed from Phoenix, Arizona, to Fennville, Mich.

Mr. Louis Bender is teaching at Alexandria, Ind., and has a hard working club.

Mr. J. G. Nelson, teacher, of Verona, Mo., has largely extended his circle of pupils.

Mr. Chas. A. Schmalhausen, teacher, of Bridgeport, Ill., is very popular in that city.

Mr. Hobart Swan of Kearney, Neb., is enthusiastic over the progress being made among our musicians.

Mr. H. Chalet Garber, Banjoist, of Des Moines, Iowa, wishes to correspond with a good-banjo player with a view to organizing a team.

The Euterpean Mandolin Club of Bainbridge, N. Y., has made much headway under the directorship of Mr. Geo. W. Parker, and management of Mr. Francis R. West.

Mr. Paul Cessna Gerhart again assumed charge of the Mandolin and Guitar Department at this year's Chautauqua, Boulder, Col. He had a most enjoyable and profitable season there, and has now returned to Dallas after a six weeks' sojourn among the Rockies.

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Published Monthly. **No. 12 CONTAINS:** September Number.

VOCAL

Only an Old Sweet Song . . . Arthur Trevelyan
I Never Knew Till Now . . . Harry Osborne
The Land of Used-to-be . . . Evelyn Herbert
Forgetful Fred . . . Agnes Thornycroft
The Meadow Larks Told Me . . . Charles E. Pratt
My Big Gee-gee . . . Arthur Trevelyan
The Picture in the Watch-Case . . . M. J. Steinberg
She's My Own Girl . . . Sterling and Steinberg
Speak a Good Word for Me . . . F. Mansell
A Token of Love That's Lost, Costen and Sterling

INSTRUMENTAL

Tuberose Waltzes . . . Alfred Marsheck
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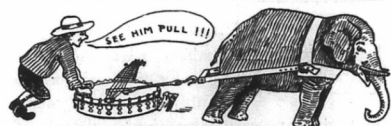
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EDITORIAL PERTINENCES.

No. 5

Ourselves.

Instrument manufacturers and music publishers naturally desire to obtain all possible publicity for the merits of their wares in the cheapest and most effectual manner, but it may have escaped their observation that the percentage of papers purporting to cater to the Banjo, Mandolin and Guitar element is out of all proportion as compared with those for the voice, piano, organ, orchestra or band, or the music trade in general.

The smallest of the musical communities actually has the most papers, whether they be good, bad or indifferent, independent or otherwise. The business man can best appreciate whether such a condition can last. Unlike papers catering to other professions, nearly every music paper in existence had or has its origin as a house organ, and there

are some very valuable papers for voice, piano and organ, that possibly we could not have if we had to rely upon individuals instead of the music houses to undertake the publishing. The banjo, mandolin and guitar element can and does support two expensive monthly magazines, one of which could declare itself independent, and the other, this Journal which has not one cent's worth of merchandise to sell, and is the only declared independent paper of its kind, here or in Europe, and that gives the JOURNAL right to use claim being "the only independent one in the world." Since the JOURNAL became independent it has blossomed into a more influential and valuable piece of property than might have been anticipated in so short a time, and by the time the son of the late S. S. Stewart can undertake the publishing, there is little doubt the JOURNAL will have attained a much more unassailable position than it enjoys now.

English Copyrights and Prices.

Whilst the policy of protecting new publications by copyright in England and the colonies is commendable on general principles, there is a needless expenditure being practiced in copyrighting some music that does not stand a ghost of a chance of ever becoming popular outside the United States or of a single copy being sold. Songs that appeal to American every day life, and have reference to particular localities, do not appeal to residents in other countries any more than do the generality of London coster or topical songs appeal to people here, and the same holds good with much purely instrumental music, and with waltzes as well as other forms. Among British communities there is quite a different style in the waltzes which obtain there from those in vogue here, and it is wise on the part of publishers to ascertain something about possibilities before incurring expenses in trying to push waltzes or anything else on the other side. Of course there are lots of firms on the other side who are ready to do "the pushing" just so long as they are paid for it.

As I stated in No. 125 JOURNAL, music for sale abroad should have imprints on title pages of prices in the currency of countries to which the music is exported. In England it is the rule to price music at 4 shillings per copy, off which the public know a discount of 50 per cent. is allowed, and this allows for dealers in the colonies allowing a less discount instead of adding to the net price as they have to do with

books marked at net prices. Other European countries have similar customs.

International Postage Stamps

A movement has been set on foot for the considering by the International Union of all countries issuing a common small value stamp that can be used by all countries as remittances for payment of small accounts. It is in the interest of all music publishers to assist the furtherance of the project to completion, whatever currency may be adopted. The decimal system, of course, is preferable, and will probably be decided upon.

There are numbers of people abroad who receive this Journal and who would undoubtedly remit stamps to publishers for copies of music if stamps were exchangeable and a steady flow of business set in that is not possible under existing conditions.

In some respects the United States is way behind other countries in matter of foreign postal facilities, but it is hoped that the economy now being practiced with reference to second class matter will soon allow for more attention being given to Foreign Parcels Post, and the above-mentioned International Money Stamp, not to say the needed reduction for first class matter, domestic and foreign.

Music Seasons South of Equator.

From recent correspondence with manufacturers and publishers I find there are yet misunderstandings on this subject, although it has been dealt with before in these columns. Once again: Climatic seasons south of the Equator are exactly the reverse with us. Summer here is winter there, and winter with us is summer with them. We are now entering upon a musical season here, while there the end is about reached. Efforts made from now on to secure business in Australasia, South Africa and South America, should be for the next musical season which opens about April, 1902, and closes with September, 1902. Merchants in the Southern Hemisphere begin placing their indents at about the latter part of January, for goods to arrive April and May. They generally make it a rule to allow a period of three months between indenting and receipt of goods. October, November and December are good months for a systematic campaign by correspondence and circulars, providing discrimination is observed.

CHARLES MORRIS.

...NEW MUSIC REVIEW...

SERIES B.

[Publishers are invited to submit copies of New Issues for Notice in this column.—Ed.]

Jos. W. Stern & Co., New York City.

- (a) Maizy.....Heelan-Heef
(b) When Zacharias Leads the Band.....Williams-Walker

- (c) Don't Wear Your Heart on Your Sleeve.....Marks-Stern

- (d) The Bugville Brigade.....Nick Brown

- (e) Belle of Granada.....Max S. Witt

- (f) Berceuse.....B. F. Knell

- (g) Verona.....Otto Langey

- (h) A Little Empty Nest.....Heelan-Heef

- (j) Don't Butt In.....R. Johnson

- (k) When the Jack-o-Lantern Starts to Walk About.....R. Johnson

- (l) It's a Long Lane That Has No Turning.....Max S. Witt

- (a) Otherwise My Dusky Daisy. Coon Song. Key G. Two-four time. Two verses and chorus. Range D to E. Simple and effective.

- (b) Martial Coon Song. Key C. Common time. Two verses and swinging chorus. Range B to D.

- (c) Valse Song in G. Two verses and chorus. Range D octave. Good sentiment. Taking melody.

- (d) A characteristic piece in F and Bb. Six-eight time. Original in conception. Simple and pleasing in variety. Melodies well distributed.

- (e) A Spanish Waltz Suite. Keys F and Bb. Very melodious throughout. A really excellent number.

- (f) The celebrated melody by F. Renard, arranged for mandolin and piano by B. F. Knell. Keys G, G minor and Eb. Two-four time. An admirable number for expressive playing.

- (g) A Tuscan Serenade. Six-eight time. Keys F and Bb. Original and pretty melody well treated. Not difficult and will be a firm favorite with mandolin clubs.

- (h) Sentimental Song with waltz refrain. Two verses in common time. Key Bb. Range F to E. A home favorite.

- (j) Comic Song founded on the newest comic byword. Two verses and chorus. Two-four time. Key Eb. One of the latest of Lew Dockstader's success.

- (k) Another of Dockstader's new favorites. Two verses and chorus. Common time. Key C. Range B to E. Promises to be as big a hit as the Bogey Man.

- (l) Sentimental Song. Two verses. Common time, with waltz refrain. Key Bb. Range F to E

Walter Jacobs, Boston, Mass.

- (a) Confetti.....J. C. Alden

- (b) The High Stepper.....H. L. Theis

- (c) Dinah's Soiree.....Geo. L. Lansing

- (d) The June Bride.....Thos. L. Allen

- (e) Dance of the Skeletons.....Thos. L. Allen

- (f) Pickaninny Pranks.....D. J. Sullivan

- (a) A Carnival Polka. Keys C and F. Splendidly arranged for all combinations. Contrasts between the opening theme, the Scherzo movement, and the graceful trio are most pleasing. Mr. Jacobs will achieve an undoubted success with this publication. It is not difficult, but is a decided advancement, and clubs will do well to add it to their repertoire.

- (b) March for Guitar Solo. Six-eight time. Keys G and C. Trio exceptionally fine and inspiring.

- (c) Cake Walk. Two-four time. For two banjos. One of Mr. Lansing's latest and best efforts. Not difficult.

- (d) Waltz Suite, for two banjos, also mandolins with guitar or piano accompaniment. Keys A, D, G and C. Pretty and most useful.

- (e) A characteristic piece arranged for all combinations. Admirable item for concerts. The

skeletons, big and little, arrive during a storm, and go through all the weird movements of a dance that is peculiarly their own. Will become a favorite in its class.

(f) A Cake Walk characteristic, arranged for all combinations. Keys G and C. Two-four time. Not difficult, and is a very good piece for young clubs to work upon at once.

M. Witmark & Sons, New York.

- (a) Burgomaster Selection.....T. P. Trinkaus

- (b) Absence Makes the Heart Grow Fonder.....H. Dillen

- (c) The Lass I Love.....C. Olcott

- (d) The Golf Club.....R. Barker

- (e) Garret O'Magh.....G. Salzer

- (f) While Old Glory Waves.....A. Heindl

- (g) The Tale of a Bumble Bee.....S. Luder

- (h) All That Glitters is Not Gold.....J. W. Casey

- (j) My Sparkling Ruby.....Shaw-Dixon

- (k) Hampton Roads.....L. E. Berliner

- (l) A Royal Rogue.....W. T. Francis

- (m) The Durland.....F. W. Bent

- (a) A lengthy selection from the successful musical comedy for mandolin solo with piano accompaniment. All the principal melodies are introduced, and strung together in effective style. The whole forms a very valuable addition to the repertoire of any mandolinist.

- (b) The favorite song arranged as cornet solo with piano accompaniment. Very effective.

- (c) Valse Song arranged as zither solo. Keys F, C and Bb. Easy, useful number.

- (d) March and Two step, for guitar solo. Keys D, H and G. Six-eight time. One of Mr. Trinkaus' most able arrangements, and not difficult.

- (e) March for two banjos. Six-eight time. Very lively and sure to please.

- (f) March song for two banjos. Six-eight time. Melodious, and has the swing that some patriotic songs lack.

- (g) The celebrated song from King Dido, arranged for two mandolins, guitar or piano. Verse section in common time, chorus section in half common time. Key G. Suitable for all occasions.

- (h) The popular song arranged for two mandolins, guitar or piano, by T. P. Trinkaus. Key A. Verse section common time, chorus three-four time.

- (j) Another favorite song arranged for two mandolins, guitar or piano. Key C. Two-four time.

- (k) March and Two-step. Six-eight time. Keys C and F. For two mandolins and piano. Has a nautical atmosphere about it that will greatly assist in achieving deserved popularity.

- (l) Valse Suite, for two mandolins and guitar or piano. Keys C, G and E. Melodies well distributed, and the whole is a most acceptable arrangement by E. Boettger.

- (m) March and Two-step. Keys G and C. Six-eight time. For two mandolins and guitar or piano. Trio has an especially inspiring theme, the climax working and finale also good. Not difficult.

Sherman, Clay & Co., San Francisco, Cal.

- (a) Black Cat.....J. G. Schuler

- (b) Ma Says I Can't Go for a Ride.....F. R. Howe

- (c) Wooden Leg Charlie.....C. W. Murphy

- (a) March, Two-step. Keys C and F. Six-eight time. Very catchy, lively and not difficult.

- (b) Waltz Song, with refrain. Two verses. Key Bb. Range D to Eb. A pretty song for children. Story is of a little boy asking his girl playmate to go for a ride with him in a donkey cart. The photo frontispiece is a clever conceit.

- (c) Cake Walk and Two-step. Keys F and Bb. Two four time. This composition and title was suggested by the fact that a wooden-legged sailor negro was usually the successful competitor at nightly tourneys on the quays of Algiers, oppo-

side New Orleans. The composition is excellent throughout.

There is a noticeable difference in style of these pieces from our Eastern publications.

Rogers & Eastman, Cleveland, Ohio.

- (a) Pagani Valz.....W. O. Barnwell

- (b) Spanish Dance.....Moszkowski

- (c) Serenade of the Mandolins.....Desormes

- (d) A Day in the Cotton Field.....Smith & Zublin

- (e) Sounds from the Ball.....Gillet

- (a) Waltz for two mandolins, guitar or piano accompaniment. Keys G and C. Simple and effective. Very suitable for young students and young clubs.

- (b) The celebrated Op. 12, No. 2. Dance, arranged for full Banjo, Mandolin and Guitar club with flute, cello and piano. Banjo parts by J. G. Liddicoat, others by C. E. Pomeroy. Keys Bb and G. A very valuable repertoire number for clubs.

- (c) Arranged for full Banjo, Mandolin and Guitar club. Banjo-parts by Liddicoat, rest by Barnwell. Two-four time. Keys D and G. This Serenade has long been famous as a Bizzicate Intermezzo for orchestras, and now that it is available for clubs its usefulness is increased. Not difficult.

- (d) Characteristic piece for full Banjo, Mandolin and Guitar club.

- Synopsis: Darkies on their way to the cotton-field on the Mississippi River. Darkies singing at their work. Steamboat whistle. Darkies dance with delight as the boat approaches. Song on boat, "My Old Kentucky Home." Darkies resume dancing as boat passes away. Homeward bound. Darkies disappear in the distance.

- Key of G throughout. Two-four and common time variously. The song "My Old Kentucky Home" arranged as a vocal quartet, unaccompanied, can be thus used in place of performing on instruments. The whole makes a most acceptable item for concerts, and is not difficult.

- (e) The ever popular Loin du Bal Valse, newly arranged for full Banjo, Mandolin and Guitar club. Banjo parts by Liddicoat, others by Barnwell. Keys G and C.

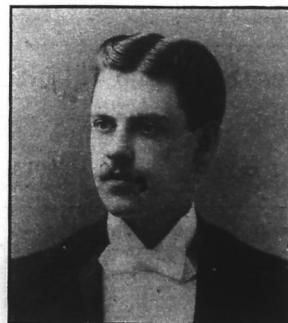
Henderson Music Co., Pittsburg, Pa.

- Eda.....E. J. Henderson

- A Mazurka Caprice for two Mandolins and Guitar. Keys E and A. Pretty and a decidedly useful number.

H. F. ODELL & CO.

Recognizing the present need for mandolin orchestras of higher class music, and that the persistent efforts of the JOURNAL has largely contributed



towards creating a demand, Messrs. H. F. Odell & Co., intend publishing some of the best and most suitable music of the old masters for full mandolin orchestras. The arrangements, of course, will be of the best, and will cause genuine surprise.

When the JOURNAL Editor popped in to see this firm last month, he found Mr. H. F. Odell as busy

