

BANJO & GUITAR
THE
MAGAZINE
AND
OF
THE
JOURNAL



S. S. Stewart,

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BANJO.

What is there in a banjo to make it so? How is that bright, effective tone produced? Let us glance at the instrument before us. A circular frame, called the rim, composed of the alloy known as brass, which is a mixture of copper and zinc. The edge or rim is turned round a wire resting upon the edge of the wooden hoop, over a skin or, double rim, is stretched a membranous skin, lightly strained and held in its place by a hoop of metal, with a complete system of braces and adjustable hooks for tightening the head at pleasure. A neck is fitted to the rim. There are five vibrating strings, four of which are tuned from the lowest to the highest, and the fifth, or bass, is tuned to the extreme end of the neck. The fifth string is one-fourth shorter than the others, and is held by a peg at the side of the neck. The strings are tuned in the following manner: the third or thickest gut string, to such a pitch as corresponds to the size of the instrument and consequent length of string; the second string a third higher, the first string a fifth higher, and the short string an eighth higher, producing a strong in unison common chord—which is always composed of the fifth, third and eighth notes of the scale. The fourth, or wound-string, is tuned a fifth below the third string. It is thus possible to make all the notes from the wound-string, upon, or lowest notes of the instrument, to a compass of over three octaves, which is accomplished by pressing the strings to the finger-board at certain divisions known as frets.

The frets may be either raised above the surface of the finger-board or merely guided flat level with the board. With raised frets the tone produced is metallic and clanky, and, although it may answer very well for a short string, is not very pleasant to the ear when heard in a large instrument, as the strings are apt to rattle.

The frets upon the banjo produce the notes common to the modern tempered chromatic scale. With raised frets it becomes impossible to produce any effects or sounds which lie outside of these divisions, and are often used on the smooth board by artists consisting of the "slide" and other effects. It is not generally known by banjoists that the modern chromatic scale is imperfect, according to the reasoning of learned writers upon the subject of acoustics, and that a sharp, properly speaking, is not the flat of the next note, but was made so by force of circumstance, as to produce a perfect scale would require over seventy notes to the octave. With these complicated matters the modern music has little to do. We reserve the only well-remembered within the octave. It may be well, perhaps, to state that the accident on wood with a less number.

Returning to our subject, the membranous skin of the banjo acts as a sound-board, and, being elastic, puts forth the sound-waves. The pitch of the instrument is not regulated by the tension of the head, as in the kettle-drum, for instance, but depends solely upon the nature of the skin. At the same time the timbre of the tone is greatly affected by the state of the head. When the head is loose or flabby the tone is very much impaired, and becomes dull and lifeless, whereas when the head is tightly strained the tone is affected in directly the opposite degree.

Thus it had become, some time ago, an established idea that the head was the only thing that regulated the quality of the sound. It was, however, a very erroneous and unexplored idea, as a banjo, to meet the requirements of an expert or artist, has got to be constructed perfectly throughout, as well as to have a good head upon it. Many have thought that any banjo could be made to perform by putting on a good head, and I were doomed to disappointment and the loss of their investment in a worthless instrument. Let us now continue to think of the "sound-board" upon this outside of the head, the rim of the banjo constitutes the "sound-board" upon this outside of the head, the rim power and quality of the tone on itself depends. The great secret lies in the maker's skill and genius and in the selection of each wood of known acoustic properties for the rim as well produce the quality of sound desired. This is combined with the natural "ring" in the metal, which, being added to the pure sound produced from the wood, on uniting with the other, gives a tone which is a combination of sound-waves. Hence this quality of tone cannot be produced from a wooden frame alone, nor from a metallic frame alone. It was long ago the custom of the old masters in skin-making to stretch their wood before using it in their instruments. This point requires long and careful study.

Pettis, the distinguished French writer upon musical subjects, says that a piece of well-figured maplewood of certain dimensions taken from a plank of a violin made by Stradivari in the year 1717 produced the note A sharp. Another piece of pine made from another violin of the same master, made in 1708 gave precisely the same note. A rod of deal taken from the top of a violin of the same master, made in 1721, produced the note F; another rod of deal from an instrument of the same master, made in 1705, gave the same note; and a third rod of deal or wood from another instrument of this celebrated maker, made in 1730, also gave the same note.

That all woods yield a sound to one can doubt. The specific combinations of wood was already known at the period when the great Cremona master made his violins. The ancient Cremona makers selected a certain maple for the body, and nearly all makers are success in producing a good one occasionally, but are often hindered in producing duplicates of the same. The long and hard study necessary to success in this enterprise has been the cause of the banjo being the work of the amateur.

There are many patented banjos on the market for sale, and the most of them are so bad that the very fact of an instrument of this kind having on its patent creates a prejudice against it at once. The "patent banjo" is ridiculous in nearly all players.

When you buy a new banjo you will find that during the first few days it is dead will require tightening. Every Stewart Banjo has a test with it, attached to the instrument, a wrench or key to fit the nuts on the hooks of same.

Be sure to pull the head tight before you make a test of your instrument.

The rim or circular frame of the banjo may be called its sounding-board. The sounding-board must respond to the pulsations of the head and vibration of the strings. The tighter the head is strained the more perfect this response. A good banjo may be made to sound poorly by having on it a poor or even a skin head, but a good head will in no case transform a "bad" or poor instrument into a really good one, although it may tend to improve it. A good instrument, such as must be had by all good players, must be made in the first place, and cannot afford to have any weak points. Nobody who owned a gun would consider it a perfect weapon of defense if he was constantly in fear of its missing fire just at the time it was expected to go off. Neither would a perfect marksman be content with a gun which was defective in any way. No owner of a watch would consider he had a perfect timepiece merely because it possessed a handsome case. A handsome case would be of little avail to a man who wanted to catch a train at a certain minute, and had only his watch to guide him. If the watch were so imperfect as to cease to stop just at the time he most needed it. Just so with the artist banjo player; he does not want a tricky, uncertain banjo, changing with every change of the weather. Nor does he want to possess a banjo which is so "hard playing" as difficult to tune, that he has to turn to a tuner. An artist, when he buys a banjo, does not care to send to a manufacturer of little experience, who perhaps may turn out a good instrument now and then, but he must needs go to a maker who, from long study and extended experience, can turn out a perfect instrument in every way adapted to the wants of the expert player. Hence the unbounded success and popularity of the Stewart Banjo among professional and amateur artists.

Another matter worthy of consideration is the repair of a banjo consequent upon hard or rough usage, or damages by casualty. Do not entrust your instrument to a "botch," nor to an unprincipled rival, for repairs. Many banjos are greatly injured by unprincipled persons who have been trusted to repairing them. Keep your banjo head well stretched and tight, and if it breaks it is better to let it break and get a good one that will stand the strain. Never loosen up the head to prevent its breaking; this is a sure way to make it break. The same rule applies to strings. They should not be slackened up after use, but always kept up to pitch. If it will, however, to remove the strings when not in use. When you let down the bridge always first remove the outer strings from the notches to avoid splitting the bridge or wearing out the notches.

The beautiful blending of the chords in the Stewart Banjo, so that they may be distinguished for a considerable distance, has given these banjos the reputation for their wonderful CANYON TONE. The musician always notices this point at once when he hears the notes of these instruments over all others. Those who have heard Stewart's famous OCEANIC BANJO are free to admit that the tone contains a principal and quality never before attained in any banjo. These banjos are as well known to all European artists as they are here in America.

STEWART'S BANJO.

As I give my entire attention to the making of fine Banjos, and being considered an EXPERT in BANJOS, having made instruments for the most celebrated and experienced players, such as HORACE WESTON, WM. A. HUNTLEY, GEORGE POWERS, JAS. SAMPSON and other famous players, I have my Banjos exclusively put up for sale, and I have no objection to all orders. These requiring instruments of particular merits find it cheaper to deal with me than elsewhere, as I have never furnished a Banjo to an experienced player that did not turn out exactly as I represented, and my long experience enables me to safely guarantee satisfaction, as I understand what is wanted and know how to supply it.

I frequently succeed in producing instruments of exceptionally fine tone, and by taking these instruments to my residence, and devoting my evenings to playing upon and developing the same, it often happens that I have on hand such a Banjo as many a player of experience would give an extra price to possess. These Banjos I make generally of twelve or thirteen inch rim, with *medium* finger board, and the prices vary from \$5.50 to \$10.00 each, including leather case with each instrument. Should you desire to secure an instrument perfect in register of tone, and of really

extra merit, it would be well to write me, stating what you desire; but I cannot promise to hold a rare instrument of this kind for any length of time without a deposit.

An ordinary player or a beginner is unable to appreciate a good Banjo, as the tone is beyond musical skill, and he has them competent judges, and such players are probably as well suited with any ordinary Banjo at a much cheaper price.

But I am addressing this to those who are seeking for such an instrument as I describe, the prices of which are charged with respect to *rose* materials over and above the consideration of fine material and beautiful finish, which all are in the grade of the best. The prices are marked with dots on side of neck to designate frets (professional frets), as raised frets are not recommended in large instruments, and are put in only to order. The necks on such Banjos are always made of several pieces of wood glued together, which makes them more costly to manufacture but of five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work.

STEWART'S BANJO.
212 High Street, Philadelphia, Pa.

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This issue of the *Journal* begins its third volume—this being the twenty-fifth number since its inception.

Our last number, we are pleased to say, met with such general satisfaction that we have added many new subscribers to our list. We hope that every person interested in the banjo or guitar will subscribe for and read the *Journal*. It is our aim to put it within the reach of all and make it worth the money charged for it. By giving in its columns music suitable for the player, for the teacher and for the learner, we hope, in the course of the year, to please the majority of our subscribers. By giving items of general interest we make the paper readable and in demand by professionals. By our correspondence and answers to questions of general interest we shall make the paper of value to players, learners and teachers. We again call the attention of teachers to the advantages of the *Journal* as an advertising medium, being the cheapest and surest of good results to their business.

NEW NOVEL BY S. S. STEWART.

THE BLACK HERCULES, OR THE ADVENTURES OF A BANJO PLAYER.

A complete novel, printed on good paper and illustrated with fine wood engravings. Price only 10 cents by mail. This book gives the adventures of a young professional banjo player during his travels throughout the United States, the many scrapes he got into and his many escapades and love adventures form a very exciting and interesting tale. It is sold at the low price of 10 cents, but is well worth five times that amount. Every one should read it.

THE YOUNG TEACHER.

ARTICLE NO. 4.

There are a great variety of methods adopted by the teacher in attempting to explain to a pupil the minor scales and keys. Hence few young players have any clear idea of what really constitutes a minor key or minor chord. All young banjo players have some idea of at least one minor key, for they are all sure of playing at least one "minor jig," but most of them would be at a loss to explain *why* that certain jig was called minor. We once witnessed the efforts of a young man who was attempting to play the mouth organ and at the same time execute an accompaniment on the piano, and

who, after trying all the chords he knew on the latter-named instrument without being able to harmonize the two instruments, for the reason that the musical pitch of the two were different (or the rates of vibration at variance), gave it up with the rather vague remark that the piano was "too minor for the mouth organ."

All scales are formed of a succession of sounds proceeding by steps or degrees. A chromatic scale is a scale in which each degree is one semitone from the other. There are twelve semi-tones (half-notes), within an octave.

A scale, which is formed of a succession of tones and semi-tones, arranged according to definite rules, is called a diatonic scale. This diatonic scale is of two kinds, called major and minor, or, in the major mode and in the minor mode. The major scale has remained without change for over two hundred years; the minor scale has been frequently altered. It originally existed before the major scale in one form, but was changed, and at the present time we have two forms of minor scales. One is called the *Harmonic* minor scale, and the other is termed the *Melodic* minor. The harmonic minor scale was constructed with a view to harmony, whilst the melodic minor scale was constructed with a view to melody. Now, whatever form of minor scale the teacher adopts, it is all the same, a minor key will still be a minor key if the third note in the scale is flat. In other words, if you are playing the scale of "C" major you have no flats or sharps, because "C" is the natural scale, and no flats or sharps are required. A piece of music which ends on "C" natural is said to be in the key of "C" major. Now, each of the twelve major keys has its relative in the minor mode, beginning a third below or a sixth above it, that is, the relative minor key to "C" major is "A," because the note "A" is a third (or a third note), below "C," and the sixth above. Now, "A" minor, being the relative to "C" major, which is a natural key, as previously stated, must also be a natural key, and hence is written without any signature (or without any sharps or flats). The "A" minor key differs from "C" major, in as much as the third note in the scale must be a semi-tone flatter than in the major scale, in other words, in the scale of "A" minor the "C" will always be natural, whilst in the major scale the "C" will always be sharp. It is customary also to make the "G's" in the scale of "A" minor sharp, by placing a sharp before these notes throughout the music. The reason this is done is so as to make a close to the scale. The seventh note in any major or minor scale is called the *leading note*, and in order to have the scale close properly the interval from the seventh to the eighth note should be a semitone. The ancient minor scale was written without any *leading note* or *semitone* below the tonic, but the change in the scale by sharpening the seventh note is considered most agreeable to the ear and more harmonious. A scale is always in the major mode when the third note in that scale is five semi-tones from the first note, or tonic. A minor scale differs from this in as much as the third note in it is a semi-tone flatter or a half-tone nearer the tonic, or first note. In the key of "A" major, the scale runs "A," then "B," then "C" sharp, and so on,

whereas if the scale is *minor* it must run "A," "B," then "C" natural, and so on. All the different ways of constructing the minor scales have a very confusing effect on the mind of a pupil, hence it is a safe rule to remember that a key will always be minor if its third note is four semi-tones from its tonic, or first note. (The first and last notes are included in counting the interval.)

The Banjo vs. Guitar, as a "Ladies' Instrument."

The banjo is now in what may be termed an intermediate state of development. It has partly risen from its standard as a "negro minstrel instrument," and got in a manner introduced among a better class of people.

When it became known that "society ladies" had taken up the banjo we looked upon that as only one small step in advancement. If these ladies had the talent and perseverance as a class, to learn to play a banjo well; they would do much to give it a musical status, but on the contrary, the majority of such do not learn to play even *indifferently* well, and hence they do nothing to give the banjo a standing. The guitar, as a ladies' instrument, when compared with the banjo, is *decidedly vulgar*. The position of holding the guitar (its manner of construction compelling its rest upon the left leg) covering the pelvis, when compared with the graceful picture of a young lady holding the banjo upon the right thigh is decidedly contrastive, and the contrast is all in favor of the banjo.

There is nothing graceful about a young lady playing a guitar. This fact is conceded by many who have given up the guitar and purchased one of Stewart's Guitar Neck Banjos to use in its place, which can be done without any change of fingering or study otherwise than as used in the guitar. Now add to this the fact that the thick and tough strings of the guitar blister a lady's fingers and make playing a torture, whilst with the banjo, which is strung much thinner, there is very little of this annoyance.

The banjo (a good instrument, not a "tub") is capable of far more effects and expression than any other instrument outside of the violin or cello. Raised fret banjos are used by guitar players mostly, and are devoid of expression, as frets are an impediment to artistic execution.

What the banjo needs is its general adoption by skilled musicians, who have the taste and ability and perseverance to develop its full powers. There is more music in a banjo than has as yet been brought out.

BACK NUMBERS.

We regret that we have not all the numbers of the *Journal* with which to supply the demand of the present. The back numbers we have at present in stock are as follows:—April and May number (price 5 cents), contains various matters of interest and music for the banjo, entitled "Melody with Harmony for the Banjo."

The June and July number (5 cents), 8 pages and, covers, contains a lot of interesting reading matter with poetry and items from the *Banjo World* and two pieces of banjo music, viz: "Adelaide Polka Redowa," and "Spanish Waltz."

The August and September number contains 16 pages and cover (price, 10 cents), with the opening chapters of the serial story, "Black Hercules." Our London Letter, items from the *Banjo World*, portrait of Thomas J. Armstrong, portrait of Horace Weston, portrait of Edmund Clark, portrait of the "Simple Method Ham," portrait of H. C. Blackmar, advice to the young teacher and two pieces of banjo music, "The Old Folks' Jig (arranged by Stewart)," and "Spanish Dance."

The October and November number of 20 pages, inside of cover (price, 10 cents), contains The Young Teacher, Article No. 3. Answers to Correspondents, sketch of W. A. Huntley, together with a new portrait of himself and banjos, items from the *Banjo World*, Lies, Scandal and Gossip column, portrait of J. E. Brewster, portrait of Wm. Batchelor, new portrait of S. S. Stewart with banjo, Clog Dance for the banjo, "The Mandoline Schottische," by W. A. Huntley, for the banjo, and the Banjoette-Schottische," arranged for the guitar by C. H. Loag.

Persons wanting these should order before they are gone, as they cannot be duplicated. These four numbers will be mailed to any address on receipt of 30 cents.

How We Fill Orders so Promptly.

Stewart never keeps a customer waiting long for a banjo. As it is impossible to tell exactly what style of banjos are wanted he does not always keep them finished, on hand, but he does always keep on hand, in process of manufacture, a thousand dollars' worth of necks and several thousand rims of all kinds, besides plenty of brackets, heads, etc. There is no running around to buy wood and other materials as in some cases where banjo manufacturers(?) are obliged to apologise to their customers for keeping them so long waiting.

By having such a variety of banjos in process of manufacture, Stewart can always fill orders promptly when other makers cannot. And moreover, Stewart employs an expert workman for each part of the work and he can turn banjos out much faster and better than the manufacturer who employs only one or two men. Stewart's banjos have received the highest endorsements possible to give to a banjo, and are used by THE BEST players always.

Stewart's American Banjo School

Part 1st, price, \$2.00 by mail, contains the following: The Banjo; its origin and development; relative to concert pitch; the banjo head; the strings; the fingerboard; the rudiments of music, etc.; explanation of the scales, etc.; the natural scale of the banjo with full explanations, and showing different positions of the notes; barre chords, with examples; chromatic scale, with exercises, thirteen exercises in time; explanation of the minor scales; the twelve major and twelve minor scales, with chords for the same; tonic chords of the twenty-four keys; five exercises in rapid shifting; six exercises in walk movements; four exercises in modulation and expression; three exercises in tremolo movement; the graduation of sound; duet chords; arpeggios, or harp chords; exercises with "bass to 'b'"; the "vibration slur" and "snap" passages explained; "vibration schottische," with explanations; the harmonic tones, with explanations and examples; embellishments, cadenzas, etc.; exercises in "c" major and "a" minor, in "d" major and "c" minor, in "g" major and "b" minor, in "f" major and "d" minor, in "b" flat major and "g" minor, in "e" flat major and "c" minor; exercises in stroke or flumble playing; explanations of the "roll" used in "march" playing, with numerous examples; modulation: explaining manner of changing keys; the dominant and seventh chords; the diminished seventh; the chords of the natural scale, with manner of forming them; transposing music; melodies for practice; accompaniments to songs; four exercises in runs and embellishments.

The first volume of the *American Banjo School* is mailed on receipt of \$2.00, and the foregoing is a full summary of its contents. It comprises fifty full-size engraved plates.

Volume 2 of Stewart's *American Banjo School* is designed to follow the first volume. The 2d volume consists only of music, without the explanatory text of the first volume. The purchaser should purchase the 1st volume. The 1st and 2d volumes are each \$2.00 or \$4.00 for the two, sent by mail.

List of Music in Volume 2d.

Waltz, for pupil and teacher; On Yonder Rock; Wine, Wife and Song, waltz; Loco motive Clog Hornpipe; Fairy Varsoviene; Zingarche; Swiss Waltz; Beethoven's Favorite Waltz; First Love Redowa; Scherzo, from Haydn's Symphony; Mandolinato; Scotch Melody; New Spanish Waltz; Silver Lake Waltz; Holloway's Varsoviene; Arkansas Traveller; Egyptian Harp Waltz; The Vexed Editor's Reel; Morton's Reel; Ball's Reel; Virginia Reel; Duxbury Hornpipe; Within a Mile of Edinburgh; Air from Zampa; Fairest Flower Waltz; Old Style Waltz; Overland Polka Mazurka; May-Day Hornpipe; Landlubber Waltz; Double Clog Hornpipe; Approach of Spring Waltzes; The Witches' Dance; Pages; Minuet; Lusterbach Waltz; Varsoviene; by Strauss; The Blue Bells of Scotland, in "B"; Charming Beauty Waltzes; The Norma March, complete for two banjos; The Merry War March; Snow Schottische; German Redowa; Secret Love, Gavotte; Stewart's best arrangement of The Carnival of Venice, with eight variations, as played by him with immense success; Air from Massanello; Sounds from the North; waltzes; One Heart, One Soul, polka mazurka; Angels' Serenade; The Spanish Fandango; Angel's Quicksat; Firefly Hornpipe; Sympidun Polka; Tivoli Gigue; Coliseum Hornpipe; Electric Sparks Waltzes; Heiter Gigue; En Pleine Chasse Galop; Silesia Polka; Die Froehliche Spinnerin Polka.

Please observe that none of the music in this book is published separate from the book.

All of Stewart's Books contain entirely different pieces of music from those published as sheet music.

We mention the fact for the benefit of those who may suppose that any of Stewart's numbers of sheet music may be found in any of his books. None of the music in the books is published separate from the book. There is no occasion for going to a music dealer to obtain any of these books, unless you desire to do so. Any book, or sheet of music or song, published by Stewart is mailed free of postage on receipt of the price. As these publications are printed from choice engraved plates, and are all copyrighted they are not sold at cut prices or at a discount, and can be had no cheaper from a store than direct from the publisher. We charge only what is fair for the goods and thousands of customers can testify that they have received the worth of their money. Teachers who desire to use these publications for their pupils have the advantage of our regular teachers' discounts. But in ordering goods, the teacher, if not known to us, must enclose his card or some other evidence that he is a teacher and not a fraud. All fraudulent monkeymen will be exposed in the columns of the *Banjo and Guitar Journal*.

Address orders to S. S. STEWART,
No. 412 North Eighth Street,
Philadelphia, Penna.

THE EAR PLAYER'S DREAM.

Many learners on the banjo are apt to fancy that because some performer they have heard is a fair player without having studied music, that they can likewise become so.

Certain cases produce certain results. A certain man is a "good ear" for music. He is easily associated with musicians. He hears daily or nightly music produced by performers who have made an arduous study of music. Being in constant association with these musicians his mind and ear gradually form to a correct and accurate scale to play upon some instrument, musical composition, and so on, in a degree of accuracy. He has not studied music—No! but he has acquired the means of learning from others who have studied music.

Do you, reader, fancy that because a few performers have been able to learn banjo playing without musical studies that you can do so?

Have you the advantage herein stated? Have you the opportunity to daily mingle with musical professors of correct taste? If so, you may in about ten years learn as much as you would learn in one-half of the time through a proper course of musical study.

Hence, if you desire to become a good player "by ear," and are without the advantages here spoken of, give up the idea like a man. It will take you ten years to learn as much in that way as you can learn in two years through good books and a proper course of studies.

Our last issue contained three pages of music, one page Schottische for guitar and a fine clog dance for the banjo, and also a fine Schottische for the banjo, by W. A. Huntley. The paper also contains much valuable and interesting reading matter, 24 pages. Price, 10 cents, by mail, or may be had of our agents. Secure a copy whilst they are to be had.

Correspondents in writing to the publisher of the *Journal* for information upon any subject must in all cases enclose two letter stamps to pay for postage and paper. Only questions of general interest to our subscribers will be answered in the *Journal* columns, and only subjects of interest will be discussed. Letters desiring information by mail should be as brief as possible, and be sure to write name and address very plainly.

[Written expressly for S. S. Stewart's BANJO AND GUITAR JOURNAL AND BANJO WORLD.]

THE "HAMS" OPENING NIGHT.

By A. S. FERRIS.

Friends, if you'll give me your attention, a queer story I now will relate:
 As to the banjo, a "Simplified Ham,"
 Who was it king for an opening date.
 To the N. Y. Clipper, an advertisement he sent,
 But in it he was so absurd
 That the proprietors all, could not have the "gall,"
 To publish it, not even one word.

Now he said of all banjoists he was the "King,"
 And that to some, "how manager" he'd call,
 And show them to playing, the best in the land,
 Then told them he could fill a large "hall."
 Tony Pastor, was the first one to "sneak,"
 Who told him he could try it he liked.
 Then said he'd engage him for his traveling show,
 If he'd make a "hit" on his opening night.

I went into Tony's, the night he appeared,
 The house was filled way to the top,
 And "a" was a "sala" came with a "sala" "tab,"
 And his playing would stop a town clock.
 He'd got nearly through when somebody hissed,
 Which at once filled "Hammy" with fright;
 And I never saw so many "eggs" in my life,
 As he received on his opening night.

Now, indeed I felt sorry for the poor lad,
 For his clothes with "eggs" were well soaked;
 But then of course it was all his own fault,
 For he ought to have learned by note,
 His banjo, too, ain't worth fifteen cents,
 But then he thought it all right,
 But come to the conclusion that he got left,
 When he appeared on his opening night.

Now, there's Horace Weston, and Hantley,
 He ought to take parts in them;
 Buy a banjo of Stewart, and then learn by note,
 And never waste time on "simplified" again.
 For he must be found in such style of playing,
 To him was anything but bright.
 And as he took the train home he said "I never will roam,
 To look again for an opening night."

"HOW IS BUSINESS?"

This is the question a representative of the *Journal*, asked an eastern banjo maker, and replied that "business was immense," said he, "we carry the largest stock on earth and it takes us sometimes six weeks to fill an order."

"How can that be?" asked the reporter.
 "Well, you see we have got to get our lumber out of our *dry house*, where we smoke our hams, and that requires several days, owing to the immense amount of sap there is in the wood we use, as we buy all our wood in the tree, just as it grows."

"Ah! I see," answered the man, "but do you not keep a number of banjos on hand, all finished?"

"Oh! my, yes," answered the interviewed party, "we keep over seven thousand instruments in stock."

The man glanced around and seeing only a few stray lambs he asked: "How can that be?"

"That is easily explained," replied the maker, "if you will multiply the rims by the necks, and add the pegs to the product, and then square the roof of all the heads and multiply the professional frets by the number of brackets, you will see how we prove our claim of having the largest stock of banjos in America."

"Yes, I see, you operate on the plan of the stumps in a Beatty organ," replied the reporter, with a ghostly smile. "Do you ship any banjos outside of the United States?"

"Do I? well I should say so, why only last month I sent two of my finest instruments all the way to New Jersey."

"You don't tell me so!"

"Yes sir! you can bet on it, our firm has done more to raise the eclat of banjo playing than any one else in the world. Only a few months ago we organized a grand concert company to travel all over the world, and so far we have given two concerts which were attended by the whole musical world, and we will give more."

"Do you run your works by steam-power?" asked the reporter.

"Well, no, answered the manufacturer, "we find mule-power much more economical and more satisfactory. We have a champion banjo which runs by donkey-power, it is the funniest 'fake' you ever saw. Come in some day when it is going and I'll show you. Good day, sir."

OUR MUSIC.

It is customary in nearly all musical journals, which publish music, to use old stock plates—generally music which has not met with success in sheet form—and thus no expense is incurred in the music department of such papers. *Stewart's Banjo and Guitar Journal* has never yet made use of any "stock electrolyte plates," all its music being written especially for it and copyrighted.

Many banjo players write us that they would not be without the *Journal* if it cost five dollars, instead of fifty cents a year.

BEWARE OF HUMBUGGERY.

Do not buy any banjo as a Stewart Banjo unless it is stamped S. S. Stewart, Phila., and is numbered. Do not be deceived by persons representing that other banjos are just as good as Stewart's. Some persons claim that they can make a banjo as good as Stewart's because they have taken one of Stewart's banjos apart to see how it was made.

Stewart's banjos cannot be imitated in manufacture. Stewart's banjos have received the endorsement of all the leading players in America and England.

There is just as much sense in a "simple method" music writer telling you that his music is as good as Stewart's as for these inferior manufacturers telling you that their banjos are as good as Stewart's.

In fact, nearly all the so-called fine banjos advertised under different names are made in the same factory in New York. All of Stewart's banjos are made under his immediate supervision, at his own place in Philadelphia. S. S. Stewart is the acknowledged "Expert in Banjos."

STEWART'S NEW BOOK.

The Black Hercules,

OR, THE ADVENTURES OF A BANJO PLAYER.

PRICE, TEN CENTS.

—OPINIONS OF THE PRESS.—

(From the New York Clipper.)

"The Black Hercules, or the Adventures of a Banjo Player," a serial now running in S. S. Stewart's *Banjo and Guitar Journal*, will be read with much interest by all, and more especially by those who take an interest in the banjo. The opening chapters introduce us to two kinds of Christians, the clergyman and the hotel-keeper, and the former turns the young 'joist from his doors at the mention of the word "stage"—the other receives him with open arms. He then makes a "dash," gets into a fight, kills a

bully, and is received by the Black Hercules, Horace Weston. He then joins a travelling troupe, is bested out of his salary, quits and locates himself as a "Teacher of the Banjo," meets his (female) fate, and after numberless adventures, getting into and out of scores of scrapes of all descriptions, finally "marries and lives happily." Banjoists who may desire to pass away a few pleasant hours should not fail to read this story, which is issued in book form, complete, containing thirty large double-column pages, and will be sent by mail. With it will also be sent a specimen copy of Stewart's latest *Banjo and Guitar Journal*, containing twenty-four pages.

Address S. S. Stewart, proprietor *Banjo and Guitar Journal*, 412 North Eighth street, Philadelphia, Pa.

(From the Philadelphia Gail.)

"The Black Hercules, or the Adventures of a Banjo Player," a new novel just issued by S. S. Stewart, is certainly one of the funniest stories we have ever read. Any one who likes to be amused by comic and interesting reading will have more than the worth of his money if he buys a copy of this book.

(From the Musical Cricket.)

We have perused a copy of the latest dime novel, called "The Black Hercules, or the Adventures of a Banjo Player," and we never laughed so much over any book before. It is not only highly interesting, but also instructive, and contains a vein of the humorous, which is mirth provoking. The work is anonymous, but it strikes us that S. S. Stewart is the father of it.

(From the Boglestown Bladder.)

The new book, "The Black Hercules, or the Adventures of a Banjo Player" should find its way into every Sunday-School library in America. It is much better than the general run of such books.

(From the Rev. Henry Wall Sereecher's Journal.)

"The Black Hercules" is the title of a new dime novel which has recently been issued by S. S. Stewart. This book is such as should be suppressed at once by the church and state. The character in the story, called the Rev. Mr. Snaggs is a libel on the clergy and should not be read by the religious people.

(From the Democratic Gazette.)

We have perused the new dime novel, entitled "The Adventures of a Banjo Player," and did not put down the book until we had devoured the whole of the story. The plot is one of the most thrilling and exciting we have ever read. The story is something like a cross between *Monte Cristo* and *Gulliver's Travels*. It will no doubt make a hit among the society ladies.

(From the Sporting and Pugilists' Record.)

The new book, "The Black Hercules," has been read by our critic and he says it is immense. He says the best part of the story is where the hero got into a love scrape with a girl, only fifty-nine years old, and had his head punched by the girl's big brother, a young gentleman of eighty-seven years.

(From the Musical Bugle.)

The new book we have just been monkeying with, called "The Black Hercules," is the worst we ever read. Parts of it are decidedly vulgar. We advise no one to read it.

Write to S. S. STEWART,

No. 412 N. Eighth Street,

PHILADELPHIA, PA.,

For anything you desire in the banjo line.

ANSWERS TO CORRESPONDENTS.

ANXIOUS STUDENT.—We can furnish you or your friends with a good banjo for \$10.00, and a guitar for \$12.00 to express company. The banjos we furnish you at \$10.00 are our own make and are as follows: 1. 11-inch maple rim, nicely finished, good steel head, rawwood faced, polished and well-oiled, 12 smooth frets and pearl dots at 1st, 3rd, 5th and 17th positions, 20 nickel-plated pins, and a best protector, zebra, nickel-plated hoop, ebony pegs, good head and struts. These banjos we will ship at once on receipt of \$10.00.

STRING BREAKER.—We will sell you string in quantities as cheap as any dealer in the same quality of goods. There are all kinds of prices, and there is a good deal of cheating in them. Our banjo strings are made for use on the banjo and are never and in any but the very best if we can help it. Perfection in stringing is almost impossible, but we aim to come as near it as possible.

PETER THE WHALER.—Banjo heads are very difficult to select. Our heads are made by the best head-maker in this country, but as it is often impossible to obtain the right kind of skins it becomes likewise impossible to make the exact kind of heads we require. You cannot judge of a head by its color. A head that is poorly colored, very pleasing to the eye and will not disturb your neighbors. And partly white is more apt to be good than one all black or all white, because "all-white" heads are often limited too much. The best heads are made from calf skins.

INCESSANT PRACTICER.—For Sunday playing you can chain the carrying tone by placing a one-cent piece under each foot of the bridge. This gives a soft, subdued tone, very pleasing to the ear and will not disturb your neighbors. Your neighbors hear it at all times, but you, no doubt, like it more when you are playing a lot of cracked voices trying to sing bloody and Sanky hymns.

UNDECEIT.—The fret wire should be annealed if found too stiff. Raised frets are not so good for truly artistic playing, as music and the string are very short between points of vibration. Competent authority, such as a musical violin player, have pronounced the tone produced by the extra wire to be somewhat gardener, the distinguished writer, says they are an impediment to the art of playing and also a guide to ignorance. The music of nature—such as the human voice—certainly has no raised frets.

What would you say to a woman who wanted to have raised frets put on their threats to allow them in stringing in tune?

Some players on the stage use raised frets, but it is an impediment to their playing and they do not know it. The latest banjo is made by the same process as raised frets.

SHARP BARGAIN HUNTER.—Stewart's Banjos are more in use than any other make; not because they are the cheapest in price, but because they are the best made in every way. All good banjos are made the same, but can make better music with less labor.

SPOT CASH.—The great trouble with imported rosewood guitars is that they are too cheap, and the climate, and they soon give out (crack and warp). Not only this, but in many cases the fret boards are not true, or they are, they soon warp so as to cause the strings to rattle on the frets. Imported maple guitars are much better, and some of them are very good in tone, but they are subject to the same trouble in the fingerboards and necks as the rosewood.

Well-made American guitars are by far the best. Our prices for best American rosewood guitars, in wood cases, are \$25.00 to \$35.00, and our guitars are made by the best going out. Our banjos with guitar fingerboards are made much shorter in length than the regular banjos, and it is done so that the fretting can be done with the same ease as on a guitar. In other words the banjos are made the same as guitars and can be handled the same as a guitar in the hands of a guitar player.

TEACHER.—The guitar and the banjo make the best combination of instruments for a single teacher to work as a business.

The mandolin is coming into some use in America, but the interest in it at the present time would hardly insure many pupils.

It has taken years of hard work to bring the banjo to its present position, and in this singular case it is not by any means well known yet. Every day we meet with musicians who "look down" upon it, and who change their opinions as fast as the wind. They have the opportunity of hearing a good instrument well played. There are a great many people who are not musicians, but they are the inmates of a variety theatre, and opportunities for hearing the banjo outside of these places have been rather rare and far between. There are some exceptions, of course, such as New York City and a few other large cities, where the banjo is well known and has many merits. Those people who only lately heard of the banjo being recognized as a musical instrument think it sprang up quickly and without reason. But the years that it has taken to gain its popular footing, nor the labor expended by its advocates in bringing it to the notice of the public, are forgotten. Only a very few years ago the country was flooded with worthless "bans," called banjos; now they are going out.

THINKING OF IT.—You say you have no teacher of the banjo in your town and feel yourself competent to

teach and have a number of applicants for instruction. But are undecided what to do. Our advice is to begin teaching by all means. If you do you will advance the banjo in your section, gain friends for yourself and for your instrument, and add to your income as well as gain valuable experience. You will be able to do a hundred of this if you have a little leisure time, say your evenings and a small portion of one or two whole days in the week. You will be able to do this and still have time to devote to teachers, and we want all the good teachers to push ahead and do this. We will be glad to see it can get.

The cries of "no teacher here" are more numerous than many people are aware of. Again, there are teachers in some places who are not well known to the public, and by hiding their light under a bushel they not only do this, but also to avoid having a banjo, but also stand in their own light to a great extent.

Reverend Johning and the Banjo.
(Written for the BANJO and GUITAR JOURNAL.)

BY C. B. PATTY.

I haent got no education,
For I see just a colored man,
So I try to seek salvation
In very simple manner.
But Hebered I an't Johning, says
He knowed I was a sinner.

Am I someboddy to be good,
If I have a hen for dinner.

Lae Sunday Dan't come along
And I haent got no sin.

Says he, "We'll hab a p'ra an' song."
Den he aved me for a cup.

Says I, "ow Dan't water's dead."
Perhaps you'll hab some edder.

Dan't beg to be a sinner,
An' his eye's stood upon wider.

I knowed I los'd de winnin' card
When his eyes got edder bigger,

You bet he's hard to look me pass
On the weakness of a nigger.

I like to be up a tankard,
An' I give him gospel measure.

He looked up sort of thankful
But he drunk it at his leisure.

Dan't gently took de banjo down
When I hear I los'd de strings.

His feet began to swim round me,
An' next he up an' sing.

Now I'll mention in connexion
De banjo's edder de fiddle fence,

Tho' his dancin' was perfection
He'd be he'd be he'd be.

"De banjo," says he, "fers a fac,
An' blin' 'er wid sin."

Je'to show you how de wicked set,
I hear as 'an' I'll beg.

Dan't played upon de banjo
He's been up and before.

An' it seemed like Johning, stranger,
Was a smassin' in de floor.

His right foot was tremendous, still
He der was a master.

Am he together dey could fill
A leban er patch.

I thought dat I de seen dancin'
But der was outin' in de prain.

But de Hebered Johning done,
'Twas becomin' lemonade an' swing.

Jump up an' out de p'ison when
An' honey take the gown."

Mr. Johning, who an' landin'
As he made a wild shawl.

Through de crowd he went to find
De kind of kind of gait away.

But just as Dan't Johning tried
To cut another finger.

Dan't saw a ring and dat dried
A great big "figus nigger."

Says he, "No can give a crown
By ridin' such a fate."

Wherefore dat fringal trainin' run'
He's kin' an' up de dux.

"Deacon," said Johning lookin' down,
(He's done failed with decel).

"I see I was walkin' slowly round,
To ex-plain de dux."

Now Johning is a preacheing yet
An' he's kin' an' up de dux.

But since dat day I'd like to bet
He'll never play for me.

THE POPULAR BANJO.

A correspondent thinks that the banjo is losing ground and waning in popularity, because some of the "society ladies" in certain places are not as much interested in it as they were some time ago. We take this occasion to tell you that we have previously stated that the banjo is comparatively unknown as a musical instrument, and for it to lose ground in a certain way is for it to gain a double advantage in another way. As a negro minstrel instrument it is certainly losing ground.

In the immense territory embraced by the United States of America, the banjo as a musical instrument, is just becoming known. Society ladies are "faked" at it but have done nothing whatever to develop its popularity. Not one out of a hundred of this class can play a banjo fit to be listened to. When they take up anything they do so because it is "the fashion;" not because they have any talent or brains for it.

In thickly populated England, the banjo, as a musical instrument is just beginning to be known. There, leading aristocrats have taken it up to add to it. Their influence is being strongly felt in America, and has helped to induce some so called leaders of fashion here to pick up the banjo and play it. What is France, for instance, just gaining an introduction.

In years to come it will be appreciated and loved with far greater ardor than the guitar.

In Russia, the banjo only awaits competent teachers to introduce it to the nobility, when it will be universally adopted, and become one of the leading instruments of that great nation. To say that the banjo will "go down," just because "society people" here and there have ceased to rave over it, is as senseless as to say that the violin will die out in favor because fashionable people do not play it any more. What is wanted to make the banjo a universally popular instrument, is to make it known. We want good players—we must have more competent teachers—we have not half enough. We want the banjo introduced into the parlor and played with the piano so that friends may hear it. To this end we must have good banjo literature or suitable music.

When we began publishing music for the banjo, a few years ago, there was hardly any music to be had for the banjo, and the instrument was nearly unknown. Now it is different, Stewart took the lead and others followed. Now we have music which is constantly being added to, and the constantly increasing demand for good banjo music is inducing our old piano music publishers to issue their popular songs and pieces for the banjo. There is no doubt but that the present depressed condition of the great business industries of the country has kept back the banjo for the past few months. It has also kept back the sale of all musical instruments as well, and hence the banjo has not been so much in demand as other instruments, but this will be for a time only. So sure as the great business interest of America and other nations revive, just as surely will the banjo teacher and maker feel it in his business, and the banjo will go on increasing in favor. The "society people" will have over it more and more when they hear good players among their friends and see the advantages of the banjo over the guitar and other instruments of its kind.

Guitar Music and Songs.

Arranged by A. E. BLACKMAR.

SONGS.

Maid of Kent, (G) Diab!.....	25
In the Shooming, (G) Harison.....	25
Some Day, (G) Whelling.....	25
Thy Face, (D) Marriott.....	25
For You and Me, (G) Harison.....	25
A Bird in Hand, (G) Koelch.....	25
My Mary's Grave, (A) G. Harison.....	25
For You and Me, (G) Harison.....	25
Farwell, Marie! (F) A. E. Blackmar.....	25
Our City's Fairies, (D) I. Kell.....	25
Embarassment, (or Perplexity) (G) Abbott.....	25
Sailing, (G) Godey's Magazine.....	25
Let Us Dream Again, (D) Sullivan.....	25
Forever and Forever, (D) Foster.....	25
At Night, (G) Harison.....	25
Will We Ever Meet Again? (G) Pettess.....	25
Take Me Home, (G) Raymond.....	25
Note will over Love, (G) Harison.....	25
Love that hath us in the Net, (G) Lanier.....	25

GUITAR SOLOS.

My Queen Waltz, (G) Harison.....	25
Les Siestes Grand Marche, (G) Harison.....	25
Les Siestes Valse, (G) Harison.....	25

GUITAR DUETS.

My Queen Waltz, (G) Harison.....	40
Les Siestes Grand Marche, (G) Harison.....	40
Violin or Flute, and Guitar.....	40
My Queen Waltz, (G) Harison.....	40
Aesthetic Waltz, (G) Harison.....	40
My Queen Waltz, (G) Harison.....	40

Address all orders to
S. S. STEWART,
412 N. Eighth St.,
Philadelphia, Pa.

1900-1901

Mr. S. S. STEWART.

The 5000 banjo you made me some time ago, is doing splendidly, I may call on you soon, on my next visit.

Yours,

J. F. BALDWIN.

114 Westgate, Burnley, Eng., Jan. 1, 1884.

Mr. BREWSTER.

Dear Sir—I have now been able to give the Stewart Banjo a full trial, and am in a position to speak with confidence as to its qualities. It is, without exception, *The Premier Banjo*. Its carrying power is surprising, as it is one to fill a large hall better than a small room, and every note can be heard with the greatest distinctness at the farthest extremity of the room. Its tone is not in the least affected by damp weather, and it keeps the pitch with great exactness. I cannot too highly recommend it, more especially to beginners, as I consider a Stewart Banjo is half the battle—it is so easy to play. Independent of its capabilities as a musical instrument, it is a work of art as regards appearance and finish; every minute particular being finished with the greatest nicety. I am extremely proud of my instrument and would not part with it on any account. It is never seen without being admired and praised.

Yours very truly,

ALEXANDER D. PITHIE.

Washington, July 8, 1881.

Mr. STEWART.

I am still using the banjo you made eighteen months ago. I have been offered twice the money it cost me, but am willing to let good enough be. Wishing you success, I am,

Yours truly,

JOHNNIE P. MACK.

Washington, D. C.

Aylmer, Ontario, Canada, May 8, 1881.

Mr. STEWART.

Dear Sir—Your banjo received all O. K. It is "a daisy." It came in good time, for our band had a concert Friday night, on which occasion I gave an instrumental solo. They all say it beats them all. I had one of — thirty-five dollar banjos, but it could not touch this one. I remain yours, with thanks two fold,

CHAS. F. HINES.

Champion Banjoist of Ontario.

Mr. STEWART.

Dear Sir—I hope you will please excuse me for not writing before this, but I wanted to give your banjo a good trial, and I am pleased to say that it is the best banjo I ever heard or played on. The tone is grand and rich, while it is just the banjo I have been looking for.

P. C. SHORTTS.

Leavitt's Minstrels.

Philadelphia, Dec. 27, 1878.

Ms. S. S. STEWART.

Dear Sir—After testing your banjo for two weeks, and finding it the best I ever used, I heartily recommend it.

NED OLIVER.

Banjoist and Comedian.

Easton, Jan. 5, 1882.

Dear Sir—I am using one of your A 1 Stage Banjos and I must say that it is the finest instrument I ever handled.

Yours truly,

JOHN FORBES.

Banjoist and Comedian.

Philadelphia, Aug. 22, 1881.

S. S. STEWART, Esq.

Dear Sir—The "Model Banjo" you made for me has far surpassed my expectations; it is the finest in every respect I have ever heard, and is pronounced so by every banjo player I have shown it to.

HARRY P. WAYNE.

Camden, N. J., June 20, 1881.

S. S. STEWART, Esq.

Dear Sir—Banjo purchased from you on the 2d inst. is giving entire satisfaction. The style and finish are excellent and the tone is simply grand, being both loud and sweet through entire compass of the instrument.

All the "better grade" banjos of your make that I have either owned or handled have been very fine instruments (their uniformity is a strong point), but I think this one "beats them one higher."

I shall be pleased to personally recommend your banjos whenever opportunity offers.

Very respectfully,

NATHAN FRANCIS.

S. S. STEWART.

Dear Sir—I carried your banjo with me to San Francisco, Australia and England, and take pleasure in recommending your make as the best I ever used.

CHARLES MAYNE.

HARRY KENFEST.

I have made a great hit with the "Little Wonder" Mandolin Banjo and it has a surprisingly fine tone.

HARRY KENFEST.

of Quaker City Quartette.

STEWART'S BANJOS.

I see that S. S. Stewart, the banjo manufacturer of Philadelphia, stated in a recent issue of one of his publications that I play a Stewart Banjo. It is true. I do, and a fine instrument it is. I had no idea until I got this Stewart Banjo how much of a musical instrument a banjo could be made. If far outranks in quality and power of tone the guitar and instruments of that class. Mr. Stewart has brought his banjos up to a high point of excellence, and every part is constructed in a scientific manner. Mr. Stewart is not only a most skillful manufacturer of banjos, but he is an accomplished musician and composer. His arrangements of music for the banjo are admirable, and his instruction books are the best I have seen.

Mr. Stewart has written me that he has recently sent some of the handsomest and the finest toned banjos ever made to his London agent, J. E. Brewster, who will place them in the International Exhibition, which opened in London on April 21st. He says that there is now a good demand for his banjos in England, especially for the higher priced instruments, and he has a contract to fill that will keep him busy during two of the busiest months in the year, viz, July and August.

CHARLES AVERY WELLES.

In the Musical Critic and Trade Review.

Philadelphia, March, 1884.

I heartily recommend the Stewart Banjos.

JOHN H. CARLE.

(The "Lively Flee.") Club Theatre.

Philadelphia, June 1, 1881.

Having examined the banjos made by S. S. Stewart on several different occasions, I take pleasure in recommending them as first-class in every respect.

GEORGE W. HORN.



FIRST MEDAL AWARDED
AT THE
London International Exhibition,
AUGUST, 1884,
And Wherever Exhibited.



To JAMES M. KNIGHT, Jr., Keene, N. H.

"CENTRAL PARK" POLKA.**COMPOSED FOR BANJO.**

By WM. A. HUNTLEY.

Tune Fourth to B.**TRIO.**

THE BROOKVILLE SCHOTTISCHE.

ARRANGED FOR GUITAR.

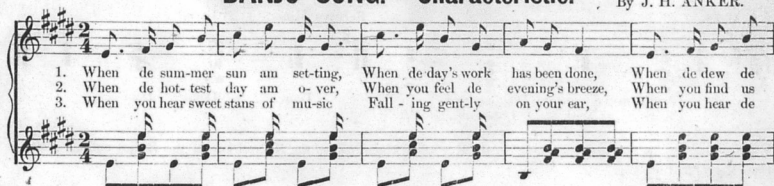
By CHAS. H. LOAG.

The musical score is written for guitar and consists of ten staves. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (e.g., 1, 2, 3, 4). The piece is marked 'FINE' and 'D.C. al FINE' (Da Capo al Fine). The score is arranged for guitar by Chas. H. Loag.

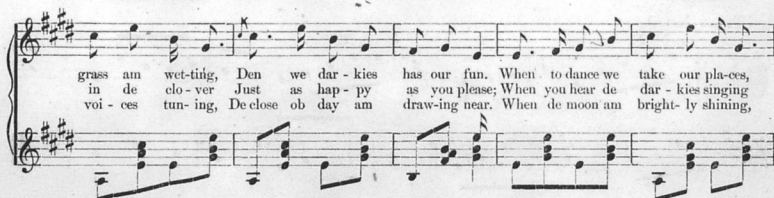
Ben you'll Know dat de Sun am Down.

BANJO SONG.—Characteristic.

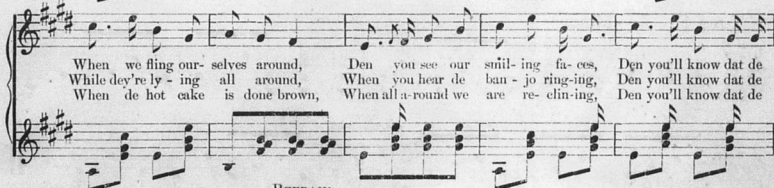
By J. H. ANKER.



1. When de sum-mer sun am set-ting, When de day's work has been done, When de dew de
 2. When de hot-test day am o-ver, When you feel de evening's breeze, When you find us
 3. When you hear sweet stans of mu-sic Fall-ing gent-ly on your ear, When you hear de

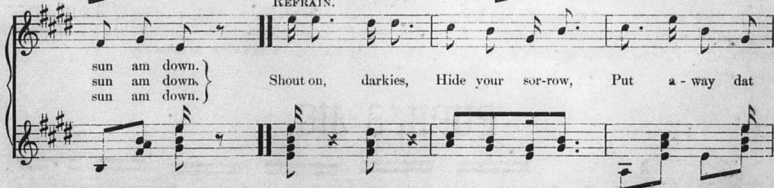


grass am wet-ting, Den we dar-kies has our fun. When to dance we take our pla-ces,
 in de clo-ver Just as hap-py as you please; When you hear de dar-kies singing
 voi-ces tun-ing, De close ob day am draw-ing near. When de moon am bright-ly shining,

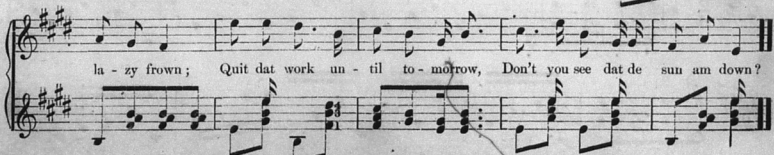


When we fling our-selves around, Den you see our snail-ing fa-ces, Den you'll know dat de
 While dey're ly-ing all around, When you hear de ban-jo ring-ing, Den you'll know dat de
 When de hot cake is done brown, When all a-round we are re-clin-ing, Den you'll know dat de

REFRAIN.



sun am down. } Shout on, darkies, Hide your sor-row, Put a-way dat
 sun am down. }
 sun am down. }



la-zy frown; Quit dat work un-til to-morrow, Don't you see dat de sun am down?

Easy Banjo Tunes for Young Players.

Arranged by S. S. STEWART.

A Major. Relative Minor. 2d Barre

Tonic Chord. Sub dominant Chord. Dominant, or Dominant Seventh. Tonic. Sub Dom. Dom.

The foregoing are "common changes" of the Key of A Major, (called the Natural key of the Banjo) and its relative Minor Key (F# Minor.)

Tune No. 1.

Tune No. 2. (Minor.)

In the Minor tune it will be seen that the E's are all sharp—made so by placing the accidental \sharp before each E. When an accidental sharp is placed before any note, it affects all the notes of the same name in that measure, unless contradicted by a natural. E, being the leading note of the scale of F#, must be made sharp as a close to the scale.

PUPIL'S JIG.

S. S. STEWART'S NEW LADIES' BANJO, Size, 10 Inch.



STYLE, "THE AMERICAN PRINCESS."

DESCRIPTION.—Stewart's Best German Silver Rim, Wire Edges, 10 inches in diameter with 17 inch neck, 20 nickel brackets and Stewart's best turned edge hoop 3-16 inch thick; handsomely finished neck, ebony pegs, ivory tail piece, dress protectors on hooks, best head and strings and fretted with either *raised* or *smooth* frets as desired. The *tone* of these 10 inch banjos is beautiful, and the size is just exactly what is needed for a lady. Price, net, **\$20.00**

No. 2. Finished with ivory keys, 24 brackets, etc., pearl works and extra fine throughout, **\$30.00**

These instruments can be furnished in higher prices when ordered with gold and silver plating and pearl work.

SENT IMMEDIATELY ON RECEIPT OF AMOUNT.

One of these instruments will make an elegant Christmas or Wedding Present for a lady. Be sure and order one.

All of Stewart's Banjos are stamped "S. S. Stewart, Phila.," and each one is numbered to guard against imitations.

The Stewart "American Princess,"

is the finest tone Ladies Banjo ever produced. It is also the neatest and most attractive in appearance.

S. S. STEWART, Sole Manufacturer,

No. 412 North Eighth Street, Philadelphia, Pa., U. S. A.

M. SLATER, General Agent,

No 42 Cortlandt Street, N. Y.

FROM

Herr Emil Herbruger,

A Learned Musician and Eminent Scientist.

MR. S. S. STEWART,

DEAR SIR:—Having spent most part of my life in South and Central America and Mexico, and having been director of many Filharmonica's and moved in musical societies, I never have seen or heard a banjo in those countries. On coming here and hearing you perform, I was indeed surprised at the capacity and tone of your banjo, and I have no doubt if that instrument was introduced here it would be hailed with delight especially in Bogata and Guatemala.

Yours very truly,

EMIL HERBRUGER.

S. S. STEWART'S Celebrated American Guitar Neck Banjos.

Size, 16 inch Finger-board,
11 in. Rim for Gentlemen.



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These BANJOS have Guitar Fret-boards and are designed for Guitar Players, any Guitar Player can handle one in fifteen minutes' practice.

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These Guitar Neck Banjos are made either with patent machine pegs or old style peg head (ebony pegs), ebony pegs are recommended for all except ladies' use. Best German silver rim, with 16 inch finger board, German silver raised frets, 20 nickel-plated brackets on rim, Stewart's improved hoop, with turned edge, metal 3-16 inch thick, neck highly polished, pegs set in bushed holes. Price, Net, **\$20.00**
The same with German Silver Patent Head, **25.00**

Higher priced styles made to order at same prices as Stewart's regular five string banjos. These banjos can be fingered at once by any guitar player, as the finger-board is the same as that of a medium size guitar.

**S. S. STEWART, Sole Manufacturer,
PHILADELPHIA.**



Walter Bean, of Colorado says, the music in the *Journal* is worth \$5.00 a year.

Chas. F. Raymore, of Worcester, says the *Journal* is simply "immense."

A youth in the West, seeing Wm. Batchelor's \$50.00 Stewart Banjo advertised in our last issue for \$50.00, thought it was \$5.00, and hastened to send for it. He got left.

The President seems to have disposed of his pants to Charles E. Lathway, who is so pleased with them that he has written and published a song about them which is advertised in this issue. How about Mrs. Lockwood's Panties?

"The Elm City Banjo Club," F. W. Willoughby, leader, was a very pleasant feature at the fair of the St. Aloysius Society, at the Athenaeum. The fair will continue this evening.—*Exchange*. The Club use only the famous S. S. Stewart Banjos.

G. E. Lathway, of St. Louis, states that business is very good with him.

The Leech Bros. (Albert and Byron), refined song and dance artists who play their music on two Stewart Banjos, are traveling with L. W. Baird's Mammoth Min. trals.

We have received a house programme from Messrs. Fields & Hanson, on which they have printed, "they write us the S. S. Stewart Banjo," for which notice we beg to tender thanks. The banjo used by them was purchased whilst they were in Europe, from Stewart's agent in England.

John H. Lee, is on the road, managing one of Mr. Haverly's companies.

Read this *Journal* through from cover to cover. Don't read the cover.

John T. Binns, Banjo Teacher, No. 72 Madison street, Memphis, Tenn., writes: The No. 2 Orchestral Banjo came last week, and I must say it is a Daisy. I have had several of our best performers on the instrument, besides on other instruments, to say it is the finest toned banjo they ever heard, and I am just proud of it and practice from one to three hours per day. (Date of letter, Oct. 28, 1884.)

Thos. J. Armstrong recently played at a church concert. The minister met him at the station with a carriage and carried his banjo into the church. What do you think of that?

Wm. Batchelor, of Galveston, Texas, has fitted up a handsome instruction room.

H. J. Isbell, Banjo Teacher, of Parsons, Kansas, is highly delighted with his Stewart Banjo. He thinks the Stewart Banjo well deserves the name of Egyptian Harp.

J. E. Brewster, of London, has had a surgical operation on his eye.

The "Ear Player" should think twice before committing an assault on the simple method.

In order to have plenty of variety, we publish in this issue five pages of music. The Polka for Banjo and Piano will prove of interest to the young players.

Our latest issues for the banjo, comprise some very attractive music. We have issued splendid arrangements of Fisher's Hornpipe and other pieces of like character for the *Banjo and Piano*, which will be found in our list in this number. We have taken care to have our new arrangements for the Banjo and Piano not so difficult as to render them hard for the average player and not so easy as not to be attractive.

The *Inauguration March* for Banjo and Piano has already been pronounced "a hit," and is suitable for thimble (stroke) or picking, and has a nice piano part accompanying it.

It is stated on good authority, that Mr. and Mrs. Charles Schofield have been practicing on the banjo six hours per day for the past two years, and Charlie and his wife must be getting there.

Miss D'Alve, lady Banjoist, can be engaged for refined concerts, her address is 2341 Oxford street, Philadelphia.

Horace McLean, writes under date of Nov. 12th stating that the Opera House in Blir, Nebraska, was burned, and the Wilber & Evans Minstrel Party with whom he was playing, lost all their baggage, having saved nothing except his Stewart Banjo in box of burnt cork.

Billy McAllister, of Baird's Minstrels, lately purchased two banjos from S. S. Stewart, giving *The Stewart* preference over all others.

"Tin Pan" Fields, the great tamborine player, had a sixteen inch tamborine, made at Stewart's. This is a big one.

Jakey Coomb's bicycle riding had a bad effect on his nerves. (See *Black Hercules*, chapter 8.)

Mrs. Pinkbottles Female Syrup Advertising Concert Co. (See p. 13, *Black Hercules*).

A banjo teacher of several years' experience desires a suitable location. Address, John McCarthy, Elmira, New York.

Jacob Coombs took a molasses bath. (See *Black Hercules*, p. 20).

J. E. Brewster, of London, requests correspondents to prepay the full postage on packages mailed him. He complains that several have not done so.

The Iron Bitters had a peculiar effect on Jakey's teeth. (See p. 21, *Black Hercules*).

F. A. Kilber, of St. Louis, says business is good.

Tom Haigh, of Leeds, England, is doing well.

All leading banjo teachers are coming to the front as advertisers in *Stewart's Journal*.

Mrs. Sterling, the well known piano and organ teacher, whose address will be found in the teacher's column, is studying the banjo and proposes to teach the art of banjo playing to ladies.

Merit is sure to tell. Banjo players as well as other people appreciate a good paper. Our subscription list has greatly increased since our last number was printed.

Free list is entirely suspended.

John T. Fields, of Fields & Hanson, called recently. He says the Stewart banjo he bought in England is the best he ever used and he would use no other.

All the leading banjo players use the Stewart Banjo.

Charles Hentlein, banjo and guitar teacher of Cincinnati, says he went to play the banjo at a church concert, and the deacon would not let him play, as they said the banjo was not fit. Such bigots should read the *Black Hercules*, chapter 1st, and ponder on it.

Thomas Clannon, of Davenport, Iowa, says business has been dull, but is now improving.

Ed. Hulse, of Buffalo, has resumed teaching.

Keating & Sands, were in England, per latest advice.

Two Frenchmen, the brothers Forre, have invented a new kind of harp, made entirely of wood. Instead of strings, the inventors use strips made of American fir. The sound is produced, as in the ordinary harp, by the contact of the fingers, but the player wears leather gloves covered with rosin. The tone of the instrument is said by *Le Moniteur* to be of remarkable purity.

William A. Huntley, "America's classic banjo artist," will doubtless perform in several different cities this season, and there will be a great rush to see him. He is certainly the best in the business.

We have received from F. W. Willoughby, a very fine portrait of the members of the Elm City Banjo Club, comprising Thos. Gallagher, G. A. Austin, I. P. Smith, Geo. R. Staley, Wm. A. Dudley and F. W. Willoughby, leader.

W. A. Huntley will soon issue some new banjo music and songs.

Fred Bieber, banjo teacher, is now in Poughkeepsie, N. Y.

Sanford & Wilson, made a big hit at the Princess Theatre, Manchester, England, with Haverly's Minstrels.

Those wanting dance music for orchestra, should note C. Berdan's advertisement in this issue.

Cornet players will find B. B. Dale's advertisement in this issue.

W. L. Hayden, the well-known guitar teacher and dealer, always advertises in the *Journal*.

W. I. Peters, of Battle Creek, Mich., has become a standing advertiser in the *Journal*.

It has got so now that when a banjo player does not read the *Journal*, he is rated as of no account whatever.

Centralia, Illinois, Nov. 23, 1884.

MR. S. S. STEWART, Dear Sir: I received the two banjos (11 inch rim), and I must acknowledge they are the best tone and best finished banjos for the price I ever saw, and I will gladly recommend them to the profession and to my friends generally. I also received your *Journal* and will take pleasure in reading it as I am personally acquainted with Mr. Huntley, Schofield and others of your acquaintance, and any good I can do you I can assure you I will. Hoping you are meeting with success, I am most respectfully,

BILLY McALLISTER, (Baird's Minstrels).

The foregoing, coming from Mr. McAllister, will carry double weight when it is known that he is not only a player on the banjo, but was also a banjo maker of considerable reputation not very many years ago.

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EDMUND CLARK, Banjo and Guitar. 297 Bowery, New York City.

NATHAN FRANCIS, Banjo. No. 615 S. Fourth Street, Camden, N. J.

LOVERS of harmony should send 15 cents to G. L. Lansing (Banjo Teacher), for a copy of "The American Banjo Lullaby." Address 75 Tremont St. Boston, Mass.

JOHN MCCARTHY, Banjo. Elmira, N. Y.

GEORGE DRAEYER, Banjo. No. 212 G Street, N. E. Washington, D. C.

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H. C. BLACKMAR, Banjo and Guitar. No. 230 St. Charles Street, New Orleans, La.

FRED BIEBER, Banjo. No. 28 Ferry Street, Poughkeepsie, N. Y.

JOHN T. BINNS, Scientific teacher of the banjo. No. 72 Madison Street, Memphis, Tenn.



It is a somewhat rare thing for a man to tell *all* he knows in a single advertisement—and at the same time to tell the truth. But there are, of course, exceptions to all rules, and when a Boston firm recently advertised that very few people were aware of the enormous number of banjos they made, they hit the nail on the head and told the truth. Very few people know anything about it.

It has lately been discovered that "Society Ladies" do not play the banjo. They only "fake" at it.

The negro minstrel banjo act is getting played out. Come now! Give us something of a higher order!

Wm. A. Huntley is devoting his spare time to composing a new ballad, to be called "The Tomatos Sock Baboon, or the Dancing Shadow." Those who fancy that sort of thing will enjoy it.

"What's the matter, Albert?" "Why, William! nothing's the matter!" "Well, what makes you wiggle so?" "I have got the banjo challenge fever again!" "Oh! my! I thought you had worms!"

The "tub" has almost gone. As it loses itself in the far distant horizon a new comet appears. This is the "wash basin." Exit "tub"—Enters "wash basin."

The wash basin banjos, so termed on account of their close resemblance to that article, are conspicuous for their immense number of brackets, heavy weight and unusual tone. What will they patent next? A banjo with bath and water closet attachment would not be too much for some of these "inventors" to monkey with.

"What is a mugwump, Papa?" "A mugwump, my dear, is the name of a monkey out at the Zoological Garden." "Yes, but Papa, I thought they called that monkey Henry Ward Beecher."

It is said that George Powers practices 25 hours a day. He gets up an hour before daylight.

What do you charge for your cheese? (*Black Hercules*.)

"In Europe there is a Count who counts his money by the peck. He made it all in America, by selling pills." (*See Black Hercules*, p. 14.)

A certain firm in Massachusetts claim to carry the "largest stock" of leather cases for banjos. Probably they expected to handle a good many of them but "got left." It is not always the early bird that has worms.

Jacky Coombs was arrested for assault by a young lady sixty nine years of age. (*See The Black Hercules*.)

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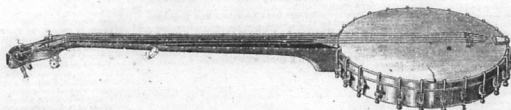
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