

La B. M. M. M.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

VOL. III. No. 4.

JUNE and JULY, 1885.

PRICE, 10 CENTS.

S. S. STEWART'S JOURNAL

is TEN CENTS per copy.

SUBSCRIPTION PRICE, 50 CENTS
a year, in advance.

Published every other month.

WISDOM IN A NUTSHELL.

BY OUR NEW CONTRIBUTOR.

Every beginner in music, as a general rule, purchases a cheap instrument at first. How many cheap "fiddles," cornets, guitars etc., there are manufactured every year, and what becomes of them all?

If you will tell me what becomes of all the cheap "tub" banjos that are manufactured in the United States each year.

Every beginner, or nearly every one, purchases a cheap instrument to learn on, on the principle that a penny saved is a penny earned, as old Bob Veal remarked when he turned his celluloid cuffs.

Show me the man who plays on a cheap "tub" banjo, and I will show you the man who inflicts upon the nation such tortures as incline one to the conclusion that Hell has no fury that would pay a man to avoid if he had to remain in this world and sleep in a room adjoining one of these "champion" Banjo Knockers.

As Jacob Coombs used frequently to remark when he addressed the audience on Crowsfoot Hill, "I would rather be the King Pin of a Dung Hill than stand at the gates of Paradise and be refused admittance." This language may be a little too slick for some of our readers, but truth is truth and great truths are dearly bought.

"R. There!"—banjos in Heaven? a little boy once asked of his Sunday-school Teacher. This was a corker; the Sunday-school Teacher had no wisdom that would apply to the case. Thus it is that children sometimes astonish older heads with startling questions which require much thinking to get around.

A very dear friend of mine, a young lady, not long ago purchased a "splendid banjo" for seven dollars. She bought it in a pawn shop. She wanted to save the balance of her spending money for gloves and a new hair switch, and so she had only seven dollars to invest in a banjo. Now the banjo did not turn out cheap, but she had the satisfaction of buying her experience cheap. A seven dollar banjo is not much to buy at one time

but a seven dollar experience is a great article. After taking a few doses of the "tub" banjo, she concluded to keep the article for a bath room, and purchase a good instrument. In this she was wise—for to be wise in need, is to be wise in deed, and indeed she was wise in need.

How beautiful is the ear of the Ass who uses steel strings on a banjo. How refined and transcendent are the whispers of sound produced by these telephone wires. How grand are the muscles which are grown upon the ends of the fingers used to manipulate such tone pictures. Allow one of these strings to rust a little and you have a knife that will cut off a finger as readily as a surgeon's scalpel. The flexibility of a steel wire string on a banjo, is such that few who have used them live many years after.

Genuine Italian strings are the only string fit for a Banjo Artist to use. Genuine Italian strings are manufactured in Germany, but there are some cheap imitations made in Italy, which all Banjo Artists should take care to avoid. The best Italian strings are made of horse hide, soaked in cod liver oil, taking care not to boil to a greater intensity than 70°.

I have often wondered who was the greatest; the man who composed the comic banjo songs of the nation, or the man who wrote Beautiful Snow. The more I ponder on this question the more I get confused. Perhaps some of the *Journal* readers can tell us.

I notice that the pawn shops have all gone into the banjo business. They are selling the "thirty-eight bracket banjo." It is verily a "tub on wheels," as the man said when he skated into a tub of dirty water.

Some enterprising fakir of banjos has gone into the business on the same plan that Beatty went into the organ business. But "every one must suit his own taste," as the old woman said when she kissed the cow. These banjos which are gotten up to sell to such inexperienced persons as do not know anything about a banjo, will sell to such the same as the cheap fancy imported rosewood guitars sell to inexperienced guitar players. One man's experience is no good for another man; every one has to buy his own. Second hand experience is a drug on the market.

OBITUARY.

Andrew K. Chase, connected with the well-known firm of Kohler & Chase, of San Francisco, died on April 22d last. The deceased had been feeling unwell for some time and

went to the Springs near Calistoga for relief, but died shortly after his arrival there of typhoid fever.

The deceased had been manager of the musical instrument department of his firm for some time, and was a brother of the junior partner. His death is much regretted by his many friends.

THE NEW ORLEANS P. O.

At New Orleans, it is said that they take their time in dealing out stamps. If a man wants a two cent stamp he can get it by waiting until the stamp clerk wakes up. Mr. Nobles, one of our subscribers, says that he got his last *Journal*, but it was the first one he had seen for some time, as the Postal authorities have no time to deliver printed matter, they are so tired.

GUITAR NOTES.

There has been quite "a boom" in guitars the past few months, and the *Journal* is rapidly walking to the front among guitar players. Having worked up the Banjo department to a successful issue, the *Journal* will now give more attention to the guitar and endeavor to meet the requirements of banjo and guitar players.

Fred. O. Oehler, teacher of guitar, in Mt. Vernon, N. Y., who is one of our contributors, sends the *Journal* several new subscribers. He says "I shall try to get you as many subscribers as I possibly can, although I shall not work for either of your premiums. All I do for the *Journal* I simply do to help along a good work."

Fr. Sulzner, of Palatka, Fla., is a guitar player and teacher of long experience. He says the Guitar Neck Banjo is a great success for guitar players.

The members of the Oehler Quartette are, E. W. Tra-band, E. Hagman, L. Hinkelbein and F. O. Oehler, Leader. Mr. F. Braentigam also plays zither with the Quartette.

Emil Herbruger, is on his farm in Egg Harbor, N. J.

ANSWERS TO CORRESPONDENTS AND INFORMATION FOR LEARNERS.

STRING BREAKER.—Gut strings may break easily as you say, but there is as little sense in using wire strings in their stead for that reason as there would be in trying to wear iron pants because your pants wear out so soon in the knees.

STRINGS.—Steel strings will be a good thing for you to take on the water in your yacht. If you use them on your banjo they will rust and produce beautiful blisters on your fingers; but you can use them to splice your anchor chain without fear of being a "Ham."

RAISED FRETS.—Raised frets produce in a banjo, a clanky tone devoid of expression. A performer who uses these frets for a time loses his delicacy of hearing, just as a man who is constantly associated with machinery and noise becomes accustomed to it and does not hear it like one who is not accustomed to it. In a small banjo where the vibrating string is short and tense, the "clank" is much less and decreases in proportion as the size of banjo or length of string is lessened. In the guitar, where the vibrations are put forth by an air body within the instrument and the strings are shorter, there is a vast difference, the tone not being liable to be clanky as in a banjo.

S. S. STEWART, Publisher, Phila.

2

OTTO'S WEDDING WALTZ.

COMPOSED FOR THE GUITAR.

By FRED. O. OEHLER.

Introduction.

ff

Waltz.

mf

ff *p* *f*

FINE. *ff*

p

D. C. al FINE. *ff*

Har. 12

Har. 5 *f*

3

CODA.

Har. 12.

p *ff* *mf*

This musical score consists of four staves of music in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a section marked 'CODA.' and another marked 'Har. 12.' in a dashed box. Dynamics include *p* (piano), *ff* (fortissimo), and *mf* (mezzo-forte). A '3' is written above the first staff. The second staff continues the melody with a *mf* dynamic. The third staff features a *ff* dynamic followed by a *p* dynamic. The fourth staff includes two 'Har. 12.' sections and ends with a double bar line.

EASY GUITAR PIECE FOR BEGINNERS.

Arr. by CHAS. H. LOAG.

Moderato.

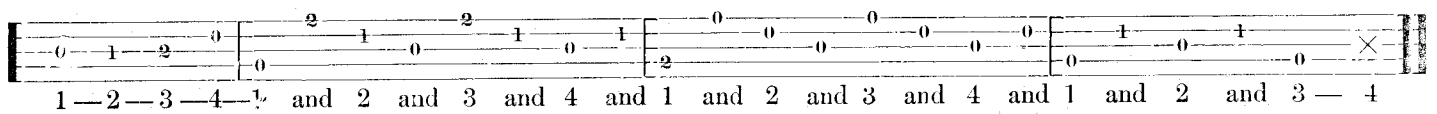
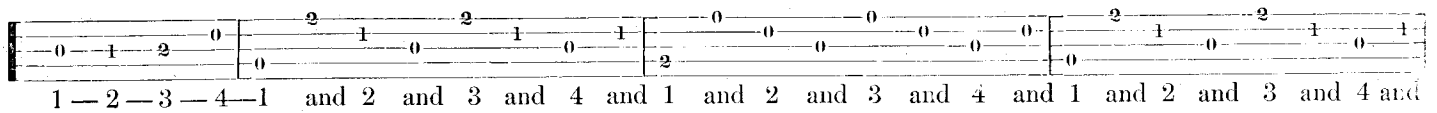
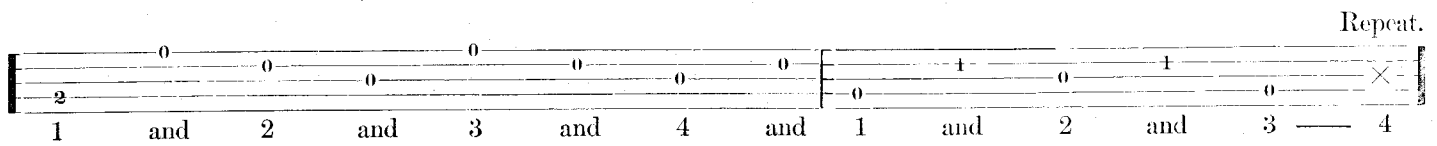
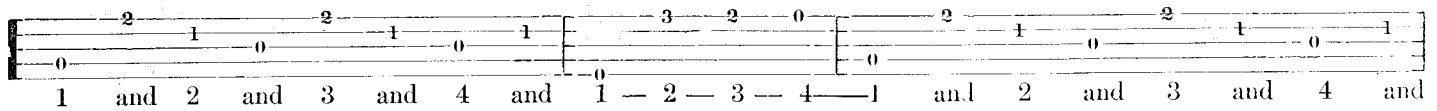
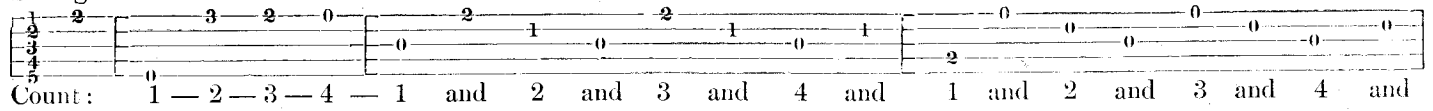
This musical score consists of four staves of music in G major, 3/4 time, marked 'Moderato.'. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). The second staff continues the melody with similar fret numbers and fingerings. The third staff includes a '3' above the first measure and a 'J' above the last measure. The fourth staff ends with a double bar line. The score includes various fret numbers and fingerings throughout.

STEWART'S SHORT-HAND BANJO METHOD WITHOUT NOTES. Sheet No. 3.

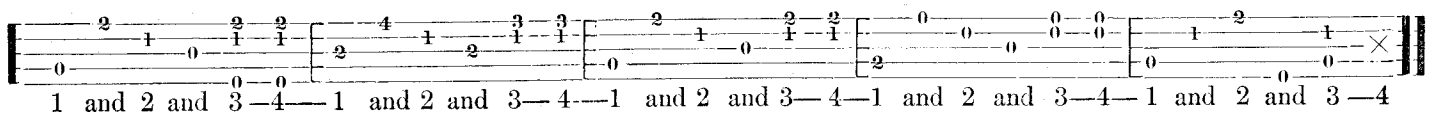
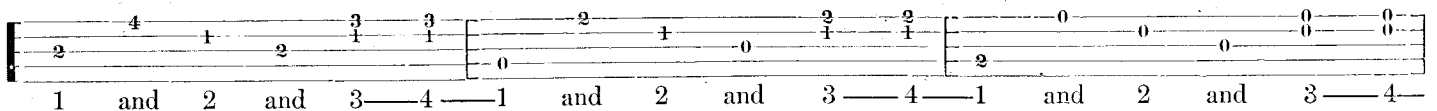
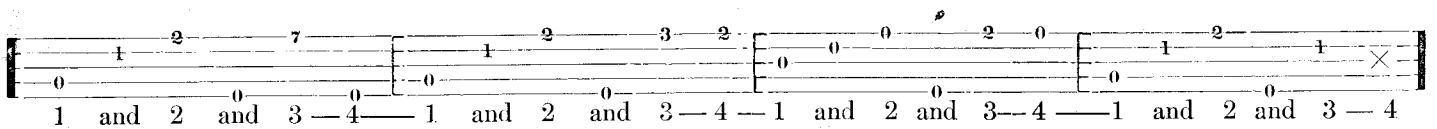
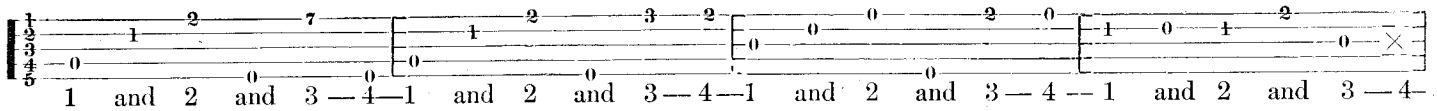
(For full explanations see Sheets Nos. 1 and 2.)

LEW BRIMMER'S JIG.

Strings.



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By JOHN H. LEE.

4 2 1 4 2 1 4 2 1

7* 6* 5* 4 2 1 4 2 1

2* 3*

6* FINE.

TRIO.

8* 3* 2* 8*

8* 3* 5* D. C. al FINE.

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157	Heracles Polka (Stewart), for Banjo and Piano	25
158	Venus Waltz, for Banjo and Piano, arr. by Armstrong	25
159	Sailor's Hornpipe, for Banjo and Piano	25
160	Fisher's Hornpipe, for Banjo and Piano	25
161	The Bummer's Reel, for Banjo and Piano (Nos. 159, 160 and 161 are very fine arrangements of old pieces, making splendid Banjo and Piano Duets.)	25
162	The Bugwump Schottische, for Banjo and Piano (Stewart)	25
163	The G and Inaugurat on March, by Stewart, for Banjo and Piano. A splendid and taking March in A, with Trio in D.	25
164	The Eclipse Schottische, by W. L. Pratt (Buet for 2 Banjos)	25
165	Friseo Galop, composed and arranged for 2 banjos, by John H. Lee	35
166	Amy Schottische, Reel and Hornpipe, by John H. Lee (very fine)	25

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TOO LATE FOR CLASSIFICATION.

H. W. Tucker has returned from Florida, and is at his home in Camden, N. J.

F. A. Kilber, advertises McCord's Patent Tailpiece for banjos, in this issue.

Prof. Louis Lemberg, one of the Original "Spanish Students," will give lessons on the guitar. His address in the city, is No. 1012 Wallace street.

The Cream of Roses Schottische, for the banjo and piano, is destined to become very popular among banjo players. It is not a very difficult composition, nor can it be called, by any means, an easy tune.

We expect in our next issue, to begin the publication of lessons in Chord Construction, with illustrations, by John H. Lee.

Gus. Taylor, "Classic Banjoist," of New Orleans, writes that he has twenty-two pupils.

A. Baur is in Pittsburgh, Penna.

Harry Shirley, of San Francisco, has been in such poor health, that he has been obliged to retire to a farm for rest.

W. M. Jameson, Esq., of Boston is a fancier of fine banjos.

Thomas J. Armstrong, of Philadelphia, is kept busy arranging banjo music for various music houses.

President Cleveland has no time at present to practice on his banjo.

F. B. Crittenden, of Rochester, likes music much better than the law.

Wm. A. Huntley will leave Providence for New York City, shortly. William likes to see life.

VALUABLE PROVERBS.

When the house is roofed in, the grave opens.

Squeeze the orange too much and the juice gets bitter.

Where the bee gets honey the spider draws poison.

The secret of two, is a good secret; the secret of three, is nobody's secret.

Every hair has its shadow.

Bad news is always true.

No jest is so hard as the true jest.

The lion is not always so brave as they tell us.

Time cures the sick man, and the Doctor says: "you're well."

Never leave for "to-morrow," what can as well be done "to-day."

The bath has no power to whiten the negro.

THOUGHTS.

Do not indulge in loves or hatreds, they discompose the judgment, occupy time, and hinder self advancement.

The world is a place where second-rate people mostly succeed; not fools, nor first-rate people.

Advancement loves the easy, level, well-beaten path of life.

Originality of character may be harmful; eccentricity of conduct may be injurious; but peculiarity in dress or demeanor is most likely to be prejudicial to the man who would rise in the world.

Human affairs are provided for from day to day.

The man who sees too widely, is nearly sure to be indecisive, or to appear so.

Nothing is certain to happen but the unforeseen.

Remember that to make progress in advancement, you must know how, and when, to wait. There are occasions in life in which every move will be a bad one.

Be modest in speech about your own merits, but not in demands for criticism from judges.

Be industrious, hard, prompt, self-sufficing, frank, and somewhat unrefined; without some refinement, you might be deficient in tact—but take "push" for a motto.

Plato says: that the last garment which a pure man puts off, is the love of fame.

Thinkers are more numerous than thoughts; yet of the former, how few.