

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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S. S. STEWART'S
BANJO AND GUITAR JOURNAL
Is Published Each Alternate Month.

SUBSCRIPTION, 60 CENTS PER YEAR,
With premium, consisting of a copy of the
Banjo and Guitar Music Album.

TO OUR READERS.

We are sorry to have to apologise to our readers for a mistake on the part of our printer, in printing last issue of the *Journal* on such an inferior quality of paper. We like our printing to go out looking well and dressed up neat; for, we are pleased to say, our readers are in the most part a very refined and critical class.

We will take particular care hereafter to see that good paper only shall be used for the *Banjo and Guitar Journal*. We intend to greatly improve and increase the value of the *Journal* in the near future. New subscribers should bear in mind that a premium consisting of a copy of our *Banjo and Guitar Music Album*, is given free to each yearly subscriber.

BANJO INSTRUCTION BOOKS.

Up to the time of the issuing of *Stewart's Thorough School for the Banjo*, there has not and never had been a really good instructor for the instrument published.

Later on we issued *The Complete American Banjo School*, which was an improvement in many respects on the *Thorough School*, and is to-day without a doubt the best, and most complete and comprehensive Banjo Instructor ever produced.

There are many banjo instructors, so-called before the public, but few of them give any comprehensive idea of music; placing before the public a quantity of tunes, etc., without any systematic course of rudimentary instruction. It may be that the writers of such works are competent to teach the banjo, and that they understand the theory of music, but one thing is certain, they have not placed their knowledge before the student in such a shape that he can understand and acquire the knowledge he needs.

The Complete American Banjo School, is issued in two volumes; the first volume contains a course of rudimentary and practical instruction in all the keys, and is given in such a way that the pupil can readily comprehend and assimilate it. Scales, exercises, chords, etc., are included, and no one can go carefully through the book without getting a good insight into banjo playing.

All that is necessary to know about right and left hand fingering etc., is fully explained and in a *comprehensive manner*.

A writer might possess an immense amount of knowledge and yet not be gifted with sufficient expressive powers to enable him to place his ideas in a comprehensive form, which is doubtless the case with some of our ambitious writers of banjo books, etc., and will account, perhaps for their non-success with the public.

Our many letters received from purchasers of *The American School*, assures us that the work is just what is needed.

"EAR PLAYERS" ON THE GUITAR.

It has been asserted by an itinerant guitar teacher that pupils progress faster or get along better in learning to play "by ear" than in learning by note, because by the former method there is nothing to be done but to acquire a good execution, and nothing to stand in the way of acquiring it, because they do not have to spend time in acquiring a knowledge of music, etc.

We learn also from the same authority, that only a few very good players can read music; the large majority of players "going it alone," on the ear plan. This may sound very well to players of a certain class, and aid the professor in securing pupils, but his statements are misleading to those who intend to take up the guitar and study it as a musical instrument.

The majority of good guitar players are not "ear players"—but the opposite is a fact, viz: that the majority of indifferent performers upon the guitar play by ear.

To acquire a musical ear one must study and practice music, or associate constantly with those who have done so and listen to their music. The great trouble with "ear players" is simply that their judgment is warped and cramped from lack of knowledge; having no knowledge of music themselves and depending upon their undeveloped musical hearing, or incorrectly trained and misguided taste, they fancy that their favorite "ear players" play in perfectly correct harmony, and much better than some one else who plays correctly and has studied music.

An appreciation of music requires a knowledge and cultivation of the art. A person can not understand that which he is too undeveloped to comprehend; therefore if it is many players upon the guitar who have acquired a knowledge of where to put down their fingers in order to produce certain chords, think they know all there is to be learned and that there is no knowledge of music will never stand in the way of any pupil acquiring a good execution upon the guitar, such talk is all nonsense, and false from the start. But on the other hand it will greatly aid in giving the student a correct ear, and prevent him from being classed among those who frighten true musicians and misdirect the student. We do not mean to say that there are no good players upon the guitar except those who read and understand music. There are exceptions to all rules—there are good players here and there who do not know music; but such are exceptions and not the rule. Where we find one really good performer of this class we notice many whose playing of chords, progressions, etc., is grossly incorrect and in bad taste. And the few gifted ones who do not read music are dependent upon some one to play for them before they can make any attempt to learn a new piece of music.

We have met players who fancied they could reproduce upon the guitar any composition of

music which should be played for them upon the piano or other instrument. They they would undertake to accomplish in a manner which, although perfectly acceptable to themselves and true according to the judgment of their ear, was in the judgment of trained musicians, decidedly bad, full of errors and grossly incorrect. This is the result of a lack of training on the part of such players, coupled with a sanguine temperament and good stock of what is called "gall." "Anything I hear once I can play," says one. "He thinks he can—he needs training; a few years study would do him much good."

THE MUSIC DEALERS AND OUR PATRONS.

Occasionally dealers send an order for ten or perhaps fifty cents' worth of banjo music, and as we happen to have no account on our books with them, we must go to the trouble of hunting up their references, and then charge up the item, make out a bill and open an account—all for a few cents. After this, comes the tedious waiting, which with some dealers we could mention, runs on to a year or longer for remittance. The account is too small to pay and too small to warrant the trouble of making draft through the bank, and thus it stalks. Now, as we do not wish a collection of small accounts on our books, we have adopted the cash system exclusively in such cases. Once in a while a dealer gets mad when asked to send a small sum in advance, and advises us to "keep our goods, etc.," but as he is not ordering the music for himself, and as his customer will be sure to obtain our goods in one way or another if he really wants them—we simply pass such advice to the letter file or waste paper basket, knowing that we are better off for so doing. With a growing mail trade which has steadily increased for seven years past, and with the continued favor of our patrons, the banjo and guitar players of the world, we are able to dispense with all middle-men and dealers whenever they can afford to dispense with us. We respectfully request banjo players to order their music and supplies direct from us whenever their dealers do not have them and cannot promptly supply what is needed. Recently we received complaint from a party in a western city who had ordered a *Universal Favorite Banjo* from a music house, and who had been waiting two weeks for the banjo—during all this time the music house had never ordered any such banjo from us at all, and perhaps would never have done so had not their customer threatened to send directly to us for his instrument. This is exactly what he should have done in the first place, express facilities are now so thoroughly arranged and far extending that any person can order a banjo direct from us with as little trouble as if he had gone to a music dealer. In fact, the music trade, as a class, are down on the Stewart Banjos—they want to make a large profit on all they handle, and control everything they sell. They cannot do it with Stewart, and they don't like it. We are just as well off without them. Our catalogue is our copyrighted property protected by law.

strong enough for the smooth board—least is if she only intends to take a "little" for her own amusement, but many ladies have mastered the smooth fingerboard and prefer the same to frets. "Well," says another, "I have heard it said that you can not make a 'slide' with raised frets, and that they are impediments to the shifting of the left hand, but I have not found it so."

You have heard it correctly stated that frets impede the shifting of the left hand, which should always be done with the first finger firmly down upon the finger-board and that they destroy the beautiful effects of the "slide." Yet this can often be made very effective in certain passages—particularly in the "troupeau" movement. You can make an *apology* for the "slide" on a raised fret board, but it will not have the same pleasing effect which the same would have upon a smooth surface. You perhaps call it a "chromatic run," but a chromatic run is not the "slide" by any means, and only a concited ignoramus, who thinks that the twelve semitones with the octave are the only musical sounds possible to produce on the strings would think of ascribing such a thing. If this was so I do not have the frets upon a violin or "cello," but then you know they do have them on the guitar."

Of course, you say; but the guitar is a vastly different instrument from the banjo in that sense. The guitar has a wide fret-board and thick strings which make it difficult to finger properly without frets, and the expenditure of strength required in pressing the finger down to make a *larre-chord* would require some athletic training before a person was competent to undertake guitar practice. Then again the tone of the guitar is not sufficiently "clear and bright," but sound well without frets, while the banjo being a more positive instrument, and higher in pitch sounds equally well if the strings are stopped without frets. The banjo and guitar may be said to occupy the positions of positive and negative—brother and sister, and yet the banjo is positive and the guitar negative. Well, says one more, "that is a subject for nothing, but what has it got to do with the subject of frets on the banjo." To which we reply—Perhaps nothing directly, but still it is interwoven with the fabric under discussion.

One of the greatest possible objections we have to the raised frets is that it becomes impossible to alter the situation or position of the bridge after the banjo has been fretted, without altering the positions of all the frets. This does away with many of the varied effects the banjo naturally possesses. With a smooth fingerboard, a good player can, by changing the position of the bridge up on his instrument, alter the pitch a half tone or even a full tone either way, in a second of time, and change the quality and character of the tone at the same time; thus producing an astonishing effect upon the interested uninitiated auditor.

Then again raised frets wear out more strings than the banjo without frets—This we know to be a fact. One player will assert that if the frets are low and smooth (not rough) they will not wear the strings, but an experience of years and with hundreds of banjos enables us to say that this is a fallacy. In short the raised frets have their advantages and disadvantages—their devotees and their opponents—the player must be to his own judge as to what he needs and what suits him best. On a short string the raised frets are perhaps best. On a very small instrument we consider them appropriate and also on a very short neck banjo. That is the reason all our "Little enders" and "Bells" are fretless. Banjos are fretless unless otherwise ordered, but when ordering the larger banjo or banjos with longer necks the performer must be his own judge as to what is best.

There are as many banjos always coming in to have the frets taken out and smooth frets put in place, or to have new fingerboards with "dot frets" put on, as there are owners coming in to be fretted or changed to raised fret banjos.

We shall always be pleased to give our best attention to the making of either style of banjo, and whether you may prefer raised, smooth or dot frets we are confident that we can please you in an instrument.

"My Banjo is Not Fretted Right!"

The above caption stands for the exclamation of the young man who has for the first time got a set of false strings on his instrument. Now it is a pretty well established fact that the first thing an inexperienced player will do when he has false strings on his banjo

is to take it to some banjo making quack and have the frets all taken off and new finger-board, etc., with new frets put on.

It is easy to demonstrate to the uninitiated amateur or beginner that his banjo is fretted altogether wrong, and that the only thing to be done is to have it all fretted over again. He has, as yet, had no experience in false strings, and perhaps does not even know the correct position for the bridge; which must stand in such a position upon the head that the 12th fret will be one-half the distance between the nut and the nut (the tip of the wood tone or ivory at extreme end of the finger-board). If the learner has his bridge in its proper place and the frets are untrue when stopping the strings, he can generally attribute the false notes to faulty strings, and the difficulty will be alleviated by changing the strings for those which are true. It rarely happens that a banjo of a legitimate maker is incorrectly fretted; the trouble being in nearly all cases in the strings.

The difficulty of false strings is one which it is almost impossible to remedy, as at times the very best fretted manufacturers in Europe turn out quantities of false strings, which are put upon the American market, and the dealers cannot tell them, in most instances, except by testing them.

STEWART'S IMITATORS.

A NEW BANJO BOOK—THE POWERFUL EFFORT OF A GREAT MIND.

The recent publication of a book of banjo music in England, styled "The J. F. Brewster Banjoist," is undoubtedly the greatest stinging rival ever produced in the banjo world. The entire work contains 47 pages, size 8½ by 11 inches. One of Stewart's Banjo cuts adorns the cover and still another one inside. The price of the book is marked at 10s. and 6d. (about \$2.50), and contains in all about twenty-nine pieces of music, if some of the efforts can be so called.

The great beauty of the work lies in the fact that the compiler has almost entirely refrained from including any of his original compositions, but has contented himself with taking some of Stewart's music, and a few other good arrangements and transposing them into another key, after which he adds his name as arranger, probably not knowing the difference between a transposition and an arrangement. One of Stewart's well known pieces, copyrighted in America, appears in this work under a new head and bearing the signature Brewster. "The Seek no further March," by Horace Weston, one of Stewart's well-known publications, appears in the work under the new name of "Feb. 6th. last." "I am lying in port for repairs. Had one of my main braces badly splintered while trying a new act on the dog. It would be foolish for me to try and discuss the merits of your bar; I am gone."

W. H. Murphy, of Manchester, England, writes under date of Jan. 4th. "I am the only teacher of American banjo within a considerable radius, and have 30 pupils per week, only 12 of which are guitar pupils."

James J. Murray, of Lawrence, Mass., writes under recent date that he is proprietor of a "Banjo Quartette." "The Vagabond Instruments used consisting of three banjos and one guitar."

Banjo and guitar players who subscribe for the Journal, paying 50 cents for a year's subscription, receive by return mail a copy of the *Banjo and Guitar Music Album*, free of extra charge.

A. D. Grover, of Chelsea, Mass., conductor of the Temple Musical Co., writes under date of Jan. 29th, as follows: "I write, telling you what I am doing in the banjo business, and also telling you my humble opinion of your excellent Journal. I took up the banjo seven years ago, and for amusement, but after playing two or three years I began teaching; seeing money in it, and also a great demand for good teachers. I now have more than I can attend to in that line as well as in the concert line. The banjo is a favorite instrument with Boston audience, they always demand it, and I have found that banjos are undoubtedly the best, and recommend them to everybody. The tone is powerful and not harsh like some makers. Every banjo must appreciate your efforts, as you have done more to push the instrument than anybody in the business."

The Florentine Mandolin Quartette, of Chicago, embraces the following: George S. Varnum, Victor Amadio, and Fred Mandolin; Sig. S. D. Thomas, Second Mandolin; Sig. A. S. Neville, Third Mandolin; and Mr. F. M. Abbe, Bass Guitar.

The Banjo and Guitar Concert given for the benefit of Miss Meta Blochhoff, Feb. 16th, presented the following interesting programme.

for his own use. He never received either thanks for the plates, or the complimentary copy requested, and now that this banjo book has come to light he is enlightened as to the reason why.

Another of the pieces in the book, which is published as an original composition of Brewster's under the name of Brewster's Galop, is simply the well known "Over Sicken and Sore" Galop, and how a man could hope to palm off such a well known composition as his own is beyond our reason to discover.

The work displays the most astonishing poverty of ideas, and among the lowest state of mentality a man is likely to fall into. If the publisher of the book has any original ideas whatever, we advise him to go to work and display them and not to attempt to wear the lion's skin which so illly becomes him. If he would recover his reputation he will have to go to work at once and produce something original—let him come out and show the public whether he can arrange music, for we very much doubt that he can, and when he again produces something under his own name we shall have very great doubt as to its originality unless he can prove that it was written under duress.

The book also displays upon the covers cuts of medals of the Crystal Palace Exhibition, of 1884, which were given for the J. S. Stewart Banjo. These came into the hands of Brewster as agent for Stewart, and Stewart paid all the expenses of the said exhibition, which he has the documents of his London solicitors to prove. We state these few facts for the enlightenment of our customers, and any fair minded person has only to take the book mentioned and go calmly through its contents, and the result will be the conviction of its publisher.

Any advertising notoriety which may be had by Brewster on account of this notice he is entirely welcome to as far as we are concerned, and we know that the blow he has aimed at his own reputation will find him down for some time to come, in the minds of all intelligent banjo players.



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DELAYS IN THE MAILS.

Lately there has been some complaint from customers in various parts of the country who have not received their mail orders promptly. This has been entirely owing to changes in the postal departments in all parts of the country. The worst that can happen is merely a slight delay in receiving goods as few losses of goods are recorded.

Those who desire their packages registered can be accommodated by enclosing to cents extra with their orders. In case books, strings or heads are ordered, which must be wrapped in separate packages, to cents extra for each package is required.

All orders for mail goods are attended to on the day the order is received, provided the order comes early enough in the day for that day's mail. There are occasionally some few packages lost in the mails which is very difficult to trace. Occasionally orders are received in which the name and address is so badly written that it is almost impossible to decipher it. Corresponds should be particular to write their names and post office address as plainly as possible, and always put the full address on every letter.

The following letter was recently received by us from a customer who evidently thinks that we kept his money and sent no goods:

Silver Creek, February 8th, '86.

Dear Sir—

Yours at date to-day, and would say that you received the \$1.00 I registered to you and you sent me two strings that I received, and if you sent the head I would have had it by this time or it would have been returned to you. Now if this is your way of doing business you can go straight to—before I will trade with you any more. I always thought that you was a man that was up and up, but I think you are a—beast. Now if you want to do what is straight send the strings, and send me the next best thing and that won't make you not break me.

With a few corrections in spelling we give the letter just as received, withholding the writer's name only. We are able to note that he has been in the places with blank lines where many others would have insulted the virgin purity of the snow white paper with words shocking and blasphemous. We are very sorry to know that our correspondent failed to receive his goods, but at the same time we are glad that he is responsible for the safe delivery of non-registered goods, and if occasionally a package is lost or stolen we can not help it.

MUSICAL SOCIETY.

(Written for the BANJO AND GUITAR JOURNAL)

By C. S. PATTY.

Pound the piano, Mrs. Jones,
What care you if it shrieked and groans?
Nor canst thou with thy little tot,
Escape long suffering tortured dots.

Society, Oh, fiddle sweet!
Hath dragged thee from thy bliss retreat—
From those that loved thee, used thee well,
It matched thee forth and made thee yell.

And to the banjo, best of all,
Beloved by Huntley, Lee and Hall;
You give your sympathy, 'tis said,
Because it hath a shadow head.

It reigneth a favorite twenty days,
Upon it, dude and masher plays,
The banjo's 'propag' now you know,
The latest thing, and all the go.

But Miss Deaubert, almost fainting
Beneath a load of works on painting,
Sees the poor banjo, paints its head
Among the upper ten 'tis dead—

But not with us, for John H. Lee
Master of all its harmony,
And Huntley, with his noble art
Brings it closer to the heart.

ANSWERS TO CORRESPONDENTS.

Containing Answers to Questions Often Written About. Bridges may be made of any desired wood, maple is generally the best. Ebony or rosewood produced better results. It is best to toast the wood, you can't tell by its appearance.

Good heads at times are exceedingly scarce. We can not help but let you mostly leave you to find that kind. Go and grubble at the cows for not having white calves—that will do as much good as to grubble at the cows for not having white heads on hand. If you prefer heads made artificially while you are unwise, Experience will teach you better in time.

The first question you will find discussed elsewhere, we are tired of answering the same question continuously.

We have no heads made of human skin; if you want one of this kind you had better apply to one of our medical college dissecting rooms.

Your friend evidently does not know the difference between false frets and false strings. Strings, when uneven in thickness will be false in tone. You cannot do anything to alter this. Shortest, safest, quickest and cheapest plan is to put on a new string.

Steel string are worthless on a banjo of any kind, except to those who admire a harsh, unmusical, rasping tone, but for "staying" or "thimble" playing they are the worst. If such a thing were possible, because every time you strike one of them it will be broken. This is not merely a figure of speech, but a practical truth, for when you strike the string made of steel wire, you send it out of pitch, and it is thus knocked flat in thirty seconds. The greater density of the wire string over that of gut is the reason for this.

The "Imperial Banjostring" is a splendid banjo for stage use. It is likewise a splendid ladies' banjo, easy to handle on account of the short neck and close fret positions.

All players have to buy their own experience, they like it better and pay more attention to it than they would to advice from any person. First buy a cheap banjo in a pawn shop, and then buy one at a little higher price from a cheap maker. Throw away your money for banjos which are not worth the money. You have come through this, and last go to Stewart's and buy a good banjo at a fair price, but be sure to buy the cheapies first, you will appreciate a good one more highly afterward.

You can make a quartette of banjos by using two ordinary banjos, one double bass and one banjostring. Or instead of two ordinary banjos, have one large banjo made to order, and then have one of the strings made to order below the ordinary banjo. This is in use for accompaniments, a sort of a Bass Fiddle Banjo.

BANJO AND PIANO MUSIC.

All piano accompaniments for Stewart's music are printed in the "C and G" tuning (that is the C and G on piano read as A and E on banjo, etc.) unless otherwise stated in connection with the piece advertised, banjo players who desire their accompaniments in other keys, on account of using larger or smaller banjos will have to transpose them to suit their own peculiar styles. Among amateur performers it generally happens that the pianos used are of the "middle below" concert pitch, and for this reason the piano parts written in lower keys have to be transposed, and hence there is a little demand for accompaniments in the old (B flat) pitch that we have ceased publishing them.

In order to please all performers it would be necessary to publish the piano parts for our music in four different keys, viz: one for the large banjo with long neck; one for the medium size banjo in general use; another for the ladies size, and still another for our Imperial Banjostring. Such being the case we publish in the keys most used, so as to suit the majority.

Banjo players should have a good banjo which will tune in C and G for their playing with piano, etc., and then one or two other sizes to change around with, for singing, etc. This is the plan now adopted by skilled performers. A number of gentlemen now have from four to six banjos of various sizes of Stewart's make, and a glass show case to hold the same in their residences. They take great pleasure and pride in such a display.

MR. LEE'S TREATISE ON CHORD CONSTRUCTION.

We begin in this issue the publication of a Treatise on Chord Construction by J. H. Lee. As the author is well known to banjo players as one of the best harmonists and arrangers to be found anywhere, we feel

assured that his lessons on chord construction will be received with pleasure by our readers. As yet we are unable to say just how many pages the treatise will occupy, or how many numbers of the Journal will contain it. The aim of the author is to give as much information as possible, and such only as can be found in no book yet published, and at the same time to give it in as short space as is consistent with the subject treated, avoiding a complex duplication of words ideas and the voluminous verbiage so frequently indulged in by writers who attempt to treat upon the subject of chords and harmony.

F. OEHLER TO STUDENTS.

It is a frequent occurrence that a banjo or guitar composition, which is really good, is laid aside by a student with the verdict that it is "no good at all." This is generally due to a lack of knowledge of the various positions on these instruments.

It is an established fact, that a piece of music will not sound good or make an effect, unless it is played in the right tempo. To play in the right tempo, it is necessary to play it in the right positions, or in other words, to use correct fingering.

It would therefore be advisable for a student trying to learn a composition, to pay attention to the fingering, if it is marked, or if not, to try and find the correct positions in which to play the different runs, etc., before laying it aside with the above verdict.

FRED. O. OEHLER,
Mt. Vernon, N. Y.

PLEASE SEND ME A QUANTITY OF MUSIC "ON SELECTION."

"Do you send out your music on selection," so that a customer can pick out what he wants and return the balance?

To such queries we answer that we do not. We have issued a new and carefully revised catalogue of all our publications, from which it is possible for a customer to select what he desires when ordering. We have known of certain persons who were such careful and close financiers that they would be glad to take advantage of such a system of doing business so that they could sit up all night and copy each piece off as they liked, rather than pay for them.

We are pleased to hear that you have few such among our list of patrons, and none we believe on our subscription list. We have many who appreciate our efforts to please them and they are suited with what they purchase, as hundreds of complimentary letters testify.

ICOHLER & CHASE.

Messrs. Kohler & Chase, wholesale and retail agents for Stewart's Banjos on the Pacific Coast, have always a large stock and varied assortment of the Stewart Banjos on hand. Our friends in the far west will do well to deal with this house.

M. SLATER.

M. Slater, wholesale and retail musical instrument dealer, No. 42 Corlandt street, New York City, is general agent for Stewart Banjos. He also manufactures a full line of band instruments.

SPECIAL NOTICE.

J. E. Brewster, of London, England, no longer agent for the sale of the STEWART BANJOS, or anything pertaining thereto, nor has he any authority or right whatsoever to use the name STEWART in any manner in connection with his business. Every genuine Stewart Banjo is manufactured wholly in every part, in Philadelphia, and each instrument is stamped S. S. Stewart, Philadelphia, and has its number plainly stamped upon it. Imitations, stamped "Stewart's Model," or similar names, are made by imitators of Stewart and sold to those who are ignorant with the genuine Stewart Banjos. The public are cautioned to see that each banjo is stamped and numbered, and if there is any doubt of its genuineness the purchaser should write to Philadelphia, stating number and description of the instrument, as a record of each number is kept on file. We have frequently heard from persons who have paid the most exorbitant prices for very inferior instruments, thinking they were buying the STEWART BANJO.

LUCIFER QUICKSTEP.

COMPOSED FOR GUITAR.

By FRED. O. OEHLER.

mf

Three string Barre on 9th fret.

Barre 9th fret.

Barre 7th fret.

FINE.

Barre 9th fret.

5th position.

f

Barre 9th fret.

7th Barre.

1 2

TRIO.

ff

7th Barre.

p

1 2

FOR THE BANJO.

By THOS. J. ARMSTRONG.

The musical score for 'The Rose Tree' is presented on a single page. It features a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into two systems. The first system contains the first five staves, and the second system contains the remaining five staves. The music is written for a vocal line and a piano accompaniment. The piano part includes a bass line and a treble line. The vocal line is marked with a 'V' and the piano part with a 'P'. The score includes various musical notations such as notes, rests, and dynamic markings. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

Strike

[illegible]

The first system of musical notation for 'The Rose Tree'. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There are some handwritten markings above the staff, possibly indicating fingerings or breath marks.

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The vocal line consists of a single melody line. The piano accompaniment consists of a single bass line. The score is written on a single page. The title "The Rose Tree" is written at the top of the page. The lyrics are written below the vocal line. The piano part is written below the vocal line. The score is written in a standard musical notation style.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The notation is presented in a standard, clear font.

ARKANSAS TRAVELER. FOR THE BANJO.



THE DEVIL'S DREAM.



A LESSON IN CHORD-CONSTRUCTION.

FOR THE BANJO.

By JOHN H. LEE.

CHAPTER I.

The Degrees of a Scale. The Doctrine of Intervals. The Construction of Simple Triads.

DEGREES OF A SCALE.

THE *degrees* of a scale are always fixed and immovable; the key-note being *always* the first degree in its own key, the next highest note is the second degree, the next highest is the third degree, and so on through the scale until the octave of the key-note is reached, when the same order of first degree begins again, the following note being classed as the second, the next highest as the third degree, and so on throughout the succession of octaves, *always* counting the key-note as the first degree.

INTERVALS.

By *Interval* is meant the distance, or difference in pitch, between any two sounds.

Intervals are reckoned by the number of letters included in counting from any note of a scale to one above it. For instance, A B is a *second*, there being two letters; A B C is a *third*, there being three letters; A B C D is a *fourth*, there being four letters, &c.

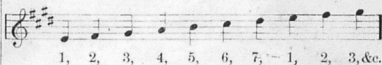
Intervals are termed *firsts*, *seconds*, *thirds*, *fourths*, *fifths*, *sixths*, *sevenths*, *eighths* and *ninths*. Some theoretical writers go even further and include *tenths*, *elevenths*, *twelfths*, &c., but for all practical purposes the pupil need not go higher than *ninths*, as perfect harmonies can be produced within that limit.

Degrees and *Intervals* should not be confounded. When we are speaking of the key of A, the note C is the third degree, E the fifth degree, and the other notes in the scale hold their title to a fixed degree in that key according to the order in which they follow the key-note. When speaking of any note as an *Interval* it becomes a *third*, *fifth*, or *seventh* to

some other note, according to the distance or number of degrees in pitch it may be above that other note. For instance, in the key of A (3 sharps), C is the third *degree* of the scale, but as an *Interval* it is the second of B. Again, E is the fifth *degree* of the scale, but as an *Interval* it is the fourth of B, the third of C, and the second of D.

As before stated each note of a scale occupies a fixed degree in that scale, *while the key remains unchanged*. Then, if for example, we change to another key, the notes will occupy different degrees according to the order in which they follow the key-note of the new key.

DEGREES OF THE SCALE.



In this new key (as in any other that might be taken for an example) we *must* fix the key-note on the first degree, the others following in their respective order. We here find that E, which occupied the fifth degree in the key of A, is now on the first degree of *its own key*. A, which was on the first degree in the key of A, now occupies the fourth degree in the key of E.

To reckon *Intervals* we take one note of a scale for a basis, (it makes no difference which note of the scale is taken), and we find that the next note above it is its *second*, because the two notes include *two letters* or *two degrees* of the scale. The next highest will be its *third*, because it includes *three letters* or degrees of the scale. If we wish to find what interval G is to A, we simply count the letters or degrees of the scale, between and *including* the two extremes [A and G] and we find that G is the *seventh* of A.

A LESSON IN CHORD-CONSTRUCTION FOR THE BANJO.

INTERVALS.

Unison or Prime, Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, Ninth.

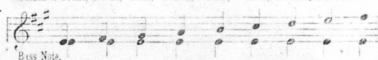


Counting by the above, and taking A as the basis for calculation, we also find that B is the *second* of A, C is the *third* of A, D is its *fourth*, E its *fifth*, F its *sixth*, and (as above) G its *seventh*.

Again we may take another note in the same key or any other key as a basis, and we will find an entire change in the relationship of one note to another.

INTERVALS.

Unison or Prime, Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, Ninth.



With the foregoing example of E as the basis, we find that G is the *third* of E, whereas in the previous example it was the *seventh* of A. So it is that any note of a scale becomes the *second, third, fourth, fifth, sixth, seventh, eighth* (or octave) or *ninth*, of some lower note according to the number of letters or degrees it may be *above*, and *including* the one selected as a basis for calculation.

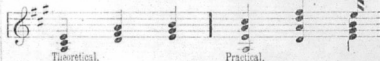
Every key has its gamut or scale, upon any degree of which a chord may be formed by adding two or more notes, generally the 3rd, 5th and 8th (or octave) of the one selected. Many different chords may be thus formed, the proper construction of which will be fully explained as we proceed.

Chords are divided into four kinds, namely:—Major, Minor, Augmented and Diminished. Major chords are formed on the

1st, 4th and 5th degrees of the scale. Selecting the key of A for example, and taking the notes on the 1st, 4th and 5th degrees, and adding to them their respective thirds and fifths we produce the following chords:



We have thus prepared chords that are theoretically correct but, with the exception of the chord constructed on the 5th degree, they are not practicable on the banjo. To obviate this matter we will change the C in the chord on the first degree to an octave higher and add the octave of the root or bass (A). With the chord on the 4th degree we will change the third (or F) to an octave higher and also add in the octave of the root or bass (D). With the chord on the fifth degree we will only add the octave of the root, and then we will find we have three chords that *can* be played upon the banjo.



NOTE:—The changes made from the chords which were constructed according to the theory of music, were effected by *inversion*. (i. e., the changing of a note to a higher or lower octave.) This may be done in any case, and the firsts (or Primes) thirds and fifths, may be doubled whenever a good effect can be produced thereby. The pupil will best judge of this by his ear. By inversion some of the sweetest chords can be made, and in nine-tenths of the prettiest compositions of the day, the harmony, while seemingly a succession of numerous chords, is nothing more than, fundamentally, the first three simple chords *inverted*, played in close then extended position, and embellished here and there with a *passage* of some one interval, thus rendering it to the untrained ear a marvellous combination of sounds, wonderfully woven together, and to him a something far beyond the comprehension of any but the most exalted musical minds.

[TO BE CONTINUED.]

6024/22
To Mr. JOHN S. WEBB, Philadelphia.

ANTICIPATION POLKA.

FOR 2 BANJOS.

THOS. J. ARMSTRONG.

1st BANJO. *mf* *fff*

2nd BANJO. *cen* *do.* *mf*

3 pos..... 5 pos.....

FINE.

1 2

D.C. to FINE.



Miss META BISCHOFF.

TEACHER OF
BANJO AND GUITAR,
CHICAGO, ILL.



BOLSOVER GIBBS.

The subject of our sketch, Mr. Bolsover Gibbs, is already known to a number of our readers as the composer of the famous "Lost Chord Jig," for banjo and piano. As he has now located himself as a teacher of the banjo and guitar, we are at liberty to introduce him to our readers. Mr. Gibbs was born in the city of New York, on the 16th of August, 1857, and is consequently now twenty-nine years of age. The surname was received from some of the best blood in America, and his Christian name, Bolsover, is purely a family name, he having been called after a cousin on his mother's side, one Philander Bolsover. Not liking the Philander, however, his parents finally called him simply Bolsover, or frequently "Bo." Gibbs. He received a liberal education in his native city, and when seventeen years of age his parents sent him to Europe to finish his education. Whilst in Paris he entered the Conservatory and studied the violin and piano, also the theory of music and counterpoint, this he continued for two years, at the end of which time his father suddenly died, and young Gibbs was obliged to return to America. Grief at the loss of his parent caused him to abandon his musical studies for a time, and finding his father's estate in a very embarrassed condition he plunged into the more arduous duties of extricating his family from financial entanglement. The experience thus gained he will now find of much service to him—if he don't, he ought to. Mr. Gibbs took up the study of the banjo about eight years ago, being infatuated with the instrument; since that time he has mastered all the details of the instrument. He is the composer of many beautiful selections, which will be published by him shortly; among which we can name, "Sweet as a Peach" (song and dance), "The Maiden's Bunch," Walzes—"Plant a Sundowner on the grave of Old Dog Sport" (ballad), "Never Monkey with your Papa's Razor" (Topical song), "Angels watching on de golden sho" (Negro hymn), "Prognostication Jig."

Mr. Gibbs plays the banjo in altogether a different manner from the artists now catering to the public, he has several tricks which he introduces into his act, said by some to be truly marvellous. His manner of playing the tremolo is entirely his own, and will never be successfully copied, because a very painful accident which necessitated a surgical operation to his right hand, when a young lad, although considered a great misfortune at the time, has now proved of immense benefit, as it has given the afflicted member a sort of triple joint, enabling him to excel all ordinary men in execution of certain passages. Mr. Gibbs will be glad to receive calls from all lovers of the banjo. He will exchange photos, and cards with all teachers and professional gentlemen.

Mr. Gibbs desires it understood that he will

not teach by the "simple method," and only pupils who desire a full musical education need apply. He also states that he will arrange music and songs for the banjo at short notice, and at very low prices. Estimates furnished by return of mail.

It has been stated by some evil disposed persons that Mr. Gibbs obtained his wonderful execution of left-hand passages on account of being for a long time unable to use his right hand, and having to practice entirely with the left; but this is unfortunately erroneous, as at the time he was disabled in the right hand he had not yet begun to learn to play the banjo. He hopes this will settle all such disputes, and pour oil upon the troubled waters of contention. He has fitted-up parlors in the building No. 379 Boulevard avenue, Boston, Mass., where he will be pleased to receive calls and play for those interested in the banjo.

THE QUESTION OF THE HOUR.

The great question of the hour is this: "What becomes of all the banjos manufactured in the United States during the year?"

This question has been debated upon by many master minds, but no decided opinion has as yet been freely expressed. Our idea of the subject and solution of the problem is this: All patent banjos go into the hands of marine and army men, some of them find a home in the ocean beds, whilst others are annihilated or consumed as ammunition in fighting the Indians. All banjos having various patent attachments, but no patents upon the body of the instrument, are finally used as drain pipes at the various water works of our large cities; those with pneumatic tube being splendidly adapted for this purpose. Those banjos possessing the great double patent metallic hollow rim are now exercised as acknowledged as far superior to any others for clubs or rackets, to be used in lawn tennis games, in fact a young lady in bloomer costume looks strikingly handsome when knocking a ball with one of these articles—besides, they are well adapted for the full development of the chest and arms than the ordinary old style racket, being so much heavier.

But the old "Closed Back," which has become of little use, well, there is the coming out party which molests our forests during the summer. They all have boats and need paddles for them; these instruments make splendid paddles as long as they hold together in the water, which is never very long, and the final result is the "Closed Back" dissolves and is last seen in sectional pieces floating the stream.

Then the patent Sounding Board Banjo which has the dish pan inside the rim (looks more like a cullender than a dish pan). Some players assert that the Indians prefer these to any other kind for shields in battle, whilst others affirm that they make excellent gongs and are preferred by first-class hotels to any other kind—but the forty-eight and ninety-nine bracket banjo, how about that? These are made in factories, where such goods are thrown together in large lots. They are sold to music shops, pawn shops and general storekeepers throughout the country. The great number of brackets catches the eye of the uneducated youth. He buys one—keeps it long enough to find out what it is, when he "hocks it." By hocking it is generally understood to mean that he leaves it in a pawn broker's office. The youth then generally proceeds in the manner of the young man whose history is contained in the story *He would be a Banjo Player*, which should be read by all, but we have not space to reiterate it here. The "Tub" then becomes a "hock shopped banjo," finally bringing up at some second-class bar, giving comfort to the Chinese laundry, where its uses as a tub are at once made manifest.

Hence, the question of the hour should be not "where can I buy a cheap banjo," but where can I buy the best banjo, which on account of the being the best is the cheapest. This question is answered by many of our readers. "You need look no further, go to S. S. Stewart."

MISS MARGA BISCHOFF.

Whose portrait adorns a page in this issue, was born in New York City, October 1st, 1867. Her father, W. F. Bischoff, began to instruct her in music at a very early age, giving her lessons upon the guitar. When eight years of age she performed the most difficult music, appearing at school exhibitions and surprising the musical professors by her skill. She performs the most difficult standard compositions written for the guitar, and is also a banjo player of great skill, introducing this instrument at her concerts and doing much to popularize it in musical circles. She gave instructions upon the guitar when only eleven years of age, and some of her pupils have since become noted performers. At the present time Miss Bischoff is residing in the City of Chicago, where she gives instructions to a limited number of pupils.

The *El Ni Ni*, of Feb. 27th, has the following: "We are pleased to learn that the benefit banjo and guitar concert given to Miss Marga Bischoff was a grand success both as a musical venture and financially. The lovers of the banjo owe a debt of gratitude to Mr. Henning for his endeavors to create and build up an interest in this instrument." Miss Bischoff is one of the finest solo performers on both banjo and guitar, in the country. Mr. Henning is thus far to be congratulated upon his success in these concerts.

GUITAR NOTES.

W. F. L. Hayden, the well known guitar teacher and publisher, has removed from his old location at No. 129 Tremont Street, Boston, to more commodious quarters at No. 109 A. Tremont Street. We wish him all the success in his new location, and trust that removal will be of advantage to him in his increasing business.

Miss Adeline Irene Jewell, of No. 55 Harrison street, Leavenworth, is a guitarist of ability.

L. A. Barrett, of Elizabeth, N. J., has purchased a Stewart Upright Banjo, 13 inch rim.

"Value Reiterate," by Schindler, op. 6, arranged for the guitar, by Adeline Irene Jewell, is quite a fine thing for advanced guitar players. Miss Irene Jewell, whose address is given elsewhere in this issue, is a competent player.

John C. Wild, of Boston, Mass., has a large class of banjo and guitar pupils.

John Moore, 257 13th street, Denver, Col., dramatic and variety agent is reported to be doing well. He is one of our western banjoists.

Subscribers to the *Journal*, in England, will please remit by P. O. money order, at the rate of 2s. and 2d. per year.

Too late for Classification.

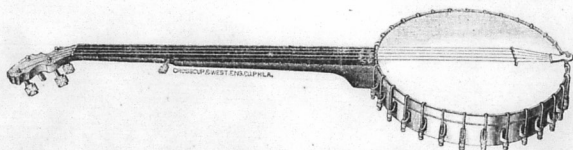
W. W. Norton, writing from Honolulu, Hawaii Islands, wishes to be remembered to all brother Elks—he has been coming with great eagerness through the various islands. His bill reads: "Keeka Ma Keia Ho! Hale Hale Hawaii, Ka Kona ma Hana Akamai." Mr. Norton is a great admirer of the Stewart.

Thomas J. Armstrong performs upon five different styles of banjos: The Treble-strapped Banjo, the Banjo-urine, The Banjoette, The Little Wonder Piccolo Mandolin Banjo and The Universal Favorite Banjo.

H. B. Henderson, of Chambersburg, Pa., is prepared to exchange Stewart's Banjo and Music for his violin. He is also a printing of all kinds at bottom prices.

Thompson & Giffel, No. 181 Washington Street, Boston, Mass., keep all of Stewart's publications in stock, including the *Journal*.

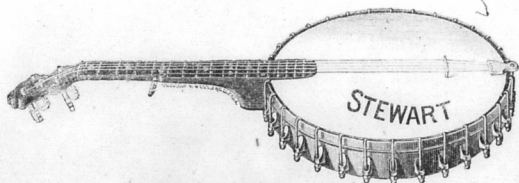
CHICAGO, ILLS., March 13, 1888.
DEAR FRIEND STEWART:—I write to acknowledge receipt of the beautiful banjo you sent me through J. E. Henning. I was delighted with it. It is a splendid one, well adapted to all that it breeds so soft and sweet. The tone is full, frank, clear and sweet. The workmanship is of the superior to any banjo I have ever seen. I have no bad marks of any note. I can honestly and cheerfully say that you are again through. A. L. You will find me again through Mr. Henning. I wish to get several more banjos from you as I intend to have a concert of my own. I am sure you will oblige me. Many thanks for your kindness in sending so promptly, and wishing you the success of your dear friend M. T. Gilroy.
Respectfully,
J. HARRY GILROY.



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F. A. KILBE, Thorough teacher of his Banjo, No. 510 N. Jefferson Avenue, St. Louis, Mo.

FRANK H. ERB, Banjo and Guitar, 223 S. Fourth St., E. Saginaw, Mich.

L. A. BURKETT, Banjo, 345 Fifth Avenue, Elizabeth, N. J.

HENRY E. LE VALLEY, Banjo, 309 High Street, Providence, R. I.

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