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PHILADELPHIA, PENN'A.

# **NEW BANJO** PUBLICATIONS

# S. S. STEWART, Publisher, PHILADELPHIA, PENNA.

334 F	arewell Gavotte, by Giese, Ar-
ranged	for the banjo by Stewart, with piano ac-
compan	iment by Herbruger. E
	recommend this as a very fine gavotte
in the st	tyle of Floweret Forget-me-not Gavotte,
by the	same composer.

335 The Palatine March, for the banjo
and piano, by W. H. Murphy. A and D
This is a 6-8 time march with a very catching
introduction in 4-4 time. The banjo part is printed separate from the piano accompaniment,
and is also placed over the piano accompani- ment in the key of C.

336	Excelsior Medley, arranged by T.	
J. A	rmstrong for four banjos, first and second	
banj	os, piccolo, banjo and banjeaurineI	4

337	Stewart's Favorite Quickstep,
by	Herbruger, for six banjos and guitar. A
338	Lawn Polka, for two banios, by John

338	Lawn	Po	lka	for	tw	01	ai	ajo	s,	by	]	[o]	hn	
_ C.	Folwell.	A	and	E.	.733						ľ			
Goo	Folwell. od teachin	g p	iece.		2	14								

339	"Clog,"	for	banjo	and	piano,	by	Fol-
	E						
Not	very difficu	lt.		la .			

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340	Helen's	First	Ga	VO	tte	,	for	one	
banj	o, by J. H. A	nker.	A,	E	and	l I	D		
941	Milo Scho	ttienl	20	har	C	2	Char	ort	

	the banjo and piano. A.	
	"Little Sunshine"	

for the banjo	, E and D. By
S. S. Stewart.	 pretty and taking

343 The John Horseman's Galop, by
John H. Lee: A and D
For the Banjo and Piano
For two Banjos
For the Banjo alone
An excellent galon and at the same time not

difficult to ex	alop and at the same time not ecute
	i, from the ballet SYLVIA, by

A.	very popu	lal	
345	Jean and	d Jeannette	Gavotte, by
Gus	tave Lange.	Arranged for	two banjos by
John	H. Lee.	Complete, A, I	and D
			nd is published
with	out cutting	or modifying.	Be sure to get
this	edition and	no other	

Create .	dition and	no other			
346	Merry	War	March,	by St	rauss.
Arra	nged by A.	Baur fo	or Banjo	ORCHE	STRA,
Ist a	nd 2d ban	jos, bar	ijeaurine,	9 inch	tenor
hanie	niccolo b	ania an	d hage has	nia	CONTRACT.

347 Il Tro				
L. A. Burrit				
fine arrang				
Something	far beyond	the ord	inary rui	n of

THE RESERVE AND ADDRESS OF THE PARTY AND ADDRE		8.00
	udine Waltz, for the banjo and	
piano, by	J. H. Lee. E and A	
This is an	engraved plate edition of the waltz	,
mumber 2	57 in our catalogue, which some time	e
:ago appe	ared in the Journal. This arrange	-
	banjo and piano is very pretty and	
effective.	The banjo part is printed over the	
	t in this edition. This may be classed	
	rkably fine production.	
NO SE A DILLEGE	index) in e production	

349 Waltz, The "Dawning Light,"	
for the banjo and piano, by S. S. Stewart. E	
and B.	13 7
This waltz is written especially for the banjo	ŕ
and piano, and the banjo part is not complete	
without the piano part. It is therefore not re-	
commended as a banjo solo without the piano	
part, but the banjo and piano parts are sepa-	
rately engraved and printed, and the waltz has	
a very fine lithographic title page.	

-	350 Nellie Schottische, for two banjos, by D. C. Everest. E and A 10  Excellent for teaching.
	351 Topeka Clog, for two banjos, by Everest
	352 Broncho Waltz, by Everest 10
	353 Moonlight Schottische, by Everest
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	strong
	355 "Minuit" (Midnight) Polka, by Walteufel, arranged for Two Banjos, by J. H.
	Lee 40
,	356 Flower Song, by Gustav Lange, arranged for the BANJO AND PIANO, by J. H.
	Lee
	357 "The Fantastics," Waltzes, by Zikoft. Arranged for the Banjo and Piano, by Baur, and published without abridgement. 1 00
0	358 La Gitana Waltzes, arranged (complete) for the Banjo and Piano, by J. H. Lee. 75
0	This is a very popular and attractive set of waltzes.
0	359 The Bloom is on the Rye, for Banjo and Piano, arranged by J. H. Lee This is an arrangement in instrumental form of this beautiful Scotch melody by Bishop.
	and scanding bester includy by bishop.

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361 Near to Thee Waltzes, by Wald-
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J. H. Lee
These waltzes are very popular and will be in demand for the banjo and piano.

	362 Farewell Waltzes, by Lowthain,
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	These are very fine waltzes, by the composer
ì	of Myosotis Waltzes.

	by Molloy,	
	No, by F. O.	
number te in the	will become	a general

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Tot the guitar (solo)	25
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The parts comprise first and second banjos,
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jos, piccolo banjo and banjeaurine.	PriceI
Morry War March arranged by	Bane T

00

(See number 346 in catalo		Daul, 1
Grand Inauguration M		(See num-
ber 283 in our catalogue.)	Price	

1	Martanea	ux	Overture.	(See	number	
	203.) Pri	ce				75

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# NEW BOOK.

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# By S. S. STEWART.

This volume should be in the hands of every Banjo-player and every student of the Banjo.

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No one who intends to take up the Banjo should fail to secure and carefully read this book; for "much depends upon starting

In all the Banjo Instruction Books before the public there is a lack of instruction in the things that every Banjoist should know. In fact, you cannot obtain any work on the Banjo which contains a course of musical instruction, and at the same time is a literary production. As THE COMPLETE AMERICAN Banjo School supplies the musical portion of instruction, so this book, The Banjo, is intended to supply the literary portion.

It elucidates and explains the Banjo in its construction, and defends it as a musical instrument. It points out the way of mastering its technical points, and aims to make good players of the rising young Banjoists.

Its arguments in defence of the Banjo are the strongest and most invincible ever presented in print,

It aims to open a new field to the Banjoist of the day, and to show him how to progress aright in his musical studies.

This work is not written in the interest of any particular Banjo of Banjo Manufacturer whatsoever;—nor in the interests of any one or more performers; but is written in the interests of the Banjo and in the interests of all performers alike.

The Banjo, as an instrument, has long needed a book of this kind; something that could be read with interest by those who know nothing about a Banjo; and at the same time, a book that gives valuable hints to those who are students. A work that is neatly gotten up, and as a volume is attractive for the cen retable or for the book-shelves.

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# S.S.STEWAR

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DEC, 1888 and JAN. 1889.

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#### EXPERIMENTAL ACOUSTICS.

Notes on "False Strings."

#### Experiments with Stretched Strings.

PART I.

Notes made on false strings are not the most pleasing notes (tones) in the world, whether the strings on which the notes are made are banjo, violin or guitar strings. For this reason, and because of the one great drawback to artistic work on a banjo-strings which are faulty in tone-we are now led to make a few notes on paper, which we have headed with the caption, "Notes on False Strings."

These notes are a few of our observations, noted in the mind-and sometimes painfully noted, at that-for we have had to contend with this annoyance for several years, both in the capacity of performer and manufacturer.

And we have often thought that the man who could invent and manufacture perfectly true strings for banjo-players, would indeed be a true man -a benefactor to his race, and a peer to be crowned with the blessings of a generation.

In fact, we once had a faint idea of composing and giving to the world a poem, set to music, the accompaniment to be played on a banjo strung with the falsest strings outside of Hades, and the song to be called, "If we could only get true Strings."

Well may the poet sing

"Oh, what bliss, what rapturous bliss My pretty miss, is one sweet kiss."

But had the poet struck a false note on a bad string just as his vocal organs gave forth the last word, kiss, his rapture would have speedily changed to chagrin; for he would then know that the whole world was false, and knowing this he would naturally have suspicions that the lady of his admiration was as false as the strings on his "Egyptian" harp.

Just so does playing on one of these mantraps, known as a false string, "break a man all up," and sometimes causes him to think that his liver is out of repair and his voice needs fretting with raised frets to enable him to sing in "concert-pitch" with his strings.

Hence, the cry is now, and we fear, ever shall be, "Oh, for a philanthropist-one with money and brains-who so loves his neighbor that he will devote a liberal supply of money to the discovery of a process for producing, of the gut of lambs, strings that will be true in tone and will not break "

Oh! well do we remember our first experience with a banjo having false strings. This was several years ago when we were acquiring the art of banjo playing-acquiring the art on a banjo which cost \$40.00 then, but to-day would not bring one-quarter that sum. It was on a warm, balmy evening, in the early summer months, when nature smiles upon the outbudding cherry trees, and gentle zephyrs fan the bowers, but smiles not upon the struggling amateur of the banjo.

Our first thought upon tuning the banjo and making a "barré chord," was that the frets were surely wrong. But upon trying each string separately, at the fifth "position"-or upon the fifth fret-we found that the third and fourth strings appeared to produce the proper tones at that fret, but the second string was just a little bit "off," and the first string was at least a half tone out of pitch. Therefore, it occurred to our young mind, that the trouble could not possibly be in the fret, which ran parallel with the bridge and nut, and must therefore exist somewhere else. So we measured the distance from the nut to the twelfth fret, and then from that fret to the bridge, and found that the bridge was in its proper place—that is, that the twelfth fret laid midway between it and the nut. We then again accurately tuned each of the five stringsthat is, as accurately as our ear would permitand still found two of them to register false notes on several of the frets, and to refuse to produce perfect harmonics at the twelfth fret. After puzzling over this seemingly extraordinary thing for some time, a sudden thought came to us to try some other strings. Happy inspiration! Upon replacing the first and second strings with others, and tuning them, we were overjoyed to find that the notes of the first

string came out all right; but the deuce take the second string, for the man that made it must have made at the same time a mistake, or else conceived an entirely original idea in music, for he had evidently left some of the notes out of that string; or else our system of frets must be entirely inadequate to the demands of our modern musical science-for at any rate when we attempted to make the tonic chord at the eighth position, we could not find the "E" on the second string-either at the eighth fret, or at any other. The note was not in the string, so far as the raised frets were able to measure it, and therefore it was useless as a musical string. Upon removing the string and closely examining it, it was found to be of very irregular and unequal thickness; so much so that its defects were plainly apparent without the use of string-

gauge or magnifying glass.

We were not long in learning that one may produce very disagreeable music—if music it may be called—upon a good instrument when it is strung with false strings. One thing leads to another, so that after learning this little bit of wisdom we were not long in learning that it is much easier to produce good music with true strings; and this being the case, we found that it was a kind of natural law in the perverse na ture of all things material; that it was much more easy to purchase strings that were false, than to obtain strings which were true. Truth is mighty, but we long since came to the conclusion that it did not exist in allopathic doses in the false strings. Hence we reasoned that if true notes were at all to be found in false strings they must be discovered only in infinitesimal doses. This led us to dub them "Homœopathic musical strings," although we must now confess that their music is more in harmony with the occupation of the dentist than with that of the physician of either school.

But a little reflection will convince all that it is much easier to manufacture strings of uneven thickness, and hence false in tone, than it is to manufacture those which are perfectly even and

The old saying that "an ounce of prevention is worth a pound of cure" is all very well, but it don't apply to the string, because no one can prevent a string from being false if it is wrongly made, and before it is made it is not yet created, and therefore it is not a string—and hence you cannot apply your ounce of prevention to it when it does nt exist. And a "pound of cure" does not count for anything on a false string. This may appear like sophistry to the unsophisticated, and as logic to the legitimate logician, but however that may be, the fact still remains that the false string is the present existing thorn in the side of the aspiring banjoist.

#### PART II.

Very few banjoists have any idea of the amount of strain or tension required on each of the banjo-strings, to bring them up to the usual playing pitch. It seems strange to most players that a string should break, and stranger still, that the bass-string should stretch so continuously, and finally break just after getting the

Most students of the banjo know that the material from which the gut-strings is made is very sensitive to atmospheric changes, but the "bass being a string made of silk, spun over with very thin wire, they cannot understand why it should

break, even in damp weather.

The reason, however, why the bass-string breaks more frequently than the gut-strings with players who make a practice of playing with the "elevated bass," or "bass to B," as it is called, is simply that there is more tension upon this string of the banjo than upon any of the others. In order to render this explanation perfectly clear to the minds of our readers we will here give the result of our experiments made recently with banjos at our factory.

For the first experiment a banjo was used of the average size, 11 inch rim and 19 inch fingerboard. The distance from the tail-piece to the nut was 29% inches. From the bridge to nut, 27 1/8 inches. Bridge used was one-half inch high. The standard of pitch used in the experiments was the ordinary C pitch-pipe, which is a little flatter than our orchestra pitch.

To bring the bass-string to C required a weight of eleven pounds, thirteen ounces (11 lbs. 13 oz.). The number of the string used

was 13, by the string gauge.

To bring the same string up to D-or as it is called in banjo music, B-required an additional weight of two pounds, thirteen ounces-or a full weight of fourteen pounds, ten ounces (14 lbs. 10 oz.).

For the first string, which corresponded to number eight on the gauge, a weight of nine pounds, nine ounces, was required to produce its desired pitch. The second string, number ten by the gauge, required a weight of eight pounds, three ounces. The third string, gauge number fifteen, required a weight of eight and one-half pounds. The fifth string required nine pounds, two ounces, which was somewhat less than that required for the first string. By a law of acoustics the tension required for the first and fifth strings should be equal, but the difference is accounted for in the distance which the first string was obliged to go after passing over the nut, which is much greater than that of the fifth

It will appear from this that the fourth, or bass-string, has to stand more tension than any of the gut strings on a banjo strung in the usual manner. When the banjo is strung with thinner strings less tension is, of course, required to produce the same pitch; but such strings break just as readily, for they are not generally so well calculated to stand the strain of the pick or stroke necessary to a performance.

The following is the result of an experiment made with the same banjo, but with thinner strings, tuned to the same pitch as in the former

First string, No. 6, weight required, 6 lbs. 13 oz. Fifth "No. 6, "about the same. Fifth "No. 6, Second" No. 7, 4 lbs. 7 oz. 4 lbs. 10 oz. Third " No. 10,

Having no thinner bass strings than those used in the first experiment, this test did not include that string.

Some experiments were, however, made with strings of steel wire, with the following result:

A steel bass-string, gauge number ten, such as is commonly used by a few banjo players, required a weight of fifteen and one-half pounds to produce the note C, and nineteen pounds to produce the note D-a tone higher. Such strings are well capable of withstanding this tension, but players may judge for themselves whether it is good for their instruments. A thin wire string, such as is used on mandolins, No. 2½, was placed on same banjo for a "first string." The weight necessary to produce the desired pitch was found to be twelve pounds,

thirteen ounces. Players may judge from this as to the injurious effect of such strings upon an instrument whose strings are struck or plucked, and whether such strings do not affect the instrument disadvantageously.

An experiment with a "Piccolo," or octave banjo, having a rim seven inches in diameter, and a ten inch neck, resulted as follows:

The distance from nut to bridge on this banjo was fifteen inches. The distance from tail-piece, where the strings were attached, to the nut was sixteen and three-quarter inches.

Bass string, gauge number 13, required a weight of fifteen and one-half pounds to produce the note Can octave higher than the bass string on eleven-inch rim banjo.

The third string, gauge number 13, required a weight of eight pounds, 14 ounces, to produce

sufficient tension for the note G.

The second string, gauge number 7, required six pounds, ten ounces. The first string, gauge number 6, required six pounds, four ounces. The weight required for the fifth string (same string used for the first string) was about the same as for the first.

The law goverening the tension of streched strings is as follows:—"The rate of vibration is in direct proportion to the square root of the

tension of the string.

The law governing the thickness of a string is as follows:-" The rate of vibration is in inverse porportion to the thickness of the string. Thus, by increasing the thickness of a string we have same the effect, (musical effect is not meant) that is, the pitch is affected in the same manner as by lengthening the string.

It therefore follows that one banjo precisely half the size of another and having strings measuring one-half the length of the other, would tune an octave higher than the other with precisely the same tension upon the strings, providing the strings of each instrument were of precisely the same thickness and density.

A denser or heavier string requires a much greater tension than a light string. Hence a thin string of steel wire requires more weight to produce the necessary tension for bringing it up to pitch than does a thicker string of gut, which is less dense.

The law governing this is as follows:-"The rate of vibration is inversely proportional to the

square root of the density of the string."
"If we take a wire and a gut string, both of the same length and thickness, and under the same tension, but the wire being sixteen times more dense than the gut, the gut string will vibrate four times as fast as the wire" (four being the square root of sixteen).

This is the reason why steel strings when used are so much thinner than the gut strings used for the same tuning pitch. The more the tension of the string is increased the greater the rate of vibration and the higher the note produced. The more dense the string, under the same tension, the less the rate of vibration and

the lower the pitch.

Experiments with a guitar resulted as follows:—(This we append for the guitar players among our readers). A guitar strung with steel strings, such as are in general use among guitar players, required the following weight for each string, to produce "concert pitch:

E, (Bass) wound on steel, gauge No. 33, 26 lb. 3 oz A, " " " " 26,24 lb. 13 oz D, " " " 17, 16 lb. 8 oz G, \_\_\_\_ " " 66 " 10, 18 lb. 12 oz 9, 25 lb. 13 oz 7, 29 lb. 13 oz 66 66 " Little E,"-66 66

It is seen that a guitar when thus strung requires a tension of nearly one hundred and forty-two pounds to produce its "concert pitch." Is it then any wonder that delicate instruments

constantly warp and crack under such a strain? Of course by the use of thinner strings of the same material the strain may be much lessened.

The guitar with which this and the following experiments were made measured twenty-five inches from bridge to nut. A smaller guitar tuned to the same pitch with the same strings would have less strain.

With strings of gut the following is the result:

E (Bass) wound on silk, gauge No. 32, 19 lbs. 9 oz A, " " " " 25, 19 lbs. 6 oz D, " " " 18, 17 lbs. 9 oz G, — gut " " " 26, 15 lbs. 3 oz B, — " " " " " " 19, 15 lbs, 3 oz "Little E" " — " " 14, 15 lbs, 3 oz

Combined weight about one hundred and

two pounds.

Thus it is seen that the tension upon the guitar strings, on a guitar as usually strung, is more than twice that of the banjo, and that with this standing tension the instrument must also resist the action of the vibration of the strings when struck with the thumb, or plucked with the fingers. And yet you all wonder why the deli-cately made imported guitars crack and warp, and lay it all to our "changeable climate."

# S. S. STEWART'S NEW BOOK.

# "The Banjo."

Price, 50 Cents.

#### Various Opinions on the Same.

"I beg to acknowledge the receipt of your new book, 'The Banjo.' I have read it carefully and have learned from it much of which I have heretofore been ignorant. You have certainly exhausted the subject in the interesting chapters of your excellent little book. Its contents but serve to strengthen my formerly expressed opinion, that in the literary field of the banjo you are first, alone and unapproachable." JOHN H. LEE.

"After reading Mr. S. S. Stewart's interesting dissertation on the banjo, published by that gentleman, in Philadelphia, one becomes impressed, if he was not so before, with its dignity and importance. One learns, for instance, that ages before Columbus discovered America, thousands of years before the American Indian occupied this continent, there is little doubt that the land we now inhabit was the home of a vast civilzation, and the implication is, if we understand Mr. Stewart, that one of the favorite musical instr. ments of that time, was the original of the banjo as it exists to-day.

In fact, it really makes no difference whether a thing is new or old, provided it is good. But scientific demonstrations as to the antiquity of the globe and of human nature, have made it the custom to fasten a remote genealogy upon nearly everything; even our fashions, our pleasures and our amusements, if it can plausibly be done.

We do not, therefore, think better of the banjo because, as Mr. Stewart asserts, an instrument of that kind is said to have been discovered inside one of the Egyptian pyramids. We think well of it because, in skilful hands, it can be made to discourse excellent music, apart from the entertaining and fantastic eccentricities of which its artistically manipulated strings are capable. Mr. Stewart exhausts almost all that can be said on the subject, and his little book is eminently worth reading."—N. Y. Morning Journal.

"'The Banjo,' a dissertation on the capabilities of that very popular instrument, by S. S. Stewart, is a

most readable and entertaining little book, and contains a great deal of information for those who admire its music. His card will be found on another page."

— The Stage (Philadelphia:)

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—The Indicator (Chicago.)

pages, just issued by S. S. Stewart, the widely-known Philadelphia publisher and manufacturer. It elucidates and explains the banjo in its construction, and defends it as a musical instrument. It points out the way of mastering its technical points, and aims to make good players of the rising young banjoists. Its arguments in defence of the banjo are the strongest and most invincible ever presented in print. It aims to open a new field to the banjoist of the day, and to show him how to progress aright in his musical studies. The work, moreover, is not written in the interest of any one or more performers, but is written in the interests of the banjo and of all performers alike. It should have a large sale."—The New York Clipper.

The book came safely. I think it will do a good work for the banjo.

It is a good book for banjo players, and one of the best things you could possibly get out for those who do not know much about the banjo.

ULRIC D. FAIRBANKS, New York.

"Your new book, 'The Banjo,' fills the gap that has been open to censure for so many, many years. I consider it the entering wedge that silences all attacks against our National Instrument.

Banjoists have now an authority, a champion, to which they can point with pride in defence of their chosen instrument. I hope every banjo player, whether professional or amateur, will read this book.

I sat down with the intention of glancing over it, but became so impressed with the work that I have read it through twice. I am not telling you this to curry favor, but, to use the words of John H. Lee, 'I believe in honest compliment,' and I consider this book the most entertaining, instructive, and comprehensive scientific work on the banjo that I have ever seen."

THOS. J. ARMSTRONG, Phila.

"I think your book, 'The Banjo,' is a very interesting work, and a long felt need is at last supplied. It is gotten up beautifully and I think you will have a large sale for it." ADA G. McCLELLAND,

Jacksonville, Ill.

"I have read the book, 'The Banjo,' and find it very interesting, and something which everybody interested in the banjo ought to read; and, in fact, a good many who don't play—as, for instance, those cranks who condemn the instrument without hearing it."

JOHN DAVIS,

Springfield, Mass.

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"The Banjo,' a new work, being a dissertation of this musical instrument, by S. S. Stewart, price 50 cents. Fine edition, \$1.00. It takes but little examination to show that this volume is indispensable to every student of the Banjo. Especially should every teacher have a copy on his table for reference. This book contains a course of musical instruction, and at the same time is a literary production. It elucidates and explains the banjo in its construction, and defends it as a musical instrument. It points out the way of mastering its technical points, and aims to make good players of the rising young players."—Leisure Hours (Phila).

"We are indebted to S. S. Stewart, 223 Church Street, for a copy of his admirable dissertation on the banio.

Stewart possesses taste, enterprise and liberality, and he deserves his great success.

Every banjoist ought to have a copy of this learned and interesting dissertation. It is a scholarly and charming production. We are glad to know that the banjo is again in fashion. It is heard once more in the parlors of our best people from Maine to California.

Much of this is due to Mr. Stewart, who is the genius of the banjo, and a public favorite and benefactor.

The 'Banjo' contains portraits of those superior banjoists, S. S. Stewart, William A. Huntley, John H. Lee, J. E. Henning, Miss McClelland, Thomas J. Armstrong, G. L. Lansing, D. C. Everest, Meta B. Henning and Miss Secor.

Get the 'Banjo' at once."—The Weekly Item (Phila.).

"We have received a copy of S. S. Stewart's Banjo and Guitar Journal. There are some excellent selections in it, and it only costs ten cents a copy. It is published at 223 Church Street, Philadelphia."—Germantown Gazette.

"A growing popularity and use of the banjo in fashionable society has called forth several books of instruction and collections of music arranged for that instrument, a work entitled 'The Complete Banjo School,' by S. S. Stewart, taking precedence of most others. The same teacher has lately issued 'A Dissertation,' in a convenient 16mo volume of about one hundred pages, in which he has given a history of the instrument and a large amount of information indispensable to one who would become conversant with its construction, care and skillful employment. It is published by its author at 223 Church Street, Philadelphia."—Banner of Light, Boston.

"I write to thank you for the copy of 'The Banjo' you mailed me and which I received this morning, and to express the pleasure I have had in reading it. While I am no performer on the instrument, and know very little about it, yet the reading of your book

has been not only very interesting, but also very instructive in a number of points; and if it should so prove to one like myself, it must certainly prove of great interest and value to the student and professional banjoist. It will no doubt do much toward opening the eyes of the public in regard to the merits and standing of the instrument. Hoping that you may long be spared to continue your efforts to advance the standard of banjo music, and that your efforts may be recognized by a greater success in the future than your already great success of the past ten years, I remain, Yours very truly,

E. L. MOYER, With J. E. Ditson & Co., Music Publishers."

"This little volume is profusely illustrated, and gives many useful hints to beginners."—Godey's Lady's Book.

"S. S. Stewart, that indefatigable worker in the cause of the banjo, has just published a neat little book entitled 'The Banjo,' its object being to explain the instrument and its construction and to defend it as a musical instrument. It is a work which may be read with profit by everybody, especially those who are skeptical or prejudiced against the instrument. It will also be found beneficial to teachers and students as it contains many valuable suggestions concerning the mastery of the instrument's technical points. The work also contains a portrait of the author and several portraits of leading banjo players. Price 50 cents: Orders addressed to F. A. North & Co., 1308 Chestnut Street, will be filled promptly."—North's Philadelphia Musical Journal.

"Mr. Stewart is well known as an enthusiastic and skilful performer on the banjo. In the little book before us his aim has been to describe the banjo, to magnify its claims to serious consideration as a musical instrument, and to give such information and advice with regard to it as will enable the would-be performer to avoid mistakes and to accomplish his object in the readiest possible manner. The little book is decidedly a meritorious one in its particular way; and if Mr. Stewart had only added a chapter on the silent banjo, and explained how such an instrument might be made to contribute to the happiness of banjoists, without inspiring people who love peace and quiet with a desire to commit murder, his book would have been entitled to recognition as a fairly exhaustive treatise upon its subject."—The Philadelphia Erening Telegraph.

"Everything may be taken seriously, even the literary pretensions of a sandwich man, and it seems from 'The Banjo,' by S. S. Stewart, that the instrument named in the title is a sweetly solemn thought upon which one may meditate with advantage to one's self and to the nation at large, to say nothing of the universe generally. One cannot help smiling at its occasional absurdities of rhetoric and extravagances of expression, but the author is as serious as Jubal and his brethren and almost equally certain as to the dweller in his & Chorded Shell,' but the student of the banjo may learn something from the book, and earnestness is a good fault, even when it leads to verses like those which make up the book's dedication."—

Boston Herald.

Before such mighty outbursts of eloquence we stand almost benumbed. The extreme greatness of the minds of such critics as the literary editor of the Botton Herald, causes us to feel our extreme littleness. We have heard of men who were so exalted as to stand upon the very threshold of Divinity—he must be one of such. It is only a wonder that such an exalted mind should be content to dwell in flesh on the earth, and remain satisfied with a position which is evidently so far beneath it. Before such a Literary Pope the humble author feels called upon to bow in submission. It no doubt seems very strange to such

a person that any one should write a work on the banjo in seriousness and in earnest, but could he view himself without having to "see through a glass darkly," he would so increase his stock of knowledge as to be enabled to view his own littleness, and profit thereby. The banjo has a "great future" before it, and will live long after the "Critic" has been for-



Frank Collins writes from Buenos Ayres, Argentine Republic, under date of August 20th:

"I have 12 pupils here doing well at the banjo. They use the English banjo, which is of no account. I bought one of your banjos in San Francisco of one of your agents, and it is a daisy. For tone and finish it can't be equalled."

"Mr. De Witt C. Everest has just returned from Europe, where he has been pursuing his studies under the great master, Mons. Godard. While in Paris Mr. Everest was a recipient of much social attention, and on several occasions did he delight the French with his marvellous performances on the banjo, creating quite a sensation. Mr. Everest confined his studies to the violin and is now a finished artist. He has reopened his violin, guitar and banjo school at 1504 Pine street, this city, where he will be glad to meet his old pupils and friends, and as many new ones as desire to receive instruction on either of the instruments upon which he is so proficient."-North's Phila. Musical Journal.

Frank A. Crossman, of Syracuse, N. Y., writes that he is more than pleased with the Journal, and will never be without it. He thinks it the best journal, by all odds, that he has seen.

"The remains of Harry Stanwood, banjoist and comedian, who died at Coburg, Canada, September 21st, 1886, were brought to this city and reinterred in Evergeen Cemetery, October 3d. His widow superintended the removal."—New York Clipper.

Harry Stanwood (Stephens) was a few years ago, one of the most popular banjoists in the minstrel profession. He had been in ill health for some

We have received a letter from J. C. Hennessy, of Wickes, Montana, from which the following is extracted:

"I wish to tell you of a little incident. I was walking along Main street in Helena not long ago, when I saw a nice little banjo in the window of a pawnshop. I stopped to look at it when the pawn-broker, with whom I was acquainted, spoke to me. I asked him whose make the banjo was, and he said it was a Stewart. He offered it to me for \$12.00. It was one of your \$30.00 banjos. A young man, who was in the back part of the store listening to me play, came up and inquired how much the banjo was, and Uncle Sammy, as he is called, told him \$12.00. The Uncle Sammy, as he is called, told him \$12.00. young man said that he would go to the bank and get the money and would take it. When he had gone out, I showed the Jew a copy of the "Banjo & Guitar Journal," which showed the banjo to be worth \$30.00. As soon as he saw the price, he told the salesman in the store not to sell it for less than \$15.00, and when the young man came back he was much surprised at the sudden raise of \$3.00, and left the store, but afterwards bought the banjo for \$14.50. Such is life in the Northwest. A 'sheeny' is a 'sheeny' in any

Apropos of the Lew Brimmer matter we have received the following:

AMSTERDAN, N. Y., OCT. 2d 1888.

S. S. STEWART, Dear Sir:—In the columns of the *Journal* for October I find a letter from R. J. Wilber, who wishes information in regard to Lew Brimmer, the banjoist, and having read the same I write in answer thereto. Not knowing Mr. Wilber's address I could not write to him and be sure the letter would reach him, so I take this course. Having played the banjo around Cooperstown myself, I took great pains to inquire about Lew Brimmer, and I will state what I know of him. He came to Amsterdam four years ago last spring on the tramp, and played in saloons around here. Everybody took a notion to him. He was sick, or so he claimed, but drink was what was the matter with him; he couldn't let it alone. After he had been knocking around here for a week he was picked up by a banjo player by the name of Jim Perry, and he took him to his home and kept him for a while. Perry lived at Rock City, a mile and a half from this place. Brimmer got to drinking badly and was on the verge of delirium tremens. He went to the official of the county jail at Fonda to put him in there till he got over them, but he never did get over them, and he died there.

It has slipped my mind as to where he was buried. but I think it was at Fonda, which is eleven miles from this city. He was born at Schenevus, Otsego County, N. Y., and lived at Cooperstown for years. He was known as Les Brimmer, and never as Lew. I met a personal friend of his who had known him for years, and as he had 'tended bar around Cooperstown for a good many years I got a history of Brimmer from him. I also made inquiries of Jim Perry, and he told me that Lew and Les Brimmer was one and the same man. Lew was his nickname, and Leslie was his real name, so I am positive that this is the same person that Mr. Wilber refers to. He gave his banjo to the turnkey of the jail, who has it to this day. Brimmer had the best of care but they could not save him. Just before he died he called for his banjo and played a parting tune. I have heard a good many stories of his life and travels, and they are very interesting. I think you speak what is right when you advise banjoists to shun the "booze." Hoping that this may be the information wanted, I remain,

Yours very truly, GEORGE SMITH, JR.

" Horace Weston, Champion Banjoist of the World, who appeared by request with the Uncle Tom Cabin Company, Wednesday night, is here on a visit to his native place after an absence of nearly thirty years. Mr. Weston was born in Derby, near the old cemetery, in 1825, and his parents were among the first, if not the first, colored citizens of Derby. His father was called Jube Weston, and was a musical prodigy himself, furnishing music in the primitive manner of

At the age of seven Horace left home and has wandered all over the face of the earth since. He is a large, powerful man, and his superiority as a banjoist is attested by fourteen gold and silver medals won by him in Europe and in this country. In Europe, where he first went with Jarrett & Palmer, he played before the crowned heads and from them received medals and decorations. The faculty is natural to him. The first time he took an instrument in his hand he played it with ease. On the violin, cornet, and other instruments he is equally skillful. and his wife challenge any banjoists in the country, and as a backer he names George Law, of New York City. At present Mr. Weston is on a vacation, and is going to enjoy a week among the friends of his native town."—The Evening Sentinel, Ansonia, Conn.

The Illinois Conservatory of Music, Jacksonville, Ill., gave a concert at their hall on Friday evening, October 5th, under the musical direction of Professor J. H. Davis.

Miss Ada G. McClelland, in guitar, mandolin and banjo solos, was enthusiastically received.

The following is an extract from one of the local papers:

"Miss McClelland is another new addition to the faculty. She captured her audience on her very first appearance. At the conclusion of her first appearance she was so heartily applauded that she responded with

a solo on the banjo, which again produced marked demonstrations of approval. At the conclusion of her second number on the programme she received another ovation. An accompaniment to the mandolin was played by Miss Ayres, and the music thus produced was simply beautiful. Twice Miss McClelland felt compelled to respond to hearty encores,"

"S. S. Stewart, of Philadelphia, the widely-known banjo manufacturnr, has purchased of Will McMackin of Double Bridges, Tenn., his fine bay mule, the only one of the kind in the State, and the handsomest equine animal in the States of Kentucky and Tennessee. The price paid for the mule was \$700. She will dance in the Philadelphia parks to the accompaniment of some familiar Southern tunes played by her new owner upon one of the latter's best parlor banjos."-The Indicator, Chicago.

"We have received a copy of S. S. Stewart's Banjo and Guitar Journal for October, price 10 cents, Published by S. S. Stewart, Philadelphia, Pa. This is a sixteen page quarto, filled with instructive and interesting reading for the lovers of the above instruments, and besides, the present number contains a ments, and besides, the present number contains a polka and two waltzes for the banjo, two banjo duets and a two-page selection, 'Longing for Home,' for the guitar. Banjo and guitar players should all have this journal regularly if they wish to get the latest and best pieces. It costs 50 cents a year."—The Saturday Morning.

It is quite amusing to note the manner in which the many English manufacturers of "American Banjos" copy the names of the leading styles of Stewart Banjos. They show themselves to be without an original idea of their own.

The next thing we shall probably hear of will be something in the form of a "Banjo Tutor" on the "American Plan," in the English shape, and made up of various passages copied from "The Banjo," Stewart's latest book.

It is indeed well for some of these "American Banjo Teachers" that they have Stewart's Journal and books to guide them in the right way—otherwise they would still be plunking away at the same old

The Philadelphia Banjo Quartette played at a concert given at the Tenth Baptist Church, Philad'a, on Thursday evening, October 11th. Their playing created a great sensation in the church, and they won several encores.

Ned E. Cleveland, Fitchburg, Mass., writes: "Enclosed find 50 cents for the Journal, which pleases me greatly, and we enjoy the reading as well as the musical selections. Many thanks for postal telling me of the running out of the subscription. We were out playing last evening with parties who use the banjos and banjeaurine, but all four of them did not have the power of my Stewart, for it could be heard above them all."

A. W. Cutting, Milwaukee, Wis., writes:

"Your card, saying that you would be pleased to have me renew my subscription, is at hand. In reply will say that no one is more pleased to renew than I am, as it was by accident that I stumbled on to this Journal, and am not going to quit now. You can just put me down as a perpetual subscriber. Any banjo player who does not take the *Journal* ought to quit playing, as he is away behind the times."

"I must say that the Journal is very fine. You must have made an extra effort in the last number (October) which I have just received. In my opinion every banjo player should subscribe to the Journal, as they cannot find out the doings of the banjo world in any other way."

Thus writes Harry F. Wilhelm, of Tyrone, Penna.

The veteran, Horace Weston, had a complimentary concert and ball tendered to him on the 26th of October, at Ausonia, Conn., on which occasion the Jerome May "Seaside Banjo Quartette" appeared.

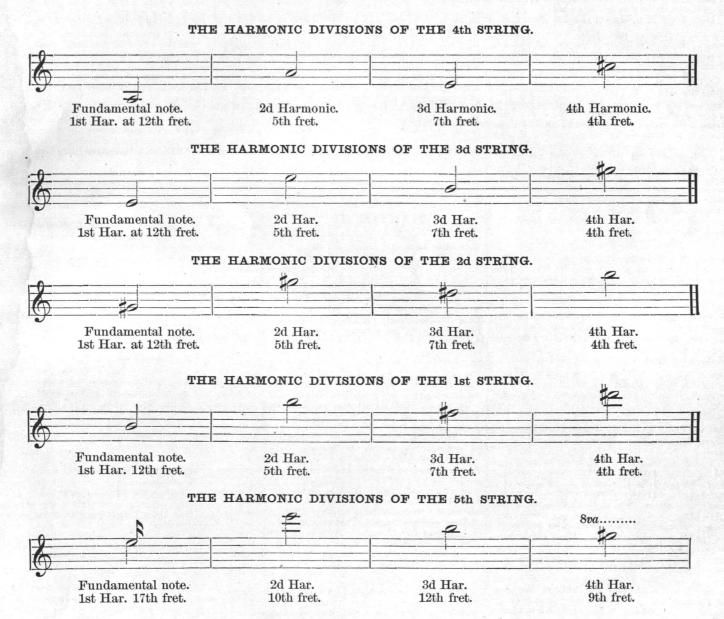
(Banjo World continued on page 14.)

1

# PRACTICAL INSTRUCTION

IN THE

# NATURAL HARMONICS OF THE BANJO.



Harmonics are generally noted an octave lower than they sound, that is, they sound an octave higher than noted according to the usual manner of noting them. This is done to avoid, as far as possible, a number of "Ledger Lines." But as the Banjo is an instrument which really sounds an octave lower than its notation indicates; the Harmonic tones upon it may be said to sound in correct notation. This is of course, speaking in general terms, banjos being tuned in various degrees of musical pitch, depending upon their sizes and consequent length of vibrating string.

2

#### WHERE TO FIND THE HARMONIC NOTES OFTEN USED IN BANJO MUSICAL NOTATION.

#### EXAMPLE I.



- 1.—This Harmonic is made on the 3d string at 12th fret, and also upon the 4th string at 7th fret, and upon the same string at 19th fret.
  - 2.—This is made on the 2d string at 12th fret.
- 3.—This is made on the 1st string at 12th fret, and also upon the 3d string at 7th fret, and can also be produced on the same string at 19th fret.
  - 4.—This is made on the 5th string at 17th fret, and also on the 3d string at 5th and 24th frets.

It will be observed that the Harmonic tones produced by touching the strings at the 7th fret, are the same as those produced by touching the same strings at the 19th fret. The reason for this is explained in "AN EXPOSITION OF THE HARMONIC TONES" published in the *Journal* some time ago.

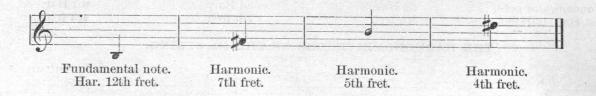
The Harmonic tones produced at the 5th fret may likewise be made at the 24th fret, or at the position where the 24th fret should be.

#### EXAMPLE II.



- 1.—Produced on the 1st string at 12th fret, and on the 3d string at 7th fret, (also 19th).
- 2.-Produced on the 2d string at 7th fret, (also 19th).
- 3.—Produced on the 1st string at 7th fret, (also 19th).

When the "Bass" string is tuned to "B," that is, one tone higher than in the ordinary manner of tuning, as is sometimes done, the Harmonics of that string become as follows:—



EXAMPLE III. (Bass to "B.")



These notes are produced at the 12th fret on the four strings.

EXAMPLE IV. (Bass to "B.")



These notes are produced on the four strings at the 5th fret, being an octave higher than "Example 3." The same may of course be also produced at the place where the 24th fret properly should be.

#### EXAMPLE V. (Bass to "B.")



- 1.—Produced on 3d string at 7th fret; also on 1st string at 12th fret; also on Bass string at 5th fret.
- 2.—Produced on 2d string at 7th fret.
- 3.-Produced on 1st string at 7th fret.
- 4.—Produced on 1st string at 5th fret, (or 24th).

#### EXAMPLE VI.



A passsage like this can not, properly speaking, be played or executed in NATURAL HARMONICS upon the Banjo, in-as-much as that the second note C#, which is commonly noted as the Harmonic of the "Bass" string at the 4th fret, would sound an octave higher than the

tone desired, and thus would change the actual rendition of the passage to the following:



Again, should it be written thus:



we should find ourselves lost for the note A, the last note. In the latter illustration, or passage, the A is produced on the "Bass" string at 5th fret; the C # on same string at 4th fret; the E on 3d string at 5th fret; but the final A we can not produce.

It was erroneously stated in our article, "An Exposition of the Harmonic Tones," that the Harmonic produced on the 4th ("Bass") string at the 4th fret sounded an octave higher than the note produced at the same fret, when the string was stopped in the ordinary manner. In reality, however, this fret produces the Harmonic tone sounding two octaves higher instead of one octave.

The string when touched at either the 4th, 9th, 16th, or 28th, frets should produce the same Harmonic tone.

In playing such a passage as the foregoing rapidly upon the "Bass" string, using the 12th, 16th, 19th and 24th "positions" or frets, the ear is sometimes deceived as to the actual pitch of the note C#, the third of the chord or succession of notes.

Passages like "Example 6," may be produced in "STOPPED HARMONICS," but this present article has to do only with the Natural Harmonies of the Banjo Strings.

# NEPTUNE AND THE ELF POLKA.

# FOR THE GUITAR.

#### PH. GRASSMANN.

### Arranged by FRED, O. OEHLER.

This composition was originally written for the Zither, by Phillip Grassman, one of the leading Zither players in Germany. It is supposed to be a musical conversation between Neptune, God of the sea, and an Elf, or water-nymph.





Neptune and the Elf Polka.



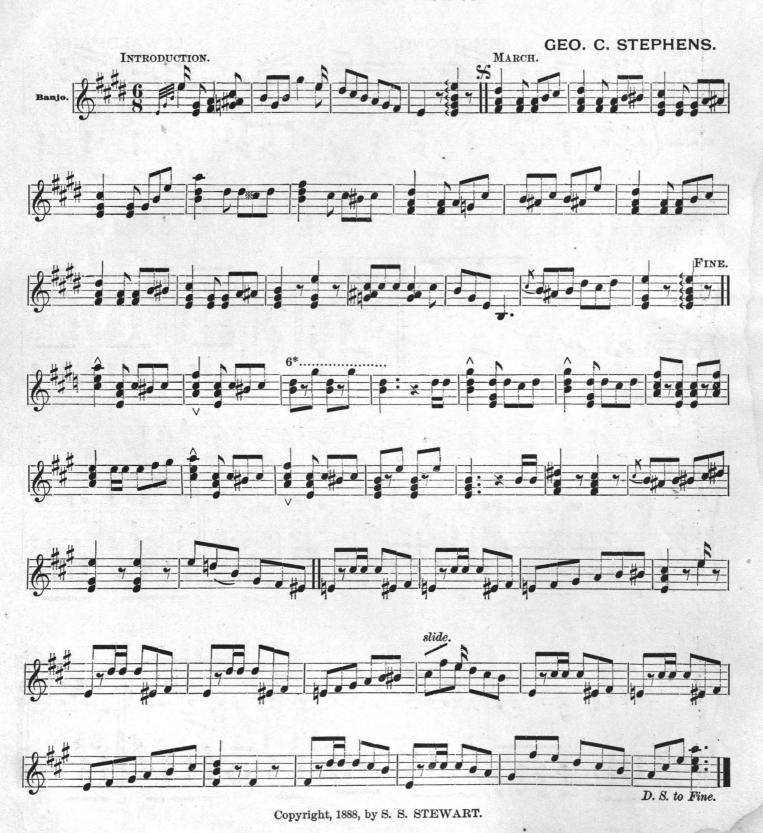
# THE LITTLE FISHERMAIDEN.

# FOR THE BANJO.



# "ADELPHI" PARADE MARCH.

# FOR THE BANJO.



# "RING, RING, DE BANJO."

# FOR TWO BANJOS.



Thomas Williams, late of Hicks & Sawyer's Minstrels, writes:

"The banjo that you made for me is the finest instrument I ever used, for tone and loud sound. I can make as much noise as a brass band with it. I hope that you may have the same success in the future that you always have had."

F. W. Wi loughby, the well known teacher, of New Haven, Connecticut, says concerning a recently purchased banjo:

"I can now speak of my new banjo. I have tried it in every way, and find it much finer in tone than anything before made for me. It is simply elegant."

"S. S. Stewart, the widely known banjo manufacturer of Philadelphia, has purchased of Will McMackin, of Double Bridges, Tenn., his fine bay saddle mule, the only one of the kind in the State. The price was \$700.00. Mr. Stewart proposes introducing this celebrated mule into the Philadelphia parks. She is said to be handsomer than any horse in Kentucky or Tennessee."—New York Clipper.

"Mrs. P. T. Barnum has become proficient on the banjo, but the old showman continues to harp on the strings of advertising."—Hartford Ev'g Post.

S. S. Stewart became proficient on the banjo some time ago, and like Barnum continues to play the harp of advertising.

Benj. J. Burnell, of New York, writes:

"I have been reading your Journal and playing your music. Allow me to say that you are doing more for the instrument than any other man in the United States. I have studied other books but could never get any good music published for the banjo. I am teaching here on the Bowery, strictly by note, as I believe that to be the only proper way to learn any instrument, but the most of the people that come to me want some simplified method."

The Boston Ideal Banjo, Mandolin and Guitar Club played at the Academy of Music, this city, on the evening of October 17th, last. Mr. Lansing, the leader, was married on the 26th of September, in Boston.

Mr. and Mrs. C. H. Partee, of St. Louis, have given daily concerts at the Balmer and Weber exhibit in the St. Louis Exposition.

Banjo teachers are beginning to display rather more enterprise than formerly, but there is yet room for great improvement.

We heard from John H. Lee, on his trip to California. He wrote us, from Colorado, en route, as follows:

"Banjeaurine making a big hit with fellow travelers. By accident I broke the bridge. Will have to make one out of cigar-box wood. Please mail me a couple to National City, Cal."

J. A. Schraedly, of Mt. Carmel, Pa., writes as follows:

F. C. Armstrong has a banjo class at West Troy, New York.

The October number of North's Philadelphia Musical Journal, one of the leading authorities on general musical topics, included a well-edited Banjo Department, which we are told will hereafter be a permanent feature of that excellent magazine. The Musical Journal has, through its many excellent features, attained a large circulation, and the addition of a banjo department will make it interesting to many people. Every issue of the journal contains sixteen pages of new and popular music, and from sixteen to twenty pages of instructive musical literature. The subscription is \$1.00 per year, specimen copies ten cents. F. A. North & Co., publishers, 1308 Chestnut street.

Professor Edmund Clark and his Banjo and Guitar Quartette, of Boston, played at Wait's Hall, South Boston, on the evening of September 20th,

P. A. Day has quite a class in banjo playing in Springfield, Mo.

Charles H. Partee is the leading banjo teacher of St. Louis, Mo.

H. W. Harper, Grand Rapids, Mich., writes:
"The music in the last number is excellent: likewise the reading."

J. A. Curtis, Brockton, Mass., writes under date of October 22d: "Put me down as a subscriber to the Journal. I was speaking to L. E. Scott about the Journal, and he says there is two dollars worth of information in every copy. It is a fine thing for any one interested in the banjo or guitar."

Every banjo and guitar player or pupil in the land should purchase a copy of our late book, "The Banjo." The information contained within its covers will be found worth a great many times its trifling cost. It may be had in stiff cloth covers for 50 cents, mailed free of postage. Fancy binding one dollar per copy.

S. Duncan Baker, Natchez, Miss., writes: "I have glanced over the pages of your dissertation on the banjo with much pleasure and shall peruse it more closely at my leisure. Your defence of my favorite instrument strikes a responsive chord, I assure you. I have been playing the banjo for some years, the greater part of the time by note, and I am glad to say that luckily I did not fall into the error of learning (?) by one of the so-called 'simplified methods,' which you so forcibly condemn."

W. H. Sandland, of the Waterbury Banjo Club, Waterbury, Conn., writes: "The Orchestra Banjo I ordered of you, reached its destination safe and sound last Friday. Although I have not yet brought the head down to its proper place, it even exceeded my expectations as to tone, and the finish is superb. I used it last night at a concert with the club, and all the members were struck with it. I will recommend your instruments to the best of my ability in this part of the country."

C. S. Patty, Muncie, Ind., writes: "I received your book, 'The Banjo,' and think it is just such a work as has long been needed. A short study of it will convince any right-minded man that there is something in the banjo."

THE CRITIC AGAIN.—A recent notice of our new book, "The Banjo," which appeared in the Evening Telegraph of this city contains the following:—

"If Mr. Stewart had only added a chapter on the silent banjo and explained how such an instrument might be made to contribute to the happiness of banjoists without inspiring people who love peace and quiet with a desire to commit murder, his book would have been entitled to recognition as a fairly exhaustive treatise upon the subject."

We take it that the writer of the foregoing aims to be facetious and as such we accept his remarks, feeling that what truth may be in them applies equally to most other instruments, but more particularly to the violin and cornet.

A person may readily soften the tone of his banjo by cutting down his bridge and placing a copper cent under each of its feet, upon the same principle that a mute softens the the tone of a violin. Outside of this it may be remarked that those who really love peace and quiet, and are in the possession of healthy minds, can never be inspired to commit murder or any other crime. Such in-piration must always follow its course, finding a conductor in the mind of one who has a correspondence to murder or other crimes contained therein. It looks rather bad, therefore, for the writer of the notice spoken of—should he be taken as in earnest instead of in jest—and if he has at any time felt inspired with a desire to commit murder, through hearing the banjo played upon, he should look well to his nervous system and the forces which lie behind it, for the healthy mind is not so influenced.

C. J. Williams, of "We, Us & Co.," called recently to have his banjo repaired. He evinced some surprise at the magnitude of the Stewart Banjo Factory, and said it was not generally known to the public that we carried on so extensive a business. If this is true, it is the public's own fault, as we have many times extended an invitation to all professionals to visit our factory.

F. W. Willoughby, the well-known teacher, has recently removed to his new residence in the suburbs of New Haven, Connecticut. He writes to us as follows: "I am about to follow you, I will ride to town every day on a saddle pony."

John Davis, Springfield, Mass., is one of the fore-most banjo teachers of the country.

The following is from W. H. Davenport, of Whitewater, Wisconsin: "I received the banjo I ordered from you in good shape. There is a teacher here from Milwaukee, and he says that it is the best banjo he has seen in town so far. Two different persons have called to see me and inquired if you could duplicate the banjo. I told them that as the making of banjos, and—judging by the way you treated me, square dealing—was your business, I supposed of course you could."

E. C. Hayward, of Sanford, Me., writes as follows, concerning the Journal: "I received the Angust number a short time ago, and was very much pleased with it. I do not see how anyone that is a lover of that fascinating instrument, the banjo, can do without it at all, if they have ever had one copy of it."

Perkins Bros., of Baltimore, teach the banjo, violin and guitar. No. 703 North Calvert Street.

T. F. Southworth, Lynn, Mass., writes: "Your book, 'The Banjo,' received all O. K. A very interesting book, and one which every lover of the banjo should have in their collection. The banjo interest in this city is on the increase, and I look for an immense business this season."

Thus writes Wilmot L. Webb, of Denver, Colorado: "I have purchased one of your \$60 Orchestra Banjos from Knight McClure Music Co., and am very much pleased with it. I find it far superior to any of my other banjos, and would be pleased to have my name added to your many testimonials."

C. S. Mattison, of San Antonio, Texas, has a fine music parlor at Corner of Fifth st. and Avenue B.

George F. Gellenbach, of Omaha, Neb., is successful in his efforts to properly introduce the banjo in his section

That the banjo appeals directly to the heart, when in the hands of one who knows how to handle it, is often proven to observers. The following is an extract from a letter written us by a teacher of the instrument, whose word we have always found reliable. "I went out to give a young lady a lesson the other day; she had several lady visitors at her home. After I had finished the lesson we were conversing about music and the banjo, when one of the ladies remarked that she did not see much music in the banjo. I did not blame her much for she had been listening to my scholar practicing on a — , which she had purchased from Mr. — , her former teacher, for

\$20, and it is not worth house-room. This unappreciative young lady requested me to play something. I had my \$50 Stewart Banjo with me and I played 'Home, Sweet Home,' with variations and tremolo. When I had finished I glanced up and there was the lady indulging in a good cry. The music had reached her heart. She retracted what she had said."

The New York Clipper of Movember 3d, has the

following:

"At the Eric Opera House Gorman's Minstrels appeared on October 22d to a full honse. E. M. Hall, banjoist, was taken sick at St. Louis, and was sent home by Mr. Wright, who says that the physicians reported his trouble to be softening of the brain. A doctor at Grand Rapids, who examined him, states that the trouble has been brought on by the contin-uous use of medicine taken for immaginary sickness, thus destroying a great portion of nerver power."

It is to be sincerely hoped that Mr. Hall is not as

ill as physicians report, and that a rest from the burnt cork profession may benefit, if not fully restore him to

Frank L Wilson, Atchison, Kansas, writes: "Rec'd the book 'The Banjo' all O. K. Would say that it fills a long-felt want, and in you the banjo has an able champion.'

Byron A. Couse, Albany, N. Y., says he has been using one of Stewart's banjeaurines for some time in his "banjo club," and could not get along without it.

"The Manchester Banjo and Guitar Club (originally the well-known M. B. B.) held their first annual dinner on Wednesday evening last, at the Victoria Hotel, Manchester, Albert Mellor, Esq. J. P., in the chair. About thirty members were present, and after dinner a most varied vocal and instrumental concert was given, and a very pleasant evening spent. The effect of the concerted pieces was greatly enhanced by the addition of the guitars, which, blending their rich tones with the sharp staccato notes of the banjos, produced a delightful roundness and fullness of sound. Mr. H. Hines kindly assisted, and his humorous sketches were warmly applauded. Mr. Murphy was, as usual, successful in his songs and solos, his compositions the—'Palatine March' and a particularly taking banjo hornpipe—being well received, as also were the pianoforte solos of Mr. Migeon (the club's pianist), who accompanied many of the concerted pieces."—*The Umpire*, Manchester, England.

The book, "The Banjo," having been printed without a complete and thorough revision of proofs, there will be found some typographical errors. Mistakes are almost sure to creep into the first edition of any publication in spite of every precaution.

The Boston Ideal Banjo, Guitar and Mandolin Club performed in Philadelphia, at Association Hall, on Thursday evening, Nov. 8th. The Club and its members are meeting with continued success. They report every evening in February as engaged, and other dates rapidly filling.

Although their Philadelphia engagement took place

on a rainy evening, the hall was completely filledevery seat being occupied. The banjo and banjeaur-ine playing is the main feature of their entertainment.

The Boston Ideal Club will give their Second Annual Concert, with full orchestra, in Boston on De-

W. D. O'Harman of Clear Lake, Dakota, writes as follows concerning a recently purchased banjo:

"I received the 7 string banjo you made for me all safely, and have much pleasure in saying that I am immensely pleased with its elegant appearance and remarkably brilliant and powerful tone. It is just the instrument I have been wanting for some time, and I must thank you for the trouble you have taken in making for me an instrument which, according to your own words, you neither approve of nor recommend. I thought my old banjo a pretty good sounding instrument, and only a few evenings ago I was playing it at home, and a friend living in the house with me remarked, 'that banjo sounds well enough for anybody,

and I think you are a fool to order another, especially from a man you know nothing at all about. Ten chances to one your new banjo won't be any improve-ment on the old one.' Last night I was playing on the Stewart banjo and my friend was sitting by the fire reading. I put down the Stewart and took up the old one and commenced to play, when he jumped up and said, 'For Heaven's sake put that thing down; that new banjo from the Philadelphia man is the best sounding banjo I ever heard.' I am leaving in a few days for England, and shall take pride in showing your banjo, and pleasure in recommending your work whenever I am afforded an opportunity.'

Grant Brower gave a banjo recital at Historical Hall, Brooklyn, on the evening of Nov. 14th, concerning which the Brooklyn *Citizen* has the following:

"The banjo recital by Mr. Grant Brower, at His-

torical Hall, last night, was marked by numerous pleasing and striking features. In the first place, there was an air of quiet and unassuming completeness about it which carried with it the idea of competency and preparation. There was nothing out of line and no slipped threads to be picked up after the work was begun. It was not a very pretentious programme or a long array of talent, but everything was excellent and everybody skillful and agreeable.

Of course the central figure was Mr. Grant Brower, the banjo player. He is a good-looking, well-made young gentleman, whose appearance and bearing at once commend him to such an audience as filled the hall last night. It is, of course, somewhat difficult for persons familiar with ordinary banjo exhibitions to separate that instrument from excessive gesticulation and exaggerated attitude. The elegant and effective handling of the instrument by Mr. Brower showed its capacity and power. The pieces selected were 'The Wayfarer Waltz,' by Stewart; 'March of a Marionette,' by Gounod; 'L'Ingenue,' by Arditi, and 'Vernon March,' by Mr. Brower. To say that these were all well played would hardly do justice to Mr. Brower. They were played with wonderful skill and effect, the difficult runs being made with such precision and distinctness as to be almost a new revelation of the capabilities of the instrument."

"The banjos arrived here in good shape, and I am highly pleased with them; especially the 'Champion,' which is a 'daisy.'

O. J. BURRELL, Riverside, Cal.

Miss C. M. Cochran is teacher of guitar and mandolin in the Buffalo School of Music. This lady also teaches the banjo.

We heard from John H. Lee, from National City, Cal., under date of Nov. 8th. He is much improved in health.

Otto H. Albrecht, George Rice, Walter Leidy and Henry Fell, forming a banjo quartette, played at a Testimonial concert tendered to Messrs. Lutz and Vanderslice, at Thompson Hall, Phila., on the evening of November 12th.

Estudinatina Waltzes for Banjo and Piano, published by Stewart, price 50 cts.

The following is from the Etude, a monthly magazine, published by Theodore Presser, Philad'a, Pa.:
"It is a matter of curious interest that so many

people have in recent years become greatly interested in that oddest of all instruments, the banjo. Not a little has been said about this new fashion in recent journals, especially in England. This new book is positively an interesting curiosity. It treats the historical, the philosophical, the pedagogical, the experimental, the theoretical, and the practical a pects of the banjo subject. The author thoroughly believes in his instrument, and he stoutly claims for it a place among musical instruments. According to the opinion of some, the banjo would accomplish a great mission in the world if it could draw off some of the unsuccessful votaries of the piano. Mr. Sherwood is reported as saying that the piano is 'altogether too common.' Everybody tries to play, and some, it must be confessed, are not very edifying to their hearers. The

trouble is, not that they lack talent, but their talent lies

in some other direction. Let them try the banjo."
We are pleased to learn that our new book, "The Banjo," has been classed as "positively an interesting curiosity." Curious things are constantly taking place, and if some of our piano-players live long enough they will learn still more curious things. But we have our doubts about the average piano-player ever becoming a banjoist, of even ordinary ability. The banjo is more difficult to play well (really well) than the piano, and requires musical taste, "a good ear," and some mechanical taste as well as suppleness and dexterity of muscular movement.

We are constantly in receipt of manuscripts from various amateur banjo players, which they send for publication. The majority of these are of mediocre quality and some are so far below this, even, as to be classed as worthless rubbish. Unthinking amateurs often have an idea that their musical efforts, if published and placed upon the market, are sure to find ready sale, without advertising, or, at least, with very small advertising expense. Such composers should publish their own music and make their own experience, then they will learn that to introduce anything new, no matter how great its merit, requires work and money. Advertising is expensive.

E. E. Vance, of Columbus, Ohio, writes:

"I must thank you for the handsome copy of your 'Dissertation' on the Banjo you so kindly sent me; you have certainly defended the merits of our favorite instrument in a most able manner and you deserve great credit for publishing such an interesting and instructive book. Every lover of the banjo should have a copy.

The ambitious young banjoist especially will find

it of most absorbing interest."

Jas. Sanford, banjoist, called recently. He had been ill for some time, but in personal appearance looks hearty and well.



A correspondent in Colorado writes:

"Have you any Sacred music arranged for banjo, suitable for Churches or Sunday-schools, as I wish and can have the privilege of introducing the same; solo singing, duets, quartettes, anything that will be appropriate for Church, and arranged for banjo and organ, if possible. It seems to me that I have read in your Journal somewhere, but cannot place it, of an arrangement of 'Nearer my God to Thee,' for the banio.

ANSWER.—We have no music as yet published for the use of Sunday-schools or churches, with perhaps the one exception of which our correspondent speaks, and which is number 36 in our catalogue. The banjo has been so long associated with another class of music, that to introduce it into the Sundayschool, would, we fear, at the present time, have an effect similar to the alleged introduction of Mary's Little Lamb into the school. "It made the children laugh and play to see a lamb at school." Although the instrument has found its way into various church concerts and musical entertainments, of late, and has there met with success and applaue, it is not, in our humble opinion, an instrument fitted or designed for church or Sunday-school music, although it may, no doubt, be made effective when used in connection with the piano or organ. In olden times, in a certain class of religious exercises—which would now-a-days be termed the "Hell-fire and damnation" style of preaching-the banjo might have rendered good service in removing a certain portion of the gloom and depression which was the natural effect of such services. now-a-days most persons have outgrown the old-fashioned dogmas originated in the perverted mind of man, and a more pleasant and attractive system of religious

exercises and instruction have taken the place of the old. Whether the banjo can fill a still existing void in such exercises remains a question to be decided in the future.

A Pennsylvanian writes:
"My banjo is a 12 inch rim and 21 1/2 in. neck from nut to rim. It was made to order. It is 614 inches to the fourth fret Is that right? It is a big stretch. A 'Champion Banjoist' of this district says it is too far

apart. Let me have your idea of it."

ANSWER.—If the distance from the nut to the bridge is about 31¼ inches the fourth fret is in its correct position. The only way in which it can be altered so as to make the reach easier is to shorten the vibrating string. To do this a short neck must be fitted to the rim in place of the long one. Or, what is the street was a smaller instrument. For fuller inforstill better, use a smaller instrument. For fuller information see THE BANJO, our new book; or The Banjo Philosophically.

E. F. Ormand writes:

"I was reading in one of your books about Jacobs being the first professional banjo maker. I have one of his banjos which is in good condition, and quite a curiosity. If you care to have it I will send it to you."

Respectfully declined with many thanks for the

A Davenport, Iowa, suscriber writes:

"Please let me know if you can get any number of your Journal back of No. 1, Volume IV? I am willing to send you the back numbers I have which are Nos. 9, 10 and 12 of Volume III, that is if you can get the other back numbers to reprint Volume III. I would like to have Volnme III, and am willing to pay a fair price for it. Please mention this in your next Journal for there may be subscribers who are willing to furnish other back numbers."

ANSWER -Our correspondent evidently wishes to secure certain numbers in order to render his file complete for binding. We regret to say that we are short of many of the issues, including those he appears

to desire

This should serve as a notice to those who mislay their copies. It is better to file each number carefully

away for future reference.

Vol. 3 of the Journal comprises twelve numbers, embracing a period of two years beginning December 1884. The issues of June and July 1886 and August and Sept. of same year, owing to an error in the proof reading, were both numbered 10, instead of 10 and 11, which mistake was explained in the following number (Oct. and Nov. '86).

Charles Simms, of Elm Grove, West Virginia, writes as follows:

"I got one of your banjo charts some time ago, but it differs from all others that I have studied. The first string, which is B, the first fret on the first string on your chart is marked C natural, which in other methods is B sharp, which makes the second fret C natural. On your chart the second fret is C sharp and so on. The third string differs also. The third string open which is E, and the first fret on your chart is marked F natural, which in others is E sharp; the second fret being F natural, and the fourth string which is A; the third fret in your chart is marked C natural on the A string; in other methods it is marked B sharp, and so on. It differs in a great many ways. Please let me know which is right."

ANSWER.—Ignorance of musical principles and the scales is the foundation for such complaints. The best course for such a correspondent to pursue is to get pest course for such a correspondent to pursue is to get a copy of the American Banjo School and learn therefrom the first rudiments of music. Any string that is called B, when played open, will produce, of course, the sharp to this letter at its first fret. But our correspondent is in error in supposing that when the first first is called B charp the coord for the course. fret is called B sharp, the second fret will be C natural. For B sharp, so called, is really C natural, and the next fret, therefore, is called C sharp, the next, D. which may also be called C double sharp, or, for that matter, E, double flat, as the case may be. A knowledge of the rudiments of music will dispel all

such perplexities.

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S. S. Stewart's Banjo Manufactory and Music Publishing House is large, but owing to a constantly growing business it will soon have to be made larger or else Stewart will have to seek for a building elsewhere. The eight horse power boiler and engine too, is not getting any smaller, of course, but the work is getting heavier and more power will soon be required.

Sam Sanford, the veteran minstrel, called recently at our factory, and expressed himself as astonished at what he saw there. He had no idea that the banjo had risen to such a level, or that the business of banjo manufacturing had assumed such proportions.

Many others are of the same opinion, but some old sleepy heads still exist, who have not yet begun to shake off the slumbers of the night.

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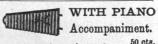
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# See Press Notices in this number of the Journal.

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