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Ten Cents

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S. S. STEWARTS BANJO & GUITAR JOURNAL

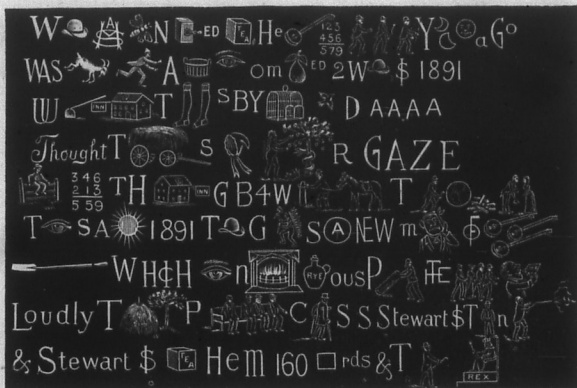
-MUSIC IN THIS NUMBER-

HEMLOCK SCHOTTISCHE, Banjo	Gibbs
SAND JIG, Banjo	Frey
BANJO ORCHESTRA MUSIC, Chapter VII.	Armstrong
LITTLE FAY (S. and D), Banjo	Smith
OPAL WALTZ, Guitar	Kitchener
DAHLIA SCHOTTISCHE, Guitar	Frey
PLANTATION JIG, Banjo	Frey

PUBLISHED SIX TIMES A YEAR BY

S. S. STEWART

Nos. 221 and 223 Church Street, Philadelphia, Penna.



-Solve the Rebus-

We here present a Rebus for banjo players, by E. H. Frey, the popular musician and composer, of Chillicothe, Ohio. The solution or translation of this most interesting Egyptian riddle, will be given in our next issue, No. 66, which will appear about October 1st

The first to send a correct solution to the Rebus, before the publication of our next number, will receive as a prize \$3.00 worth of sheet music from our catalogue, the music to be of his own selection, and the name of the winner will be published

REMEMBER \$3.00 WORTH OF BANJO SHEET MUSIC FREE, to one who first sends a correct solution to the Rebus, to be received at this office prior to the issue of our next number.

**S. S. STEWART, 221 Church Street,
Philadelphia, Penna.**

S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. VIII. No. 3. Whole No. 65.

August and September, 1891.

PRICE, TEN CENTS.

THE BASS BANJO FOR BANJO CLUBS.

For Banjo Quartets, Quintets, or for any form of Banjo Club, the Bass Banjo is an important auxiliary. Stronger and more powerful in tone than any Guitar, and being purely a "banjo tone" at that, it is far superior to the Guitar to fill the important position of a Bass instrument in a Banjo Organization where a purely banjo effect is desired.

To avoid unnecessary correspondence we will state here that the Bass Banjo, manufactured by S. S. Stewart, for the use of Banjo Clubs, answers to the following description:—The Rim is 16 inches in diameter and 3 inches in depth; it is made of maple wood veneered all over and thus made very strong and a good finish assured.

The neck is 18 inches long (from nut to hoop) with thick ebony face and raised frets. The Patent "machine head" is used, (cog wheels) because the strings being thick are more readily tuned with these pegs. The instrument has 36 nickel plated Brackets. The Bass Banjo is finished with a good drum-head and thick ebony Tail piece and is Strung with Violincello Strings. The Bass Banjo as now made is very strongly built and well finished and embraces a large amount of work in its construction. It is tuned "C and G," one octave below the ordinary Banjo. No Banjo Organization can afford to be without one of these instruments. Price, \$35.00.

WHEN BASS STRINGS BREAK.

The Banjoist, when he complains of his bass string breaking frequently, which is apt to be a common complaint, does not often stop to consider the unnatural strain upon that particular string; how it suffers from shifting constantly its pitch, first up, then down, then up again, all to accommodate the instrument to different musical selections, some of which are written for the "elevated bass" (Bass to B) and some in the ordinary tuning.

The constant change of tension in the string is very trying, even if that were all; but it is not the only thing that the bass string has to contend with. In this change of pitch the string is drawn back and forth through a small groove in the banjo nut, and the strain at that point is very hard on the string. If the notch in the nut is too small for the string, or if there is a rough edge, the bass string is sure to break at that place.

The nut (that small piece where the strings are separated as they pass from the pegs to the finger-board) should never have been made of *ivory* or *bone*. The ivory nut is one of the greatest troubles and the principal cause of so many bass strings breaking at that point. Next to the trouble that occurs with some tail-pieces cutting strings, the ivory nut, at the beginning of the finger-board, is the great mischief maker. Banjo purchasers have demanded it because it presents a nice appearance—looks white and nice. But an extended experience and observation has convinced the writer that the ivory nut is an annoyance that is to be got rid of in the very near future. A good *ebony* nut, or one that is made of any hard wood—hard only for the purpose of resisting wear—is by far the best. In a nut made of wood the notches can be made smooth so that the action of the strings meets with little resistance and the strings are not so apt to be torn in tuning. With the ivory or bone nut this can never be fully accomplished as there must always remain some rough place to file away the sensitive string.

LIGHTS GONE OUT.

In Lyon and Healy's Catalogue of Banjos, etc., is presented a very curious collection of banjo instruction books, among which Briggs' Buckley's and Winner's appear as leading lights. "Briggs' Banjo Instructor" appears to take the lead in this catalogue. This book was issued in 1855, and should be very well seasoned by this time. It is certainly a puzzler to banjoists of the present day and era. In it we learn that the fourth string of the Banjo is tuned to G, and the third string to D. The tunes contained within its covers are all in the Keys of G and D. It is a precious relic of bygone days and should long ago have died of old age and received decent burial. The following is a paragraph taken from page 10 of the work. It is a curiosity.

"The greatest difficulty in playing, is to stop the strings perfectly. In this, the pupil must be guided almost entirely by his ear; he should, however, *generally* allow half the width of his finger, as space between each finger, and also keep the first finger about the same distance from the nut. In stopping the 4th string, the first finger should be placed about a finger's width below the nut."

Curious information this. If the strings are so difficult to stop, why not use a brake, or even a curb-bit, if necessary? Then too, this placing the first finger about a finger's width below the nut sounds so much like the Irishman's advice to his son, when he told him to take a lump of salt, about the size of a piece of cheese, and to place it on the tail of the pigeon he wanted to catch, about a considerable distance from the end of his tail.

Such books may be fitting companions for Banjos like the "No. 1143," advertised in same catalogue, which glories in the peaceful possession of fifty-one "nickel elbow brackets." Those who purchase their musical instruments by the quart, or so many brackets to the bushel, are doubtless as well off with one book as another; but to an intelligent reader it must appear very ridiculous.

THE BANJEURINE AND ITS IMITATORS.

Stewart got up the instrument he calls the Banjeurine some five or six years ago. This instrument is tuned a fourth above the "regulation" Banjo, and its importance for Banjo Clubs and banjo combinations has been attested by such eminent artists as the late J. H. Lee, —the greatest writer of Banjo music the world has ever had—W. A. Huntley, the celebrated banjoist, E. M. Hall, the famous banjoist and comedian, Thos. J. Armstrong, Geo. H. Lansing and a great many others.

After Mr. Stewart had introduced the Banjeurine and made the *Banjo Club* a success through it, other Banjo manufacturers began to copy it. Now poor imitations can be found manufactured by nearly all the makers of Banjos in the country; but imitators, as a rule, are forced to "go it blind," they do not understand the instrument they are copying, and lacking the intelligence and knowledge necessary to the making of a good musical instrument, they follow the form of some more intelligent maker, and the result is *failure*. Every once in a while some poor little puny soul pitches in to "knock Stewart out," or to set the "Banjo-World" ablaze with his "new discoveries in the science of Banjo making," etc. Such misguided energies seem to cause a slight ripple on the surface of the placid stream for a brief season, and then sink into oblivion.

Not long since an amusing instance of this kind came to light in a western city. The product of the matter was a pamphlet called "The Elite Banjoist," or some such name; and it proved a very interesting curiosity indeed. The publisher issued a proclamation in which he disseminated his peculiar views on Banjo making and tone producing, and gave his views on how to cure or prevent the malady known as "stage fright"—an affliction, which, judging from the puerile quality of his writings, he had ample experience in—which together with sundry other quaint items made up the "Elite" sheet. We have been looking for another issue of the sheet for several weeks but have about given it up, as it is several weeks overdue. It was very quaint and amusing—what there was of it. "Nature abhors a vacuum"—The imitator is a poor mimic and the earth has no place where he will fit.

"THE MUSIC TRADES."

The best *trade* paper published to date in the interest of the music trades is the weekly, edited by John C. Freund, and published by The Phoenix Co., 835 Broadway, New York, called *The Music Trades*. Some time ago Editor Freund was arrested, charged with grand larceny by J. Travis Quigg, a former associate in the publication of a paper called *The American Musician*. We are pleased to note that the case against Mr. Freund fell flat, Judge Meade rendering the following decision. "This complaint is dismissed for the want of any evidence whatever to sustain the charge or any part of it."

WARM WEATHER BANJO STRINGS.

We have received from Europe a small invoice of the Silk Composition Banjo Strings so indispensable for hot weather practice on the Banjo or for Banjo playing of any kind in hot weather.

These strings are a great improvement over any thing of the kind previously offered, and we have been waiting for them for several months past. It will, we are confident, be only a short time before the silk composition string supersedes the gut string altogether.

Where you find only one gut string out of three or four that is *true* in tone, you find only *one* or *two* of the silk composition strings in a bundle of thirty strings that are not perfectly true. Manufacturers of the gut strings confess their utter inability to make strings of perfectly even thickness and freedom from falseness.

The Silk strings are made not only of perfectly even thickness but each string is made of precisely the same thickness—that is the second strings are all precisely alike and the first strings of the same number are all precisely alike.

These strings produce a far better tone than a great many of the gut strings now in use, and their tone is nearly as good as that of the very best gut strings that can be produced.

The following are the prices at which the present invoice will be sold—1st, 5th and 2d strings, 15 cents, each or \$1.50 per dozen. A bundle of 30 strings will be sold for \$3.00 but any thing less than a bundle will be charged at the rate above named—viz: one dozen strings \$1.50, single strings, or less than one dozen, 15 cents each.

Strings will be mailed to any address in the U. S. upon receipt of price. No responsibility for non-delivery will be assumed. Those who desire their packages registered, will send 10 cents extra for that purpose for each package.

N. B.—Please bear in mind that the Silk Composition Strings are in no way to be confounded with the so called "Japanese Banjo Strings," which are a very yellow looking string with a tone like nothing or the thing itself to it.

"SIMPLE SIMON" ON THE DECLINE.

How beautifully less "The Simplified Method adherents are growing." They have been claiming as an inimitable alternative of either waiving all claim to the superiority of their method (?) and placing their knowledge of the banjo on a strict musical notation basis, instead of upon the principles of "open and shut" or forfeiting altogether their recognition as banjoists of the times.

The banjo is now being played by those whose intelligence and appreciation of music will not countenance any other method of instruction than by note, and unless a teacher is qualified to this end his services as an instructor will not be in demand. This is as it should be, for good music properly written and taught will continue to promote the popularity of "our" instrument and tend towards the complete subjugation of this simplified bosh—the very goal all true lovers of the banjo desire to gain.

W. H. SLIEDER.

DISCOUNT ON MUSIC.

Banjo and Guitar players should bear in mind that in ordering \$5.00 worth of sheet music at one time from our catalogue, they are allowed a discount of 1/4. Hence \$2.00 with order pays for \$5.00 worth of sheet music, selected from Stewart's catalogue. This applies only to music of our own publication, and is allowed only when \$2.00 is sent with the order and for sheet music only. It does not apply to Books. Those who order \$4.00 worth of Stewart's Books are entitled to a discount of 25 per cent., that is, \$3.00 will pay for \$4.00 worth of books at the catalogue price. This, of course, applies only to the books in our catalogue and to no others.

The discount is allowed on all orders for \$3.00 worth of sheet music. No discount is allowed on less than \$4.00 worth of Books. Make up your list from Stewart's catalogue and enclose the amount necessary in the form of P. O. money order.

Orders are promptly filled by mail, the postage prepaid by the publisher to any part of the U. S., Canada, or England. Postal cards and orders without remittances can not receive attention.

No responsibility will be assumed for the non-delivery of music, books, or other articles sent through the mails.

Orders are filled soon as possible after their receipt. Packages for the mails are properly wrapped and carefully addressed and deposited in the P. O. in Philadelphia. With that our responsibility in the matter ends.

Those who desire their packages registered, to insure safe delivery, must enclose 10 cents (or 10 cent stamp) extra for each package.

"THEN AND NOW."

Mr. Baer's interesting reminiscences should be read by every subscriber of the *Journal*. What he says about the prices charged for banjo music in the last decade is a fact well known to banjoists who were laid "up in their instrument" a few years ago; but it is new to the young players of the "No player, to-day, would care to pay \$1.00, \$2.00 or more for a single piece of banjo music, because he knows that plenty of good music can be had from Stewart for ten cents per copy upwards. Nowadays many excellent musical compositions completely arranged for the banjo with piano accompaniment and with a part for "second banjo," can be had at forty or fifty cents. A few years ago banjo players who could read music at all were very scarce; hence the demand for music was so small that no one cared to make a business of publishing music for the banjo; hence, teachers and composers sold only copies of their music made with pen and ink, or in other words, manuscript copies. This was not only a very unprofitable business for the writers—many of whom were very narrow-minded and illiberal—but it was discouraging to the banjo student, and hence the banjo hung back for a time, almost at a stand still. From the date of Stewart's advent in the banjo music publishing business, twelve or thirteen years ago, things began to change. From this time the banjo began to mount upon popularity.

No one thought ten or fifteen years ago that music for the banjo would amount to anything. When the great piano music house of Oliver Ditson & Co., was

offered Stewart's arrangement of their publication, known as "Schubertop," for the banjo, they hesitated to publish it for fear they would not sell enough copies to pay for the cost of the three engraved plates necessary. Stewart received five copies in payment for the arrangement. The sale has been quite large—how large we do not know—but as we notice that the late editions have appeared printed from electrotype plates in place of engraved plates, it is quite natural to suppose that several thousand copies have been sold.

At first there was scarcely any sale for banjo music, and the Guitar was gradually plying its power on the public. Stewart's energy and pluck brought a demand gradually for banjo music, and with it interest in the guitar revived, until to-day the banjo and guitar club is a leading American attraction, and destined to be largely imitated in Europe.

We have enough good banjo music already published to keep a banjo player busy for a life-time, almost, and the music is of the best, and perfect. We also have plenty of quite easy pieces for young players among the collection, and such pieces as will become popular as fast as introduced, and will continue to hold their popularity so long as the banjo is played.

Among our most attractive schottisches may be named the following, every one of which is excellent: Amy, Banjorette, Blushing Rose, Cream of Roses, Dorigo, Exhibition, Flower, Fresco, Harmony, La Belle, Liquid Inspiration, Little Sunshine, Milo, Oriental, Paulsli, Rocky-Point, Smooth as Glass, Weston's Best, With the Tide and Abernethy. All of the foregoing named schottisches are favorites wherever played, and we can safely recommend them to all lovers of good banjo music.

Among the best waltzes for banjo we can name without hesitation, Clarry Flower, The Wayfarer, Alice Weston, Claudine, Dawning Light, Farewell, Myosotis, Le Billet Deaux, Near to Thee, Phantasmagoria, Poet's Dream and the Winnifred. The Winnifred Waltz, by Lee, is a beautiful piece for banjo and piano, while the "Farewell" waltzes for banjo and piano have about as much really good music in as can be gotten together in any one composition. Banjoists generally should cultivate a more intimate acquaintance with these pieces.

We have lately issued a small condensed catalogue of Banjo music, which can be had upon application. It gives the names, alphabetically arranged, of all Banjo and Guitar music published by Stewart up to June 1st 1891. Every banjoist should have a copy.

BACK NUMBERS OF THE JOURNAL.

We have constant inquiry for back numbers of the *Journal*. Complete files from the beginning cannot be had, as many of the numbers are out of print. We have, however, a complete file of about thirty of the numbers under the following dates:

June, '85; February, '86; April, '86; June, '86; August, '86; October, '86; December, '86; February, '87; April, '87; June, '87; August, '87; October, '87; December, '87; February, '88; April, '88; June, '88; August, '88; October, '88; December, '88; February, '89; April, '89; June, '89; August, '89; October, '89; February, '90; April, '90; June, '90; August, '90; October, '90; February, '91; April, '91; June, '91.

The price is 10 cents per copy, but to any one ordering the entire lot we will mail one copy of each of the above for two dollars, postage prepaid by us.

For the small sum of \$2.00, an immense amount of good banjo, guitar and mandolin music, together with much valuable information and good literary matter can thus be obtained. But of some of the numbers here mentioned we have but a few copies left, and it will therefore be well to respond as promptly as possible if you want them.

S. S. Stewart, Publisher

.....Nos. 221 and 222 CHERRY STREET.....

Philadelphia, Penna.

REMINISCENCES OF A BANJO PLAYER.

(THIRD LETTER).

In a former letter I ventured the assertion that more negroes play the violin and guitar than the banjo, and the generally accepted notion that the banjo is a negro instrument is a mistake. The songs, "Oh, Susanna," "Old Folks at Home" and other negro melodies, which are played on the instrument, and the fact that the instrument was always used by negro impersonators on the minstrel and variety stage, had a great deal to do with fostering the long ago exploded hallucination that the banjo was invented by the plantation negro of the south. I have often heard that Joe Sweeney, Tom Briggs, and other negro minstrel players, who came up from the south and spent some time there with no other object in view than to learn from the banjo playing dinkies some of their quaint tunes.

For several reasons I never believed any of this trash: If Joe Sweeney, Tom Briggs, or any of the others were half as good performers as some people would have us believe, it is not likely that they could or would attempt to learn anything from a poor ignorant slave, who, at best, could afford nothing better in the shape of a banjo than a three or four string gourd or cheese-box, with strings put on at random and made out of a piece of rawhide, and in some cases, I was told twice, I have seen boys use a stick lengthwise on a cigar box, stretch strings across it and use it for a fiddle. As well might we prove this was the origin of the violin as to say that the plantation darkey with his gourd was the originator of the banjo.

From earliest childhood the banjo always had a certain fascination for me that I could not resist. Before the War of the Rebellion, my only opportunity to hear the instrument was at the dances and parties upon enslaving, early in 1861, I felt that at least one great wish of my life was about to be gratified. I should hear the banjo in all its glory, played by the people who had invented it and who were supposed to be the best players in the world. I was disappointed. Monroe, Newport News and points on the James River, in Virginia. Almost the first day after our arrival I began to look round for a real darkey banjo player. After hunting him for several months, I gave up the idea. I never saw a single player, and I am sure that south banjo players must be scarce. Some of the colored people had never heard a banjo played, and others knew of a black man on a distant plantation, who could play the "banjo right smart." I never saw him, but I have heard of him. I have been on several long excursions into the country in the direction of the supposed contraband. I did, however, on several occasions, fail to make connection in slipping through the guard and was forced to spend some time in the woods. I have been on several long excursions to find one of the original banjo players. I found plenty of negroes who played or attempted to play on the violin. Some who had, in some manner, come into possession of a guitar or dulcimer, but none of the banjo. I have been in the service of over three years, in six of the southern states, I found one banjo player at Annapolis, Md., one or two in Washington, D. C., one in Virginia, one or two in Tennessee. And of the number I saw and heard of, I have never seen or heard of any kind of a tune through from beginning to end.

The late Mr. John H. Lee had about the same experience that I did. When he was treasurer of the Madison Square Theatre, in New York, I met him very often. He resided at the corner of Twenty-eighth Street and Fourth Avenue. I lived in Flushing, on Long Island, my route from the ferry to the theatre, on Madison Street, there, was about a mile. One morning, was right past Mr. Lee's residence. On an average of about four times a week I either met him on his way to the theatre or I stopped at the theatre to see him. We usually spent a pleasant hour or two together and our topic generally turned on banjo music. Mr. Lee repeatedly told me he had been in the city of New York for many years, in the South, and that in all his travels he never met a darkey banjo player who was worth listening to.

I first met Mr. Lee about thirteen or fourteen years ago. He was connected with a minstrel troupe that was billed in our town for Saturday night. The troupe stayed over Sunday and Lee and I spent the whole time looking over my collection of banjo

At that time, of which I had over two thousand pieces. At the time the rage for banjo playing had not yet started and of course there was not much demand for banjo music, and consequently but few pieces had been written. I had been for many years busily and diligently engaged in arranging music for the banjo with piano and also orchestra accompaniment. After playing the pieces until tired of them, I would lay them aside for future use, and as there was so little demand, my piles of manuscript grew rapidly. Even at that time, I was getting from five to ten dollars, or as low as five dollars for a piece of music. Twenty to twenty-five years ago I heard of several solos that were being played by certain soloists which I was anxious to hear played. As I could not go where the players were, I did the next best thing. I wrote to the authors, got copies of their solos and played them myself. I remember having heard of a certain player who made a great hit playing the Bell Chimes Imitations. I wrote to him for a manuscript copy and paid him ten dollars for it. I paid the same price for the other solos. I have since sold many of these for Home Sweet Home, with two variations. I have somewhere among my old correspondence, a list of pieces arranged for the banjo, with prices. These ranged from two to ten dollars each, and were considered cheap at that. If I can find this list I will send it to the readers of the *Journal* in a future letter.

But I am digressing! That Sunday long ago—Mr. Lee and I talked the banjo question over until we had it completely exhausted. During the day it was suggested by one of us, I do not remember whether Lee or I, that a combination of three or four banjos would make a number of different sounds, and would make a better sound. Some months after this Mr. Lee was traveling with Haverly's first troupe and wrote to me that he thought if he had a piece arranged for a number of banjos, as suggested in our conversation, he could make use of them in his orchestra. I thought that would be a good thing for six banjos, and as Mr. Lee had written to me that he might be able to muster twelve banjo players, I replied to him that if he wished to use the piece for twelve banjos, to double the parts. His acknowledgment of the receipt of the piece was dated at Raleigh, N. C., and I thought that he had intended to make a part of the piece, but he had been obliged to teach it to his orchestra "by ear," and that he did not believe there could be found twelve banjo players in the United States who could play any piece of music on the banjo by note. After Mr. Lee became known to me, and I remembered the piece in New York, he asked me if I remembered the letter he had written me from the south. The *Journal* readers can imagine the rapid strides the banjo had made in the few short years between the time he had his first banjo, and the time he wrote me from Raleigh, N. C., Square Theatre, in 1884. In that year it was estimated by those who pretended to know, that in New York City alone there were thirty-five thousand banjo players, good, bad and indifferent. I don't know on what basis they made their calculations and I don't know how many of them are worth anything. Some made the number still higher.

I am positive that there must have been a great many players there, more than all the good teachers could attend to. I knew of only two teachers in the city at that time who taught by note correctly. The principal, at that time, was a very capable man. He could afford to pay well for instruction on the fashionable and popular banjo. I had my hands so full that my health broke down in my efforts to do all I could. I worked day and night and then could hardly attend to my duties. I was very tired and had. At this moment I recall one or two instances when I had to refuse to teach parties who were anxious to become experts on the banjo. The first was in a town near New York, on Long Island, where a party of five people had come to the music club. One of their number was appointed a committee of one to secure a competent teacher. He called at a prominent music store in New York and asked for a banjo. The owner of the store gave him a list of names and he was told to call on the first one he happened to hunt me up. I could not take them, my time was already more than taken up and I advised him to go to another music store. He did so and my name was given to him again. I had my hands full and did not have time to call on him. It so happened that our man of the banjo club went

to each of these stores and at every one my name was given him. I afterwards learned from one of the parties interested that another committee was appointed in his place. This person met exactly the same experience. They probably came to the conclusion that I was the only available teacher to be had and called on me again and offered me the following terms: There were fifteen members in the club, who agreed if I would give them two lessons per week for one month, each lesson to last two hours, they would pay me for each lesson, each week, they would pay me fifteen dollars for each lesson, or thirty dollars per week for the four hours lessons. I was compelled to refuse this tempting offer on account of "previous engagements."

In another case the craze had struck a ladies boarding school in Connecticut. This school was very select and the principal thought that it would be a very easy matter to procure a teacher. The principal wrote to the principal of a school in Hartford where there were at least two excellent teachers, but the young ladies preferred one from New York, and with a view to securing a teacher from that city, one of the young ladies was detailed to go down and arrange with a teacher to go to Hartford twice each week and drive from there ten miles to the school, and to be ready to start at five o'clock in the morning. It will at once occur that this would be a stupendous undertaking. Allowing only thirty minutes to each lesson, as was my custom, it would have consumed ten hours in each day, without allowing for time on the road between Hartford and the school, or for meals. The travelling between Hartford and New York would have been a fearful trial in the night, before and after giving the lessons. Under the circumstances I declined the job.

On my calling at one of my regular stopping places one morning, I received an order to call immediately at a certain number in West Twenty-ninth street, and to be ready to start at once. I should attend to the order at once, and having several pupils to attend to that morning, I hired a cab for which I paid two dollars and fifty cents. On reaching my destination I found that a lady from a boarding school, a short distance in the country, had come to the city, and was waiting in a room in a house where I had called, and the lady with whom she was staying had taken it upon herself to transact the business for the would be pupil. Upon inquiry, I learned that the young lady wanted a lesson that morning, and I told her that I could not do so. The lady said she had no banjo with her and requested me to furnish one. I telephoned to my other pupils that I would postpone their lessons, hired another cab for two dollars and fifty cents and drove to Pond's music store, where I hired a banjo. I now had a student with a complete outfit, and a pocket if I was not more careful. I then looked around and found one of the cheap cats at a dollar for the trip. When I reached the house of my pupil, her friend, one of the smart kind, who always goes along, began to tell me that she was not ready for tuition. It was amusing to see her throw her hands up when I told her my price would be two dollars and fifty cents per half hour. She was not backward in telling me she would not stand by and see her protégée robbed. I was firm, and told her it was the best she could do. She said she would pay for the banjo, but that it did not matter to me whether the young lady took a lesson or not, and started to go. This brought the madame to her senses and she agreed to allow the lessons to go on. The lady had paid for the banjo, and I was ready in half an hour. Her bill for the two lessons, with strings and music I furnished, amounted to just twenty dollars. I thus got my cab fare back and made a tolerably fair profit. The "banjo world" is full of such "skanks"—the worst kind of cranks. In my next letter I will endeavor to show you a BAFFLE them.

A. BAUR

THE BANJO TEACHER.

What a great pity it is that some enterprising and competent teacher of the banjo would not open a "banjo school" in Philadelphia, where pupils could receive the necessary instruction, and at fair prices.

To say that Philadelphia has no competent teachers of the banjo would be to say what is not true, but the fact remains, that up to the present time, none have displayed business tact and enterprise in the shape of

a good banjo school. What is wanted is a good music room under the management of a man like Thos. J. Armstrong; the room to be of good size and to be kept open on certain specified hours, so that when a would-be pupil calls during the designated hours, he or she will be sure to receive the desired information.

This is what is needed in Philadelphia. The room should be centrally located; its assistant teachers, both male and female, as may be required, should be in attendance, and when lessons are given at the pupil's residence, there should always be a teacher in attendance at the studio. Private lessons, of course, should be given, but in addition to this, classes should be formed, allowing one hour per week, at least, for each class and instruction given to the classes in the rudiments of music, and such general information about the instrument they are studying as may be necessary. The banjo, guitar, and mandolin could be taught at such a school with success. It could scarcely be made to pay from the beginning, but after having been established and made known to the public, such a school would identify itself with the interests of the city and would in time become an established institution.

As it is now, a would-be pupil goes the rounds of all the teachers whose addresses he can get, taking up much of his own time and much of the teachers', in talking with each one about lessons, hours, terms, etc.

A good school, when once established, would do away with all this and where you find one banjo player to day, you would soon find ten. Multiply one by ten, then multiply the product by ten, and so on, and continue. The result will be the increased business of the school.

THE MUSICAL WORLD.

The craze for banjo playing, which is now in full swing in England, and especially in America, has called into the market a large stock of pieces arranged as solos for one banjo, and two hands for two banjos and for banjo and piano. Mr. S. S. Stewart, of Philadelphia (U. S. of America), publishes a guitar and banjo journal, and has also published a priced catalogue for the present year of no less than 473 pieces arranged for that instrument. This fact sufficiently shows that banjo music must be in demand, for banjo music would not be published if it did not sell. Mr. Stewart quotes what Julian Hawthorne says of the banjo, viz., that it is "an instrument which has been much misinterpreted and misnamed, as well as misused. There are nasal metallic banjos, which are as exasperating as vulgar talkers. You can hear them a mile off, and rather than the banjo, they are banjos which are mumbled and demoralized. But there are such things as good banjos, and the only instrument (made with hands) that equals a good banjo is a good violin; but the violin must be heard alone, whereas a banjo is best when married to a sympathetic human voice. Its strings seem to be the very chords of being; its music is so near to life that they seem to vibrate from the motions of the player. The sounds are mellow; in their essence they are pathetic, though they can rise to a humorous cheerfulness as one laughs with a sorrow at the heart. It is the music of nature, ordered and humanized. No charlatan or coarse-minded person can play on such a banjo; it is a fatal revealer of character. Passionate and gentle natures use the instrument best, and men offend rather than women." There is much truth in these remarks, though we think that the merits of the banjo as a musical instrument have been overrated. As a solo instrument it is excelled by most of the leading instruments in the orchestra, and as an accompaniment to the voice it is by no means equal to the harp and piano. — *Town and County Journal, of Sydney, Australia.*

The foregoing, as will be seen, comes from N. S. W., Australia. They are not very familiar with good banjo playing out that way, and the writer, in his criticism of the instrument, expresses his opinion, as to the banjo's musical capacity, so far as his knowledge extends. Julian Hawthorne, who is familiar with the instrument, has written as quoted. Those who have not had an opportunity of hearing the instrument artistically played are entitled to their opinions—which must be taken for what they are worth.

"Many are called, but few are chosen."



The banjo club presents an original and striking appearance when they have a very thin and tall man to handle the piccolo banjo and a very fat and short man to pick the bass banjo, the bass and piccolo players occupying adjoining seats. This leaves the big bass fiddle alone in the shade.

Mrs. B. A. Son, Utica, N. Y., writes:

"The orchestra banjo ordered, arrived safely. It would be impossible for me to tell the satisfaction it has given. The tone is marvellous and the workmanship is elegant. Every banjo you make is perfect, but this is a *notch beyond* perfection."

On the evening of May 20th last, Mr. Chas. Morrell, of San Francisco, gave a grand banjo concert at Irving Hall, that city. This may appear as rather stale news to some of our western readers, coming at this date, but when the *Journal* is not a newspaper, but "only a circular," the tardiness of the news will be excusable. The *Morning Call* gave an extended notice of the concert, and among other things, said:

"For many, the plinkety-plunk of the instrument, when simply used for purposes of accompaniment, has few attractions; but when experts perform solos, duets and trios on it, the music would please even the most fastidious."

A few years ago they would have doubtless passed such a concert without notice, or else referred to it as a "plantation negro instrument affair," but times have changed.

Our customers in California and Oregon, as well as in Australian points, would do well to remember the great musical instrument house of Kohler & Chase, No. 26 to 30 O'Farrell Street, San Francisco. This house has handled the Stewart banjo for several years past, and always carries a good stock. The firm has a branch house in Oakland, Cal., and also one in Portland, Oregon.

H. K. Sargent, Banjo Teacher, of Portland, Oregon, writes under date of July 9th, that he has been very successful since opening his instruction rooms in that city. He played at a concert in the Marquand Grand Theatre and a local paper has the following:

"Mr. H. K. Sargent played a difficult *air de ballet*, in capital style for a first number, and his second selection, the 'March Marie,' by Lee, took the house by storm. He was loudly cheered, and played 'Way Down upon the Swanee River,' with variations, in fine style."

Mr. Sargent writes: "I was always proud of the exceptionally fine toned banjo I got from you nearly a year ago, but I never heard it to advantage until I played it at the Marquand Grand Theatre."

Mr. De Wolf Hopper, opera proprietor, writes the following letter to Mr. Grant Brower of Brooklyn, N. Y.: "I want to heartily thank you for your capital work in teaching our people the banjo number in our opera of *Wang*. I shall cordially recommend you as a thoroughly good teacher of the banjo, and as a perfect master of the instrument in all ways."

Charles Richards, Cambridgeport, Mass., writes: "The Universal Favorite Banjo I ordered from you came duly to hand, and I must say that I am delighted with it. It is all I could desire."

Miss Edith E. Secor is the best lady performer on and teacher of the popular banjo. Ladies who desire instruction may address her in care of the *Journal*.

W. A. Huntley is out for fourteen weeks with the Raminie Banjo, Mandolin and Guitar Club. The club is meeting with success.

Ed. Shirley, Birmingham, Ala., writes under date of June 8th: "I received the Pony Concert Banjo and am delighted with it. There is nothing can touch it for the money. The tone is splendid and your new book, *The Banjo*, is grand, for which I accept many thanks."

Have you tried Armstrong's "Liberty March," for banjo and piano? It is *fine*. It is *good*.

The following is clipped from the *Evening News*, Sydney, Australia:

"S. S. Stewart's Banjo and Guitar Journal No. 62, Philadelphia.—Now that a craze for banjo and guitar playing has set in amongst the fashionable people of England and America, Mr. Stewart's journal is likely to become popular amongst guitar and banjo players. The present number contains portraits of distinguished banjists, reports of banjo clubs, various articles and paragraphs relating to the banjo and guitar, and a number of copyright pieces of music arranged for the guitar and banjo by their respective authors."

"The Banjo Philosophically Considered," a lecture by S. S. Stewart, Philadelphia.—This is a very interesting lecture to banjo players as well as to general readers. It treats of the history and construction of the banjo as well as of various other matters connected with that instrument. Mr. Stewart's dissertation on harmonic tones is given as an appendix to the lecture. Mr. Stewart evidently writes with a full knowledge of his subject, and may therefore be regarded as an authority on banjo and banjo playing. We are unable to see the great merits of the banjo as a musical instrument; but our inability to properly appreciate it may arise from our inability to play on it. Anyhow, Mr. Stewart's lecture, as a piece of musical history, has merits of its own distinct from the merits of the instrument on which he writes so agreeably. As a banjo club has recently been started in this city, we commend to the attention of its members these publications of the American banjists and guitarists."

George A. Carr, Milton, Penna., writing under date of May 28th, last, says:

Your banjo, the Champion No. 2, which I bought through Prof. Keller, here is not only *Champion* by name, but *champion* in finish and especially in *tone*. I want to say that I could not get a better tone if I was to pay a very large price. Prof. Keller always said a banjo sounded like a "bass drum" to him; but when I played for him on your Champion No. 2, why! he took it all back. He said, "I see," I never heard a banjo before." He had me bring it up to his school and leave it over Monday, so that he could let his scholars see it.

D. C. Everest is resting at St. Clair Springs, Mich.

The Sydney Banjo and Guitar Society was recently organized in Sydney, N. S. W., Francis Robert Peel, Conductor. It organizes as an amateur musical society, the object of which is "the study and advancement of banjo and guitar playing, to give concerts, and to assist in charitable movements."

Walter J. Stent of Sydney, N. S. W., Australia, has his Banjo Studio at No. 187 Castlereagh Street. He is working up quite an interest in banjo music.

We have received a copy of the *Interprete*, published by the Junior Class of the University of Rochester. The work is handsomely gotten up and comprises about one hundred and fifty pages. The well executed full page representation, (page 121), of the Banjo and Guitar Club contained in the work, is another tribute to the growing popularity of the banjo; and we are pleased to notice that the piccolo banjo and banjeurine are well represented.

The University of Rochester Banjo Club comprises twelve members, and a number of concerts were given during the past season. The "Banjo Club," it is plain to see is becoming a recognized American institution.

The banjo club is becoming a prominent feature of American music. Let leaders of such organizations see to it that they do not run into foolish extremes in their musical selections, and the club will continue to increase in popularity. "Contortion acts," done by the fingers of ambitious, but often misguided players, attempting to render music on the banjo, which is in no way adapted to it, and often entirely outside of its sphere, are amusing sometimes, and will never fail to provoke unpleasant criticism. Let the music performed by the club be such music as is adapted to the instruments used, and such as comes within the understanding of the performers. Let the "Grand March from Tannhauser" rest for a while, and do not expect to get a good full tone from a banjo strung with strings no thicker than the hair of an elephant's tail.

Wm. A. Huntley reports his teaching season in Providence to have been the most prosperous he ever experienced.

Letters from all parts of the country and from many foreign points, report a marked increase in the popularity of banjo music. The banjo club, as an American musical institution, is going "away up in high G."

Every banjo player should understand the instrument he uses to that extent, at least, that he can replace a broken head with a new one whenever necessary. For heads will break in spite of all that can be done to prevent such an occurrence.

A set of long hooks (6), for putting on a head, can be had by mail for 50 cents. Full printed instructions, with wood engravings made from photographs, will be found in Stewart's illustrated catalogue, and also in the pamphlet, "The Banjo Philosophically."

E. H. Frey's guitar and banjo music is walking right up to the front. How could it do anything else? It is the best guitar and banjo music published.

Eugene W. Meafow, Litchfield, Conn., writes:

"The *Journal* is a welcome visitor. Mr. Armstrong's contributions of banjo and guitar arrangements, are worth more than the subscription price."

E. M. Hall, who knows what a good banjo is; prefers the Stewart "Thoroughbred" banjo.

The cheap imitation of the Stewart banjo is like the \$3.00 "Cremona" fiddle.

Chas. F. Earp and Edw. R. Northrop, are prepared to furnish banjo music for social entertainments. Address, No. 1519 Green Street, Philadelphia, Pa.

L. D. Burford, Portland, Oregon, writes:

"Orchestra banjo, No. 2, ordered from Messrs. Kohler & Chase, your western agents, arrived yesterday and has been in use ever since. I am highly pleased, and those who have 'tub' banjos envy me. We have organized the Portland Banjo Orchestra, with the following charter members: H. K. Sargent, leader; L. D. Burford, Ed. Powell, Wm. Reid, R. B. Elliott, S. W. Taylor and A. Turnbull. Every member intends to have a Stewart instrument."

The "old tub" is dead. The age of Picayune Butler and "old Joe" Sweeney, may, by some, be considered the "Golden Age" of banjoman, but the banjo has now become a recognized musical instrument. In "the good old times" it was only a "tub."

Wm. L. Ulyatt, Princeton, N. J., writes:

"I have just received a postal, stating my subscription to the *Journal* had expired with No. 64. Enclosed please find amount for renewal of the same.

I am always glad to receive the *Journal*, as I find them pleasing, interesting, full of good music, always sent promptly and many other qualities. However, I must mention the very instructive articles published in recent numbers, entitled 'A few hints to arrangers and leaders of banjo clubs,' by Thos. J. Armstrong.

I could not be without the *Journal* myself, and, although it is natural for some to neglect opportunities which are constantly set before them, I don't see how any one could pass by such a valuable journal, at so low a figure, comparatively. As a premium, please send *Rudimental Lessons*."

There are thousands of cheap fiddles manufactured every year, which are made after the model of some celebrated violin maker. About one out of a thousand of these copies possesses a fair tone. The majority of them are worthless as musical instruments.

"Nature abhors a vacuum," such a vacuum as the skulls of the empty headed imitators of the Stewart banjos possess, is one of nature's abhorrences. But Stewart is acknowledged "king." "The Stewart banjo is king," and the many manufacturers who today are seeking to copy it, have a good model set before them, but as "nature abhors a vacuum," and the imitator is a vacuum of the "first water," he is destined to fare badly.

Play the beautiful "Arctic Mazurka," for the banjo and piano, by T. J. Armstrong, price 35 cents. Stewart, Philadelphia.

Geo. B. Ross, Banjo Teacher, 1411 Chestnut St., Phila., is taking a summer vacation. He will resume instruction at his rooms in September.

Mr. and Mrs. Clarence L. Partee, teachers of banjo, mandolin and guitar, are doing a good business at their well located studio, in Kansas City, Mo.

We have some very attractive musical numbers for our next number, which will be issued about October 1st. The *Journal* has never yet been behind a single day, but is always out promptly on time and often far in advance of its date. Stewart's *Journal*, the pioneer of this business, is always up to the times.

The Stewart banjo has made a big record.

Among the teachers who have already received premium banjos for sixty or eighty subscribers to the *Journal*, may be named Miss Cora Davis, of Terre Haute, Indiana, Mr. Geo. F. Gellenbeck, of Omaha, Nebraska and Wm. C. Stahl, St. Joseph, Mo. Several others are "getting there."

See advertisement on cover page for full particulars of how to secure one of these fine instruments.

George Powers, the eminent banjoman, has joined Dockstader's minstrel.

Lyons and Healy's banjo catalogue contains a cut of a poor imitation of Stewart's Banjeurine; and as an evidence that the manufacturers of the Lyons and Healy imitation do not understand the instrument they are attempting to make, we quote as follows from the catalogue in question: "This instrument is intended for use with one or more banjos as a leading instrument. When the 'banjeurine' is played in the key of E, the regular banjo should be tuned in A." Those who are familiar with the banjo, and particularly the members of leading banjo clubs, will smile at this information. "When the banjeurine is played in the key of E, the regular banjo should be tuned in A."

However, that only confirms what has already been said. The imitator has a hard lot. Nature repudiates him as it abhors a vacuum.

With Briggs' Banjo Instructor and one of Lyons and Healy's "banjorines" the average dupe and society girl of the period should have more amusement than can be gotten out of the ordinary Lawn Tennis game.

E. M. Hall goes with Goodyear, Elich & Schilling's minstrels, this season, for an extended western tour.

Miss Mattie Hawkins, Richmond, Va., writes:

"I saw one of your Banjo and Guitar Journals of 1886, and liked it so much, that I tried to get one of this year's. I could not find it at the music store, so decided I would send to you.

I send ten cents for one copy, and if I like it, I will subscribe for a year. Please send me also a catalogue of your banjo music. I am just starting out as a banjo teacher, and the first banjo I sold was of the S. S. Stewart make. The lady that bought it was completely charmed. They are undoubtedly the best toned banjos that are made, and I shall always recommend them."

A fully equipped banjo club, with banjeurines, piccolo banjos and base banjo, is bound to win applause and make a successful venture of concerts, provided the members of such organization attend to their business properly and practice until they can play fairly well.

The "thirty-eight screw banjo" has sunk in the mud, "away out of sight." The Lyons & Healy banjo is doing its level best to catch up.

The Prince of Wales is very clever with the banjo, but he can't play baccarat with it.—*Phila. Times*.

NEW BANJO MUSIC

PUBLISHED BY S. S. STEWART

221-223 Church Street, Philadelphia

ADDITIONS TO INSTRUMENTAL CATALOGUE

- 520 *Fruhling's March*, by Parlow, arranged by Thos. J. Armstrong. Complete for Banjo Club of five instruments: Banjeaurine, first and second banjo, piccolo banjo and guitar.....\$1 00

- 521 *Vesta March*, by Pandert, arranged for banjo and piano, by W. W. Rumsey..... 35

- 522 *Emperor March*, by Herz, arranged for banjo and piano, by Rumsey..... 35
The two foregoing Marches are excellent. Both in 2-4 time.

- 523 *Polka "Hyacinth,"* by Parke Hunter
Banjo solo or duett..... 25

- 524 *Crystal Slipper Clog*, by E. H. Frey
Banjo solo or duett..... 25

- 525 *Red Bird Polka*, by Frey. Solo or duett..... 25

- 526 *Banjeaurine Waltz*, by Frey. Solo or duett..... 35

- 527 *Evergreen Schottische*, by Frey.
Solo or duett..... 25

- 528 *Actor's Polonaise*, arranged by Rumsey, for banjo and piano..... 40

- 529 *Together Schottische*, arranged by Rumsey, for banjo and piano..... 35

- 530 *Camelia Waltz*, arranged by Rumsey, for banjo and piano..... 35

- 531 *Playful Polka*, arranged by Rumsey, for banjo and piano..... 35

- 532 *Holiday Polka*, arranged by Rumsey, for banjo and piano..... 35

- 533 *Piney Woods Schottische*, by E. H. Frey, for BANJO and GUITAR..... 25

- 534 *"Thoughts of Home," Gavotte*, by Frey, for BANJO and GUITAR..... 25

- 535 *Major Henn's March*, by E. H. Frey, for two banjos. An excellent 6-8 time march, in E, A and D..... 35

- 536 *Metropolis Waltz*, by E. H. Frey, for a single banjo only. A good movement in the key of D with relatives..... 10

- 537 *"On the Beach," Galop*, by E. H. Frey, for two banjos. A splendid galop, in A with trio in D..... 25

- 538 *"Alabama Echoes,"* by T. J. Armstrong. A sort of plantation dance, something on the style of the well-known "Louisiana Hoedown" by the same composer. Arranged for two banjos, and just the "proper caper" for teaching..... 25

NEW GUITAR MUSIC

PUBLISHED BY S. S. STEWART

221-223 Church Street, Philadelphia

ADDITIONS TO CATALOGUE

- 20 *The Hermit's Serenade*, by E. H. Frey, for two guitars..... 25

- 21 *Brighton March*, by E. H. Frey, for two guitars..... 25

- 22 *Harmonic Fantasie*, by E. H. Frey, guitar solo..... 25

- 23 *Fascination Glide Waltz*..... 25

- 24 *Echoes of the Cathedral Bells*, by E. H. Frey, for two guitars. This is a beautiful composition in the key of C and F..... 25

- 25 *Nellie Schottische*, by Frey, for two guitars..... 25

NEW MUSIC

FOR THE

MANDOLIN AND GUITAR

- "Brightest Hopes" Waltz, by E. H. Frey..... 25

- "The Violet" Schottische, by E. H. Frey..... 25

- Sunrise Schottische*, by E. H. Frey..... 25

- "On Time" March, by E. H. Frey..... 25

- Duett for Two Mandolins with Guitar Accompaniment*..... 25

- Lilac Schottische*..... 25

- Fountain Galop*..... 35

- Rippling Brooklet Waltz*..... 35

- Evening Star Waltz*, by Frey, for Mandolin, Guitar and Banjo..... 50

- The Orphan's Prayer*, by Frey, for Mandolin, Guitar and Banjo..... 25

- Honeysuckle Mazourka*, by Frey, for Mandolin and Guitar..... 25

- Serenade, "Enchantment,"* by Frey, for Mandolin and Guitar..... 35

- Rose-Bud Gavotte*, by Frey, for Mandolin and Guitar..... 25

S. S. Stewart, Publisher

Nos. 221 and 223 Church Street, Philadelphia, Pa.

NEW MUSIC TO COME.

We will issue, some time during August, or about the first of September, Mr. Thos. J. Armstrong's new waltzes for the banjo and piano, "Love and Beauty" Waltzes. This is considered one of this composer's best compositions and will be issued in handsome style. The banjo part is written in the key of E, ("bass to B") with the relative changes.

The price of this composition, complete for banjo and piano, will be 75 cents.

S. S. STEWART'S

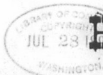
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SINGLE COPY, TEN CENTS.



HEMLOCK SCHOTTISCHE

FOR TWO BANJOS.

"Bass to B."

By BOLSOVER GIBBS.

1st Banjo.

2nd Banjo.

2* Bar.....

mf 2*

2*

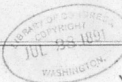
2*

2*

4

2*

dim. D.C. al Fine.



SAND JIG.

FOR TWO BANJOS.

By E. H. FREY.

1st Banjo.

2nd Banjo.

p



BANJO ORCHESTRA MUSIC.

A Few Hints to Arrangers and Leaders of Banjo Clubs.

By THOMAS J. ARMSTRONG.

Chapter VII.

The various instruments used in making up a popular banjo club and their best position for ensemble playing, was noted in the previous chapter, by comparing each instrument with the regular orchestra. This must not be lost sight of by the young arranger if he wishes to obtain the best results. He must keep in mind this one important fact, that the banjeaurine being the solo banjo, and the instrument which all the others look to for the lead, is consequently the most important instrument in the club.

We will now suppose you have selected a composition that you wish to arrange for a large club, the instrumentation of which is as follows :—

10 Banjeaurines,	} 41 performers.
3 Piccolo banjos,	
6 First banjos,	
6 Second banjos,	
2 Mandolins,	
10 Guitars in C,	
2 Guitars in B \flat ,	
2 Bass banjos,	

Such a combination would indeed be an ideal one. If the performers are at all capable, you need have no fear but that it will be a very satisfactory organization, providing the music is properly arranged.

Twelve guitars are not too many for such an organization. The volume of sound gained by combining many guitars is not in the same ratio as other instruments. Berlioz, the great German musician, says, "The guitar, unlike most instruments, loses by being employed in numbers, especially when tuned in unison." One banjo and one guitar, when played together, may each give forth the same volume of sound; but the difference in volume of twelve banjos over twelve guitars would be much greater.

Among the forty-one performers in the club we find but eight different parts to be arranged, viz. :—

Banjeaurine,	} Eight parts.
Piccolo banjo,	
First banjo,	
Second banjo,	
Mandolin.	
Guitar in C,	
Guitar in B \flat ,	
Bass banjo,	

The instruments of each class will play in unison. The ten banjeaurines playing in unison; the six first banjos in unison; and so on with the other instruments.

The selection to be arranged is a waltz from the opera of "Madam Angot," of which the following is the violin part :—

4

Tempo di Valse.

p *mf* *f* *ff* *D.C. al Fine.* *FINE.*

We will now arrange the melody *first* for three instruments, banjeaurine, piccolo banjo and second banjo. This is done for several reasons, the principal one of which is that the melody and accompaniment may be thoroughly examined before attempting to arrange any other part.

Tempo di Valse.

Banjeaurine.
Bass elevated.

Piccolo Banjo.

Second Banjo.

p *p* *p*

This musical score system, labeled '5' at the bottom right, contains the fifth system of music for a Banjo and Guitar arrangement. It consists of two staves: a Banjo staff (top) and a Guitar staff (bottom). The music is written in 2/4 time with a key signature of one sharp (F#). The system is divided into four measures. The first measure features a Banjo melody starting on a whole note G4, followed by a half note F#4, and a quarter note E4. The Guitar accompaniment consists of a steady eighth-note pattern. The second measure continues the Banjo melody with a half note D5, a quarter note C#5, and a half note B4. The Guitar accompaniment remains consistent. The third measure shows the Banjo playing a half note A4, a quarter note G4, and a half note F#4. The Guitar accompaniment continues. The fourth measure concludes the system with a Banjo melody of a half note E4, a quarter note D4, and a half note C#4. The Guitar accompaniment ends with a final chord. The system concludes with a double bar line and the word 'FINE.' written below the Banjo staff. The page number '5' is printed at the bottom right of the system.

"LITTLE FAY" SONG AND DANCE.
BANJO DUET.

By RANOUS A. SMITH.

INTRODUCTION.

1st Banjo.

Allegretto.

2nd Banjo.

Moderato.

rall.

mf

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

5* DANCE.

DANCE.

4* 7*

DANCE. Allegro. 2* 3*

1 2

2717/W

DAHLIA SCHOTTISCHE

FOR THE GUITAR.

By E. H. FREY.

Guitar.

9th Pos. 1st Pos.

1 2

D.C. al Fine.

PLANTATION JIG.

FOR TWO BANJOS.

By E. H. FREY.

1st Banjo.

2nd Banjo.

MAJOR.

FINE.

MINOR.

D. C.

CHOICE BANJO MUSIC

By JOHN H. LEE.

ALL COMPLETE FOR TWO BANJOS, BUT MAY BE USED AS
A SOLO IF DESIRED

.....EVERY NUMBER A GEM.....

Tremont, Walts.....	50
Mephisto, Galop.....	50
Frederick's Parade (or 3rd Reg.), March.....	50
"Gay and Happy," Polka.....	35
San Francisco Cadets, March.....	35
Jockey Club, Schottische.....	35
Arcadia, Gavotte.....	35
Oakland, Polka.....	25
Bre's Favorite, Galop.....	35
Dahlia, Walts.....	35
German, Polka.....	25
Albemarle, Schottische.....	25
Charming, Mazourka.....	25
Udine, Mazourka.....	25

EVERY ONE OF THE ABOVE IS A BEAUTY. ALL BANJOISTS
SHOULD HAVE THEM

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STEWART BANJO, that it has this trade-mark upon it.

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Cards of two lines will be inserted under this heading at one
dollar per year; five line cards two dollars per year.
Terms invariably in advance.

H. E. LE VALLEY, Banjo and Guitar.
Send forty cents and get Hope and Anchor
Schottische, Banjo Solo, with parts for second banjo
and Guitar.
Address,
30 Aborn Street, Providence R. I.

LESLIE A. BURRITT, Banjo.
Music arranged for the Banjo and Piano, and for Banjo
Clubs. Address, 22 West 34th Street, Bayonne, N. J.

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