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S. S. STEWART'S BANJO & GUITAR JOURNAL

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IT HAS COME TO STAY FOR A LONG TIME.

No doubt many of our readers will peruse with amusement the account in another column of Mr. Armstrong's experience in applying for admission to the "Musical Association." It happened in 1890, it is true, but there is little doubt that the concern is as pigheaded to-day as it was then. The ideas of many of our so-called musicians are so puerile, that one is apt to wonder where they have lived all their lives.

An amusing incident of "Big Headedness," or, perhaps, a better term would be "Pig Headedness," is brought to mind as we pen these remarks. The story has never been given to the public, and will now be brought before the *Journal* readers for the first time.

In the year 1878, the Permanent Exhibition Co., of Philadelphia, which consisted of a remnant of the Centennial Exposition, gave concerts nightly in the "Permanent Exhibition Building." A cornet performer by the name of Northcot was engaged to toot his horn at these concerts—which he did in the capacity of "cornet soloist." One day a friend of Stewart, who was acquainted with the Exhibition management, requested said management to allow Stewart to play the banjo at the Exhibition. After some consideration, Stewart was finally requested to bring his banjo and try same on the platform, in order that the management might have an opportunity of hearing and judging of the effect. After the rehearsal the management seemed pretty well pleased, but made the disclosure that the cornet player was too high toned to play at a con-

cert where a banjo was permitted. The banjo, in the opinion of the horn tooter, was "not a musical instrument," and he informed the management—so it was alleged—that he would leave the company, together with the lady vocalists, if the banjo was permitted to go on.

Of course this was several years ago when the banjo was not as well known and as well used as it is now, but frequently we are meeting with the same spirit of ignorant intolerance as was then exhibited. It is always the narrow minded, ignorant performer upon any instrument who sets himself up—in his own mind—as better than some other fellow. True knowledge should add to an acceptance of the fact that we all know very little. The vocalist often sings to empty benches, the pianist thumps away in the parlor, while people talk and giggle. The violinist often worries through a scientific musical composition, which is unappreciated by his hearers, because it is beyond them and not understood. The cornet soloist plays simple tunes on his chordless instrument which pleases those who have not sufficient musical conception to appreciate the violinist. The banjo comes in and pleases everybody, except those to whom it has proven itself a successful rival. They may wince and squirm but the banjo has come to stay.

HE GOT A DISCOUNT

This is an old saying, not so very ancient, as it is attributed to the late P. T. Barnum, that "people like to be humbugged," and one is often led to believe that Barnum was not far wrong when he declared such to be a fact. A case in point is the following: Not long ago a person ordered a Stewart Banjo from a dealer who catalogues these instruments along with other musical merchandise. He was allowed a discount of forty per cent. off the *catalogue price*, and thought he was getting a great bargain. After having had the instrument a short time he was looking over Stewart's Price List, when he discovered that the prices in Stewart's list were just forty per cent. lower than those in the catalogue he had purchased from. He had supposed when he purchased the Banjo he was getting a big favor in

the discount of forty per cent. off, but he did not know that the prices in the catalogue from which he selected his Banjo were raised on purpose to catch just such customers as he, and that from such list prices a discount of forty per cent. could be taken off and then the *net price* would be just the same as Stewart's list price, without discount. It seems too bad that so much in the musical instrument trade should be carried on in this way. Fictitious prices are placed in catalogues in order that an inducement in the shape of a "discount" may be held out to buyers who are always poking around for bargains.

Some dealers claim that it is perfectly straight and fair to catalogue their goods at such advanced prices, in order that every buyer may get the advantage of the discount, which they say is universal. But if the discount is uniformly universal, why do they not print the *true selling price* in the first instance, and avoid the trouble of calculating and deducting the discount? Why have fictitious prices at all? Nobody but a born fool will think he is securing a bargain, by getting a discount which is deducted from an inflated and absurdly expanded price. The very fact of prices being rated in catalogues far above the true prices of the goods, is evidence on the face of it that something is wrong.

When a dealer shows a customer the price list of a jobber or manufacturer, containing such inflated prices, he can say to him, "Here are the prices of these goods; now to secure your trade, I will make you a special offer of a discount of twenty-five per cent. off these prices." And what has the customer done who takes advantage of such an offer? He has simply paid *more money for the goods* purchased in that way than he could have bought them for, if the catalogue shown him had not been a deception and a humbug.

To illustrate: In Stewart's price-list, the Banjo styled "Universal Favorite," No. 1, is rated at \$20.00, which is its selling price. In some jobbing catalogues the same Banjo is rated way up to \$33.35.

It will be seen that a discount of forty per cent. must be deducted from this price in order to bring the price down to its legitimate basis. There is no doubt that the large dealers or manufacturers who issue such price-lists do the fair thing to their retail customers, by stating plainly to would-be purchasers, that there is a discount of forty per cent. from their list prices. But why are the prices so made in the book at all? Why not have a truthful price in the first place? The catalogues with the fictitious prices are sent to the dealers, large and small alike. If a dealer is honest he will explain the inflated prices in the book and tell his customer about the forty per

cent. discount, to which each and every customer is justly entitled. But again there comes the query—why not have straight and true prices in the book? Why put the dealer to the trouble of figuring a discount every time he sells? Is it because the music trade is based on humbug? Is it because, as Barnum said, "people like to be humbugged"? Is it because the dealer loves a fool as a customer and the customer is supposed to be a fool from the start? If it is not for any of these reasons, then we can only infer that it must be for the advantage of the dealer of the class who once in a while get hold of a customer who is not familiar with the prices of goods, and to whom a discount of twenty or thirty per cent. on an article, deducted from a greatly inflated price, will be an inducement to purchase, and assist in making a sale, and after such a sale has been made, the dealer has received not only the true retail price for the goods, but also a nice slice over for himself above the regular price, as an additional profit for himself.

Verily, the discount idea is a great thing, especially when it makes the price higher than it would be if there were no such discount system at all.

TRUE TO HIS PRINCIPLES

The Composer of "Love and Beauty" Waives Takes a Firm Stand

The following is a true story, and can not be proved interesting to our readers. The pig-headedness of some of our Bass Drum beaters and horn blowers was never better exemplified than in the instance narrated here.

Sometime during the year 1909, Thomas J. Armstrong, the noted composer and arranger of the Philadelphia Musical Association, an organization which has for its object "to unite the musical profession for the protection and better regulation of its members, to promote the cultivation of the musical art, and to create a fund for the erection of a suitable building for musical and other purposes."

A number of other good points are embraced in the constitution of the association, such as "the burying of deceased members at the expense of the Association," which may be justly considered a very good idea, musicians being generally considered a rather shiftless class, who are better off buried when once dead than kept too long on ice.

The Association, according to its published record, has among its members performers on the Horn, Clarinet, Drum, Fife and Cymbal, Xylophone, Bells, Guitar, Mandolin, Harp and Zither. It also embraces composers, arrangers and copyists, but the word Banjo, does not appear in its book. This name, to the Association, would appear to be as the "unknown quantity."

Mr. Armstrong, a noted banjoist, and talented musician was proposed for membership in this Association, as aforesaid, by an acquaintance, whose name was included in the role of membership of the Society. About a week after having been mentioned as an applicant for membership, Mr. Armstrong in company with the friend, whose name for the present we withhold, proceeded to the meeting room of the Association, where a meeting of its worthy members was in progress. After waiting outside in the entry for about an hour, the two were admitted to the proud presence of the members in session. The presiding dignitary and most worthy President of this august body, a somewhat bald-headed gentleman, with beaming and benevolent countenance, then addressed Mr. Armstrong's friend, saying, "Do you know Mr. Armstrong to be a proper person to become a member of this society?" To which was replied, "yes, and sure of it." The President then asked Mr. Armstrong his object in joining the society, to which Thomas J. replied, true to his principles, that his object in joining the association was to have the Banjo represented in its membership. Mr. Armstrong's friend here whispered a word of advice into his ear, to the effect that he should also state that he played the Banjo; whereupon Thomas J. briefly replied, that he would not state that he played the instrument represented, and if he could not join as a Banjo player, he preferred not to join at all.

As the two were leaving the meeting room, Mr. Armstrong's friend remarked to him that he should have informed the President of his being also a piano player, as he feared he could not be admitted as a member on the merits of being a banjoist, as musicians did not think much of the Banjo.

About two weeks after this Mr. Armstrong received a written communication from the Secretary of the Association, informing him in a few words, that his application for membership in the Association had not been accepted.

What do you banjoists throughout America think of an association of this kind? It is true that the Secretary's letter did not give any reason why your attendance to the Association had been refused, but on meeting the friend who proposed his name, sometime afterwards, he was informed that his being a banjoist was the reason his application was refused. It appears from this, that such highly melodious instruments as the fife, drum and cymbals are recognized by the Philadelphia Musical Association as legitimate instruments, but the Banjo is not recognized as a musical instrument at all. In the opinion of the writer Mr. Armstrong did perfectly right in standing by his favorite instrument, and refusing to enter in by any other than the "straight and narrow gate" of truth, and to our mind he made a fortunate escape from becoming one of a party of narrow minded and bigoted representatives of the musical art, which can no more be elevated by such glorious transactions, than the works of nature in all her glorious transformations, be elevated or changed by the puny efforts of man.

GEORGE B. ROSS' CONCERT

Mr. Ross gave his Second Annual Banjo, Mandolin and Guitar Concert in Philadelphia, at the "New Century Drawing Room," on Thursday evening, May 5th, to a fair audience. The program was a varied one and some excellent numbers were embraced. Sig. Setao's Harp Solo was one of the gems of the evening. So little harp playing is heard in this city that to hear such a performer as Setao is a rare treat indeed, and the audience showed its appreciation. Senor Romero, the guitar virtuoso, whose performances have more than once been spoken of in *Journal*, received a warm reception and several encores. Senor Romero is recognized as one of the few masters of the guitar now sojourning on this delightful planet, and he cannot be heard too often here in the city of "Brotherly Love."

The University Banjo Club under the direction of Mr. Paul Eno, did some good work. The Arion Mandolin and Guitar Club, was a revelation to many, for the organization numbered among its instruments, mandolins, guitars, flute, violin, etc., and proved to be an orchestra, having a conductor who used his baton, *a la* Gilmore, and although the selection "Black Hussar," by Milloer was rather long, the hall rang with applause, and an encore was demanded.

Messrs. Lapelina, Kael and Setao, in a trio on mandolin, guitar and harp, awakened sweet echoes from the harmonious realms, and Semirami, by Rossini, was excellently rendered.

Mr. D. C. Everest repeated the violin solo given at the Stewart and Armstrong Concert last January, and again showed himself a virtuoso of the once called devil's instrument, the fiddle.

Brooks and Denton, the well-known banjoists of New York, appeared in banjo duets with piano accompaniment. These performers are fine. Mr. Brooks, a young fellow, backward sighted, he performed last in this city, and his performances on this occasion were the best we have ever had the pleasure of hearing from him; perhaps Mr. Denton's assistance helped to this impression, for both are rare performers. Mr. Brooks also deserves credit for being able to pitch his Banjo in the key of D, and managing to keep it in tune during the performance of a lengthy piece of music. Pitching the Banjo a full tone higher than the Banjos used by the performers in this city, and which gives the instrument a tone Brooks must have an unusually loud toned instrument. It is well known that a piano tuned to a high pitch is much louder and shriller in tone than if tuned in a lower pitch. It is the same with a Banjo. As the strings are stretched tighter, the tone is louder and sounds fairly loud at that pitch, may be made to sound very much louder if tuned a half or a full

tone higher. Take the ordinary eleven inch rim Banjo and tune it in F flat, and it will be found very weak in tone, because the strings are slack. Raise the pitch to C, a tone higher, and you have a very much better tone. The strings then are tighter, and there is more pressure on the bridge. Now, if the pitch is still another tone, the instrument will then stand in D; that is, the fourth string will sound D on the piano, while the third string will of course, sound A. This pitch causes the strings to be very tense, which also increases their pressure on the bridge, and the pressure of the bridge upon the head. The tone is now very much louder and shriller, as it is of course, is higher.

But the difficulty comes in using a Banjo tuned thus, in keeping it in tune, and in preventing the strings from breaking during a performance. In hot weather the gut strings will snap off very frequently under such a tension, and even in cool seasons a performer with moist hands will find great trouble with strings. Messrs. Brooks and Denton, it would seem, have succeeded in holding their instruments up to the extra high pitch, and credit should be given them for this accomplishment, as well as for their excellent rendition of music. It requires a steady nerve to stand the severe friction of such tense strings upon the finger and thumb, and such an occurrence by practice, and Mr. Brooks' masterly execution could have been acquired only by persistent practice; and there are not many performers who would have stuck so persistently to practice, without becoming sick and tired of the harsh tone and over-tension of a Banjo so highly pitched. These closing remarks are intended to enlighten those novices who do not comprehend why one Banjo seems to have a "sharp" tone on the stage, and another a softer tone. Let the amateur experiment on the different tuning pitches named, and he will soon get at the solution of all such problems. The trick of tuning one Banjo higher than another, in order to convince a customer that one was *louder* than the other, used to be done in "olden times," but now Banjo players have a "trick," and they do not have to be "faked" any more.

A FEW REMARKS ON BANJO STRINGS

Every experienced banjo player knows how hard it is to play a Banjo with any satisfaction during the hot and humid summer weather. Not only is the head affected by the weather, but the strings break very frequently, or what is nearly as bad, sink below pitch so constantly that it is almost impossible to keep the instrument in tune. Up to within the last year or two it was thought almost an impossibility to remove this mountain like impediment. But quite recently a Banjo String has been manufactured in Europe, composed of finely spun silk together with certain other materials, which resists moisture far better than any gut string manufactured, and the tone is equal to that produced by the best gut string—and invariably still, the silk composition strings are almost invariably found *even in thickness and true in tone*, a thing that has been the sore complaint of the string manufacturer. The manufacturers of the gut strings confess their utter inability to make the strings even in thickness and true in tone. Hence, out of a bundle (30 strings) of gut strings, the player is fortunate who finds a dozen that are true. The "silk composition" strings manufactured by Muller, have been successfully introduced to the Banjo playing public by the writer of this article, and in these strings is found what has long been earnestly desired, a string that is true in tone, and does not break so readily break during moist weather. It is only a question of time when gut strings for use on the Banjo will be a thing of the past, superseded by the perfected silk string. Already Muller has many imitators, but as yet there have been nothing to compare with the strings of Muller's late manufacture. The tremolo movement, certainly, when produced on these strings, is far ahead of that produced on the gut strings, in power of expression. It is quite true that the silk composition strings are not so good in tone as the gut string, which requires greater expertness in handling the banjo pegs, to produce accurate tuning, but the strings do not go out of tune when once stretched, with the same ease that the gut strings do. The latter, as we all know, have four things to do with the Banjo, which requires *perfectly true strings*. Take for instance, the "Witches Dance," Paganini's

Address, S. S. STEWART,
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REMINISCENCES OF A BANJO PLAYER

(NORTH LITTLE)

In a former letter I mentioned "Briggs' Banjo Instructor," by Thomas F. Briggs, and as Mr. Stewart took occasion to refer to the same work in a former number of the *Journal*, I shall, in my recollections of banjo books and music, merely pay a passing tribute to the now obsolete "Briggs of art," which is, however, still sold over the counters of scores of our music stores, as a "standard banjo instruction book." "Briggs' Banjo Instructor" was copyrighted and published in 1855, by Oliver Ditson, of Boston. I take it for granted that "Briggs of art" recognize guitar style of playing in playing the banjo. On page 8 of the book he says, "In playing, the thumb and first finger only of the right hand are used." He then goes on to explain the banjo style of playing, which is familiar to all students of the banjo. On the same page Briggs is made to say: "Owing to the peculiar construction of the banjo, the performer can play in two keys only, without changing its *pitch*; these two keys are the keys of the third string and fourth string." And on page 9 he says, "All banjo music is written in the keys of D and G, therefore when the performer wishes to play in any other keys, he has but to change the *pitch* of the strings and then play in the key of G or D, producing the *sounds* of whatever key he tunes to. In this manner, what would seem to the performer that he was playing in the key of G or D, the tones he would produce might be in the key of A flat, or any other remote key he might tune to. It will thus be seen that the banjo can be played in any key." The present generation of banjo players this is playing in *any key* with a vengeance, and the mere suggestion of such a scheme to a banjo player of the present day would no doubt make even a "Simple method" crank smile.

Again, on page 10, he says, "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 string, and also keep the first finger about the same distance from the nut. In stopping the fourth string the first finger should be placed about a finger's width below the nut."

Imagine, if you can, learning to play an instrument by following such instructions as the above. On the same page occurs the following: "There are five principal movements or motions used in banjo music, and as these form the basis of all banjo pieces, the learner should become thoroughly familiar with them." And again: "When a single chord occurs, it is to be played by the first finger alone, which is done by sliding the finger rapidly over the strings, beginning with the lowest note. When two or more chords composed of the same letters occur, the first is made with the first finger, and the second is made by sliding the back of the nail of the thumb rapidly over the strings, commencing with the upper note of the chord." A pretty mess of it E. M. Hall, Huntley or any of our first-class performers would make if they attempted to copy such instructions as the "five principal movements or motions" in any of their scientific solos played before an enlightened audience of the present day.

On page 10 is explained the second (and last) occasion to Briggs' position. We are told here that "the first string is the only one ordinarily used in the second position." The highest note of which is G above the staff, or according to banjo music of the present day, it would be A on the first line above the staff. After these instructions, the number of pieces in the banjo style, at the end of which the learner is cautioned to frequently change the *pitch*, in order to obtain a pleasing variety in the sound. This is followed by a number of songs, at the beginning of which is the instruction, "The performer, in playing the accompaniments of the songs, can use either the banjo fingering, or snap the first, second and third strings with the first, second and third fingers of the right hand, as in playing the guitar."

"Briggs' Banjo Instructor" is the only banjo instruction book ever published no one will deny, but Tom Briggs never wrote it. This can easily be seen from the following extract from the publisher's preface: "Shortly after the death of T. F. Briggs, the publisher was solicited by Mr. Briggs' friend to publish 'Briggs' Banjo Instructor.' As there had

never been published a complete method for this instrument, and as Mr. Briggs had acquired a great reputation as a performer upon the banjo, the publisher was induced to issue this work, and thus give the world a scientific and practical method for an instrument which has been ever considered a mystery unlearnable, and for which music had never before been written." That "Briggs' Banjo Instructor" was the first method ever published, there seems to be no doubt. That it was a crude affair, it is plain to see, but that the banjo was advancing can plainly be proved by referring to the next book published. The title page reads as follows: "Howe's New American Banjo School, with new and complete rules and exercises, and all necessary instructions to perfect the player in the art of playing the banjo without a master, together with a large collection, &c. by Elias Howe. Published by Henry Tolman & Co. in 1857."

Mr. Howe then goes on with five pages of rudimentary instructions, after which he introduces his "Instructions for the Banjo" as follows: "The use of the banjo was until recently almost entirely confined to the negroes of the South and their imitators, the members of various negro minstrels. It was often made in a very rough and clumsy manner, totally devoid of scientific principles such as guide the mind to the correct use of the instrument, and to the instruments it belongs. But within a few years the improvements that have been made in their manufacture are truly wonderful; so instead of its being classed among the third and fourth rate instruments, it is now ranked in the first class, and is destined to perform a very important place, not only as an accompaniment to vocal music, but it will take a prominent position in the performance of instrumental music. The interest that it has excited in the musical world can be seen by the large number of persons who are beautiful tones it produces in the hand of a skillful performer." Mr. Howe's prediction of the future advancement of the banjo to the front rank as a musical instrument has been verified, but I fear his book has very little to do with the chess with his favorite instrument. He does not give the slightest hint as to how to play or stop the strings, but says "music for the banjo should be in the keys of G, D and A major; but music in other keys can be played by changing the *pitch* of the instrument." After which he gives a list of the six, and even seven strings, yet five strings is the number in general use." The scale of, and how to tune the banjo in the keys of C and D, constitute the elementary principles of how to play the banjo according to Howe. These instructions are followed by a number of pieces from one of the author's violin books and some from a guitar book. The last part of the book is filled with songs and guitar accompaniments which were, however, taken from the guitar book.

After this "Howe's Instructor" several books were published, but they were generally copied after Briggs' Instructor. I had several, but they were mislaid, so that at present I cannot give the authors' names. I find one published by William A. Pond & Co., New York, in 1864, called "Winner's New Banjo Instructor." This book, however, the banjo instruction part is concerned, is almost a verbatim copy of Briggs' book, and contains the same stereotyped information: "Owing to the limited scale of the banjo, it can only be played (conveniently) in two positions." The first position is the one in which it is, therefore, not necessary to enter into a detailed description of the book, as I have Briggs'. I would ask the reader, is it to be wondered at that the banjo did not advance more rapidly, or that musicians should have been so slow in learning to play the instrument, played only in two keys without changing the *pitch* of the strings? I do not blame them for having such a poor opinion of the banjo at that time. But things have changed. The banjo of to-day is, I am happy to say, an instrument of the first rank, and I would like to write more fully of that interesting period of the banjo, when it was just beginning to "see the light." When I began this letter I thought I had all the material at hand, but on looking over my collection of banjo books I had not realized that I had banjo books in a box that I could not readily get at

without delaying this letter, and as our friend Stewart has admonished me that the printers are waiting for "copy," I shall have to depend upon my memory for data. I may make errors in dates, but do not think I am very far wrong. About 1855, I think, there were a number published after the same general plan of Briggs'. Phil. Rice's method was published early in the '60's. It never had a very extensive sale. About 1865 James Buckley wrote "Buckley's New Banjo and Guitar Instructor," which was a collection of tunes. About the same time Frank Converse wrote "The Banjo Without a Master," a small but very valuable book for the beginner, as it contained full instructions after each piece, how to stop the notes and which strings to sound. In 1865 C. S. Gordon & Co., of N. Y. This was the most complete banjo book that had been written up to that time, and had a large sale.

In 1867 James Buckley wrote a book similar in appearance to Converse's last book; it was published by Ditson & Co., of Boston. I remember the year of the publication of this book from the fact that I had been corresponding with Buckley who lived near Boston. His style of writing would have compared very favorably with Horace Greeley's. I never was able to read one of Buckley's letters through. I managed to decipher a word here and there, and in some way got it into my head that he was writing a banjo book. I wrote him a letter in which I told him to send me the next banjo book that was published. In the course of time it came to hand. On the day succeeding the one on which I got the book from the postoffice, a man was to be hung in our jail yard, and I had been included in the number of citizens who had been invited to witness the execution. I had received my mail late in the evening and, as you may imagine, I was very anxious to see the account of the execution that was to take place the next day, consequently I only had time to look over the book at odd moments during the night. The next day, however, I slipped off by myself and was playing over the pieces, when I was informed that it was for the execution. I dropped the banjo and rushed to the jail, reaching there in time to join the procession to the gallows. After the man had been pronounced dead by the attending physician and placed in his coffin, I went back to my banjo and the music I relate above, and wrote the preface, and fix the date of the issuing of Buckley's last book at the same time this man was hanged, which was in 1867. I was intensely interested at that time in everything pertaining to the banjo, and what I say of myself was really true. My play was my maintenance; we were all on the look-out for new music, and every fresh piece was eagerly sought after and greedily devoured. Some time after the Buckley book, Converse wrote his "Banjo and How to Play Banjo," a small book like the "Banjo Without a Master." Most of us who were interested in the banjo had by this time made up our minds that it had come to stay, and it was only a question of time when it would rank with any known musical instrument. Musicians were beginning to take an interest in the banjo, and every one who could do so went diligently to work arranging and writing music for the banjo. Every spare moment I had was devoted to making new arrangements for myself, or for those who were unable to do so themselves. My play manuscript was assuming huge proportions, but I confess that although I had no doubt as to the future of the banjo, I had misgivings, or rather a certain fear possessed me, that through the slurs and contempt shown the banjo and smaller instruments, I might be prevented to impede its progress. Nevertheless, I kept at work, and now feel that all was not in vain. The banjo has risen above all its surroundings. Its rapid rise and advancement has been unprecedented. In the few years since it was first taken up by the lowly banjo, would now willingly be considered its champions. But the capabilities of the banjo are still unknown to us. Future generations will develop them to such an extent that nothing will be impossible. I have said enough, however, to show the cause to change my mind, that any piece of music written for any known treble instrument can be played upon the banjo. But to return to my subject. In 1869, Converse and Degroot issued a book in serial form, called "The Banjo and Guitar." I was a subscriber and have copies of the only



E. H. Frey, Lima, Ohio, writes:

"The last *Journal*, No. 69, came to hand. It is quite a school for banjo players and gives more information—illustrating the fingering, etc.—than any other work on the banjo I have as yet seen. This number is indispensable to all interested in the banjo, and should be in the hands of all teachers. A banjo of this city told me that he had invested about \$10 in different instruction books, in order to get the correct method for the *tremolo* movement. Not one of his books mentioned anything about 'tremolo,' and when I showed him the complete work in your *Journal*, for only 10 cents, he could hardly realize it."

Geo. H. Billings, a banjost, who was well known in Syracuse, Cortland, Rochester, and other New York cities, died on March 5, last, in Auburn, at the age of 27 years. The deceased had been a sufferer for a number of years from a lingering disease. He left many friends.

The "Banjo Club" and the Banjo and Guitar Club, are becoming more popular every year.

Harry Whelson, Streator, Ill., writes:

"I should like to obtain the services of a good teacher, but because I cannot do so, I do not intend to lay my banjo down to rest and wait for one to come along, for I think too much of my banjo. I have saved ten times the price of my banjo since I bought it—simply by applying myself to it at nights instead of going out with 'the boys.'"

I received this month's number of the *Journal* and it is simply immense, I must say. *Observations on the Banjo and Banjo Playing* is great."

J. C. Folwell, of Camden, N. J., who had been quite ill for some time, has fully recovered and is prosecuting his music teaching business with his old energy.

We are indebted to the "Ameno" Mandolin, Banjo and Guitar Club, of Harrisburg, Pa., for a fine photograph of the club recently received. This organization consists of six members, Messrs. J. H. Orster, F. H. Hansen, A. Dewhirst, A. Fletcher, J. N. Ogelsby and H. S. Meese.

J. E. Nott Barnes, Bombay, India, writing under date of March 12, says: "I am happy to advise you of the advent of the two little banjos. They arrived in perfect playing order, with not even a string broken. Their taking tone and fine finish ravish the senses of both hearing and sight. With many thanks, I remain, etc."

John Davis, the well known teacher, of Springfield, Mass., writes:

"The last number of *Journal* is simply 'immense.' Anybody who will find fault with that ought to be kicked. The extra thirty-five pages will prove a valuable addition to an instruction book, which is already ahead of anything on the market, for solid instruction—and I have tried everything."

W. B. Leonard, of Cortland, N. Y., expresses himself as very much delighted with number 69 of the *Journal*.

W. H. West, Fargo, North Dakota, writes:

"Received the \$60 Orchestra Banjo, books, strings, &c., all safe. I wish to say that it is the finest instrument I have ever seen; in tone and finish it is perfect. My customer is entirely satisfied and in every respect."

Edwin S. Davis, St. Paul, Minn., writes:

"A little over two weeks ago I received No. 2, 12-inch rim Orchestra Banjo, which you made for me. It is hard for me to tell you how pleased I am with it. It is a first-class instrument in every respect—both as regards finish and tone."

How little one knows what a really good banjo is, until they get one of yours,—for even the cheapest ones of your make are better than the best of others. It is a genuine pleasure to play on my Orchestra. Another good point is, that it holds its tone so well with a piano. This, I think, is a good test of an instrument."

The Silk City Concert Co., of Paterson, N. J., comprising eight members, may be secured for entertainments by addressing W. W. Stalter, manager, 213 5th avenue, Paterson, N. J. Stephen Shepard is musical director of this organization. The instruments used are banjos, mandolins and guitars.

S. S. Stewart's *Banjo and Guitar Journal* No. 66 is at hand, and in more attractive form than ever before. Its contents are most interesting and instructive, prominent among the contributions being an illustrated article by Mr. Stewart. "Observations on the banjo and banjo playing" is its title, and it is replete with instructive matter from this experienced writer, performer and manufacturer of the world renowned Stewart banjos. No one should omit a careful perusal and study of the article. A. Baur's eighth letter on Reminiscences of a Banjo Player is well calculated to interest. T. J. Armstrong and E. H. Frey contribute two excellent musical compositions, one for the banjo and one for the guitar. Mr. Stewart's publication is eagerly sought for by all interested in the banjo and guitar, both amateurs and professionals. It is invaluable to both.—*The Stage*, New York.

The "Love and Beauty" waltzes, by T. J. Armstrong, has been played by the orchestras in our leading Philadelphia theatres, with much success. Many of the musicians who have taken part in the performance, declare that they like the "Love and Beauty" as much, or more than any of Strauss' waltzes. We publish this beautiful set of waltzes with the banjo with piano accompaniment; price 75 cents.

F. M. Atwood, Louisville, Ky., writes:

"I have had the *Journal* now for about five years, and expect to take it for a great many more. It is the best thing in existence for a banjo player."

The Americus Banjo Club of this city has been filling many engagements, and whenever they have appeared, it has been to the entire satisfaction of their audience. The organization, though young, is giving every evidence of a brilliant future, and as each instrument is in the hands of capable players, it is hoped that by liberal patronage, the public will give the club the encouragement as desired. Address M. R. Heller, Leader, 2150 Harrison Avenue, Philadelphia, Pa.

E. H. Johnson, Peoria, Ill., writes:

"I promised to let you know the result of my efforts in the musical line. I have organized a good little company and will enclose a clipping from the *Peoria Herald* of March 9th, which will give a full description of the first concert. It was a booming success, and all that I could desire financially. I have on the desk before me, seven letters asking me to give them a date. The principal feature of the evening was the banjo music, judging from the recalls we got at our appearances. Two *Stewart Orchestras* were used, and people said they sounded like four instead of two. It simply goes to show what a man can do if he will only get up and shake things around and work out your poster on the Company's doings. I am working with several players and am going to put about fifteen banjos on in some of my concerts soon."

Paganini's violin solo of renown, "The Dance of the Sorcerer" (or Witches' Dance), is now adapted for the banjo.

Jesse Hodgson writes from Richmond, Ohio, under date of April 13:

"The Orchestra Banjo arrived O. K., and have given it a fair trial and find that it is still stuck to the 'Chatterbox.' I had to have it strung, and have packed the Orchestra Banjo carefully and returned to you by express to-day, and paid all charges. I have a man in town here about ready to send for one of your banjos. I will advertise and speak well of your banjos at all times."

W. H. Harper, Oshkosh, Wis., writes:

"At a special meeting of the *Arian Banjo Club*, which took place Wednesday evening, April 6th, the Club was reorganized, and will be known in future as the *Arian Banjo Orchestra*."

The following officers were elected: Prof. A. D. Amolen, Business Manager and Musical Director; H. E. Cornish, Secretary and Treasurer.

This organization is a grand success and a permanent thing in Oshkosh."

Ike Samuel, Gretna, La., writes:

"I am more than pleased with your *Universal Favorite Banjo*, and must say it's a dandy. You surely deserve patronage from every banjost in the country, not only as a banjo maker, but as a man of your word, or to say it straight, you are 'no fake,' and you know the country is full of them."

The Lotus Banjo and Mandolin Clubs, of Philadelphia, gave a concert at Association Hall, Norris-town, Saturday evening, April 23d last, which proved an enjoyable occasion and a complete success. The selections rendered included Armstrong's "Love and Beauty" Waltzes, Frühlings' March, Normandie March, Picaninny Dance, etc. A Stewart's Bass Banjo, with 16-inch rim, has lately been added to this club, and Mr. Paul Eno, the leader, says the bass notes of this instrument are a valuable addition to any club. The same organization also gave a very fine concert in Germantown, on April 28th.

Benj. V. Kershner, Towanda, Pa., writing under date of April 24th, says:

"It would be utterly impossible for me to express myself in regard to the \$50 *Imperial Banjo* which I have of your make. It is grand. I don't see how I have ever been able to execute difficult music without it. The majority of my pupils use your banjos, and the others are rapidly coming to the conclusion that they too must possess an instrument that stands superior, as you will see by the following order. * * * *"

Joseph Griffith, Little Rock, Arkansas, writes:

"I never miss an opportunity to recommend your banjos. The Presentation Banjo I bought of you in \$50 is as satisfactory as when first received, and is much admired by all who see it. I have a Banjeaurine and Pony Concert of your make also, which are O. K."

Wm. C. Stahl, of St. Joseph, Mo., advertises two new pieces of music in our "Teachers' cards."

J. H. Jennings gave a fine banjo concert in Providence, R. I., at Blackstone Hall, Tuesday evening, April 19th. A grand Banjo Orchestra was introduced. Alford and E. Buehler, the noted banjost, also appeared. There was a number of excellent numbers on the program. Mr. Jennings is to be congratulated on the success of his concert.

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

"There is not much doing here in the banjo line, except in the amateur ring. One teacher told me he had organized and would open up some of the different banjo clubs, which he intended to unite into one. I think he told the truth for it is an easy matter to organize clubs in Portland that play by ear. What we need is a club that can play by note anything published for the banjo. Portland is in need of a few more good banjo players."

F. L. Wilson, of Atchison, Kansas, writes:

"Enclosed find money order for another copy of Complete American Banjo School, part first. Banjo business is on the pick up and I hope it will continue. In regard to your *American Banjo School*, I can say that every one to whom I have furnished the book says that it is the best instructor of the kind they ever saw. It is like your banjos—not to be excelled."

W. M. Hale, of Washington, D. C., writes very agreeably of the success of the Washington Mandolin, Banjo and Guitar Club, of which he is secretary. This organization has given a number of first-class entertainments during the past winter and is now an established success. The business manager of the Club is J. P. Cullen, whose address is 417 Sixth street, N. W.

The University Banjo Club and the Hamilton Banjo Club "doubled up" and performed at the Academy of Music, Philadelphia, on Monday evening, May 24, for the benefit of the Russian Famine fund.

The *Sentinel*, Ansonia, Conn., under date of April 30, says that Jerome May's Banjo Club from Bridgeport, furnished the best dance music ever heard in Birmingham. "The banjos mark clearly and distinctly the tone and the piano and bass viol strengthen the tone," says the *Sentinel*. In order to maintain the banjo character of the tone, the Club should do away with the "bass viol" and substitute a Bass Banjo.

Every good banjowist will want a copy of the *Witch Dance*, adapted from Paganini's famous violin solo. It is now ready for publisher; price 75 cents. S. S. Stewart, publisher.

Miss E. E. Secor, assisted by her sister, Miss Viola R. Secor, gave a select banjo concert at the English and Classical Select School, Philadelphia, Monday evening, April 18th. The Misses Secor in their banjo and piano selections, and Miss Stella Streeter in banjo solos, were much appreciated. Mr. Vallette V. Secor, in his performance of the Phantasmagoria Waltz, banjo solo with piano accompaniment, made a hit also.

Miss Bertha D. Perry, Washington, D. C., writes:

"The banjo which I purchased from you a month or so ago has proved to be a remarkably fine one. It has been thoroughly tested by different members of a banjo club here, who are all very much pleased with it."

Geo. P. Garcelon, Auburn, Me., gave a banjo and guitar concert, at Union Hall, Lisbon, Me., Thursday evening, April 28th. Mr. Garcelon writes: "A friend of mine in Boston (a member of the Banjo and Guitar Orchestra) wrote me that, at the last rehearsal, another member of the orchestra, who thought he had the finest and loudest toned banjo in Boston, came to him and wished to exchange banjos with him for the banjo. The result was that my friend's \$20 Stewart banjo has heard above all the rest. They all wanted to know how he got so much tone out of it. He said simply that it was a Stewart banjo with the head tight. However, we may rest assured that he felt very proud of his Stewart banjo."

J. O'Neill, banjo teacher, Cleveland, O., writes:

"The banjo is coming to the front here. Educated musicians are getting interested in it and learning to play it. I am at the present time giving lessons to several very fine pianists."

Mrs. George H. Gorman, of Washington, D. C., has under her direction a "Ladies' Banjo Quintette." The club is composed of ladies of wealth and social position, and of course, will not play for money, but will perform from time to time for the benefit of charity, and give private sessions at the homes of its performers and honorary members. Mrs. Gorman often plays solos in public for charitable purposes. The interest in banjo playing in Washington is very great and no doubt will increase every year.

T. H. Mackenzie, Rochdale, England, writes:

"I have delayed writing you about the banjo you made for me, as I wished to give it a fair trial first. It is a splendid instrument, sweet and powerful in tone, and very easy to finger. The finish is very good indeed, the inlaid work is tasteful and very well done, in fact, it is just what I wanted. It does not matter how or where you examine it, as it is equally good all over, both inside and outside of rim. I do not think there is a banjo in this town to equal it for tone and finish. I wish to subscribe to your *Journal*, and will remit you when I want some music, as it is hardly worth paying for a P.O. Order for so small an amount."

Frank Simpson, Jr., Glasgow, Scotland, has had a very good season at banjo testing, and there are now more banjo players among the Scotch than last year. Success to Frank Jr., he is a worthy "chip off the old block."

O. H. Albrecht has taken to the two-wheeled horse, and his handsome beaming countenance and manly form may be seen constantly among those beautiful hills in our far famed Fairmount Park. Otto is a fair-mount indeed, as well as a composer and arranger of music, and a compounder of sweets for the musical ear. Otto, there are none fairer and more manly than thou.

"The Guitar-neck Banjo you made for me is giving good satisfaction; since I have the head drawn down it sounds much better than I expected it would. It is a very fine instrument." This is what C. C. Schrote, Tiffin, Ohio, writes of the Guitar-neck Banjo.

"The Banjo ordered for a pupil was received several days ago and turned out splendid; both in tone and workmanship. The party I ordered it for was greatly pleased, also with the case." This is what Wesley Bailey, Helena, Montana, writes.

Walter J. Stent, of Sydney, N. S. W., gave a Banjo concert at that city on Wednesday evening, March 23rd. The Evening *News* of Sydney in speaking of the concert, says—"The novelty of the evening was the American Banjo Quintette Club, under the leadership of Mr. Stent. The performers showed that this instrument is capable of producing very enjoyable music, and their efforts were very much appreciated."

We have received a copy of *Tout Paris Waltz*, for the Banjo, an adaptation from Waldfuehl, by Doré Brothers of New York. The "arrangement" has the appearance of having been *transcribed*—certainly can not be called *arranged*—by a violin player; no evidence of the work of a practical banjowist being discernible throughout the work. Not a single "position" is indicated, and it resembles very much a State map with the cities and counties left out. As the Doré Brothers are still clinging to the "Simple Simon" method of teaching—quite likely they have issued this waltz for the purpose of driving their flock into "simple minded" pastures—the arrangement of the waltz is in itself sufficient to drive the ordinary Banjo Student to the insane "method."

One thing is certain, no good musician could tolerate the so-called "simple method," and those who employ such systems in teaching, do not and cannot understand music and therefore are incompetent to adapt or arrange music. The "simple method" is a great enemy and a detriment to the instrument. He cannot advance the Banjo in any way; all that it is possible for such to do is to take the money from pupils, whose ears are easily tickled, but whose musical ideas are very limited.

We have lately noticed a humbug advertisement by a party in Chicago, in which it is said that any one can learn the Banjo, Guitar and Mandolin in one hour, and perfect command can be acquired in a week's practice.

As no one but a fool would believe such a statement, it need be said. The fingers can not be trained in a week to play a stringed instrument, any more than a gymnast can be created in a day.

Beware of humbogs, and do not throw away time and money on such cheats.

BANJO CONCERTS.

The Stewart and Armstrong Banjo Concert was so successful last winter, that many who attended are anxious to have another concert of a similar kind the coming winter. The concert spoken of was given in Philadelphia, on January 23, at Association Hall. The hall was crowded, and people who came late could not gain admittance. One gentleman called on Mr. Stewart on the day following the concert and said, "I have called to congratulate you on the concert. To be candid, when I purchased the seats I did so only out of *confidence* to you. I was most agreeably surprised, for I never enjoyed myself more of an evening, and never got so much for my money as I did at this entertainment." We have had many other compliments of a similar kind.

It is quite likely that some time during next winter a banjo concert will be given at one of our large halls that will entertain and surprise the public. If it is decided to give such entertainment our readers shall have ample notice of the event, and seats will be placed on sale at least three weeks before the concert.

New Club Music

Five new pieces for young Banjo Clubs, by E. H. Frey. **SIX PARTS**, as follows:

Banjourine—(leads)
First and Second Banjos
Guitar
Piccolo Banjo and
Mandolin

These pieces are so arranged that the Mandolin and Guitar parts may be omitted if desired. Or the Mandolin and Guitar parts may be used and the Piccolo Banjo part left out. The music is quite easy and is arranged especially for young clubs. Price of each piece is 50 CENTS, complete for six instruments. Single part, 10 cents each.

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Send 25 cents and receive the above collection.

Address, S. S. STEWART

Nos. 221 and 223 Church Street

PHILADELPHIA, PA.



PHILADELPHIA, May 7, 1892.

To the Editor of *Stewart's Banjo and Guitar Journal*:

Dear Friend:—Perhaps it may not be amiss if I venture to ask space in your columns for a few words on the recent incidents and subjects connected with the banjo which have come before my notice.

This being the first anniversary of my devotion to the instrument, perhaps I may be allowed to refer to the work done in that time.

I have endeavored in previous articles to bring to the notice of your readers the great importance of practice. I would again urge all beginners that good results can only be attained by hard work—yet why call it hard work?—If you take to the banjo as a means of pleasant recreation, no matter how severe the task, you will surely not look upon it as work. I will keep up at least twenty-four hours practice a week, and do not find it any burden, but a most positive pleasure.

If I may believe my friends and fellow players, the time devoted shows good results, certainly to myself. The execution of pieces that used to seem entirely beyond me, now presents no difficulty.

As previously stated, I find no end of benefit and pleasure in reading, and would advise all beginners who desire to have the real pleasure of their instruments, to devote considerable of their efforts to that end.

Have your task—a certain piece to master and memorize, but by way of relief, read over such pieces as you may have in your collection, and the improvement in your reading power will soon begin to tell.

In selecting a piece, your teacher will always consider the special feature of some particular movement calculated to improve such weak points as he may notice in your execution, while if laboring by yourself, such pieces as present special difficulties, will require your special work.

Don't give up until you master them, and don't devote all your energies to the playing of pieces that present no difficulties.

It was my good fortune to have the benefit of Mr. T. J. Armstrong's tuition, and I am sure that the sentiments advocated and advice here given, are but the echoes of his valuable teachings. I am grateful that my good fortune led me to him, for by and through him I have benefited to an extent beyond value.

The special favor of being present and taking part, in my little way, in the evenings, when some fraternal friends gathered at your residence, have been of the greatest service to me. The playing then heard has served to urge me on, and we mortals, being after the fashion of monkeys, and exercising the imitative power of these animals, no doubt my efforts to copy have been of considerable service. So again I give to students the advice—hear all the playing you can, good and bad; you will soon begin to discriminate and be able to judge as to which it is well for you to follow.

Your "Observations on the Banjo, and Banjo Playing," as published in the last number, it is to be hoped will be fully appreciated. To my knowledge, no instrument and its method, has been so fully and practically treated as in the many articles from your pen—and this last is the greatest of your efforts, in so far as it must serve to those who read, as a most perfect teacher.

The article published in the *Musical Courier* was admirably written, and a just rebuke to the doctor. Our much abused instrument will survive the harsh treatment given it.

Let any player of ordinary merit, and playing selections of good taste, take notice of the surprise caused by his performance in a drawing-room, to those who have never heard—and their name is legion—a good piece played on a good banjo. Only the bigot will deny its merit—and then without sincerity, as he merely dreads the effect produced by his acknowledgment to his friends of his conversion to the banjo.

The proof copy of the arrangement of "The Witch's Dance" was received with delight. You have conferred a favor on the instrument and its players, by this publication, as such music is sure to elevate the instrument. Keep right on.

The silk strings are just the things for such pieces as this—in fact it would be hard for me to get along without them.

I was sorry that the concert given by Mr. Ross was so poorly attended. Surely the event could not have been well advertised, as the talent presented should have drawn the devotees of the instruments represented.

Romero and his guitar were certainly in the lead—he was in splendid form and played most brilliantly.

I was disappointed in the "greatest banjo players in the world"—from such title I surely was not wrong in expecting more. Their playing was good, but not extraordinary.

The Lapetina Trio rendered some excellent music, while the Arion Mandolin and Guitar Orchestra, considering the number of instruments, did not show to advantage. I regret that the laudable efforts of Mr. Ross to present so good a bill should have been so poorly recompensed.

I will now draw to a close these rambling remarks, and take up once more my "Thoroughbred." So 365 days since I first tried a banjo—how often will they be multiplied?"

Yours amicably,

HYLANDER.

NEW BANJO MUSIC by W. V. Smith Spanish Serenade, for 2 Banjos

This is a very fine thing for Banjo duet—something above the average. It is in the key of E, with changes. First Banjo part has "bass to E," and an excellent tremolo part is introduced. PRICE, 35 CENTS.

NEW MANDOLIN MUSIC -DOMINO NOIR POLKA-

For Mandolin and Guitar. An excellent duet for these instruments. In key of G with change to D. PRICE, 35 CENTS.

NEW MUSIC FOR MANDOLIN, BANJO AND GUITAR

Published by S. S. Stewart

Spanish Waltz, "SAN PAULO," by E. H. Frey

For two Mandolins, Guitar and Banjo. - price, 75c.
Each Part Separate " 25c.

NEW BANJO MUSIC

Published by W. A. HUNTLEY

For sale by S. S. Stewart, Phila., Pa.

"Goddess of Liberty" March.....	\$0.50
"Only a Dream" Nocturne.....	.50
"Fairy Visions" Mazourka.....	.50
"Janet's Favorite" Waltz.....	.40
"Mexicana" Schottische.....	.40
"Eleanor's Favorite" Mazourka.....	.40
"Limited Express" Galop.....	.50
"American Princess" March.....	.50
"Gleam of Sunshine" Waltz.....	.40

THE ABOVE PIECES ARE ARRANGED WITH PART FOR SECOND BANJO, BUT ARE COMPLETE AS SOLOS.

O. H. Albrecht's New Banjo Music

FOR SALE BY

S. S. STEWART, PHILADELPHIA

Almandine Polka, Banjo and Guitar.....	\$0.25
"Desire to Please" Mazourkas, two Banjos.....	.25
Queen of Joy Polka, two Banjos and Guitar.....	.25
Lasting Beauty Schottische, two Banjos.....	.25
The Ooon's Frolic. Solo.....	.15
Highland Park Polka, two Banjos.....	.25
Coquette Schottische, two Banjos.....	.25
Irex Polka, two Banjos.....	.25
Lake Side Schottische, two Banjos and Guitar.....	.25

"OBSERVATIONS ON THE BANJO AND BANJO PLAYING."

We give the second instalment of this article in this issue. Those who have not had the first 16 pages, should send for a copy of No. 69 of the Journal before the same is out of print. We hope to find room to complete the article in our next number.

MUSIC FOR BANJO CLUBS

PUBLISHED BY

S. S. Stewart, Philadelphia, Penna.

"Excelsior Medley," complete for Banjeurine, Piccolo, 1 and 2 Banjo (4 parts) *Arr. by Armstrong* 1.00

"Lights and Shadows," Gavotte, complete for the four instruments, 1 and 2 Banjo, Banjeurine and Piccolo Banjo. *Stewart* .50

"Grand Inauguration March," by Stewart, complete for Banjeurine, Piccolo Banjo, and 1 and 2 Banjo (4 parts), *Arr. by J. H. Lee* .75

"The Wayfarer" Waltz, complete for 1 and 2 Banjo, Banjeurine, Piccolo and Guitar, and Piccolo Banjo. *Stewart* 1.00

"Rocky Point Schottische," complete for 1 and 2 Banjo, 1 and 2 Piccolo Banjo, and 1 and 2 Banjeurine. The 2 Piccolo and the 2 Banjeurine parts may be omitted if desired (4 or 6 parts) *Huntley* .50

"Stewart's Favorite Quickstep," complete for 1 and 2 Banjo, 1 and 2 Piccolo, Banjeurines and Guitar (5 or 7 parts). *Herbruger* 1.00

"Merry War March," by Strauss, complete for 1 and 2 Banjo, Banjeurine, Piccolo, and part for bass Banjo, *ad lib.* *Arr. by Baur* 1.00

"Martaneaux Overture," complete for 1 and 2 Banjo, Banjeurine, Piccolo Banjo and Guitar (5 parts). *Vernet* 1.00

"Bella Bocca Polka," by Walde, complete for 1 and 2 Banjo, Banjeurine, Piccolo Banjo and Guitar (5 parts), *Arr. by Armstrong* 1.00

"In Wild Haste," Galop, by Faust, complete for 1 and 2 Banjo, Banjeurine, Piccolo and Guitar (5 parts), *Arr. by Armstrong* 1.00

"Silver Crown," Medley, Overture, complete for 1 and 2 Banjo, Banjeurine, Piccolo and Guitar (5 parts). *E. H. Frey* 1.00

"Normandie March," complete for Banjeurine, 1 and 2 Banjo, Piccolo Banjo and Guitar (5 parts) *Arr. by Armstrong* 1.00

"Cœur d'Aut Polka," by Zikoff, (5 parts) complete, *Arr. by Armstrong* 1.00

"A Dance in the Wood," Polka Mazourka, by C. Faust (5 parts) complete. *Arr. by Armstrong* 1.00

"Fruhling's March," by Parlow (5 parts) complete, *Arr. by Armstrong* 1.00

"Heroic March," complete in 6 parts, Banjeurine, 1 and 2 Banjo, Piccolo Banjo, Guitar and Mandolin. .50

"Flower Schottische," complete in 6 parts, for young clubs, *Mack* .50

"Hemlock Schottische," complete in 6 parts. *Gibbs* .50

"The Knight's Reel," complete in 6 parts. *E. H. Frey* .50

"Limited Mail, Galop," (6 parts) *Frey* .50

Schottische, "Ecstasy," (6 parts) *Frey* .50

"Gypsy Prince, Polka," (6 parts) *Frey* .50

"Ring Dove Waltz," (6 parts) *Frey* .50

"Clover March," (6 parts) *Armstrong* 1.00

The nine last named pieces have Mandolin parts, which may be used or not, as occasion requires.

OTTO H. ALBRECHT'S Banjo and Guitar Music

For Sale by S. S. STEWART

BANJO MUSIC

The Celebrated Scotch Dance, by Albrecht	1.00
Student Clog, by Albrecht	.15
Merry Traveller's Quickstep, by Albrecht	.25
Golden Bell Waltz, by Albrecht	.10
Ridgway Mazourka, by Albrecht	.20
Water Lily Mazourka, by Albrecht	.10
Delicious Clog Dance, by Oehler	.15
Little Germany Polka, by Oehler	.15
Song Bird Waltz, by Oehler	.15
Onab Schottische, Milstead	.10
Laurestine Polka, by Oehler	.15

Ruby Schottische, two Banjos, by Albrecht	.50
Rosmond Mazourka, two Banjos, by Albrecht	.25
Clifton Schottische, two Banjos, by Armstrong	.25
Victoria Polka, solo, Armstrong	.25

BANJO DUETS

Fireside Schottische, by Albrecht	.25
Minneapolis Polka, by Albrecht	.25
Virginia Hoe Down, by Albrecht	.25
Evening Hop Schottische, by Albrecht	.25
Silver Rim Schottische, by Albrecht	.25
Our Favorite Clog, by Miss A. R. Boul-den	.15
Jasmine Schottische, by F. O. Oehler	.25
Let's Look Schottische, by W. Leidy	.25

BANJO QUARTETTES

For Banjeurine, Piccolo, and 1st and 2d Large Banjos

Laurestine Polka, by Oehler	.50
Golden Bell Waltz, by Albrecht	.50
Ridgway Mazourka, by Albrecht	.75

BANJO AND GUITAR DUETS

Colored Folk's Pastime, Albrecht	.25
Merry Traveller's Quickstep, Albrecht	.50
Enterprise Schottische, Albrecht	.25

BANJO AND PIANO DUET

Melita March, for Banjo and Piano, Albrecht	.25
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GUITAR MUSIC

Waltz—Fond Memories, Oehler	.25
Golden Crown Polka, Bender	.25
Look-Out Galop—Rena Waltz, Oehler	.15
Prospect Schottische, Albrecht	.15
Symphony Polka, Oehler	.15
Corn Flower Waltz, Oehler	.15
Ray of Hope Polka, Oehler	.15
Jubilant Waltz, Albrecht	.15
Reverie, Oehler	.15
Winona Waltz, Albrecht	.30
A Four Leaf Clover	.25
Boulanger's March	.25
Anetia Waltz	.25
In the Sweet By and By—transcription	.25
Dreams on the Hudson, duet for Zither and Guitar	.50
Irene Schottische	.25

OEHLER'S

GUITAR ARRANGEMENTS

Two Gems from Erminie, solos	.15
Annie Laurie, duet	.15
Waterfall and Little Maggie May, solos	.15
Otto's Wedding Waltz, duet	.50
March, the Golden Wedding, duet	.40
Princess Schottische	.25

ROMANCE.

Tune 6th string down to D, an octave below the 4th string.

By E. H. FREY.

Moderato.

Guitar.

p

Allegro moderato.

mf

FINE.

CRYSTAL - SCHOTTISCHE,
FOR THE GUITAR.

Allegro Moderato.

By E. H. FREY.

The musical score is for guitar, written in treble clef with a key signature of two sharps (F# and C#). The time signature is common time (C). The score is divided into several systems, each with a guitar part and a bass line. The guitar part features various techniques such as triplets, sixteenth notes, and slurs. The bass line consists of simple chords and single notes. The score includes a 'Guitar' label at the beginning and a 'FINE.' label at the end.

BARCAROLLE VENETIENNE.

FOR THE BANJO.

By EDITH E. SECOR.

Moderato.

rit..... tr

p

7 har. 5 har.

7 har. 5 har.

17 har. har. har. 6..... 5* har.*

f p f

har. har. 12 har..... har. har. on bass string.

1 5 7* 4* 5**

2 har.....

to Coda.

*TREMOLLO. *Dolce con espressione.*

The musical score consists of six staves. The first five staves show a continuous tremolo pattern on the bass line, with chords and melodic lines on the treble. The sixth staff concludes the section with a 'D.S. to 4' instruction.

har. on bass.....3 str. har. har.....

CODA. 5* 7* 4* 5* 7* 5* 5* 7* 4* 5* 12 har. 17 har. 5 har.

ritard.








The coda section consists of five staves. It features a tremolo pattern on the bass line and various chords and melodic lines on the treble. The piece ends with a 'D.S. to 4' instruction.

*Notes with stems turned upward are to be played tremolo, notes with stems turned downward must be picked with the thumb

CHORDS, MAJOR AND MINOR,

IN THE KEY OF A MAJOR.

With original exercise numbered to identify each chord in its practical writing for the Banjo—with its theoretical Musical Construction—given as a basis for the **STUDENT** to work out similar Exercises in all Keys.

No.	Major.	1. Tonic.	Minor.	No.
1.				1 M.
2.		2. Sub-dominant.		2 M.
3.		3. Dominant.		3 M.
4.		4. Dominant 7th.		4 M.
5.		5. Diminished 7th on Tonic.		5 M.
6.		6. Diminished 7th on Sub-dominant.		6 M.
7.		7. Diminished 7th on Dominant.		7 M.

* Same.

No.	Major.	8. 7th of 7th Degree.	Minor.	No.
8.				8 M. * Same.
9.		9. Substituted 6th on Sub-Dominant.		9 M.
10.		10. Augmented 6th.		10 M.

CHORD EXERCISE IN A MAJOR.

1. 1 M. 2. 2 M. 3. 4. 3 M.

4 M. 1 M. 5. 5 M. 6. 4 of E. 3 or 1 of E.

6 M. 7. 9. 9 M. 10 M. 10. 5. 2 M.

3. 4. 1. 2. 1 of F#. 9. 4. 1.

CLARA SCHOTTISCHE,

FOR TWO BANJOS.

By E. H. FREY.

The musical score is written for two banjos, labeled "1st Banjo" and "2nd Banjo". It is in 4/4 time and consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The second system includes a first ending bracket. The third system includes a second ending bracket. The fourth system includes a first ending bracket. The fifth system concludes with a double bar line and the marking "D.S. F." (Da Capo, First). The score features various musical notations including eighth notes, sixteenth notes, triplets, and rests. The 2nd Banjo part often plays chords, while the 1st Banjo part plays a more melodic line.

Observations on the Banjo and Banjo Playing

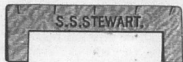
BY S. S. STEWART

Continued from No. 69

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To-day we have something a little nearer to the proper thing, and the following cut is a very fair illustration of the banjo-bridge of to-day.



It is made of maple; $\frac{1}{4}$ inch high and $1\frac{1}{2}$ inches wide. This height allows of cutting the notches sufficiently deep to hold the strings well in place, and allows sufficient space to have them far enough from the edges so that the strings will not tear the wood away.

There is no absolute rule for determining the exact position the bridge should occupy on the head of the Banjo in calculating the measurement for the frets. Of course, after the frets have been placed in position, the bridge must remain in the original position given it—as the distance from nut to bridge is the length of string which must be divided to establish the position of the frets. But in fixing the position of the bridge on the banjo—laying aside the matter of frets—there is no rule to govern it. Some performers like the softer sound of the strings, which is secured by having the bridge nearer to the extreme end,—and others *vice versa*. Some claim that the bridge should be placed one third the diameter of the rim from the extreme end, and that this position gives the instrument the best tone; but the writer has found nothing in his experience that leads him to believe for one moment that such is the case, or that any such rule can be safely laid down as absolute. The position the bridge occupies in the Stewart Banjos has been finally settled upon after a course of experimenting, and is not fixed by rule. The small metallic frets, also, used on these Banjos, are the result of various experiments, covering a period of several years.

"Fashions change." Where we see the "dandy," wearing pants so tight, one year, that you would think he could hardly walk—the next year finds him with pants of the opposite pattern, made in the order of a bloomer dress. The same thing applies to nearly all fashions in dress. So we see fashion of a certain order has had its influence on the banjo-bridge, and its position upon the head. At one period we have the bridge of extremely large proportions, followed by one absurdly small;—from one extreme to the other.

Again, at one time we had the bridge set almost in the middle of the Banjo-head;—then the other extreme,—the bridge set as near to the tail-piece as it possibly could be got, and the tail-piece as small as it used to be large. Foolish minds run from one extreme to another,—rebound, as it were, like a rubber ball, which is as empty as the craniums of many of the "simple-method" banjo teachers, spoken of in the forepart of this article. * * * * *

Briefly speaking, then, the *Banjo-Bridge* should be composed of the wood which, by constant experiment, has been proven the best adapted to the purpose,—and this wood is maple. Its position upon the banjo-head should be at that point where the greatest power and purity of tone is found possible to be produced. These points have been obtained by constant experimenting—and can only be obtained in that way.

The exact height that a bridge should be is a point subject to variance; for much depends upon other factors in the case, and more will be said upon this subject presently.

The following passages, as will be seen, may be fingered in more than one way.



The foregoing Examples are given to illustrate different manners of executing the same musical passages. As to which of the manners of fingering, marked, is correct, we think one as correct as the other—it being a "matter of taste"—or at least, a matter of individual adaptability, as to which of the two methods of fingering is the better way.

THE BANJO STRINGS.

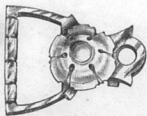
A good Banjo if strung with poor strings may sound very poorly. The same may be said when the strings have been kept too long on the instrument—even if they were good when first put on. There is a certain *art* in stringing a banjo well and appropriately. There are some supposed good performers who do not understand this, and the result is often manifested in a decided crippling of the power and musical attractiveness of their instruments.

If a Banjo is strung so that the second string is of the same thickness as the first string, and the the third string but very little thicker; both the second and third strings must be much looser when tuned to pitch, than the first string. It is not unusual to find banjos strung with a second string of the same thickness as the first—and in fact both of the strings as thin as horse-hair. In such cases the second string will be as slack as though it were a strip of light rubber, and neither of the strings will have any power of tone. Now, in attempting to play an instrument strung in this manner, with pianoforte accompaniment, or upon the stage in a concert room, the tone must be flat and weak.

In stringing a banjo properly, strings of even thickness should be selected, and the first and fifth strings should be of the same thickness, or as nearly so as it is possible to select them. The third string should be a violin E string. If used for stage playing, the thickest E made, and if for parlor playing, an E string of medium thickness. The second string should be of a thickness between the first and third strings—neither as thick as the third string, or as light as the first. The banjo bass, or

that the steel wire bass string is not a desirable thing,—for a player in possession of a “musical ear” has only to try such a string once and that is sufficient.

In attaching the strings to a Banjo, the most simple contrivance in the form of a “Tail-piece,” that can be used, the better.



After a number of years experience, I have finally adopted for the Stewart Banjos a tail-piece in the form of above cut. The strings may be tied with a simple knot, and are easily and quickly fastened anew when broken. The small lug under the end, prevents the tail-piece from slipping either to one side or the other, and therefore the strings better hold the bridge in position, than if the tail-piece was permitted to swing on the bolt. The “lug” rests against the banjo-hoop and resists the tension of the strings, whilst the bolt simply serves to hold the tail-piece down against the hoop.

The bolt of a Banjo tail-piece should never be screwed down so tightly as to cause the tail-piece to press upon the head, which it may do when the head has been drawn down, as it stretches, until the top edge of the hoop is below the level of the head. When this is the case it is better to use a small piece of banjo-head,—or other parchment,—cut into an oblong strip, about 1½ inches long, and ¼ of an inch wide, and insert same under the part of the tail-piece that rests upon the edge of the rim, in order to prevent the tail-piece rubbing the head, on the edge of the rim, and perhaps resulting in the head wearing through at that place and being broken.

THE HEAD, RIM, AND NECK.

There is no way, so far discovered, of ascertaining the exact pressure exerted upon the banjo-rim by the head, when strained taut; and there is little use in speculating upon the subject.

The skin forming the head, is placed over the rim when damp—the manner of performing the operation of “Putting on a Banjo-Head,” having been fully described by the writer, in previous works.

After the head becomes dry, it is drawn down over the rim as tightly as possible. To do this requires from 20 to 30 strong screw bolts with the proper nuts, as well as a perfectly strong hoop made for the purpose.

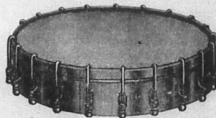
All the strain of the head falls directly upon one side of the rim, or circular frame; the other side being left open. Thus it will be seen that a rim to withstand this intense pressure and strain must be made very strong; and most makers in attempting to make rims that will have sufficient resistance to withstand this strain successfully, destroy at the same time all the elasticity of their rims in so doing. And when the elasticity and sensitiveness of the rim is destroyed, you might as well use a cart wheel for a banjo-rim; for such instruments possess no musical tone, and about all one hears from them, in the form of sound, is, the intolerable clanking noise the

strings make in slapping against the frets on the finger-board. Where solid metal has been tried for banjo rims it has always resulted in failure, as has been explained in the pamphlet, called “The Banjo Philosophically.”

Some makers in using solid metal of one kind or another for banjo rims, have gone so far as to claim that such rims would not be affected by atmospheric changes; but any one having the least common sense knows that such a claim is absurd, for the very steel rails that compose our rail-way tracks, are affected by changes of weather.

In fact, a metal-rim is more readily affected by changes of temperature than a well made wood rim. The grain in the wood can be filled, by a chemical process, so as to render it to a certain extent, at least, proof against dampness; but metal can not be so treated. Even were it possible, however, to construct a Banjo so that the head, rim, neck and strings would remain proof against atmospheric changes, the fact still remains that as it is the air itself that is the real conductor of sound, no banjo could be made to sound as well in damp weather as in dry.

The following illustration shows a banjo-rim, having the head stretched upon it to the extent that it is ready to have the neck put in its place.

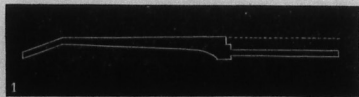


It is not absolutely necessary that the hoop (stretch-band) should be drawn down all the way, before the Banjo can be used; but, of course, when the top edge of the hoop extends beyond the level of the head, the strings will strike against it in playing in the “higher positions,” and for this reason banjo players usually have at least two banjos in use, so that when a new head is put on one of them, time may be given it to properly stretch—and this can only be done by allowing the instrument a week or two, when it is necessary to have another one to use in the meantime, unless the player is content to play only in the “lower positions.”

It is absolutely necessary that the head of a Banjo should be strained perfectly tight, if one expects the instrument to sound well; and a head can not be properly stretched in one day—or in two.

The neck of the Banjo should be,—so far as the surface composing the “fingerboard” is concerned—perfectly level and true. It should be fitted to the rim so that the surface of the fingerboard is on a level with the surface of the head of the Banjo.

The following diagram will give a view of the surface of the fingerboard—the dotted line representing the level of the banjo-head.



When the neck lies in the manner shown, the bridge will raise the strings to a sufficient height to clear all the

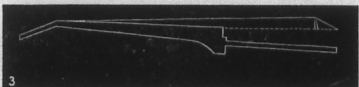
frets. If the bridge used is extra high, a slight downward pitch to the neck is sometimes necessary, in order to prevent the strings from being too far beyond the frets, and making them difficult to finger properly, with the left hand.

The following diagram shows the manner in which the bridge raises the strings from the head and fingerboard, when the neck is properly set to the rim.



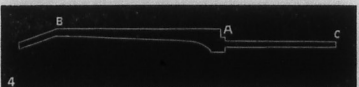
It should be understood, however, that the diagram is not represented as accurate; the smallness of the design requiring an exaggeration of the height of the bridge, in order to display the lines at all in the engraving.

If the banjo-neck is set into the rim with an upward pitch, as shown in the following diagram, the strings will be brought too far from the frets for comfortable fingering, and the pressure of the strings upon the bridge will be lessened so that the tone is weakened.



In such a case as this, it would be folly to attempt to successfully remedy the difficulty by using a lower bridge. It is true that a lower bridge would bring the strings a little nearer to the fingerboard; but the tone would be weakened by reason of less pressure of the strings upon the bridge, and the bridge, too, would be inclined to constantly slip out of place during a performance.

Sometimes a neck will pull up in this way after the banjo has come into use. I am not now speaking of cases where the necks have warped, which may take place in either direction, and which has been explained in a former article on "Necks;" but it will frequently happen that although a neck is perfectly true in itself, and has been properly fitted to the rim,—yet as the head is stretched, and the hoop drawn down, the neck is drawn upwards at the nut, a very little, by the strain of the strings and by the force exerted by unskilled performers, who resort to the incorrect methods of handling the pegs, previously spoken of in these observations.



Take the above diagram as an illustration. A is the point where the neck presses against the banjo hoop, which is a movable and adjustable surface and not an absolutely fixed position. Now, suppose that the point, C, is properly fixed and secure; yet the pressure exerted by the strings,—or that exerted by the improper handling of the pegs, previously spoken of,—may be sufficient to cause the hoop that encircles the double thickness of head (skin), to give a very little; as all the pressure of the neck, in resisting the strain of the strings, must be borne at this point; and it must be remembered that there is no pos-

sible way of making this point (A) an absolutely fixed one;—for in order to do so, the principal point of importance—the power of keeping the head perfectly tight—will be done away with.

Now, as it is absolutely necessary to have the hoop, around the upper surface of the rim, easily movable, and fitted not so tightly that it will not readily go on over a double thickness of head,—which must be tucked round a wire and pass under the hoop,—it is out of the question to obtain at this point an absolutely unmovable rest for the neck. So it happens that a very slight change, or relaxation, at this point, permitting the neck to sink away from position in even the slightest degree, is particularly noticeable at the other end—or nut, B.

When a performer has a banjo, in which the neck has changed its pitch, so that the strings are found to be too high from the frets,—if no reliable and competent repairer is within easy access,—the following plan for temporary, and sometimes permanent relief of the difficulty is recommended.

After removing, or slacking the strings, and taking away the neck fasteners, wedges, etc., slightly release the neck from its position and insert a small piece of Banjo head,—just the width of the fingerboard where it rests against the hoop,—between the end of the neck and the hoop. Let the pressure fall upon this piece of head, where the neck meets the hoop. (See diagram No. 4, A.)

If, after trying the instrument, this is not found sufficient,—and the surface of the neck proves to be true and level—not to have warped,—a double thickness of skin, or a thin piece of wood may be used. If, after this, the strings are found still too high, and the bridge used is not more than $\frac{1}{4}$ or $\frac{1}{2}$ inch high, it is better to intrust the instrument to a competent workman for adjustment.

If a banjo-neck is found, as is often the case, to have a slight hollow in the fingerboard, it is not always a good plan to have the surface sand-papered down; for to do this necessitates first the removal of the frets, and the refretting afterwards. It is not well to experiment with a valuable instrument in this way if it can be avoided; and so long as the warp in the neck is not so bad as to interfere with its proper use by altering the pitch of the neck slightly downward, it is far better not to tamper with it.

Very few banjo-necks remain absolutely true; nor is it to be expected,—taking into consideration the strain of the strings, hard usage, changes of temperature, etc.—that they should do so.

Every care should be taken in the making of them, that only the very best seasoned material is used; and that the veneering, gluing, etc., is done a long time in advance of their use; so that thorough seasoning of raw material, and proper seasoning also of the manufactured article, is assured, and faulty necks discarded, or faults properly remedied before the instruments are placed on the market.

Any such plan as inserting metal bars throughout the length of wooden necks, in order to keep them straight, is simply the method of ignorance; as metal of no kind whatever can be depended upon to hold a piece of wood straight that is inclined to warp. And in the construction of such barometer-like necks, nothing is so sure as disappointment in the result; for the thing will never work in the way the manufacturer desires.

22

Strain a banjo-head over a rim; place it near a stove, or in a hot place; and the increased strain exerted on the rim, by the action of the heat upon the head, is very severe. This is what a great many banjos are obliged to endure, time and time again.

REMARKS ON BANJO HEADS.

If a head is put on a banjo-rim in clear, dry weather, the moisture will quickly dry out of the head, and in the course of 48 hours it will be sufficiently "hard" to admit of being strained, or "drawn down." If the head is strained when wet,—before having thoroughly dried out,—although it may not at once break, it will not last nearly as long as it otherwise would have done, because in straining a wet head the fibres are often ruptured or overstrained. Especially is this the case, when the head, although apparently perfectly dry on the surface, is still wet under the hoop—where it requires a much longer time to dry out than does the exposed surface.

Yet, it is absolutely necessary that the head should be *thoroughly stretched* over the rim, in order to secure a good tone from even the best Banjo ever manufactured, and a head that is not put on in dry, clear weather, although it may seem at once tight, and to require little or no stretching, yet allowance must be made for its stretching; or in ninety-nine cases out of a hundred the hoop will be brought down and the head still remain flabby.

If the same head is put on a rim in very damp weather—the air being charged with moisture—the head will remain damp, the moisture failing to dry out. The same effect will be noticed if the head is put on during a clear day and the weather changes immediately afterwards. In this case the head may appear to be perfectly tight a few hours after being put on, and as soon as the damp weather makes its appearance the head will slacken again. It will thus be seen that it is necessary to get as much of the stretching quality out of the head as possible.

No two heads, however, have precisely the same capacity for stretching, and it frequently becomes a matter requiring some judgment to place the hoop so that the head in stretching will not cause it to remain for too long a time higher than is necessary; or on the other hand, so that the hoop will not be drawn down in the course of a few days and the head still remain loose—necessitating the hoop being drawn down until the "flesh hoop," or wire ring, around which the head is tucked, rests upon the brackets. Neither of these occurrences is desirable, and yet through the great difference in banjo-heads, and the fallibility of one's judgment concerning them, such difficulties are likely to occur. It is often an exasperating thing to get a seemingly good head on a Banjo, and after it is nicely stretched, have it break. This is another occurrence that takes place frequently, and which it is sometimes impossible to guard against.

All heads have a stretching capacity, but some require a great deal more stretching than others. When the weather is very dry, after a head has been put on the banjo-rim and been allowed time to dry out thoroughly, so that there is no moisture in that portion of the head which is hidden under the hoop, if the head resists straining it is often advisable to furnish artificial moisture to cause the head to *give* somewhat. But in doing this it is not advisable to dampen the head with a wet towel, or to sponge it over; for such operations sometimes cause the head to break. The better plan is not to bring any moisture in direct contact with the head, but to place the rim with the head on—or even the entire instrument—

within such conditions that moisture may be absorbed by the head to a slight degree only. To do this, wet a towel and place the wet towel upon a piece of board. Then lay the banjo-rim upon this board over the wet towel, with the head side of the rim upwards. The head being a ready absorbent of moisture will take up sufficient of the dampness from the towel to cause it to relax, when it may be tightened, and if it should break under this treatment, one may rest assured that it would have broken, just the same, without the treatment. Sometimes an apparently very tight head will come down readily when subjected to this treatment. It is not necessary to leave the banjo-rim over the damp cloth for more than an hour at a time and care should be taken that it is not exposed to heat or left in a hot, dry room immediately afterwards.

TO PREVENT THE BANJO-HEAD BECOMING TOO DRY.

The writer has a method of treating banjo-heads that are kept in the house constantly, where it is warm and dry, which he has found to work very favorably. The method is as follows:—After the head has been put on and the dampness dried out of it, take two (2) drops of the oil of *sweet-almonds*; saturate a small piece of tissue paper with it; rubbing the paper together thoroughly until all the oil has been well distributed through the paper. Then with this oiled paper, rub the surface of the banjo-head all over, carefully, for about two or three minutes, when it may be wiped off with a piece of dry tissue paper.

This process will impart just enough moisture to the head to prevent its drying out and becoming brittle, and has never been known to cause a head to break. It must not be supposed, however, that any such process will cause a head that is already weak and brittle to stand without breaking. No process is claimed to transform a weak head into a strong one—especially a banjo-head.

Another thing, the reader is cautioned not to run into extremes in using oil for the banjo-head: Two drops of oil to saturate paper with—is different from pouring a spoonful of oil or grease upon the head, direct—or even two drops. Do not run into extremes, and after getting the banjo-head all greasy and gummy, complain that Stewart was the cause of it. Be careful to follow directions. The reason I prefer the oil of *sweet-almonds* is because it is easily procured and is most likely to be sweet and fresh. Nobody would care about using cod liver oil, or sperm oil, for such a purpose, and have a fishy smelling banjo under their nose constantly.

THE BRIDGE IN POSITION.

It may be well here to remark that while it was necessary to remove the *Bridge* from the Banjo, in times past,—when the instrument was carried or kept in a cloth bag, or soft leather case,—to-day, where the Banjo is always kept in a stiff leather box-case, with good lining, it is quite unnecessary to remove the bridge when the Banjo is not in use, or in carrying it from place to place.

It is better also to keep the bridge in one stationary position upon the head, with the strings always in the proper notches and kept up to pitch. The notches in the bridge will not wear so soon if this is done, and the bridge will not so readily shift out of position during a performance upon the instrument. The stiff leather cases, in use by all good banjoists of the present day, are sufficient

protection to the bridge and head, and it is entirely unnecessary to remove, or let down, the bridge.

Always see to it that both feet of the bridge rest perfectly flat upon the banjo-head—that is, perfectly level, so that the pressure has an equal bearing "all around." You will find that if the bridge is drawn over, obliquely, by the pull exerted upon it by the strings, in tuning, so that only a portion of the feet of the bridge rest upon the head, the tone is greatly weakened; and besides, the bridge under such conditions is ready to fall over or break very easily.

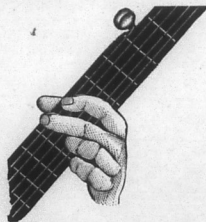
AVAILABLE KEYS.—FINGERING THE FIFTH, OR SHORT STRING.

There is more banjo music written in the keys of "A" and "E" than in all the other keys combined. One reason for this is that the "thumb string," or short E string, can be used in these keys to a greater extent than in any other; E, being the dominant note of A, and the tonic note in the key of E, of course. Thus these two keys are easier to play in than perhaps any other. Some years ago we had many,—then considered good players,—who could not play very much outside of these two keys. If they undertook to play a Waltz or March that began in the key of A, for instance, and modulated into the flat keys, they would transpose the portions of the piece that happened to come into the more difficult keys, into the same key the piece started in, or its dominant. This would be considered an awful musical botch at the present time, but years ago it was done, and a great many banjo players did not know the difference.

The key of A is doubtless the most available key of the Banjo, and a great many fine musical effects can be brought within the range of the Banjo in that key. The key of E is particularly available when the "bass string" is raised a tone higher than in the ordinary way of tuning,—called "Bass to B," in banjo phraseology. The short string (5th string) may be fingered the way Banjos are to-day manufactured, but years ago it would have been a difficult matter to have gotten any other than the one note from that string; for it was not unusual to see the nut for the fifth string placed at the 6th or 7th fret, instead of directly at the 5th fret where it rightly belonged. When the fifth string nut is directly at the 5th fret, any note that can be produced on the first string, can also be produced on the fifth string at precisely the same fret. Thus we are able to produce certain musical effects, by placing the third finger on the desired fret, on the first

string, and covering the same fret, at the same time, on the fifth string, with the second finger, we give the note a double power by using the combined force of two strings at the same time for one note. By playing the strings thus in rapid succession we are able to produce some very nice effects in certain variations, on melodies like the "Carnival of Venice," and such pieces.

The following illustration shows the position of the fingers of the left hand in stopping the first and fifth strings; as must be done in playing the variation composing the next musical example.



The following example is a variation on the "Carnival of Venice," in which the fifth string is fingered. The movement is executed entirely upon the first and fifth strings. The third finger of left hand is used for stopping the frets on first string, and the second finger for the notes made at same frets, on the fifth string. All the notes intended for the fifth string are designated by the extra stem. This variation may, of course, be greatly elaborated upon and embellished; but is here given in its most simple form. Unless the first and fifth strings are perfectly true in tone, there is no use in attempting the variation. It will be understood that although the notes made at the same frets on both the first and fifth strings are precisely the same, yet the quality of tone is different, by reason of one string being longer than the other, and hence, a peculiar musical effect is possible in using the notes as here given.

As already remarked, unless the fifth string nut, or post, is directly at the 5th fret, where it rightly belongs, this movement should not be undertaken, as the notes on that string will not harmonize with those on the first string.

Musical notation for a variation on "Carnival of Venice". It consists of three staves in treble clef, key of A major (three sharps: F#, C#, G#), and 6/8 time. The first staff includes a left-hand fingering sequence: L. H. 3 2 3 2 3 2 3 2. The notation features a series of eighth-note chords, with some notes on the fifth string indicated by an extra stem. The second and third staves continue the melodic and harmonic progression.

ON THE MINOR KEYS, Etc.

Perhaps nothing is more puzzling to the beginner on the Banjo, who has not a practical knowledge of music, than the minor scales and keys. In fact, the minor keys are often puzzling as well to the amateur musician who may consider himself far advanced in his art.

Each of the twelve major keys has its relative minor key—thus making twenty-four keys commonly used in music. Starting with the key of C natural, (the natural key, which has neither flats nor sharps) its relative minor key is A. Now, there are two distinct methods of constructing the minor scales, but the major scales are always written in one and the same way.

For the practice of the scale, what is termed the *Melodic Minor Scale* is used, because this scale is more melodious and pleasing to the ear than the other, termed the *Harmonic Minor*; but in writing chords and harmony in the minor keys we use the Harmonic Minor mode, because the Melodic Minor scale has no harmony peculiar to

itself, and necessitates a departure from the key. Those who wish to make a study of Harmony are advised to secure a copy of *Baker's Theoretical and Practical Harmony*, which is published by the Oliver Ditson Co., of Boston, Mass.

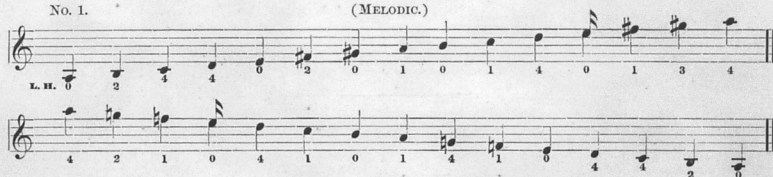
The Melodic Minor scale it will be seen from the following example, is different ascending and descending. (The third note in each of different modes is, and must be, a semitone lower than if the scale is a major scale.) In the Melodic Minor scale the sixth and seventh notes are sharpened in ascending, and restored in descending; giving the scale a peculiar effect.

In the Harmonic Minor scale the seventh note only is sharpened, as in all scales, both major and minor, the interval from the seventh note to the octave must be a semitone. This construction of the Harmonic Minor scale gives us an interval of a tone and a half from the sixth to the seventh tones of the scale, and hence the scale itself is not pleasing to the ear.

SCALE OF A MINOR.

(MELODIC.)

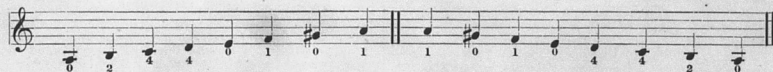
No. 1.



SCALE OF A MINOR.

(HARMONIC.)

No. 2.



The pupil should understand that in all the different major and minor keys the notes, or tones, are relatively the same: That is, if we transpose the key of C major to D major, every note in the scale of D must be a tone higher than the notes in the scale of C, and the same in all the other keys and scales. Thus if the Banjo is so tuned that the scale of A major on it corresponds to the scale of C major on the piano, the Banjo is tuned a minor third higher than its notation calls for—except that it really sounds an octave below the notes we give to it on the staff. If we have two pianos and one of them is a full tone higher than the other in pitch, the key of C on the higher will correspond with the key of D on the lower, and to play the two instruments together it would be necessary to play each in a different key. If we have a Banjo of the ordinary size, and a Banjo of, say, two-third size, and wish to play them together in harmony, it is necessary to pitch the smaller instrument a fourth or a fifth higher than the larger instrument, and to play the larger in a key a fourth or a fifth higher than the smaller instrument is played in, in order to have both instruments in the same key, actually.

Different sized instruments are thus made to harmonize and some beautiful effects may be obtained through

such combinations, which have been explained in "*The Banjo Philosophically*," and in the book called, "*The Banjo*."

In using a Piccolo Banjo with the large Banjo, it is not necessary to write the music in different keys for the two instruments, because the difference in the pitch of them is a full octave, and therefore the tones of the Piccolo are the same as the large Banjo, only an octave higher.

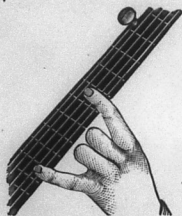
The following Exercise embraces the different styles of Banjo playing, as follows: The *tremolo* on one string with thumb accompaniment, found in the first three measures—the tremolo on three and four strings, without the thumb notes, as found in the third measure: Full three finger chord picking, found in the second strain, and single note execution, as found in the last strain. The slur used to designate the "snap," in the last strain of the Exercise, may be passed without notice, if the pupil prefers to execute the passages without making use of the "snap."

The entire exercise should be performed with taste and expression.

EXERCISE IN A MINOR.

Musical score for "EXERCISE IN A MINOR." The score is written in treble clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff begins with a piano (*p*) dynamic and includes fingerings (1-4) and accents (8*, 5*, 4*, 3*, 1*). The second staff includes a mezzo-forte (*mf*) dynamic and features chords with fingerings (1*, 8*, 5*, 4*, 3*) and a piano (*p*) dynamic. The third staff includes a *rit.* (ritardando) marking and fingerings (4*, 3*, 1*, 10*, 8*, 5*, 3*). The fourth staff is divided into two measures, labeled 1 and 2, with a *mf* dynamic and a *rit.* marking at the end.

The two following Exercises, are excellent for the suppling of the fingers of left-hand, and also contain excellent practice for the right hand fingers. The following wood engraving shows the position of the left hand in making the notes called for in the passage marked "9*."



Exercise No. 1, is in the key of F# major, having six sharps. Exercise No. 2, is in the key of D major, having two sharps.

EXERCISE No. 1.

Musical score for "EXERCISE No. 1." The score is written in treble clef with a key signature of six sharps (F# major). It consists of two staves of music. The first staff includes fingerings (1, 0, 1, 1, 1) and a "9*" marking. The second staff includes a "9*" marking and ends with a double bar line.

S. S. STEWART'S THOROUGHbred BANJO

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TRADE MARK
REGISTERED

STEWART'S BANJO UNDER THE SPECIAL TRADE MARK

"THOROUGHbred"

is made of the choicest kind of selected material and possesses the quality of musical tone so desirable in a concert or parlor Banjo.

The Thoroughbred Banjo is made for **Banjo players** exclusively and not for novices. Not an instrument of this brand has been sold that has not brought forth the strongest kind of recommendation from its purchaser.

Every one of these instruments is thoroughly proved

and tested in the most careful manner before being sold; and each one of them leaves the hands of the manufacturer in perfect playing condition and with a full guarantee as to every part of its construction.

For that reason these instruments are not placed in the music stores, but are made in a limited number only, and sold directly to the experienced player who desires to obtain a reliable instrument without the possibility of a doubt.



As first offered, The "Thoroughbred" Banjo was made only with "dot frets," or "dot position marks" on edge of neck, and was fretted with **raised frets** only upon being so ordered. But now the prevailing demand is for **raised frets**, and for that reason we make the "Thoroughbred" with small, smooth, **German silver raised frets**. This **fretting-wire** has been pronounced by the great artist E. M. Hall, and other performers, about as near **perfection** as frets can be made.

As many players prefer a Banjo of **eleven** inch rim, rather

than eleven and one-half inch rim, we have also began to meet that preference by manufacturing the **Thoroughbred** of both 11 and 11½ inch rim, and each size with 19 inch neck. The price of each is the same, **\$40.00**.

A handsome wine colored, fully lined, leather box case will be furnished to fit this instrument at **\$6.00**.



When the full amount is forwarded with the order a discount of 5 per cent. will be made on the Banjo and case, in which case the Banjo will cost **\$38.00 net**, or the Banjo and case will cost **\$43.70 net**.

ALL ORDERS MUST BE ADDRESSED TO

↵ S. S. STEWART, BANJO MANUFACTURER ↵

PHILADELPHIA, PENNA.

The S. S. Stewart Six String Banjo

—  Price, \$35.00  —

All Banjoists who play the Banjo in various combinations, such as duets, trios, quartets, etc. and all Banjo Club Organizations are interested in this instrument.



The Six String Banjo, as will be seen from accompanying wood engraving, has two bass strings instead of one. This additional bass string is tuned to D, a fifth below the A bass string, or, at "concert pitch" the string sounds F, a fifth below the regulation bass or fourth string, when that string is tuned to C. This enables the performer, in playing accompaniments to the music performed on the five string Banjo, to have access to full chords that are not possible on the five string Banjo, and to use the fundamental notes of many chords also, that are not possible to get on the ordinary Banjo.

Size and Description: This instrument is made with $1\frac{1}{4}$ inch German silver nickel-plated rim, with thirty nickel-plated brackets, and nickel-plated turned edge hoop. The neck is 19 inches long, with solid ebony finger-board and small raised frets. The position of the pegs, also the pearl "position marks," etc., are as shown in the engraving. The second "bass" string is made specially for this Banjo, and is slightly thicker than a Guitar D string. Wire strings are on no account to be used on these instruments.

PRICE, THIRTY-FIVE DOLLARS

In Banjo Clubs, the six string Banjo is destined to become an indispensable instrument. In playing Banjo duets, the five and six string Banjos form a combination that is far ahead of two five string Banjos, the harmony being a great improvement over anything of that description. The extra notes to be learned by the performer who adopts the six string Banjo for accompaniment playing are soon mastered, and when the six string Banjo has once been used for accompaniment playing, its immense advantages will never again be a debatable question. The neck and finger-board of this instrument is, of course, a little wider than that of the five string Banjo, in order to allow for the extra string. This necessitates the use of a wider bridge, having sufficient space for the six notches, but this difference ceases to bother the performer after a few hours practice.

In "Observations on the Banjo and Banjo Playing," which is now bound in with the first volume of "The American Banjo School," sufficient instruction for the use of the Six String Banjo is given to enable any performer to thoroughly understand the instrument.

The late John H. Lee, the greatest writer of Banjo music that ever lived, thus spoke of the Stewart Six String Banjo:

The Six Stringed Banjo of your manufacture which I use in accompaniment playing, is also a marvel in every particular. The workmanship, tone, and the ready response the instrument gives to the lightest touch are gratifying qualities of this Banjo. Its loud, yet deep, full tones penetrate into all corners of the largest building wherein I have played this instrument. Since I have mastered the difficulties attendant upon the employment of the additional bass string, I have become infatuated with the instrument and would not be without it for anything. Your make of Banjos I consider the best, and are unequalled for all qualities that constitute a perfect instrument.

Yours Respectfully,

JOHN H. LEE.

This Banjo is Manufactured by **S. S. STEWART**, PHILADELPHIA, PENNA.

Every instrument bears S. S. Stewart's name and registered TRADE MARK.

THE UNIVERSAL KEY
FOR BANJOS.

PATENTED, DEC. 1, 1891.

This peg is a great improvement over anything of the kind heretofore invented or manufactured for the purpose of a peg or key for tuning the strings of a banjo. Being without washers or clamps on either top or bottom, it does not mar the appearance of the banjo peg head, and does not detract from the appearance of any inlaid work which may be upon the banjo scroll.

The advantages of this key are that it may be fitted to any ordinary peg hole that has previously been made for the ordinary ebony or ivory peg. The taper is the same as found in the celluloid banjo peg in common use.

When once fitted and adjusted the peg will stay whichever way it is turned, does not slip, and requires no screwing up at any time after it has been fitted. The following

DIRECTIONS

for fitting the pegs must be observed:

Insert a small pin through the hole in the threaded nut; this pin going through will connect the nut with the stem. Then place the peg in the hole of the banjo (which must be tapered to fit), and turn until sufficiently tight; then remove the pin and the nut will remain stationary and the key will turn with little pressure.

Care must be taken not to get the key too tight, as the tapered part of the key acts as a wedge, and does not require to be very tight.

In short, the pegs should be nicely fitted, not forced, and they will be found to work satisfactorily.

The "old-fashioned" ebony pegs are quite good enough for a banjo player who is experienced in working such pegs, and the plain old-fashioned pegs are equally as good as any for tuning purposes, when the same are correctly tapered and accurately fitted to the tapered holes, after a person has become accustomed to handling them. But it requires practice to learn to handle the old fashioned pegs properly without inconvenience; hence the improved patent pegs or "Universal Key" are a great thing for the beginner who is not expert in tuning the strings of his banjo. The price of a full set of the Universal Keys for banjo is \$2.00.

These keys will be put in any Stewart Banjo, from \$35.00 upwards, without extra charge; they will also be put in all Stewart's banjeorines without extra charge. When customers desire them put in banjos of a lower price than \$35.00, the charge will be \$1.00 extra, over and above the price of the banjo.

Have you tried the Muller Twisted Silk Composition Banjo first and second Strings? In warm, moist weather, they are the best toned Banjo Strings made. Price, 15 cents each or \$1.50 per dozen.

S. S. STEWART,

—IMPORTER—

No. 223 Church Street, Phila.

N. B.—These Strings are not to be confounded with the cheaper French silk Strings, or Japanese silk Strings, or other imitations.

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SHEET MUSIC FOR THE BANJO

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552 **Raeburn Schottische**, banjo solo or duet, by Wm. C. Stahl, key of A, with trio in D. It is not very difficult and is quite pretty. Will make a good piece for teaching where the pupil has advanced beyond the rudiments..... 25

553 **Irma Clog**, by W. C. Stahl, for a single banjo, in key of E, with "elevated bass." Quite a "catchy" composition and contains some nice harmony..... 10

554 **Marah Schottische**, by W. C. Stahl, solo or duet, in keys of A and E, with trio in D. This is quite a pretty schottische and of medium difficulty..... 25

555 **Weeley Schottische**, by W. C. Stahl, solo or duet, in key of E, with "elevated bass." This schottische has quite an attractive "swing" to it and winds up with a nice trio in A. It will no doubt become popular... 25

556 **Oshkosh Galop**, by H. W. Harper, for one banjo, key of A, with parts in E and D. Good..... 10

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