

1873-

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No. 77

Mid-Summer Number.

Ten Cents



S. S. STEWARTS BANJO & GUITAR JOURNAL

PRINCIPAL CONTENTS

"THE POPULARITY OF THE BANJO," Articles 1 and 2

A FEW TRICKS OF THE TRADE

CORRESPONDENTS' COLUMN

GEO. W. GREGORY, Portrait and Sketch

BAUR'S SIXTEENTH LETTER

MUSICAL

DIVIDED ACCOMPANIMENT, Continued	Armstrong
PRACTICAL SCHOOL OF HARMONY FOR GUITAR	Newton
L'INFANTA MARCH, for Banjo	Gregory
FRED STEWART'S SCHOTTISCHE, for Banjo	Stewart
NIOBE WALTZ, for Banjo	Vernet
HAZEL WALTZ, for Guitar	Frey

PORTRAITS

OMAHA BANJO CLUB
FRANK SIMPSON, Jr.

GEO. W. GREGORY
EDITH E. SECOR

W. J. STENT
L. L. STEWART

PUBLISHED SIX TIMES A YEAR BY

S. S. STEWART

Nos. 221 and 223 Church Street, Philadelphia, Penna

-1893-

TOUR OF

-1894-

ALFRED A. FARLAND

—Banjo Virtuoso—

Acknowledged by the press and public to be

The World's Greatest Banjoist

Miss Annie Farland, Accompanist

Mr. Farland's **Banjo Recitals** are novel, unique and decidedly interesting and pleasing. The following is a specimen programme

Programme

—PART ONE—

- | | |
|--------------------------------------|---|
| 1. BEETHOVEN | { Sonata, op. 30
Allegro Assai
Moderato
Allegro Vivace |
| 2. HAUSER | |
| 3. HAYDN | |
| 4. CHOPIN | Gypsy Rondo |
| 5. MOSZKOWSKI | Valse, op. 64, No. 2 |
| 6. WIMNIAWSKI | Bolero, op. 12, No. 5 |
| 7. ROSSINI—Overture—"Guillaume Tell" | 2nd Mazurka |
| | Allegro Vivace |



Programme

—PART TWO—

- | | |
|---------------------------|---|
| 8. MOSZKOWSKI | Spanish Dances
op. 12, Nos. 1, 2 and 3 |
| 9. SCHUBERT | Serenade |
| 10. CHOPIN | Mazurka, op. 33 |
| 11. " | Nocturne, op. 37 |
| 12. " | Grande Valse, Brillante, op. 18 |
| 13. MOSZKOWSKI | Serenata |
| 14. MENDELSSOHN | Concerto, op. 64
Allegro Molto Vivace |

Repertoire Practically Inexhaustible

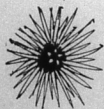
Can be engaged to give entire programme or concert numbers as desired.
Fine advertising matter, Lithos, Posters, Photos, etc.

Concert managers who think of engaging Mr. Farland for the coming season should write **now**. It is important that dates be arranged so that long "jumps" can be avoided, as this will enable Mr. Farland to name lower terms than would be possible otherwise. Address,



A. A. FARLAND

Verner Building, Pittsburg, Pa.



The S. S. Stewart Banjo used at all-----

Farland Banjo Concerts

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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BANJO AND GUITAR JOURNAL,
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SUBSCRIPTION, FIFTY CENTS A YEAR, WITH PREMIUM.
SINGLE COPY, TEN CENTS.

"UP TO THE TIMES."

Considering the hot weather and that we have "our hands full" of other matters to attend to, the JOURNAL shows up very well for a "Mid-summer Number." Good music and good banjo and guitar literature are here found in plenty.

It is the absurd practice with some to stop advertising altogether during the Summer, simply because that period is considered "between seasons." But now that all banjoists are enabled to practise through the entire Summer—since the advent of Müller's Silk Banjo Strings—there are so many who do not care to put away their banjos, even during July and August, that we feel like giving them a good repast in our "Mid-summer" Number, 77.

As it is—Summer or no Summer—we have lots to do. Instead of noticing a contemplated decrease in the pile of work which seems to accumulate about our desks, we gaze upon a constantly spreading and multiplying mass of correspondence. The field is broadening and extending, the interest in our American favorite is on the increase. It would not do to cease publishing the JOURNAL now, for it supplies a want; and there is a wide field opening before it. So here we are with our "Mid-summer Number" and greetings to all.

MASTER LEMUEL LOPEZ STEWART

This talented little vocalist has appeared in public several times during the last year or two, meeting with phenomenal success. He possesses a voice of rare purity and

power, which is remarkable in one so young.

The following is clipped from the New Hope News:

"The entertainment given in Lyceum Hall, Lambertville, on last Thursday evening by the New Hope Presbyterian Church was a pronounced success and considered by many the best entertainment held there



Master Lemuel Lopez Stewart

for a long time. Master Lem Stewart, the wonderful boy singer, delighted everyone by his fine singing. He sang one vocal solo with banjo accompaniment, playing himself, for the first time in public. The playing of the Misses Secor proved that they were masters of their respective instruments. Miss Hannah Schenck, the favorite of Lambertville, delighted the audience with her elocutionary selections. We feel assured that, should the performers make their appearance here again, standing room would be at a premium."

ALFRED A. FARLAND, THE PROGRESSIVE BANJO ARTIST.

A. A. Farland, the banjo artist, whose really marvelous performances were fully chronicled in our last number, is up and doing—hard at work, practicing and arrang-

ing new music for the coming season's performances.

Mr. Farland thinks that Mr. Armstrong has struck the right chord in his "Divided Accompaniment" treatise. In a recent letter he says:

"I am delighted to see that Mr. Armstrong has taken hold of the subject of 'Divided Accompaniment,' and hope banjoists will now be made to see the absurdity of an accompaniment that is nearly always written higher than the melody as so many of the accompaniments now published are; the effect of which is not good, to say the least. The thanks of banjo players are due Mr. Armstrong for his labor, and to the publisher of the JOURNAL for placing the result of the same before them."

Brother Farland has recently been practicing something new;—so far as the banjo is concerned—he has put one of Beethoven's Sonatas on his banjo and finds it a first-class fit. The Sonata fits the banjo like a glove, and will be retained as a concert solo for the coming season.

This may sound strange to the "banjo plunker," who takes his position by the side of the "country fiddler," but Mr. Farland is a banjoist of the New Era, and not a "plunker," and it must soon become an apparent fact to our old school musicians who can conceive of nothing in music outside of their musty and dusty books, that there are banjos and banjos, banjoists and banjoists; just as there are fiddles and violins, fiddlers and violinists.

Beethoven wrote music which is found suitable to our only American instrument; and because he was not conscious of it—there being no such instrument at the time—does not change the matter any. Those who like the music of the old masters can have it rendered on the banjo, and Mr. Farland is the man who can and will do it.

There has been a lot of newspaper talk of late about "American Music," "Negro Melodies," etc. It is true there are many

beautiful melodies, composed by the late S. C. Foster and others, that are classed as "negro melodies;" but every one knows that these melodies were not the musical efforts of the negro race. Being used by bands of imitation Ethiopians, associated such melodies with the negro, and just so the matter of association gave the banjo a certain stigma which it is now fast getting rid of.

Those simple melodies of Foster—looking so simple and easy, when one glances at the pages of printed music—may prove, after all, the most difficult of musical compositions when one attempts to compose such; for the learned musician who has studied the theory of music for years, although he may be learned and thoroughly conversant with the musical lore of ages, will find great difficulty in writing music that reaches the heart like those so-called "negro melodies."

So it is with the banjo. In spite of all the stigma, it is rising up and will prove to be the instrument difficult to imitate because it reaches the hearts of the people. A good banjo in the hands of a proficient performer can be used for simple, plaintive music, and for the most brilliant and rapid execution as well. It has a range of musical effects scarcely equalled by any other instrument, unless it be the violin. One might just as well claim that the human voice was unmusical, because he could only produce a disagreeable noise from his vocal organs, as to claim that a banjo was unmusical because he could not play upon such an instrument. The music of the voice, the violin, or, in fact any other instrument, depends largely upon the merits of that particular instrument and the ability of the performer to use it.

Farland plays the Stewart Banjo, and he knows how to use such an instrument.

THE WORLD'S FAIR.

The S. S. Stewart Banjos are exhibited in the Musical Instrument Section of the Manufacturers' Building, Department I.

Mr. Geo. B. Ross, the well-known teacher, of Philadelphia, is in constant attendance at the exhibit to talk with visitors and to show instruments to all interested parties.

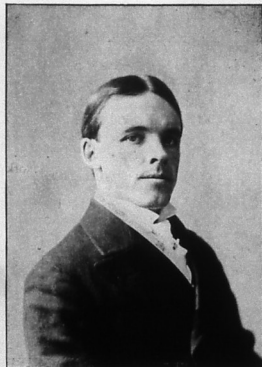
From *The Presto*, Chicago:

"A noticeable exhibit among the small goods at the Exposition is that of S. S. Stewart, the well-known banjo maker, whose interests are looked after by Mr. G. B. Ross, a most affable and pleasant young gentleman—one who is always ready to answer questions, and never tires of expatiating upon the goods which he has to show. The exhibit is a fine one, and fully justifies the pride Mr. Ross takes in it."

A FINE BANJOIST.

The last decade has made some extraordinary changes in the banjo and its music. Improvements in this direction have been kept so constantly before our readers that there can hardly be one who is not informed on the subject; but as individual performers of extraordinary ability are constantly coming to our notice, we deem it our duty, as well as our pleasure, to herald the names of these "Stars of the East," so that the good work may go on.

We are pleased, therefore, to bring to the notice of our readers—particularly those who reside at a great distance from New York City—a performer of so great ability as Mr. Geo. W. Gregory, whose *L'Infanta March* is given in this number of the JOURNAL.



George W. Gregory,
of the Gregory, Farmer and Van Barr Trio.

Any banjoist who glances at the musical composition can see that the composer is a man of ability and one possessing a musical education.

Now there are some very capable banjo performers who, outside of this one thing, merit no mention; but in Mr. Gregory we have a gentleman of finished education, a musician, and at the same time an executant on the banjo of very high rank.

When asked for his opinion of the Stewart Banjo, Mr. Gregory said:

"What can I say about the Stewart Banjo that would be of any use or that would be news to any one? There is certainly nothing in the world like it, but every body knows that."

Mr. Gregory evidently thinks very highly of the musical qualities of the Stewart Banjo, for in sending the ms. of his popular march, *L'Infanta*, for publication in the JOURNAL, he took occasion to remark; "I respectfully beg to dedicate to the manufacturer of the only musical banjo in existence."

A few weeks ago our representative called upon Mr. Gregory, at his "School for the Banjo," situated in the building, No. 543 Fifth Ave., New York City, and obtained from him the data from which the following account is made up:

* * * * *
George W. Gregory, the celebrated banjoist, whose portrait and last composition, "*L'Infanta March*," we publish in this number, comes of a musical family, all of whom have been well known in years past. He is the son of the late Dudley L. Gregory, at one time President of the New York Philharmonic, and connected with numerous other musical organizations. As an amateur musician, his mother ranked among the best, possessing a soprano voice of remarkable brilliancy, and being a pianist as well. Mr. Gregory, as a youth, gave evidences of great musical talent, which gift has been developed to the extent, that today he stands at the head of his profession, with not only a local reputation, but foreign as well. To his credit it may be said that he has attained this position through his own efforts alone, being entirely self taught, though claimed by several of the older banjoists as a pupil.

With that same spirit of enterprise and perseverance which has characterized all of Mr. Gregory's movements in life, after having received a liberal education, he went to New Mexico, where he became a "cow-boy." It was there he began the serious study of music, and spent the long winter nights working out examples in thorough-bass by the flickering light of the camp-fire, and practised the banjo while coyotes howled a dismal obligato.

After seven years of ranch life and study combined, he returned to the east to take up the teaching of thorough-bass as a profession, and to continue his study of the banjo.

His theory has been that the banjo should be studied and practised in the same manner as any other musical instrument, and to the development of this aim he has devoted his whole energy. He has entirely revolutionized the manner of fingering, making it much more simple, and more graceful as well. This method he has adopted from the most approved violin, piano, and guitar theories. The practical results of these theories are shown in his own masterly playing, and the proficiency of his pupils. He has opened wide the field for the possibilities of the banjo, and has done much to overcome the existing prejudice against it. This has been clearly demonstrated by the fact that he has appeared with Patti and all of our best musicians.

His knowledge of thorough-bass and harmony has enabled him to arrange concerted music, which his trio, known as "The Gregory Trio," play with great effect,—really wonderful to hear.

His arrangement from the original score unabridged, of Tannhauser Grand March, The Listz Rhapsodie Hongroise No. 2, The Moszkowski Boleros and Spanish dances, besides numerous other adaptations of other works, are amongst his repertoire.

He has done very much to elevate his profession,

and certainly deserves the high position which his studious application has attained for him.

His trio, mentioned above, comprised of himself, W. B. Farmer, a talented pupil, and Chas. Van Baar, the clever accompanist, he organized last fall, and during the past season they played with great success at all of the theatres and clubs in New York City, besides filling numerous private engagements and concerts out of the city. Amongst their most prominent engagements were; ten weeks with "A Trip to Chinatown," three weeks at the Vaudeville Club, and one week at Proctor's Theatre.

The New York papers have been profuse in their praises, and have made almost as much fuss over their playing as they did about Paderewski.

MISS EDITH E. SECOR, BANJO INSTRUCTOR.



The above is a very fair picture of Miss Secor, the well-known banjo and xylophone player and teacher, of Philadelphia.

Miss Secor enjoys the proud distinction of holding the position of first banjo instructor of our City of Brotherly Love.

Miss Secor has performed many times in the Academy of Music, and other concert halls, and in the capacity of concert soloist is accompanied on the piano by her sister, Miss Viola R. Secor, one of the most accomplished pianists of the day.

Some of our first families have placed their children under the tuition of the Misses Secor, and many ladies have been successfully taught to perform on the now popular and fashionable banjo.

A FEW TRICKS OF THE TRADE.

The great things in this life are often of small moment; they do not trouble us half so much as the little things.

During the hot summer months we will take our chances with all the elephants, lions and bears we may meet; but the little mosquitoes and bed-bugs—those poor innocent, insignificant things—we are ready and willing to go some distance out of our way in order to avoid. The open attack of

the wild animal it encountered is to be resisted, because it is a "fair and square" fight, has some manliness in it on the part of the animal. The little mosquito and the little bed-bug, however, have such sneaking ways about their attacks, that although they are *small*, both in body and soul, yet are very troublesome. True, the mosquito sounds his buzzing trumpet, thus giving kindly notice of an intended attack; but he is so light of foot, or wing, and so confoundingly *small*, at the same time, that the advantages are all on his side. You may strike out, but if you hit the object of attack you are fortunate. However, once in a while, the poor little buzzer buzzes once too often. He settles on your neck—right where the chicken "got it," in the song—then he begins to drill his artesian well right into your delicate flesh. You feel a sting. Something goes "*slap*;" the result—a smashed mosquito.

* * * * *

This little preamble introduces the reader to the subject of our present discourse. All who are in any way familiar with the piano trade, know that it is as full of tricks as a good fat pair of oyster shells are full of oyster meat. Of course the tricks are confined to unprincipled dealers mostly, although sometimes the higher classed ones will work in a trick or two, just to keep in practice. When such is the case, and the tricks prove successful, it is called shrewd business tactics. It is "fashion" and association that give the name to things, very often. For instance, if we find a small piece of mother earth on a plate of butter, or in a glass of water, we exclaim, "Take that away; it's dirty!" Yet we may behold a clod of earth, a hundred times as large, on the door-mat, and pass it by without notice; or even go so far as to tramp on the mat and leave some more "dirty" upon it.

This may be a digression, but let us proceed. Once in a while we find some very clever tricksters among the music trade. (Of course the heads of the concern in such cases know nothing about it; it is always the doings of some smart clerk.) Such clerks are like the clod of mother earth—dirt out of place. They have mistaken their vocations, and should lose no time in getting hold of a position as assistant to some legerdemain professor.

* * * * *

A certain music house deals in banjos. Of course they deal in other instruments also, but we are speaking now of banjos. Failing to succeed in "making a deal" with the manufacturer of the Stewart Banjo which seems profitable enough to them, they look

around and find another banjo which can be had *cheaper*, and the sale of which they can "control." Laying in a stock of these banjos, they next purchase two or three *Stewart's*. Placing their "leaders" in as prominent position as possible, and getting the heads tight, etc., the next thing done is to loosen the heads of the Stewart banjos so as to make them sound as poorly as possible. A "greeny" comes along and asks to see some banjos. If he happen to mention "Stewart," the sharper knows just what to do. He draws out, "We keep the Stewart, but it's not much good. Just hear the difference in tone between these banjos." Then he tunes one of his "leaders" up high, and thumps away for a few minutes, then taking the Stewart Banjo, which has been put in as poor condition as possible, he, leaving the strings slack and below pitch, plays a few chords.

Now uninitiated, perhaps, the customer does not know that a banjo with tightly drawn head will sound better than one with a slack head. Perhaps he does not even know that a banjo tuned to a high pitch will sound "sharper" than one tuned a little lower. He is then easily "taken in," and buys a banjo. Soon he finds out "a thing or two;" then he sees that he has "paid too much for his whistle."

* * * * *

Another dealer handles what he is pleased to call a "banjo of his own make." His idea is not to advertise any other goods but "his own make," only. Short sighted and with somewhat poor business capacity, he thinks "honesty the best policy," and is honest only so far as it is policy to be so. His policy is to get cheap goods, and to sell them at dear prices. Some accommodating banjo and drum manufacturer supplies him with banjos, just the same as he supplies to many other dealers, but he also throws in a neat stamp, or a plate with the name of the "manufacturer" thereon. Then the "stenciled" banjo has become a new make—but in name only.

Perhaps it is the name that "catches them," or it may be the brackets, or the celluloid inlaid tips in the finger board, or all these taken collectively, and capped off with a supposed "low price." However that may be, the wonderful "stencil" is pushed to the front whenever any one calls at the store for a "fine banjo." The "stencil" banjo is usually rated in the catalogue—if a catalogue is printed—at about 60 per cent. or 70 per cent. above the intended selling price, in order that a discount of from 30 per cent. to 40 per cent., or even higher, may be taken off before reaching

the bottom. In this way a \$10.00 banjo listed at \$16.00 will bring \$9.60 net, if a discount of 40 per cent. is taken off. It often happens that the Stewart Second Grade \$10.00 Banjo is found listed in music trade catalogues at \$16.00 or more, because it is customary to 'make a 40 per cent. discount from the prices in such lists.

Some persons would go without a meal in order to get a discount on anything. Once a woman spent five cents for car fare, in order to go a mile out of her way to purchase twenty-five two cent postage stamps. Some one had told her that Wanamaker sold postage stamps below regular prices. When she found out that she had been fooled she walked back to save another five cents.

It may be that jobbers and wholesale dealers have only the most honorable motives in inflating their catalogue prices as they do, but it is difficult to find a satisfactory excuse for it. In fact, such catalogues are a direct assistance to humbugs in the music trade.

Let us cite a case. A small dealer makes a trade with a customer by exchanging a violin for a Stewart banjo, almost new. The banjo he then offers for sale. It is in reality a forty dollar banjo, but he gets hold of a customer who is not "booked up," and shows him one of those inflated catalogues spoken of. He soon convinces his customer that the instrument is worth \$66.67, and offers a discount of 25 per cent. from this price. The banjo is purchased at \$50.00, just *ten dollars* more than it is worth, and the customer thinks he has got a bargain. Well, he got a discount, if there is any satisfaction in that. There are plenty of such discount manipulators on the earth. Is it not better to catalogue all goods at the real selling prices? Any sensible man will, of course, answer "yes."

It has ever been the aim of the manufacturer of the Stewart banjos to catalogue the goods at straight selling prices only, and in dealing directly with retail customers this business method has proven very satisfactory. The intending purchaser of a good instrument, if he is wise, does not care to expend time in a prolonged correspondence with different manufacturers in order to get at the *bottom price* before closing his contract or giving his order. It has therefore been deemed a fair business policy to print the selling price in good, plain type in the catalogue, and when a discount is allowed for cash with order, to also state that fact in plain, readable type. Doing this has saved much unnecessary correspondence, the con-

duction of which requires time, and is therefore expensive, for "time is money" with every business man.

A "discount crank" once wrote (he is not the only one): "I will buy a banjo of you if you will give me more discount than I can get elsewhere." As we are in the habit of selling our instruments not on the merits of great discounts, but on their merits as musical instruments, we felt compelled to decline to make any reduction in price, especially as the party was not a *teacher* or agent, and had no right to any discount whatever. We subsequently learned that he had gotten one of our "Amateur" Banjos for \$15.00, having succeeded in securing a discount of 40 per cent. from an inflated catalogue price of \$25.00. Well, he got a discount, but he paid our regular catalogue price, so what was gained? A discount that does not reduce the price seems to be a poor substitute for the one price system, so far as the customer is concerned.

WALTER J. STENT,

BANJO TEACHER, SYDNEY, N. S. W., AUSTRALIA.



Mr. W. J. Stent has been for some time past giving lessons on the banjo in Australia, as our readers may have noticed by his card appearing in our teachers' department. He is a great enthusiast on the banjo subject—particularly the S. S. Stewart Banjo. The following notice concerning his Banjo Club is taken from the *Evening News* of Sydney, under date of March 29th, last:

"American Banjo Club."

Last night was the "practice night" of the American Banjo Club, and on the invitation of Mr. Walter J. Stent, its guiding spirit, a representative of this paper made his way through "wind and weather" to the club's room, at 187 Castlereagh Street. Unfortunately the same commendable enthusiasm did not prevail among the banjists, and on mustering there were found to be no fewer than four defaulters. The absence of four instruments in arrangements for 10 must necessarily diminish the en-

semble of the piece, and though this was unavoidable last night, it did not detract from the skill and ability of the players in whose hands the banjo of the day is a musical instrument, and is being studied as a musical art. Hitherto the banjo has been misrepresented, misused, and misused. Nasal and metallic, mumbling and demoralized, they have been usually associated with mere "strumming" to song accompaniments, the technique being mostly confined to the tonic and dominant chords, but all this is fast disappearing, and its music is now becoming more like what the well-known literature, Julian Hawthorne, says it is, "the music of nature, ordered and humanized." The American Banjo Club use the latest and most improved instruments, and their crisp renditions last night of the "Love and Beauty Waltz," "Normandy March," "Darkie's Dream," and a gavotte from the "Gondoliers," reflect every credit upon their industry and perseverance and the ability and patience of Mr. Stent, their instructor.

BANJO STRINGS.

S. S. Stewart imports the celebrated Robert Muller twisted silk strings for the banjo.

These strings are not affected by moist weather, and consequently, as a Summer string they stand first, alone and unapproachable. Of this string we have *first, second and third* (for banjo only—not for guitar). The prices are 15c. for each single string—or \$1.50 per dozen. Box of 30 strings \$3.00. The twisted silk strings are put up, each string in a separate envelope, with the Muller *imprint* upon same.

We have just received a few bundles of Muller's smooth silk strings for banjo. Of these we have *first strings* only. They are an excellent string. Price 10c. each, or \$1.00 per dozen.

Bear in mind that the Muller silk strings are *true in tone*; a desideratum almost impossible in the gut string, and the tone is fine. We also have the cheaper silk strings of other makes at the same price as the ordinary gut string, viz: 10c. each, or 15 for \$1.00, but the Muller string is much superior to the cheaper article, and is fast superseding all others.

We can also furnish our customers with the old-fashioned gut banjo strings, which are preferred at all times for the *fifth* string of the banjo, even when the silk strings are used.

We sell the gut strings at 10 cents each—15 for \$1.00. Our unexcelled bass banjo strings also, 10 cents each—\$1.00 per dozen. Orders by mail will receive prompt attention. Address—

—S. S. STEWART—

Nos. 221 and 223 Church Street
PHILADELPHIA, PA.

?

O, yes; I'm a curious creation,
And pray can you tell me my name?
You should when I give my description,
If you can't then, why I'm not to blame.
My body is round as a dial,
My head is as flat as a board,
My nerves are made of silk fibre,
And when properly used form a chord.

My sides are encased in bright armor,
Polished up to the highest degree;
And though I was never a sailor,
I am frequently used in the "C" (sea).
I have pegs, though not in my foot gear;
But placed with great care in my neck,
And should you remove them entirely,
My voice you would utterly wreck.

My voice is a medium soprano,
Three octaves my usual range;
I appear at my best in clear weather,
For in dampness I'm subject to change.
I never possessed e'en a copper,
Yet my notes are most eagerly sought;
The best I bequeath to hard labor—
You will notice my voice can't be bought.

O, yes; I'm possessed of a tail piece,
But I never allow it to wag;
The hide of a cow is my bed room,
Though my grandfather slept in a bag.
Of course you all know Mr. Stewart,
In Church Street, at two twenty-three;
He has spent many hours in my presence,
So has Armstrong, and so did John Lee.

I am frequently seen in a college,
For the students invite me to stay;
In a lady's boudoir I'm quite happy,
And I often appear at the play.

O, yes; I'm a curious creation,
And pray can you tell me my name?
You should now you have my description,
If you can't, why then I'm not to blame.

E. O.

A 16 PAGE JUMP.

We do not profess to give our subscribers a larger Journal than 16 pages; but recent Numbers have gone up to 24 and 28 pages. Now we have jumped to 32 pages. The fact is, that having so much excellent material on hand we prefer to give twice 16 pages this time, and get over it in one issue, than to string it out into two editions. Our subscribers will not complain we feel quite sure; and if the publisher is willing to bear the expense, there is no one to kick. We therefore send out this, our "Mid-summer Number," feeling confident that the "Banjo World" has never before had anything to equal it at the price. Guitar players, particularly, should welcome this Number with delight, containing, as it does, the first five pages of Mr. Newton's Practical School of Harmony for the Guitar, and one of Mr. Frey's excellent compositions for that instrument.

REMINISCENCES OF A BANJO PLAYER.

SIXTEENTH LETTER.

BY A. BAUR.



On account of a banjo lesson, I once came very near having complications with the United States Navy. Among my pupils was a young lady whose father was the owner of a large yacht. It was customary in the Summer months for the family to take a long cruise, and I had arrangements with my pupil that if I received a telegram from her I was on the next day to go to a certain wharf, from the end of which I was to waive my handkerchief a certain number of times as a signal for the yacht's boat to come ashore for me. Upon receipt of the first telegram I repaired to the designated wharf, and upon my arrival I saw two vessels riding at anchor and was at a loss which one to signal; but thinking that they both would not have the same signal, I determined upon showing my signal—but to avoid showing any ignorance I did not directly face either vessel but waived my handkerchief at random. In less time than it takes to write it a boat's crew put off from the larger vessel of the two, and I began to congratulate myself upon the precision with which the boat from my pupil's yacht was being handled. I had misgivings, however, that all was not right, when upon its nearer approach to the shore an officer in full uniform was standing in the stern of the boat, and everything about it looked too trim to be the boat of an ordinary pleasure yacht. The complement of men manning it seemed large, but the climax came when the boat touched the dock. The officer saluted, and said: "Did you hail, sir?" I replied, "Yes, sir; I hailed the yacht —. If your boat is from her I want to go aboard." He answered that I had given a signal that was used aboard the U. S. Revenue Cutter —, and that I had done it intentionally. He then swore, as a sailor only can; called me a "lubber" and other endearing names, and said that he would have me punished as soon as he saw the commanding officer. I called him a "Ham" and told him his old boat was nothing but a "tub," and that I did not believe Uncle Sam would own such a

looking crew as he had with him. Amid curses he ordered the boat about and I had the satisfaction of seeing him board the man-of-war. I signalled again when a boat came for me from the yacht, where I gave my lesson and then came ashore. I never heard from the Secretary of the Navy, therefore, concluded that this outrage on our flag was never reported, and my relations with the government are as pleasant as if never marred by an encounter with one of its pompous officials.

I lately received circulars of banjo music from Messrs. Brooks and Denton, under cover of an envelope bearing the name and address of James Morrison & Co., N. Y. This would indicate that these gentlemen are in some way connected with the Morrison Banjo. This I infer from the fact that together with the banjo music circulars, there were enclosed circulars setting forth the merits of the "Morrison Banjo." I have nothing to say against this. They certainly have a perfect right to use and recommend any banjo they see fit, but I am sorry to see that they also advertise that they furnish banjo score in "Simple Method;" certainly there is something lacking somewhere—performers of their reputation and ability ought to be above such trash. They have had experience enough to know that there is nothing in the "SIMPLE METHOD" and that by advocating and encouraging the use of this, the greatest of modern humbugs, they not only stand in their own light, but it is the same old story of the "Spider and the Fly." No matter how careful he may be, sooner or later the poor unwary fly will be trapped. I am sorry to hear that two such prominent performers as Brooks and Denton would lend their influence (whatever it may be) towards keeping before the public as VERITABLE A HUMBUG as was ever foisted upon a good natured community, who in its desire to know something of the greatest of known musical instruments, is the more easily "taken in" when the information comes from persons who are well-known in that particular circle whence reliable information is expected. It is hardly worth while, however, to give this matter more than a passing thought: the death knell of the "Simple Method" and its advocates was sounded long ago, and it is only a few ignorant persons, who are avaricious enough to try and make a few dollars outside of a legitimate business, who now champion such a "fake."

It is a pleasure to me to find that my letters now and then stir some one up, as is evidenced by a criticism on an assertion I made in a recent letter in regard to the late

Horace Weston. For the information of all who may be interested I will say, my information came direct from Horace Weston himself. It came about in this wise: I had heard him play a number of times with piano accompaniment, and as I sat near the performer I heard Weston repeatedly tell the accompanist in what key to play the accompaniment, such as C, F, B flat, or any key into which he was changing or modulating. I had also had one or two conversations with him, and from the manner in which he talked I took it for granted that he played by note. If not entirely, he was to a certain extent familiar with musical notation and the rudiments. I made quite a lengthy stay in New York at that time, and one day when I met Weston on the street, I had with me a roll of banjo music that I had arranged with piano accompaniment. Among the pieces was "The Last Rose of Summer," with variations, which I had completed only a short time before. I wanted Weston's opinion and unrolled the music and showed it to him. He made the remark: "*I do not play the banjo by note. I play by ear. I do not know one note from another.*" It was then that he told me about following bands that were playing a tune he wanted to "catch on to." Now, whether his remark was with reference to the banjo only or to his musical knowledge in general, I have no means of knowing; I give his words as near as I can remember them, and when I referred to the fact in my former letter I had his own assertion in mind as my authority. I have heard him sing, but whether or not he sang by note I can not say. When I said in my letter that Horace Weston did not know one note from another, I had the man himself for my authority. If he misled me, it is not my fault. As regards the responsibility for my letters, I alone am responsible. They are sent to Mr. Stewart and he publishes them without revision. As they are written for the benefit of the readers of the JOURNAL I stick closely to facts, and as nearly as I can to those only that may interest the banjo players.

Our talented friend, Thomas J. Armstrong, in his article in No. 76 of the JOURNAL, on "Divided Accompaniment," struck a subject that has been in my mind many years. I have stated in a former letter that for some years I was a member of and played the banjo in an orchestra. When I had time to do so I arranged the banjo accompaniments. Very frequently, upon going to our room for practice, the leader would have a number of new pieces. Of these he gave me whatever part he had to spare; some times it would be a second vio-

lin, but oftener a viola part; these I transposed at sight, filling in any note that might be necessary in a chord. Sometimes I have had to take 1st and 2d cornet parts where they were printed together on the same stave, but I never thought of playing any more than the after beat as illustrated in Mr. Armstrong's article. The bass note belonged to the bass instruments, and I would have been laughed at for my pains had I attempted to fill in and play both bass and accompaniment. I have often thought of touching on this subject but as it did not come in the line of reminiscences I concluded to leave it to other hands, and am glad to see that Mr. Armstrong has taken hold of the matter. I sincerely hope he will stick to it until he has accomplished the reformation he seeks. How ridiculous it would look to an orchestra of TRAINED MUSICIANS if the leader gave the second violins and violas each a bass note with their after beat in every measure. Yet we do this very thing in our banjo orchestra, no matter how large they are. I am, and always have been, in favor of the BASS BANJO. There should be no trouble to procure a bass banjo player in almost any town. The instrument is so much more easily mastered than the ordinary banjo that it would not take a great length of time to learn the bass parts to pieces of moderate degree of difficulty. I would like to say a great deal upon this subject but it is in better hands, where I will leave it with the hope that leaders of clubs and orchestras will give Mr. Armstrong their hearty support, and encourage him in an undertaking that cannot help but benefit the banjo orchestra.

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The guitar, as well as the banjo, has made wonderful progress of late years. While I was teaching the banjo in New York it was almost an impossibility to procure a reliable guitar teacher. I spent many a day looking for some one whom I could recommend. I was asked once by the manager of one of the most fashionable young ladies' preparatory schools if I could recommend a good guitar teacher. I explained the situation to her and said I could very easily get them a teacher, but as he was a stranger to me I would not vouch for him. I hunted all over the city until I gave up in despair and reported the fact to the manager. After consulting with the principal they decided to have me engage the teacher for them. He was a hot-headed, black-eyed Spaniard, and one of the best performers I had ever heard. I called at his rooms and introduced myself. In explaining the nature of my errand I told him that he must not think of charging

less than \$2 for each half hour lesson; that the parties were abundantly able and perfectly willing to pay that amount to a capable teacher who understood his business. He was amazed at the terms and told me that the most he ever received for a lesson was fifty cents, and feared that if he charged the price I had named to him the people would not employ him. I replied that I would guarantee the amount if he gave satisfaction. He called at the school and got three pupils who took two lessons each a week. For a while matters moved along smoothly and I had favorable reports from the principal who thought that I had struck a jewel of a teacher for them. One day after I had finished my banjo lessons, the principal met me and asked me to step into the office. When I did so, they told me that they could not imagine what had gotten wrong with the professor. That he called at the school at unseasonable hours, and when his services as a teacher were not required. He always inquired for Miss —, one of his pupil, and when told that she was engaged at studies and could not be seen, he would write a note and leave it with instructions that it be delivered to the young lady. His actions had become so annoying that the servant who attended the door received orders not to allow him to come in, but on several occasions he had crowded past the servant and made his way to the office and demanded to see Miss —. They requested as a favor of me that I see Prof. — and tell him if he had any account against the institution to give it to me and it would be paid, but that he must cease his visits to the school. I agreed to do so. On my way to the city next morning I stopped at my down-town office, and was surprised to find the professor awaiting me. He immediately proceeded to business by informing me that he was in love with Miss —, his pupil, and that she had encouraged him, but the teachers had found out the secret and had notified the young lady's parents, who took her to Europe on a steamer that sailed the previous morning. He had gone to the steamer's wharf and sent his card to the lady. Receiving no response he made his way to the stateroom of the party accompanying her. They had him put off the vessel, and he had come to me for advice as to his best plans to reach the lady as soon after her arrival in Europe as possible. I told him that I thought him a fool, and my advice was now that he had lost several good pupils he had better shift for himself and get out of my office. I felt positive that the fellow was out of his mind, but he talked so rationally

that I could hardly believe it. He stayed with me nearly four hours that day, long enough to thoroughly disgust me with him and all his kind. I met him quite a number of times afterwards; each time he seemed to have sunk lower than the time I had seen him before. He had taken to drink, and every time I met him he spoke of his great trouble. I tried to avoid him and at last missed him altogether. I heard that he went from bad to worse and died in filth and rags, a victim of intemperance. I can not say as to the correctness of my information. I have not seen him and for years have not even heard of him. Were I to mention his name, many guitarists of to-day would remember him. He traveled with the Spanish Students for some time as solo guitarist. This is about as near as I dare go to identify him.

FRANK SIMPSON, Jr.

BANJO TEACHER, GLASGOW, SCOTLAND.



Frank Simpson, Jr., son of Frank Simpson, the well-known book and music seller, and musical instrument dealer, of 69 Sauchiehall St., Glasgow, Scotland, is the leading teacher of our favorite American instrument in his native city. Frank is a very affable and pleasant gentleman and is highly thought of by his large circle of acquaintances and pupils. Through his influence the sons of Scotland have formed an extensive acquaintance with the Stewart Banjo, and this instrument being largely dealt in by Mr. Simpson, Sr., its sale is constantly increasing.

HANGING SHOW CARD.

We will mail one of our new and handsome Banjo Show Cards to any subscriber to the *Journal* who desires it, and sends 4c. in stamps to pay postage on same. The size is 7 x 14 inches, black, with sunk silver lettering, and contains a handsome design of Banjo. Suitable for a wall ornament.

*THE POPULARITY OF THE BANJO.

.... BY S. S. STEWART....

About twenty years ago I was attracted sufficiently to the banjo to become inspired with a desire to acquire a knowledge of the instrument. I am not positive in what year I first heard a banjo played, but think it must have been about 1870, and the first performer was Lew. Simmons, who was at that time connected with Carcross and Dixey's minstrels at the Eleventh Street Opera House in Philadelphia. The performances at that time were merely songs with banjo accompaniment and "jigs."

Not long after this I had the pleasure of listening to Harry Stanwood, at that time a noted performer upon the banjo, and also to Lew. Brimmer, another prominent banjoist. The music played at that time was by no means what could be called "classical," but what Stanwood played calls to mind the expression of Julian Hawthorne, the well known novelist, "It is the music of nature ordered and humanized—" for there were good banjos here and there even in those days, and there were a few—such as banjoist Stanwood—who could bring this soul-stirring music of nature out of them.

I was so smitten with the charms of the banjo that from that time to the present I have never ceased to devote a good portion of my time to the study and practice of the instrument. I have now been engaged in the banjo manufacturing business for about fifteen years, and during that time I have had an opportunity for very close and extended observation, and have not failed to mark the various progressive steps in the evolution of the banjo as the wheels of time revolved.

Seventeen years ago there were very few banjos exhibited at the Centennial Exposition in Philadelphia. I think I can remember but one very small case containing these instruments. The musical instrument department at the great Chicago World's Fair now in operation tells a different story. Many of our most prominent manufacturers have large cases of guitars, mandolins, zithers and banjos, and the banjo is a prominent feature. I believe, however, that I am the only manufacturer who makes a display of banjos exclusively—to which my entire space of 6 x 20 feet is devoted.

I do not think that any such display of banjos as I have made at the World's Fair in this year has ever been seen elsewhere; however, I must leave that to speak for itself; suffice it to say that I deem the display of sufficient importance to have a representative constantly in attendance during the continuance of the exhibition. This gentleman, Mr. Geo. B. Ross of Philadelphia, who has taken the position spoken of in Chicago, was for some time a teacher in this city, and is fully competent to show the various points of interest to observers who may desire to inspect the banjos.

This World's Fair display will serve to exemplify the contrast between the banjo as known in 1876 and the banjo as it is made and used in the Columbian year.

At the time of the Centennial celebration, few persons were to be encountered who were at all familiar with a banjo. In fact, did you

speak of a banjo to the casual observer, ten chances to one he would have thought it was a tambourine you were talking about. Few people used the banjo then in the parlor. There was little or no sheet music published for the instrument—there was absolutely no music published for the banjo with piano accompaniment; and what few books of instruction there were were very incomplete and little adapted to the purpose of instruction. Thus, without a suitable literature, with poor instruments, and with very few competent instructors, there was nothing to give the banjo an upward impetus.

But the under current was at work even if a ripple was not observed. All this time those interested in the instrument were quietly making a scientific study of it, and their influence was sooner or later to tell.

Thus it was that about the year 1880 music began to make its appearance, published specially for the banjo, in the precise shape of music for the piano and other instruments. True at first there were few customers for the music, as there were but a scattered few who could play such music, and these scattered few were so far apart that it required much time and expense to reach them. There were any number of pretenders at banjo playing. You could find them at every hand, but the competent performer or those who had sufficient real love for the instrument to wish to elevate it, were not so easily found.

Many real lovers of the banjo at this time played in secret—were ashamed to be known as banjo players—and therefore never took the instrument out with them. A few others, like Albert Baur, now a justice of the peace in Brookville, Pa., defied musical opinion, and insisted upon introducing their banjos wherever they could. To such pioneers we owe much.

It then remained that the only place where a banjo could be heard in public was at the negro minstrel entertainments or variety shows, and the performances heard at such places were not such as were calculated to arouse the enthusiasm of musicians. The negro minstrel using the banjo soon caused it to be associated with the black face exclusively, and it being a very rare thing to see a banjo player on the stage with a white face, it is not to be wondered at that the instrument should become more and more associated with the negro.

There were a few performers who played a banjo solo in evening dress without cork on the face—such as William A. Huntley and Chas. E. Dobson—but the opportunity of hearing such performers was not very great, and the number of people who had such opportunity was greatly in the minority.

Occasionally, as the change progressed, a banjo solo would creep into the program of a really first-class musical entertainment. Such performers as Frank B. Converse, of New York, appeared at musicales, and the sound of the banjo, mingling with the accompanying tones of the piano, was heard in the parlors of the refined. Then inquiries began at the various music stores for music adapted to the banjo; calls for banjos from a class of people who had never before thought of the instrument became

more and more numerous. Mr. Converse's services in New York were greatly sought after by those among the higher, social and musical classes who had suddenly become interested in a before unknown instrument, and who now desired instruction. Teachers multiplied, and as is always the case, a great many incompetent ones, seeing an opportunity to turn an honest penny, embraced the opportunity of becoming "professors of the modern banjo." Many of course took up the banjo, as a fad or passing fancy, and among such were a great number who possessed no knowledge of the rudiments of music, and who disliked to study anything, and the mushroom professors lost no time in devising various methods for teaching such persons to play the banjo without study, just enough to get the money for a course of lessons in advance. To these various schemes we are indebted for many of the really wretched performers who have continued to give the banjo a bad name, by misrepresenting its capabilities, and we do not blame those, who having derived their impressions of the instrument from its misuse by such persons, if they continue even at this day to assert that there is no music in the banjo. There is certainly no music in a violin in the hands of a person who cannot play the violin.

Give such an instrument to a wretched bungler, and the sounds from it are not such as will attract the music lover. Now, the sounds produced from a banjo in the hands of an equally incompetent performer may not be so harsh and shocking, but they will be unmusical, to say the least.

It therefore follows that in order to derive satisfaction from a musical performance of any kind, it is necessary to hear a good instrument in the hands of a good performer. Only under such conditions should anyone form an opinion of the merits or demerits of an instrument.

A most remarkable colored performer on the banjo died in New York City in May 1890, about three years ago. He was the only true artist and really fine banjo player belonging to the Ethiopian race that I ever had the pleasure of listening to. His name was Horace Weston; he was born in the town of Derby, Conn., in the year 1825, and was the son of musical parents, his father having been a teacher of music and dancing in that town.

Weston was a wholesouled, big hearted, musical genius, who, although at certain periods made money rapidly, never was able to hold fast to any part of it, and consequently died poor. I am glad to have an opportunity of saying a few words in memory of so gifted a genius, and in my intimate acquaintance with him, for a period of some ten years or more, I found much to admire and under the circumstances but little to censure. Weston served some time in the Union army during the war, was wounded and honorably discharged, was a man of his word, and, as I have said, was a musical genius and a performer on the banjo of the most rare ability. His performances excited much surprise, and I believe, did more to arouse a general interest in banjo playing than those of any other performer during his life. He went to Europe with the Jarret & Palmer "Uncle Tom's Cabin" combination in 1875, I think,

and while on the other side of "the pond" awakened an interest in the banjo that has never waned, but has continued to increase until the present time.

Less than a decade ago the banjo began to be used in orchestral combinations, until as many as a hundred banjos were brought together in concert, and such a hastily formed "orchestra" was brought into service for opening a banjo concert.

Some of the performances of that kind were rather crude. Many of the performers enlisted into the ranks were far from being competent for such work; the parts were improperly arranged and the banjos out of tune, and the result was not so much a musical performance as an advertisement. There was more to be wondered at in the numbers displayed than in the musical result achieved. But even this had its influence and lent its aid in attracting notice. Ridicule was better than no notice whatever, for there are always some who are capable of perceiving the gold which underlies the dross.

A person who has had his attention called to the banjo, by having been forced to listen to a large number of banjos poorly played, may wonder if there is not better music in a less number of instruments properly organized and played upon. Such proved the case, and next we note the advent of the now popular banjo club.

There is scarcely a college in any part of the United States to-day that is without its banjo and guitar club. A few of these organizations are excellent, some are fair, others are poor. The banjo and glee clubs of Princeton, Harvard, the University of Pennsylvania, Brown University, Yale and other institutions of learning, travel at certain seasons of the year, giving entertainments in different cities and towns. The Boston Ideal Banjo, Mandolin and Guitar Club, of Boston, Mass., recently made a tour of the United States and Canada going as far west as Oregon, and meeting with the most enthusiastic receptions everywhere.

"But," says someone, "it was the mandolin and guitar that carried them through with so much success."

Not at all. Mr. Lansing, the leader, took the pains to state most positively that it was to the banjo the organization owed its success. He further stated that without that instrument the club could not have made anything like the successful tour it did. And this is the story everywhere. The popularity of the banjo has had the result of increasing that of the guitar, which appeared to be dying a natural death when the banjo began its upward wave of popularity. The mandolin, too, sprung into favor so readily in this country, because it was able to work in with the banjo and guitar, and each instrument has assisted its fellow until the interest in all is nearly identical. The great advantage we have in the "banjo club" of the day, is the various sizes of banjos adapted in combination to produce orchestral effects.

With the "banjeaurine," tuning a fourth above the "first banjo," the piccolo banjo an octave above, and the bass banjo an octave below, a combination of musical sounds is the result that was not thought of or deemed pos-

sible a few years ago. Then, with the addition of the "six string" banjo, mandolins, guitars and the "guitar-neck banjo," we are enabled to produce both a unique and surprisingly beautiful musical combination.

It is true that all banjo clubs have not yet become sufficiently well organized to correspond with this plan, but many of them are and others are "getting there" rapidly. Under such circumstances it is fair to assume that the influence of the banjo club as a factor in shaping musical taste and opinion is bound to make itself felt more and more.

Twenty years ago there were few banjo players capable of reading a musical selection or of applying the principles of music to their instruments. To-day there are thousands of performers who constantly learn new music, and who read music and apply its principles to the banjo as readily as a violinist or pianist applies similar principles to his instrument. Some of the characteristic banjo music now being published is quite as difficult as any published for other instruments, and, I might add, quite as scientific. Those who take up the banjo to-day with the idea that it is a very easy sort of instrument to acquire the mastery of, and that everything pertaining to it can be mastered in a short time and with ease, have a great surprise awaiting them. It is like the attempted mounting of a very long and steep hill in a fog. You may start out with the idea that you have a "short horse, soon curried," but before you get one-quarter the way up the mistake will be discovered.

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As I stated in a previous article, my correspondence with banjo students and those interested in the banjo, in various parts of the United States and other countries, is large and varied. Most of the letters received are intelligently written, and to conduct such a correspondence is quite a pleasure; but, as in every other business and profession, there are "cranks," "know-it-alls" and "would be inventors" to be met with at times, and the letters received from such sources are sometimes rarely original and amusing.

There is doubtless a vast number of patents issued by the department at Washington on so-called improvements in musical instruments of one kind or another that never reach the public, but die a natural death shortly after the patents are granted. Some of these "improvements" are practically worthless; others perhaps possessing more or less merit.

There are constantly "cranks" turning up with inventions that are to startle the world, and each aspiring inventor has the idea that it is only necessary to secure a patent and his fortune is made. Those who have never been brought into direct contact with this sort of thing would scarcely credit many letters which I could produce as being genuine, but would be inclined to class them as "Bill Nye" funnyisms, or amusing stories concocted for the comic columns of some musical publication for the amusement of its readers. The letter from which I make the following extract, however, I can assure the readers of THE MUSICAL COURIER is entirely genuine. Withholding the name and address of the writer, I give it

as nearly verbatim as possible. It was received but a short time since, and the writer was quite indignant that the great merits of his invention were not at once acknowledged and praised by your humble correspondent. Here it is:

"I have been playing on the old banjo for the last seventeen years, and in this place, until six weeks ago, when part of my house caught fire and I lost my banjo with it. It was an old Clarke, made with a 12½ inch head.

I have been trying ever since to see how I could get another instrument. I drove into town last week and stopped at a music store, and they had my make there, but I could not pay \$30 for one. The store man gave me your address."

I light up all the lamps around here, and my salary won't allow for a buying a fancy banjo, although my old banjo was a much louder tone than the one I saw in the store for \$30.

I started to work when I got back home, and I will try and explain to you what I did, so you will clearly know what I would like your services for. I got an old peck measure out in the barn and I lowered out the neck of it and saved the band in halves, and I sandpapered it all over and made it look fine.

Then I divided it off so that I could get the brackets about 1-3/16 inch from center to centre, which make just forty-eight all around it.

I drove to town then and stopped at Foster's—that's a place where they keep second-hand goods, but everything is just as good as new there—and sold much cheaper than anywhere else; he said he would put the brackets in at \$1.50, seeing that I wanted forty-eight of them, and I got a good head, calf skin, of him for 50 cents; he said it was the best that was made. I forgot to say that I told him previously that I had played on the banjo for about seventeen years. He asked me if I ever played on the stage and I told him I did, and that I played in the Town Hall at—was a number of different places, that was why, he said, he always made a discount to old players.

He didn't know what would be the thing to polish the banjo hoop with, but thought carriage varnish was the most suitable, so I put that on. But I had an awful old job to get the head on, it was Mr. Wilkins who he the grocery man down at the crossing) and myself. He got his two knees down on the hoop, while I hammered down the other half, and how we did sweat, gosh! but the hardest part is over now, for the neck or arm won't be so difficult to make, but since I finished the head part I have struck a grand idea in improvements in banjo making.

I kept awake the other night after I got into bed, and could not sleep until I had worked out the idea, and this, Mr. Stewart, is what I have represented in the enclosed sketches. You will readily see by them the useful improvements I suggest, and which I think I can get patented at Washington, as I have shown it to different music store people, and they all thought it to be the best thing of the kind they had seen for banjo improvement, and for me to write to you about it, and suggestions to make, and that you would be the best to rely on.

I will explain the object of my improvement, which I call the Echo Vibrating Air Chamber Banjo, as I found out from those that sell banjos that this would be the most correct term for mine. One gentleman said the nearest thing of the kind that he had ever seen was a Mr. Edgar Dobson's make, of New York, only that mine was different in construction, and far superior to his, as the arm can be made of thin brass sheets of about one-sixteenth inch thickness, with the raised frets blazed on.

They say my strongest claim I could make in the patent would be the cold air chamber, as shown clearly in the sketch I have made. What I propose is casting the band or head of the banjo out of bronze metal, the desired size, and brazing the arm on the said head and then the whole nickel plated, which would give a handsome effect, and the echo vibrating air chamber will give a much more carrying tone than the old-fashioned style banjo.

Another great improvement, the left hand will always be kept cool when fingering the neck. I have shown the five small holes under the neck or arm, but they could just as well be on the side and could act as position marks for the frets and would always be in sight. Of course you are well aware, Mr. Stewart, the

great trouble on the old Clarke banjo, especially in the summer time in this respect, and again, the metal fingerboard will be much better in making slides up and down the neck.

Now that I have informed you of my great advancement for the banjo, it takes men of yearly experience to see what is needed the most nowadays; you will kindly furnish me with your view in regard to it, or consult with those you have dealings with, and let me know your suggestions on any details that could add to it.

The more I have shown this to people the more I am inclined to think I have got to the top round of the ladder. Mr. Stewart you will see there is money in it, and now is your time to act.

Let me know what claim would be the best to make in patent, also what the cost would be to take out one. You can keep sketch as I have the original one with date on. Let me know what is the best thing to polish the banjo arm I am making for banjo. I put carriage varnish on head, but Mr. Wilkins thinks white shellac would be better."

The great mistake this inventor seems to have made is the omission of an ice reservoir and fanning attachment for generating and circulating the cool air through the chamber. A wag was once telling an old lady that in a certain country he had visited it was so hot that it became necessary to feed cracked ice to the hens in order to prevent the laying of boiled eggs. His auditor seemed to be thinking intently for a time, when she suddenly brightened up and replied with the following query: "If it's so hot as all that, where do you get the ice in that country?"

Would-be inventors, not being confined solely to the banjo business, cannot reflect discredit upon our fraternity specifically; as said before, they infest every line of business.

Another curious class are the thoughtless and superficial. For instance, in my mail recently was a beautifully written letter from a party who wanted to have made to order a guitar so constructed that the first five or six frets of the finger board would come closer together than was usually the case; the other frets to be left as commonly the custom. Here was a suggestion that fixed laws should be set at variance, or a musical scale be constructed in direct violation to all known laws of acoustics. Happily I am not a guitar manufacturer, and therefore was enabled to avoid any lengthy explanatory correspondence in this case.

Sometimes people will want to have banjos made with certain alterations from the original plan, that seem absurd to the experienced manufacturer. One party wants to have the ebony fingerboard of a proposed banjo sent to him by mail, in order that he may inlay some original pearl design therein, when he is to return it to be glued to the banjo neck. When we consider how necessary it is to have the ebony strip glued to the basis of the neck long in advance of the time of its final completion, in order to avoid the annoyance of warping after the instrument has been finished, such suggestions appear very absurd. However one cannot expect that every one interested in the banjo or guitar has given so much attention to the subject that he knows all he should know about it. Even persons who carry in their pockets watches costing \$200 or more are not always competent to keep them in good running order. It not infrequently happens that a man will leave his watch for repairs because he cannot get it to run, and upon its being

wound up it is found to be running as usual. Just so it is with a banjo player when he forgets to stretch the head on a new banjo, and finding its tone getting dull in a few days he declares that all the tone has dropped out of the instrument and returns it to the manufacturer to have it repaired. In another instance it is the strings. He thinks the frets have somehow gotten false, not knowing that gut strings are quite as apt to be of uneven thickness, and hence false, as to be of even thickness and true. Or perhaps he has removed the bridge from the instrument, and putting it back gets it one-half inch out of place, with a like result, false notes.

A few years ago there was little chance for anyone who wished to study the banjo, for the few books published as instructors for the instrument gave little if any general information. When a beginner got a false string he could not tell what was wrong with the notes he attempted to pluck from it. Well do I remember my first experience with a banjo. It was a "tack head" affair, strung with guitar strings. I had "Phil Rice's and Winner's" "Banjo Methods." and I opened one of them at the beginning, and, seating myself at a piano, attempted to pull the strings up to the notes indicated. The neck of the "tub" began to creak and bend, when suddenly I heard a snap, and at the same time received a stinging blow on the hand. Looking downward and about me, I saw that the piece of wire which had been used to fasten the tail-piece had parted. The bridge I found in a corner of the room some feet distant. I have no doubt that hundreds of others have experienced the same difficulties. I was familiar with the rudiments of music as applied to the violin, piano, etc., but I found difficulty in applying the same to the banjo, and at the same time follow the course of instruction laid down in such books as I have mentioned. I will venture to say that more general information on the banjo is contained in the catalogue I circulate free of charge to-day than was to be found in all the instruction books taken together at the time I have reference to.

With the advance in the arts of banjo making and banjo playing, musical literature as adapted to the banjo goes hand in hand. Those who have any desire to make a practical study of the instrument to-day have not the great difficulties to block the way that we had to contend with in our early days. Good books can now be had, and plenty of suitable music, and they do not cost any great amount of money.

It is not so very long ago that we used to see the advertisements of "Great Professional Banjos," etc. This term has happily now been changed to "Concert Banjos." A certain professor used to advertise his "Great Stage and Parlor Banjos," which style was paraphrased by me as the "Great Stage and Wagon Banjos," until finally such absurd names were discontinued.

Many banjos advertised and sold by different pretended makers were so much alike in general appearance and make up, that a careful observation led one to believe the "different

makes" emanated from one and the same manufacturer—which was often the case. The most striking point of merit advanced for such instruments by their sellers, was the great number of brackets and screws that surrounded the rim of each instrument.

At length some enterprising manufacturer struck a rich vein of humor by having a very large quantity of cheap brackets made, and entering into the large operation of making banjos in lots of 1,000, each instrument having thirty-eight of these attachments. The outcome was the "thirty-eight bracket banjo," which soon flooded the cheap music stores and pawnbrokers' establishments throughout this country. These instruments were dubbed "Hock Shop Banjos," and soon took their place in line with the cheap "trade fiddles" that so largely flooded the market. Finding the thirty-eight bracket affair a "good seller," other factories began turning out the same kind of stock, only making and selling them a little cheaper. Prices were cut, and cut again, until all profit on such sales was extinguished, and the reputation of the instruments becoming so firmly established as "N. G.," little is heard of this class of instruments today except from small country towns and villages, where the sound of a really good banjo has not yet been heard.

Many jobbers and manufacturers to-day continue to advertise what they call a "Piccolo Banjo," having a rim 8 inches in diameter. Those who do not know what a piccolo banjo is purchase one of these instruments on account of its cheapness, and then no wonder that they complain of the piccolo banjo parts in printed music for banjo orchestra or banjo clubs. An 8 inch rim banjo cannot be tuned to the required pitch, and really has no right to the name. Therefore when a new club organizes it is far better to obtain instruments from a maker of reputation, and one who thoroughly understands the uses to which each instrument is to be put. The piccolo banjo is a brilliant instrument, and almost indispensable in a well organized banjo club, but it is necessary to have the right kind of instrument together with music that is correctly arranged, in order to produce good results.

Time and time again I have played the banjo for persons who never before heard the instrument properly played; many of whom had never heard the sound of a good banjo but only what we now term "tubs." The result has always been the same—they were astonished and pleased. I am well aware of the fact that even here, in my own city of Philadelphia, there are thousands who have not yet been acquainted with the musical tones of a well made and well played banjo.

The past four or five years have brought the instrument much nearer to that plane which it is sooner or later bound to occupy, and, with such truly good teachers as Thomas J. Armstrong, Paul Rno, and others in our city, much will doubtless be accomplished in the near future.

The Hamilton Banjo, Mandolin and Guitar Club, of this city, under the able direction of Mr. Rno, has become one of our most popular and attractive clubs, having been awarded first

prize at the well-known prize concerts given in January of the years '92 and '93. With a few more such organizations as this, and a few more solo performers on the banjo, such as E. M. Hall, Geo. L. Lansing, A. A. Farland, W. A. Huntley, R. R. Brooks, Geo. W. Gregory, Paul Rno and others, we feel the future of the only native American instrument assured.

When you find a man playing Mendelssohn's violin concerto (allegro molto vivace, op. 64) on a banjo, with the accompanying piano part, just as written for the violin and piano, and rendering such music on a banjo in the largest halls of Boston and Philadelphia, it goes without saying that the much unknown banjo must possess a voice that is bound to make itself heard and respected among musicians. The artist who is playing this music on the banjo is Alfred A. Farland, of Pittsburgh, Pa., now engaged in giving lessons on the banjo and mandolin in that city.

At the Grand Banjo and Guitar Concert given by Thomas J. Armstrong and myself, at the American Academy of Music, Philadelphia, on the evening of January 14th last, Mr. Farland was engaged as the soloist of the evening, and it was on that occasion the concerto mentioned was played before 3,000 people. I also appeared in banjo solos, rendering a lighter class of music on that occasion, and an orchestra of one hundred and twenty-five banjos, guitars and mandolins was also a prominent feature.

Coming into daily contact, as I do with a vast number of banjo students, through a large and extended correspondence with people in every part of America, Europe and Australia, I can readily note the increasing popularity of our only American instrument, and the sooner every musician makes himself familiar with this fact and recognizes it the better it will be, not only for himself, but for all concerned. I might readily say a great deal more while upon this subject, but think the present article will cover about all the space you can well bestow in one number of the most esteemed *Musical Courier*.

BANJO CONCERT-

It will be remembered that the last great Banjo and Guitar Concert and Club Contest for Prizes took place at the Academy of Music, Philadelphia, Pa., on Saturday evening, January 14, last.

The next event of the same character, under the same management, will take place at the Academy of Music, on Saturday evening, January 13, 1894, the Academy having been secured for that date.

Banjo and Guitar Clubs should make a note of this in advance. Further particulars will be given in the next Number of the *Journal* (78).

CATALOGUE.

Stewart's Price List and Catalogue of Banjos and Music containing some 75 pages, the postage alone on which costs 7c., is mailed free to all who apply for it, and take

the trouble to write name and P. O. address very plainly.

Those who do not write their name and address plainly receive no attention, for we cannot afford to send out valuable books where there is a probability of their not reaching the applicant.

We are willing to mail our pamphlets of information and price lists to all who wish them, but they are not to be wasted.

BANJOS—Bargains.

The following described Stewart Banjos, which have been taken in exchange, as part payment for new ones, are offered at the very low prices quoted:

Style, "Orchestra, No. 1." 12 inch rim, with 19 inch neck, raised frets, etc. **Price, with Russet Leather Case, \$25.00.** This Banjo is almost as good as a new one, and cost originally, with case, **\$40.00.**

Style, "Universal Favorite, No. 2." In first-class condition. Excellent tone and finish. Cost, \$30.00. Now in all respects just as good as new. **Price, \$25.00.**

Style, "Amateur." Regular price, \$15.00. This instrument is almost as good as new. Was taken from a customer who purchased a much higher priced banjo. **\$10.00** cash will buy this one.

Those wishing to purchase one of these instruments should waste no time in useless writing, but send a deposit at once; for we cannot fill more than one order for the same instrument. If the instrument wanted has been disposed of, the deposit will be returned.

S. S. STEWART, Philadelphia.

-NEW BANJO CLUB MUSIC-

THE AMPHION MARCH

by S. S. STEWART

Arranged for Banjo Club, by T. J. ARMSTRONG

Complete for six instruments, as follows:

Banjo, First and Second Banjos, Guitar, Piccolo Banjo and Mandolin; with part for "Bass Banjo," *ad lib.*

Price, complete, 7 parts, 75c.

Solo part, alone, 20c.

Each other part, 10c.

As the **Bass Banjo** is becoming a very important instrument in Banjo and Guitar Organizations, it is proposed to have that part with all new club arrangements; but for the convenience of clubs that have not got a Bass Banjo, we sell the arrangement without that part where desired. The Bass Banjo part alone costs 10c. This march, it is believed will be a good "taker," having a nice "bass string solo" in the trio.



A would-be banjoist writes: "In looking over one of your banjo books, a day or two ago, I saw that you were always ready and willing to be consulted, in person or by mail."

"Now, if you don't mind, I have a question to put to you. Some time since I purchased from a local dealer one of your orchestra banjos, and in order to have it in tune the bridge has to stand about five inches from the rim. I find if I place the bridge about 1 1/2 inches further back the tone is greatly improved and the instrument easier to finger. It sounds clearer and more metallic and not so tubby."

"Now the question I want to ask is this: Why are these banjos made with the bridge so far forward, when the tone is so much better with it back a bit, and is there any easy way of altering the neck so it could be set back?"

It has been said that: "Any fool can ask a question that requires a wise man to answer."

In this case the writer is evidently not a fool, by any means, but mistaken in his assumptions. It is not possible that in order to have a banjo in tune the bridge must be propped up in the air five inches—this would be out of reason. Long experience in making banjos for the best performers, together with eighteen years' practical experience as a performer, has demonstrated the position we give the bridge upon the head of the banjo to be the proper one.

A player who can not get much tone out of a banjo—one who is not naturally gifted by nature in this respect—will not like a banjo that plays a little stiff, as it were; whereas a strong player of great practice, finding that a banjo with the fretting scale set so that the bridge is very close to the tail-piece, plays easy, so easy that the tone lacks all carrying power or brilliancy, when used in a large hall, does not care to use such an instrument. Not only are there many different tastes and ideas upon this subject, but there are views expressed by both experienced and inexperienced performers.

In Number 75 of the JOURNAL we published an article, entitled "A Tale of Banjos," in which our experiences with different frettings was illustrated. In Number 72 we published a complete illustration of the fretting scale and an analysis of the entire subject—a thing that never before appeared in any publication whatever, so far as our knowledge extends.

In the JOURNAL, Number 70, on page 18 of "Observations on the Banjo," will be found a chapter upon this very subject.

Now we certainly have no knowledge of ever having made a banjo upon which the bridge is placed five inches from the extreme of the rim—if such an instrument was ever constructed it must have been "made to order." Sometimes we receive very peculiar instructions with orders. In conclusion we will say that these subjects are so fully treated in the JOURNAL that those who do not make themselves familiar with them have only themselves to blame.

A writer wants to know what V. S. means.

The abbreviation V. S. generally stands for *Volto Súbilo*, meaning turn quickly. It also stands for "Very Second."

Outside of music it has various significations—such as Veterinary Surgeon, Velvet Suspenders, Very Suspicious, Very Satisfactory, or Vainly Sundered.

Several correspondents having written concerning the matter of a "standard banjo" for concert use; in other words, they think something should be done towards setting up a standard of length of neck and size of rim in a banjo for universal concert use.

Now, this is an easy thing to talk of, but something so difficult to accomplish, that we feel little hesitancy in expressing our opinion that it cannot be done. Men and women are so differently constituted, and the human mind is so entirely different in different persons, that it is quite impossible for us all to see and hear things alike. Again, expressive powers in different musical executants vary greatly—depending in a great measure upon the physical constitution of each individual. To illustrate: A performer like A. A. Farland, for instance, plays a peculiar class of music upon the banjo—music very difficult of execution, and yet such as demand great expression. He must use an instrument that responds readily to the touch; one that is very sensitive, and at the same time one in which the tones will be so pure and free from discordant elements, that they may be easily distinguished; or, other words, must possess a "carrying quality" of tone.

At the same time it will not do to have too large an instrument, for the reason that a long neck or large rim will make the banjo more cumbersome, and render the pleasant execution of such difficult and more laborious. For instance, Mr. Farland, hence, uses the Stewart "Specialty" Banjo, having a 10 1/2 inch rim and 18 inch neck. Looking further, we find Geo. W. Gregory, another master of the banjo, in New York City, using a "Thoroughbred" and "Stewart Champion," with 11 1/2 inch rim and 19 inch neck, and tuning up to as high a pitch as Mr. Farland tunes the "Specialty" Banjo. Thus we find a great variety of opinion among banjoists as to the size of banjo necessary to meet the requirements of a concert instrument.

It is commonly understood that the ordinary banjo is tuned in the key of C—or properly speaking, G. That is, the 3d string is pitched to the note, G.

All the printed music, with scarcely an exception, for banjo and piano, has the piano parts adapted to this pitch. But we find among concert performers that it is a common practice to pitch the banjo a tone higher than this.

Thus, having much more tense strings, the pressure is thrown upon the bridge, and by pressing the bridge a firm hold upon the head, and causing the vibration to be greatly increased. This higher tone is much better for concert work—for the banjo will sound much louder and more brilliant; but when we are forced to contend with technicalities: First, the tightly strung strings stretch, going out of tune readily, and often break. Second, it requires much greater effort to execute well upon strings drawn to such tension. Now, not only is there a vast difference in the standing qualities of banjo strings, but there is also difference in the quality of one under changes of climate or changes of weather.

There is also a vast difference in the strings as used by different persons. Some performers have such moist fingers that it is almost impossible for them to keep strings in tune. There are some who cannot get strings to stand at a high pitch on a banjo, when others can use the same instrument and the same strings without any trouble.

Now, some persons will want a banjo with, say 11 1/2 inch rim and 19 inch neck; he will use such strings and "tune to D" (third string to A) right along. Another will want a banjo with a neck an inch or two shorter, because he cannot get strings to stand on the bridge, or because he finds the strings are so tense at his concert pitch, that the execution is too difficult. And so it is, and we believe ever will be. As long as there is such diversity of taste among performers, we can neither establish a precedent or set up a standard as to size. Let the matter alone and it will in time adjust itself.

"How long should a head be allowed to remain on a banjo?"

Perhaps a good answer would be, let it remain on as long as it will keep firm and tight without breaking. It is not a good policy to remove a head so long as it is firm and good; but sometimes we find the tobe becoming impaired on account of a head losing its "life," and then it is better to try a new one.

There are some performers who make a practice of screwing down a banjo head almost every time they perform. Heads under such treatment as this last,

generally, but a few days, and the constant straining of new heads over the rim cannot do the banjo any good, to say the least. The very nature of a head causes it to vary in condition, depending upon the state of the weather.

The head may be very tight, and on account of being exposed to dampness, become a little slack. If drawn tight on this account it must contract as soon as the atmosphere becomes dry again. Then the chances are for it to break, if it has been the least bit over-strained.

There are other performers who go to the opposite extreme. They never "screw down" the head, fearing that it may break if they do so, and they be put to the expense of getting a new head put on. Let the banjoist use his judgment in determining how much strain a banjo head should stand. In dry weather it should always be *hard, firm, and tight*.

"Do you approve of a low bridge or a high one?"

For the ordinary banjo we prefer a bridge about one-half inch high. The neck should be so set to the rim, that the strings will not lie too far from the finger-board; but in case it is not so regulated, a lower bridge will not do any good, as it will constantly slip out of position when playing. With a bridge one-half inch high and a suitable tail-piece, the best volume of tone can be obtained from a banjo. This is a fact borne out by the experience of many years, and with much experimenting.

A little, delicate, thin, narrow, low bridge may tickle the fancy of the banjoist for a season, but he gets enough of it as soon as he learns better, which is generally after he has experienced the pleasure of breaking his bridge a few times when playing before an audience.

The following difficult question is propounded by one of our correspondents: We can adjust the (fancy) part of the contract in good shape, but are a little in doubt concerning that sixteen inch rim and handle:

"Send the *Banjo Journal* for one year, commencing as far back as you can (providing they come one after the other), and a couple of good marches. I would like to get a banjeurine handle for this sixteen inch rim; what is the price, and could I put it on myself all right?"

"Silk vs. Gut Strings."

There being no import duty or tariff on gut strings brought to this country from Europe, makes it possible to sell even the best gut strings very much cheaper than the Müller Twisted Silk Strings.

There is a tariff duty, or tax, on the silk strings imported in this country of ten per cent on the invoice; that is, if we order \$200.00 worth of silk strings from Europe; when they arrive here we have to pay \$100.00 extra, as duties, in addition to the freight and other charges. This \$100.00, of course, must be added to the cost of the invoice. The strings and the customer has to pay one-half more for them when they reach them.

Now, as these silk strings cost, in Europe, rather more than the best gut strings, it can readily be seen that we can not sell them for less than the prices quoted in our illustrated catalogue. There are silk strings that can be had much cheaper, of course. We have silk strings of a cheaper grade, but they do not compare with the Müller Twisted Silk Strings, ("The Fichtelberg String.") We import these strings for the purpose of stringing our fine banjos, and for our retail customer trade only.

A curious conundrum: Perhaps some one among our philosophic correspondents can handle the question:

"Ten years, or more ago I bought a closed back banjo. I didn't like the back closed, so I had it pried open. Then I got tired of the head and put on a new one. Afterwards I put on a set of patent pegs, throwing the old ones away; then a new and improved tail-piece, with an entire new set of strings. Subsequently the neck got broken and I had to get a new neck put on. Then I got long 19 inch necks to have a new hoop put on, and then I did not like the old brackets, so I got a new set. Now is this the same banjo I had ten years ago or not?"



Ed. M. Reed, writing from Mellotte, So. Dakota, under date of May 15, says:

"Banjo received one week ago. I would have written before, but wanted to be a fair trial. I say in reply that it is a beauty in tone and finish, and I am more than pleased with it. I think, in three or four weeks, when I get it in fine working order, it will be the finest banjo I ever owned, and that is saying a good deal, for my old banjo of your make was played upon by some very good judges, and pronounced the best banjo they ever handled."

The foregoing was written by an experienced performer, and is one of the many letters being constantly received, which proves that the Stewart Banjos are being more and more perfected every year.

C. S. Vail, Millbrook, N. Y., writing under date of May 20, says:

"I played my banjurette at a church entertainment last week and, carried away the cake as usual."

W. E. Adams, of Canterbury, Australia, writing under date of April 14th (the letter being received just after No. 76 of the *Journal* had gone to press), says:—"I am organizing a Club here, and I want the banjos I am ordering first. I expect on week I will be sending you orders for a couple of banjurreines, also a bass banjo."

Mr. Adams is a well-known banjost resident near Melbourne, Australia, and we are pleased to learn that he has undertaken the formation of a banjo club in that section.

Mr. W. J. Stent has his "American Banjo Club" well organized in Victoria, and the American banjo is becoming more and more popular in that portion of the globe.

Wm. E. Stevenson, Frackville, Pa., writes:

"The *Pony Concert* Banjo was received last week, and I desire to say that I am more than pleased with it. All who have seen and heard it say it is the finest little banjo they ever heard, and our town papers say it is a *dandy*. The boys are getting the fever, and I expect to send you more orders soon."

Will D. Kenneth, Westerly, R. I., writes:

"I am very much pleased with the *Thoroughbred* Banjo. I received it Saturday, about five in the afternoon, and used it at a concert at our Opera House, which seats five hundred, and there was quite a large audience. I played with two guitars. The tone is splendid and it is a very pretty instrument. In fact, I am more than pleased with it, and every one who sees it claims it is the finest banjo they ever saw or heard."

Charles R. Mireza, Pittsburg, Pa., writes:

"I have been a subscriber to your *Journal* for some time, and I am more than pleased with its contents. In fact, I regard it as worth ten times the subscription price. I hope it will reach all banjo and guitar players, for I am sure they would be pleased with it."

Allen Feild, Little Rock, Ark., has a class of pupils in banjo, guitar and mandolin, and also a well organized Club. He is associated at present with Mr. C. R. Rahm.

Writing under date of May 28, Mr. Feild says:—"I have three of your banjos, and intend to hold on to them. One of them is one of your first make, but I can't see where it is not as good as when I bought it. I think more of it every day, and believe it grows better all the time."

Trevor Corbett, Fort Wingate, N. M., writes:

"The banjo got to O. K. to day. I guess you are tired of hearing your banjos praised. This one far exceeded my expectations; I thus must say."

Charles S. Ritter, of the Columbus Troubadours, Columbus, Ohio, writes:

"The Bass Banjo you sent us is O. K. I think it adds 20 per cent. to the effect of a Club. The Bass Banjo, in the hands of a good player, is indispensable in a Club. It not only adds to the effect in producing a *low* bass, but in the hands of a good player, it keeps all the parts together and carries the proper tempo, as every performer is unconsciously guided by it."

A party by the name of Fleetwood, calling himself a party and teacher, in Australia, transposed the "Seek no Further" March, by Horace Weston—one of our copyrights—into the English system of notation, and published it as "Weston's March, for banjo and piano, by James Fleetwood." He even goes so far as to copy ONE of our large banjo cuts on back of his music sheet. This cut he uses with his own name in large letters.

Such impudent attempts at making a reputation in the banjo business have failed many a time before and are destined to fail many times again. Brains will sell. The audience comes, and they will also soon show its results in all such petty dealings.

Carroll McAfee, Punxsutawney, Pa., says there is no room in that vicinity for "a simple mind," or "simple method" teachers. Ignorance is no longer bliss; the Banjo-World has gotten its eye teeth cut.

C. E. Hinelein, of South Easton, Pa., has organized a Banjo Club, with the Stewart Banjurette as leading instrument.

W. L. Ulyat, Guitarist of the Banjo and Guitar Club of the Free-man Club of Princeton College, is very much pleased with the *Journal*. He renews his subscription and expresses himself in the following language: "I am glad I subscribed for the *Journal*; it is surely one of my best friends, and I would not be without it. Although I take more interest in the guitar than the banjo, I am not going to grumble, as I go through its columns some day, because there is not enough guitar music, etc. I hope they will be converted after Mr. Newton's *Practical School of Harmony* for guitar appears. I think they ought to be satisfied with the reading matter alone, as it contains so many practical things, and some very amusing articles, such as *Slate Roof Banjo*, etc."

E. M. Hall has Banjo Instruction Rooms in Chicago, 48 Kimball Hall, 243 Wabash Ave.

C. Stuart, of East Melbourne, Victoria, Australia, has organized a Banjo Club. He writes:

"Kindly accept my congratulations for the very perfect manner in which you turn out your instruments. I have been using one of your Banjos in the parlor and on the stage for the past nine years, and have found it superior to anything I could ever get, and I would not part with the one I have at any price."

E. M. Hall has been heard playing the Banjo at the Stewart Exhibit, World's Fair, Department of Liberal Arts, Manufacturers' Building, Chicago.

Miss E. C. Wilson has a nice class of Banjo pupils in Easton, Penna.

E. J. Henderson, in New Orleans, La., is meeting with great success with his Banjo Club, and his class of pupils.

O. R. Babbitt, Banjo Teacher, has located in Butte, Montana.

William Olt, of Butte, has been making a visit to the Chicago World's Fair.

Brother Thomas J. Armstrong, as usual, enjoys the balmy breezes of Sea Isle City during the hot Summer months. He is working on "Divided Accompaniment," and a number of other good things, between the breezes, and preparing for his grand Banjo Orchestra of 150 performers, which he contemplates organizing during the coming Fall.

Paul Eno summers at Beach Haven, N. J. He will resume teaching early in the Fall, and will open a new studio, having decided to change his location from 1411 Chestnut St., to more commodious quarters.

John C. Hennessey, of So. Butte, Montana, writes: "I have been interested in Mr. Bau's letters, as it brings me back to old times when Charley White had his Melodion opposite the Old Bowery Theatre."

Dan Emmett was there and Frank Stanton was in the 4th Ward in New York. Jacobs had his Music store on Chatham St., with Banjos in his window; the heads tacked on, and you had to warm the head to get a tone out of it.

What if some of the old timers were to open their eyes now? Rip Van Winkle would not be in it.

I saw a remark about Horace Weston. I knew Weston as well as any one, from the time he was playing violin for Luke Thompson. He was just learning the Banjo, and every new chord he found on that instrument, he would come to my place of business and have me get my Banjo to play with him.

Some time I will write more about old time Banjos in New York, Boston, California, etc."

Lo Jim Ward, of singing and dancing fame, writing from Little Rock, Arkansas, under date of June 10th, says: "I have just received one of your *Universal Favorite Banjos*, ordered through Mr. Allen Feild of this city."

You could not have pleased me better in the Banjo you selected for me. It's really a wonder, has a tone as clear as a bell, and is a notch or two ahead of the Banjo. Feild bought of you several years ago, which has had the name of being the best Banjo of its kind in this city."

I admit that the one Feild bought of you some years ago is a good one, and has been 'cock of the walk' of its kind for some time, but you have surely made marked improvements on that style of Banjo since then."

If you are as well satisfied and pleased with all your Banjos, and whole factory, for that matter, as I am with the single *Universal Favorite* I got yesterday, you are all O. K., and have no fears of having the blues on.

I will cheerfully throw all the trade your way possible."

Mr. Geo. B. Ross recently had the sad misfortune to lose his father, whose death occurred in New York. This necessitated Mr. Ross' absence from the World's Fair Exhibit for a brief period.

Ira O. Davis, Louisburg, Minn., writes:

"Enclosed find \$1.00, for which please send fifteen banjo second strings. I think your *Journal* is fine—what all banjo players need. I have learned more from it than from all the instruction books I ever had."

Edward Keating, of Corning, N. Y., had his Stewart Banjo stolen. It was taken from his place of business. The loss was reported to the police and the instrument subsequently recovered. Mr. Keating, with his Corning Banjo Club, appeared on June 30th, at the Corning Opera House, at the concert of the Independent Hose Band.

The latest musical composition by T. J. Armstrong, for Banjo and Piano, is "Queen of the Sea" Waltz, Price 75c.

L. D. Burford, Portland, Oregon, in renewing subscription to the *Journal*, writes:

"I am highly pleased with your *Journal*, and it gets better every year. In your last issue, No. 70, there is an article on *Divided Accompaniment*, by Armstrong, that proved especially interesting to me. The article was accepted time to make the change that Mr. Armstrong speaks of, and delays in this particular case would seriously cripple the progress the Banjo Orchestra is now making."

I wish Mr. Armstrong to know that there is at least one Banjo player in the 'wild and woolly West' (and probably the majority of who appreciates his efforts in behalf of the Banjo, and fully concur in his doctrine."

Robert E. Herwig, Pottsville, Pa., writes:

"Being a teacher in a small way, I have used the Stewart Banjos and they are the best I ever had in my hands, and I have played on a great many. I played on one of your \$30.00 banjos, style *Universal Favorite*, some time ago, and it was without doubt the finest Banjo that ever came to this town."

It is universally conceded among banjoists who know, that the Stewart Banjo is the only really musical Banjo made. There are some Banjos in use, which, by tuning to as high a pitch as the strings will stand, and tightening the head before almost every performance (so that a new head has to be put on every week or two), answer very well for a time—until the constant changing and straining of heads ruins them.

The Stewart Banjo, however, "holds its own" year in and year out—has been adopted by every good player in the land who can afford to purchase an instrument—improves with age and good usage, and above all, possesses a truly musical tone, which does not become wearisome to the ear.

The Arlen Polka, a composition of S. S. Stewart's, will shortly be issued for the Banjo and Piano. This is conceded one of Mr. Stewart's best musical efforts.

John Davis, the popular teacher, of Springfield, Mass., is as busy as ever.

Geo. L. Lansing and the other members of the Boston Ideal Banjo, Guitar and Mandolin Club, are summering in Vermont, and practicing "new stuff" for the Fall.

A. A. Farland has a full page announcement of his concert program in this issue. His services will doubtless be in demand.

Arthur E. Swain, Osage, Iowa, writes:

"I received the Piccolo Banjo, and have given it a good trial. It goes away ahead of my expectations. It is indeed a fine instrument. Every one in our Club says it is a wonder."

Mr. and Mrs. Chas. H. Partee, teachers and performers, have located in Louisville, Ky.

Geo. Stannard, of Trenton, N. J., has the Y. M. C. A. Club under his charge. It consists of 20 members. He also has four or five smaller clubs.

H. E. Champlin, teacher of Banjo, at Peacedale, R. I., is meeting with much success. He is leader of the Banjo Club in that town.

Stewart, Armstrong & Co.'s next Grand Banjo and Guitar Club Concert and Prize Contest will take place at the Academy of Music, Philadelphia, Pa., on Saturday evening, January 13th, 1894; just one year from the last. Saturday evening is chosen as the most suitable, owing to the large number of out-of-town people who wish to attend. On Saturday afternoon, before the concert, the Philadelphia Times' Eight O'clock Club will give its annual entertainment in the Academy, for the benefit of the girls and boys. This event, like our Banjo Concert, is an annual occurrence, and took place last January on the same day as our Concert.

Since the picture of the Omaha Banjo Club, that appears in this Number, was taken, another Banjeurine player has been added to the combination, Mr. Albert Strohen.

Edward J. Henderson, the banjo teacher, has decided to remain in New Orleans, La., for the present, where he has a large class of pupils, instead of locating in Baltimore, Md., as he thought of doing.

H. J. Lang, Dallas, Texas, writes:

"No one is more pleased to renew subscription to the *Journal* than I am. It was by accident that I stumbled on to the *Journal*, and I am not going to quit now; you can just put me down as a perpetual subscriber. Any banjo player who does not take the *Journal* ought to quit playing, as he is away behind the times."

A HANDSOME BANJO.

One of the handsomest presents lately coming to our notice, is an elegant banjo, now the property of Master Frank Laros, one of our High School graduates. The instrument was the choice and suggestion of Miss E. C. Wilson, under whom Master Laros has been pursuing his musical education. As the banjo is of the highest grade, it could be secured only by special order, which was done through Wm. H. Kellar. The instrument is a Stewart "Thoroughbred," elegantly inlaid with pearl, beautifully carved neck and exquisitely decorated ivory pegs. But the full beauty of the banjo does not lie in its decorations only, as the tone is brilliant, clear, resonant and all the fretting true to the very rim.

If ever a young player had an incentive to greater effort, or reasons for being heartily congratulated, certainly Master Laros has both in this exquisite remembrance.—[Daily Free Press, Easton, Pa.]

A. J. Starnes, New Orleans, La., has a good class of pupils on the banjo. He says: "The Banjo, *American Princess*, I bought from you four years ago is now a better instrument than ever. I will try to get all my pupils to subscribe to the *Journal*, and to any of them wishing to purchase a fine instrument, I will certainly recommend your banjos."

Chas. H. Will, Columbus, O., gave a Banjo Recital by his class of lady pupils, on June 8th, last, in Grubb's Music Hall, and made quite a hit. The ladies' Banjo and Guitar Orchestra was a feature.

George H. Eckels, Shippensburg, Pa., writes:

"I purchased a Stewart Thoroughbred Banjo from you some three months ago, and I feel it my duty to add my words of praise to its long list of commendations."

The Thoroughbred has a better tone than any banjo I have ever heard, and I am delighted with it."

Charles F. Hickok, writing from Alpena, Michigan, says:

"I do not wish for any premium to *Journal*; the *Journal* itself is worth ten times the amount asked for it. I have two volumes of them, bound, and would not part with them at any price; I have them from 1884, ending with 1892, and have now started in for the third volume. It is too bad you cannot make them monthlies."

Mr. Stewart, some three years ago I wrote you regarding a Banjo, made to order. You, in return, gave me your figures, which at that time were too high for my income to permit me to purchase; but I resolved then that at some future time I would possess that particular Banjo, and to-day, as I write you, it lies before me—my dream of three long years—and it is a beauty. It is Orchestra Banjo No. 1,3778, and was ordered from you by J. Henry Ling, of Detroit; and could you but hear the compliments paid to it and the maker, you could justly feel proud of the day you became manufacturer of the finest Banjos in the world.

You, no doubt, have made hundreds of just as fine instruments as this one, but none of them ever came to this neck of the woods. There are many, so-called, very fine Banjos of various makers, owned here; but they are not in it with this new edition to the Banjo Circle, either for finish or quality of tone. I have tested it thoroughly, both alone and with the Piano, at two public Concerts and parlor entertainments; and I must say, it has found more friends than any Banjo I ever owned or played upon, and I have handled many in the ten years of my experience.

I will say ere I close; \$15.00 would be no temptation to me to part with this Banjo. Perhaps I have a touch of 'big head,' but I believe I am the possessor of the finest Banjo in the State of Michigan to-day—barring none; both for finish and tone."

R. W. Devereux, of Philadelphia, is summering in Stamford, N. Y., where he has a favorable opportunity to put in several hours daily practice on the double-bass and slide trombone. He hopes to be able to complete his manuscript on "*Contrasted Guitar Method*," during his Summer sojourn.

P. W. Newton, author of "Practical School of Harmony for the Guitar," the first installment of which appears in this Number, was obliged to leave his home in Endicott, Mass., for England, early in June, but expects to return by September 1st, when he will doubtless locate in Toronto, Canada.

Those wishing Piano accompaniment for Gregory's March, "L'Infantina," published for Banjo in this issue, can obtain the same from the publisher of the *Journal*. Price 30 cents.

W. P. Dalney, of Richmond, Va., called recently. He declares that he was greatly surprised at the immense number of letters received in reply to his card in the *Journal*. The letters, he says, come from all parts of the country.

W. A. Huntley, the well-known vocalist and banjo artist, has had a big season's business at his Banjo Studio in Providence, R. I.

We will endeavor to present a picture of our Banjo Exhibit at the World's Fair, in *Journal* No. 78.

George W. Gregory, the Celebrated Banjoist, of New York, gives his testimony to the merits of the S. S. Stewart "Thoroughbred" Banjo, as follows:

New York, June 30th, 1893.

Dear Stewart: Your letter came Monday and the Banjo reached me yesterday. I have kept the instrument intact, and it is now in perfect trim. Candidly, it is the best one I have owned in my experience. Have never before seen such perfect workmanship, or ever heard such pure musical tone in a Banjo. The upper notes are particularly clear and full, while those on the bass string—for resonance—quite equal a guitar.

I shall feel it my duty to banjoists at large to recommend the STEWART as the only thoroughly musical banjo made.

Sincerely yours,

G. W. GREGORY.

—FOR SALE—

2 HOWARD MUSIC PLATE PRINTING PRESSES IN A1 CONDITION.

S. S. STEWART,

233 Church Street, Phila.

..... Latest Banjo Music

S. S. STEWART, Publisher,

Queen of the Sea Waltz, for Banjo and Piano, by Thomas J. Armstrong, Price, .75

This Waltz no doubt will rival the well known "Love and Beauty" Waltzes by the same composer. It is something on the same order, the Banjo part being played with the "elevated bass"—or "Bass string to B." It requires but a general introduction to become at once popular.

P. W. NEWTON'S PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR.

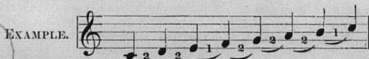
PREFACE.

In presenting this work to Guitarists the author has aimed to fill a long felt want, inasmuch that those who desired to study harmony in conjunction with the Guitar had to learn from a method designed for some other instrument. The chords given in this book are not claimed to be all the chords that can be made on the Guitar, and I have purposely avoided giving those that require weeks of practice to play readily; also those chords which exist more in theory (!) than in practical playing. Those who wish to form these difficult inversions—will, if they pay strict attention to the rules given herein, be able to construct them to their entire satisfaction.

CHAPTER I.

Before beginning this study of Harmony for the Guitar it is necessary that the pupil have a fair understanding of the rudiments of music, and at the same time a knowledge of the guitar fingerboard. Harmony consists of chord construction, notation of music, musical progression, transition, modulation, etc., which will be explained in these pages.

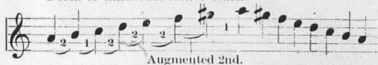
Notation of music is the art of writing music properly. Musical progression is a succession of sounds (not always chords) agreeable to the ear or in harmony with a melody sung or played upon another instrument. Chord construction is the making of chords from a given note, to which are added certain intervals of a diatonic scale. The root of a chord is the note upon which the chord is formed. A study of the scales is the next point in harmony, as chord construction depends upon the degrees and intervals of diatonic scales. There are two kinds of scales—the diatonic and the chromatic. The chromatic scale is formed by a succession of semitones, ascending by sharps and double sharps, and descending by flats and naturals. It is written differently in every key, but by paying attention to the signature of the key we are in, the difficulty of writing the chromatic scale is removed. Diatonic scales are used in both the major and minor keys. The major diatonic scale is formed thus:—Taking any note for a root, or key note, the second note is found two semitones higher, the third two semitones higher, the fourth is one semitone above the third, the fifth two semitones above the fourth, the sixth two semitones above the fifth, the seventh two semitones above the sixth, and the octave or eighth note one semitone above the seventh.



Every major key has a relative minor, so called because it has the same signature as its major. The relative minor is found on the sixth note of the major key, ascending; therefore in the key of C it must be A, because

counting the letters we find that A is the sixth—C, D, E, F, G, A. There are two forms of the minor scale, the diatonic minor and the harmonic minor. The harmonic minor scale is used in harmony. The seventh in every harmonic minor scale must be raised half a tone higher than the signature allows, by the use of an accidental.

Form of harmonic minor scale.



The harmonic minor scale is the same descending as ascending.

Intervals are the distances between notes, and are counted upwards, counting the number of letters between and including the notes. Examples:—A to C \sharp is a third, because there are three letters in the count, A, B, C; therefore C \sharp is a third of A. A to D \sharp is a fourth, because there are four letters counted, A, B, C, D; now C \sharp and D \sharp are the same note in sound, but counting the letters, which must be done to find the required interval, there is a difference. From A to E \sharp is a sixth—there are six letters, A, B, C, D, E, F—but from A to G \sharp is a seventh, because there are seven letters in the count, A, B, C, D, E, F, G. From E to B is a fifth, because there are five letters (E, F, G, A, B). In counting intervals it is always understood counting upwards, therefore, all intervals in this work will merely be called a fourth or a sixth of a given note, etc. I do not



deem it imperative to give a complete doctrine of intervals, as the rest of the book can be thoroughly understood without; whilst the study of harmony can be learnt without a teacher, still, I recommend at least a few lessons of a competent person. Every degree of a scale has a technical name to distinguish them in a musical sense; they are named as follows:—

1st note,	Tonic.
2nd note,	Super Tonic.
3rd note,	Mediant.
4th note,	Sub-Dominant.
5th note,	Dominant.
6th note,	Sub-Mediant.
7th note,	Sub-Tonic.
8th note,	Tonic.

The octave of any note in the scale is named the same. For example, in the key of C major, the note G falls on the fifth of the scale, therefore it is the dominant note of that scale; likewise because E falls on the third note it must be the mediant of that key.

The union of three or more notes played together or simultaneously is called a chord. The union of two notes is rarely called a chord. Chords of three notes are called a triad,—of four notes a chord of the seventh. The different chords that can be constructed are—

MAJOR FORM.	MINOR FORM.
Tonic.	Tonic.
Sub-Tonic.	Sub-Tonic.
Dominant.	Dominant.
Augmented 6th.	Augmented 6th.
{ Sub-Tonic 7th, or seventh	{ Sub-Tonic 7th,
chord of seventh degree.	or
Substituted 6th.	{ Diminished 7th.
Diminished 7th.	

The augmented 6th chord is sometimes called the superfluous 6th.

In presenting the following chords to guitarists I feel that a few words here will make things plainer. I intend to give, as far as possible, the chords in their *first form*. By so doing the student will be enabled to see more clearly their construction; then I shall present them in their *first and second inversions*. Now as the GUITAR in conjunction with the BASS BANJO is capable of producing very deep harmony, I shall on another page give the low inversions of tonic chords in all keys, as an example of how the others may be inverted for this purpose. By looking in the scales given in the succeeding pages, the intervals used in constructing the different chords will be made with a double tale. Bearing this in mind will enable the student to see the derivation of the chord.

On the first page (tonic chords) I have given the theoretical chord in the narrow column, but as the notes in the scale which form these are already marked differently, I do not consider it necessary to continue this column throughout the other chords, as the theoretical form of chord can be seen by looking at the notes in the scales with double stems. (Aug. 6th chords and Diminished 7ths excepted.) The following are the directions for constructing the different kinds of chords, both major and minor. They should be committed to memory. I shall on the pages containing the chords themselves give additions which will be of value to the student.

TONIC CHORDS,—MAJOR MODE.

The major tonic chord is constructed on the first degree of any major scale, to which is added its 3rd and 5th intervals.

TONIC CHORDS,—MINOR MODE.

The minor tonic chord is constructed on the first degree of any minor scale, to which is added its 3rd and 5th intervals.

SUB-DOMINANT CHORDS,—MAJOR MODE.

The major sub-dominant chord is constructed on the sub-dominant note (the fourth) of any major scale, to which is added its 3rd and 5th intervals.

SUB-DOMINANT CHORDS,—MINOR MODE.

The minor sub-dominant chord is constructed on the sub-dominant note of any minor scale, to which is added its 3rd and 5th intervals.

DOMINANT SEVENTH CHORDS,—MAJOR MODE.

The major dominant seventh chord is constructed upon the dominant note of any major scale, to which is added its 3rd, 5th and 7th intervals.

DOMINANT SEVENTH CHORDS,—MINOR MODE.

The minor dominant 7th chord is constructed on the dominant note of any minor scale, to which is added its 3rd, 5th and 7th intervals. The 3rd in this chord must always be raised a semitone, because it falls on the 7th degree of the *minor scale*, which the student must remember is always raised a semitone by an accidental.

SUB-TONIC CHORDS,—MAJOR MODE.

The major sub-tonic chord is constructed upon the sub-tonic note of any major scale, to which is added its 3rd, 5th and 7th intervals.

SUB-TONIC CHORDS,—MINOR MODE.

The minor sub-tonic chord is a peculiar one. When it occurs in a minor passage it is called the sub-tonic minor; when in a major passage it is called the diminished 7th on the dominant. It is formed as follows: Take sub-tonic note of minor scale and add its 3rd, 5th and 7th intervals.

SUBSTITUTED SIXTH CHORD.

The substituted sixth chord is constructed upon the sub-dominant note of any major scale, to which is added its 3rd and 6th. The root (sub-dominant note) of this chord must always be in the bass—but the upper part can be inverted in any way.

MINOR DOMINANT TRIAD.

The minor dominant triad is constructed upon the dominant note of any minor scale, to which is added its 3rd and 5th intervals. This chord in reality is a major triad, but when played with the tonic and sub-dominant minor chords it sounds minor. The third of this chord must be raised by an accidental, half a tone, as it falls on the sub-tonic or seventh degree of the minor scale.

AUGMENTED SIXTH CHORDS,—MAJOR MODE.

The major augmented sixth chord is constructed on the sub-median note of any major scale, to which is added its 3rd, 5th and 6th intervals. Raise the sixth half a tone, by accidentals, and lower the root (sub-median) half a tone. The 5th is also lowered half a tone by an accidental.

AUGMENTED SIXTH CHORDS,—MINOR MODE.

The minor augmented sixth chord is constructed upon the sub-median note of any minor scale, to which is added its 3rd, 5th and 6th intervals—the sixth must be raised half a tone by an accidental, the root remains the same.

DIMINISHED SEVENTH CHORDS.

There are three diminished chords in each key, formed on the tonic, sub-dominant, and dominant notes of the scale. The diminished 7th on the tonic is formed as follows:—Take the tonic note of the scale and add its 3rd, 5th and 7th; raise the tonic half a tone and lower the 7th half a tone by accidentals. The diminished 7th on the sub-dominant:—Take the sub-dominant note and add its 3rd, 5th and 7th intervals—raise the root (sub-dominant note) half a tone and lower the 7th half a tone by accidentals. The diminished 7th on the dominant:—Constructed on the dominant note to which is added its 3rd, 5th and 7th intervals; the root (dominant note) must be raised half a tone by an accidental, but the seventh remains the same.

On the first music page will be found tonic chords in all keys. I have not given all the positions, as most of them can be taken in only one position; likewise I have not given the fingering for the left hand, as the student is supposed to know how to finger the various chords. If not,

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then I should recommend some lessons from some reliable person, and as I said before, a student of harmony should understand thoroughly the rudiments of music and have a fair knowledge of his instrument.


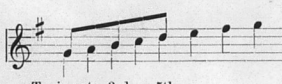
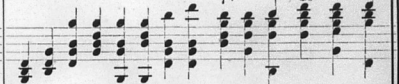
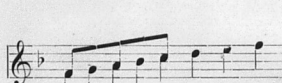


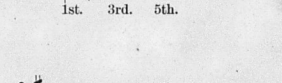





Every chord may be inverted in any possible manner, except the substituted sixth chord, which, while it may be inverted, must always have its root (the sub-dominant note) in the bass. Of course, chords of five and six notes

may be made on the guitar, but as these are seldom used I have given the chords in the forms the student is most likely to meet them. As the space in the JOURNAL is limited, I can only present a part of this study in each issue, and I should advise those who follow it, to take particular care of their Journals—because they will need them perhaps for future reference as I intend to give later, chord exercises in principal keys, introducing the inversion of chords, etc.

MAJOR TONIC CHORDS.



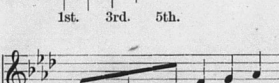
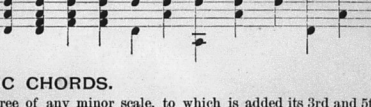
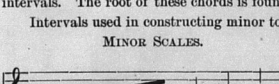

The major tonic chord is constructed on the first degree of any major scale, to which is added its 3rd and 5th intervals. Guitarists being more familiar with the tonic, sub-dominant and dominant chords, should pay particular attention to the construction of the tonic chords given below, as it will help them to see the derivation of others more readily.

Intervals used in constructing tonic chords (major) have double stems.

MAJOR SCALES.	MAJOR TONIC CHORDS.	PRACTICAL FORM FOR GUITAR.
		
		
		
		
		
		
		

MAJOR TONIC CHORDS. Concluded.



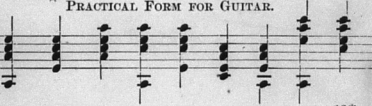



Intervals used in constructing tonic chords (major) have double stems.

MAJOR SCALES.	MAJOR TONIC CHORDS.	PRACTICAL FORM FOR GUITAR.
		
		
		
		
		
		
		
		

MINOR TONIC CHORDS.

The minor tonic chord is constructed on the first degree of any minor scale, to which is added its 3rd and 5th intervals. The root of these chords is found on the sixth of the relative major key.

Intervals used in constructing minor tonic chords have double stems.

MINOR SCALES.	MINOR TONIC CHORDS.	PRACTICAL FORM FOR GUITAR.
		
		

MINOR TONIC CHORDS. Continued.

Intervals used in constructing minor tonic chords have double stems.

PRACTICAL FORM FOR GUITAR.

MINOR SCALES.

MINOR TONIC
CHORDS.

The musical score is organized into three columns: MINOR SCALES, MINOR TONIC CHORDS, and PRACTICAL FORM FOR GUITAR. The MINOR SCALES column contains eight staves, each showing a scale with its 1st, 3rd, and 5th notes circled. The MINOR TONIC CHORDS column shows the corresponding triads for each scale. The PRACTICAL FORM FOR GUITAR column shows the same chords with additional notes and fingerings indicated by asterisks (*).

The scales and their corresponding chords are as follows:

- Scale 1:** D minor (1st: D, 3rd: F, 5th: A). Chord: Dm (D, F, A). Additional notes: 5* (B), 10* (D).
- Scale 2:** E minor (1st: E, 3rd: G, 5th: B). Chord: Em (E, G, B). Additional notes: 7* (D), 10* (E), 9* (B).
- Scale 3:** F minor (1st: F, 3rd: A, 5th: C). Chord: Fm (F, A, C). Additional notes: 4* (B), 5* (F), 9* (C).
- Scale 4:** G minor (1st: G, 3rd: B, 5th: D). Chord: Gm (G, B, D). Additional notes: 1* (F), 4* (G), 9* (D).
- Scale 5:** A minor (1st: A, 3rd: C, 5th: E). Chord: Am (A, C, E). Additional notes: 4* (G), 6* (A), 11* (E).
- Scale 6:** B minor (1st: B, 3rd: D, 5th: F). Chord: Bm (B, D, F). Additional notes: 6* (A), 2* (B), 3* (D), 6* (F), 6* (B), 11* (F).
- Scale 7:** C minor (1st: C, 3rd: Eb, 5th: G). Chord: Cm (C, Eb, G). Additional notes: 3* (B), 5* (C), 6* (Eb), 10* (G).
- Scale 8:** D minor (1st: D, 3rd: F, 5th: A). Chord: Dm (D, F, A). Additional notes: 3* (C), 8* (D).

DIVIDED ACCOMPANIMENT, BY T. J. ARMSTRONG—Continued from Last Number.

6

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To the young banjoist, who has the honor of being a member of a banjo club, I would say that no better material for practice, can be obtained, than the previous chords in the various major keys.

A practical knowledge of playing accompaniments in the divided form, can soon be acquired if these chords are practiced faithfully and intelligently; taking care to notice the quarter rests in the different measures.

Many different ways of practicing these chords, will suggest themselves to the enthusiastic reader, who wishes to practice alone. He may not possess a bass banjo, nor know of any friend having one, whom he can utilize for playing the basses.

If two persons, with two ordinary banjos, wish to play these chords in the divided form, one banjo can take the bass notes, and the other the harmonies. This will not sound as well as one bass banjo and one regular banjo, but the different divisions and accented parts of each measure will be perceived and treated with attention accordingly.

After playing all the chords in waltz time, as written, try them in common time, six-eight time and two-four time.

If one player wishes to play them alone, he can play the second banjo part. To do this he must omit the bass part entirely, being careful to allow the correct time, in rests, for that part. Try the chords in the upper staff first, and then play the ones in the middle staff.

Strict attention to the rests and accented beats of every measure, unlocks the mystery of playing accompaniments in this form. A careless observance of these important marks, will prevent a proper rendition of the harmony, and cause an indifferent player to wander aimlessly and wildly through the chords, at the very outset of the composition.

Waltz time can be mastered more readily than any other kind of time, as each measure contains but one accented note or beat; and as this accented beat occurs at the very commencement of each measure, the performer will have less difficulty in retaining the time of the composition. For this reason, the instruments that play the harmonies, or in other words the second banjo players, are more apt to grasp the rhythm of every measure, because the bass note, in waltz time, generally marks the beginning of every new measure. This rule will hold good no matter what peculiar syncopation the principal melody may contain in a simple waltz.

Some of the keys shown in the previous examples, are difficult for instrumental banjo music, principally the flat keys; but for the harmonies, when played in the divided form, they contain very few technical obstacles.

In all accompaniments, written in this form, the time of the bass banjo part will be the easiest to master, as the few notes it has to play will be found at the principal accented points in every measure. The only difficulty a

bass player encounters, is to produce a good round tone from his instrument. For this reason, a large bass banjo in the hands of a weak player will not always produce the best results. Then again, a loud, boisterous player, who is unable to play softly, when necessary, will mar the rendition of a piece. It follows then, that the bass player must be musical enough to hold in reserve sufficient force to strengthen and support the harmony, especially in crescendo passages.

Take this part for instance and note the $D\sharp$ in the last measure. This is evidently the bass note for a diminished seventh chord. It is not an easy note to play with much force, but in the hands of a good bass player it becomes very effective, providing he strikes with sufficient force and holds the string down firmly with his left hand:—

BASS BANJO.



In playing a note like the above ($D\sharp$), the string must be struck with great force by the thumb of the right hand, close to the bridge. A weak, metallic sound will follow if the string is struck with much force two or three inches from the bridge. If the bass banjo player wishes to avoid a clanky, metallic tone, he must not forget this. He must also remember that in striking a note heavily with the right hand, he must use a corresponding amount of force, with the left hand, in pressing the string to the fingerboard.

The second banjo players, guitarists, and in fact all performers in a club, must also do the same if they wish to produce the best tones from their instruments. In playing softly, the right hand may move a considerable distance from the bridge, but must return when it is necessary to play *forte*.

In the part just shown for bass banjo, it will be found necessary for the second banjoist and guitarist to follow this rule; thus:—

SECOND BANJO.

As will be seen in the preceding, the guitar has only bass notes in the last two measures. These notes are on the low E string and at the same pitch as the notes of the 'cello-banjo. When written as above, considerable power and volume is added to the harmony. A note thus played, has more depth and freedom of execution, than if written in the upper octave followed by the harmonics.

It is customary, in writing such a part, to look to the D string for a bass note in chords similar to the ones contained in the last two measures of the above example. For that reason the guitar part is generally written thus:—



A careful study of the position to be sustained by the guitar in a banjo club, will convince guitarists that a too frequent use of closed notes on the D string, is not the best for fundamental basses. It is a lamentable fact, that our present mode of arranging accompaniments in the undivided form, often compels such a use of that string for basses that are somewhat difficult to reach in the lower octave.

Sometimes the reckless composer will contrive to produce a better effect by inversion; thereby changing the order of the basses; thus:—



Or he may write it this way, which would be much better, but more difficult to play:—



It is right here that the divided accompaniment comes to his relief, and removes all obstacles for the proper rendition of the part by the guitarist. The arranger can then give the basses to the guitar, and let the second banjos take the harmonies. All technical difficulties will then disappear, and a smooth yet forcible result will mark the performance.

It is not necessary that all chords be divided in the manner just shown. It is only when there are certain basses to be played with force, or when the harmonies are

difficult to obtain, that the parts need to be divided between the guitar and second banjo.

A part like this, for instance, would be very effective; notwithstanding the fact that all the notes might have been given to the guitar, in the last two measures:—

SECOND BANJO.



In arranging parts for guitar, it will therefore be seen that although it may act in the double capacity of playing both bass and harmony, it is sometimes well to free it from the chords, and let it take the bass with the 'cello banjo.

Some of the bass notes for guitar, commonly used at present in club arrangements, will suffer by comparison with similar notes on the 'cello banjo.

It is also true that many bass notes of the 'cello banjo, are not as resonant as tones which can be taken on the A string of the guitar.

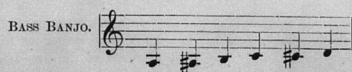
These for instance:—



are far superior on the guitar, for basses, than these notes, at the same pitch, on the 'cello banjo:—

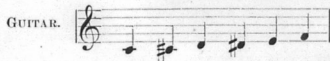


On the other hand, it will be seen that these notes, on the 'cello banjo:—



8

are more impressive and will emit more volume than the same sounds, produced on the guitar; thus:—



Composers and arrangers admit that in harmonizing a melody, nothing is more cogent and forcible than octaves

in the bass, and, in many ways, the banjo music composer, can take advantage of this fact when he arranges parts for guitar and bass banjo.

But this cannot always be accomplished effectively. For instance, here are the simple bass notes generally used on guitar and bass banjo, with their actual sounds on the piano:—

GUITAR.

REAL SOUNDS ON THE PIANO.

BASS BANJO.

E String. A String. D String.

A String. E String. G# String.

As will be seen, in the above diagram, there are some notes, which can be doubled in octaves on these two instruments; but after a certain point is reached, this plan of writing the basses must be abandoned, and the guitar and 'cello banjo are compelled to take the basses in unison.

Here is where the tones can be doubled in octaves, for the basses:

GUITAR.

BASS BANJO.

REAL SOUNDS.

PIANO.

It will be noticed that the upper notes of the bass, are produced on the guitar, and the lower ones on the 'cello banjo. After this point is reached, it is not safe to continue this method, as the guitar notes will be

found too weak and high for the basses.

*Lower tones, on the low E and A strings of the guitar, will be found, from which the arranger can select his notes so as to play in unison with the 'cello banjo; thus:

GUITAR.

BASS BANJO.

REAL SOUNDS.

PIANO.

In order to do this, the arranger will often be compelled to give the guitar only the basses to play. This fact is too evident to admit of dispute, if the composer wishes to avoid giving difficult positions for that instrument to play, in rapid, *forte* passages. In banjo orchestra music, this decision will be more marked than in guitar solo playing. No reference is made to such performances here, as the guitar is not expected to fill such a place in a banjo club, but occupies a position among the seconds.

Writing the chords in "positions" is very often resorted to, in order to enable the guitar to secure all the notes of the chord. This answers very well for solo performances, but its frequent use is not recommended in a banjo club.

In all such cases the second banjos can be depended on, to take the harmonies of the chord, after giving the basses to the guitar and 'cello banjo; thus:

Musical score for Second Banjos, Guitar, and Bass Banjo. The score is in 4/4 time and consists of four measures. The key signature has one sharp (F#). The Second Banjos part (two staves) plays chords, starting with *mf* and ending with *f*. The Guitar part (one staff) plays bass notes, starting with *mf* and ending with *f*. The Bass Banjo part (one staff) plays bass notes, starting with *mf* and ending with *f*. The first measure shows the guitar playing a bass note (D) and the 'cello banjo playing a bass note (F) an octave apart.

As will be seen in the above example, the guitar and 'cello banjo take the bass note of the first measure an octave apart; the low D on the 'cello banjo being an octave lower than the F which is played on the guitar D string.

This bass, the first in the example, is the only one that can be effectively written in that way; consequently the three remaining bass notes are played in unison on these two instruments. The open A string and the two closed notes, B \flat and B \sharp , played on the guitar as bass notes, are at the same pitch as the three closed notes (F \sharp , G and G \sharp), executed at the same time on the 'cello banjo.

A glance at the diagram of real sounds previously shown, will make this clear to the reader.

The first measure of the above example, will be found to possess more force and power in the bass, than the last three measures, from the fact of its being doubled in the octave.

In the second measure, the bass note A, on the guitar, will be more resonant than the bass note F \sharp of the 'cello banjo, from the fact of its being played on an open string. This open note is one of the most powerful on the guitar.

In the last two measures, the basses G and G \sharp of the 'cello banjo, will give more volume if they are both played on the E string, playing G \sharp at the fourth fret of that string.

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L'INFANTA MARCH.**FOR THE BANJO.**

G. W. GREGORY.

INTRODUCTION. 12 B. 10* 9 Barre..... 5* 5 B.....

Banjo.

ff

5*

MARCH.

f

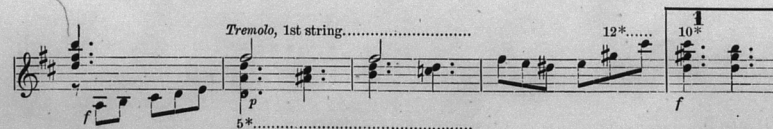
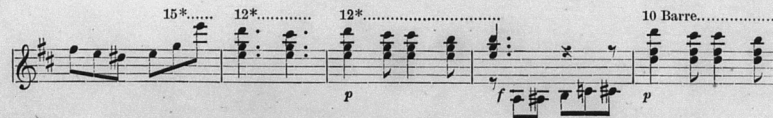
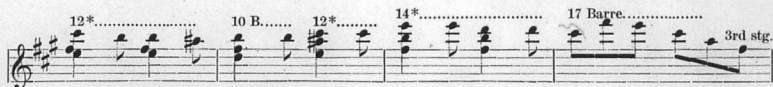
ff

13*

fff

1 2

12*





SOLO ON BASS STRING.
Marcato. 10 Barre.



D. C. to Φ , then Coda.



In designating "positions," the composer takes the fret at which the lowest stopped note is made as the position.

FRED. STEWART'S SCHOTTISCHE.

FOR TWO BANJOS.

By S. S. STEWART.

1st Banjo.

2nd Banjo.

mf

mf

8* 5* 1* 6* 3 8*

6* 5*

5* 6* 5* 4

7* 6* 5*

5* 6* 4

5* 7* *rit.* *D.S. al Fine.*

To Miss Hazel Brown, Lima, Ohio.

HAZEL WALTZ.

FOR THE GUITAR.

By E. H. FREY.

Guitar.

Frets 5 — 7 — 3

3

1 2 *Dolce.*

3 3 2 1 3

f

NIOBE WALTZ.

FOR THE BANJO.

Bass elevated.

By J. VERNET.

Tempo di Valse.

Banjo.

f

0 4 2 0 4 0

4

Drum Slide.

p

4 2 1 4 2 1

f

mf

p

f

FINE.

[illegible]



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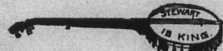
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Ross..... 25

On the Race Course Galop, for two

banjos, by Ross..... 25

On the Race Course Galop, for banjo

and piano, by Ross..... 40

Dream of Love Mazourka, for banjo

and piano, by Ross..... 35

Exposition Schottische, for two banjos,

by Ross..... 25

Impromptu Olog, for two banjos, by Ross..... 25