



# S. S. STEWART'S BANJO & GUITAR JOURNAL

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PUBLISHED SIX TIMES A YEAR BY

**S. S. STEWART**

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

# MUSIC FOR BANJO CLUBS

PUBLISHED BY

S. S. Stewart, Philadelphia

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

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

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

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

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

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

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.....OR.....

Hints to Arrangers and Leaders of

## Banjo Clubs

→By THOMAS J. ARMSTRONG←

PRICE, - FIFTY CENTS

This work contains ten chapters and supplementary article, and is positively the only work of the kind ever issued. The first three chapters in the work have been entirely re-written and elaborated upon since their appearance in the *Journal* some time ago, and a concluding chapter has also been added.

To leaders of banjo clubs the work in its present form will prove invaluable. To all who desire to organize banjo and guitar clubs, this work will be found a valuable assistant. In fact, every student and teacher of the banjo, guitar or mandolin, should possess a copy of this valuable publication. Copies will be mailed to any address, on receipt of price, 50 cents.

## Stewart's Port Folio of Banjo Music

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The Portfolio of Banjo Music contains the best collection of banjo music and songs ever bound in one volume at the low price of 25 CENTS.

### —CONTENTS—

"Chattanooga," a descriptive solo, by Folwell; "Albert, Jr." Schottische, by Baur; Buckley's Polka, for banjo and piano; Ring, Ring de Banjo, for two banjos; Buckley's Jig; Snodgrass' Favorite Clog; Eddie Fox's Polka; Frey's Little Pet Schottische; Asbury Saraband (descriptive), by Folwell; Lillian Clog, by Brown; "Lizzie P." Clog; Wizard Jig; "History of the World," banjo song; "O, Nellie, You Couldn't, Now Could You?" banjo song; Break Neck Schottische; Mid-day Schottische; Selection from Mikado; Vesper Waltz; Pleasant Moments Schottische; "Away down on the Susquehanna" Reel; Marmion Schottische; Diamond Cottage Reel, banjo duet; Glen March; Sweet Harmony Echoes; Elmo March; Little Katie's Reel; "Walk in de Parlor," banjo song; Buckley's Minor Jig; O'Shrady's Jig; Anna Song, for mandolin and guitar; "Blackeyed Susanna," banjo song; Wrecker's Daughter; Walker's Favorite; New Coon Reel; Tiger Jig; Jolly Cadets' March; Little Daisy Polka; Novelty Waltz; "Song and Dance Introduction."

Send 25 cents and receive the above collection.

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

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

For two Mandolins, Guitar and Banjo, - price, 75c.  
Each Part Separate . . . . . 20c

# S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. XI. No. 1. Whole No. 81.

April and May, 1894

PRICE, TEN CENTS

**S. S. STEWART'S**  
**BANJO AND GUITAR JOURNAL,**  
IS PUBLISHED EACH ALTERNATE MONTH AT  
221 and 223 Church Street, Philadelphia, Penna.

SUBSCRIPTION, FIFTY CENTS A YEAR, WITH PREMIUM.  
SINGLE COPY, TEN CENTS.

## THE JOURNAL.

Those wishing to become subscribers, or to renew subscriptions, should mail 50 cents either in cash, P. O. Money Order, Postal Note, or U. S. Postage Stamps.

All subscriptions are payable in advance, with the order. No bills are sent out for subscriptions or renewals—the amount being too small to warrant it.

In notifying of any change in address, the old address should be mentioned, as well as the new. By doing this, errors will be avoided.

We have a few premiums from which to select. Each subscriber sending 50 cents for a year's subscription may select ONE of the following named premiums—One, and only one. Those who do not mention the premium desired will receive none. Please bear this in mind as it saves delays and misunderstanding.

## PREMIUM LIST.

Chart of the Banjo Fingerboard, called  
"The Banjoists' Assistant".....value 25c.  
Book, "The Banjo and Guitar Music  
Album" .....value 25c.  
Book, "The Banjo and Guitar Bud-  
get".....value 25c.  
Book, "Portfolio of Banjo Music," " 25c.  
" "The Banjo," (paper cover edi-  
tion).....value 25c.  
Book, "Guitarist's Delight" .....value 25c.

Those writing for back numbers of the *Journal* are notified that the following numbers are out of print and cannot be had: Nos. 64, 65, 66, 67, 68, 73, 74, 75, 76 and 77.

Of some of the other numbers there remain very few copies on hand; hence, it is very unsafe to expect to receive "back numbers" when ordered.

We will make up a file of back numbers, dating backward from No. 64, some thirty numbers in all, and send to any address on receipt of \$1.00, as long as they last.

## ALFRED A. FARLAND.

Many of the teachers who met and heard Alfred A. Farland, on his recent concert tour expressed a desire to take lessons from him the coming Summer.

As it would be inconvenient for many of them to go to Pittsburg, Mr. Farland has decided to locate in New York as soon as he can dispose of his Pittsburg property, which will doubtless be soon, as several parties are negotiating with him with a view to purchasing.

Mr. Farland will have very little time to devote to teaching, as he intends to work up a new and extensive repertoire this Summer for the season of '94-'95, and those who would like to have time reserved should make application at once.

Mr. Farland's western tour opened at Ann Arbor, Mich., March 29. Other places to be visited are as follows:

Alpena, Mich., March 30; Saginaw, Mich., March 31; Danville, Ill., April 2; Peoria, Ill., April 3; Des Moines, Iowa, April 4; Omaha, April 5, with St. Louis, Vincennes, Indianapolis and other principal cities to follow.

The Albany, N. Y. *Sunday Press* :—

January 14, 1894.

Never has a greater artist upon his instrument reached Albany than Alfred A. Farland. His testimonials and notices have been quite elaborate, but even so, "the half has never yet been told." Memories of Thomas' Orchestra, Gilmore's Band and Paderewski's piano, were all condensed in those perfectly ravishing strains. We do not believe his duplicate can be found. One year ago, in Chicago, \$1,000 was offered any one to equal him. No one answered the challenge.

From the Albany, N. Y., *Argus* :—

January 14, 1894.

Those who attended the concert at Jermain Hall

on Wednesday evening were agreeably surprised by the banjo playing of Mr. Farland. They expected a great deal, but they got more than they expected in his rendition of the Mendelssohn Concerto, Opus 64. The general impression was that in the allegro movement Mr. Farland would have the piano play the theme, and he, occasionally, a run on chords; but he took every note in the movement, playing the difficult violin passages in strict tempo on his banjo, and bringing out the runs clearly and distinctly. It was a truly remarkable performance when the difficulties of the instrument are considered.

From the *Toronto Mail* :—

January 6, 1894.

The hit of the evening was, of course, the solo work of Mr. A. A. Farland, the American banjo virtuoso, who played the finale of Rossini's overture to "William Tell," and compositions of Beethoven and Mendelssohn. One must bear testimony to the remarkable facility with which Mr. Farland can play rapid passages of repeated notes. In several instances last night he almost succeeded in getting the effect of the violinist's tremolo. His general technique is moreover large.

From the Erie, Pa., *Morning Dispatch* :—

February 7, 1894.

Three of the eight numbers on the programme were assigned to Alfred A. Farland, whose manipulation of the banjo was simply wonderful. Sweetness of tone, shadings of expression unexpected from a comparatively unsympathetic instrument, and technique which made his execution artistic, marked the rendition of a class of music seldom attempted by banjo players. His playing was a treat and he was repeatedly encored. Particularly was appreciation manifested in his rendition of the "overture to William Tell."

From the Erie *Herald* :—

February 7, 1894.

The playing of Alfred A. Farland upon the banjo was simply wonderful, and the people marvelled at the richness of tone derived from the instrument. The difficult "overture to William Tell," Beethoven's Sonata, op. 30, and Mendelssohn's concerto, op. 64, were skillfully mastered by Mr. Farland in a way that had never before been attempted. The numerous encores accorded Mr. Farland were sufficient manifestation of the appreciation of the audience.

From the Erie *Daily Times* :—

February 7, 1894.

Mr. Farland's banjo numbers were a revelation to the audience.

**"THE BANJO."**

(UP TO DATE.)

We have just issued a new and enlarged edition of the book, called "*The Banjo*," by S. S. Stewart. Bound in cloth, 50 cents per copy. Paper cover, 25 cents. Copies will be sent by mail upon receipt of price, which may be remitted in U. S. postage stamps, or in the form of postal note or money order.

This book, "*The Banjo*," was originally issued in 1888, but has now been written up to date, and instead of containing 107 pages as originally, now contains in the new edition 136 pages.

This is not a book of "tunes" or banjo music, neither is it an instruction book, so far as that term is generally understood. It is, however, a book filled with information which is not to be found in any of the banjo works before the public. It is a history, as it were, of the Banjo and its evolution and progress from the "Plantation Banjo" of years ago, up to the high-class musical instrument of the present day. Prominent soloists and their careers and methods of performance—also a chronology of Banjo events, etc., is a feature, and this work, "*The Banjo*," places before the reader in a concise form all the general Banjo information he has been seeking, perhaps long in vain.

The Author has been a close student of the Banjo, and all pertaining to that instrument, for the last quarter of a century, and perhaps no one could be found better qualified to write upon the subject than he.

It is mainly through the circulation of literature of this character that our favorite instrument is brought before the notice of the intelligent public, and while the artist sleeps and his instrument lies silently in its case, the work of the printing press is being read by hundreds in different portions of the country.

Without a suitable literature no musical instrument would ever be properly studied and understood. The best assistant the conscientious teacher can have is a suitable literature. Without the work of the printing press an instructor might talk himself hoarse in explaining each little detail personally to pupils, and the same things would often require many repetitions. Good books are indeed a great help.

**BANJO CASES.**

Believing that our Leather Banjo Cases are better made than any leather case sold elsewhere for the same money, we caution customers to be careful about buying cases offered them as "the same as Stewart's," or

"as good as Stewart's." The \$6.00 paid for a good, strong, well lined and good looking Banjo case, will prove a good investment. Banjos that are kept in cloth or felt bags, are seldom in good condition and the accidents that happen to Banjo necks, nearly always happen to instruments that are not kept in suitable cases. To attempt the saving of a dollar or two, on a Banjo case, frequently results in an expense of two or three times the amount for repairs to a broken instrument.

**THE AMERICAN BANJO SCHOOL**

Those wishing to become students of the Banjo, and also those who are already students but have not yet become possessors of this work, should not overlook the matter of reduction in price noticed in our last number. The American Banjo School, by S. S. Stewart, is without doubt, the most complete and comprehensive work of instruction for the banjo, containing as it does all the necessary rudiments, scales, chords, exercises, etc., to which has been added a thorough analytical and explanatory course of lessons, with engravings from photographic negatives, and much information concerning the instrument.

Part first contains all the information necessary to become a good performer, if the pupil will but study it carefully.

The price of the work (which has been \$2.00 per volume) has been the only drawback to its reaching a circulation of at least one hundred thousand copies, for there is no other banjo book that contains the explanatory matter, and comprehensive instruction that this work embraces. In fact, no banjo instructor has ever been published that can in any way compare with the American Banjo School, Part 1st, as now issued. It should be understood that the work as originally printed, some years ago, contained only about one-half of the matter now contained; but being then printed from engraved plates, by hand process, no illustrations or wood cuts could be used.

The enlarged work, as now issued, is well worth ten times its price to any student of the banjo. We will mail the American Banjo School, Part 1st, to any address, on receipt of One Dollar and Thirteen Cents.

Remember the reduced price, which is net.

Part First .....\$1.00  
(Postage, 13 cents extra.)

Part Second ..... 1.00  
(Postage, 8 cents extra.)

Both Parts, in boards..... 2.50  
(Postage, 26 cents extra.)

Teachers who wish to use this work should write for special prices to teachers.

Address **S. S. STEWART,**  
223 Church Street, Philadelphia, Penna.

**POSTAL RATES.**

*Printers' Ink*, a New York publication, in its issue of March 14th, prints an article on "Second-class mail matter," embracing a copy of a somewhat lengthy letter which is said to have been put in circulation by being addressed to various members of Congress, calling attention to the abuses and injustice of the existing postal rates.

In this document it is stated that during the fiscal year ended June 30, 1893, 255,634,213 pounds of matter classed as "second class mail matter" was carried by the mails, on which postage was paid at the rate of one cent per pound. It is claimed that experts estimate the cost of handling and transporting this character of mail at from eight to ten cents per pound, showing a loss to the Postal Department of \$17,894,401.91 for the fiscal year.

This discrepancy, if such discrepancy exists, must be made up by the revenue from mail matter of the other classes. That is, the loss created by the nominal charge of one cent per pound for *second class* postal matter, must be made up by the overcharge on matter charged at higher rates of postage. Books, circulars, catalogues, etc., which are charged at the rate of one cent for each two ounces, or fraction of an ounce, and letters at two cents per ounce, must make up the loss created by the under rate on "second class" matter.

It seems about time that new postal rates were instituted. We can see no justice or reason in publishers of books having to pay more than eight cents per pound for transportation through the mails, in order to make up for the loss incurred through the absurd undercharge on newspapers and periodicals.

Every publisher of a specialty sheet like this *Journal*, who mails his publication at third class postal rates, is obliged to pay a large tax unjustly—that is, if second class matter can be carried by the mail department without loss. On the other hand, if it is true that *second class* matter is being carried at a loss, mailers of third class matter are being taxed to support the transportation of second class publications.

We need a revision of the postal rates. The existing discrepancy between the rates of first, second and third class matter should be adjusted. Let the postal rate on second class matter be raised to a fair figure, and the first and third class rates reduced, so that each pays a due proportion. This is only just.

Take as an illustration, number 80 of the *Journal*, our last issue; at "third class matter" rates, each copy required a two cent

stamp. Five copies weighed within one pound. Thus, cost of mailing was more than ten cents per pound; weighed in bulk, considerably more than *ten times* the cost of mailing a publication classed as "second class matter."

When any number of the *Journal* is so much lighter in weight as to weigh but a fraction of an ounce over the two ounce limit, the postage must still be paid at two cents *per copy*, thus raising the pound rate to 12 or 14 cents, where the "second class" publication is taxed but a small fraction of a cent for such increase in weight over a two ounce limit. Is this just?

### THE GREGORY TRIO CONCERT.

The Gregory Trio, of New York, gave a Banjo Recital in Hodgson Hall, 5th Avenue and 45th Street, New York City, on Wednesday evening, March 14th, on which occasion the following programme was presented to a refined and intelligent audience.

#### The Cutler Banjo Club.

Elberon Waltz.....*Armstrong*  
California Clog .....*Gregory*  
Mr. Henry W. Dodd.

Humorous Vocal Recital.....*Dodd*  
Miss Lulu E. Gaddis.

Southern Melody  
L'Infanta March .....*Gregory*  
The Gregory Trio.

a Tannhauser March .....*Wagner*  
b Intermezzo—Cavalleria Rusticana...*Mascagni*  
c Narcissus .....*Nevin*  
Mme. Cara Daniels.

a Spanish Song—Guitar Accompaniment  
b Guitar Solo, "Battle Songs".....*Daniels*  
Mr. Henry W. Dodd.

Reminiscences of Ireland and Scotland.....*Dodd*  
The Gregory Trio.

a Bolero .....*Moszkowski*  
b Spanish Dance .....  
c Czarina .....*Ganne*  
Mme. Cara Daniels.

Dialect Stories } "At the Concert."  
                          } "Jane Jones."  
Mr. G. W. Gregory.

Melody in F .....*Rubenstein*  
Mr. Edward Fesser.

The Bells—Impersonation of Mr. Henry Irving  
The Gregory Trio.

Banjoisms } a "The Darkies Dream".....*Medley*  
                  } b "Chinese Picnic".....*Lansing*

The celebrated S. S. Stewart Banjos are used by the Gregory Trio.

Mr. Gregory as a soloist is one of the finest in the profession; while in connection with Mr. Farmer, banjoist, and Mr. Van Baar, pianist, completing the "Gregory Trio," a combination is formed second to none, in fact, unapproachable.

### "BANJO ORCHESTRA MUSIC."

Every organizer, leader, teacher, and in fact, every individual member of Banjo and Guitar Clubs, should have a copy of Thomas J. Armstrong's book "*Banjo Orchestra Music, or Hints to Arrangers and Leaders of Banjo Clubs.*" The price of this work is 50 cents, and as it is the only thing of the kind published, there is little use in saying it is better than other books.

Progress in Banjo musical organization has been quite rapid during the last two years, and a suitable literature and the right kind of instruction books, go a great way.

The price of this book is 50 CENTS. Copies mailed upon receipt of remittance.

### THE WORKS OF JOHN H. LEE

.....FOR THE BANJO.....

Published by S. S. STEWART, Philadelphia, Penna.

#### Eclectic School for the Banjo,

Published in three parts, the prices of which have been reduced to the following:

**Part First**, Instruction, . . . \$ .75

**Part Second**, Musical selections, 1.50

**Part Third**, Chord Construction, .50

Part First is an excellent rudimentary work and is very successful in teaching pupils to read music at sight.

Part Second contains some of the author's choicest arrangements of instrumental music for the banjo, and those who are familiar with Mr. Lee's work recognize his arrangements as among the most correct and thorough ever given to banjo players.

Every banjo student should have these valuable works in his library.

#### National School for the Banjo, BY ALFRED

A. FARLAND, . . . Price \$1.00

Those hearing Mr. Farland render his marvellous banjo music will no doubt be glad to come in contact with his excellent instruction book, the "National School for the Banjo." This work teaches his original methods of fingering, and contains some twenty fine concert solos, together with exercises and scales in all keys.

No enlightened banjoist of this epoch can afford to be contented with only one method—he should make himself familiar with all. We heartily commend this work to all students of the banjo. Copies mailed on receipt of price.

"Banjo Orchestra Music;" HINTS TO ARRANGERS AND LEADERS OF BANJO CLUBS, by Thomas J. Armstrong.

Price 50 Cents.

This is an invaluable book to those interested in banjo, mandolin and guitar clubs. Copies mailed on receipt of price.

## Standard of Instruction Books.....

FOR BANJO STUDENTS.

Published by S. S. Stewart, Philad'a, Pa.

### The Complete American Banjo School, by S. S. Stewart.

Part First . . . \$1.00; postage, 13c. extra

Part Second . . 1.00; " 8c. "

Complete, both parts, in board cover, \$2.50; postage, 26c. extra.

The above work is believed to be the most thorough and complete work on the banjo extant. The price has been reduced to the above figure in order that the work may be easily within reach of all. Those who wish the instruction and explanatory matter alone, without the musical selections, need purchase *part first* only, as that volume contains all of the rudimentary and explanatory matter, exercises, chords, scales, etc., while *part second* contains musical selections.

**Rudimental Lessons for the Banjo**, by S. S. Stewart. Parts 1 and 2; each part, 25c., postage free.

Chart of the Banjo Fingerboard, full size.

**The Banjoist's Assistant**, or Note Reading made easy, . . . . . 25c.

Postage free. This chart is very useful to beginners, showing all the notes of the staff, connected with the frets on the fingerboard of the banjo.

**Stewart's Thorough School for the Banjo**, . . . . . price, \$1.00

This is an older and not as complete work as the "American School" of the same writer, but is a good work. The price has been reduced to the above figure. It was formerly sold for \$2.00 per copy.

**The Young Banjoist**, by S. S.

Stewart. . . . . price, \$1.00

A very good book of quite easy selections for young players, and containing some rudimentary instruction.

**The Artistic Banjoist**, price, \$1.00

A collection of choice music for the banjo, edited by S. S. Stewart. This collection should be in the hands of every banjo player.

**The Banjoist's own Collection of Choice Music**, . . . price, 50c.

This is a very excellent collection of banjo music, well arranged, and it is doubtful if it can be duplicated for the small price.

## Reminiscences of a Banjo Player.

TWENTIETH LETTER.

BY A. BAUR.



I lately came across a copy of the *Banjo World*, published in London, England, by Messrs. Essex and Cammeyer. The efforts of the *Banjo World* seem to be centered on advertising what they call a "Zither Banjo" in that country. Of course, it is not for a moment to be supposed that an Englishman would adopt an American idea; therefore they invent as un-American an instrument as possible. I said *invent*. It is merely an adaption of a very poor apology for a banjo. The *Banjo World*, No. 2, contains a cut of a closed-back banjo—a perfect fac-simile of the same old "Dobson closed-back banjo." This is called "Temlett's Improved Zither Banjo, with steel strings; the most powerful toned instrument made." This firm also advertises "Patent Astral and Ajax Banjos, wholesale and for exportation." I once before said that a closed-back banjo is not a banjo at all. It is only a poor imitation of a very poor guitar. The *Banjo World* seems to have a perfect mania for "Zither Banjos." I notice several advertisements, all extolling the wondrous qualities of the "Zither Banjos." One firm calls the attention of banjo players to such monstrosities as the following: The "Mandoline-Zither Banjo, built with the back in mandoline style;" the "Mandoline Zither Banjeaurine, with closed machine head for tuning steel strings." The "Mandoline-Zither Piccolo, with closed machine head and steel strings, completes the Zither Banjo Band." They also agree to "carry out faddists' notions, and make patentees' banjos." Another maker advertises, "Zither Banjos a specialty." These banjos certainly cannot be intended for anything but a "notion," and the advertisers are trying to take advantage of the "banjo boom" which has struck England, and foist upon those anxious to learn to play the banjo, some sort of an instrument that they would have people believe is a banjo. It is acknowledged that the banjo is an American instrument. If this is the case, those advertising anything but the legitimate American banjo must be deceiving the public. It is the same the world over; unprincipled persons are taking advantage of the popularity of the banjo, and as it costs a trifle more to import an American banjo, they do not hesitate to make something cheap, call it a banjo, and then humbug the unwary. In my experience I have found it to be the invariable practice among music dealers to recommend an article out of which they can realize the largest profit, regardless as to its real worth. I have often been placed in trying positions, out of which it was hard to see my way clear, without

compromising music houses, with the members of which I was on good terms.

In the way of explanation I will relate a couple of instances, first stating that a factory made banjo does not cost one-half as much as one that has been made in a thorough and workmanlike manner; therefore, even if a music dealer should handle a good banjo, like the Stewart, he would not hesitate to recommend a factory-made banjo as being better, for the reason that his margin of profit is so much larger on that banjo. After locating in a city it is customary for the music teacher to enter his name in the "Professional" book of as many music stores as he may choose. Persons seeking the services of a teacher call at the music store and make inquiry of the clerks, who refer to the "Professional" book, and give the names and standing of those teachers whose names are entered.

Very often orders are left with the clerks for a teacher to call at the residence of the person desiring instruction. One morning I visited a certain music store where my name had been entered in the "Professional" book. I was told to call at a prominent hotel, where a lady wished to take banjo lessons. When I called on the lady I found that she was ready to begin at once, and had already purchased a banjo, which was shown me. I recognized it as having been made by a man who made the cheapest grade of banjos. I had frequently been given the prices of such banjos by the maker. His price at the factory was four dollars and fifty cents. After giving the lesson I asked the lady where she had purchased the banjo; she replied that she had bought it only a few days before at the music store where she had left the order for me to call upon her. She remarked that it must be a good banjo as she had paid fourteen dollars for it. I thought the price an outrageous one, but dared not say anything for the reason that I had been recommended by the firm from which she had bought the banjo.

A short time after this I secured another lady pupil at the same hotel. She had a banjo, the counterpart of the other lady's, but had bought it through a friend who was connected with a house that sold musical merchandise at wholesale only. This lady had bought her banjo at wholesale, and had paid seven dollars for it. Even at this price the wholesale dealer had a large margin. This lady was particularly well pleased, for the reason that she knew what the first lady had paid for her banjo, and imagined that she had a bargain in having secured an instrument at what she thought was "half price." I would not have given seven dollars for a whole train-load of such "truck."

I would often call at a music store and be asked to "string up" a lot of banjos that had just been received from the factory. I would take all the strings off and put on new ones, tightening the heads and doing the best I could towards making them as presentable as possible, and the reader can imagine how embarrassing it would be when I called at a residence and found one of the banjos I had put in order only a day or so before, and would be told that the banjo had been purchased because Mr. Jones or Mr. Smith, the dealer, had told the buyer that the banjo had been inspected and put in

thorough order by Mr. Baur, on which account he could recommend it as being a first-class instrument. Almost any person who has ever consulted a catalogue of musical instruments knows that the prices are marked very high.

I once had an amusing experience in purchasing a piano. A friend had asked me to select an instrument for him. He wanted a good piano and was willing to depend upon my judgment as to price and quality, and I wished to give him any advantage as to discounts from list prices that I could secure. Before making the purchase I called upon a dealer in piano fortes and told him that I had a friend who intended purchasing a piano, and that I wished him to have any benefits in discounts that I could get.

Having arranged these preliminaries satisfactorily, I saw my friend, who decided that he and his wife should visit the wareroom with me and select an instrument. When we arrived at the place we were turned over to the clerk in charge of the piano department, who showed us all the instruments. After having carefully tried them over, my friend's wife chose an upright piano, that was listed at six hundred dollars. Upon inquiry, the clerk informed us that the price for the instrument selected would be one hundred and seventy-five dollars. My friend paid this amount at once and the dealer agreed to deliver the piano, together with a stool, that same day.

The delivery was made as agreed upon, and my friend was well satisfied with the manner in which he had secured the piano at such a liberal discount. A few days afterwards I called at the dealer's place of business, and had no sooner entered the door than I was hailed with, "Say, Baur, our clerk made a mistake in selling that piano the other day. We have done nothing but scold him since we made the discovery. He ought to have charged two hundred and seventy-five dollars, instead of one hundred and seventy-five. It would not take many such mistakes to ruin us. We depend upon you to make us safe. We want you to see your friend and explain the matter to him and collect another hundred dollars from him. I have not been able to sleep on account of worrying over the stupidity of our clerk."

I told the gentleman that it would be impossible for me to do as he wished; that under no circumstances would I go to my friend and ask him for the amount he desired me to. I left the establishment and never mentioned the matter to my friend. About a month or so after my conversation with the dealer, I had occasion to visit his place of business. One of the clerks told me that Mr. — wished to see me in his private office. Upon my presenting myself before him, he called to the bookkeeper, saying, "Mr. —, please give me the check for Mr. Baur." He then handed me a check for forty dollars, and explained that the check was in payment of my commission on the sale of the piano to my friend. I was utterly dumbfounded, and told him that it was a surprise to me; that I did not expect it, and intended that my friend should have any benefit that might accrue from discounts to me, and that I would prefer not to take the check. He insisted, however, and said, "Of course, it is not much; we did not

make anything on the piano, or you should have had more for your trouble; but, under the circumstances, it is the best we could do, etc., etc." I took the check, but never could tell my friend, for fear that he might imagine that I "stood in" with the music dealer.

I have often wondered what his real profit could have been. He certainly must have kept the lion's share for himself. Here was a piano that was listed at six hundred dollars. It was sold at one hundred and seventy-five dollars, out of which there was a further reduction of at least eighty dollars (if the dealer gave me as much as one-half).

I relate the above incident just to show what an immense profit dealers in musical merchandise have on their wares.

It is the same with these "Zither Banjos." They are made to sell, and to return the largest possible profit to the makers. It is an easy matter for the English maker to pass off almost anything on the people there as a banjo. Not one in many thousands ever saw a banjo, and if an unprincipled person there should advertise a cart-wheel as a banjo, I have no doubt at all but that there are plenty of people who would buy and attempt to learn to play upon them. The reader can rest assured that the *modern banjo* is a native of America, and is not made in any other country under the sun. I have seen quite a number of banjos that were made on the "other side." Those that I did see I would not allow a pupil of mine to practise on. "Everything goes," though, over there. I once had a chance to go to London to teach the banjo, and have half regretted that I did not go. A very large and prominent house doing business in London sent instructions to a music house in New York to have a banjo teacher sent over. The senior member of the firm offered to guarantee my own and my wife's expenses over and back and for a year in London. I considered the matter and decided that I would not go; it is too far away from home, and at any rate, the United States is good enough for me. I should not care to go to a country where I might be compelled to play upon a "Zither Banjo," or where they judged a man's capabilities according to the degree of rapidity with which he executed a piece of music upon the the banjo. One of the writers on the *Banjo World* has made the discovery that one who has studied the banjo knows that it is capable of interpreting the inspirations of Gounod, Moskowski, Mascagrie and Delibes. This is a late day to make such a discovery. The banjo always had the same capabilities it has now; all it needed was a lot of American players to bring it out. Had we depended on England and English players to develop the wonders of the modernized American banjo, it would have been buried in oblivion. As far back as 1865 to 1870, I arranged and played selections from Beethoven's sonata Pathetique opus 13, Marcia Funebre from sonata opus 26, "March" Vivace movement in sonata opus 101, Allegro Vivace 3d variation sonata opus 109, and many other selections arranged from the works of Beethoven, Mozart, Handel, Meyerbeer, Mendelssohn, Chopin, Abt, Schuman, Schubert and others, including the overtures from the "Bohemian Girl," "Caliph of Bagdad," "William

Tell," etc. I have the mss. copies of these pieces among my collection, with the date of the arrangement of each piece, marked at the time it was made. They all have piano accompaniments. If I had this English writer here I could easily convince him that in America the banjo has been "coming to the front" for a number of years, and will continue to do so, notwithstanding the fact that our friends "across the water" have fallen into the erroneous idea that the "closed-back" humbug is a banjo. When I hear of a man using steel strings on any instrument excepting a piano or dulcimer, I set him down as a drone, and not fit to be classed among the followers of the "divine art."

In my last letter I spoke of a young man whose sole ambition was to become a musical critic, and his failure to "set the world afire." Since my letter was published I have read in the newspapers that this young man has been elected to a seat in Congress. This ought to encourage "Zither Banjo" makers and players, "closed-back" banjo freaks, and "simple method" cranks. They can have the satisfaction of knowing that, even if they cannot become banjo makers and players, they have a fighting chance of being elected to Congress. For my part, I believe I would rather be a fourth rate banjo player than a first-class Congressman.

## S. S. Stewart's Banjo and Guitar

### •BUDGET•

PRICE TWENTY-FIVE CENTS.

Here is where you get plenty of music for your money. Only one quarter of a dollar buys this book, and we pay the postage on it to your address.

Here is what the BUDGET contains.

#### .....CONTENTS.....

Merry Serenaders March, for banjo and guitar; Fly Away Polka, banjo; Leoto Waltz, guitar; Castanet Dance, mandolin and guitar; Starlight Polka, banjo and guitar; Roy's Favorite Waltz, guitar and mandolin; Polonaise, "Lillian" guitar; Fernwood Polka, guitar; Starlight Polka, for banjo; Pitkin Redowa, guitar; Tidal Wave Mazourka, guitar duet; Dawn of Evening Waltz, guitar; Advent of Spring Polka, banjo duet; Annie's Dream Mazourka, guitar; Hennessey's Minor Jig, banjo; Bicycle Galop, guitar; O Fair Dove, guitar; Liquid Inspiration, zither; Opal Waltz, guitar; Columbia Reel, banjo; Philomela Polka, banjo; Thoroughbred Hornpipe, banjo; Let Her Rip Reel, banjo; Little Josephine Waltz, guitar; Eclipse Polka, banjo; Zulu Reel, banjo; Louisville Jig, banjo; Columbia Schottische, banjo and guitar; Primerose Mazourka, banjo; Sweet Reverie, guitar; Botsie Waltz, banjo; Lettie Schottische, banjo; Johnny Boker, banjo song; Arkansas Traveller, banjo; The Devil's Dream, banjo.

Twenty-five cents buys the above named book, containing the foregoing collection of music. Enclose 25 cents in U. S. Postage Stamps with your order.

Address, S. S. STEWART,

223 Church Street, Philadelphia, Penna.



Miss F. E. Poole, teacher of the banjo, mandolin and zither, Great Bend, Kansas, writes:

"The *Thoroughbred* Banjo and Case arrived all right yesterday. I have tried many makes, but this suits me entirely. It is very fine."

R. A. Schiller, St. Paul, Minn., writing under date of Jan. 30, says:

"Please change the address for JOURNAL to this city. I have been located here about six weeks, and in starting a new club and advertising my business, it has taken so much of my time that it was impossible to write you sooner. I am anxious to hear how the last great Banjo Concert came off. I still have my \$60.00 Stewart Orchestra Banjo that I purchased of you five years ago, and it seems to be getting better all the time. I will advise all pupils and teachers that want to progress to buy a good instrument—and that is a Stewart Banjo—as it is a hard matter for the best player on earth to bring out good music from a poor instrument. Beginners come to me every day and say 'I will buy a cheap banjo to start with.' That is where so many make a mistake. If they had purchased a good one at the start, they could and would have advanced again as much."

A correspondent in Toledo, Ohio, writes:

"In a music store here they have a banjo in the window, marked S. S. Stewart, *Model Professional*. I went in to see it, and the clerk said it was a Lyon and Healy, 'modeled' after Stewart. I gave him a 'call down,' but it had no effect on him, as he still displays it so marked."

Those purchasing Stewart Banjos should take care to look for the trade mark, name and number, which is placed upon each genuine STEWART BANJO. Others may copy the *model* of the Stewart,—and the act of doing so proves that they consider the Stewart Banjo the leading instrument,—but they have no right to offer such copy for sale as a Stewart Banjo. They should place a placard upon their goods bearing the following words: "Canned Goods, designed after the genuine S. S. Stewart, but cheaper; come in and take a look."

John Davis, the well-known teacher of Springfield, Mass., expresses his opinion of his new *Thoroughbred* Banjo in a few words. He says: "It is the best one I ever owned, and that is saying a good deal."

F. L. Stuber, the photographer, of South Bethlehem, Pa., has a young son, who is already known as the "Boy Wonder" in that section, owing to his manipulation of the banjo strings.

J. D. Ramos, of Philadelphia, has been coming to the front of late as a banjo soloist.

It is an honor now to be known as a banjo player. Be a good one.

Parke Hunter, Danville, Ill., writes:—

"The banjo, style 10½ inch, special, was duly received in good condition and more than comes up to expectations. As I have seen several of your banjos, I knew that the finish would be first-class, but the tone was a surprise to me. It has the prettiest tone I ever heard, and is more powerful than I thought a banjo of this size could be made."

"You certainly make *the* banjo."

Charles Schofield, the well-known banjoist, wrote lately from Independence, Iowa, reporting himself in good health and spirits, and stating that he still used a Stewart Banjo.

Interesting letter from the well-known teacher, writer and player.

248 W. Fifteenth St.,  
New York, February 7th, 1894.

Dear Stewart:—Accept my thanks for No. 80 of your JOURNAL. Interesting throughout, as usual, but particularly so as containing your "summing up" of your Grand Contest-Concert.

I had it in view to witness this affair, anticipating a rare and interesting treat—which I can see it was—but, unfortunately, was prevented by illness.

What an ungracious, thankless task—this judgeship—no matter the outcome. But certainly your very candid, common sense explanation must prove acceptable and satisfactorily convincing upon calm reflection; and when the tension of a competition is relieved and fraternal emulation—the only commendable—restored, doubtless all will recognize the truth and justice of your comments.

True indeed, as you say, such contests between rival musical organizations, as tending to settle or finally adjust relative differences or degrees of excellence, etc., "must ever prove a farce." And the idea of "Points" is, as you would say, not very intelligible in musical criticisms or judgments.

However, the motive actuating you in thus seeking to stimulate enthusiasm is too apparent not to be understood, for your assertion that the banjo "will," as a result, "be more actively studied and better understood," admits of no misconstruction, and but clearly evidences a spirit and desire on your part that cannot fail to be appreciated and endorsed by all who are really sincere in their enthusiasm for the banjo and its interests.

Should you visit New York, would like to meet you and talk it over.

With best wishes, believe me

Very truly yours,

FRANK B. CONVERSE.

In the Philadelphia Ledger of February 7th, we noticed the following account of the death of Emil Herbruger, known to many of our readers as a guitarist and writer of music for the mandolin, guitar, banjo and other instruments. We are not sure as to the age of the deceased being correct, as reported:

#### Sudden Death of an Aged Man.

Emil Herbruger, aged 85 years, died suddenly at his residence, in Galloway Township, Atlantic County, N. J., yesterday. Deceased was an eccentric man and an extensive traveler, having visited almost every country and section of the world. He was only married last December, to a comparatively young widow, and contemplated a wedding trip to Aspinwall and Panama, where his two sons reside.

Chas. S. Faul, 33 Potomac Street, Dayton, Ohio, writing under date of February 6th, says:

"I would like to know why some good banjo teacher does not come to Dayton and teach the banjo. It is just what Dayton needs. Of course, B. B. Bindley is good, but he works during the day, and at night cannot go ahead like one that does nothing but teach. Why can not some good teacher come here and start a class. This town has no banjo club, composed of banjeaurines, piccolo, banjos, etc. I think if some good teacher would come here he would never regret it."

Harry W. Nelson, stage manager of the Plumb Opera House, Streator, Ill., writes:—

"The guitar-neck Banjo is a daisy, and for beauty of finish and general utility it cannot be excelled. As an addition to the club it takes the place of two ordinary guitars. It has a loud and clear musical tone, and I would cheerfully recommend it to any intending purchaser."

Fred. W. Spalding, the well-known banjo teacher, of Malden, Mass., writing under date of February 13th, in ordering a fresh lot of the *American Banjo School*, says: "It seems to me that you are very foolish in reducing the price of these books, for if a barrel of flour is worth \$2.00, so are your Schools; but you know best."

Chas. P. Born, Belleville, Ill., writes:—

"The Improved Solo Banjeaurine, I ordered from you, was promptly received. Without the least exaggeration, I can say, for sweetness, beautiful finish, and general make up and appearance, Stewart's Banjos are the instruments of the day."

We had a pleasant call from the Boston Ideal Club boys while in this city recently; Messrs. Lansing, Grover and Shattuck. They were in the best of health and well pleased with the success of their recent concert tour.

Play the banjo and play it well.

George Carr, the talented banjoist and teacher, of Scranton, Pa., writes, under date of February 11th, concerning the new style 10-inch rim banjo-banjeaurine: "The Special Banjo banjeaurine you made for me arrived O. K., and after giving it a thorough trial, and carefully looking it all over, I find it a perfect instrument in every respect.

All who have seen it are decidedly in favor of it, and I don't think an old style one could be sold them, even were they obliged to pay more for one like mine.

The second day I had it, it rained all day and made my banjos a little murky, although I always keep them cased; but the banjeaurine was not in a case all day, and yet it sounded especially brilliant. Of course, the smaller head being more brilliant and less affected by dampness, and the longer neck giving more tension of the strings and more pressure upon the bridge, etc., accounts for the brilliant tone. With all these advantages, saying nothing of having a chromatic scale of three octaves, how can this instrument help being the coming banjeaurine?

After playing the l'Infanta March a few times, I find I can play it without a break. This would be impossible on the large-rim banjeaurine, even if we had the register.

Thanks for your book, *The Banjo*; I had a copy but as I always have every new scholar read it, it has become soiled. Send me the new edition as soon as it is out. Those bass strings I bought of you were the best I ever had—by far the best. I never had anything like them. I wouldn't take \$100.00 and forget what I heard and saw at the Concert on the 13th of last month. Our friend, Farland, did and is making a great many critics' tongues lie still."

W. H. Harrison, Albany, N. Y., writes:—

"I want to tell you that my fondest hopes have been realized in the possession of a *Thoroughbred Banjo*. I have also heard Mr. Farland play: Two very important events to me. Every one who heard him, says *Wonderful*."

Jos. Yorke, Box 475, St. John's, Newfoundland, writes under date of February 13th:

"What inducement would we have to offer a good teacher of banjo, guitar and mandolin to come here? There are at present about twenty gentlemen anxious to start banjo, but want a good teacher. If you know of any such teacher who would come, you might write me."

We call the attention of our readers to the above. If a good teacher happens to see this and thinks favorably of it, let him write Mr. Yorke, as above.

From the Roanoke Times, (Roanoke, Va.)

"N. Floyd Featherston, musical director of the Roanoke Banjo and Guitar Club, has resigned, not only as a musical director of that organization, but also as a member. Mr. Featherston besides one of the best, if not the best, banjo performer in the state, is a thorough musician and an excellent director, and the banjo and guitar club was very fortunate in having had him to instruct them.

Several of the musical organizations of this city are endeavoring to persuade him to accept the position of director with them, but he has declined, as he could not at present devote to them sufficient time to do them justice. It is certain that the club deeply regrets losing Mr. Featherston and his remarkable Stewart Banjo, which he handles with such grace and skill."

Henry Grau, Chicago, Ill., writes:—

"Enclosed find \$1.00 for Farland's National School for the Banjo. I also wish to let you know that the banjo I bought of you, through Mr. Whalen, of Sioux Falls, S. D., is a dandy. It's an *Orchestra* No. 3, and as nice a toned banjo as I've ever heard. Every person that sees it admires it, and I would not part with it for a good deal. There are a great many different makes of banjos here, but I haven't seen any I like as well as your make."

W. S. Sterner, New York, writes:—

"The *Thoroughbred Banjo* was received, in good order, on Tuesday, and I am more than delighted with it. It is simply GREAT—with a great big G."

The Secretary of the Ruby Banjo Club, Owosso, Mich., writes:

"Thou comest again, and yet again; for as many times as thou shalt come, thou shalt see new things—new beauties."

I received the Bass Banjo and we are all proud to state that it is the best that can be produced for Banjo Clubs."

W. A. Brown, of the Wakesfield, Banjo Club, Wakesfield, R. I., writes:

"Having purchased one of your No. 2 *Champion Banjos*, allow me to state that it is without an equal in style and finish, and for force and sweetness combined, it is truly a marvelous instrument and really deserves the title it bears."

A. M. Purdy, of Mystic, Conn., rendered Armstrong's *Voyage*, descriptive fantasia, on the banjo, with piano accomp't by Miss Edith Boyd, at a recent concert there, and followed with selections on the banjeaurine. The audience expressed unbounded delight.

Mr. and Mrs. Chas. H. Partee are meeting with much success in their business, as teachers of banjo, mandolin and guitar in Louisville, Ky., where they are now located. Mrs. Partee is spoken of as a superb performer upon the mandolin and banjo as well as a fine pianist.

R. A. Rumsey, of Seaforth, Ontario, Canada, writes:

"The *Champion Banjo* I purchased from you at Chicago last September, is a superb instrument, filling the largest halls with perfect ease."

We have information from an Australian correspondent leading us to believe that banjos are being manufactured in England which are exported to and sold in Australia as Stewart Banjos. These instruments are said to be stamped or branded STEWART—PHILA—STEWART. Our customers are cautioned to be on the lookout for such spurious instruments. Every Stewart Banjo bears our trade mark, is numbered, and branded S. S. Stewart, Philadelphia.

A. S. Anderson, Zumbrota, Minn., writes:—

I noticed in the JOURNAL that a correspondent asked how to tune the banjeaurine in the Club. When such publications as the JOURNAL and BANJO ORCHESTRA MUSIC can be had for fifty cents, there is no excuse for such a leader and I am afraid he will have a hard time keeping the Club together. However, it shows how far behind the times players that do not read your publications are. I know a banjo player that uses a bridge nearly like the one in the *American Banjo School*. I showed him a Stewart bridge, but he thought his own would do, since he made it to suit himself. He tightened the head before playing, and loosened it afterwards. This goes to show that to become a banjo player without a teacher, one must read Stewart's publications."

The Melbourne Amateur Banjo Club, under the direction of W. E. Adams, gave its first concert at Athenaeum Hall, last December. Mr. Adams, although located some thousands of miles from the "Home of the Banjo," has quite a large class of pupils, and his Banjo Club composed of Australians is progressing finely.

A correspondent at Fort Wingate, N. M., writes us that the banjo playing of Mr. T. Corwell, of the second U. S. Cavalry Band is something fine. This is the way he expresses it:—

"I wish to state to you that Mr. T. Corwell who played the banjo solos, played in a manner that made ladies and men wonder where all the notes came from. His rendering of Home, Sweet Home and Vars., was something marvelous, and I doubt whether Mr. Farland is equal to Mr. Corwell.

Mr. Corwell has the most delicate touch, good rapid execution, and can perform a piece with more feeling than any banjo player I have ever heard, and I have heard them all in England, Australia and America, with the exception of Mr. Farland; and I consider that gentlemen an artist, according to his book of instruction and solos—but I do not think him a peer to Mr. Corwell. He takes my violin parts of *William Tell*, *Poet and Peasant*, transposes them according (on paper) and plays them: going to show there is more in a banjo than I ever dreamed of.

I was prejudiced against the banjo, and I used to call it a nigger drum with strings; but I am ready to take it all back and beg pardon to the many makers for using such expressions regarding the merits of an instrument I was ignorant of.

Mr. Corwell played on your banjo and announced from the stage if any body wanted a banjo to play as he did, to send to Mr. Stewart, and he would receive a banjo for less money and with the most perfect acoustics than could be found in any other store in the world.

Miss Freeman, the nine year old child, is something marvelous as a cornet wonder, and had to respond to an encore. She rendered the selections in such a manner as to make the members of the band acknowledge she was far beyond par."

Sergeant Alf. Wood, writes a highly interesting letter from Fort Buford, North Dakota, under date of Feb. 3, last. As our Musical and Society Journals devote most of their space to the musical doings of the "upper strata" of society, we think a little news from "another set" may prove interesting.

My Dear Stewart:—I think it is my duty to write a few lines and express to you my gratitude for the satisfactory manner in which you have always filled orders for me. I also wish to congratulate, as well as compliment you on your success in elevating the banjo to its present high standing as a musical instrument, which I attribute largely to your untiring efforts, and your excellent publications.

I have been, as you know, one of your customers for more than ten years, and during this time, I have ordered quite a number of banjos, and a large amount of strings, heads, books and music, and I have never given you an order for anything that was not filled with perfect satisfaction to me.

Your publications are truly excellent. The JOURNAL is in my estimation, a "gem of the first water," and you might raise the price to many times its present cost without any danger of losing me as a subscriber.

I read an article in the JOURNAL some time ago, about everybody having a "hobby" of some kind, and during my some what varied experience I have learned that this is true, but when I read the article my first thoughts were, "What is my Hobby?" It did not take me long, however, to decide that I have two, and that I ride one while the other is resting. One of them is a Stewart Banjo, and the other is a well trained "Irish Setter," and a good shot-gun. During this season of the year, the "Dog and Gun Hobby" is taking its rest, and the "Universal Favorite," in the harness daily. But next August, when the chicken and duck shooting commences, it will be just the reverse. I would hate to part with either "Hobby," and as long as I can keep them both, I am in no hurry to go to heaven, and I surely expect to go there with all the other banjo players, I don't mean to say that nobody but banjo players will go to heaven, but I feel certain that all the banjo players will go there, and perhaps enough others for a small audience. Then, if no one rings in a "tub" on us, or in other words, if all will use the Stewart Banjo, we will have a big "Wa-Che Ko-We," after our arrival. (Sioux Indian for Musical Concert.)

Ever since I first enlisted (May 15th, 1882,) until within the last four months, I have been lucky

enough to not be stationed at the same post with "Nigger" Troops, but now my Company is the only white organization, while there are three Companies of the 25th Infantry, two Troops of the 10th Cavalry, (all colored,) and a Company of Indian scouts stationed here.

My Company was stationed with an Indian Company at Poplar River, Montana, for two years before we came here, and I was so thoroughly disgusted with the Indians, that I thought it would be a relief to come here with the niggers, but to day, if I was asked which I liked the best, I would be obliged to say neither—for one is just as bad as the other. We are quite sure of being ordered away from here in the early spring, however, and I guess we can tolerate them until we move.

When the military post at Poplar River, Mont., was abandoned, we, of course, would have been better pleased if we had been sent to almost any other post in the Union, but "Uncle Sam" said we should come here, so we took our medicine, and tried not to make an ugly face. I consoled myself to some extent, by thinking I would hear some good banjo music here, as I had often been told that some of these "coon" soldiers were fine performers on the banjo, guitar and mandolin; but when I heard them play, I heard the same old "plunk-ety-plunk," to which I have been so often obliged to listen. I'll admit though, that there is one "nigger" here that plays the guitar quite well, and there are three or four of them that can coax a little music out of the mandolin, but the banjo players are all "Deni-Se Chy," (Sioux Indian for N. G.) There is a "wench" here also that thinks she can sing, and I think a few words descriptive of her will not be amiss: Her weight, I should say, is about two hundred and fifty pounds, and I have never seen but one crow as black as she is. Her mouth would just about fit on the inside of an eighteen inch slice of watermelon, and her voice sounds something like the distant roll of a barrel of potatoes. Twelve of the select "coons" musicians of this garrison, gave a vocal and instrumental concert last week. They tried their best to get me roped into it, but in this they failed miserably. They gave me a complimentary ticket, however, and I went to the concert, knowing there was fun ahead.

The "wench" I speak of sang, of course, and such howling I have never heard. I'll bet my shoes against a North Dakota blizzard, that if "Massa" in the cold, cold ground, could have heard her howl,

"Down in the cornfield,  
Hear that doleful sound,"

he would have come out of the cold ground and kicked her off the stage. She can make a whole lot of noise, though, and it makes no difference to her if she is a bar or two ahead or behind the others, or if she singing a tone above or below the music and accompaniment. She pays no attention to such trifles, but I suppose you have seen plenty of just such "ducks," so a more minute description of her is unnecessary. There are three men in my Company at present that play the banjo fairly well, that is, if you will permit me to be the judge, their names are Collins, Brannen and Lundberg. I have been playing the banjo for fifteen years, but although my name is "Alfred," I don't claim to be a "Farland." I do claim however, that I am not a "Ben Marcato" and I don't write for a position in your store, as he did.

E. Dillabough, Tonawanda, N. Y., writes:

"Your catalogue of banjos, sheet music, etc. received, also your instructive cloth bound book, *The Banjo*, and am very much obliged for the favor. I shall soon send you an order for some music. Eight years ago I bought an S. S. Stewart \$50.00 banjo, and used it till three years ago, then quit teaching in the West and sold out. I am now using a —, but excuse me. When I am able I am in for another Stewart, as I find no other make equal to a Stewart, in tone, workmanship or endurance of climatic changes.

I have in former years used all known makes of banjos, but pronounce the S. S. Stewart superior to all other makes."

Paul Eno, the Philadelphia banjo and mandolin teacher, is a busy man."

A. A. Farland is booked to play in St. Louis, Mo., at a grand banjo concert, on Saturday evening, April 7th.

J. G. Bradley, Hot Springs, South Dakota, writes:

"I am more than pleased with your valuable paper, and highly recommend it to all persons interested in the banjo. Every banjoiist should read it, especially the articles on *Divided Accompaniment*, now being published."

Ned. E. Cleveland, Fitchburg, Mass., writes:

"The Thoroughbred came all O. K. and I can truly say it is turning out FINE. I have been getting it in trim since it arrived, and the head drawn down and the tone is simply immense.

Many thanks to you for taking so much pains in shaping the neck. It suits me perfectly, in fact the banjo is an *Ideal Instrument*."

Frank S. Morrow, of Harrisburg, Penna., writes, concerning the 11 inch rim "Solo Banjeaurine":

"I hope that you will pardon me for not writing you sooner in regard to Banjeaurine. I received it all O. K. and must say that it is the finest toned one that I ever heard. I think it quite an improvement over the 12½ inch rim. Every one that has heard it is completely carried away with the tone."

Stephen Shepard, of Paterson, N. J., writes, concerning his 10½ inch rim special 22 fret banjo:

"The banjo arrived all O. K. and I am very much pleased with it. I have had almost every make of banjos during the past twenty years, including several styles of your make, but this one is on top of the heap."

ROCHESTER, N. Y., March 1st, 1894.

S. S. Stewart, Esq.,

Dear Sir:—I received my banjo yesterday, (Thoroughbred 10½ inch rim, 22 frets) and I must say it is the finest banjo I ever had the pleasure of playing upon.

For the last three years I had been using the —, and thought no banjo could be made to equal his; but when I saw Farland's banjo and played upon it, I saw at once that my — was'n't in it: This explains why I got a Stewart.

I am more than satisfied with my new banjo; the twenty two frets are just what I have been wanting for a long time; the scale of the instrument is all that could be desired, as it is absolutely correct in both upper and lower register and the tone I believe is equal to any twelve inch banjo made.

I think it will fill any house in the country; in a word, it is a perfect instrument, and while I am in Rochester I will be glad to play for anyone sufficiently interested to call. Very truly yours,

HORACE E. LAPP,

No. 12 Summer St.

Clinton H. French, St. Helena, Cal., writes:

"I can't afford to be without your valuable *Journal*. The banjo interest keeps up about the same as usual here. The Stewart Banjo Club is meeting with flattering success and playing on the best programs to be gotten up in town!"

E. A. Fisher, Worcester, Mass., writes:

"The *Universal Favorite*. No. 2, has been rec'd all in good order, and I am more than pleased with it. I have been playing on what I considered was a very good banjo, but I find it isn't in it at all with the *Universal Favorite*; and one thing more, the workmanship on it is very fine indeed."

E. C. Hayward, of Sanford, Maine, is very much pleased with his Stewart Banjo.

Frank T. Pearsons, Rockland, Me., sends us a handsome photographic representation of his Stewart Banjo and himself, in the form of a *Paris Panel*, the receipt of which is hereby acknowledged, with thanks.

A. A. Farland, the well-known banjo virtuoso, is making dates for concerts right along, and it will not be a great while ere Farland and his banjo will become as well known in musical circles as any celebrated violinist and his violin. May success always attend him.

Joseph Frank, teacher of guitar and mandolin, of Sharpsburg, Pa., has taken up the banjo; studying this instrument under Prof. Farland.

Clarence L. Partee, of Kansas City, Mo., writes, concerning book, *The Banjo*:

"It is a good thing in the way of literature for the instrument, and is something that is needed. Your writings have no doubt benefited the players, and elevated the instrument as well."

George E. Flora, of Bangor, Pa., reports the Orpheus Concert Company under his direction, as doing well. The Club comprises fifteen members, nine of whom belong to the banjo department.

"A Philadelphia contemporary just announces the death of Senor Romero in its February number. Great Scott, brother, but Rip Van Winkle isn't to be mentioned in the same category with you."

The foregoing *spasm* may be credited to a certain bean city sheet, noted for its originality in certain directions. It enjoys the proud distinction of having some months ago, devoted a full page of its precious space to the publication of a poem of Irwin Russell's, only ten years or more after Stewart published it.

We refer to "*The First Banjo*," a poetical effusion published in "*The Banjo*; its makers and its players," year 1881. The publisher of the Boston sheet is referred to that somewhat ancient book for information concerning this poem which his paper failed to give. It is always well to credit the author when it is possible to learn who the author is.

The services of A. A. Farland seem to be in great demand, which speaks volumes for the popularity of the higher development of banjo playing. He has already booked several dates for January, 1895, and applications for time are coming in from enterprising teachers in all parts of the country.

Charles E. Scharf, of Baltimore, Md., has been a banjo player and teacher for some ten years. He first saw a Stewart Banjo in London, England, in 1884, and has used and recommended this make ever since. Recently he organized in Baltimore the Marston University Banjo and Guitar Club, and is at present very busily engaged in giving lessons and drilling clubs for concerts. His address is No. 1102 Eutaw Street, north.

Writing under recent date he says: "The Banjeaurine arrived safe: to say I was pleased would be putting it mild. *It is a darling!*"

T. J. Armstrong's *Queen of the Sea Waltzes*, is a great success. Armstrong is a fine writer.

William A. Miller, New London, Conn., writes:

"The two banjos I bought, of your make, style *American Princess*, are by far the best toned, finished and in general make-up, of any banjos that have been seen here.

"George Powers played one of your banjos in the Opera House last evening, with thrilling effect. It filled the house with its beautiful musical tone. He is with the Dockstader's Minstrels—big encore."

A correspondent writes:

"Can you have the piece, *L'Infanta March*, by Gregory, for banjo, transposed to a key that it won't run up so high? Or changed so as not to go up to the 17th fret? It is a little hard. If you can, please do it, and send as soon as possible. I will pay for it by return mail. Do as cheap as possible, as I will probably want six or eight copies. Make the piece as easy as possible, without changing the air."

This reminds one of the boy who wanted his penny and his cake too. The march spoken of extends to

the lowest note of the banjo, in the key it is now in; therefore, to transpose it so that the extreme high notes are avoided, you will have to run down the fret and discover where to find those low notes, knocked off the lowest string.

A vocalist who possesses a voice within the compass of one octave only, should not attempt songs that require a voice of two octaves. A performer who can not perform a musical selection upon a banjo, because the composition is too difficult for him, should select an easier piece; or else make up his mind to practise long and hard, until the difficulties have been overcome. If every banjo player had stuck to his favorite tunes of twenty years ago, we would all have been there still. No progress is possible to those who continue to play music all of the "same grade." How often do we receive orders such as the following: "Please send me a number of pieces about the same grade as ———." I do not want anything very hard: Any easier pieces will not do. Would like some pieces about the same style as ———." Now, how in the name of common sense is such a person ever to rise beyond the one style of playing. If all pieces must be the same style, same degree of difficulty, same key, and same compass, why not take the same old tune you have faked at for the last ten years, and play it over and over again, calling it something else every time you play it?

The thoughtless player supposes the piece he plays daily, year in and year out, is easier than some other piece he has perhaps only once tried over.

President Barclay, of the Hamilton Banjo Club, truly remarked to the writer recently, that the publication of more such music as the *L'Infanta March* would soon make better banjo players. This is true, because the practice of such music will serve to make the performer more familiar with his instrument, and will render some other so-called difficult arrangements easier. Everything is *relative*, and the musical arrangement that is *difficult* to one performer, may appear quite *easy* to another. It all depends upon the relation the degree of difficulty bears to the performer and his instrument. Let difficulties therefore be overcome by learning to surmount them.

The Premier Banjo, Mandolin and Guitar Club, under Fred. C. Meyer, of Wheeling, West Va., is a well equipped and drilled organization. Mr. Meyer is an excellent performer, and well-known as a teacher in Wheeling. The club has given many successful concerts during the fall and winter, and their spring season promises to be unusually good.

Thomas J. Armstrong will contribute a new musical composition to our next number. We will shortly publish his Imperial Mazourka, for banjo club, complete in 8 parts, arranged in the "divided accompt" form, as follows: banjeaurine, first banjo, two second banjos, piccolo banjo, guitar, mandolin and bass banjo.

J. Arthur Coburn, Musical Artist, Lancaster, Pa., writes:

"My banjo has been the talk of all my friends. I cannot say enough to express my admiration for the tone and workmanship of the instrument, and I thank you very much for your advice which influenced me to select this particular one from the fine lot you showed me. I am not feeding you any *soft soap*, I assure you; I am truly delighted with it, and feel perfectly satisfied when playing it, which I never felt with any of the other makes I used. I used to think, on seeing that announcement or claim in your ads., '*Stewart is King*,' that 'that man Stewart has self-assurance enough, anyway!' But I give in and say also, *long live the Stewart Banjo*. I feel, when I exhibit it to my friends and artists, that there is nothing that they can find fault with, and that just suits me. Nothing else would. If my name or influence will at any time be of use in showing what I think of your instruments, use it freely.

William Petzing, of the Buffalo Banjo Club, Buffalo, N. Y., writes:

"Banjo received yesterday. It is just what was wanted. Tone is perfect. Many thanks for promptness."

Every one does not know that banjo clubs on the American plan have been organized in different parts of Europe and Australia, but such is the case. Late advices tell us that a club is being formed in South Africa. The way is surely being prepared for a musical concert tour of the world, by Farland and some good banjo club.

Elbert L. Kirby, of the Agricultural College, Michigan, writes:

"Received the *Thoroughbred Banjo*, case, strings, etc., this noon, and suffice it to say that it exceeded every expectation of mine, in regards to tone, beauty of finish and every quality of a superior banjo. It gives me pleasure to say that if there were such a thing as absolute perfection in banjos, yours would certainly reach that standard."



Our guitarist readers will no doubt be delighted with this number, containing as it does, not only a fresh installment of Prof. Newton's Chords and Harmony, for the guitar, but also a new solo by Prof. E. H. Frey, and Arling Shaeffer's "*A Moment With You*" waltz. Mr. Shaeffer is an *artist*—not only as a guitarist, but in music generally.

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

"I received a letter recently from some cigarette dude in Hillsdale, Mich., criticising my guitar music, and saying that there was no music in the banjo. Now, I have more pupils than I can attend to. I refused no less than twenty applicants during the past two months; not only here in Lima, but I have pupils who come from Kenton, Sandusky, and other surrounding towns; also two guitar players from Chicago, who take lessons from me whenever they pass through here. That my method is a complete success, the foregoing is proof sufficient. As for my compositions, I take notice that my guitar and mandolin productions win encores where others fail."

Quite true, brother Frey, your mandolin and guitar music is highly spoken of. All public characters are open to criticism, and you need fear no shot that emanates from such a source. A man who has not yet discovered that there is music, and good music, in a banjo, is more of a *cricket* than a *critic*. He has lots more to learn.—EDITOR.

Mr. Frey has received the following testimonials for his music:

"After spending about \$40.00 in worthless music for the guitar, I find at last what I want in the *Journal*. Those compositions for the guitar by E. H. Frey are beauties."

CHARLES ROUSCUP,  
Chicago, Ill.

"E. H. Frey's guitar music is just the thing for teachers of the guitar."

JAMES HOWARD,  
(Teacher of Guitar), Washington, D. C.

"The mandolin compositions, by E. H. Frey, are beautiful—I played at a social, last evening, the Caledonian Gavotte and Empire Patrol, for mandolin and piano. They took better than any other numbers on the program."

FRANK MILLER,  
Columbus, Ohio.

#### A COMPLETE LIST

of

### E. H. FREY'S POPULAR MUSIC

for

#### Mandolin and Guitar

will be found in this issue of the *Journal*.

This music is all good.



"Solo player:" The Banjeaurine part of most all "Club music" contains the *melody*, and hence is known as the "solo part." Such an arrangement as you speak of—the "Amphion March"—contains the principal part or melody in that part allotted to the banjeaurine. The first banjo part would not be of any use to you, alone, because it does not contain the melody—but only the counterpart—or counter point. The trouble is not in the music at all, but in the lack of comprehension in the performer.

F. A. Squires, balloonist and conductor of the Columbian Vaudeville Co., sends the following clipping, together with these remarks:

"I enclose a choice effusion from the editorial column of a patent inside weekly, published at Ash Grove, Mo. A college is evidently as unknown to the editor, as his paper and town is to the world."

"If some of the Eastern Colleges would cultivate brains more, and feet less, foot ball would consume less time, and banjo picking would retire to the cotton patch from whence it came, where the kingdom of the negro and the gourd would assume its old time reign and "Liza Jane" would woo the woolly youth, and wed by the light of the "lightered" knot."

The editor of the "patent insides" is mistaken,—it requires *brains* to cultivate a good banjo *pick*, and the "Kingdom of the Negro" may yet be found to form part of the Kingdom of Heaven.

A friend in Cambridgeport, Mass., writes: "A sample copy of the *Good News* was left at my house yesterday. In glancing over it I came across the piece I enclose.

The following is the clipping referred to:

"C. A. G., Jersey City, N. J., writes: 'Will you kindly tell me something about banjo playing? Can I earn a good living at it by playing in public and giving lessons?'

It is only of late years that the banjo has been recognized as really a musical instrument. For many years it was considered merely a production of plantation life, good enough for negroes or common white trash to use. Then some professors who had made exhaustive researches into the matter, came along and announced that the banjo was of Grecian origin, having been used in the time of the Pharaohs, and at once the despised banjo was taken from the kitchen wall or the woodshed, inlaid with ivory, and decorated with gilt and ribbons, and placed in the parlor or music-room.

The banjo teacher at once had his hands full, trying to teach students and young ladies how to play the instrument. At first most of the playing was done by ear, but now regular notes are employed and music is written and printed for it just the same as for any other instrument.

But the fad—for it was nothing else—is dying out, and the banjo as a musical instrument is being superseded by the mandolin and that much richer instrument, the guitar.

It is doubtful if you could earn your living by playing and teaching the banjo alone, but you might do very well if you also taught the mandolin and the guitar."

We never heard of the *Good News* until this instance. However, some of the points are well taken. When a man asks a newspaper's advice as to whether he can make a "good living" by giving lessons and performing upon a musical instrument which he is apparently entirely ignorant of, he must expect to be answered "according to his folly." There would be just as much sense in the person asking the opinion of a newspaper editor as to whether he could make a good living by becoming a painter, an artist, and giving lessons in the painter's art. Artists are not produced from either blocks or block-heads, and he who is without musical talent had better steer clear of the musical profession. Those who believe the banjo and its music is a

"fad," had best join the "faddy" class, because that is the sphere nature gives them.

Those who believe in the banjo as a musical instrument, are the only ones capable of maintaining it in its proper place, as a musical instrument. The violin is only a scrappy *fiddle* to the raspy fiddler, who lacks a refined musical ear. It becomes a medium for the production of the most beautiful music and tone pictures, only when in the hands of one who is capable of using it rightly. Just so it is with the banjo.

Let us remember that it is not the instrument so much as it is the man—the human mind. We can make it—the Banjo—or we can unmake it.

A correspondent in Waco, Texas, writes, forgetting to sign a name to the letter:

"I thought I would let you know how I became a subscriber to your JOURNAL. Last year I received a catalogue from Mass., and from it I ordered a book, and Stewart's Lightning Guide for the guitar. When I received the book and sheet, each had a slip of paper pasted over the publisher's name, so I soaked the sheet in water in order to get off the pasted piece of paper so as to get your address. Since then I am glad to say I am a subscriber to your delightful JOURNAL. I can play on the guitar a little, but as I never had a teacher, you may imagine what I know. When I get rich I shall get one of your banjos and try to learn to play on it. I have six or seven of Winner's books, and Carcassi's Complete Method. Could you tell me of any better works for the guitar, and where they may be gotten? The guitar I have is a second-hand guitar, and the fingerboard is black, but it rubbed off. Can you tell me what kind of black paint and polish to use?"

The Oliver Ditson Co., of Boston, Mass., will send you a list of guitar works, if written for. Do not put any kind of paint or polish on the fingerboard; if you do it will transfer itself to your fingers. The wood will be just as durable in its natural color.

A correspondent writes:

"I am, and hope I always will be, an admiring reader of your valuable JOURNAL, and now for the first time I want some information and advice through your columns, if the subject is worthy a place therein. In my playing I am troubled by three things. The first is nervousness. When I'm at home or with friends, I play my best with very little effort, but before an audience I lose control over myself and my hand positively shakes. Secondly, I find that I cannot play twice alike. In other words, at one time I can sit down and play easily and well, and at another time my fingers seem to be all thumbs and everything goes wrong. Then I generally give it up until I feel differently. Thirdly, I would like to know some method of keeping the hands in condition. Mine seem to get stiff and cold very easily, and then, of course my execution is impaired. I suppose you will say practice will overcome everything, but it hasn't in my case. I've been playing for about two years; have had no teacher, as I cannot afford a good one, and have no use for the scores of poor ones. I have read all sorts of instruction books and have a good supply of music. I don't go in for lots of noise and a jig, but think my Thoroughbred with a mute on it is number one for tone, and the *Love and Beauty Waltzes* and good musical music. Of course, for a march, the mute comes off. Now that's all very well so far as it goes, as the boarder said of the butter, but I can't seem to go any farther. I want to be a player, not an imitation, and aim at the class which contains such men as Gregory, Farland, Lansing, etc., and I don't think mere bull-dog tenacity in practice will bring me there. Probably I shall have to have some lessons before I get any farther. If so, I'll have them if it requires me to reduce rations."

As long as individuals are so different, it will be impossible to lay down rules to fit cases of this kind. Some persons never seem to be able to acquire the power of playing before an audience with perfect ease and self-control; others have very little trouble. The physical condition and temperament of each individual has very much to do with each case. A boorish person, for instance, one with physical and muscular power predominant, with a very large amount of "gall," might be able to stand up (or sit

down) and play all night before any audience, even if the music produced was of a very poor and unsavory character. All prominent soloists suffer more or less from nervousness, and the complaint of our correspondent, that he can not play as well before an audience as when among friends, is not outside of the experience of many others. Even with the best players, it is not unusual to hear such remarks as "He played *rotten* to-night—or "I'm surprised to hear such a poor performance, I thought he was a much finer player," &c. The power to render good music varies greatly in each performer, and depends much upon the mental and physical condition in which one may be at the time. Of course, practice will do a great deal to help the matter, but a person whose time is largely occupied with other matters can not hope to do as well as one who can devote the greater portion of his time to his musical practice.

The banjo soloists that have made the greatest success have accomplished their object through continuous application and practice, which means concentration of the mind upon the one fixed purpose.

It will be found, if we investigate these matters, that our best solo players devote a large part of their time to practice—and that even in the dressing-room, before going upon the stage, they are still *practising*. Now, anyone with a business to attend to all day, or with the management of a concert to think of, cannot expect to play as well, as we have said, as the soloist whose mind is occupied only with the one thought,—especially if the nerves have been upon a strain all day.

*Cold hands* would seem to indicate a disturbance in the circulation—particularly when accompanied by nervousness. In such cases, it is not unusual for the performer to experience some difficulty with his first selections at a concert, and the most difficult pieces should therefore be left for the last. If a soloist is to appear twice on the same programme, he should play his easiest pieces for the first number, and will frequently find the nervous condition to have passed off and the nervous forces adjusted themselves, by the time he is called upon for the second number.

One could not do better, we think, than to take a course of lessons from such performers of experience as our correspondent names, if the opportunity presents itself; for such a course cannot but be of great assistance, and tends to establish confidence.

## LOST HIS BANJO.

IT WAS "THOROUGHbred," NUMBER 14599.

NEW YORK, March 20th, 1894.

S. S. STEWART, No. 221 Church St., Philadelphia, Penna.

Dear Sir:—During my wife's absence to-day, my house was completely gutted by burglars. Among the articles stolen was my "Thoroughbred;" can you give me the number of it, to enable me to help find it in pawnbrokers' shops, where it will probably go? I feel its loss more than all the rest. Under Mr. Gregory's tuition I was getting so I could enjoy it. Hastily,

W. S. STERNER, Pier 14, North River.

Mr. Grover, of the Boston Ideal Banjo, Mandolin and Guitar Club, also suffered the loss of a Stewart Thoroughbred Banjo some time ago. It was thought to have been taken by a waiter at a hotel, and at last advices had not been recovered. Mr. Grover's address is No. 58 Winter Street, Boston, Mass., and the number of the missing banjo is 13023.

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

Continued from last Number.

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## MINOR DOMINANT TRIADS. Concluded.

Intervals used in constructing minor dominant triads have double stems.

**FIRST FORM.**

**PRACTICAL FORM FOR GUITAR.**

## AUGMENTED SIXTH CHORDS, MAJOR FORM.

The major augmented sixth chord is constructed upon the sub-median (the sixth) note of any major scale, to which is added its third, fifth and sixth intervals, raise the sixth half a tone by an accidental and lower the root and fifth half a tone by accidentals. This chord is called the augmented sixth chord of the key it is constructed in, although the sound of this chord is a dominant seventh in some other key, but in the other key in which it is a dominant seventh it is written differently.

Augmented sixths in A major.

Dominant sevenths in B $\flat$  major.

EXAMPLE:—

This example shows the augmented sixth chords in *A major*, to be the same in sound as the *dominant sevenths* in *B $\flat$  major*, although the notation of each chord is different.

Intervals used in constructing augmented sixth chords in major keys, have double stems.



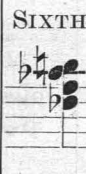











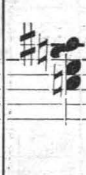

















**PLAIN SIXTH.** **AUGMENTED SIXTH.** **PRACTICAL FORM FOR GUITAR.**

Sob-median note.

1st. 3rd. 5th. 6th.

## AUGMENTED SIXTH CHORDS, MAJOR FORM. Continued.

Intervals used in constructing augmented sixth chords in major keys, have double stems.

	PLAIN SIXTH.	AUG- MENTED SIXTH.	PRACTICAL FORM FOR GUITAR.
 <p>1st 3rd 5th 6th</p>			 <p>2* 4* 1* 6* 9*</p>
			 <p>3* 3* 6* 8*</p>
			 <p>3* 6* 8* 10*</p>
			 <p>3* 1*..... 3*..... 5* 8*</p>
			 <p>5* 8*</p>
			 <p>3* 5* 7* 10*</p>
			 <p>4* 7* 9*</p>
			 <p>2* 4* 7* 9*</p>

## AUGMENTED SIXTH CHORDS, MAJOR FORM. Concluded.

Intervals used in constructing augmented sixth chords in major keys, have double stems.

	PLAIN SIXTH.	AUGMENTED SIXTH.	PRACTICAL FORM FOR GUITAR.

## AUGMENTED SIXTH CHORDS, MINOR FORM.


















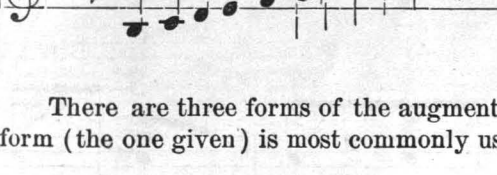
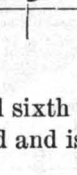
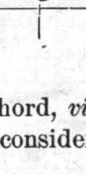
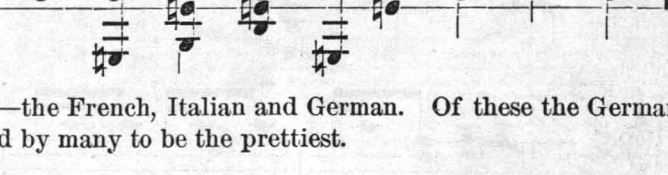
The minor augmented sixth chord is constructed upon the sub-median note of any minor scale, to which is added its third, fifth and sixth intervals, the sixth must be raised a semitone by an accidental.

Intervals used in constructing minor augmented sixth chords have double stems.

	PLAIN SIXTH.	AUGMENTED SIXTH.	PRACTICAL FORM FOR GUITAR.

## AUGMENTED SIXTH CHORDS, MINOR FORM. Concluded.

Intervals used in constructing minor augmented sixth chords have double stems.

	PLAIN SIXTH.	AUG- MENTED SIXTH.	PRACTICAL FORM OF GUITAR.
 <p>1st 3rd 5th 6th</p>			 <p>5* 7* 9*</p>
			 <p>4* 7* 9*</p>
			 <p>3* 4*..... 6* 8* 3*</p>
			 <p>4*..... 6* 9*</p>
			 <p>1* 2* 4* 6* 9*</p>
			 <p>2* 4* 7* 9*</p>

There are three forms of the augmented sixth chord, *viz.*—the French, Italian and German. Of these the German form (the one given) is most commonly used and is considered by many to be the prettiest.

## DIMINISHED SEVENTH CHORDS.

There are various ways of forming this chord, but after much study I think that the following rules are the easiest, because they are less complicated. There are three diminished chords in each key, constructed on the tonic, sub-dominant and dominant notes.

The following is the rule for constructing the diminished seventh on the tonic:—Take the tonic note and add its third, fifth and seventh intervals, the root (tonic note) must be raised half a tone and the seventh lowered half a tone by accidentals. This chord is very useful in modulation or change of key, because of its capability for enharmonic change.

# MEXICAN DANCE.

## FOR THE GUITAR.

By E. H. FREY.

*Allegro Moderato.*

Guitar. *mf*

The musical score is written for guitar in 2/4 time, key of D major (two sharps). It begins with the tempo marking 'Allegro Moderato' and the dynamic 'mf'. The notation includes various fingerings (0, 2, 1, 3, 2, 0) and a triplet of eighth notes in the fourth measure of the first staff. The piece concludes with a double bar line on the eighth staff.

3

The musical score is written for Banjo and Guitar, featuring seven staves of music in G major (one sharp). The time signature is 3/4. The score includes various musical notations such as treble clef, key signature, and time signature. The piece concludes with a "FINE." marking.

*rit.*

*a tempo.*

*rall. e dim.*

FINE.

# "ESSIE" SCHOTTISCHE.

## FOR TWO BANJOS.

By M. RUDY HELLER.

1st Banjo.

2nd Banjo.

*p*

*mf*

*p*

*cres.* .....

*p*

*f*

3

7th\*.....

7\*.....

ritard.

p

mf

p

cres. ....

p

FINE.

# GARDEN CITY REEL.

FOR THE BANJO.

Tune Bass to B.

J. E. FISH.

Banjo.

4 B. ....

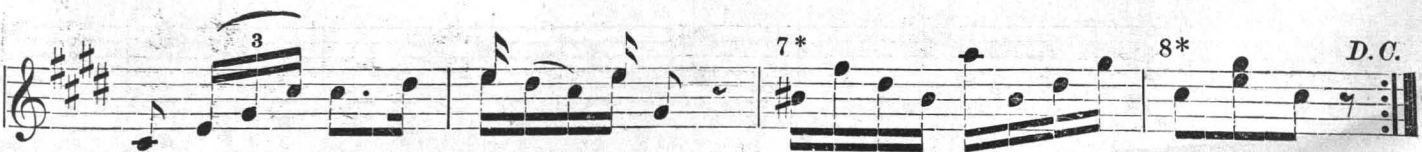
4 B.

# "GET THERE" REEL.

## FOR THE BANJO.

Bass to B.

J. E. FISH.



# "A MOMENT WITH YOU" WALTZ.

(An Easy Piece for the use of Students.)

## FOR THE GUITAR.

By ARLING SHAEFFER.

WALTZ.

Guitar.

WALTZ.

FINE.

tempo.

Rit.....

ff

ff

f

D. C. Tempo di Valse to Fine.

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

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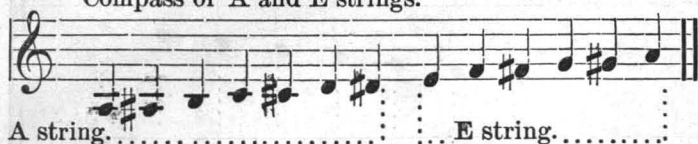
21

As will be seen in the previous example, No. 11, all notes are taken on the two lower strings, A and E, just the same as if the part was written in double stops. G# and A must not be played on the second string. It is just as convenient to play them at the *fourth* and *fifth* frets of the E string, thereby giving more volume and strength to the accompaniment.

This fact must not be lost sight of in arranging parts for second banjo. The higher strings, G#, B and high E, being more brilliant, can be utilized for introductions to Marches, Waltzes, etc., but the harmonies that follow should be given to the lower strings.

As will be noticed, these two lower strings have a compass sufficiently large to take all the letters of a chord when two second banjos are used; thus:—

Compass of A and E strings.



Of course, where only one second banjo can be obtained, it will be impossible to play double stops below low E, as this would require two notes to be played, at the same time, on the A string; but when two second banjos are used, all necessary chords, in every key, can be secured.

It is not advisable to place the highest note in the harmonies below low B, as a low muffled tone is obtained. Where such an effect is desired, however, the arranger must not hesitate to use it.

Double stops played upon the two lower strings are not muffled, but resonant when used as harmonies for an accompaniment. The bass and third strings of a regular banjo, are of just the right thickness for these chords, when we consider at what pitch the melody is rendered. If an accompaniment is played on very heavy gut strings, like those on the 'cello banjo, it would sound too dull. If this was not so, both the bass and harmonies could be given to the 'cello banjo, and that instrument could render a regular second banjo part, as has heretofore been published. This, however, would be very unsatisfactory as the student can prove by trying it himself.

Just think of a double bass violin, in an orchestra, having the harmonies to play. It would amount to the same thing if we used the 'cello banjo in that capacity. Its strings, being very heavy, and at such a low pitch, would place the accompaniments too low, which would sound ridiculous; except, as mentioned above, where some peculiar effect is desired.

Here is an accompaniment, played at the fifth position, which, although at the same pitch as the lower strings of a regular banjo, will sound dull and muffled on the 'cello banjo:—

BASS BANJO.



The above chords sound dull and subdued because the strings on the 'cello or bass banjo, are too heavy for such harmonies.

When given to the lower strings of two second banjos, these chords will be found at the same pitch as just shown on the 'cello banjo, but an entirely different effect is produced, on account of being played upon strings that are a trifle thinner and consequently more penetrating; thus:—

2ND BANJOS.



If an accompaniment is written in the first position for bass banjo, like the following, it will also be found too low. In fact this example, illustrates more forcibly than the former, what a difference there is between this way of placing the harmonies, and dividing them among two regular banjos.

Here it is for bass banjo:—

BASS BANJO.



When played, as above, on a bass banjo, tones are produced much lower than the A string of the regular banjo. These deep tones are in the harmonies and are not only too low, but muffled on account of being brought from heavy strings.

Heavy strings are necessary for producing bass sounds, but lack vibration for playing the harmonies that follow. An accompaniment played upon a 'cello banjo, with bass and harmony as above, would have a very depressing effect and spoil the composition. It is for this very reason that only low, deep bass tones are given to the double bass in the regular orchestra.

It follows, then, that as we find the three higher strings of a regular banjo too brilliant and penetrating for the harmonies; we cannot look to the 'cello banjo for assistance and give to it the harmonies on its higher strings. We must seek for tones between the two. These tones are found on the two lower strings of the second banjo, because they possess that quality of vibration and timbre which those chords demand. They fill up the gap that has, thus far, been little used in banjo club arrangements, between the bass and seconds.

To still further enhance the effect in the harmonies, many clubs will probably, in the near future, try experiments that will not prove satisfactory. Theory is all right in its way, but the one thing to satisfy is the *ear*, after all. If a practical test of any new feature is deliberately made and no beneficial effects are secured, it should be discarded at once.

For instance, some musicians may argue, that as we imitate the regular orchestra in dividing the harmonies, we should also add another banjo, tuned lower than the seconds; thereby duplicating the viola's place. This new banjo taking the other letters of chords, not found in the second banjo part.

I have tried such a banjo in conjunction with a regular second banjo, and found it unsatisfactory. This banjo was strung with thinner strings than those on the 'cello banjo, but heavier than those of the seconds. It tuned an octave below the banjeaurine, playing in the same keys with that instrument. It was therefore a *fourth* above the 'cello banjo, and a *fifth* below the seconds.

Such a banjo would be called a "Baritone Banjo." It would answer very well in a large club of twenty or thirty men, but not in a small club. Its real sounds, compared with piano, bass and second banjos are as follows:—

Parts written for "Baritone Banjo" would consist of notes in the harmonies not found in second banjo parts. Its place in a large club would probably be beneficial if used with three or four second banjos, together with basses and guitars; but in a small club of six or seven men, its tones would not be so effective; being too dull for the necessary harmonies.

Where all the letters of the chords are found in the second banjo parts, the arranger may select certain notes to be duplicated on the "Baritone Banjo."

Letters belonging to the harmonies can be taken on the upper strings of this banjo, on account of its low tuning and difference in keys from those used by the seconds. This can be seen by referring to the diagram of real sounds previously shown.

It has been shown that all necessary chords can be secured when two regular second banjos are used, and although this new "Baritone Banjo" is not recommended to the favorable notice of clubs generally, it may not be out of place to illustrate a few examples and specimens of

its use in connection with a large club that employ a number of seconds.

For instance, this chord on two second banjos:—

would produce exactly the same notes at this pitch on a "Baritone Banjo;" thus:—

This chord played upon two second banjos:—

D Major.



would be at this pitch on the new banjo:—

A Major.



In the same manner these chords will harmonize when written for those three instruments:—

G Major.



D Major.

"BARITONE BANJO."



The A string of "Baritone Banjo" could be utilized for playing bass notes with the 'cello banjo. Here its field of usefulness would be more marked than in the harmonies; especially when a bass solo occurs. By this it is not meant to let it have a continual succession of both bass and harmony, but to assist, when occasion requires, the 'cello banjo in playing certain bass notes in crescendo passages.

In such cases this new addition to a large banjo club would be a positive advantage. It would enable the arranger to secure octaves in the bass, and frequently obtain open string notes that are closed on the 'cello banjo. This would add immensely to the bass parts in a large club. Its low tuning, reaching nearly the low E string of guitar, would naturally cause it to be treated nearly the same as that instrument in writing club arrangements. Its basses are just as powerful as the lower guitar strings, resembling, however, a tone similar to the 'cello banjo. Its upper strings are not as pleasing for the harmonies as those on the guitar, being more dense, and lacking that pure quality of tone necessary for the harmonies. When used in a very large club, with a number of guitars and

seconds, this fault would disappear; as harmonies played on its upper strings, would serve to strengthen those at the same pitch on the seconds. Its tones being dull and obtuse would serve as a background for the more penetrating tones brought from the seconds.

Its use in a small club would be limited to playing bass notes with guitar or 'cello banjo.

Reference was made to using the three higher strings of second banjo, for introductions and preliminary parts to a musical composition. Attention is called again to that fact, as many who read these lines may possibly imagine there is no further use for those strings, when parts are written in the divided form.

Such is not the case, however, for if this plan was adopted, it would be necessary for second banjos to have only two strings:—its A and E strings.

It will therefore be seen that an arranger's opportunities, for securing and combining musical effects, are more numerous when the harmonies are placed in the divided form, than when they are written in the old way.

In distributing the harmonies among the basses and seconds, more judgment and a clearer perception of the rules of harmony is required of the arranger. A vast field is here opened to him, a field that has hitherto been monopolized by arrangers of legitimate orchestral and band music. Public attention and criticism can be fearlessly challenged by its future champions, because it meets with a true musician's idea of what ensemble playing ought to be.

Shall the young leader and arranger let such opportunities for display escape? Will he shun this new formality and continue to furrow in the old channels, thereby destroying many chances for the intelligent display of his taste and genius?

Let us hope not.

The fault has thus far been with indulgent publishers of club music, who must necessarily provide material that is attractive to a small organization.

An amateur club of four or five men, that have neither guitar or 'cello banjo, must be encouraged. Therefore a second banjo part is issued having both bass and harmonies in the accompaniment. This is wrong, as all intelligent musicians will acknowledge, and such errors and imperfections in our club music only impair the excellence of an otherwise good arrangement.

A club of five members, like the following, could have the harmonies divided between guitar and second banjo:—

- One Banjeaurine.
- One First Banjo.
- One Piccolo Banjo.
- One Second Banjo.
- One Guitar.

The guitar in such a club would play its accustomed part, with bass and harmonies, and the second banjo would take only the harmonies; that is, two letters of each chord in the harmonies.

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A club of five men, with the instrumentation just shown, will produce a much better musical effect, in dividing the harmonies, than if the second banjo part be written in the old form. It is true that in playing its customary part, the guitar will have higher sounds than those played on the low strings of second banjo; but this fault is overbalanced in consequence of that instrument having *first, second* and *third* strings that are not unlike the lower strings of second banjo; that is, they produce tones that resemble those strings.

If a bass banjo and two seconds are used, a fine effect is obtained. The following club of five members, playing the harmonies divided, would be a well balanced organization:—

One Banjeaurine.  
One First Banjo.  
Two Second Banjos.  
One Bass Banjo.

An amateur club, as above, can render better music when the harmonies are distributed, than a much larger organization playing in the old form. The 'cello or bass banjo, in the above, taking only bass notes and the two second banjos all notes required for the harmonies that follow.

This club of seven members would also be fully able to produce good effects:—

Two Banjeaurines.  
One First Banjo.  
One Piccolo Banjo.  
Two Second Banjos.  
One Bass Banjo.

This combination would also be fairly good, but not as good as the preceding one, as it has no Bass Banjo:—

Two Banjeaurines.  
One First Banjo.  
One Piccolo Banjo.  
Two Second Banjos.  
Two Guitars.

Here are some combinations that will serve to guide the leader in making up his club. They can be modified and changed, in some cases, to suit the material at his command. It will be well to notice, however, that any increase in the number of solo instruments in a club, must be larger in proportion to the increase made among the seconds, guitars and basses.

#### EIGHT MEMBERS.

Two Banjeaurines.      Two Second Banjos.  
One First Banjo.      One Guitar.  
One Piccolo Banjo.      One Bass Banjo.

#### TWELVE MEMBERS.

Three Banjeaurines.      Two Second Banjos.  
Two First Banjos.      Two Guitars.  
One Piccolo Banjo.      One Mandolin.  
One Bass Banjo.

#### TWENTY MEMBERS.

Six Banjeaurines.      Three Second Banjos.  
Three First Banjos.      Three Guitars.  
Two Piccolo Banjos.      Two Mandolins.  
One Bass Banjo.

#### THIRTY MEMBERS.

Ten Banjeaurines.      Five Second Banjos.  
Four First Banjos.      Four Guitars.  
Two Piccolo Banjos.      Three Mandolins.  
Two Bass Banjos.

#### FORTY MEMBERS.

Fifteen Banjeaurines.      Six Second Banjos.  
Five First Banjos.      Six Guitars.  
Three Piccolo Banjos,      Three Mandolins.  
Two Bass Banjos.

#### FIFTY MEMBERS.

Twenty Banjeaurines.      Eight Second Banjos.  
Five First Banjos.      Eight Guitars.  
Three Piccolo Banjos.      Four Mandolins.  
Two Bass Banjos.

All of the above combinations are good for organizations playing the harmonies in the divided form, especially the last one of fifty players. In this last, three 'cello banjos would also answer very well, although two of those instruments, in the hands of good performers, would be powerful enough. Such a club, if well drilled, can render music with a decidedly orchestral effect. If the basses and seconds are thoroughly familiar with playing the harmonies in the divided form, it will approach nearer to the regular orchestra than any previous banjo orchestra ever organized.

In such an organization it is the arranger's task to note the different material at his command, so that the best possible effects can be obtained.

By combining all the banjeaurines he secures ample strength and power for the melodies.

By combining all the first banjos he secures responsive themes and side melodies.

By uniting the piccolo banjos with the firsts he adds strength and brilliancy in *forte* and *mezzo forte* parts.

By combining the eight second banjos, using their two lower strings for the harmonies, he obtains sixteen strings for these necessary chords.

By using all the strings of the eight second banjos, in emphasized parts and preludes, he secures forty strings from this group to aid and inspire his powers of invention.

By combining the mandolins he secures brilliant and sparkling themes for shading in all tints and gradations.

By adding the eight guitars he obtains more volume and resonance in the harmonies.

And last, but not least, by adding the two 'cello banjos he obtains the fundamental basses, deep and powerful, for marking the rhythmical accent.

Pittsburgh, Pa., *3/1/94* .....

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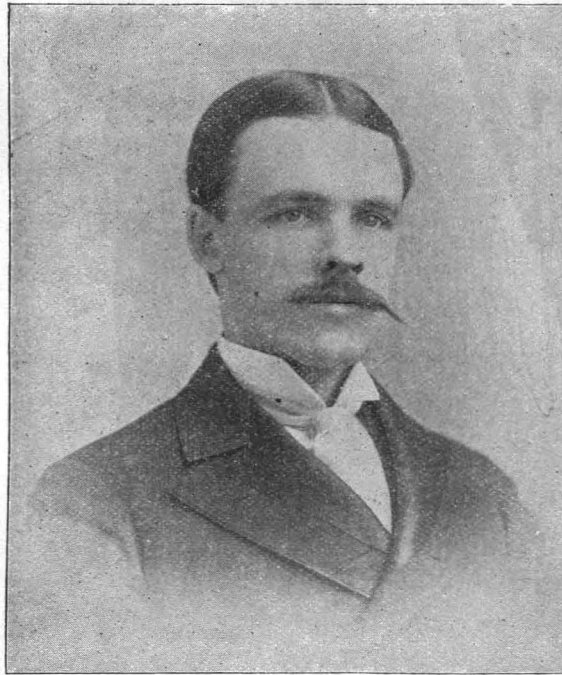
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Their playing is marvelous, and the possibilities of the banjo under their treatment a revelation.—*N. Y. Com. Adv.*, Oct. 17, 1893.

The banjo playing of Messrs. Gregory and Farmer was really remarkable. The march from Tannhauser and the intermezzo from Cavalleria Rusticana calling forth great applause.—*N. Y. Herald*, March 15, 1894.

The Gregory Trio are capital musicians.—*N. Y. Evening Sun*, June 8, 1893.

Messrs. Gregory and Farmer's banjo duets were very fine, showing careful study on the part of the performers.—*N. Y. Press*, April 18, 1892.



GEO. W. GREGORY

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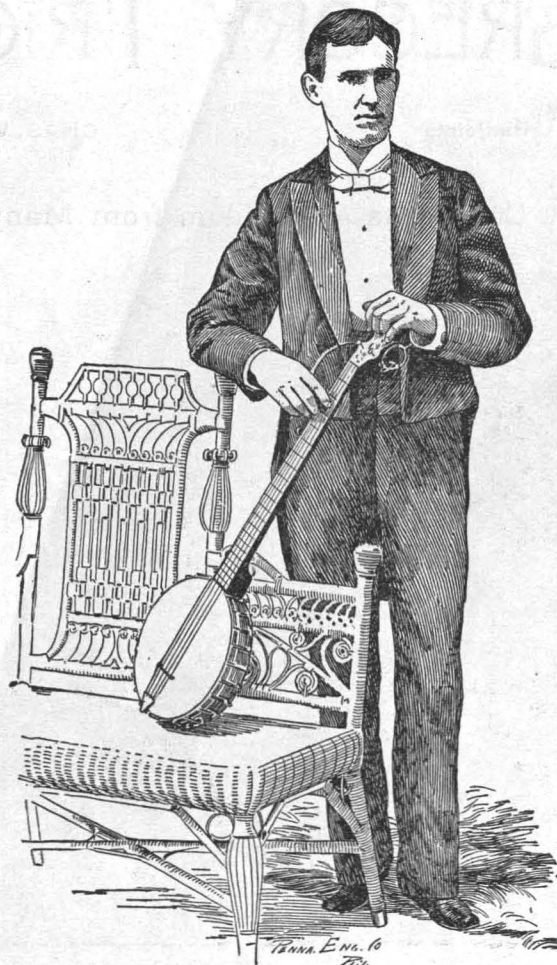
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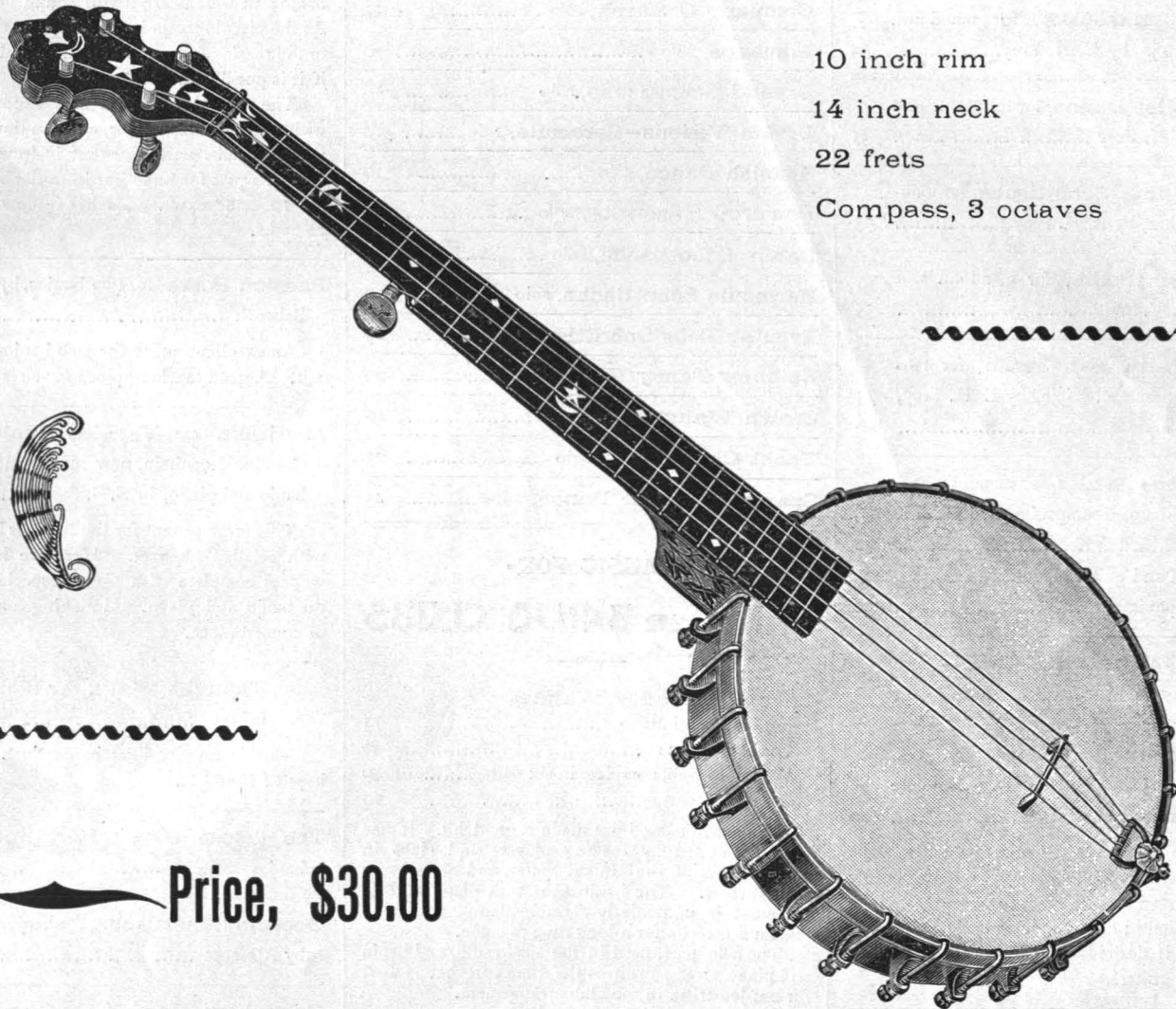
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<b>Lawn Fete Mazourka</b> , for mandolin, guitar and banjo, by E. H. Frey.....	35
<b>Spanish Ballet Dance</b> , for mandolin and guitar, by E. H. Frey .....	35
<b>Silver Wedding Schottische</b> , for mandolin and guitar, by E. H. Frey .....	25
<b>Domino Noir Polka</b> , for mandolin and guitar, by W. V. Smith .....	35
<b>Spanish Waltz, San Paulo</b> , for two mandolins, guitar and banjo, by E. H. Frey, Each part separate .....	75 20
<b>Little Florence Waltz</b> , for mandolin and guitar, with piano accompaniment, by E. H. Frey .....	40
For mandolin and guitar alone .....	25
Piano accompaniment.....	20
<b>Parachute Galop</b> , for mandolin and guitar, by E. H. Frey .....	25
<b>Medley Overture</b> , for two mandolins, two guitars and banjo, by E. H. Frey. Complete for the five instruments .....	60
The above introduces the melodies "Stephanie Gavotte," "Anvil Polka" and original melodies by Mr. Frey. It can also be used, if desired, for three or four instruments; one guitar part and banjo part can be left out if desired, and the piece used for two mandolins and guitars.	
<b>Hippodrome March</b> , for two mandolins, guitar and banjo, by E. H. Frey. Very fine, The same may be had for mandolin and guitar or for banjo and guitar .....	40 20
Each part, separately .....	10
<b>El Dorado Bolero</b> , for mandolin and guitar, by E. H. Frey .....	35
A very fine thing and destined to become popular.	
<b>Morning Song</b> , for mandolin, guitar and banjo, by E. H. Frey. A fine andante movement .....	25
<b>Evening Song</b> , for two mandolins and guitar, by E. H. Frey. A very beautiful composition .....	25

## GUITAR MUSIC

BY E. H. FREY

<b>Love's Dream</b> , Bolero, guitar duet.....	35
<b>German Polka</b> , guitar duet.....	25
<b>In Sweet Repose Waltz</b> , solo .....	25
<b>Duke's Grand March</b> , duet.....	25
<b>Company C March</b> , solo .....	25
<b>Romance</b> , solo .....	10
<b>Crystal Schottische</b> , solo .....	10
<b>Dream Visions—Serenade</b> , solo .....	10
<b>Spanish Dance</b> , solo .....	10
<b>Dewdrop Mazourka</b> , solo .....	10
<b>Dahlia Schottische</b> , solo .....	10
<b>Harmonic Schottische</b> , solo .....	10
<b>Evening Bells Schottische</b> , duet.....	25
<b>Rainbow Pansy Waltz</b> , duet.....	25
<b>Crown Waltz</b> , solo .....	10
<b>Yacht Club Waltz</b> , solo .....	25
<b>Spanish Cavalier Dance</b> , solo .....	25

## -MUSIC FOR-

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<b>Love and Beauty Waltzes</b>	
For banjo and piano .....	75
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Bass banjo part.....	10
The above named has made a great hit. It has been performed by leading players and clubs in various parts of the United States, and always met with success. The banjo solo with piano accompaniment is particularly "catchy," and bound to remain a favorite for a long time to come.	
The solo part, used in the banjo solo, and banjo and piano arrangement, is the same part that is used for banjeaurine in the club arrangement.	
Banjo organizations, in ordering this selection, should bear this in mind. In using the solo part for banjo, the piano part of course is published in the regular way of tuning—that is, the banjo plays in "E" and the piano in "G;" hence the piano part cannot be used if the principal part is played on the banjeaurine, as this instrument is tuned a <i>fourth higher</i> than the ordinary banjo.	
<b>Philomela Polka</b> , by Thomas J. Armstrong, complete for banjo club, (6 parts) .....	50
With bass banjo part .....	60
Each part .....	10
This is an excellent polka, and being well arranged by its composer will be a welcome addition to the banjo and guitar music of the day.	
The parts are arranged for banjeaurine (leading part), 1st and 2d banjos, piccolo banjo, mandolin, guitar and bass banjo.	
Any of the parts may be had separately at 10 cts. each. Those clubs that have no mandolin or bass guitar may omit those parts; or the guitar part may be omitted; but the banjeaurine and first and second banjos are indispensable, as these arrangements cannot be successfully used without those instruments.	

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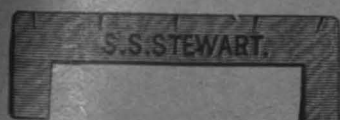
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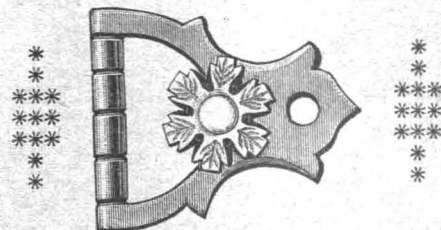
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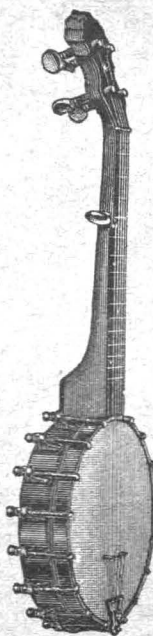
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