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No. 90



Ten Cents



S. S. STEWARTS BANJO & GUITAR JOURNAL

MUSICAL CONTENTS

UNDER THE ROSES, Polka, Banjo	Glynn
ENTERPRISE WALTZ, Guitar	Lynch
SPANISH WALTZ, Mandolin and Guitar	Frey
KUIAWIAK MAZOUKA, Banjo	Arranged by Corbett

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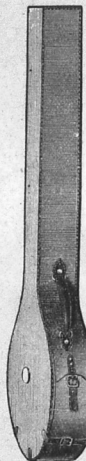
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BANJOISCUS MOROBOSUS AND THE ORIGIN OF THE BANJO, a new theory. Be sure to read it.

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October and November, 1895

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ATTENTION COMPANY

A CALL TO BANJO CLUBS

The next Great Banjo Concert and Banjo Club Competition for Prizes will be given at the Academy of Music, Philadelphia, Pa., on THURSDAY EVENING, JANUARY 16TH, 1896.

This notice, coming before the Banjo Clubs, will enable such as intend to enter the Competition to make all arrangements and preparations in ample time.

The Competitive Club Concert will be open to Banjo Clubs, as stated in advance prospectus, in last issue (No. 89) of the *Journal*, but it has been decided to accept banjo clubs of not less than seven performers: Seven the smallest number to compose any one club,—and the limit of membership above this number to remain optional with the club itself.

A banjo club of 7 performers may compete with a club of 20 or more. The larger club may have the advantage of better *expression*, while the smaller clubs find their advantage in better *unison*.

There are to be 5 judges, instead of 3; all to be men of experience in banjo playing, as well as practical musicians.

There will be 5 points to be competed for, as follows:

1. Grade of selections rendered.
2. Harmony.
3. Time.
4. Expression.
5. General Excellence.

(100 for each being the limit.)

Each club will render two selections (one principal piece and one "encore" piece); the pieces to be of their own selection.

The judges will take points on each selection, so that the competing club will be judged upon whichever selection gives the best record.

Under this rule it would seem as if no club could complain; the judges, however, will be somewhat hard worked.

Point No. 1 refers, of course, to the degree of difficulty of the selection rendered. Hence, if a club renders a difficult selection, as well as another club renders an easier selection, the difficult one gets higher points on item No. 1. And again, in No. 5, we have a point to count for or against the instrumentation of a club—such as balance of the parts, — a very necessary point, we think.

The clubs eligible for entering this competition are banjo clubs. In defining "banjo clubs," we mean such clubs as use banjos or banjeaurines for leading parts. Outside of this the clubs may use mandolins and guitars in connection with the banjos, but cannot be classed as BANJO CLUBS unless the leading parts are taken by banjos as stated.

No mandolin or guitar club, known as such, can, by the addition of banjos become eligible for entry,—this competition being intended to aid in the advancement and encouragement of banjo organizations.

TONE.

There is a vast difference between the relative meaning of a "good tone" in banjos, to-day and a generation ago.

It used to be if a banjo player could pound a certain kind of noise out of his instrument, he was thought a good, strong player. Perhaps he was, so far as *strength* is concerned.

Only a few years ago it was not an uncommon thing to hear a banjo spoken of as a "good instrument with a fine, sharp tone," and if asked what was meant thereby, the questioner would receive the reply that a banjo with a sound resembling that pro-

duced from beating upon bars of steel was the kind referred to.

This was in the days when musicians, as a class, held aloof from the instrument and refused to recognize it. The day when "Champion Banjoists" pounded their strings and whacked away at one another to sustain their pugilistic titles as representative banjo players, has passed by and gone forever.

We do not want "banjo sluggers" to-day, but we do want musical tone and musically inclined banjo players.

It is somewhat amusing at times, to be greeted with paragraphs like the following, which was run across in a would-be banjo periodical not long ago:

"Mr. Farland is certainly acknowledged by professionals to have acquired wonderful skill in execution, though his tone is generally considered rather weak."

Those who have not yet heard Farland play; those who are at all musically inclined and who possess musical instincts, should embrace the first opportunity they may have of hearing him.

It is Farland who has opened the way to the recognition and adoption of the banjo of to-day among recognized musicians. His performances on the banjo are little less than marvelous. None of that twangy, thumpy, disagreeable tone, that musicians have complained of as being part of and belonging to a banjo, is heard when Farland plays.

Weak tone, forsooth! Who and what are these so-called "Professionals" who constitute themselves judges of musical tone? What is their standard of judging? It must be that old-time standard of Banjo music—the thumpity thump kind.

The high-class music produced from the banjo by Farland has done more to attract musicians of culture than the performances of any other player, or of all other players combined.

Farland is a high-class musical *Artist*—a Virtuoso.

A BIG RISE IN SKINS.

This Affects Banjo Cases and Banjo Heads

During the last few months Calf-Skins, Bull-Skins and Steers have risen in price from 60, to fully 100 per cent. For this reason there is a general rise in price of all leather goods, including CALF SKIN BANJO HEADS,—and there is little probability of the prices of these articles getting any lower during the next few months. Banjo Heads are now costing from \$1.00 to \$3.00 per dozen more than the same article cost a year ago.

Leather Banjo Cases (we do not refer to paper cases, with a thin strip of split leather on the outside) have risen in price (so far as cost of manufacture is concerned) from \$5.00 to \$8.00 per dozen.

We shall continue to sell our best leather cases for Banjos at former prices, viz.:—\$6.00 each for 10½, 11, 11½, 12 and 13 inch rim Banjos; and \$5.00 each for Banjos of 10 inch rim and under. Cases for our 16 inch rim "Bass Banjo," at \$8.00, as formerly. These prices, however, are very low for first class leather cases, and these goods, it should be remembered, are of solid leather, full lined and hand sewed—they are not pasteboard, or strawboard cases, having a thin covering of split leather, like some that are sold as "Leather Cases."

We have a first-class article at genuine canvas cases, which we sell at \$3.00 each.—This style is something new, strong, well made and very durable, as well as being neat and attractive in appearance.

The edges of these cases are finished with leather; they have hand sewed leather handles and three sets of straps, and last, but not least, they are nearly waterproof.

Those wishing a case for banjo, at a lower price than \$6.00, would do well to order one of the canvas box shape cases, at \$3.00, as it will give much better service than a cheap grade so called "leather case," which is often found to be made of strawboard, disguised with a thin leather covering, and soon loses its shape.

HEADS! A good head is a good thing for any man or woman to possess, whether he or she is a banjo player or not.—As to banjo heads, a good one cannot always be told from a poor one by its appearance—like other heads, there are some that look good, but which do not improve upon acquaintance. In banjo heads, good ones and cheap ones do not mix very often these days. Prices have gone up, all owing to the rise in prices of raw skins, as explained.

A first-class 16 inch head selected from best stock is now worth \$1.25; an A. No. 1, 14 inch head brings \$1.00, if selected from a stock of the best quality goods.



THE GREAT COTTON STATES EXPOSITION AT ATLANTA, GA.

Above us beams the handsome countenance of George B. Ross, now at Atlanta, Ga., representing the S. S. STEWART BANJO EXHIBIT, at the Cotton States and International Exposition, which opened September 18th, and contemplates closing on the last day of this year, Dec. 31, 1895.

The Stewart Banjos may be inspected in the Manufacturers' and Liberal Arts Building, Musical Instrument Section, and Mr. Ross, who is a skillful performer upon the banjo, as well as upon the guitar, will cause the banjos to be heard at intervals during the day.

It is sometimes quite laughable to hear people who are entirely uninformed, speak of the banjo as a "negro instrument," and in use through the South by darkies.

Such persons may be pardoned, as they do not know what a banjo is, but are thinking of a tambourine, an implement sometimes seen in the hands, or beneath the feet, of the skirt-dancer, and Egyptian "high-kickeress." The fact is, that the banjo of this generation is little known in the South, where, during a large part of the year, the climate is against it, so far as its use for the rendition of high grade music is concerned.

Those who still think that the banjo is a "tambourine with a broom handle in it," should interview Mr. Ross at the Stewart Banjo Exhibit, while in Atlanta. After which, when possible, let them hear Farland play. This will cause those dyspeptic visions of tambourines and broom handle tubs to vanish forever more; and in place of such doleful distemper, there will remain forever the beautiful effect of almost supernatural musical strains.

A MYSTERY REVEALED

THE ORIGIN OF THE BANJO

COMMONWEALTH JONES TELLS THE STORY IN HIS OWN PECULIAR WAY. BANJOUSCUS MO-RO-BO-SUS AN ANCIENT PHILOSOPHER AND THE MICROBE.

Down the Banks, No. 7, Oceanica,
Trouble Cliff, July 4th, 1895.

My Dear 3 S's:

Finding myself in this delightful watering place and not being able to get away, because all the foot paths were destroyed by microbes, I am forced to write you once more, instead of walking into your sanctum sanctorum and taking you in my rapturous embrace, as Em. Haul, Billy Huntley and poor Horace Weston were won't to do, and pouring into your sumptuous waste basket the 99 adventures which have happened me since we "supped" together—at your expense.

If you consult your "log"—beg puddin'—your atlas, you will observe mentally or otherwise that I am quite a distance from Hobbyville, that notorious and festive section of "Home, Sweet Home," the U. S. How, and by what route I came here is a mystery. How, and when I'll get back to Hobbyville is a conundrum. By the way, don't let any of the New York and Chicago newspapers get onto this location, because their historical efforts relating to the banjo may be interfered with, owing to their "annexation" hobbies. You can let little Boston in, as there is no danger from that source. The people from the Hub are so well satisfied with themselves that nothing from outside villages suits their aesthetic tastes (banjo makers excepted). No. 7 being so far from you, and I being one of it, including grip and banjo, is the because why you did not hear from me quite so recently. I will at once—or more—fasten on you my tale. Let there be no tears. I always use "frets."

If you remember, I cyphered you from Uptown, N.Y., (No Yuse) and had occasion to refer to hypnotism? Well, that is the reason "perazactly," as the natives about here would express themselves. Everybody here must express himself, the local company having lost its charter O.K. because of its fondness for shipping microbes. This is a microbe raising country, and it is one of King Thimblethumper's hobbies to keep everything he raises, even "Jack pots."

King Thimblethumper is the ruler of No. 7. I am enjoying the hospitality of his palace on Trouble Cliff. He is the most enthusiastic admirer of the banjo I have ever met outside of the Bowery. He thinks the same of me—and rightly too—he

expresses much surprise over the fact that none of the writers of banjo history have given him or his antecedents any credit for having discovered the origin of the banjo, and as he has a fondness for seeing his name in print, especially in New York publications, he has promised to present to me that beautiful annex to his palace, Down-the-banks, if I will use my influence to have the proprietor of the New York Sun send an interviewer or two. You can do this for me, Stewart, as I am enjoying myself so largely and am so delighted with the king; and I am sure, as far as he is concerned, it is mutual between us, that I may stay here a day or so longer.

As you know well—or sick—according to some of my recent affidavits, it seems I have a regular “cinch” on running into queer objects and strange things, especially when not having a gun—or banjo—in my hands, either fills the bill—and it generally happens that I become the innocent victim of the aforesaid.

People with “hobbies” are considered to be creatures of intelligence and taste and to be possessed of a certain degree of wits. I, having never been found guilty of either crime, am forced among those unfortunates who have what is charitably described a “weakness”—a screw loose somewhere as it were.

Some subjects of my class, such as Dan Severe, French Ed., Goeg Goegert, etc., have only one; or others, such as the Heboe Brothers, the Gore Brothers, who by the way are no farmers, have two and three; others, such as Bob Shorkup, Fixie Ed., Frank Conscious, Lew Persimmons and the “5th string Joe” have lots, and so on. I have several and a half. My main weakness is banjo. Some others I’ll speak of when we meet again and you have a quarter. The half weakness relates to the others. It has not as yet fully developed like some banjos made outside of Phila., (now will you behave!) therefore cannot take any place in the regular authorized edition. Hence, I class it as a fraction of a weakness but of sufficient magnitudinousness to have caused what follows.

Before I “make up” let me tell you what it is. See?

That enthusiastic fondness for playing the banjo which makes some “blokes” stagey, but the microbes of which develop in old Commonwealth Jones very slowly, creates in me an insane desire to meet players, noted and “simple methoded,” and produces that everlasting simplicity which enables me to take in everything historically concerning the banjo, no matter from what

sauce—I beg—source. Sauce comes from “tubs.” The last few bars furnish the inspiration of this doleful melody, so kindly take your “Thoroughbred” and follow, Tempo six ate—I didn’t.

Having done all I thought I could in Uptown (it is one of my weaknesses to “do” everything and everybody in every town and place, excepting the authorities, who generally “do” me, if I have not already been “done” by “green goods,” confidence men and other blessings which come to a good-natured traveler with his banjo, like myself.) I was sitting on the porch of the “swell” hostelry of the town, the Plunkhead Inn, talking to your old friend, Bob Davereaux, who had come on from Bracketville, down near the “tailpiece” of Chicago, since she “doubled” up with her sisterly neighborly villages, to redeem an old “tub”—Old Suse,—which his friend and accomplice, Joe Rockets, of Quaker-town, had left here some time in the sixties, by permission of the landlord.

The hotel, by the way, was named in honor of the present host’s father, he being a banjo fiend of considerable note—regular music—in his time, which was limited. He was noted for his entertaining powers and moral simplicity and *fin de siècle* style of execution. This expression is purely Bostonese; translated into United States, it means the “same.” The neighbors, who could not get away, affectionately named him Plunkhead, because, as they said, “Silas”—that was his name, Silas Sweeney—“Silas has a good head and he can ‘plunk’ the banjo as never it was ‘plunked’ before.”

But to resume, Da Capo to Trio. We were discussing the rapid strides the 3 S. Banjos were making, when up walks my “hypnotical” friend, Anatomizer McIntosh. He introduced himself at once—he had to—in this manner.

“My dear Com. Jones—It gives me the greatest pleasure the human mind can conceive of to meet one of the most accomplished banjoists the world has ever known, and to “book” you as one of my most willing subjects. I have resolved to experiment on your musical mind ever since you came under the focus of my wonderful eye. I am going to transport you to where you will learn in an instant the entire history and lore concerning the banjo. I take this interest in you because I have read your mind and find room there. You play the Stewart beautifully and exclusively. You have chosen the only perfect one, and I admire you for it. I am going to make you great. You are destined to become the greatest historian of the banjo world, to

whom all heretofore writers will be compared as apprentices, and all I ask is that you submit to my power. Banish all other ideas for the present, and give me a “puff” in Stewart’s Journal and trust entirely to me.”

“There was a time when I thought that hypnotism was a freak of the imagination, one of the chief products of Hobbyville, as it were, but “it’s all right now.” Hypnotism in the hands of an experienced and conscious manipulator becomes a genuine article of unconscious incongruity, which consigns the confider to a blissful nothingness, far beyond any invisible conception it has been my lot—in Greenwood—to conceive. *You become, dead to the world.* None of the drunks we had at Coney or Gloucester are in it with hypnotism.”

* * * * *

I thought I would humor Anatomizer McIntosh, thinking him “nutty,” and not having anything particular on my mind beside an old plug hat, as my friend, J. V. Kelly, used to say, I told him to proceed, and would you believe it—he had me, body and soul and banjo, in very short order, and I became a being of the other world. Address not given.

How long I remained thusly I don’t know. I “came to” in a vision of blazing glory, in the midst of which, in a halo about his countenance, I beheld my dearly beloved and lamented cousin, Bolsover Gibbs, whose imposing and expensive funeral I had attended about eight months ago in Philadelphia. I could not speak. No one ever could when Bolsover had the floor. He had it, and spoke to me thusly:

“When I came here I supposed I was casting aside all worldly troubles. There is one task left to me, and when I have revealed to you what is on my mind, I will be promoted to Paradise. We are in No. 6 Oceanica. The next step is Heaven, where I am located at present. All earthly subjects we meet here in No. 6. I appear in all this glory and splendor because of my musical achievements on earth; this crown of light is my reward for truthfulness. Listen. All



that has been written concerning the origin of the banjo up to date is entirely mythical

and imaginary. If you wish to meet me in Paradise you must set the would be historians right side up with care. The banjo was never invented, nor was it ever originated. It was simply discovered and utilized. It sprang from microbes of a peculiar nature—in the shape of "tadpoles"—which were raised and nurtured by the great scientist and musician of the middle ages, Banjoiscus Morobosus, once the ruler of No. 7 of the group, where the sweet strains of that much-abused instrument were heard 900 years before Dobb's Son discovered Manhattan Beach.

"I could produce volume upon volume of unwritten history upon this subject, but enough said. Banjoiscus Morobosus has the honor. He named it; calling it banjo, for short, and that settles it. Banjoiscus Morobosus holds a high position in Paradise—I have met him. He says, *'the idea of a gourd—oh gourd, drop it—was simply a contrivance in imitation of a banjo.'* The shape was always round. That is why the banjo never gets a square deal. So now, good bye. Give my love to the readers of the *Journal*, and if you run across Billy Carroll give him a "V" for noticing me on the bills. When you regain your earthly equilibrium you will find yourself in No. 7. I will give you a line to the King and if you cannot work him, you know how to work your passage home. You will learn much from him. This is all I can do for you—good-bye."

I was again in darkness. I felt myself gently lifted. I felt the breeze-up on my cheek, (I have some), I was being conveyed to No. 7, and here I am. I visited the royal museum and the collections of banjos, some dating back one thousand years, and numbered as much ahead; the most complete I have ever seen second, act 4th.

The enclosed photo of a group of them I give to the *Journal*, it being the lowest bidder. King Thimblethumper has given me a fine lot of these microbes with instructions how to use them, in return for my "Stewart," so if I ever have the luck to get back home, I will depend on you for another. If Anatomizer McIntosh has sent given me a case of "Jolly," we will meet again.

Yours "proactzly"

Com. Jones.

Old Times Rocks Have It Out Together

By JOHN H. ANKER.

Dan Rice and Ed. Christy with "Poor Old Nelly Gray," were sitting in "Uncle Tom's Cabin," with "Old Jesse, the Fine Old Colored Gentleman," "Down on the Swance Ribber" where they met a lot of the "Old Folks at Home." Dan Emmett, Frank Brower and Billy Birch were there with "My

Old Dad," "Whose Foot Am a Burnin'?" enjoying E. M. Hall's "H Me Sweet Home," where old "Pie" Butler and Popsey Keenan, used to hunt "The Little Casino" in the "Cruel Slavery Days," "Way down in Dixie." Joe Sweeney and the B. Bee Brothers well knew that "Jordan am a Hard Road to Travel," even Sam Pride made Jimmy Unsworth acknowledge that it is nothing like "On the Road to Brighton."

Billy Arlington was there too, and seeing Andy Leavitt, wanted to "Catch him by the Wool," but Lew Brimmer spoke up and said "Rise Old Napper," because George Powers was here in the "Merry Month of May" helping John H. Carle to chase "The Lively Flea."

"Oh Hush," said Ed. French, if it was'n't for your sex I would say "Get Thee Gone, Girl!"—John Turner, the "Charcoal Man" just came up from "The Little Old Log Cabin in the Lane" with Charlie and Lew Morris, where they had a late supper with "Old Dan Tucker," and asked if Horace Weston was related to "Old Jim Crow," because Billy Carter joined Lew Simmons "Who liked Rich Cook Shop Gravy on his Tates," into believing that "That Young Gal from New Jersey" was clean gone on Frank Converse, because he took her to the "Camp-town Races" to "See That Old Thomas Cat."

Geo. H. Coes, that "Old Grey Goose sat smiling at the Gander," knowing that G. Swayne Backley was the favorite of the "Charleston Gals," so he up and says to Dave Reed, "I'm Off for Charleston" before Jim Budworth can hire any of "The Organs on our Streets." Nelse Seymour winked to Eph Horn, saying he's an "Arkansas Traveler" anyway and like Johnny Hogan after he gets enough of the "Hoop de Dooden do," he will return with the "Spanish Fandang" all through his system, and he'll have to rely on Billy Newcomb and Charlie Fox to "Rock Sussy Anna."

Dick Pelham and Dad Lal, just getting over the "Hard Times," were having them over again together when Billy Whittlock, whistled, "Don't give it up so Mr. Brown," because Charlie Jenkins says that "Hard Times will Come Again No More" "When Johnnie Comes Marching Home." Joe Kelly asked Sam Devere how that could be with "Hail Columbia Rightside Upside," "Aint I Glad to Get Out of the Wilderness" said Billy Lehr, at this juncture, I was just going to "Jar Down" again having just escaped from "The Knickerbocker Line" with Billy Whittlock.

Phil. J. Rice spoke up and said he thought there were some "Somebody's in the house but Dinah," so Hipe Rumsey, remarking that as "Pecyune Butlers Coming to Town," Frank Gallagher and Ed. Wambold may as well "Hang Up the Fiddle and Bow" on Tom Vaughan's "Sweet Potato Vine," "Oh! Jim Along Josey" said Luke Schoolcraft, you are worse than "Old Zip Coon." You and Pete Williams were always like a "Possum Up a Simmon Tree, Racon on de groun." Let Mat Peel take "Coal Black Rose" to "Mrs. Didimus Party," while Billy Carroll the "Jinger Blue" of the profrank can help "Old Bob Ridley along with the 'Juba' wtle I entertain "Sweet Tobacco Posey" So "Sift Sand Sal," and we'll all retire by the "Milky Way" to join Tom Briggs, for like "Old King Cole," he was a merry old soul.

REMINISCENCES OF A BANJO PLAYER

TWENTY-SIXTH LETTER

.....BY A. BAUR.....



Much has been, and more is at present being written and said about right hand fingering in banjo playing. In a former letter I took occasion to ventilate my personal views on this subject, but I believe did not get so far as to touch upon the matter of playing repeated notes which occur on the same degree of the staff. I thought years ago that this subject ought to have been at that time written up to its fullest extent. Had the teachers then decided fully or rather more generally upon one system of fingering it would have been much better for the pupil, and doubtless would have had a tendency to advance the banjo even more rapidly than the phenomenal strides it has of late years taken. The late John H. Lee and I, had many a long talk about it when he was treasurer of the Madison Square Theatre. During a part of my daily morning calls upon him, at least part of the time was devoted to right and left hand fingering in banjo playing; the latter receiving most of our attention. We both saw the importance of a correct and uniform system of fingering, and several times were at the point of issuing circular letters to all the prominent performers, asking them to co-operate with us in our efforts to more rapidly advance the banjo by adopting, what we thought was a correct and rapid system of fingering for both hands.

This was between twelve and fifteen years ago, and we both had ample experience with a large number of well known players. We also realized the fact that the "simple method" crank was still at large and that we might both get laughed at for our pains.

I well remember Mr. Lee saying, "let it go, let it go for a while, we are ahead of the age, but it is bound to come; you and I may not live to see it, but it is sure to come." Poor fellow, little did he think how truly he was prophesying; at least so far as he was concerned. How I wish he were living and could hear what is said about the banjo to-day. His heart was in the banjo, and many who have succeeded by having their compositions for the banjo brought before the public owe much of their success to John H. Lee. Often in that little den over the theatre stage, he has shown me manuscript copies of banjo pieces that had been sent him by the author for revision or correction. Often these would be simple melodies without chords; sometimes he would finish them up himself and sometimes we would go over them together, suggesting here and there a cutting out or adding to a measure or so; and sometimes adding a second or third banjo part. Many of these pieces I have seen published under the author's name without any credit being given to Mr. Lee. This however, made no difference; he rejoiced as much in the success of another as if it were his own.

I think our friend G. W. Gregory struck the right

chord when he determined to write the articles on right hand fingering which are now being published in the *Journal*. The only fault I find with it is, that it was not begun sooner. Mr. Farland's "National School," in which the right hand fingering is somewhat similar to Mr. Gregory's, is also an excellent work for both teacher and pupil to follow. I appreciate fully the fact that it is almost impossible to overcome faults that have been acquired by years of practice, and it is for this reason that I say these methods of fingering ought to have been made public years ago and scattered broadcast throughout the land. Some years since, the right hand fingering in pieces to be played in the banjo style was indicated by signs placed below the notes, but as this style of playing is very little used now the right hand fingering is of no benefit to a person playing in the guitar style. I stated in a former letter that I have always used the thumb, first, second and third fingers of the right hand in picking the strings, using the thumb on the fourth and fifth strings; the first finger on the third string; the second finger on the second string and the third finger on the first string. I never deviated from this system except in playing passages of repeated notes on the same string or rapid runs that occurred upon one string. In such cases I used the thumb and first finger on the fourth string; the same fingers on the third string; the thumb, first and second fingers on the second string, and the first, second and third fingers on the first string, in some passages adding the thumb to the three fingers in passages on the first string. In passages of triplets on any one string I use the thumb, first and second finger, always striking the first note of the triplet with the thumb, the second note with second finger and the third note with the first finger. The beginner will find this a little awkward at first, but a little practice daily will make it easy, and pay manifold for the time consumed in learning the movement. "There is nothing that succeeds like success," and the fact is I have always followed the above method and taught it to pupils who by their smooth and easy right hand fingering have convinced me at least, that "there is method in my madness."

Of course I do not wish the reader to think that I claim that my system of right hand fingering is the only correct one. Far from it; every man has a right to his own opinion, and I only give the result of my experience in practical tests. It is not to be expected that any one could win over to his side one who never has been taught how to finger correctly with either hand; such a person never could be convinced of mistakes even if he knew he was wrong. He would naturally think that as he had been playing thus far and usually struck a note somewhere near the time he intended to, he must be right and everybody else wrong. To such a person the methods of Farland and Gregory would be invaluable. Whoever heard of a violinist meeting with success unless he bowed properly? It is simply out of the question and utterly impossible to play the violin correctly with incorrect bowing, and the time has come when the performer upon the banjo must be just as correct in his right and left hand fingering as he is in playing a piece of music in its proper tempo; and for those who are not aware of the fact, I will say that although they may play some pieces in a fashion to suit a mixed company, even when incorrectly fingered, there are pieces that cannot be played at all upon the banjo without a correct system of fingering for both hands. Begin at once to unlearn those things which you never should have learned. You can never begin younger.

BANJO STRINGS.

Use Stewart's strings for your banjo—Send \$1.00 and get, by mail, 15 banjo strings. Be sure to write your name and address plainly in ordering strings, thereby avoiding mistakes and delays. *Single* strings for banjo, 10 cents each. (*Married* strings, it is, perhaps, unnecessary to state, are for mandolin, not for banjo.) *One full* set of banjo strings, (5 strings in all), 50 cents.

Full sets of strings may be purchased either at full moon, or otherwise.

It is more economical in all cases to buy one dollar's worth, or 15 strings, at a time, as the purchaser receives a small leather case with the same.

The best banjo bass, or fourth strings, may be had at \$1.00 per dozen, or 10 cents each. These are *high grade* strings in every sense of the term. Address S. S. Stewart, 221 and 223 Church St., Philadelphia, Pa.

OUR MUSIC.

The music in this issue will be found, we think, quite up to the standard: Here are "Spanish Waltz," for mandolin and guitar, by E. H. Frey; "Enterprise Waltz," guitar solo, by Miss D. I. Lynch; "Under the Roses" (polka, two-step), by the well-known banjost, Thomas E. Glynn; and a clever, though not difficult, arrangement of "Kui-awak" Mazourka, as a banjo solo, by J. B. Corbett, the well-known Chicago player and teacher, who forwarded the arrangement to us with a part for the guitar, but unfortunately the guitar part had to be omitted in this number on account of our lithographed music form being full. A clever galop by James E. Fish, for banjo, and another composition by E. H. Frey, have likewise been held over, owing to lack of space.

THE BIG BANJO CONCERT

to take place at the Philadelphia Academy of Music, Broad and Locust Streets, Thursday evening, January 16, bids fair to excel all other efforts of the kind, and the banjo season will be a heavy one.

ADVERTISING RATES.

A limited number of ads. will be taken in the *Journal*. Rates as follows: Ordinary ads. \$1.50 per inch space, each insertion. Under heading of "teachers," two-line cards, giving name and address, will be inserted at \$1.00 per year in advance; three line cards, \$1.50 per year. Only *teachers* can place cards in the "Teachers Columns," as that department is intended as a select directory.

BANJO BRIDGES.

USE STEWART BRIDGES ON ALL STEWART BANJOS. These bridges are produced from the choicest selected maple stock, and are sold at the very low price of 5 cents each, or 50 cents per dozen, for the "ordinary," and 10 cents each, or \$1.00 per dozen, for the HAND-FINISHED. One of these bridges, with proper care, often lasts during several months steady use.

There is no longer a shadow of doubt that maple is the proper wood for the construction of the banjo bridge; but it by no means follows that the various clap-trap patents of one kind and another, which have been put on the market by ambitious inventors, in the shape of improved bridges, (?) have improved the bridge, except in a commercial way,—that is, RAISED THE PRICE. Use Stewart Bridges and be wise.

DIDN'T KNOW IT WAS LOADED.

The English publisher of banjo music, referred to in our last number, who reproduced Mr. Armstrong's well-known compositions, *Love and Beauty Waltzes* and *Normandie March*, without giving the composer credit, has written us that he *did not know who the composer was* at the time he had the compositions "arranged" for publication. He offers, however, to put the composer's name on his title pages when the next editions are printed.

It is a great pity for such a publisher; such a confession of ignorance, as to the authorship of well-known musical compositions in America, is a very lame excuse.

America, the home of the banjo, the "birthplace of the banjo club"; think of the blindness of Uncle John Bull, when he tries to set up an English School of "Zither Joes," and professes not to have known the composer of *Love and Beauty*. Oh, ye Gods! All who have tears to shed, prepare to shed them now, for Uncle John will never get in with his banjo band. *His neck is far too thick.*

PAUL ENO.

This well-known composer and arranger of music for banjo, guitar and mandolin clubs, has removed his studio, from 1427 Chestnut Street, to No. 1016 Chestnut. Banjo clubs under Eno's tuition are now very active. Eno is a *pusher*, as well as a musician.

Two of his recent compositions for clubs are just being published by us, as will be found announced in another portion of the *Journal*.



F. O. Marks, Lima, O., writes:

"Find enclosure for renewal of subscription to the *Journal* (the only Journal). To say that it is good, is to speak very mildly; for it seems to become more interesting as it grows older."

We notice in *The 'To*, an English magazine, an advertisement of a certain banjo, designated "The Hercules Model," with an illustration which is nothing more nor less than a poor copy of our fine engraving of the Stewart Presentation Banjo, well-known to our readers. It is quite easy to copy when one has an original to work from. The name, however, is a good one—"Hercules Model." The puny attempt of the Bull Frog to swell up to the size of the Bull, but bursting in the attempt. This is about the way they do things in the banjo business on the other side, both in music and in instruments.

In the opinion of Our Tom, *the Cadena* is right when it says that New York is not within easy reach," for the proposed conversion of banjo teachers and players. It would take too long to walk there.

The Courier, by Armstrong, a beautiful Fantasia for banjo and piano. Price 75 cents. Stewart, publisher, Philadelphia.

The Overture, "*Cupid's Realm*," for Banjo Club, by T. J. Armstrong, and the Waltz, "*Queen of the Sea*," by the same composer, are pronounced a decided success by Leader George L. Lansing, of the Boston Ideal Club. Every banjo club should have these choice selections. Price \$1.50 each. Full parts.



The above is a good likeness of C. S. De Lano, the popular guitar, banjo and mandolin teacher and composer of Los Angeles, Cal. Mr. De Lano is a native of Wisconsin, and at an early age became an earnest student of these instruments, studying with the best teachers to be obtained.

For the past eight years he has been a successful teacher and club director.

During his stay in Los Angeles he has been a member of the musical faculty of the Los Angeles College, The Ludlum School of Oratory and Arts, Belmont Hall; and is now on the faculty of the Throop University and the Marlborough School, as well as having charge of the Guitar, Banjo and Mandolin department of the Young Men's Christian Association of Los Angeles.

For the past 5 years Mr. De Lano has been the director of the Ideal Guitar, Banjo and Mandolin Club of Los Angeles, composed of 20 members. Their concerts have tested this capacity of the theatres, and to the club's efforts much of the popularity of these instruments in Southern California is due.

He has a large number of compositions published, which have met with a flattering sale, and resulted in placing him among the popular composers for the guitar, banjo and mandolin.

The excellent pen and ink drawings, by Tom Midwood, of Hobart, Tasmania, reproduced in this number will, no doubt, receive much attention from our readers. "The Calling Down of the Simple Method" is particularly amusing.

A gentleman in New York writes:

"I wish, when I started to learn the banjo, that I had run up against somebody like Carr, or Farland. My experience with banjo teachers has been very unsatisfactory. I first took lessons from a prominent player in New York, and I practically knew nothing when I got through with him. After this experience I called on another so-called teacher; he was going to teach me anything and everything if I would pay cash down. Of course, I did not believe all he said, but paid him. I took six or seven lessons from him, when I became thoroughly disgusted, and finally decided to study the instrument myself, as I understand music well.

I think I discovered that this man knows nothing about music; he taught simplified method, or Rot. He is a big "bluff," and knows little about the banjo, he hates the name "Farland," and why, he would not say; what he said about this great player would not be to publish."

Jos. B. Mitchell, of Elliot & Co., paper manufacturers, Philadelphia, is a great lover of the banjo and its music. He is also an ardent wheelman. In fact, he says that all his favorites begin with B—banjo, bicycle, base ball, billiards, etc.

Mrs. Ethel G. Dahl, of Seattle, Washington, has organized a banjo club composed of some talented lady banjoists, all having been pupils of Mrs. Dahl.

From the Seattle (Washington) Post Intelligence:

NOVEL WINDOW DISPLAY.

One of the most novel and striking window displays ever gotten up in this city was shown at Winter & Harper's musical store, Burke building. The scene depicted was a battle between banjos, showing the Stewart banjo to be the victor. A cannon was cleverly constructed entirely of flutes, piccolos, fifes, and harmonicas. The harmonicas made a shining cannon, the carriage and wheels being made of the flutes and fifes. By a clever twisting of wire, banjos were transformed into gunners and soldier, the officer standing at the breech, ostensibly firing the gun, using a tuning fork for the purpose. At each side stood gunners, with swabs, rammers and loads, while a drummer boy appeared beating upon a drum. In the foreground a number of badly damaged banjos represented the vanquished. The display was designed by Horace Chesbrough, whose idea was to show the immense superiority of the Stewart Banjo over other makes. Messrs. Winter & Harper are the agents for this make of banjo in Seattle, and claim that it is in fact an instrument that will vanquish all others.

Peter F. Rosar, Scranton, Pa., writes:

"The banjo you sent me, is something I cannot find words of praise for. To say that I am satisfied is only saying a very little. I will do all I can to get the S. S. Stewart Banjo among my friends."

Tom Midwood, writing under date of July 3d, from Hobart, Tasmania, says: "The banjos arrived in good condition; enclosed find money order for same. I took three or four for my different pupils, and kept one of the *Piccolos*; they are immense for such small productions. I like the *American Princess*, it has such a wonderful tone."

William Lieb, Jeffersonville, Ind., writes:

"Enclosed find 20 cents for Nos. 85 and 86 of the *Journal*. I began my subscription with No. 88, and I'm about as much tickled over its arrival each time, as a youngster is over his first pair of boots."

Chas. E. Conklin, Roslyn, N. Y., writes:

"*The Lark*, in the last number of the *Journal*, is very pretty and catchy. No. 89 is a good number all through."

C. F. Nichols, Houston, Texas, writes:

"I want to say this much for the Stewart Banjo. I bought a Stewart some three years ago, and I think more of that banjo-to-day, than the day I first received it. It has gone through more wrecks and hard usage than any banjo in this State, and its tone to-day is better than when it left Philadelphia."

It has been some time since I left Galveston and came up here. There are more banjoists in Galveston than in Houston, and but few of the Houston people ever saw a genuine Stewart. When they see my beauty they sing loud its praises, but not any louder than its proud owner."

Banjo players are cautioned against buying bridges stamped, or advertised as "Stewart Model," or "Stewart's Model," for genuine Stewart Banjo Bridges. All genuine Stewart Bridges are stamped, S. S. Stewart. The ordinary bridge sells at 5 cents, and the hand-finished bridge at 10 cents.

Paul Eno, the well-known Philadelphia teacher, has removed his studio to No. 1016 Chestnut Street. He says:

"I am glad to say I had the opportunity of trying one of your new second grade \$10 banjos. I was surprised—it is indeed a wonder for the money, and is by far the best I ever played upon."

My banjos of your make, after using them hard all summer, are still faithful; having the wonderful Stewart tone and power."

L. C. Rinker, Frankford, Mo., writes: "I send remittance to-day for the two instruments, which were received in first-class condition."

THE BANJO BANJEARKING is the best proportioned club instrument I have ever seen, and I can truthfully say the same of the tone and finish.

THE SPECIAL THOROUGHBRID is everything that can be desired in every respect. You have evidently made a careful study of the banjo in detail, and I haven't the least doubt in my mind but that you are the greatest master of the age in making fine and really musical banjos.

I thank you very much for adjusting the neck exactly as requested. Although perfectly willing to take your advice in regard to using your own make of bridges, I made a test, and found that you knew exactly what you were talking about, AS THE TONE PRODUCED WITH YOUR BRIDGE WAS A BIG PER CENT. STRONGER AND OF BETTER QUALITY THAN THAT PRODUCED WITH OTHER BRIDGES."

Never before have there been so many drawing room entertainers from this country in Europe, especially in England, and the impression over there appears to be that they left their country for their country's good. Queen Victoria, who has been surfeited with them, has adopted a new phrase, "We are not amused," which is a royal paraphrase of "Chestnut!" Many sincerely hope that cultivated English people will not get an idea that the alleged lyric and theatrical artists over there now are in any sense representative.—*Philadelphia Times*.

Ered. J. Bacon, banjo teacher, Norwalk, Conn., writes us that business in his line is good. He also says: "I have used your banjo, style the *Special Thoroughbred*, since last winter, and I find it far ahead of any I have seen, heard or played upon."

E. Pritchard, the up-town banjo teacher of New York, states that he is responsible for 541 note readers,—having taught that number of persons to read music on the banjo.

George T. Morey, of Los Angeles, Cal., teacher, writes: "I have used your banjo, style the *Special Thoroughbred*, for the last six months is far ahead of any banjo I have ever used."

During my experience on the variety and minstrel

stage, I always found the Stewart Banjo the only banjo I could rely upon. But now, even my Stewart Banjo, that I used to think was so fine, can not be compared with the *Special Thoroughbred*.

In the combination I am now playing with, we use a harp, and people remark how much my banjo sounds like the harp."

Geo. F. Gellenbeck, of Omaha, Neb., is quite busy with pupils, which occupation for a time is interrupted by an accident—the cutting of a muscle of his right arm. After a very neat surgical operation he is again able to use his fingers as of yore.

Frank Simpson, Jr., the Glasgow, Scotland, teacher, is a great favorite with the banjists of that city, and has many pupils. Mr. Simpson, Sr., the well-known hook and music dealer, carries a large stock of Stewart Banjos in his store at No. 69 Sauchiehall St., which is the recognized agency for these instruments in Glasgow.

E. A. Williams, Hamilton, on Bermuda, has organized the Lotos Banjo Club, which is now quite well established. The Stewart Banjos are used, and Mr. W. is delighted with his *Thoroughbreds*.



"UNDER THE ROSES," Polka; (two step), by Thomas E. Glynn, the talented banjista and well-known composer, of the musical firm of Hamilton & Glynn, appears in this number and will no doubt be received and welcomed with surprise and pleasure by our numerous banjistic subscribers. "Tommy" Glynn, as he is familiarly called, has spent many hours daily in active practice on the banjo, his favorite instrument, and has to-day a remarkable execution and almost marvelous command over the instrument. He is also in possession of much musical talent, and his compositions for the banjo are in great demand.

Arthur A. Partidge, of Auckland, New Zealand, has a good number of pupils and as he has spent a great deal of time in study and practice on the banjo for some years past, he is not only a competent teacher, but is spoken of also as a concert performer of fine ability. Writing under recent date he says: "I already have two banjos of your make, one is a 13 in. *Orchestra* and the other a *Lady Stewart*. The 13 in. is a deal too large for me, as I cannot execute so rapidly, as on a smaller instrument; it is however a noble instrument, but my hand is not large enough to do justice, that is why I do not use it in public so often; and again this is a bad climate for gut strings. The only man who has ever done this particular instrument justice, is Mr. A. Ringwood, of Melbourne. He plays such music as *Paganini's Moto Perpetuo*, and is without doubt the most finished artist that I ever heard and I have heard a good many, such as Hall, Huntley, Lee, Weston, Shortis, etc.; and as a gentleman he is that in every sense of the term. He is very unassuming, and one might know him for years, and if they did not mention the banjo, he would not. I consider him the Farland of the colonies. Some of his compositions are very pretty; they are very like the average player; he uses no other banjo but your make, of which he has 4 different instruments; he has

a splendid hand, in fact if it had been created especially for the banjo it could not have been better. His fingers are strong as bars of iron, and yet are capable of yielding to the softest touch, in fact he is one of the banjists you would be delighted to meet, as I know you are a great admirer of true merit such as he possesses."

Thomas J. Armstrong is recognized as an authority on banjo clubs and their arrangement, while Stewart satisfies himself with Indian clubs, at the swinging of which he is said to rival Armstrong in leading a banjo orchestra. Armstrong, of course, will not act as one of the *six* judges for the next Banjo Club Contest at the Academy of Music, on January 16, although some have spoken of him as a good judge of the various brands.

We cannot vouch for the authenticity of the story told by our esteemed friend and correspondent, Commonwealth Jones, but still there is this to be said: The early history of the banjo is acknowledged to be veiled in mystery. We have had two or three more or less conflicting stories of its origin, which "sound very fishy" to say the least. Now, Mr. Rollover Gibbs, who is supposed to be in the Spirit World, reports, or is alleged to report through a hypnotized subject, that he has learned the true history of the instrument through an ancient philosopher, named Banjosius Morobosus; who, if reported correctly, traces the instrument back to the "original microbe," and asserts that like Topsy, it was never born, but simply "grewed."

Why should not this theory, after all, prove as accurate as the stories of the banjo's origin told by some of those over zealous ink slingers who have touched up its history in the past? Hail then Old Morobosus, then ancient resident of Atlantis, the submerged continent.

Daniel Acker, the Wilkesbarre teacher, writes:

"The banjo, *Universal Favorite*, reached me O. K. Allow me to congratulate you for the promptness. The Banjo is all right—gave first lesson on it last eve. I anticipate a good season. With you abundant success, and hope you will be so busy that another extension is necessary, not to the *fingerboard*, but to the *two k's*."

O. H. Albrecht announces his new paper, the *Musical Enterprise*, as a Journal in the interest of the banjo, guitar and mandolin, published at his new headquarters, N. E. Cor. 9th and Cherry Streets, Philadelphia. He also announces, as just published, 12 fine mandolin club pieces. Those interested should consult his announcement, in another part of this paper.

Stephen Shepard, of Patterson, N. J., announces his musical publications and specialties in his card elsewhere.

Baltimore, Md., Sept. 4, 1895.

"Friend Stewart: My regular teaching season opens next week (second week in September) and, as usual, the Stewart Banjos will be my old, tried and true friends."

I suppose you are aware, that Baltimore will have an exposition in '97. If you have any idea of making an exhibit, I would like to have a hand in it; I would like to show several thousand of my friends, and enemies, what I know about the S. S. Stewart "Jo's."

Respectfully, Charles E. Sharf.

We acknowledge receipt of a handsome photograph of F. M. Plaque, the banjo artist and whistling soloist, with his Stewart Banjo. Mr. Plaque has been, for some time past, a teacher in the University of Nebraska, in Musical Department, and has lately made a tour of the West, with the Joe Newman Concert Co.

Edward Lyons, the well-known and popular importer and dealer in musical instruments, at No. 297 Bourke Street, next to Coles Book Arcade, Melbourne, Australia, writes us that "business is on the increase, and that he expects a big boom in the

banjo business this fall. As he handles the Stewart instruments, those interested in the banjo will do well to call upon Mr. Lyons and hear what he has to say, before investing in any other banjo—just as good as Stewart's."

Chas. McFarlane, the prominent teacher, of Hobart, Tasmania, has removed to Dunedin, New Zealand. Before leaving Hobart he was tendered a complimentary benefit, which was very successful, both artistically and financially. We wish Mr. McFarlane all the success due him, and sincerely hope that in his "pastures new" he will find a good "crop." We also wish his successor, and former pupil, in Hobart, Mr. Minton, a successful career, and that in the future, as in the past, we shall continue to receive from both Dunedin and Hobart, favorable reports of the Stewart Banjo.

Mr. and Mrs. C. H. Parlee, banjo artists, of Louisville, Ky., give concerts under the management of R. M. Lummis. Their repertoire includes the works of such classical composers as Wagner, Mendelssohn, Rossini, Chopin, Verdi, Haydn, Brahms, etc. The banjo as a musical instrument is everywhere seeking a higher place, and its progress among musical people is steady.

Valentine Abt, the popular teacher of Pittsburg, Pa., writes under date of Sept. 7th. "I have thoroughly tested the *Special Thoroughbred* Banjo purchased from you a few weeks ago, and would say, that for *workmanlike, sonorance and brilliancy of tone*, this banjo surpasses any I have ever seen or heard."

The Melbourne Banjo Club, Melbourne, Australia, with W. E. Adams as organizer and instructor, have achieved a pronounced success through the provinces. Their performances on the banjo have excited the admiration of all, and have done much to elevate the instrument in Australia. We are sorry to note the illness of Mr. Adams, and hope by the time this meets his eye, that he will be himself again.

Mr. Adams' son (aged 10) is a phenomenon on the banjo; he plays the most difficult pieces, and his rendition of Armstrong's compositions, such as "Love and Beauty," "Queen of the Sea" Waltzes; and the "Dandy City Quickstep," by Farland, etc., goes to prove that he will be a worthy successor to his father's position. We sincerely hope that, in regaining his health, Mr. Adams will continue his teaching on the banjo, and that our next report from Melbourne will be that "THE MELBOURNE BANJO CLUB is still at the top."

Armstrong's new overture for banjo club, "The Grenadier," is destined to become a standard work, and a model of all future arrangements in club form. The special feature of this brilliant composition is the ingenuity displayed in the arrangement. A glance at the first and second banjo parts will explain to the intelligent banjo player what this prolific writer of banjo music has accomplished. Recognizing the fact that a near approach to divided accompaniment was the only true form of "strange music for the Banjo Orchestra, Mr. Armstrong has, in this new overture met them half way, as it were, and produced a composition that will be acceptable to small, as well as large banjo clubs. This overture can be rendered with good effect by two instruments, banjeaurine and second banjo, or banjeaurine and guitar. It is published for seven instruments, banjeaurine (leading part), first banjo, second banjo, guitar, piccolo banjo, mandolin and bass banjo.

H. J. McClure, Albany, N. Y., writing under date of Sept. 9th, writes: "We started the season of '95-6 with a moonlight sail and concert last Wednesday, and it was a great success, both musically and financially. The boat was nicely filled, and as no tickets were sold except by members, our audience was very select, and all returned well satisfied. I am anxiously awaiting my new publications, and once more mingle my voice with the shouts of the thousands for your continued success."

Mr. Frank S. Morrow, the celebrated teacher, of Harrisburg, Pa., writes, under date of Sept. 11th: "I now have more work than any previous season at this time. Our boy was 12 weeks old yesterday; his name is *De Witt Stewart*, and most everybody that inquires his name, asks me if he is called after *Stewart*, the great banjo man (of course he is). People that come to my house, cannot fail to know *Stewart*, the maker of the finest banjos in the world, for his studio is literally covered with the small signs that you have been sending me for the past seasons, and *Stewart Banjos* in most every corner."

From the *Atlanta Constitution*:

One of the most genial, clever fellows the Exposition has brought to Atlanta up to date is George Ross, who comes to preside over the exhibit of S. S. Stewart, the famous banjo maker of Philadelphia. Everybody who knows what a banjo is, knows what the Stewart Banjos are. The professionals of the world use them, and to S. S. Stewart is due the praise of making the banjo what it is to the musical world today, it having formerly been a cheap concern with but few possibilities as a musical instrument. Mr. Ross will have an attractive corner in the Manufacturers' Building, and will charm the visitors to the Fair with his banjo music. It would indeed be a treat to sit the famous Fulk Miller of Virginia, against this artist some day out at the grounds.

P. W. Newton, banjo, guitar and mandolin teacher, Toronto, Can., writes that he is VERY BUSY, and the indications point to an extremely prosperous season.

C. C. Rowden, the Chicago banjo teacher, reports that he is about to remove his studio to a much larger and more centrally located building. We wish him every success.

H. S. Lawrence, Topeka, Kans., reports his teaching season opening very favorably, with fine prospects. The *Æolian* Mandolin and Banjo Clubs render Capid's Realm Overture, by Armstrong, with true effect.

J. H. Jennings, Providence, R. I., says that his club, The Falstaff, is prepared for the season, with new music, etc., and has booked a number of dates.

George Carr, the well-known teacher, of Scranton, Pa., is quite jubilant over the outlook for the season of '95-6. In fact, all our well-known teachers seem to have plenty to do.

The Boston Ideal Club is booked to play the Y. M. C. A., West Philadelphia, January 3d.

The following letter explains itself:

New Orleans, La., Sept. 12th, '95.
"S. S. Stewart—Dear Sir: After a two month's stay in Biloxi, Miss., I arrived home again and saw the banjo I ordered before I left, and must say, it was more than I expected for the money. In other words, it is a *duddy*. I have the promise of a few orders, and as soon as I get them, I will send them to you. Wishing you all the success in the world, I am, as ever,

Yours respectfully,

Frank I. Sney, banjost and comedian,
425 Sorapran St.

In writing under date of Sept. 16th, Mr. W. Leigh Ulyat, of Princeton University, encloses a beautiful souvenir of the "Symphony Banjo Club," which is a retrospect of that organization, from 1893 until the present time. This club has made rapid advancement, and has already given 19 concerts. In concluding his letter Mr. Ulyat says: "All the guitars used in our club were *Martini*, and everything in the banjo line were *Stewarts*."

IN NEW SOUTH WALES.



One of the most enterprising banjo teachers we know of, in any part of the world, is Walter J. Stent, of Sydney, N. S. W. Australia, whose pleasant countenance appears above. Mr. Stent has been established in Sydney for some time, and is constantly branching out and increasing his following of pupils. Lately he has brought out a new banjo instruction book, which, judging from what we have heard of it, is quite the best of anything published outside of America.

Mr. Stent, too, is an ardent admirer of the Stewart Banjo, and his interest in these instruments grows stronger year by year.



Those answering advertisements in the *Journal* would confer a favor by mentioning where they saw the ad.

The *Journal* does not solicit advertisements from any one, and will accept a limited number only. The publisher believes he is safe in stating that the *banjo and guitar Journal* reaches more people interested in these instruments THAN ANY AND ALL OTHER PERIODICALS COMBINED.

The cost of postage alone, in mailing the No. 90 *Journal*, would be sufficient to scare some of our Banjo and guitar manufacturers out of a year's growth.

ALFRED A. FARLAND

Mr. Farland has opened his new banjo studio, at 610 Sixth Avenue, New York City, (opposite the N. Y. Herald building) where he will devote his time to pupils, when not engaged with concerts. During the month of October Mr. Farland's engagements, so far reported, are as follows: Owasso, Mich., Oct. 9th; Jackson, Mich.,

Oct. 10th; Milwaukee, Wis., Oct. 12th; Racine, Oct. 14th; Oshkosh, Oct. 15th; Wausau, Oct. 16th; St. Paul, Minn., Oct. 17th; Minneapolis, Oct. 18th; Des Moines, Iowa, Oct. 19th; Winterset, Oct. 21st; Grinnell, Oct. 22d; and on Monday evening, Oct. 28th, he will appear (for one recital only) at Association Hall, Newark, N. J., under the management of *Malcolm Shackelford*. Tickets 50 cents, for sale at music stores. Mail orders promptly filled. Address *Malcolm Shackelford*, 610 Sixth Avenue, New York.

DORÉ, FARMER AND DORÉ THE BANJO TEAM

This well-known banjo trio, whose permanent address is 666 Sixth Avenue, New York, played Boston, Mass., week of August 26th, following with New York. Owing to the illness of Mr. George Doré, the trio was obliged to cancel some of its engagements, and will remain in New York for the winter, having a vast number of local engagements booked ahead. The Dore Brothers have their banjo studio at the foregoing address, where they have been established for a number of years past.

This clever aggregation of banjosts made a decided hit at the entertainment given in honor of the English Athletic Team by the New York Athletic Club, on Saturday evening, September 21st. This was not their first appearance as entertainers of this Club and their efforts are highly appreciated.

Additional engagements are for the Garrick Club, September 26th, for private dinners October 7th and 12th, and a big Banjo Concert at Somerville, N. J., November 5th.

Those in the trade who have accounts open with the following named jobbing houses, are herewith notified that the Stewart Banjos are catalogued and carried in stock, and may be ordered through those houses, at same prices as if ordered direct from Philada.

J. C. Haynes & Co., 453 Washington St.,
Boston Mass.

August Pollmann, 70 Franklin St., New York
C. Bruno & Son, 356 Broadway, New York.

M. Slater, 56 Vesey St., New York
Kohler & Chase, 26 O'Farrell Street,
San Francisco, Cal.

MANDOLIN AND GUITAR NOTES

Those interested in the study of guitar, should secure "NEWTON'S PRACTICAL SCHOOL OF HARMONY FOR GUITAR," a fine book, and the only work of the kind published, bound in boards, price \$1.00. A neat and attractive book, a most valuable work for guitar students, teachers and players. Stewart, publisher, Philada., Pa.

E. H. Frey, of Lima, O., is the most prolific composer and arranger of music for the mandolin and guitar we know of. He has produced already some 1200 compositions, and they are all good. Some of the choicest mandolin and guitar selections played to-day are the work of Prof. Frey.



Walter Jacobs, the well-known guitar and mandolin teacher, of 169 Tremont Street, Boston, Mass., was born in the college town of Oberlin, Ohio, on May 5th, 1868.

When quite a child he was continually "drumming" on the piano, and when only eleven years of age, composed several waltzes, besides being able to play "Home, Sweet Home," "The Mocking Bird," etc., with variations. Unfortunately, this was without instruction or assistance of any kind, not even the inspiration that comes from hearing others play good music.

At the age of thirteen he heard the guitar for the first time, and becoming infatuated with the instrument, he immediately went to a teacher, from whom he took thirteen lessons. He continued to study, however, some days as long as eight or ten hours, and as late as 12 P. M., in consequence of which he acquired the reputation of being the guitarist of Oberlin.

At this time he removed to Texas and spent a year on a ranch, also assisting his father in mercantile business for about one year. He studied law, and was admitted to the bar in Texas, where he was afterwards elected City Secretary of Henrietta. Both of these events occurred when he was only nineteen years of age, and before he was legally capable. Later he became Secretary of the Merchant's Exchange, Dallas, Texas.

He was in Paris for one year, also visited London, and during all this time had been teaching the guitar where opportunity presented itself. Mr. Jacobs has an attractive office in Boston, facing the famous old Boston Common. Besides a goodly number of

compositions and arrangements, published by other houses, he has a catalogue of about fifty numbers for banjo, mandolin and guitar, also a collection of guitar solos entitled "The Guitar Soloist," "Banjo Studies for Beginners," in five books.

He has also compiled and arranged a guitar method, and a mandolin and guitar collection, both of which have recently been published.

In teaching, Mr. Jacobs limits himself to eight half hour lessons each day, the balance of the time being devoted to practice, composing, arranging and publishing. He prides himself on being a ready reader of guitar music, and has practised so much from piano score, that he can execute piano pieces of ordinary difficulty, with very good effect at first sight. He does not study the guitar with the idea of "setting the world afire," but from pure love of the instrument and the pleasure derived therefrom.

Mr. Jacobs is unmarried, and, as he puts it, "His mother's his sweetheart." He is too busy to be continually pointing out the faults of his brother musicians. Mr. Jacobs is undoubtedly one of the finest guitarists in America.



Arling Shaeffer, who is at present in Chicago, Ill., and who is one of the most finished performers upon the guitar and mandolin we ever had the pleasure of listening to, has lately brought out a new mandolin book, called *The Elite Mandolin Instructor*, price \$1.00. Those interested should read Mr. Shaeffer's card in this number. The half-tone engraving, above presented, is quite a good picture of this artist, who is now engaged in writing a new work for the guitar, which is soon to be published.

Our guitar readers will no doubt be delighted to find in this number a one page article on the guitar, which we have headed "MORE LIGHT ON GUITAR FINGERING." Mr. Shaeffer's system of fingering rapid passages being different from that of most other performers, his remarks should receive careful consideration.

The Enterprise Waltz, guitar solo, by Miss Lynch, in this number, will no doubt meet with the approval of teachers of that instrument; being quite easy and pretty.



The above is quite a good likeness of Valentine Abt, the gentlemanly mandolin virtuoso and teacher, of Pittsburgh, Penna.

Many pleasant things have been said in these columns about this artist and his poetical nature, as manifested through his favorite instrument, the mandolin; but such musical revelation as Mr. Abt gives can only be realized by hearing him perform.

The "simple method" guitar player does not often put in an appearance now-a-days. Fancy what a figure the "simple method" ignoramus would cut to-day, if given a position in one of our modern guitar and mandolin clubs! One can imagine what sort of a *chaos* would be produced from a club composed of mandolin and guitar players, the latter performing at sight from "simple method" notation! For the creation of musical ignorance there was nothing to equal the "open and closed simple method"! Let us be thankful that this breeder of ignorance is dead.

Theodor Lohr announces his zithers and zither music in his card in this number. His address is 298 Grand St., New York, and those dealing with him can not help being well satisfied. He carries a fine line of zither goods and as we have known him for years, we can vouch for his high standing in the trade.

Josef Scheina, of New York, whose address will be found in his card elsewhere, makes a specialty of fine woods for guitar, mandolin and violin makers.

O. H. Albrecht announces new mandolin club music in his card in this issue.

The Erd Harp and Erd Piano will be found advertised herein, as a notable instrument of Guatemala, Central America, called the AB Mirambra. This will be good news to such musical artists as desire to obtain one of these instruments. Erd's Harps also are very fine and embrace a number of new points in their construction, which gives them a claim to the attention of experts. Send for full descriptive circulars and prices. Address, Frank H. Erd, Saginaw, E. S., Mich.

The George Baser Mandolins and Guitars are making a good reputation among players. For catalogues address, 1016 Chestnut St., Philada., Pa.

August Pollmann, the well-known New York importer and wholesale dealer in musical goods, manufactures also what he terms "the new society instrument," the *Mandoline-Banjo*. He also manufactures its sister instrument, the *Mandoline-Guitar*, and states that banjo players can perform upon the former, and guitar players upon the latter, without practice whatever. Those interested and writing for catalogues, will address, August Pollmann, 70 and 72 Franklin St., New York City, mentioning where they saw the advertisement.

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Send for circular



J. K. H.—Manitoba: "Have you gold wire guitar strings? If so, how much are they per set?"

We have none at present, and do not know the price. We have heard of Gabriel's Harp of golden strings, but of these there appear none to be had in this market. Stick to the gut and silver-plated for a while longer; it will not make the road to execution any easier to have gold strings, besides, all the gold in the country is needed at this time for other purposes. There is the "treasury reserve" to be maintained, panics to be kept off, teeth to be plugged, etc., and this country can not well afford to use up its present stock for guitar strings.

It is sometimes difficult to get hold of an original idea. Once in a while, however, it is different. In the following, we have something original; and, moreover, something with a point. It is a study. It comes from Sackett Harbor, N. Y., from a correspondent by the name of C. A. Ferrigo, who writes by way of introduction, as follows:

"Enclosed find a few verses which may interest some of the readers of the *Journal*. I was looking through your Catalogue, and I thought I would try to make something out of the names that appear therein. The enclosed Poem is the result."

MRS. BANJO'S WEEDS; OR DR. AMAIR'S LOVE STORY.

Mrs. Banjore was taken ill
In a short time she was very sick,
His wife called the staid boy,
And told him to get the doctor, quick.
The boy jumped on his "Pony,"
And went for Dr. Amair.
"At last at your service," the Dr. said,
"You may be sure he'll get proper care."

Dr. Amair was a "Universal Favorite"
With all the people he had met.
He looked at Banjore, then felt his pulse, (ette)
And asked, "What had Banjore eat?" (Banjore)
The nurse replied, "I'm sorry to say,
He eat about a peck more or less,
No, he did not eat any pie,
Did he eat a 'Stew-er'?" Oh (Piccolo) yes."

The Dr. said, "Flick-a!"-ichokes
And place them on his 'head'
Also his 'neck'. It was no use;
That night Banjore was dead.

His wife began to be "fret" and cry,
And wailed that he was a "Thoroughbred."
The Dr. told her she was a fool,
Then she got mad, and said

"Dr. Amair, I can get our necks" (American
Guitarnecks) in a noose."
Her voice was in a "frenelo."
The Dr. replied, why I let him die,
Was because I loved you so.

"His was a bad 'case,' you'll admit,
And if I did the best I could,
He was 'so low' (tolo) and very weak,
That it wouldn't have done him any good."

The funeral of, three months had passed,
The widow was tired of single life,
And very gladly did she say "yes!"
When Dr. Amair asked her to be his wife.

They talked about their marriage,
No thought of the husband dead;
The Dr. told the minister to come,
Mrs. Banjore ree—"forced" (Hanjaurine) what
the Dr. said

They are married. That is all
That I have to tell
Except they have a baby now
Who does nothing but yell.

And if you could talk the baby language,
As this one does with rest,
You would find that all he said
Was, "Stewart's Banjos are the best."

"Banjo Amair's" writes: "What are the VERY BEST banjo strings worth?"

That depends somewhat upon the valuation put upon a good string. Sometimes a banjo player is so far advanced as to appreciate a good article, and

therefore pays as high as *ten cents* each for good strings. Again, it sometimes happens, that the so called, *very best* strings are not really worth a *doz* of salts.

G. O. L. writes from — "I am a banjo teacher of 26 years standing." Poor fellow! We can recall to mind, those boyhood days, when the stern, puritanical parent caught us swimming on Sunday, and, in consequence of the *shyness* we then and there received, were compelled to *eat standing* for at least 48 hours, but, 26 years standing, well, it is a "huckle-berry above our persimmon." Still "while there's life there's hope" and we would advise G. O. L. to consult a first-class specialist, who may (we hope) succeed in making the declining years of his life comfortable, by giving him, what we all are looking for, (in a crowded trolley car), a *seat*.

Euphonia, Neb., August 17th, 1895.

Dear Sir:

I have composed a parody on "Uncle John." It is very funny and I think it would be just the thing for you to print in the *Journal*. It is entitled "John's Uncle." Will you kindly state if you want it and how much you will give. It has four verses, but I can increase it to six or eight if you desire more. Here is the chorus;

John's Uncle John
Is singing on the boards,
John's Uncle John
Is harvesting his chords,
John's Uncle John
Is looking for applauds,
Johnie's Uncle John is "on"
Ditto all landlarks.

If you desire it I can make different words to every chorus. Please let me know if this is accepted also if you need any more Ms in a comic vein. Yours
J. B. X.

We are certainly pleased to receive contributions of a comic nature and would like to have the balance of "John's Uncle," but as we were not expected to reply by mail, we are forced to acknowledge the receipt of part of "John's Uncle" in these columns. We would advise our correspondent, as it is too late to get "John's Uncle" in this issue, to send his verses to some other enterprising journal. It would not be well to let the idea lag. We pay well for accepted articles; generally adjust the price to the size of laugh produced. As to increasing or decreasing number of verses, we have a large and efficient force for that purpose including our office boy, who generally passes judgment on parodies. He suggests the following to accompany John's Uncle;

John's Uncle John
Is talking through his hat,
John's Uncle John
On us would soon get fat,
If John's Uncle John
Trends on our office cat,
Little Johnie's office cat,
Would shake him like a rat.

THE WORK OF GEO. W. GREGORY

The grand scientific and comprehensive work on "PRACTICAL FINGERING FOR THE BANJO," by G. W. Gregory, of New York, still goes on within the covers of the *Journal*. Began in number 87, we have now reached the 4th installment. The work throughout is novel, interesting and thorough; it is beyond comparison with other banjo books, because there is nothing published to be compared with this masterly work.

It would, indeed, be strange if the banjo did not move rapidly onward under the impetus it is now receiving. The "good old times" have passed, when "Simple Method" ruled, and Johnny played two full tunes,—one by "method" and one by "ear," and thought himself a high-class banjo artist. The world moves on. The people progress. We are all stepping out with both feet. Banjoists, study Gregory's work and be wise.

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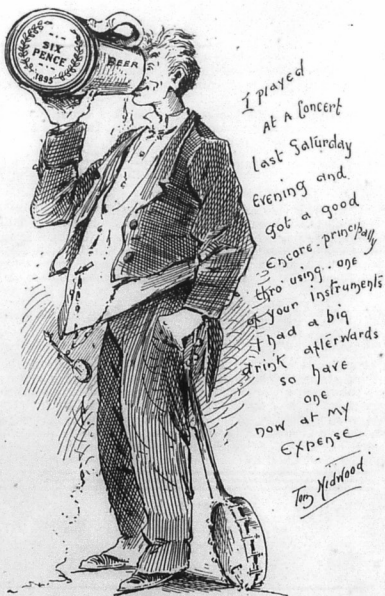
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PIANO AND ORGAN TUNER

No. 2312 Crooksey Street

PHILADELPHIA

TOM MIDWOOD, our artist, of Hobart, Tasmania, takes an original and novel manner of conveying his pleasure and satisfaction to the Manufacturer of Stewart Banjos in Philadelphia, Pa., U. S. A.. after importing a fresh stock of S. S. STEWART'S INSTRUMENTS.



N. B.—In the original sketch the bottom of the Beer Mug is formed by the insertion of a Six Penny piece, skilfully set into the card upon which the sketch is drawn. The envelope in which the sketch was enclosed, will be found reproduced upon our last cover page.

MORE LIGHT ON GUITAR FINGERING.

A few points for Guitar Students kindly given by a well-known guitarist, in response to a request from the publisher of this *Journal*.

ARLING SHAEFFER, the well known Guitar Virtuoso, submits the following, as answers to the queries of our readers:—

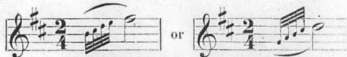
In regard to the bass runs mentioned on the guitar, they should not be picked with the thumb alone, if the notes are to be played with any rapidity whatever. If the run to be made on the bass strings is connected with a continued run downward from the treble strings, such as this:—



the first and second fingers should continue to pick the bass strings, the same as they did the treble, *alternately*; this will give the smooth unbroken and connected effect required, while the reaction of the thumb operating the strings at such a speed, would produce a disconnected place in the run; or passage, when the change was made from the treble to the bass strings.

The thumb and first finger should not take the bass strings either, but a continuance of the movement of the first and second fingers should complete the scale from commencement to end. These passages occur in many of the compositions of Zani de Ferranti, Petoletti, Mertz, and others.

The question regarding the small notes or embellishments preceding a longer note, as example:—



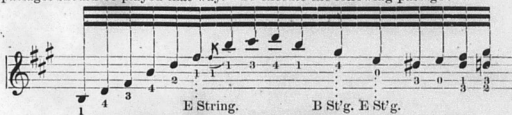
should be picked and not slurred; the *tie* is only to designate that they should be played in a connected manner, but should be picked. If they were meant to be executed otherwise, there would be some indication of such, as "B st'g." or "G st'g." then the passage would be made by picking the first note of the small group and letting the finger fall upon the second note, with force enough to produce a tone, and slide with the same finger to the finishing note from which the time of the small notes should be taken. If the foregoing example was to be executed by picking the first note and slurring the other two notes on that string till the following note made on the next string, and so on, it would

be indicated as in the following example:—



but not if expressed as in the first example.

The treble strings, or Gut strings, as commonly called, should not be struck with the *thumb* in any scale, and the thumb can only be used upon those strings in some passages where the three fingers are operating upon the little E string in a rapid alternating movement, and would then be used to execute such passages as produce the effect of a running accompaniment. As for example, the last variation in Ernani, by J. K. Mertz. The passages that demand the scope of the instrument,—that is, from highest A, to lower E, either major or chromatic, ascending or descending, are generally picked *staccato*, unless otherwise marked. However, many writers differ much in opinion as to the correct execution of all passages, as the writer of each generally has some style of execution that he may be most proficient in, and demand that such passages should be played that way. To execute the following passage:—



the performer would find it much easier to first "Barre" the second position, or take the chord of B minor by barring the second position, then sliding from F the grace note, with first finger to B, seventh fret, on E string, then returning as fingering indicates above.

The *gruppetto*, as it appears in the first strain of L'Infanta March, the first two small notes are slurred, by picking the first note with the right hand, then pulling the finger of the left hand off the string sideways; then picking the two following notes in the ordinary way,—I say *two*, meaning of course, the long note included, that it terminates in; or, more plainly, pick first note with right hand, "snap off" second note with finger of left hand, pick the third and fourth with right hand.

I am pleased to state that the rules I have mentioned regarding the guitar, are in conformity with the style of execution used by the celebrated artist, Capriano Corrallo, who performed solos "between the acts," at the National Theatre in the City of Mexico, and from whom I had the honor to receive instruction. His many years of practice and study, with his natural adaptation and genius, caused all hearing him perform to pronounce him the greatest of all masters of the guitar.

Note.—ARLING SHAEFFER, at present in the west, is known to be a most thorough master of the guitar; his execution on this instrument is indeed remarkable, and our readers may consider it a compliment, as well as a favor, that this eminent performer consented to write the above article for publication in this form.—*Publisher of Journal.*

2

TWO STEP POLKA.

By THOS. E. GLYNN.

Copyright, 1895, by S. S. Stewart.

10th

10th

10th

10th

10th

6th Pos 5th 4th

4 P 3 P 2 P

Trio.

6 P 7 P

A musical score for a piece titled "Under the Roses". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is primarily composed of chords and short melodic lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff includes a "rit." (ritardando) marking. The fourth staff has "10th" and "5th" markings above it. The fifth staff has "1" and "2" markings above it, and "12th", "11th", and "10th" markings above it. The sixth staff has "9th", "1", "7th", "6th", "5th", and "4th" markings above it. The seventh staff has "12" marking above it. The eighth staff has "10th" marking above it. The ninth staff has "3" marking above it. The tenth staff ends with a double bar line and a "D.S.al Fine." marking.

D.S.al Fine.

THE ENTERPRISE WALTZ.

Especially written for the Guitar Neck Banjo.

GUITAR SOLO.

By DOMINGO I. LYNCH.

Tempo di Valse.

The musical score is written for guitar on a single staff in treble clef, key of D major (two sharps), and 3/4 time. It consists of five systems of music. The first system has four measures. The second system has four measures, with a '5' above the first measure and a '7' above the second measure. The third system has four measures, with a '7' above the first measure, a '4' above the second measure, and a '3' above the third measure. The fourth system has four measures. The fifth system has four measures. The score includes various chords and melodic lines, with some measures containing multiple notes. There are also some markings like '(4)' at the end of the fifth system.

* If the Guitar is used the last Chord must be played loco.

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2 Barre

A musical score for a waltz, consisting of eight staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The first staff begins with a '2 Barre' instruction. The fourth staff starts with a forte (*ff*) dynamic. The sixth staff includes a 'Fine.' marking. The eighth staff ends with a 'D.C.al Fine.' instruction and a forte (*ff*) dynamic. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.

The Enterprise Waltz .

D.C.al Fine .

SPANISH WALTZ.

FOR MANDOLIN AND GUITAR.

By E.H. FREY.

Mand. *mf*

Guitar.

This musical score is for a piece titled "Spanish Waltz, No. 4". It is written in 3/4 time and consists of five systems of music. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. The first system begins with a piano (*p*) marking. The second system includes first and second endings, indicated by "1" and "2" above the staff. The third system features a piano (*p*) marking and a crescendo (*cresc.*) marking. The fourth system concludes with the instruction "D.C. al Fine." (Da Capo al Fine).

KUIAWIAK.

POLISH NATIONAL DANCE.

BANJO

HENRI WIENIAWSKI.
Arr. by J.B. CORBETT.

Tempo di Mazourka.

ff

fff *p* *2 P B*

4 P . . . 1 1 3

7 P B *f* *ff* *f* *ff*

f *pp* *f* *pp* *1* *Repeat pp ff*

fff *p*

D.S. al ϕ to Coda.

CODA. *cres.* *fff* *Fine.*

Practical Fingering for the Banjo.—(Continued.)

Began in No. 87.

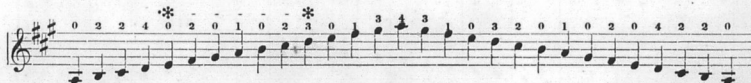
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MAJOR FORMULA, No. 2.

Major Formula, No. 2, for the scales of A, B flat, B (or C flat), C and C sharp (or D flat) is given in two series; series "A" for scales in two octaves, and series "B" for three octaves. The question, "what is the correct left hand fingering of the scale of A?" (which forms the basis of Formula, No. 2, as E forms the basis of Formula, No. 1,) has always been a source of contention between banjoists of the advanced school, but the author can see but *one* practical and common sense way to finger it. To emphasize the logic of this method it is only necessary to compare it with the one in common use to-day.

Fig. 1. The scale of A showing the left hand fingering usually approved.



In the foregoing scale the second finger of the left hand is used twice on the bass string, to the exclusion of the 1st or 3rd fingers. And again twice in the position marked * - - * to the exclusion of the 4th finger. Does this show good method?

Why not play the B, C# and D with the 1st, 3rd and 4th fingers, skipping a finger for the fret omitted? These fingers face directly opposite their respective notes, (*i. e.*, those apportioned them in our method) and do not require the shifting of position, necessitated by the former method. The last three notes of the scale (F#, G# and A) are fretted with the 1st, 3rd and 4th fingers and have identically the same intervals between the frets as the B, C# and D on the bass string, then why not finger the latter in the same manner as the former?

In Figure 2, where a fret is skipped a finger is omitted, and in the position * - - * the notes are equally divided between the fingers employed. In scales played in positions (having no open strings) the number of frets in a position exceeds that of the fingers, hence the exception which will be noted in the Formulas. (See page 5.)

Fig. 2. The scale of A correctly fingered:—



MAJOR FORMULA, No. 2.

Series "A."

FOR TWO OCTAVES.

Parallel Signatures.

Strings.	4th.	3rd.	2nd.	1st.	2nd.	1st.	2nd.	1st.	2nd.	3rd.	4th.
0 1 3 4	0 2	0 1	0 3 4	2	1 3 4 3 1	2	4 3 0	1 0	2 0	4 3 1 0	
1st Pos.	1 2 3 4	1 3	1 2	1 3 4	2	1 3 4 3 1	2	4 3 1	2 1	3 1	4 3 2 1
2nd Pos.	1 2 3 4	1 3	1 2	1 3 4	2	1 3 4 3 1	2	4 3 1	2 1	3 1	4 3 2 1
2nd Pos.	1 2 3 4	1 3	1 2	1 3 4	2	1 3 4 3 1	2	4 3 1	2 1	3 1	4 3 2 1
3rd Pos.	1 2 3 4	1 3	1 2	1 3 4	2	1 3 4 3 1	2	4 3 1	2 1	3 1	4 3 2 1
4th Pos.	1 2 3 4	1 3	1 2	1 3 4	2	1 3 4 3 1	2	4 3 1	2 1	3 1	4 3 2 1
4th Pos.	1 2 3 4	1 3	1 2	1 3 4	2	1 3 4 3 1	2	4 3 1	2 1	3 1	4 3 2 1

Parallel Signatures.

MAJOR FORMULA, No. 2.

Series "B."

FOR THREE OCTAVES.

Strings. 4th. 3rd. 2nd. 1st. 3rd. 2nd. 1st.

12th Pos. 1 2 3 4 1 2 3 4 1 2 3 4

1st Pos. 1 2 3 4 1 3 1 2 1 3 4 1 2 3 4

2nd Pos. 1 2 3 4 1 3 1 2 1 3 4 1 2 3 4

2nd Pos. 1 2 3 4 1 3 1 2 1 3 4 1 2 3 4

3rd Pos. 1 2 3 4 1 3 1 2 1 3 4 1 2 3 4

4th Pos. 1 2 3 4 1 3 1 2 1 3 4 1 2 3 4

4th Pos. 1 2 3 4 1 3 1 2 1 3 4 1 2 3 4

13th Pos. 1 2 3 4 1 2 1 3 4 1 2 3 4

14th Pos. 1 2 3 4 1 2 1 3 4 1 2 3 4

14th Pos. 1 2 3 4 1 2 1 3 4 1 2 3 4

15th Pos. 1 2 3 4 1 2 1 3 4 1 2 3 4

16th Pos. 1 2 3 4 1 2 1 3 4 1 2 3 4

16th Pos. 1 2 3 4 1 2 1 3 4 1 2 3 4

Parallel Signatures.

Parallel Signatures.

Owing to the length of the series "B" scales it is not expedient to give them both ascending and descending. To play a descending scale read from right to left.

The scales extending so far above the staff are naturally difficult to read, but as each scale is a counterpart of the first, they can be learned as readily by formula as by actual reading, and with continued practice, the notes on the head can be played with as much precision and ease as the higher notes on the violin. But it is as useless for one possessing an imperfect ear to attempt to play these scales as it would be for the same person to attempt to play the violin or any other instrument without frets.

In scales where the upper notes can not be reached with the thumb back of the banjo arm in the ordinary position it may be removed and held firmly against the first joint of the first finger.

Always make this transfer of the thumb when about to fret a note with the first finger: for instance, in the scale of C, the position of the thumb should be changed after playing the F and before fretting the G.

Banjos differ so in construction that there can be no rule to decide at what particular fret to make this transfer of the thumb. The longer the banjo neck, the higher the notes that can be reached in the ordinary manner.

MAJOR FORMULA, No. 3.

The diagram shows two rows of musical notation for the Major Formula No. 3. The first row is for the 12th position, and the second row is for the 13th position. Each row contains two staves, one for the 4th string and one for the 1st string. The notation includes fret numbers (4, 0, 2, 3, 1, 0, 3, 4) and fingerings (1, 2, 3, 4). The 12th position scale starts on the 4th string, 12th fret, and the 13th position scale starts on the 4th string, 13th fret. The scales are written in G major (one sharp).

An exception occurs in both scales where the thumb of the right hand is used to play the 2nd string.

The scale of D can also be played taking the E on the 5th string.

This will slightly alter the fingering.

The diagram shows musical notation for Minor Formulas, specifically for the 12th position. It includes two staves, one for the 4th string and one for the 1st string. The notation includes fret numbers (4, 0, 2, 3, 1, 0, 3, 4) and fingerings (1, 2, 3, 4). The scales are written in G minor (no sharps or flats).

MINOR FORMULAS.

There are three formulas for minor scales.

No. 1. For the scales of F \sharp , G and G \sharp (or A \flat) minor.

No. 2. For the scales of A, A \sharp (or B \flat) B, C and C \sharp minor.

No. 3. For the scales of D, D \sharp (or E \flat) E and F minor.

In the following minor formulas, the *melodic* scales only are given.

The *melodic* minor scale has a raised 6th and 7th ascending and restored 6th and 7th descending.

To play a *normal* minor scale, omit the accidentals.

The *harmonic* minor scale has a raised 7th only, both ascending and descending.

In changing the scales to *normal* or *harmonic* the fingering of both hands must be altered, but in no case will this be material as to require further illustration.

Careful study of the formulas given should qualify any student to adapt the theory correctly for himself.

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The concerts given by Mr. Farland in connection with local talent compare favorably with those given by leading professional companies, and cost but little more than exclusively home-talent entertainments, **AS THE ADVERTISING MATTER WHICH HE FURNISHES ENABLES MANAGERS TO MAKE A DISPLAY OF PAPER EQUAL TO THAT OF THE BEST PROFESSIONAL COMPANIES, AT AN EXPENSE, FOR PRINTING, OF ONLY \$5 AND UPWARDS**, according to the size of the place. To advertise an exclusively home-talent concert in an inferior manner, from \$25 to \$100 must be expended for printing alone. It will be seen that the difference in the bill for printing will make up a goodly portion of Mr. Farland's fee, and as he is recognized as one of the strongest musical attractions before the public, and has a national reputation, it is safe to say that his name on the program will enhance the drawing power of a home-talent concert to such an extent that the additional outlay necessary to secure him will be made up several times over in increased receipts.

It is well known that in most of our smaller cities and towns there are, comparatively speaking, but few banjo, mandolin or guitar players, and but little interest in this class of music. This is the strongest reason that can possibly be advanced why interested persons who reside in such places, such as teachers, dealers, etc., should give concerts in which this class of music predominates, as nothing else will so arouse the interest of the public in the banjo and kindred instruments.

The fact that first-class violinists, pianists, etc., often fail to attract paying houses should not deter any intelligent person from undertaking the management of a **BANJO** concert in **ANY** city, town or village having a population of one (1,000) thousand and upwards, as Mr. Farland's experience in all parts of this country and in all kinds of places, large and small, has demonstrated that **banjo concerts**, when properly managed, draw good houses where others fail, and the fact that many of his most successful engagements have been in places where the banjo was comparatively unknown, proves that a scarcity of banjo players or a lack of interest in banjo music on the part of the public **DOES NOT** operate against the financial success of these concerts.

It should be borne in mind that banjo concerts, in common with others, must rely upon the support of the general public (not banjo, mandolin and guitar players alone, because there are not enough of them), for success, and also that **IT IS MUCH EASIER TO AROUSE THE CURIOSITY OF THE PUBLIC IN A NOVEL PERFORMANCE, SUCH AS THAT GIVEN BY MR. FARLAND, THAN IN THE PERFORMANCES OF PIANISTS, VIOLINISTS, ETC.**

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"He is beyond a doubt the greatest banjo performer of the day, having a rapidity and truthfulness of execution that are phenomenal. * * * The footwork was exceptionally enjoyable, the phrasing and delicacy of expression showing Farland to have the soul of a true artist."—*News Letter*, Sept. 22, 1894.

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"Nocturne, op. 37.
"Polonaise, op. 9, No. 2.
ROSSINI.—Overture to Wm. Tell.
WIENIAWSKI.—Polonaise, op. 18.
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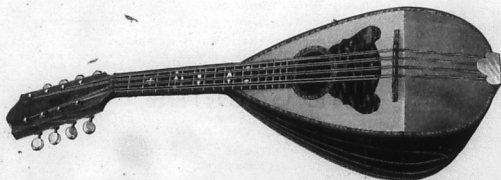


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DORÉ BROTHERS AND W. B. FARMER, BANJO TRIO

N.Y. April 21st /95

Dear Stewart:-

Enclosed you will find the latest picture

of our "Trio".

We intend using the "Thoroughbred" exclusively, as the one you have made me far surpasses, in brilliancy and volume of tone, any banjo which I have ever used in my experience of ten years, during which time I have appeared in the most prominent Theatres from New York to San Francisco.

Wishing you all the success which your merit deserves, I am,

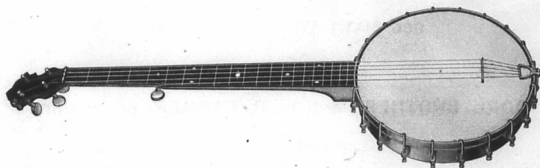
Sincerely,
William Doré

S. S. Stewart "2d Grade" Banjo for Students & Amateurs.

Size, 11-inch Rim, 19-inch Neck, - - - Price, \$10.00

" 10-inch " 17-inch " - - - " 10.00

The 10-inch Rim size is designed for ladies; the 11-inch for gentlemen.

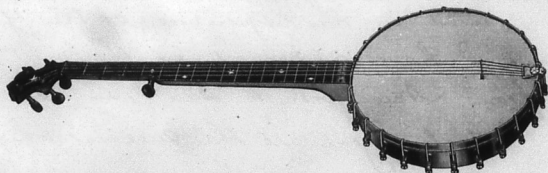


THIS instrument is quite an improvement over the old-style Ten-Dollar Banjo, and is really an excellent instrument, considering the moderate price.

DESCRIPTION:—Nickel-plated rim, with wire edges on both sides, with maple wood inner rim; twenty brackets, grooved hoop, metal tail-piece, etc.—all metal parts being nickel-plated; ebony fingerboard, polished neck, raised frets, pearl position-marks, etc.; ebony pegs.

A very good idea of the appearance of this instrument may be obtained from accompanying engraving. This instrument, although not a high-grade "Stewart," is well-made and finished, and will be found a good instrument for the money.

S. S. Stewart, \$15 Banjo, styled "The Amateur."



THIS Banjo, style "The Amateur," may be described as follows:—Nickel-plated rim, wire edge at top and bottom, maple wood inner rim, twenty-four nickel-plated brackets and hoop, ebony veneered fingerboard, pearl inlaid positions, raised frets, ebony pegs, "common-sense" tail-piece—all parts finely finished and polished.

Size, 11-inch Rim, with 19-inch Neck, - Price, \$15.00

The same Banjo may also be had with 10-inch rim and 17-inch neck for ladies' use.

BEFORE ORDERING, PLEASE BE PARTICULAR TO MENTION THE SIZE WANTED, WHETHER 10 OR 11-IN. RIM.

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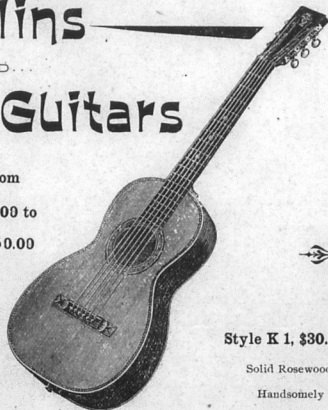
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Style K 1, \$30.00

Solid Rosewood

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