



S. S. STEWART'S

BANJO & GUITAR JOURNAL

MUSICAL CONTENTS

(CONTINUED ARTICLES.)

PRACTICAL FINGERING FOR THE BANJO, (Began in No. 87)	G. W. Gregory
GUITAR FINGERING, (Began in No. 92)	Walter Jacobs
MANDOLIN INSTRUCTOR, (Began in No. 93)	Paul Eno

MUSICAL SELECTIONS

"PYRAMID WALTZ," Banjo and Guitar	Frey
"THE NEW WOMAN," Two Step, Guitar	Frey
"HOW CAN I LEAVE THEE," Var's, Mandolin and Guitar	Frey
"ANDANTE," Banjo	Stewart

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Banjo and Guitar Clubs.

In no department of music has greater progress manifested itself during the past few years than in those organizations known as BANJO, MANDOLIN and GUITAR CLUBS. The advent of the now popular "Banjo Club," which dates back only about a decade, was the starting point of a renewed awakening of interest in the guitar, and the impetus received by this instrument and the mandolin, working in harmony with the banjo, has resulted in a sort of "boom" for these instruments. There are hardly any other three different instruments in existence that work so closely in harmony as the banjo, the guitar, and the mandolin.

A "Banjo Club" may be defined to-day as an organization composed of from five performers upwards, the instrumentation of which is made up of one or two banjearines, upon which the melody or principal part is carried—the "first banjo," the "second banjo," the "piccolo, or octave banjo," and the guitar, or six string banjo. Now, there are two separate and distinct kinds of "six string banjo" used for accompaniment parts. The first being strung and tuned similar to the orthodox guitar, and its music rendered from precisely the same notes, as would be used for the guitar. Then, there is the six string banjo, constructed just like an ordinary five-string instrument, except that the neck is a little wider, and an extra "bass," or wound string is added. The music for this instrument must be written similar to ordinary banjo accompaniment parts, only with the difference that the lower notes, from the "D" string upwards, are added, and a rich set of chords not obtainable upon the ordinary five-string banjo are obtained. (For duets with two banjos, when the "second part" is rendered upon such a six-string banjo, the musical effect is vastly superior to duets rendered upon two five-string banjos.)

The banjearine, or tenor banjo, is pitched a fourth higher than the ordinary banjos used for the "first and second" banjo parts. (When a new club is organized should the members not possess banjearines, any small banjo, say 2 1/2 to 3 rim, with 14 inch neck, will answer very nicely for the banjearine parts in the club music. All modern music for banjo clubs is arranged and adapted to the banjearine as leading instrument, and to attempt a "banjo club" with five or more banjos of the same size, simply cuts off about one half the musical effect; in short, is a very poor plan for a banjo club.

Going further, we have the club of increased membership and instrumentation, taking in the "bass banjo," a very important addition, inasmuch as it gives the foundation tones to the harmony and assists in marking time and in keeping the parts together. Then with the assistance afforded by the mandolins and guitars a well rounded out musical organization results.

We have in Philadelphia some very capable conductors and organizers of such clubs, namely, Paul Eno, 1016 Chestnut Street; Thomas J. Armstrong, 1431 Chestnut, and M. R. Heller, 141 North Eighth Street.

There are also some highly important books published upon the subject of banjo and guitar clubs, in addition to a liberal supply of published music written purposely for such organizations. The import-

ance of a suitable literature can not be overestimated, and with such works as Mr. Armstrong's "BANJO ORCHESTRA MUSIC; OR HINTS TO ARRANGERS AND LEADERS OF BANJO CLUBS," price 50 cents, and "DIVIDED ACCOMPANIMENT," by the same author, sold at the same price as the former work, little is left to be desired by formers of such musical organizations.

Time was when we had no such works to guide the student or player in forming and arranging music for banjo, mandolin and guitar clubs, and as there was no apparent demand for such works it is not likely that any publisher would have produced such, even had such a man as Armstrong been at hand to provide the *Mss.*

Therefore too much appreciation can not be shown by those interested in aiding the circulation of these books at 50 cents per copy, and in encouraging this and all good *Journals* devoted to such subjects by helping to increase their subscription lists.

There was once a man who boasted that he had sent his children to Sunday-school for the church for several years, and that it had not cost him a cent, either." Selfishness, however, is not always a short cut to fame or fortune and seldom to reputation in a profession. Only by circulating the necessary information can education be disseminated, and with the banjo as with anything else the people require educating to the higher standard of banjo playing. There are still plenty of persons, otherwise well read and well informed, who never heard a good banjo club and who seem to entertain an idea that a banjo doesn't amount to much, and all because they have never yet had the opportunity of hearing the banjo properly represented.

No instrument and no organization has ever made more rapid advancement than the banjo and the banjo club, where the instrument and the club has had a chance to be heard.

ORGANIZE NOW, and prepare for the fall and winter season.

Let all clubs go to work with a renewed vigor.

LET THE GOOD WORK GO ON.

Hard and "Soft" Times.

No tariff act, or law, will produce revenue sufficient for the needs of the country unless business generally is good. High tariff or low tariff does not make good business, and all the silver or gold that can be coined will not produce good times without confidence in the stability of the government and faith among the people in themselves.

The free and unlimited coinage of silver into dollars will not put and retain money in circulation. Most people are about tired of silver now. Neither the U. S. Treasuries or the banks have sufficient storage capacity in their vaults for the tons of silver dollars already being coined under the old law.

There is no doubt that it will be a good thing for the vault and safe manufacturers if such a thing as a free silver coinage act should ever be passed, for the people won't want to lug heavy silver lumps around with them, and finally the Treasury of the United States will have to carry all the cart wheel dollars and store them at the expense of the public, while the people themselves will demand "coin notes" to carry instead of the coin itself. We are having "soft"

as well as "hard" times. This summer has proven a "silly season" for the silver boomers. Of course, those who "have nothing" will take any kind of dollars you will give them, but the United States Government can not give the silver dollars away, like distributing pennies to a crowd of small boys.

Even granting the unlimited coinage of lumps of metal into big round dollars, this will not make business better, for there will be no confidence in the monetary stability of the nation, not at least until after a long period of time has elapsed and the wave of "soft times" has run its course.

So far as we are concerned we would just as lief have paper currency as gold or silver, for gold is hard to keep and silver is hard to get rid of when we have too much of it. (We can remember the time when we were obliged to shovel silver dollars into a closet and cover them up with old papers, for our safe would not hold them.) Yes! paper money is the best.

All we want is confidence in ourselves as a nation. We can pay from our mines surely sufficient gold to settle with foreign nations for all we may owe them, and outside of that give us good government notes; we prefer them to gold, silver, copper, or tin, or to the national bank circulation, which is secured by the bonds of the people, who pay interest on this circulation through the bonds.

At any rate, most people have had enough of the silly season and silver talk. Silence may prove to be golden. Let us have a rest.

Our Musical Department.

In this number are continued those interesting musical works, "GREGORY'S PRACTICAL FINGERING FOR THE BANJO," "PAUL ENO'S MANDOLIN INSTRUCTOR" and "JACOBS' GUITAR FINGERING." These are all interesting to the students of the respective instruments. Gregory's Fingering for the Banjo becomes of deeper interest as the work progresses, and banjo students, who preserve the different numbers, will find they have got a work for little money, that is almost beyond price. It may be a year yet before the work is completed in the *Journal*, as a serial, and it is not likely to be issued in book form until that has been accomplished.

"Jacobs' Guitar Fingering" is another practical work of more than passing interest to guitar students, and has been hailed with delight by the many guitar teachers who take the *Journal*. For music, we have the "Pyramid Waltz," for banjo and guitar; "Andante," for banjo; "The New Woman," two-step, guitar solo, and "How Can I Leave Thee," for mandolin and guitar. These are all good.

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 Column," as that department is intended as a select directory.

The Hamilton Banjo Club.

This well-known Philadelphia musical organization has greatly increased its membership for this year. At the same time, the EASTBURN BANJO CLUB dissolves and passes out of existence. In a few words, the facts are as follows: The Eastburn Banjo Club was originally organized by young men who were pupils of the Eastburn Academy, and the club was organized under the name, Eastburn Academy Banjo Club. After the members had graduated from this institution, the club was continued under the name, Eastburn Banjo Club. Last season the club established rooms in a building at 13th and Market Streets, and had a membership that was more than encouraging, and was being conducted on much the same plan as the Hamilton Club, whose larger organization occupies rooms in the Fuller Building, on 18th Street, near Chestnut, (No. 10 S. 18th). Now, the two clubs, deeming it to the best advantage of all concerned, have consolidated, and are merged into one organization, namely,

THE HAMILTON BANJO CLUB,
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The contributing membership, too, will be greatly increased, as the result of this combination, and it is believed that future concerts will be made exceedingly interesting and more popular than ever. Prof. Paul Eno will continue as the musical head of the club, which will perform as a banjo club, a banjo, mandolin and guitar club, and also as a mandolin and guitar club, as occasion may require.

Surely, work of much advantage to the interests of these instruments will be accomplished through this combination, and we consider the plan a good one. The truth of the old saying, that "In union there is strength," should be borne out in this instance. We wish the new organization every success.

For those interested, we append the following list of officers:

President, A. L. Hoskins, 626 Drexel Building;
Vice-President, H. K. Gilmore, 734 Pine Street;
Secretary, Henry Howison, 1540 Diamond Street;
Treasurer, C. T. P. Brunner, 4042 Spruce Street.
Let us see the membership of this organization increase steadily this Fall and Winter.

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"The Guitarist's Delight." A book of selections for Guitar.....value, \$.25
"The Banjo and Guitar Music Album." A book of music; some for the Banjo and some for Guitar.....value, .25
Book, "The Banjo." Bound in paper cover.....value, .25
"Banjo and Guitar Budget." Another good collection of music; partly for Banjo and partly for Guitar.....value, .25
"Portfolio of Banjo Music." A book of Banjo pieces.....value, .25
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We are always pleased to hear from our friends and customers in all parts of the world, whether they are purchasing goods at the time or not.

When correspondents do not receive immediate replies to friendly letters, it should not be taken as a declaration that we do not want to hear from them.

Always "keep the banjo to the fore"—and keep on WRITING "BANJO," TALKING "BANJO," WHISTLING and SINGING "BANJO," until the people begin to know that you have got a banjo. Let the "banjo boom" get a move on it, and keep it going.

We repeat that it is more than a pleasure to receive letters from all who are interested in the banjo.

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WILLIAM F. PETERS, Sandusky, O., writes:—"I still play my Stewart Banjos with as much pleasure and satisfaction as ever. I wrote you while abroad of my success with them."

HARRY M. McDONALD, St. John, N. B., writes:—"Music received today, also Mr. Farland's picture. Many thanks for same; it will make a corker when framed. I also wish to thank you for the prompt manner in which you sent music, as I was in need of it for my pupils."

FRED W. SHERRATT, Towanda, N. W. Australia, writes:—"The books and music sent by you came duly to hand about a fortnight ago and their quality fully justifies the confidence I placed in you in asking you to select appropriate material to work upon, for which pray accept my hearty thanks."

The beautiful printing, the clear and concise explanations and the expressive illustrations of the AMERICAN BANJO SCHOOL, all go to make up a work which, in my humble opinion, could scarcely be bettered, and together with FARLAND'S NATIONAL SCHOOL and Gregory's Fingering in the *Journal*, form a course of elementary instruction, such as a student, who, like myself, is not within reach of skilled tuition, is simply invaluable."

MASTER GUY E. WILLIAMS, the talented son of E. E. Williams, Duluth, Minn., is progressing finely with his banjo playing and lately made a Summer Concert Tour, in which he was highly commended by the press.

W. J. STENT, Sydney, N. S. W., Australia, in one of his recent letters, said:—"What troubles me at present is the receipt of a shipment of faulty guitars from America. I could not help contrasting them with the shipments of banjos from you. I expect to have to pay about \$4.00 each to put the guitars in a playing condition. It seems that every one is so careful in filling orders as S. S. S."

ERASTUS OSOGOD, the well-known teacher, of Concord, N. H., in a recent personal letter, said:—"In the Fall, no doubt, I will be able to introduce your mandolins to the boys and girls of New Hampshire, as I have your banjos. Last week I took dinner with E. M. Hall. He had his Presentation Banjo with him. He said he was glad I was such an ardent admirer of the S. S. S. instruments. Mr. Gatombs says I am a regular Stewart crank. But I like Mr. S. very much, and must say, in all truth, he invariably has something pleasant to say about you and your goods."

THE AMERICAN BANJO SCHOOL, by S. S. Stewart, is clearly the largest and most complete banjo method ever published. It contains more matter, cuts, illustrations, musical and literary material than any work produced for the banjo elsewhere at the same price or higher. Over 100 full size music plate pages, stiff manilla cover. All wood engravings in latter portion of the work were produced from photographic negatives, and therefore are exact fac similes.

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The Stewart Banjo is played in every civilized country of the world.

"NATIONAL SCHOOL FOR THE BANJO," by A. A. Farland. This is a fine work, containing sixty-three full size music plate pages, price \$1.00. It contains instruction in all the keys, together with an exposition of the author's system of alternate fingering for the instrument, which enables the student to practise so intelligently that he can overcome the difficulties in the instrument with surprising ease. The book also contains a choice collection of contest songs, carefully and artistically arranged, and fingered by Mr. Farland's system. Every banjoist should have a copy of this work.

H. W. HARPER, Grand Rapids, Mich., writes:—"The *Journal* has become a necessity with me, this being the twelfth year that I have been a subscriber, and I can't go back on the old stand by."

E. G. BAUM, Buffalo, N. Y., writes:—"The *Journal* arrived this morning, and received its usual welcome. The music is certainly A-one, and Gregory's *Practical Fingering* is what every ambitious student of the banjo needs. If it helps others as much as it has helped me it will certainly be in great demand when published in book form. I have organized another club here and it is going along in fine shape. It numbers twelve members, and it would do your heart good to hear them play that finest of all marches, *The Normandy*, by Armstrong."

Those bright selections for Banjo Clubs, Rosedale Waltz, and Arion March, by John C. Fowell, are becoming popular with different clubs and will be in full swing the coming season.

Those who make a practice of writing for "sample" or "specimen" copies of the *Journal* are reminded that the price of annual subscription is FIFTY cents, single copies, TEN cents. This information is contained on page one of each issue, but there are some who do not see it.

Go and see STEWART'S EXHIBIT OF BANJOS in the Philadelphia Bourse Exhibition Department.

The handsome, illuminated colored tint portrait of Alfred A. Farland, which is now being given as a premium to each *Journal* subscriber who makes a request for it, has proven a great success. It is the handsomest picture ever produced of any banjo artist. It is not the production of lithography, but is made up of five separate engravings. C. S. De Lano, of Los Angeles, Cal., writes concerning this work:—"The pictures of Farland duly received and many thanks are due you for same. They are as fine a piece of work as I have ever seen, and will all be quite to good advantage." Mr. De Lano sends in quite a number of subscriptions for the *Journal*, and expects to increase his list by the beautiful pictures. The picture also has a good point in the fact, inasmuch as it contains a representation of the present, "Elite" Tailpiece, attached to the Stewart Thoroughbred Banjo represented in the engraving.

When you send in your little 50 cents for subscription to the *Journal*, mention the fact that you would like one of the colored picture of the present, "Elite" Tailpiece, and must say, in all truth, he invariably has something pleasant to say about you and your goods."

FRANK G. SWEET, Norwich, Conn., writes:—"Please send me a copy of No. 90, *Journal*, as I have spent some very pleasant hours with your Fingering, by Gregory, which I think is very fine, especially at present."

I commenced taking the *Journal* with No. 91 and sent to you for a file of back numbers, which stopped short at No. 89, thus leaving me out of No. 90. I have spent some very pleasant hours with these *Journals* and expect a great many more with those to come. It is the journal of them all."

We have received, through the kindness of W. J. STENT, the well-known Australian teacher, a fine

photograph of his Ladies' Banjo, Mandolin and Guitar Club, of Sydney, N. S. W., Australia; a band, some group and, we believe, a fine organization. The instruments shown in the picture are mandolins, guitars and Stewart Banjos, banjeaurines and bass banjos. It affords us much gratification to see the ladies in Sydney taking so much interest in the American Banjo. We wish them every success.

"WILLIAM SULLIVAN, Montreal, Can., writes:—"The Morningside Caprice, by Osman, is very fine. I played last Sunday with piano accompaniment and made a big hit with it. There were two ladies present who wanted to know if it was published for piano solo."

A. A. PATRIBRIDGE, the Banjoist and Teacher, of Auckland, New Zealand, writes under date of May 15th, last, said:—"The case of Banjos arrived safely and I am quite satisfied with them. They arrived just in time for my concert."

I put them in first-class playing condition and they were a musical treat to listen to when all were being played together. The Bass Banjo is a dandy; my apprentice played it, and to say that he did his part admirably is putting it very mild, taking into consideration that he never had a bass banjo in his hands before. In fact, his performance was a great recompense for all the teaching labor he brings out of a beautiful full round tone. Poor fellow, after the concert he had a blister on his thumb as big as a good sized pea.

I am sending you accounts of the Club's performance. I am greatly and truly proud of my Club as they are all my pupils and have been drilled by me. You will see by the program that we played six of Mr. Armstrong's best selections for Clubs.

Mr. Ringwood, Conductor at the Concert, gave some very fine selections which were greatly appreciated. In fact, his playing is the best I have heard of. He, too, has played in the Colonies, he ought to be in America where the Banjo is understood and appreciated,—his execution is simply wonderful. He is a great admirer of your instruments, in fact, you may see.

The new you make me, 104 in *Thoroughbred*, has turned out a thoroughly reliable and well-toned instrument. If all the others turn out the same, I shall be more than satisfied."

CHIC KIRBY, Concord Island, New York, writing under date of June 10th, says:—"As I am on the road nearly all the time, I find it necessary to send you each number of the *Journal*, as issued, except when in Boston, where I usually get them of Haynes & Co."

Thus, you see it is not handy for me to subscribe, and possibly that will delay me from receiving one of those new portraits of Farland. However, if in the goodness of your heart, you saw fit to enclose one, I would prize it highly and consider it a valuable addition to my collection of banjo players portraits."

Have been a constant reader of the *Journal* for many years, and have been a subscriber from the first publication. I have wanted to hear Farland play for a number of years, and at last the wish was gratified at the recent Banjo Concert at Chickering Hall, New York.

Among the one hundred or more Banjoists of various degrees of merit, the work performed upon the Stewart *Special-Thoroughbred* Banjo alone forth like a gem of rare perfectness in a setting of ordinary brilliants. In fact, to my notion, Farland commences where others leave off. And of the many makes of Banjos shown, none seemed to possess that peculiar sweet, clear and brilliant tone of the Stewart make."

The Easton, Pa., people have a good man in CHAS. E. HEINLINE, and he had a busy time of it last season. The Peerless Banjo Club, composed of ladies and gentlemen of that city under the direction of Mr. Heinline, is well organized, and we are indebted to them for a fine photograph of the organization, lately received. We hope that they will all keep together and continue in the advance movement. To the ladies we look for the advancement of the Banjo, in a great measure, and wish it the increased use and popularity of the mandolin and guitar.

We wish the Peerless Club and its active conductor every success.

R. W. DAVENREUX is now located at 3134 Euclid Avenue, Philadelphia, as a permanent residence.

MAGGREGOR DOUGLAS, writing from Oklahoma City, under date of June 17th, says:—"It may interest you to know that the Banjo is receiving some attention even here. There are three good STEWART banjos in the town, besides several others of other makes."

We have a quartette here that carries two Banjos, Guitar and Mandolin, or two Guitars and two Banjos,—or, two Banjos, Banjeurine and Guitar. One of the guitar players doubles up on both a banjo and Mandolin, and the other guitarist is a very fine player. I play first banjo, or banjeurine, as the case may be.

This quartette has been together now, for two seasons besides this one, and we are doing some very fair work. It is an amateur organization, but we play a good grade of music. Our best number is probably Kuaiwak, of Wianietzki."

ERASTUS OSOOND kindly furnished us a copy of "Leap Year March," a new publication of Frank A. Farland, of Concord, N. H., composed by the publisher. It is issued for Two Banjos, price 40 cts., with Guitar part at 25 cts. extra. We think it a very good 6 8 time march, and not being very difficult should meet with success.

C. ARKASMITT, a time honored subscriber, writing from Madisonville, Ky., recently, gives us the following, which we take much pleasure in presenting to our readers:—"Although still in the land of the Colonels, I received my Journal from Newport and hasten to send for Farland's prize."

On other pages you will find a worn eaten chestnut about how I like the Journal. If you value your reputation as a law abiding citizen, you will not publish it, for I'm quite certain you'll be arrested for disturbing the peace, if you do so."

The following is the poem alluded to. It should be sung to the metre of "The Old Oaken Bucket."

How dear to our hearts is the Journal so truthful,
When six times a year 'tis presented to view;
The music, the letters, and hints all so useful,
Make glad all our hearts and we always renew.
The faithful old Journal—"please to send me one."
And to see how Stewart sends Simple Method to—School.
The Journal is spicy and, Oh! it is so true,
This well-known old Journal we all love so well.
The B. & G. Journal, the only good Journal,
The up-to-date Journal, we all love so well.

That B. & G. Journal we hold as a treasure,
For often at eve when we're weary and sad
We've found in the Journal some words of such pleasure
It makes our hearts light, and our moments are glad.
How ardent we seize it and eagerly read
As quick to our homes we all scatter pell-mell
To read from our Journal, and always to heed it
This up-to-date Journal we all love so well.
The B. & G. Journal, the only good Journal,
The up-to-date Journal we all love so well.

How nice from the Post-Office near to receive it,
As fresh from the press, it comes to our hand;
A fine fifty page "Jo" sheet could tempt us to leave it
Though filled with good music that's made in our land.
And if I removed from our loved situation,
A part of regret will undoubtedly swell,
To get the old Journal we all love so well,
The B. & G. Journal, the only good Journal,
The up-to-date Journal we all love so well.

FRANK S. MORROW, the well-known Harrisburg, (Pa.) Teacher, has his Imperial Banjo, Mandolin and Guitar Club so well organized that it is doubtful if it can be excelled, but as Morrow is not one to stand still, there is no telling to what limit of perfection the Club may arrive within another year. At a concert, a short time ago, in Myerstown, the Club received the following criticism from the *Lebanon Reporter*.

"Prof. Morrow's Club proved to be a very clever aggregation of Harrisburg talent, and played a high class of music, including several novelties, with a rare degree of skill. Their execution was excellent, and the expression of their playing was marked. Prof. Morrow deserves congratulations for having trained the Club to so high a standard of performance."

The same paper in speaking of the Banjo in the hands of Mr. Farland, said:—"Of Mr. Farland it is difficult to say too much. The instrument upon which he performs is commonly ranked below musical instruments proper, a toy rather, and quite unadapted for the execution of any but the simplest airs. In Mr. Farland's hands it was, as by magic, transformed into an instrument of all but unsurpassed possibilities. A beggarly description is to

call his playing marvellous. Finished technique, brilliant execution and graceful manipulation characterized it, but it was more than an exhibition of wonderful and intricate fingering. The musician produced music such as one would not conceive the banjo capable of yielding."

Banjoists generally, and all who have the interests of the instrument at heart, should make mental notes of articles like the foregoing, and see what a good work is being done for the Banjo by A. A. Farland. Remember always, that there are thousands of persons yet who have never heard a good Banjo in the hands of a good player. The Banjo, our only native American instrument, has been kept too long in the prison of darkness, and Farland is the man who is bringing it before the enlightened musical people. He is indeed a "Light Bearer" in this direction, and the work that Paganini did for the Violin, years ago, is now being done for the Banjo, by Farland. Don't forget that Stewart has issued a handsome colored engraving of Mr. Farland, which will be mailed to every subscriber to the Journal who may apply for it, enclosing a two cent postage stamp, for a limited time only. Every reader should have one of these handsome Farland pictures; frame and hang it upon the wall of his home or office.

ROBERT A. HERLES, Easton, Pa., writes:—"The \$1000 Banjo, bought of you several weeks ago, is certainly a wonderful instrument for the price. My scholar was so pleased with it that he declared he would not take \$20.00 for it, for fear he might get another as good. Your promptness in filling orders is greatly appreciated."

NOTE: The above refers to the Stewart "GRADE 2" Banjo, now sold at \$10.00. These instruments cannot be beaten for the price charged.

Get "Morningside Caprice," for Banjo and Piano, by Osman. Stewart publishes it. Price 40 cents. It is fine.

CHAS. E. CONKLIN, Roslyn, N. Y., writes:—"Last March I got one of your Special *Thoroughbred* Banjos through Ditson & Co., and never heard such a sweet toned instrument before. Every note is clear and musical, and has such a carrying power. Several times when I have played at a concert, a number of people have come and spoken about the fine toned instrument I played."

All my friends admired it, and I—well, I am not looking for anything better till Stewart makes some improvement; and where there can be any improvement, I don't know."

GEORGE CARR, of Scranton, Pa., made a fine impression on the audience, at the closing exercises of the Keystone Academy, Factoryville, Penna., on the evening of June 10th, last, with his Stewart Banjo. Carr is at the piano, and rendered the March L. Infante, by Gregory.

THEODORE PIERCE, Banjoist and Comedian, writing from Conover, Ia., under date of June 22d, said:—"The Banjo (Thoroughbred) received at Fort Atkinson, O. K. The instrument is indeed a fine one, and far exceeded my expectations. No wonder the Stewart make is world famous."

Banjo students should study well "GREGORY'S PRACTICAL FINGERING" for the Banjo. It is a grand progressive work.

IS BOSTON. While in Boston, during the month of June, the publisher of the *Journal* spent some time with Mr. Walter Jacobs, of 169 Tremont Street, the well-known teacher and writer. Mr. Jacobs deserves his attention to the guitar, banjo and mandolin, and has his time always filled during the teaching season. In the summer, when people are away from town and enjoying vacation, Mr. Jacobs spends much time with his pen and music-paper. He was at work on the second volume of his well-known publication, "The Guitar Soloist," when we were here, and hopes to have it out by Fall. We also had the pleasure of meeting F. W. Miller, formerly with Geo. W. Gregory, in New York, and who is now connected with his brother under the style of

Hill & Co., bicycles, No. 375 Columbus Avenue, Mr. Hill is quite an enthusiastic wheelman, but does not give up his banjo practice on that account; in fact he has decided they work well together, as the "like" strengthens the muscles, and banjo practice prevents the joints getting overtaxed in one direction. Hill is a great player, and he is fondly attached to the Stewart Thoroughbred Banjo.

Through Mr. Hill we made the acquaintance of Clinton Jordan, also a banjo enthusiast, who expressed the opinion that the *Journal* did not praise the talented Farland half as much as he deserved. "Farland is a wonderful player, an artist and a gentleman," said Mr. Jordan.

It was found, indeed, that the enlightened players were all of the same opinion regarding Farland as an artist and a man.

At the office of the L. B. Gatzcomb Co., on Tremont Street, the writer had the pleasure of meeting Mr. Gatzcomb, also Messrs. Lansing and Babbs, of the Boston Ideal Club. The club was engaged for the summer season at the Castle Square Theatre during the run of the opera, a similar engagement to the one of last summer, which was so successful.

The leading teachers, such as Jacobs, Lansing, Babbs, and others, had all been as much employed with pupils as ever before, but at this time of the year business, of course, is slack, and the teachers, or guitar strapped to his machine, gliding along towards the place of his summer outing. The wheel and the banjo are destined to become close comrades, too, as most of our Wheelmen Club Houses have organized Banjo Clubs and have set apart a music room in their establishments where the members meet for practice.

T. J. Armstrong's latest musical success is called the "Drexel Institute March," for Banjo Clubs.

J. P. DOUGLASS, Lawrence, Kan., writes:—"Your card, catalogue, and Farland's picture received. Many thanks for the same. I am not at present in the market for a banjo, being already the happy possessor of a Stewart Model, which I received from you on January 9th, 1891, and after five years constant use it is still in as good condition except the some of the frets are worn down smooth with the fingerboard."

I heartily join with all admirers of the Stewart Banjo in saying that it is without doubt the best banjo on earth.

I am trying to organize a Banjo Club, and if I succeed you will receive our orders for music. On referring to your subscription list you will find that I am an old subscriber for the *Journal*, not having allowed my subscription to expire for the last five years. I hope to take it as long as I am located where it can reach me regularly."

CHARLES E. SCHARF, the well-known Baltimore teacher and player, was married to Miss Annie Margaret Hermer, of Baltimore, during June. We congratulate the happy couple and wish them every happiness and prosperity. Mr. Scharf states that his banjo and guitar club is getting to the top of the ladder—another thing for congratulations.

Miss C. Aimée Richey, writing from Milan, Italy, under date of June 10, says:—"I have been taking the *Journal* for the last two or three years and like it very much indeed, but will not renew my subscription on account of being so far away, having come here from San Francisco, Cal."

I am the happy owner of one of your Presentation Banjos and could not like it better—would not take it for any price. It is a grand lovely here, the banjo being a very rare instrument."

G. R. E. Kennedy, Newport, Vermont, advertises new music in this issue.

MISS A. FLORENCE SCHMIDT, the piano, banjo, mandolin and guitar teacher, of this city, is spending the summer at Atlantic City.

F. M. PLANQUE, the phenomenal whistler and grand piano artist, who is almost a second Farland as a performer, speaks in the highest terms of the Stewart Banjos. In fact Mr. Planque plays no other banjo but the Stewart. He renders such music as *L'Infante March*, *Norwegian Dance*, etc., and *Whistles La Capriciosa* like a prima donna. Mr. Planque tells of an amusing incident which recently occurred in his teaching experience. He was teaching a young music dealer, with whom he left his card, promised to send pupils to him. None ever came that Mr. Planque could trace to this source. Some time afterward Mr. Planque was again in the music store, when he spoke to the dealer about the matter. We learn his surprise upon being told that when it was found that he used and recommended the Stewart Banjo, the dealer would not send any one to him for fear it might injure the dealer's business in the sale of the Polylog banjo, for which he had the agency.

Mr. Planque immediately replied—quote his exact language—"I very politely told him that if that was his reason for not sending me pupils, he need not send me any, as I always had used and recommended the STEWART BANJO and should continue to do so in the future." Since that time Mr. Planque has been the recipient of pupils, referred to him by the same music dealer.

It may be well here to remark that many of our ambitious music storekeepers are noted more for their hindsight than for their foresight. Of course there are many noteworthy exceptions to this, as some of the most noble characters we have ever met are to be found in the musical lines, but yet there are more of the short-sighted hindsight class connected with the trade than is good for it.

Musicians generally, to-day, are forced to admit the banjo as a leading musical instrument or else to be set down as ignorant of up-to-date music. The music seller also must recommend a reliable banjo and not try to force upon the buyer an instrument worth about one half what he asks for it. A fine Tremona violin, worth several hundred dollars, looks very like an \$8.00 to \$15.00 imitation, and is probably just as good for the fiddler to strum a tune on, but the trained artist knows the difference at once.

You don't sell an experienced artist or an amateur of good taste a 99-cent chromo to take the place of an oil painting, neither does a person possessing a trained musical ear voluntarily perform upon a \$1.00 violin or a \$2.26 1/2 mandolin. Cheap and villainous instruments do much to make "rotten" performers. Get the BEST. The best banjo is the STEWART.

Probably no writer in existence has ever met with the success in giving to the public popular and attractive banjo music that has fallen to the lot of Thomas J. Armstrong. Among his most successful compositions are the following—Liberty March, B. & P., 50 cts.; Normandy March, B. & P., 40 cts.; Spring March, B. & P., 35 cts.; Burlington Schot, B. & P., 35 cts.; Dorico Scot, 25 cts.; Exhibition Schot, B. & P., 40 cts.; Anticipation Polka, 10 cts.; Bristol Polka, 10 cts.; Lawn Tennis Polka, B. & P., 25 cts.; Noddy Polka, 25 cts.; Premium Polka, B. & P., 25 cts.; Anticipation Polka, B. & P., 40 cts.; Spring March, B. & P., 35 cts.; Avalon Waltz, B. & P., 35 cts.; Diana Waltz, B. & P., 35 cts.; Le Billet Deux Waltz, B. & P., 35 cts.; Albion Mazurka, B. & P., 35 cts.; Arctic Mazurka, B. & P., 35 cts.; Emerald Mazurka, 35 cts.; Heart's Delight Mazurka, B. & P., 35 cts.; Celtic Reed, 25 cts.; No Plus Ultra Reel, B. & P., 35 cts.; Queen of the Sea Waltzes, B. & P., 75 cts.; Love and Beauty Waltzes, B. & P., 75 cts.; The Courier, Fantasia, B. & P., 75 cts.; and "there are others" too numerous to chronicle here. All are good.

DANIEL ACKER, of Wilkesbarre, Pa., writes:—"The banjo, style *Amateur*, price \$15.00, has been examined carefully. It is really the finest instrument I ever saw in my life for that amount of money, and is worth \$10.00 more, compared to many other makes."

Every subscriber to the *Journal* can have a handsome colored engraving of Alfred A. Farland, a banjo virtuoso, by writing to the publisher of the *Journal* and enclosing one dollar. The engraving is on the picture. NOT A LITHOGRAPH, BUT A FINE PLATE COLORED ENGRAVING.

THE MISSES SCORR, Viola and Edith, of Bayonne, N. J., writing under date of July 6 last, state that prospects for coming season are considerably brighter than has been the case for some time past. The ladies have already booked several engagements in advance and propose to open a studio in New York City for piano, banjo, mandolin and guitar. Many of our teachers write that the outlook is better for the coming fall and winter than has been the case for some years past.

The New Zealand *Graphic*, published weekly, in Auckland, N. Z., is a very attractive illustrated periodical. The issue of June 13th last contained a fine half-tone illustration of the STEWART BANJO AND MANDOLIN CLUB, which was organized some time ago by Arthur A. Urtridge of that city, and under whose management has grown to be a complete success.

We hope this success will more than continue and that the ladies and gentlemen comprising the club will go on with the good work until the banjo has become as popular in New Zealand as in America. There is nothing like publicity and the pictures of such clubs in magazines and newspapers do much to call the attention of the public that way. Then when the music lovers have the opportunity to listen to a good performance they are not easily got off. Let us all endeavor to give the banjo a great scientific "boom" in every country where the instrument has been introduced.

REMEMBER THE S. S. STEWART EXHIBIT OF FINE BANJOS in Philadelphia at the Great Bourse Building Permanent Exhibition. They will be banjo playing given there later in the season.

The Stewart Banjos hold the high esteem of players everywhere. They are the favorites of the leading and best performers.

The Stewart Banjos cost from \$10.00 upwards. You can get a good one for \$10.00, a better for \$15.00, a No. 1 for \$20.00, and the famous "Thoroughbred" for \$40.00. The more elaborate styles cost from \$50.00 upwards. Some of the great banjos in STEWART'S EXHIBIT at the PHILADELPHIA BOURSE are WORKS of ART. Remember, they are not toys or playthings, but musical instruments of as high class as any other instrument.

THE STEWART BANJOS WERE AWARDED MEDALS AND DIPLOMAS AT THE LONDON INTERNATIONAL CRYSTAL PALACE EXPOSITION IN 1884.

THE WORLD'S COLUMBIAN EXPOSITION, CHICAGO, ILL., U. S. A., 1893.

THE COTTON STATES AND INTERNATIONAL EXPOSITION, ATLANTA, GA., 1895.

"THERE IS NOTHING LIKE A STEWART," THAT'S WHAT THEY ALL SAY.

Beware of cheaply made imitations. The trade mark of S. S. Stewart is plainly to be seen on every genuine Stewart Banjo.

Philadelphia may before long be destined to become known as the BANJOISTS' PARADISE, but not in the best way. With the Hamilton family Club, The Banjo Club of the Century Wheelmen, and such players as Armstrong, Eno, Heller, and others—with the Stewart Banjo found in almost every attractive home, how shall it escape its newly found title, "BANJOISTS' PARADISE?"

GO TO the great Bourse Building in Philadelphia, take one of the elevators and step off at the seventh floor. Examine the Stewart Banjo Exhibit. It won't take long and may do you good.

Philadelphia has the greatest Bourse in the world. We also have the best instruments in the world in the shape of BANJOS. Just make a note of that.

One of Tom Armstrong's latest and best banjo club marches is called The Drexel Institute March. It will be issued during August by Stewart. Price will be \$1.40. All leading clubs will play it.

We have received a pleasing photograph of Mr. J. F. Forbes and his Stewart Banjos, from McCook, Nebraska.

PROF. KOLANDER, of San Francisco, Cal., called at our office recently. He had been making the East a visit from his California home, but the hot wave that he chanced to meet upon his arrival was not quite so bad as he feared and he had a somewhat pleasant trip. Mr. Kolander has a large class of pupils and speaks very highly of the Stewart Banjos, of which he has used and sold hundreds to his pupils.

F. K. BRIGGS, the banjo and mandolin teacher of the Utica Conservatory of Music, writes from his home address, 5 Main Street, New London, Conn., that he never had anything to please him so highly as his Stewart *Special Thoroughbred* Banjo.

Mr. Briggs will remain in New London and give lessons until September 15.

He is a fine performer as well as competent instructor upon the banjo, mandolin and guitar.

E. FRITCHARD, the New York teacher, is pleased with his "Stewart" and writes—"Enclosed please find \$1.00 for which kindly insert my card in Teachers' Column."

I am working day and night arranging music for publishers. My music for banjo is selling good and I am fairly busy with pupils.

I am much pleased to meet fine banjo you made for me than ever, and have added several new selections to my repertoire, including *Norwegian Capriccio*, *Mendelssohn*, *Tarentelle*, *Popper*, *Air Vario No. 3*, *Chas. Dancla*, and *Come Back to Erin Fantasia*.

THOMAS J. ARMSTRONG, from his Sea Isle City home, visits his Philadelphia studio twice per week during the summer.

"THE WHEEL." In cities where the smooth asphalt pavement has become the rule we now see both sexes as music teachers riding to and from their pupils' residences upon their bicycle savers. The great safety of far fares is the result, saying nothing of the health gained by the pleasant exercise. The bicycle as a "craze" may, for a time, diminish the business of the musical instrument teacher and seller, but a "craze," like the roller skating rink of a few years ago, never completely carries away the common sense of a multitude for any great length of time, and the "bike fever" must spend its course in time and settle down as a normal thing in its proper place. Thus, we think, will the bicycle lead us to music and be of benefit to the public in general, and elsewhere attend, when we take into consideration that the Wheelmen's Club Houses have their banjo, mandolin and guitar clubs, as well as other musical side societies, we have little fear of the "bicycle" interfering with the normal sale of musical goods for any length of time.

There are, it is true, some dealers in musical goods who claim that the "bike" has hurt their business, but the reaction will in time more than compensate for the supposed loss.

From the *Music Trade*, New York.

Mr. S. S. Stewart, the renowned banjo manufacturer, of Philadelphia, accompanied by Mr. A. A. Farland, the banjo soloist, and Mr. Stewart's son, were callers at the office of Miss Emma this morning. Stewart has just returned from Boston and was on his way home. He said that business was rather dull, but he takes a hopeful view of the future.

C. H. PARKER, the banjo artist, of Louisville, Ky., has received the following valuable tribute from a celebrated organist.

Mr. C. H. Parker: To Dear Sir—

Your concert at our Music Hall was a rare treat to all present. You played the works of the great masters with all the expression, phrasing and technique displayed by the performers on other instruments, showing you possess the soul of a true artist. I will offer you an engagement at the Exposition, for yourself and Mr. Parker, for the remainder of the season. Will make satisfactory terms when I see you.

Yours, CHARLES BALMER, For 30 years organist at Christ Church, St. Louis.

JAS. R. CAIN has a good class of banjo pupils in Washington, Indiana.

CHAS. H. LOAG, the banjo and guitar teacher, has instruction rooms at 237 South Queen Street, Lancaster, Penn., and has a large number of banjo pupils in that profession and was one of our early contributors of guitar music in the *Journal*.

We lately received a long and interesting letter from banjowit W. R. Lee, of Melbourne, Australia, from which we quote the following: "I received the *Journal*, likewise the parcel of music, which you sent me. It arrived safely and in good condition, and I cannot express the pleasure it gives me, as you seem to understand at once what I have in mind. I have delayed writing in order that I might try over some of the pieces, and as they are not too difficult, I have mastered two or three of them already. The ones that have taken my fancy most are *Adi Wing Dance*, *Spiffy Polka*, *Louisiana Hooten and a March*. They are all good and have a lot of melody in them, and are suitable for me to play alone, there being no Club here now. As you are doubtless aware, those capable of teaching in Melbourne are few and prefer to have plenty of pupils, as it pays better, and won't trouble to keep a Club together; and, of course, the great difficulty is to get a sufficient number to meet and keep up their practice regularly. We have a good crowd at one time here, and under Mr. Adams' management were getting on well, but dissension came among us, and with what result you know. But I keep up my practice, as I have plenty of time, being a sporting man, and I assure you I would not be without my STEWART BANJO for any money. I never travel without it, and I travel about a great deal in the year—to Sydney, twice or three times, which is over 600 miles from here, and to see my old friend, Tom Midwood, in Tasmania, at least once a year, in February, when it is our hottest; and I tell you it has been considerably warm this summer, but now it is very pleasant. But it is not as hot as it is in Sydney, and a different kind of heat—dry here and moist there. I saw Stent when in Sydney, but had not time to call and have a chat with him. I believe he has plenty of pupils and is a good teacher. I should very much have liked to attend your Banjo Concert; it must have been a great musical treat for those who were able to attend. I have often thought it would be a good spec. if some one could be induced to bring over a few of your best players, to tour the colonies, just to enliven us up a bit, and show us what the state of the art is in the hands of good musicians, but I doubt if it would pay now, as things are in a bad way here just now, and have been for some time, and I expect the best men have their time fully taken up, as they seem to have a number of banjo clubs in America. I hope to be able to go myself a treat before many years, and pay your country a visit, and listen to some of your artists, Farland especially. I think he would make music here if he came under Smythe's management, who brings all the great guns out here and does well with them."

EDWARD J. HENDERSON, of New Orleans, La., well known to our readers as a teacher of the banjo, mandolin and guitar, gave us a call during July. He is an enthusiastic lover of the banjo, as well as of the guitar and mandolin, and plays all of the three instruments well, besides being a careful and painstaking teacher. Many of his pupils in New Orleans have imbibed the musical enthusiasm of their teacher, and are already advanced players. Especially is this true of the banjo players, for among Mr. Henderson's pupils are several very far advanced lads and gentlemen performers. No "simple methods," or bogus systems have ever found their way into this class of players, and they are all musically inclined and students of the true science of music, which assures progress. Mr. Henderson was enroute for New York and Boston, and will visit Washington on his way home. He is thinking of making a change of location, from New Orleans to some other city, owing to the climate not agreeing with him. Wherever he may decide to locate he has our best wishes for his success.

MASTER FREDDY STUBER, the Boy "Banjoist Wonder," of Bethlehem, Pa., has been travelling with "The Merry-makers," as a summer venture. Master Stuber is a son of the Stuber family, and is well-known in Bethlehem. The young man has a remarkable execution upon the banjo. He is playing the STEWART THOROUGHbred BANJO now, as he found from his experience in the past that no Banjo could equal the Stewart.

"THE BANJO," a book of 131 pages, by S. S. Stewart, bound in cloth cover, 50 cents in stiff paper cover, 25 cents. This is the most complete literary production treating upon the banjo as a musical instrument that has ever been produced. Those seeking for information concerning the uses and abuses of this favorite instrument should possess a copy of this work. It is not an instruction book, neither is it a book of tunes or patent short system intended to hoodwink a person into the idea that knowledge or musical ability can be had at so much per foot. It tells the truth every time, points out the right way to do things, and shows the way to avoid. It gives a concise review of the work accomplished with the banjo, and points out the way to a still higher level within reach. It is a good book for the teacher to keep on the table of his reception room.

DANIEL ACKER, of Wilkes-Barre, Pa., has been doing quite well during the summer, notwithstanding the heat and hard times. He sells quite a number of Stewart Banjos.

TOM MIDWOOD, of Hobart, Tasmania, is surely an "Original" when it comes to sketches. McKinley and Hobart, and Tom Midwood, of Hobart, should not be confounded.

STEWART'S AMERICAN BANJO SCHOOLS contain more than 125 full sized music size papers. It is a grand instruction. Plenty of cuts and illustrations. Price reduced to \$1.00; postage 13 cents.

FARLAND'S NATIONAL SCHOOL for the banjo contains thorough instruction in this masterly player's successful system of right and left hand fingering, thus bringing the most difficult and rapid passages within easy command of the player. The book is a gem. Price \$1.

Sold by S. S. Stewart, Philadelphia, Pa.

G. A. RAFF, the banjo teacher, of Hudson, N. Y., advertises his Protection String Case in this issue.

JOHN C. FOLWELL, the Camden, N. J., teacher, is enjoying a brief vacation at this time, but will resume giving instruction about Sept. 1st.

OTTO SUTRO & Co., the enterprising musical instrument house, 119 E. Baltimore St., Baltimore, Md., advertises their ACME BANJO BASS STRING in this issue.

The Y. M. C. A. Banjo and Guitar Club, of Baltimore, Md., sends us a good picture of the club. Chas. E. Scharf is the musical head of this organization. We are pleased to see them pushing on to the front.

FRANK C. PECKHAM, San Francisco, Cal., writing under date of July 7th, said:—"Until further notice you will please send the *Journal* to 1411 Folsom St., as we were burnt out at 1221 Folsom St. The fire started in a hay barn next door, and it burnt so fast we did not have time to save anything."

My first thought was for the banjos, so rushing upstairs, I grabbed the *Thoroughbred* and *Special* *Thoroughbred* and made my escape the back way, leaving the rest to burn. I had my bicycle downstairs in the store, and it being near the back door, I got that, and kicking off some boards from the fence, escaped into the rear street, being unable to get out the front way as it was one mass of flames, as was the side and roof. So between fire and water we are knocked out of home and business.

We are having the old place built up again. Lived there 21 years.

I think it exceedingly difficult to find a *Journal* as useful to the banjo student (or advanced player) as yours. It is also a great help to the mandolin and guitar players as well. Keep on; you can and will beat them all.

All banjo players know that the best banjo made is the Stewart. The best banjo *Journal* published is by Stewart, and if I may be allowed to say so, we will soon hear the best mandolin made is a Stewart, and then a little later on we will hear that the best guitar is the Stewart."

FRANK SIMMONS, the Glasgow, Scotland, banjo and music dealer, and dealer in musical instruments, is a firm advocate of the Stewart Banjo. In sending in his first order for the fall season, he says: "I think we will have to join with others in putting the great demand for cycles as an excuse for the dull trade in the 30's. Of course the summer trade is always bad, but, all the same, this craze for the bike by male and female alike, is shifting a large amount of capital from other luxuries. I hope, however, that good times will return after coast time is over. We on the Clyde are interested in racing this month, as it is the great racing time; but we are not so excited this season, as we have no American to compete with. Need I say that we like when your boat comes here, as the excitement is very great and very interesting."

SAM DURIAM, the Germantown, Philadelphia, teacher, has not been much affected by the "hard and soft times." So long as he can get silver and plenty of it, he don't seem to care which party is elected. The last time we saw him he had a huge roll of paper money safely hid away in his inside pocket which, when displayed, gave him the appearance somewhat of a young capitalist.

Sam never gets left.

HARRY FISHER, banjo and mandolin teacher, 2125 South 10th St., Philadelphia, is well supplied with pupils, and we know to a certainty that in spite of the hot season he still has had all the pupils he could teach. His favorite instrument is the *Stewart Thoroughbred Banjo*.

BANJO CLUB LEADERS, if you have not yet got a copy of Autumnal Festivities March, by F. M. Planque, get it now and have ready for the new season. It is not difficult, but very attractive; price, complete, 7 parts, \$1.30. Stewart has issued some music for banjo and guitar clubs lately—some by Armstrong, some by Eno, some by Planque, and some by Folwell. Banjo clubs have no room for kicking and don't have to pay more than they can well afford for suitable music.

Banjo clubs are on the move. It is going to be a BIG THING.

STEWART'S LEATHER CASES FOR BANJOS are made of a special, extra thick, dark maroon leather. These cases will retain their shape. They are hand sewed and full lined with a durable material. They are cheaper than all others in the line. Stewart is noted for high class goods in the banjo line, and all who deal with Stewart get a full dollar's worth for their 100 cents.

Be sure to have PASSION POLKA, for two banjos, by Balbock. Price 35 cents.

You should also take a whack at MARCH CIRCASSIA, by Compton. Price 35 cents.

Stewart publishes them. They are good concert selections and not overly difficult.

As a duet for two banjos with piano part ad. lib., perhaps nothing has ever been written to equal Gregory's INFANTA MARCH. It certainly has made better players. Price 75 cents.

Paul Eno's VALETS DE CHAMBER and DARKEY'S WEDDING, lately published by Stewart, are rushing right into popularity.

Send for catalogue.

GEORGE STANNARD, the popular teacher of Trenton, N. J., called recently, on one of those lovely hot July days. Stannard is a practicing teacher of three or more instruments, and looks forward to an active and prosperous season. He is also pushing his musical publications. He was highly pleased with the STEWART MANDOLINS, which instruments were fully inspected and tested, which he says. The STEWART BANJOS have been favorites with Mr. Stannard for many years.

FRED C. MEYER, the Wheeling, W. Va., teacher, is a man of enterprise, and a good representative of the banjo. He merits his success.

F. M. PLANQUE has accepted an engagement for one year, as teacher in the Metropolitan School of Music, Indianapolis, Ind. The banjo will be well represented in that institution.

FRANK SCRIBNER, the genial importer of musical goods at 419 Broadway, New York, has a great specialty in the mouth harmonicas, known as the "brass band harmonica," which are manufactured by Ch. Weiss, in Germany. Mr. Scribner imports these goods very largely, and there is nothing in the market to compete with them.

An excellent musical composition, in the shape of a waltz, for Banjo, by J. E. Fish, will appear in our next issue. We have also in preparation some excellent classical music, arranged by Mr. Fish, F. M. Flinn, and others, which is particularly suited for high-class banjo work, all of which will appear as rapidly as space can be found in the *Journal*.

W. J. STENT, the Sydney, N. S. W., Australia, teacher, recently issued his *Progressive Studies for Banjo*. The price of the work is \$1.00, and contains some 44 pages. It is an excellent work containing as it does, instruction in reading banjo music in both the American and the English system, of notation. A number of selections are also contained, arranged in both keys or systems, so that they may be used by either the American or English player.

CHARLES W. STUMP, of Washington, Iowa, has a large class of pupils in that place on the banjo, mandolin and guitar. About a year or two since he organized a banjo club, which has now become a leading feature of the town's musical society. As banjo clubs were something new at the time of organization, Mr. Stump had the usual hard uphill work to go through. But he finally succeeded and the result was that a great *hit* was made at a church concert, and everybody took a more enlightened view of the banjo as a solo or club instrument only requires a proper introduction to become respected and sought after by the music loving public. A recent letter from Mr. Stump informs us that the STEWART'S BASS BANJO will be added to the club the present season, and this improvement it is thought will about bring the organization to perfection. There are some people who believe in the "16 to 1" theory, and in this they are about right. One Bass Banjo to 16 miscellaneous instruments is O. K., but if you have but 8 instruments the Bass Banjo need not be plunked so loudly. It can be adapted to almost any number of instruments in a club.

OUT OF PRINT. No. 91 of the *Journal* is now frequently called for on account of Valentine Abt's arrangement of "Love's Old Sweet Song" for the mandolin and guitar contained therein, and several other equally attractive selections.

This number is now out of print and cannot be obtained, but the music will be issued in sheet form shortly.

J. H. KABAT, Jr., of Dubuque, Iowa, writes:—"The Coons Picnic is a Daisy. Everyone is carried away with it." The above referred to is entitled "The Coons Picnic Minnie Jig," by Hamilton. It is published for the banjo and piano, by Stewart, price 60 cents.

Valentine Abt's arrangement of LOVE'S OLD SWEET SONG, for the mandolin and guitar, will be issued during August in sheet music form, handsomely printed. PRICE 40 CENTS. Stewart, Publisher.

GEORGE W. GREGORY, of New York, will write a work of Exercises for banjo students to follow his "Practical Fingering" for the banjo, which will be published in due time.

THOMAS GLENN, and his late partner, Mr. Hamilton, gave their unequalled indentments to the Stewart Banjo some months ago. All the best players use the Stewart Banjo in preference to any other make. There are some cheaper banjos than the Stewart, and there are some that prove to be very dear in the long run.

FONTAINE MAURY, the Washington, D. C., banjo teacher, was married recently, and has changed his address in that city to 606 22nd St., N. W. We congratulate him and wish him every success.

STEWART'S CHART of the banjo fingerboard, "The Banjo Assistant," or "The New Reading Made Easy," is the best thing ever published for learners on the banjo. PRICE 25 CENTS. Printed on paper 14x22 inches. Send for it. Discount to Teachers.

YOUNG FREDDIE STUBBS, the Boy Banjoist of So. Bethlehem, Penna., is likely to play at the Stewart Banjo Exhibit, in the PHILADELPHIA BOURSE BUILDING, some time this fall and winter.

(From *The Dominant*, Philada., Pa.)

S. S. STEWART. The famous S. S. S. Banjos are known in every country on the globe. They are of the highest quality in material and construction and greatly in demand by skilled professionals and all who can appreciate the qualities of a fine instrument. Mr. Stewart is energetic and enterprising and has found markets for his goods in Australia, Africa, New Zealand, South America and Europe. I have heard it said that when Stanley met Emin Pasha in equatorial Africa, he was greeted by some Soudanese banjo players using the S. S. S. Banjos and was more delighted at this evidence of the enterprise of his countrymen than at meeting the lost Pasha. Whether that be true or not is a well known fact that this well-known brand of banjos spreads the fame of American ingenuity in musical instrument making abroad through the world more thoroughly than does any other class of instrument. Mr. Stewart's factory is located on Church Street, Philadelphia, and is well worth a visit from those interested in banjos.

In New York

During a recent visit to New York, the publisher of the *Journal* spent some time with Alfred A. Land, at his pleasant rooms, No. 610 Sixth Avenue. E. M. Hall, the veteran banjoist, vocalist and comedian, called at about the same time, and one or two other friends dropping in, the subject of "banjo" was pretty thoroughly discussed.

Mr. Farland gave us an exhibition of the workings of his new "harp attachment," which he has appended to one of his Stewart Special Thoroughbred Banjos, and all present, including Mr. Hall, declared it to be a pronounced success. Mr. Farland has thoroughly tested his invention and proven its efficiency before large audiences in many parts of the country, before offering it to the public.

The attachment is in reality a "mute," which has much the same effect upon the tone of the instrument as the ordinary banjo bridge mute, sold by Stewart, but there is this difference: with Farland's invention, the mute may be operated at will by the performer, after it has once been attached to the instrument, and it has a similar effect on the banjo to the soft pedals of the piano, the tone being changed from loud to soft, at pleasure, by a mere pressure of the arm, without in any manner interfering with the action of the performer.

E. M. Hall had closed his tour of some three months with Hall & Donnelly's Minstrels, and stated that it was the most successful tour of any minstrel company through Maine. He was about to plan an organization upon a much larger scale, at the same time considering an offer from Cleveland's Minstrels to travel next season with that company. Speaking of his Stewart Banjo, Mr. Hall said: "The Banjo is in good condition and looks fine." He will play at Keith's New York and Boston Theatres during August.

Mr. Farland informed the writer that he would remove his family to the country about the first of August, and would take and maintain a permanent office and instruction room in New York City. In the meantime, all mail addressed to his present place will reach him duly.

On the return trip we had the pleasure of meeting Valentine Abt en route for Pittsburgh. Abt has experienced a fine success during the last two years in Pittsburgh, but is now thinking of locating in New York City, on account of its nearness to the "Field of Battle," otherwise the concert district. Abt with the mandolin is much like Farland with the banjo.

Perrigo's Musical Dictionary.

Meanings of Words Used in Music.

Accelerando.....	To hustle.
Adagio.....	An Italian.
Agitato.....	Get a potato.
Alla Marcia.....	French cuss word.
Allegretto.....	Sorry for it.
Andante.....	A relation.
Andantino.....	And aunt I know.
A tempo.....	A h— of a time.
Bars.....	Peek through for six months.
Bis.....	Shout for business.
Bravura.....	Good boy.
Cantabile.....	French for can't I boil.
Chord.....	Used for measuring wood.
Cresc. or <.....	Means swell; a sport.
D. C.....	Dirty cut.
Duetto.....	Two eat toe.
Fine.....	Only five dollars.
Forté.....	Ten less than fifty.
Gracioso.....	Italian cuss word.
Grave.....	Being planted.
Harmony.....	Her money.
Key.....	Instrument for opening doors.
Legato.....	Leg and toe.
Loco.....	Crazy.
Maestro.....	Greek cuss.
Major.....	Army officer.
Ma non troppo.....	Old woman's mad.
Meno.....	Indian, for I know.
Mezzo.....	Small mess.
Minor.....	Coal digger.
Sva.....	Eight vagrants.
Perendosi.....	Pretty near dead.
P. P.....	Paul Pry.
Poco.....	Hit him.
Primo.....	Negro for pry more.
Posposo.....	Way of coming hair.
Quartet.....	Two pints swallowed.
Rit.....	Stands for write.
Solo.....	Almost silence.
Sotto.....	Same as soles on your shoes.
Spirito.....	Almost drunk.
Thema.....	Your mother.
Tremolo.....	Stuttering.
Tutti.....	Chewing gum.
Triplets.....	One more than twins.
Sharp.....	Bunco man.
Variations.....	Slide dishes.

The Stewart Banjos

AND The Stewart Mandolins

Are strictly A No. 1 musical instruments. There is no possible doubt as to this. Stewart's publications for banjo, mandolin and guitar are so widely known that comment is unnecessary. S. S. Stewart's Business Centre is Nos. 221 and 223 Church Street, Philadelphia, Penna. (Within two squares of the great Bourse Building.)

The Stewart Concert Guitars.

These instruments are beauties. Made in one size only, (full concert size) price, \$35.00. These guitars are made from mahogany; that is, have mahogany back and sides, with spruce tops. They are handsomer than any rosewood instruments, and are better adapted for withstanding climatic changes, as well as for quality of tone.

These instruments have wood inlaid sound holes, inlaid edges and strip in the backs. They are beautiful instruments. Have machine heads, and ebony fingerboards.

The old-fashioned "rosewood" guitar has hung on for some years, still in fashion, just as the rosewood veneered rim banjo had a run in the public fancy for a time, years ago. Now, the rosewood pianos are out of date, and other woods for pianos are acknowledged to present a richer appearance and have been found to meet all other purposes to better advantage.

The rosewood guitar is an instrument that is noted for its treacherous manner of cracking and warping at the slightest provocation. Rosewood, too, contains a natural oil, is a porous wood, and never can be entirely depended upon as being seasoned. Black walnut has some of the same unfortunate qualities, and with much of this wood it may be said, that the longer it is seasoned, the less seasoned it becomes.

Years ago we gave up using either black walnut or rosewood for banjo necks almost entirely. The STEWART BANJO was the first to adopt cherry for the necks of fine banjos. To-day, cherry is almost the only wood used in necks for fine banjos. Now, when Stewart began the use of cherry for this purpose, had it made its appearance in the necks of cheap banjos, it would have proven a failure; but, using the light-colored wood in the high-priced banjos first, the public took to it, so that it was not difficult, in a short time, to make the use of cherry for banjo necks universal. Pardon this digression, but just so it is with guitars. It is usually conceded that maple guitars possess advantages in tone over rosewood, if there really is any choice in woods; yet rosewood has been the fashion for years past.

It is conceded, too, that a flat mandolin mandolin possesses finer tonal qualities than the present almond shape instrument; still, the flat mandolin has never become fashionable, so far as mandolin playing can be deemed a fashion.

We hazard a prediction, however, that neither the rosewood guitars nor the present almond shaped mandolin will retain their spot or present popularity a very few years from now. The true reformer, so far as the mandolin is concerned, has yet to make his appearance. The guitar, as an accompaniment instrument, upon general principles, is about as nearly perfected, in its present shape, as it is likely to be.

As to the writer, almost his entire time is given over to the BANJO and its interests, and the widely-known reputation of the STEWART BANJO speaks for itself.

Bear in mind, now, that we have the STEWART Concert GUITARS, splendid instruments, at \$35.00.

GUITARISTS, bear in mind, Newton's Practical School of Harmony for the Guitar. A fine book. Price, only one dollar. Bound in boards. Mailed to any address, upon receipt of price. S. S. Stewart, Publisher, Philadelphia.

P. W. NEWTON, 143 Yonge Street, Toronto, Canada, will arrange guitar and mandolin music, to order. He is a competent musician.

MRS R. M. JACKSON, of Palestine, Texas, advertises her chart for guitar students, in this number. Those interested may address the lady, as per card in another part of the paper.

JOSEF SCHEINA, 115 E. 13th St., New York, deals in all kinds of woods for making guitars, violins, mandolins, etc. If you want to make one, order your fine old wood from him.

ERD'S HARPS. Frank H. Erd, manufacturer of fine harps and grand and upright pianos is a reliable manufacturer to deal with. One of his specialties is imported harp strings. He also makes a specialty of repairing harps. Catalogues may be had by addressing him at Saginaw, Michigan.

Try Stewart's Mandolin Picks, or Plectrums; Tortoiseshell, price 10 cents each or 3 for 25 cents. They are first-class.

THEODOR LOHR, the well-known importer of fine zithers, is doing business right along at the old stand, 298 Grand Street, New York.

Bargains in Banjos.

The following-described instruments are offered as special bargains. They will be packed carefully and delivered to designated express company, upon receipt of order accompanied by the necessary amount. The prices are NET, and the lowest possible.

All these instruments are our own make, and have been taken in exchange in the course of business.

1 IMPERIAL BANJAURINE, 12½ inch rim, in good condition. A fine instrument, but little used. Cost \$30.00. PRICE \$20.00.

1 SOLO BANJAURINE, 11 inch rim. Cost \$30.00. PRICE \$20.00.

1 SPECIAL THOROUGHSHRED BANJO, 12 inch rim. Very fine tone. Cost \$40.00. PRICE \$28.00.

1 SIX STRING BANJO, 11 inch rim. Has 2 bass strings. Very fine for accompaniments. Cost \$40.00. PRICE \$25.00.

S. S. STEWART, Philadelphia, Pa.

Fine Toned Zither.

FOR SALE—A remarkably fine-toned zither, of a celebrated foreign maker, obtained originally through Theodor Lohr, of New York. In splendid condition, with wood case. Will be sold at very low price, net, \$22.00.

S. S. STEWART, Philadelphia, Pa.

Choice Mandolins Cheap.

The following bargains in fine mandolins are offered, and those in want of really choice instruments, at much below their real value, should not lose time in securing one of the THREE instruments named below.

1 fine 19 rosewood and maple rib mandolin, wood inlaid guard plate, handsome aluminum patent head, a very fine instrument, of the Empire State trademark. In every respect a fine instrument. Price, only \$25.00.

1 Same make, with 11 ribs, also a very choice instrument for the money. PRICE \$12.00.

1 Imported mandolin, Paul Stark, manufacturer, 28 ribs, maple; with black veneer inlaid between strips, pearl patent head, pearl inlaid around sound hole, inlaid guard plate. A very beautiful instrument. PRICE \$15.00.

The above cannot be duplicated when sold. Price includes a canvas case with each instrument.

If you want a fine mandolin cheap, now is your time to secure it.

S. S. STEWART, Philadelphia, Pa.

Really Choice Banjos.

If a man possesses an extra fine specky colt, no one would expect him to offer such a horse at the price of an ordinary animal. Just so it is with an extra fine toned banjo. We sometimes get a THOROUGHSHRED that possesses extra fine qualities of tone. Such investments are not to be sold through jobbers, but bring their full value any day.

Stewart sells exceptionally fine toned banjos, in nearly every case, directly to the buyer. The players who are willing to pay a fair price for a REALLY VALUABLE INSTRUMENT, are not at all afraid, not by any manner of means.



The Philadelphia Bourse.

The Wednesday evening Promenade Concerts in the exhibition department of the Bourse Building, which had been given free during the season, were discontinued during the summer, to be resumed in the early fall.

Every visitor to Philadelphia should call and view the great Bourse Building, fronting upon Fourth and Fifth Streets, south of Market Street. The Free Permanent Exhibition of all kinds of manufactured goods is located on the 7th floor, while the Machinery Exhibit is in the basement.

There are many elevators at either entrance, and visitors can reach the Exhibition Floors in a few minutes of time. No other city has a Bourse Building, and every Philadelphian, as well as every visitor thereto, should view this magnificent place.

Banjo-players will take special interest in the Exhibition on the seventh floor, of the S. S. Stewart Fine Banjos, near the Fifth Street elevators.

Alfred A. Farland.



This truly wonderful banjo artist spends no idle time: he is a great worker, and forces us to believe that labor richly directed is genius of the right kind. The circulars of the Farland Concert Co. are now being sent out from his New York office, at 610 Sixth Avenue, and such as wish to give concerts the coming fall, winter and spring, should lose no time in addressing him, or his manager, Lawrence Graham, 1399 Broadway.

Mr. Farland is the inventor of a new device for banjos, called "THE HARP ATTACHMENT," which is to be sold at \$2.00, and which promises to be a revelation to banjo players. Verily, every day the banjo gives forth promises of increasing powers; another ten or twenty years and America will stand as the first among musical countries of the world.



E. M. KEATING, Corning, N. Y., writes: "Jacobs' Guitar Fingering is the real thing. I got two three lady pupils to subscribe for your *Journal* on the merits of Jacobs' System of Fingering."

The Brokaw Music Co., St. Joseph, Mo., recently issued two popular songs of Charles K. Harris, arranged as instrumental duets for mandolin and guitar; they are "Bitter than Gold" and "Cast Aside," both arrangements by William C. Stahl. Price 50 cents each. Orders must be addressed to Brokaw Music Co., as above.

WALTER JACOBS, of Boston, has issued a new edition of Carcausi's Method for the Guitar, with French and English text, bound in boards, at the low price of \$1.50. Those who send orders to his Boston, Mass., address will receive the book by return mail, if remittance accompanies order. The work contains 152 pages, and covers a number of new selections, among which are: "Mountain Idyl," by Bohm; "Serenata," by Moszkowski; "A Media Noche," by Aolies; "Love's Dream After the Ball," by A. Cielbulka; "Marguerite," by White.

It is a very fine work.

A. DAVIDSON, formerly of Sydney, N. S. W., writing under date of April 22d, last, from Adelaide, South Australia; the letter coming to hand in June, as Adelaide is a long way off, states that he has settled down in that place as teacher of mandolin and guitar, after traveling about for twelve months. Using his own language we quote: "During my travels I have had the misfortune to lose the three or four years' *Journals* I had, and especially have I grieved over the loss of those containing *Newton's Practical School of Harmony for Guitar*, in which I was greatly interested. I had about three years' *Journals* bound, and I have lost them all. I must congratulate you upon the very superior manner in which the *Journal* is issued and the excellent music contained in each number. It is evident that you do not stand still, or the *Journal* would not be what it is to-day. I think all players and students of these instruments should feel grateful to you for such a production of good music at so small a cost, and, as a mandolinist, I am pleased to see that you do not neglect us. 'Love's Old, Sweet Song,' as arranged by Valentine Abt, is very fine."

PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR, by P. W. NEWTON, which partly appeared as a serial publication, running through the *Journal*, as mentioned by Mr. Davidson in the foregoing, is published in book form, complete, bound in board covers, making a very durable and wonderfully complete work. The price is only \$1.00, and we will mail the book to any address, post paid, upon receipt of this amount. Make no mistake about this work; it is the FIRST and ONLY work on harmony and chord construction for the guitar. It contains 55 full size music plate pages, and is clearly printed, and bound in stiff board covers. It will be mailed you on receipt of \$1.00, and no charge will be made for postage expense. The author of this work is P. W. Newton, and it is published by S. S. Stewart.

We received a most pleasant call from Samuel R. Crowder, of Richmond, Va., not long ago. He spoke in very high terms of Mr. Farland's banjostick, and stated that in Richmond and vicinity, he had made a very fine impression, and that concerts had been arranged for next season, so as to have Farland down there for several nights. Mr. Crowder, himself, is much devoted to the guitar, and has a mandolin and guitar club in Richmond.

GEO. F. HOLLOWAY, the guitarist, formerly with Doie & Farmer, writing under date of June 10, from New York, says: "Enclosed find subscription for the *Journal*, which is undoubtedly the best banjo and guitar paper published. I am playing every night at the *Chimney Corner*, corner 25th and 6th Avenue, with A. H. Bachman, the mandolin virtuoso. The *Yule Trio*—Farmer, Rush & Van Baar—are meeting with great success, and appear very frequently at the different theatres. The *Doria Brothers* played a week at Hammerstein's Olympic and made a hit."

VALENTINE ABT, the great mandolin teacher, of Pittsburgh, Pa., writes: "My season of teaching has been excellent, having numbered many teachers among my pupils."

Mandolin and guitar clubs should now get together and secure good and strong organizations for the opening season.

THE OPERATIC MANDOLIN AND GUITAR CLUB has been organized in Youngstown, Ohio, with five mandolins, three banjos and two guitars—ten members in all. The officers consist of Addison Gilmore, Director; John E. Murphy, Business Manager, and Ralph Holland, President.

As a teacher of mandolin, guitar and Banjo, Paul Eno has been busy pretty much all summer, so far, and has now so much musical work awaiting his leisure that it is very doubtful if he will find any leisure at all.

Mr. Eno is one of those natural workers, whose vitality is so strong that all work is in harmony and a pleasure instead of a task.

THE S. S. STEWART MANDOLINS



To those who write for price-lists of mandolins we would respectfully state that we have not issued such a list up to date, nor will we do so at present. The STEWART MANDOLINS are made in two styles and prices, viz., \$15.00, and \$35.00. They are constructed with the most extraordinary care, both as regards selection and seasoning of materials and finish. The fretting is perfect and the instruments possess easy action. The tone improves, rather than deteriorates, with age. In fact, no mandolin made gives better value for the money than the Stewart. But the Stewart Mandolins cannot be made just now in large enough quantities to meet the demand of wholesale

and retail trade, and, therefore, we offer them at present only to our retail trade and to teachers.

We cannot increase our output at present on account of so much space being required for our banjo manufacturing. It is of course, generally known that our principal business is the manufacture of the Stewart Banjo, and that there is nothing like a Stewart. Well, the Stewart Mandolin is just as good as the Stewart Banjo, and many experts have gone so far as to declare that the new Stewart Mandolin possesses the same beautiful singing quality of tone in the upper register. It is a fact, anyway, that the perfect fretting of these instruments has much to do with it.

Almost anyone can make a banjo or mandolin that will give some kind of a tone. There are plenty of cheap boxes thrown together, as it is; but an accurately adjusted mandolin, that is, at the same time, durably made and finely finished, can not be sold at the price of a common wash basin.

We make only a few mandolins each month, and as stated, have no special price list, and those who wish to purchase reliable mandolins will find the following sufficiently clear:

No. 1, Price, \$15.00. (Including canvas case.)

A moderate priced instrument that pleases everybody. 13 ribs, ebony fingerboard and head; pearl star inlaid in head; pearl "position marks" inlaid; tortoise shell guard plate. Highly finished and polished throughout.

PRICE, \$15.00

Canvas case included with each instrument.

Correct fretting, easy action, excellent tone.

No. 2.—Rosewood, 21 ribs, with white wood veneer between ribs; highly finished and polished; inlaid guard plate and around sound hole; handsomely pearl inlaid at head, and in ebony fingerboard, at 1st, 3rd, 5th, 7th, 10th and 12th positions. (Not cheap imitation or marqueterie, but genuine hand cut mother of pearl inlaid work.)

PRICE, \$35.00

Including canvas case. This instrument possesses a very fine musical character of tone; has easy action, and will improve rather than deteriorate with use and age.

If you want a good mandolin, try the Stewart.

S. S. STEWART, Manufacturer,
221 and 223 Church Street, Philadelphia, Pa.

WALTER JACOBS states that his book, the second volume of "The Guitar Solist," at which he is now engaged, will be composed almost entirely of duets for two guitars, but the first parts will be complete if used as solos. The second parts will be something beyond the ordinary plain accompaniment, and the work will be the only one of the kind published.

ARLING SHAEFFER, of mandolin, guitar, harp and banjo fame, has been very active in his profession in Chicago this past season, and is actively engaged in preparing for the Fall. His recent excellent works on mandolin and guitar are advertised, as usual, in this issue. Mr. Shaeffer, during July, made a visit to his parents, in Wisconsin, and had an enjoyable outing.

GEORGE BAUER, of 1016 Chestnut Street, Philadelphia, is pushing ahead with his BAUER MANDOLINS AND GUITARS, and has been doing his full share of business during these "hard times." Well, Bauer's instruments are good and reliable, and we take pleasure in wishing him continued success.

His advertisement will be found in this issue of the *Journal*, to which those interested are referred.

CORRESPONDENT'S COLUMN

A. M. M. writes:—"Will you kindly inform me as to exact position you place the bridge on a banjo? That is, how far from the rim towards the centre, etc.?"

The twelfth fret divides the open string in two equal parts; therefore, to determine the position for the bridge on any banjo, or other stringed instrument, you have only to measure the exact distance from the nut to the twelfth fret, and take the same distance from that fret to the bridge. Strings that will not produce the natural *harmonic* of the "open string" at the twelfth fret when it lies mid-way between the nut and the bridge, are false strings.

What's the difference between free coinage of silver to 16 to 1, and the free coinage of gold at 1 to 16? Three of a kind beats two pair.

One certainly runs across some curious banjo literature in the quaint publications of Great Britain. For instance, recently, the editor of one of these magazines undertook to explain to his readers the subject of "banjo pitch." Whether it was that the *pitch* was not sufficiently heated at start, or otherwise, it is difficult to determine, but the fact remains that the editor is somewhat "off the track."

All this talk about "English pitch for the banjo," "English system of tuning," etc., amounts only to filling up otherwise blank paper—that is all. The system of tuning the banjo is precisely the same in England as elsewhere, except perhaps the discarded closed back banjo, once known in America, has been adopted in England, and, with wire strings, is dubbed "zither banjo;" and having a patent machine head to twist the strings into place, the manner of tuning may for reason require a certain peculiar twist of the wrist unknown in America.

America, the home of the banjo, was fully familiar with the "closed back" machine, long before it emigrated to England, but in its native shape it was not afflicted with wire strings, and the few American players who gave it a trial did not have to cultivate nails instead of beard or moustache. Now, the foreign pianist who visits our shores generally makes his appearance with long hair, if he be a person of distinction, and his example is emulated by devotees of musical instruments of less bulk, but it has remained for England to cultivate the long nails and use that to manipulate the strings of the so-called zither "jo."

But, pardon this digression, we were speaking of the English tar—beg pardon—*pitch*. It is precisely the same as the American or Australian pitch; there can be no difference.

The reason, in a nut shell, why the notation of music for the banjo is written on a different basis in England than in America, is simply because the American system noted A for the bass string years ago when such was its pitch—the notation was therefore correct—and as improvements were made in instruments, and much thinner strings came in vogue, the pitch was raised. It would have been folly, however, to change the existing manner of notation as it would have confused the players and come in conflict with the books and music already in print.

It would have been easier for the beginner, of course (and this subject was fully written up in this *Journal* more than a dozen years ago), to have based the notation on C instead of A as the natural key, but beyond that nothing could have been gained. Now, if the players and writers in Great Britain wish to be consistent they will be obliged to have a reading pitch for their "ordinary" banjos, and another notation for banjezettes. Who is so one-sided as to suppose for an instant that this will ever be done?

Much talk is a noisy thing sometimes, but *consistency* is a jewel—as America is the home of the banjo.

The best book for a comprehensive study of the banjo is "Stewart's American School." Price reduced to \$1.00.

"My banjo was not in use this Summer, as the weather here was warm and I was busy riding the wheel. When I come to take it out one day, the latter part of July, I found it didn't sound very good, and as my fingers were soft and moist, the strings kept breaking on me."

This is what a correspondent wrote us recently. Of course, if the banjo has lain out of use for some time, it cannot be expected to be ready for service at a moment's notice, particularly if it has been kept in a damp place. Then, too, the condition of the player has very much to do with a proper performance. A good player, in practice, has hard finger tips, which saves strings. Then, too, gut strings are more or less of a barometer, and will not resist moist fingers; they go out of tune or break. The instrument, as well as the user thereof, must be in the right condition in order to insure good results.

When a wheelman desires to go out for a long trip, or a race, with his "bike," he surely cleans, and otherwise puts his machine into proper condition before making a start. If wise, he also sees to his own physical condition; for both the man and the machine must be in the right condition for the work, if good results are expected.

How many would be banjists there are, who possess little if any knowledge of the instrument they affect to play. A banjo having a loose head, poor strings, improperly fitted bridge and tail-piece, nearly always acts as a "give away" to the performer.

More attention should be given to these little details.

Banjists, study your instruments.



S. S. Stewart's

WIDELY USED PUBLICATIONS FOR THE BANJO, GUITAR AND MANDOLIN

Orders filled promptly by mail upon receipt of price. There are no books to equal the following at anything like these prices.

Stewart's American Banjo School
A Thousand Instructor. Reduced to \$1.00

Farland's National School for the Banjo
Teaches the author's system of rapid and easy fingering, \$1.00

Gregory's Practical Fingering for the Banjo
Now appearing serially in *The Banjo and Guitar Journal*. (Eight numbers already issued; 10 cents per copy.) This is the greatest work for the development of the banjo ever attempted.

Newton's School of Harmony for the Guitar
The only book ever issued on harmony for the guitar.
A fine work. Board covers, \$1.00.

The Banjo
A book of 131 pages, telling all about the banjo.
Paper cover, 25c; cloth, 50c.

Rudimental Lessons for Banjo
By Stewart. Parts 1 and 2. 25c. each.

Jacobs' Guitar Fingering
A practical work on the guitar, now appearing serially in *The Banjo and Guitar Journal*. (Three numbers already published. Price, 10c. each.) This will be a grand book when completed.

Eno's Mandolin Instructor
A new instructor for the mandolin, by Paul Eno. Beg. No. 93 of *Stewart's Banjo and Guitar Journal*. Two numbers already out. 10c. per copy.

Banjo, guitar and mandolin players keep your eye on Stewart's publications. Keep to the front of the line. Address,

S. S. STEWART
221 and 223 Church Street, Philad'a, Pa.

NEW BANJO CLUB MUSIC

(To be issued in August)

"The Drexel Institute March"

By Thomas J. Armstrong

Complete for Club, seven parts

Price, \$1.40

S. S. STEWART, Publisher
Philadelphia, Penna.

Owing to good results obtained on my New Duplicator, at low cost, I now have Banjo and Orchestra parts of songs, such as Richard R. Hanch's Big Hit

"THIS UP-TO-DATE GIRL OF MINE,"

David H. O'Brien's "GOOD BYE, SWEETHEART,"

and Harry B. Marshall's new "Rube" song,

"REUBEN'S TRIP," etc.,

which go to professionals, at 1c. each, and card. Orchestra parts (5) free. No Postals. And having the machine I will make you ten neat copies of your composition, on 9 x 12 paper, 2 pages, 1c. each extra page \$1.00. Regular lithograph style, not Miss work.

Can make prices all the way down for cheaper work. Title page, black, plain, \$1.00 and up, according to work and colors. Arranging at reasonable rates. Cash with order. Send 2c. for sample, Tomblith's Two-Step, for Piano (regular price, 35 cts.). Banjo music a specialty.

G. R. E. KENNEDY, Newport, Vermont.

A NEW THING!

RAPP'S PROTECTION STRING CASE

The only practical case on the market. It is made of leather and lined with oiled silk. When open, the pockets show plainly, also part of each string.

When closed it is about 3 1/2 inches square, and makes a neat appearance. The inventor has used and tried it for over a year and found it to be a "good thing." Try it.

PRICE, 75 CENTS

G. A. RAPP, 414 State Street, Hudson, N. Y.

"Brass Band Harmonica"

IS THE BEST IN THE WORLD

Beware of Imitations

Ask your dealer for the "Brass Band," and take no other brand

No Harmonica of this high quality is sold under any other name, and none are *genuine* unless stamped "Brass Band," and wrapped in tissue paper bearing photograph of the manufacturer.

Ch. Weiss, Trossingen, Germany

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Publisher of a great variety of Books, Music and Songs for the Banjo, also the only *10-20-30-40-50-60-70-80-90-100* GUITAR JOURNAL. Send 10c. for sample copy. Catalogue free.

S. S. STEWART
Store and Factory, 221 and 223 Church Street, PHILADELPHIA, PA.

THE PYRAMID WALTZ.

FOR BANJO AND GUITAR.

By E. H. FREY.

Intro.

Banjo.

f

Guitar.

rall

f a tempo

p

f

p

f

p

f

1 2



THE NEW WOMAN TWO-STEP.

GUITAR SOLO.

By E.H.FREY.

The musical score is written for guitar solo in 6/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The first measure is marked with a forte dynamic (*ff*). The second staff begins with a mezzo-forte dynamic (*mf*). The third staff contains a triplet of eighth notes. The fourth staff contains a triplet of eighth notes. The fifth staff is marked with a forte dynamic (*ff*) and includes first and fourth endings. The sixth staff is marked with a forte dynamic (*ff*) and includes a second ending. The score concludes with a double bar line.

Musical score for guitar solo, consisting of ten staves of music. The notation includes various chords, scales, and melodic lines. Fingerings are indicated by numbers 1-4. Dynamics include *cres.* and *mf*. A section is marked *5th. Pos.*. The piece ends with a double bar line and the word *Fine.*

"HOW CAN I LEAVE THEE"

MANDOLIN AND GUITAR.

Arr. by E.H. FREY.

Moderato.

Mandolin. *dolce.*

Guitar.

The first system of music features a Mandolin part in the upper staff and a Guitar part in the lower staff. The Mandolin part begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains three measures of music, with the first measure marked 'dolce.' and featuring a grace note. The Guitar part also begins with a treble clef and contains three measures of music, primarily using block chords.

The second system continues the musical piece. The Mandolin part has three measures, including a triplet of eighth notes in the second measure. The Guitar part has three measures, with a melodic line in the first measure and block chords in the subsequent measures.

The third system of music shows the Mandolin part with three measures, including a triplet of eighth notes. The Guitar part has three measures, with a melodic line in the first measure and block chords in the subsequent measures.

The fourth system of music features the Mandolin part with three measures, including a triplet of eighth notes. The Guitar part has three measures, with a melodic line in the first measure and block chords in the subsequent measures. The system concludes with a dynamic marking of 'f' (forte).

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a prominent bass line with octaves and chords. The melody is simple and catchy, with a clear refrain. The score includes a key signature change from one sharp to one flat (B-flat) in the final measure.

A musical score for the song 'The Rose Tree'. It features two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with eighth and quarter notes, and a series of chords marked with numbers 1, 3, 4, 3, 2, 0, 2, 0, 0, 4, 2, 3. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes, and a series of chords marked with numbers 1, 3, 4, 3, 2, 0, 2, 0, 0, 4, 2, 3. The score is divided into two systems by a double bar line.

Musical score for "The Merry Widow" (Act II), featuring a piano (p) and a forte (f) section. The score is written for a piano and a vocal soloist. The piano part is in 3/4 time, and the vocal part is in 3/4 time. The key signature is one sharp (F#). The piano part includes a forte (f) section and a piano (p) section. The vocal part includes a forte (f) section and a piano (p) section. The score is marked with "p" and "f" dynamics. The piano part includes a forte (f) section and a piano (p) section. The vocal part includes a forte (f) section and a piano (p) section.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the upper staff, and the voice part is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes a variety of musical notations, including chords, single notes, and rests. The piano part features a melodic line with many chords, while the voice part has a simple melody. The score is divided into measures by vertical bar lines. The piano part ends with a double bar line and a repeat sign. The voice part ends with a double bar line and a repeat sign. The score is written in a standard musical notation style.

"ANDANTE"

FOR THE BANJO.

Con Expression.

S. S. STEWART.

13* 8* 10* 5*

1 5* *mf*

2 7

VARI. 13* 8* 10* 5*

rit. Har. *p*

Practical Fingering for the Banjo.—(Continued)

Began in No. 87.

By Geo. W. Gregory.

Copyright 1895, by S. S. Stewart.

27

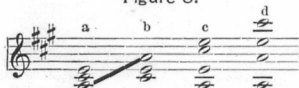
Thus far we have dealt exclusively with the *evolution* of the chord. This is the first and all-important step and must be thoroughly understood before attempting the further development and treatment termed:

INVERSION AND DISPERSEMENT.

This branch of the subject will be treated in a more general way and discussed just so far as is necessary, to form the connecting link between the ground already covered, and the Arpeggio formulas which follow. A chord is said to be *inverted* when, as the word implies, the order of its tones is changed; and *dispersed*, when the tones are "scattered," so to speak.

In Fig. 8, the tonic chord of A is shown at *a* in its original form, at *b* it is *inverted*, and at *c* and *d* *dispersed*.

Figure 8.



There are a number of possible *dispersements*, but only three so-called *positions* of the common chord, and *four positions* of a *seventh*. The common chord has but *three different tones*, and the *seventh*, *four*, whence the difference in the number of positions obtainable.

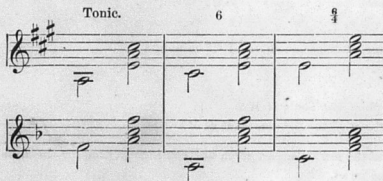
Figure 9.

SHOWING THE THREE POSITIONS OF THE COMMON CHORD.

	Tonic.			Subdominant.			Dominant.			Tonic.			
	Positions.	1st	2nd	3rd	1st	2nd	3rd	1st	2nd	3rd	1st	2nd	3rd
D major.													
B minor.													

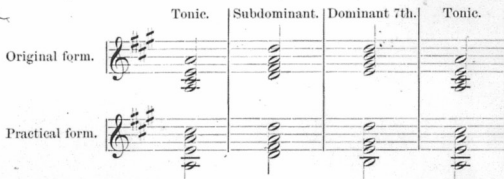
Any one of the tones of a chord may be duplicated without materially affecting the nature of the harmony or substituted for the fundamental in the bass. When other than the fundamental is taken for a bass, the chord assumes a slightly different phase and takes another name signifying its character. For instance, with the *third* as bass, the chord is called a *chord of the sixth* (6), and with the *fifth* in the bass, a *chord of the sixth-fourth* ($\frac{6}{4}$). See Figure 10.

Figure 10.



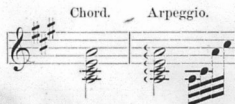
It will be seen that the chords generally employed in playing banjo accompaniments seldom embrace the attendant harmonies in their original positions. There are two reasons for this: Some of the chords can not be played on the banjo, and others are more effective when inverted. One example will suffice to illustrate this. See Figure 11.

Figure 11.



Having mentioned them in passing, we will now dismiss from our minds the *chord of the sixth* and the *chord of the sixth-four* (referring as we do to the suggestion of a deeper study, on Page 24) and adhere strictly to the *three positions of the attendant harmonies*.

The difference between a chord and an arpeggio being, that the former is a *simultaneous* sound of several tones, and the latter a collection of tones played *successively*, a combination of tones that could not be played upon the banjo when written as a chord can be produced in arpeggio form—for example:



The above is an illustration of a very simple arpeggio. The advanced arpeggio exercises which follow are merely a combination of the three positions of the chord played consecutively in arpeggio form. A little practice in both writing and playing the three positions alluded to, should precede the exercises proper.

Work out the following exercises and compare results with the solutions given below.

1. Write the 1st, 2nd, and 3rd positions of the Tonic of A.
2. Write the 1st, 2nd, and 3rd positions of the Subdominant of D.
3. Play the 3rd position of the Dominant of F.
4. Play the 1st, 2nd, and 3rd positions of the Tonic of F# minor.
5. Write the three positions of the Tonic of C;
6. of the Dominant;
7. of the Subdominant.
8. Write the three positions of the tonic chord of C# minor;
9. of the Subdominant;
10. of the Dominant.
11. Play the second position of the Tonic of Bb.
12. Play the the third position of the Subdominant of Bb.

Do not limit the practice to the few examples given but continue writing in the different keys until the theory becomes thoroughly clear to the mind.

EXAMPLES WORKED OUT.

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

The author meets so many "advanced" pupils who read the higher notes laboriously, that he deems no apology necessary for inserting here, an aid in the form of a little mathematical scheme that should enable them to remedy this shortcoming and place them upon a better footing to follow us through the arpeggios.

We know that the seventh fret on the bass string forms a unison with the third string open: the fourth fret on the third string produces a unison with the second string open: and the third fret on the second string produces a unison with the first string open.

This shows that the third string is *seven* frets higher in pitch than the bass; the second, *four* frets higher than the third, and the first string *three* frets higher than the second. Carrying the computation further—the first string is *seven* frets higher than the third, and *fourteen* frets higher than the bass,—(the sum of the difference between each string.)

Therefore if given a note on the third string and asked to locate the same tone on the bass, add *seven* frets. For instance: G natural is found on the third fret on the third string. To find G on the bass add seven,—G will be found at the tenth fret on the bass. C \sharp is found at the second fret on the first string; the following shows how quickly it can be located on each of the other strings. 1st string, 2nd fret C \sharp ; 2nd string, (2 + 3 =) 5th fret C \sharp ; 3rd string, (2 + 7 =) 9th fret C \sharp ; 4th string, (2 + 14 =) 16th fret C \sharp .

To locate the notes by this method it is only necessary to remember three figures, viz.: 3, 4 and 7, denoting the difference between the strings and apply the system by mental arithmetic.

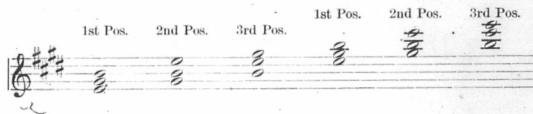
The student should practice locating the notes in this way until thoroughly familiar with the system. For example: play B on the first string (open), then on the second string (3rd fret); on the third, (7th fret); and on the fourth, (14th fret) in succession.

Then take another note on the first string and, skipping the second, find the same tone on the third string—(add *seven* the sum of the difference between the first, second and third strings), etc., etc.

As in the *Scales*, that of E is taken as the basis of formula No. 1, so in *Arpeggios*, E is again used to illustrate the theory. We know that the three positions of the chord of E are—

1st Pos. 2nd Pos. 3rd Pos.

And that, as change of betave in no way affects them, the following chords are simply the same positions in two octaves:



but as the effect would not be good should we end the ascending arpeggio on other than the fundamental tone of the chord, the highest position expedient in this key is the first position in the higher octave given.

Play the following exercise until the changes can be rapidly effected with the left hand, before attempting the arpeggio which follows. It is advisable to practice the positions of every arpeggio in this manner.

Bear in mind that the term "position" applies to the chord—not to the fingerboard.

Figure 12.



ARPEGGIO EXERCISE IN E.

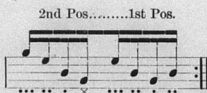
Arpeggio exercises are played with three fingers and thumb with the *wrist support only*.

Figure 13.



The last measure of Figure 13 may be played as shown in Figure 14, this obviates playing two E's in succession when repeating the exercise and makes a better effect.

Figure 14.



Guitar Fingering,

By Walter Jacobs, (Continued.)

Began in No. 92.

Copyright 1896, by S. S. Stewart.

Ex. 26. *Moderato.*

(13)

Ex. 26. *Moderato.*

mf 3

p

cres.

a tempo. cres.

dim. e

rall.

Ex. 27. *Moderato.*

Ex. 27. *Moderato.*

p 4

p

cres.

a tempo.

ff

mf

p

cres.

Ex. 28.

Ex. 28.

p 3

p

cres.

ff

p

cres.

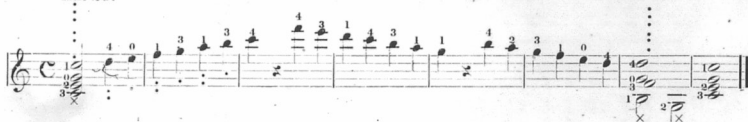
(14)

ARPEGGIOS IN THE EASIER KEYS,

C MAJOR.

AND * SCALE EXERCISES ON THE FIRST STRING.

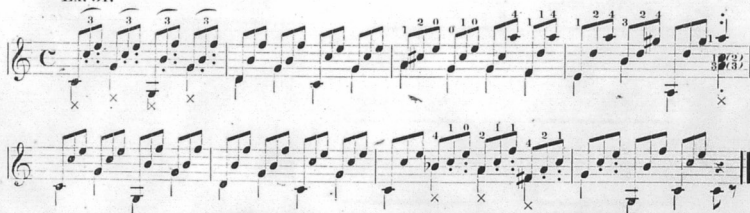
Ex. 29.



Ex. 30.



Ex. 31.



Ex. 32.



* The scale exercises should be practiced very carefully and repeatedly until the left hand can be shifted from one position to the other without any interruption in the time, and until a tolerable degree of rapidity is obtained. It is important that the left hand fingering be followed exactly as marked.

(15)

G MAJOR.

Ex. 33.



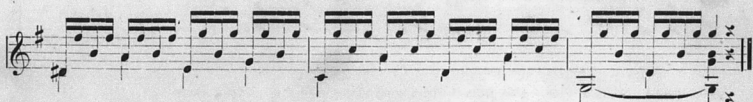
Ex. 34.



Ex. 35.



Ex. 36.



Began in No. 93.

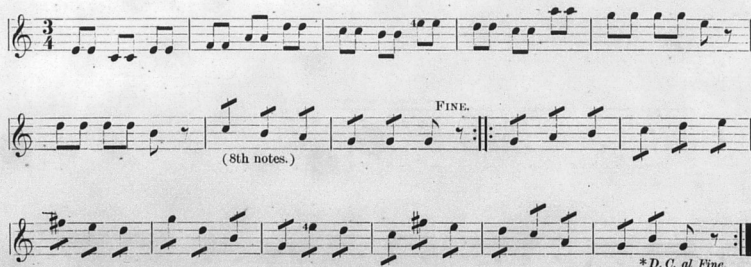
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PAUL ENO'S MANDOLIN INSTRUCTOR.

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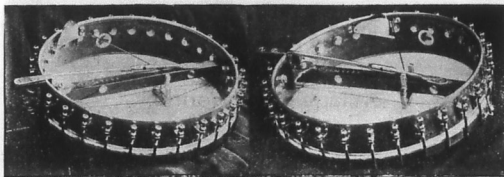


*D. C.—Abbreviation for Da Capo, meaning, play from the beginning.

Fine.—Finish.—D. C. al Fine.—Play from the beginning to the word Fine and stop there.

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