



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

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## The Business Situation.

Musicians, as a class, pay but little attention to politics, but this year everybody should vote—vote according to his convictions, and take good care to study up both sides, or every side of the case, before forming convictions. We all remember the beautiful picture that was held up to our mental vision before last election, by the party now in power; how if the tariff were reduced we would have so much better times.

Well, the tariff has been reduced, the purchasing power of the laboring classes has been reduced with it, and the country almost bankrupted.

Where are those good times that were promised with a free trade tariff?

We have almost given up looking for them. In fact, we have four years of this sort of thing would about finish up the country, so far as one can judge from present conditions.

The failure of a tariff reform? as a "talking point" for voters, has caused that issue to drop out of the present campaign, and a far more hazardous measure in the form of the so-called "Free Coinage of Silver" to be substituted. Now, the only hope for a party to win on such an issue is through the ignorance of the masses. Those who think they are going to have "sixteen silver dollars for one gold dollar," like the "forty acres and a mule" idiosyncrasy of some time ago, may vote for the party holding out that inducement.

The result, however, of such a party succeeding would produce far greater and more lasting disaster than any possible tariff change could possibly produce, and the prospect is that the unsettlement of the basis of our currency would not be overcome for several years, and in the meantime the countless business failures, distress, and suicides would form a most heartrending picture to contemplate.

The talk about "Gold Bugs," and such nonsense, is about as silly as if the terms bed-bugs or potato-bugs, were used instead. Of course, when confidence in the government is unsettled, gold will be frightened out of circulation. Now, a single dollar in active circulation may discharge many a debt, but the dollars hidden away and taken from their normal use in business will aid in producing stagnation. The threatened change in the standard of our money has frightened capital and stopped in a measure the wheels of trade. One might just as well think of making good times by shutting up all the saloons and stopping the sale of liquors, and thereby forcing the millions spent in that way to go into other channels, as the Prohibitionists wish to do, as to obtain good times through the coinage of silver, now worth about fifty-three cents on the dollar into one-hundred cent dollars. There would be just as much sense in closing all churches and diverting the money spent in that direction to other lines of trade, as to give the prohibition party its way. There would be just as much sense in coining three cents worth of copper into a dollar as to coin fifty or sixty cents worth of silver; the difference would be only in the amount of the loss or repudiation.

Better not try a more than doubtful experiment with the currency of the country, because unless the party proposing it can restore confidence to the business interests of the country, the wheels of trade will

continue to clog. "Free Trade" and "Free Silver" are experiments that have proven dangerous ones in the past, and such as remember the panics of 1857 and before that time, will put no confidence in the free coinage of silver fallacy as a remedy for hard times—it is not the remedy, and can result only in disappointment. Such measures should not be made a part of politics, to be voted on by many thousands who have not the slightest idea what they are voting for, but unfortunately it is so ordered. Each party must have its "talking points," just as the salesmen for rival piano manufacturers have, but we have now arrived at a period when politics should become secondary to patriotism, and the voter settle down to a calm and careful study of the subject before deciding to cast his vote. This is no time for meaningless hurrahs, for the future of the country is at stake.

Let the demagogic blatherskite whoop her up for the opening of the mints to the free coinage of silver, copper and pig-iron; but let the wise man call for the opening of the factories and mills.

Let the copper be coined into the composition of German silver, and let this metal find its place in the banjo rims; let the iron and steel find its way into new machinery and railroad tracks; let the political parasites receive a clarion toned notice to quit early in November and business will revive.

## A Large Organization.

### The Hamilton Banjo, Mandolin and Guitar Club.

PHILADELPHIA TAKES FIRST PLACE  
IN BANJO ORGANIZATIONS.

The present season will see Philadelphia in possession of the largest banjo club in the country, and this is no new club, but that ever popular organization, "The Hamilton."

The enlargement in the club was brought about at the beginning of the summer when the Eastern decided to cast its lot with, and follow the fortunes of the Hamilton, the older organization. It would seem appropriate at this time to give a short sketch of the organization.

The Hamilton Banjo, Guitar and Mandolin Club was organized in West Phila. in the fall of 1889, with seven members, which number soon increased to thirteen; instead of being "ho-dooded" by such an unlucky number, the club thrived and retained its original membership of thirteen the entire year. It gave its first annual concert in the West Phila. Drawing Room, on the evening of June 31st, 1890, and made a reputation on that occasion which has stayed by it and regularly increased each year.

The history of the club is one of unrivaled success. The club claims to be the first to break away from the old style of music published for the banjo, and to play its own arrangements of the popular airs of the day. It also led the way to a higher class of music for banjo clubs, all of which is due to its energetic and popular leader, Mr. Paul Eno, who, by the way, was one of the original seven, and was elected director at its first meeting.

Later in the history they were the first to attempt Sousa's Marches and selections of like character. In the seven years of the Hamilton they have lost nothing of their popularity, but added to it, and are

still working in the van for the advancement of the instrument. The club begins the season of 1896-7 with an active membership of about fifty.

It will not be long before this organization will become a regularly chartered club, with a liberal contributing membership, each member being entitled to tickets for the annual concerts.

Their Headquarters and meeting rooms are located at No. 10 So. 18th St. and all contributing members will be at liberty to attend rehearsals on the club's practice nights. Those interested may write to the Secretary, Henry Howison, either at the club or to his private address, No. 1549 Diamond St., Philada.

## The Aluminum Fallacy.

The craze for aluminum, the metal extracted from clay, started off like a rocket a few years ago, with a vast amount of like imagination mixed with fact. Aluminum was to be used for the hulls of ships, for shoeing horses, for plugging teeth, for cooking utensils, for air balloons, for bicycles, and also for almost every kind of musical instruments. Aluminum banjos were tried and proved a failure. Aluminum banjo hoops and brackets proved a fizzle, like the same metal for shoeing horses.

Now, some enterprising inventor proposes to give us aluminum mandolins, drums, and possibly guitars and violins.

"Claim everything," is the motto of the aluminum vitory. So the aluminum workers claimed everything, even that the soft metal was better than wood, harder than steel and better in all respects than anything else on earth. One musical instrument manufacturer even goes so far as to claim that his aluminum bag pipes will not be affected by damp weather at the sea shore. We always supposed that dampness and humidity affected all musical sounds, and we are inclined to believe that this claim is much on the order of the claim put forth on the old patent closed back banjo, that it would sound as well in damp as in clear weather. Now, if they had said that it sounded as badly in clear weather as in damp weather, they would have come nearer to it.

Aluminum, like everything else, has its uses, but it is not a universal cure all. It has its disadvantages, like the celluloid mandolins, and collars and cuffs of that material. Drop a light on them and they go up in smoke. Your aluminum drums will not stand much salt water, and their future will prove the fallacy of attempting to realize a dream of aluminum violins.

Wood with proper seasoning, and with the grain well filled, will never give way to any metal extracted from clay. Better let the free silver shouters have it.

## Thomas J. Armstrong.

Every person interested in the banjo, mandolin or guitar, should make a note of the studio address of Mr. Armstrong, the celebrated composer, arranger and teacher of music for these instruments. You will find him at No. 1431 CHESTNUT STREET, at the head of the stairs. You will see his studio the minute you enter the building. Make a note of it.

## The British Idea Shoots.

A correspondent over the pond kindly mails us a copy of a paper called *The Weekly Telegram*, which contains a little article so entirely unique that we give space to it for the amusement of our readers. What do you think of it, reader?

"How to make a seven-stringed banjo.—First obtain a strip of aluminum 21 inches long and 2½ inches wide, make into a circle and solder the ends; this is termed the rim. Now take a second strip of the same metal 21 inches long and ¾ of an inch wide, and make a circle of this to fit the other tight; this is for the purpose of stretching the vellum. Now get from an instrument shop 20 banjo clips and a piece of vellum a foot square; wet this well and place it over the first rim, then put the second rim over this, trim off surplus vellum, put the clips at equal distances round the two rims and screw tight. Drill and tap a fine screw hole in large rim, and insert a small round headed screw for the purpose of attaching your tail-piece, which carries the strings, and your rim is finished. You can start the arm, which should be about 21 inches long and should be made of rosewood. The top of the arm should be six thumb pegs, while the seventh should be lower down. When this is complete attach it to rim of drum by two screws, passed through drum from the inside into the arm, and then proceed to string up."

Amusingly ridiculous as appears the foregoing, there are other publications hailing from the same quarter that are even more peculiar. Take, for instance, the late issue of a something called, "The Troubadour," containing an article with the astonishing signatures of two people, as joint authors. (These two, being the same whose names, not long since, appeared upon English editions of well-known American musical compositions of Thomas J. Armstrong. It is quite easy in England to become a first class banjo-music composer or arranger, when one only has to steal the American edition and transpose it into the "English key.")

The funny article by the "double banjo team," we regret being unable to make room for in its complete form, because it claims to be a double jointed article which captured a consolidation prize last July, during the "silly season." However that may be, the article is so clever, in its way, being about equal to our funny *Pan* that a little of it will put the reader in a good humor at once. Now, read. Here it is:

"In bygone ages certain frivolous, yet withal passing intelligent "niggers" allowed their brain power to migrate in the direction of developing a peculiar shaped musical instrument, possessing a long neck and circular belly, the latter being composed of a wooden hoop with a piece of sheep skin ingeniously nailed, tacked or otherwise fastened on.

The sounds emanating from this glorious ancestor of the zither-banjo may be better imagined than described. It is sufficient to conclude the fact that the niggers were "mighty pleased" with the ping-pong speech uttered by their favorite, and they danced wildly and excitedly to its strains, and sang in the wildest and sentimental vein to the wondrous harmonies (?) supplied by "de banjo." The marvelous versatility and originality and manipulative power was a source of wonderment to the listeners, and the thousand and one distinct and different ways of juggling with the chords of the tonic, sub-dominant and dominant in the keys of C and G, created universal astonishment and satisfaction. No wonder is it, therefore, that the banjo became a popular instrument and gradually wandered from the land of its birth to other climes, where the affection of the people was freely bestowed upon it."

(Language in the above must have been intended to conceal thought. This article has captured the "consolidation" prize, and will never win the Derby, as long as Kentucky and Tennessee males can walk, trot and canter.—EDITOR.)

"At a memorable moment there was introduced to the notice of the banjo an instrument constructed on a similar pattern to their friend but with vast and wonderful improvements, first and foremost among which may be mentioned the wooden circular case or box, backing and encircling the belly, this case or box being designed for the ulterior and im-

portant object of catching in its full volume and subsequently throwing out the sound. Other innovations were (1) wire strings; (2) raised frets; (3) machine head. Each and every one of these modern ideas has met with undeniable success, and the zither-banjo can now safely be ranked as a musical instrument in the full sense and meaning of the term.

The modern zither-banjo has an ambitious compass of three octaves, and in this compass it is possible to obtain passages both beautiful and effective.

The only other instruments of the present era eligible or able to compete in any way with the zither-banjo, are the guitar and harp. Every musician is aware of the fact that the guitar possesses few qualifications as a solo instrument."

Banjoists of America who have had twenty or more years practice, or have followed the history of the instrument, will be inclined to laugh when they read of the "old closed back banjo" getting into England and with steel wire strings, and a "machine head" to wind them on, together with raised frets, being put forward as a "zither banjo," of English design. Bless your dear, kind but mistaken soul, dear double breasted historian, thy hindsight but equals thy present foresight in a parallel degree.

The closed back banjo had raised frets on it here more than twenty or twenty-five years ago. But the patent machine head was not often used, because the wire strings were not in fashion at that time.

The "closed back" was never termed either "jo" in those days, possibly because the autoharp had not come into being; but all the same, your so called "zither jo," was discarded by its American inventor, Mr. Dotson, long ago.

It is a shame to try to stuff such monstrous ghost stories of the English jo-jo down the throats of the sucklings who support the *Troubadour*.—Editor of the *Journal*.



The Celebrated Banjoist and Singing Comedian,  
E. M. HALL.

E. M. Hall, the widely known minstrel banjoist, joined Cleveland's Minstrels in August last, and with this company for a prolonged tour; he is an old favorite and so well known to our readers that little is left to be said concerning his popularity. He has long used the Celebrated S. S. Stewart Banjo, and speaks in the highest terms of them.

We have been enjoying (?) this summer, some of that lovely Australian hot weather, which after trying the patience of the Australians to the utmost, last January, decided to take a rest before going for us in these regions. Finally it got in good shape, flapped its wings, and about last April got here, just a little in advance of its time. After a sample trial, just to see what it could do here, it took a rest for a season, and then after partaking of a few good old American clams, stewed, started at us about August last. Well, no one will complain that it did not religiously do its whole duty. At breaking banjo strings and pouring its humid jokes like liquid glue upon our banjo heads, it was no slouch.

This is the sort of weather our old friend E. M. H. met upon his visit to Atlantic City, in the month of August, with the minstrel company. "I never before had such a time with my banjo," said he, when he called upon us at the Church Street Banjo Factory and Publishing House, en route for Pittsburgh. "A two hundred dollar violin," he continued, "was ruined there, by coming unglued and going to pieces."

Now, that was hard on a fine violin, wasn't it? The Stewart Banjo, too, like most everything else, got sulky and heads got soft and flabby and gut strings snapped about as fast as they could be put on.

If such experiences are a part of similar ones in the climate of East India and South American ports, it is no wonder the Londoners don't advance more rapidly in such places. We hope the Humid King has taken his Sultry Highness away to some more remote parts, and we wish him God speed to remain away as long as he can.

Mr. Hall has been making a hit with one of his parodies on a late popular song. It is with his permission that we append the lines here following. It is sung to the tune of "OH! MISTER AUSTIN," using the chorus part only.

HERE IT IS.

Oh! Mister Grover,

Your term is nearly over;

All the little docks will quack with joy to see you go—

Now no more on government tugs you'll sail,

You'll soon be journeying by rail,

And then they'll put you off at Buffalo

Oh! Mr. Bryan,

Times are mighty tryin';

Since you made a silver speech, way out in Chicago,

Put McKinley too in the race,

And they know their business out in Ohio

Hall is an original genius in quoin humor. Years ago he could hold an audience for a long time notwithstanding numerous other attractions in a large show. With parodies and comic songs, accompanied by his banjo, he has for years been an immense favorite. Then, too, he is a mighty fine player, although he has never made a pretense to the classical style of music that belongs to the late Farland school. There is a vast deal of humor and pathos in the banjo, as well as of the most wonderful higher development so grandly developed by Mr. Farland, the virtuoso of the banjo.

We know of no one in the musical and minstrel line of business who has met with such continued success in his chosen specialty as Mr. Hall. Coming from the army of the late war a mere boy of nineteen or twenty years of age, an expert with the drum and drum major's baton, he next assumes the part of a song and dance specialty artist, in which specialty he soon became famous. Then, traveling in the same company with the late Harry Stanwood, the famous banjoist of his day, he soon transfers his talent from the drum to the banjo, for at that time there was not such a wide difference between the two instruments.

With the banjo in a duet performance with Stanwood, it was that Hall made his first success before the public as a banjo player and, encouraged by this success, he, from that time, began to practice many hours daily.

He soon became recognized as "The Banjo King," and appeared with many of the most prominent minstrel companies. With the Kelley and Leon Minstrels in Chicago, and also with Manning's Minstrels, he was among the first to render such music as *The Beautiful Blue Danu's Waltz*, by Strauss, which was played with accompaniment by the orchestra, and which created a vast sensation at that time, though, of course the rendition of such music at that period could not be compared with what is being done to-day on the banjo in the line of instrumental music; but it must be remembered that all of Mr. Hall's work was then done on a banjo without frets of any kind, and was consequently much more difficult to acquire than the same music is to-day.

In those days a banjo player if he progressed so far as to render two, three, or four instrumental selections after several months of very diligent practice, was considered "away up" in his line of art; it was slow work in those early days to get music "down fine" on the banjo, and we feel safe in declaring that even E. M. Hall counted many hours, days, weeks and months of hard laborious practice behind him when he faced the public twenty-five years ago with his since far-famed "*Home, Sweet Home, with Variations*," and kindred selections.

Nothing is ever accomplished without effort, and the banjoist of the new school may not be aware that



his present path was made plain by him years before he entered thereon, by the early workers in the field, such pioneers as E. M. Hall. Now, that progress in banjo playing has gotten under "full swing," and the learner of the present day is not obliged to hunt the country through to find one who can show him where to put his fingers down to get the "diminished seventh on the sub-dominant," or an "augmented sixth" somewhere else, and all the information necessary can be had, printed, at a very low price, but few there are who can look back over the struggling early days, when it took a month of hard work to acquire what the labor of those who went before has made possible to acquire with so little effort.

But the retrospection of all this must be a great pleasure to men like the subject of our sketch. They have not labored in vain, and their work will live long in posterity.

### Alfred A. Farland.

This Banjo Virtuoso has located himself in new quarters at the last number of the *Journal* was sent out.

His address is now No. 111 West 34th Street, New York City, (3 doors from Broadway.) Said a shrewd observer once, "When I hear a man boasting how well he knows I always feel like asking him what he has got to show for it."

Now, Farland never boasts, never brags, does little talking, but a great deal of quiet thinking. A more unassuming and gentlemanly fellow it would be hard to find. Yet behind all this there is a capacity for work and the overcoming of what would appear to some as almost insurmountable obstacles, that very few possess. Besides this, Farland possesses a natural inborn musical talent, a genius. In his hands the banjo becomes almost a living, breathing, animated individuality. What the violin became in the hands of Paganini, the banjo becomes in the hands of Farland. None other has done with it what has been accomplished in the hands and by the brains of our artist, Farland.

For years the guitar, a beautiful instrument, in the hands of able exponents, from time to time has sought to reach a sphere where it would meet recognition on the same plane as that of instruments, the devotees of which it is said that the immortal Paganini devoted years of study to the more feeble guitar, but we read little of this when we search history for the musical career of this great genius, and are led to believe that without his violin Paganini would not be living to-day in musical history.

And just so have others spent days, months and years of study and practice with the guitar without meeting with the much desired fame, so dearly paid for in hard laborious work.

Much the same story might be told of the mandolin, but we have not the space to devote to that subject at present.

Suffice it to say that what has not been accomplished with the guitar or mandolin, has been accomplished with the banjo in the hands of A. A. Farland.

Probably all that is to-day known about the mandolin or guitar, and all that is done with these instruments by performers of the present generation, was known and accomplished generations before, for they are not new instruments and little if any improvement has been made in their construction or musical uses, beyond what existed long before we were born.

We have, and have had, it is true, some most excellent performers, worthy of the highest place in musical history as exponents of these instruments, all honor to them for their persistent efforts—but if any one can show us the record of such as have won with either of those instruments the position held by Farland to-day with the banjo, we should be very much pleased to be shown it.

We are led to these brief reflections by occasionally overhearing the remarks of a few devotees of the guitar, where they attempt to give the banjo a second or third position as compared to their favorite instrument, and then the queries arise in mind "What have they got to show for it?"

Look at Farland's pages after pages of musical press notices and criticisms. Look at these and see that they were nearly all given in spite of the

deep prejudice existing against the banjo in musical circles when Farland began his concert work. Where is the violinist who can show a finer record? Where is the guitar or mandolin virtuoso who is able to produce a like record?

What have any of them got that is equal to what Farland "has got to show for it?"

Jealousies may leak out once in a while, and all things must have a certain number of set backs, but the TRUTH must ever rise and come out on top, and we shall see the banjo rise in due time to its proper musical sphere and hold an undisputed position as the only native American musical instrument, and one which is possessed of more variety and a greater number of musical effects than any other instrument in the world.

Those who do not know the banjo may be induced to smile at this; and if we were not so familiar with Farland's work we might be among the number of smilers, possibly, but we know whereof we speak when we boldly claim for Farland and the banjo a position in advance of any of the other instruments excepting only the violin.

And every day violinists and other musicians are coming over to our side. The unknown, heretofore, is becoming known; musicians are astonished at the great number of musical effects they had not dreamt of, daily being unfolded in the Modern American Banjo.



ALFRED A. FARLAND.

It is quite true, incidentally, that there are some poor banjo—yes rotten instruments, and these in the hands of some of our so-called banjoists, muted in a measure clog the progress of the instrument to a degree. But the same thing may be said of all other arts, and sciences. However, after a fact is once established, the bogus or imitation must lose its hold, and finally cease to obstruct.

It may be said that the banjo—any banjo—is a poor instrument in damp or humid weather. To a certain extent this is true, but not so much as was the case a few years ago. Many of these impediments are being, and will finally be overcome. Of course, if you take a fair banjo, dampen the head, put on false strings, get the neck out of its proper position, put on an incorrect bridge, let the tail-piece press against the head, etc., you will soon have a miserable "plunk" or "plinky, plunkety" tone to present to your audience. But did it never occur to you that a performer should be master of his instrument?

A batch may show off his banjo in such a condition, but the true performer does not do so.

Did any one ever hear a celebrated vocalist go before an audience to sing, with a bad sore throat and a sweet potato stuck in one side of the mouth to keep out the draft?

Take a violin, the best one ever turned out from a Cremona workshop: Knock out the sound post and put on a set of false strings and you will have one of the rottenest sounding instruments any one ever listened to. It will be like a cornet with a wasp stuck in the valve, only a little worse.

Some years ago, before the banjo had made much headway in the line of a scientific instrument, an improvement was sought in the instrument of the shape of a so-called "patent closed back banjo," the idea advanced being that all the sound passed out the back of the ordinary banjo, which was claimed as a great defect in the instrument, and which was to be overcome by the new patent.

To make a long story short, suffice it to say that the "patent closed back banjo" was not an unqualified

success—whether the cause was on account of imperfect manufacture, or through some defect in the plans of the inventor, we cannot say, but very few recognized banjoists were known to adopt this form of banjo, and the "closed backers" finally found their way into various pawn shops and second-hand store keepers, and finally became extinct.

The progress, if any, was made with the banjo, or in banjo playing during the reign of the "patent closed backer."

To-day they have in England almost the identical instrument, re-discovered, re-invented, or resurrected, and introduced into that country as a new thing, dubbed "The Zither Banjo." It has been swallowed by many of the banjoistic cockneys on the other side of the pond, and we will venture to say that not one mother's son of them in a hundred knows that he paid a big price for a second-hand idea.

Then this instrument to-day as re-invented in England is afflicted with wire strings, which make it that much less a banjo than it was originally. So with the wire strings and the cultivation of the finger nails with which to pluck said strings, something surely ought to be accomplished, but just what this something will amount to it is impossible to foretell.

So the old American played out closed backer has been rechristened in England as the "Zither Jo!" Well, by Jo! if that don't beat the bags.

It is generally well-known that players like A. A. Farland, E. M. Hall, and others, prefer the Stewart Banjo to any other make, or kind; Farland using for all his high class scientific playing, what is known as Stewart's SPECIAL, CONCERT-STYLE BANJO, with 10½ and 11 inch rims, and having three octaves of frets.

Not so very long ago, Mr. Farland was offered an engagement in England, the stipulation being that it was to form a part of the contract that he should render selections upon the "closed backer" as well as upon the banjo which he was accustomed to playing. The management, who was none other than a manufacturer of the so-called "Zither Jo's," had an eye to business surely, but he must have been short sighted, for when Farland agreed to play one or two numbers per concert, at least, on the wire string "closed backer," the engagement fell through.

It is more than amusing to see how the British banjoists and would-be "Joites" have fallen into line with the "closed backer," and respected closed back banjo long ago discarded in America.

One wonders what they will get at next.

Farland, however, is a genius, a wonderful musical genius. The banjo in his hands has become a high class scientific musical instrument. It has become a dignified musical instrument, because it is in the hands of a dignified and gentlemanly artist.

The banjo is taken seriously when Farland plays it, because any instrument in such hands is bound to command respect, and when a banjo has once had respectful attention given it by a gentle audience, it is bound to carry all else with it.

The "mug" with the Bowers twang and drawl, who speaks in the slang lingo of the concert hall and dive, is as completely distinguished from the cultivated musician as the sunlight is from the night.

So while the banjo passes on to the higher plane and takes its place by the side of other first-class musical instruments in this country, let us not feel concerned because the same instrument may be used to some extent in the concert garden or variety hall. Violins, pianos and harps are used everywhere, and there are all grades and of many qualities.

### The Banjo Club.

Wonderful progress, considering everything, has been made in the banjo, during the last twenty years. From the so-called "negro instrument" (a term doubtless received in the beginning by reason of its use in the burnt cork minstrelsy) of years ago, it grew to a recognized and a concert and parlor instrument; then from performances by the banjo with the assistance of a guitar or a piano, or the use of two or three banjos together, the "banjo club" made its appearance upon the scene.

Thomas A. Armitage, loomed up into popularity. He organized the first legitimate organization, called the "American Banjo Club." Stewart, previous to

this, had introduced the "Banjeaurine," which was tuned a fourth higher than the "ordinary" banjo. Mr. Armstrong, at Stewart's Banjo Exhibit, at the Novelty Exhibition of the Franklin Institute, in Philadelphia, in the year 1888, introduced this Banjeaurine, and with the assistance of pupils the American Banjo Club was finally formed.

Previous to this time banjo combinations consisted of instruments of the same size and proportions, (or as nearly so as the players at that time could produce) and the musical effects were very crude. From the advent of the banjeaurine, and the organization of banjo clubs by Mr. Armstrong's system, he writing and composing the music with the banjeaurine parts leading, the musical field for the banjo began to broaden. The guitar and mandolin, too, were brought into the club, and it cannot be doubted that the rise in the use and popularity of the banjo has done much to help along the use and sale of guitars and mandolins. Those who wish to know more about banjo organizations, and those who are thinking of starting such an organization, should purchase copies of Mr. Armstrong's two books, published by Stewart, entitled **BANJO ORCHESTRA MUSIC, or Hints to Arrangers and Leaders of Banjo Clubs, and DIVIDED ACCOMPANIMENT.** These two works at 50 cents each are invaluable to teachers and such as may be interested in clubs, either banjo, mandolin or guitar.

The banjo is being developed in all directions, and the *Journal's* work is and has been, to a great extent, a "campaign of education."

Had the instrument been left in the hands of the ignorant "simple method" class, the banjo would still to-day remain without recognition among musicians, but as it now is, the banjo club is becoming a recognized feature of musical concerts, and it is well conceded that Philadelphia holds the first place as the home of clubs of this class.

(See article on the Hamilton Banjo Club, in this issue.)

## A Poor Poem in Prose.

BY CHAS. A. PERRIGO.

"'Twas night within the town of Keet, the stars did brightly shine; and walking down Carolina Street, was a man with banjo fine. The street lamps were lit, their light threw all around, across the road the shadows fell, then sank into the ground. The man who had the banjo fine, was walking down the road, when he trod the streets' maze, proved them familiar to him. On, on, he went, with steps both long and wide, as if on mischief he was bent,—then hurrying off to hide. But no, no harm did he intend, no mischief was great, that was not fear that speed did lend, although the hour was late. At last unto a house he came, away from all the rest, although not built quite the same, among them it was best. He opened the gate, went in the yard, then up the steps he ran, and on the front door knocked hard; it opened, in went this man, through the hall, upstairs a flight, (the hall was dark, he could not see,) he took a match and struck a light, to find which room his could be. His room he found and went inside, the banjo laid upon the bed, took off his coat, necktie untied, (now comes the part to tell I dread.) Out of the closet the banjo took, tried to tune it but couldn't, didn't have an instruction book, could bought one but wouldn't. ('Twas the time of the banjo craze, simple method ruled the roost, the note method didn't like his ways out of the world gave him a pain.) He plunked and banged and twanged away, the noise the deaf's could hear, the man-in-the-next-room's hair turned grey but as yet said not a word. A tin-pan drum, a young pig's squeal, an eagle's screech, a cannon's boom, 's mix and add a cracked bell's ring, you'll have the noise made in this town. At last 'Twas ended, and the neighbor went to bed in peace, but dreamed of a brass band ood of hissing flocks of geese. 'Twas five o'clock when the sun broke through the mass of morning cloud, at six o'clock the neighbor woke, still at the player cursing loud. A rifle he went and got, then put a cartridge in; said he, "That man will get shot if he again makes such a din." The day had passed without a break, and night had settled her dark veil, the neighbor vowed silence he'd make men suddenly rise across a wall. It put the others in the shade, like the moon's put by the sun; the neighbor said in gore he'd wade, and snatched up his

gun. Toward the door he quickly sped, across the hall he jumped, indeed his face grew very red, as on the door he thumped. With madder written in his eye and anger on his brow, to the banjoist exclaimed, "I want this noise stopped now." The player ne'er moved from the chair, but remarked in quiet tone, "You are over yonder, better stay there, remember this room's my own." The neighbor madder, madder grew, then aimed along the gun, "What! murder would you do, you're doing it in fun." "Oh no I'm not, a corpse you'll be, (his knees from anger shaking) excepting that you'll agree to stop this racket making." The player wouldn't stop an hour, vowed he'd make a racket bigger. The neighbor maddened beyond power, aimed again then pulled the trigger. The bullet went right through the head, 'twas queer no blood was spilled; the neighbor thought the player dead, dead as he had willed. No brains oozed out amidst the hair, no bones were broken bad, no shrieks of pain rent the air, no hurts the player had. The neighbor, sorry for his rash act, the doctor went to get, told him that it was a fact, he, the player's life-blood did let. The doctor the room went in, and stayed a little while; the scene within caused him to grin, and then to crack a smile. The patient on the table laid, his head was very loose, the doctor was much afraid medicine would be no use. The patient never stirred a plank, not even to cough, the doctor gave the head a yank and it pulled directly off. The player gave an awful groan, and then a sigh so deep, it went forty feet below earth and stone, 'way down where it will keep. "It was the best head I ever had, the best in all the lot." (The neighbor groaned, it made him glad,) for 'twas the banjo that was shot.

## Musical Contents of this Number.

Number 96 will be found of unusual interest musically, containing, as it does, so many excellent selections for the different instruments.

The two pieces, Hornpipe and Reel, for banjo, are not new, but are both excellent. They were arranged by the late John H. Lee.

The Gymnasium Exhibition March, for banjo and guitar, by E. H. Frey, is a gem in its way. The Marie Maourka, guitar solo by the same composer, is fine. Mr. Fisk's "Spring Greeting," Waltz, for banjo solo, is excellent. Prof. Smith's "Caprice" for mandolin, is particularly adapted to mandolin pupils for practice. Prof. Frey's "Memories of Childhood," for mandolin and guitar, is very fine, and the mandolin solo, "Reverie" by C. R. Shibley, is a very beautiful selection for advanced players.

Of the work for students, too, there is ample food for studious work here.

George W. Gregory continues his work on "Practical Fingering for the Banjo," Walter Jacobs gives us more of his Guitar Fingering, and Paul Eno proceeds with his mandolin instructor.

This number should, indeed, be out of print soon, so rapidly is the edition I rely to be disposed of.

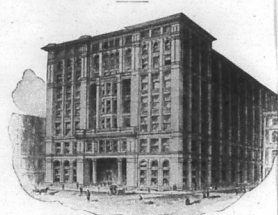
Mr. Gregory's work, "Practical Fingering for the Banjo" is likely to be completed in Number 97 of the *Journal*, or at the latest, in Number 98, after which it will be issued in book form.

## Proposed Banjo Club Concert for January.

As it has been decided not to give a grand banjo club concert, of the competitive order for prizes, this season, Mr. Paul Eno will probably get his principal clubs together for a very fine club concert this coming winter, in Philadelphia, to be held either at the Academy of Music, or in the new and beautiful Horticultural Hall, adjoining the Academy, of which due notice will be given.

Few there are who understand the great amount of work and expense involved in the club competitive concert, which Messrs Stewart, Armstrong and Gorton have made so popular the past few years, and which at the present time it is almost impossible to undertake. We hope, however, to be able to continue the banjo, mandolin and guitar club competitions, on a somewhat improved plan, early in the winter after this. As so many are anxious to attend them, it is not the plan of the management to cease

their continuance altogether. Mr. Eno, however, will have the assistance of the largest and best drilled clubs, who do not care to play further "contests," or competitive trials for prizes, but who are willing to take part in concert work. We therefore commend this concert, when the time comes, to our readers, as in every way worthy of support.



The Philadelphia Bourse.

This building is so large that it has its entrance on both Fourth and Fifth Streets. You can go in at either entrance, and take the elevator for the exhibition department of manufactures, which is situated on the seventh floor, while the machinery exhibition is located in the basement. Here you will see a grand World's Fair on a small scale. Go right to Market Street, either at Fourth or Fifth Streets, and there you are.

There is no charge for admission to the great Philadelphia Bourse, and if you want to go on any WEDNESDAY EVENING, from eight o'clock until ten, you can enjoy the promenade concert and listen to the orchestra and mandolin and guitar band.

Seats, however, can not be secured in advance, as there are no seats for promenade concerts.

The exhibit of FINE STEWART BANJOS and MANDOLINS is located on the seventh floor, near the Fifth Street elevators. Don't miss seeing the Stewart Banjos, and if you are a stranger in town, be sure to call at our store and factory before you leave the city; it is within two squares or blocks of the Bourse, and we will show you a lot more fine banjos, mandolins and guitars, which space forbids our placing in the Bourse.

Some people have spoken of Philadelphia as a "slow place;" perhaps because they were slow themselves. At any rate we would like to have them show us anything to compare with the Bourse, located outside of Philadelphia. Now, if you want to see the sights when you come to Philadelphia, consult our small map, or chart, in this issue of the *Journal*, and visit the Bourse and other places of interest.

## Music Plate Printing.

Fred J. Miller, for several years with S. S. STEWART, in the music printing department, will do plate printing for music publishers in the best manner.

Those wanting small editions of compositions printed, will find the plate press by far the cheapest and most satisfactory.

FRED J. MILLER,  
1613 North Second Street, Philadelphia, Pa.



Stewart has been manufacturing a limited number of very fine mandolins during the past few months. It is amusing to note that some of the would be mandolin and so-called guitar makers of Philadelphia, have been touched gently under the ribs, and seem to be annoyed because Stewart has gone into this line. "Stewart claims to make Banjos and Banjos only," says one, "and now he has gone in to making mandolins."

Bless your dear heart, man! Stewart will make twenty five or more banjos for every ONE MANDOLIN. Don't be alarmed; he is not going to make \$3.00 mandolins, or the same thing with fancy finish for several times this price. Stewart, too, will warrant the STEWART MANDOLINS to be properly glued and accurately fretted, and not liable to drop to pieces. Stewart will not release his vigilance in the banjo line a single day on account of the few mandolins he is manufacturing, and if you do not find the STEWART a better banjo and a better mandolin for the money than any other made, you can come in and get your money back.

Stewart will continue to conduct his business upon the same straight forward business principles as ever, and as heretofore, guarantees satisfaction in each and every case. For more than 18 years Stewart has been doing business upon this plan, and one needs not to be told to-day that the name and trademark of S. S. Stewart is even better than a so-called five year guarantee not to warp or crack, which though accompanying the instruments of some makers does not prevent them from warping and cracking whenever they feel like it.

Then again, did you ever stop to conjecture where some of those five year guarantee makers are liable to be five years from date of guarantee? Who knows?

The road to success, we say, is by making a first-class and reliable instrument, and letting the public know it. Others, in time, may come along and copy, or make imitations of your instruments, and even offer them at half the prices of the genuine, but in time they must reach their level.

What banjo manufacturer in this broad land has achieved the reputation for fine goods that belongs to Stewart? You can't find one.

No wonder that some of the would-be banjo manufacturers who have sought to imitate Stewart and his banjos, feel queer under the gills when they learn that Stewart has put a first-class mandolin upon the market to sell by the side of the STEWART BANJO.

Did any one ever see such a wonderful book as NEWTON'S PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR? It contains fifty-five full size plate music pages, giving a complete course of lessons in harmony, chord construction and thorough bass, for the guitar. It is a wonderful book, because it is sold for only ONE DOLLAR, and contains within its covers, a vast amount of information that the guitarist can not obtain elsewhere without searching through a large number of expensive works. Every guitarist should have a copy of Newton's Book. Price, \$1.00. Stewart, publisher.

We think that the most beautiful guitars are made from bird-eye maple. Surely the STEWART Concert Guitars of mahogany and bird-eye maple are magnificent instruments. If you happen to be in town, just drop in and look at them. In our opinion, maple is the right wood for the backs and sides of guitars.

PROF. V. W. SMITH, the orchestral leader of Troy, N. Y., writes some delightful music for mandolin, guitar and banjo. His *Domino Noir* Polka, for mandolin and guitar, price 35 cents, is a fine thing. We publish it. We should also mention his *Spanish*

*Serenade*, for two banjos, price 35 cents, a very fine thing. Mr. Smith has a large class of pupils, and is a thorough harmonist.

WALTER JACOBS, the eminent Boston guitarist, writes:—"A party from Connecticut was in to see me, a few days since, who spoke very highly of your (Stewart) MANDOLINS. 'The best he has seen,' were his words."

A. SCHMIDT, JR., of Buffalo, N. Y., was one of our callers during the month of August.

Mr. Schmidt has a large class in Buffalo, on the banjo, zither, mandolin and guitar. He is a progressive teacher.

MRS. C. M. LAKE, Avoca, Iowa, writes:—"The Practical Fingering for Guitar has been of great value to me, and I think it a great advantage to teachers. You will find enclosed amount for renewal of subscription to the *Journal*."

Get "Love's Old Sweet Song," for the mandolin and guitar, arranged by Valentine Aht, price 40 cents.

It is published by Stewart & Co. of New York. This is a beautiful thing for these two instruments, and may be used with good effect for mandolin and guitar clubs.

JOHN J. REINHARDT, of Richmond, Va., though but 21 years of age, is said to be a phenomenal performer on the mandolin. He is a son of Prof. Jacob Reinhardt, of piano fame, and comes by his musical talent naturally. The young man is at present engaged with the music store of Moses & Co., in Richmond, and he can play some of the most difficult violin music on the mandolin. His solo playing with the most celebrated mandolin club of the South, the Old Dominion Sextette, has attracted much attention. This organization is composed of two mandolins, one mandola, one "mandolin cello," (an instrument made to order for this club) and two guitars, one of which is a unique twelve string instrument, presented to the director, Mr. S. R. Crowder, by the members of the club. The twelve string guitar is highly prized by Mr. Crowder, who seems to like it better than the two six string guitars, and besides it is no common affair but a hundred dollar instrument.

Young Reinhardt may congratulate himself upon being associated with so fine a club, and the organization may well feel proud of numbering the young musical master among its members. We wish them all success.

MR. CROWDER was highly pleased with the Stewart Concert Guitars tested by him when in Philadelphia, recently.

The Time Wheelmen will organize a big mandolin and guitar club at their club house, this winter. The mandolin is as light and airy as a thoroughbred wheel, and so easy to carry with you on a bike. Next summer, mandolin, banjo and guitar clubs will travel by wheel.

Send ten cents and get a pair of twins, that is, get a pair of Spun A strings and put on your mandolin; they will sound ever so much better than A strings of plain wire. Just try them! Stewart will send you the two sample A strings, spun with very fine wire, for ten cents.

During August, P. W. NEWTON, the Canadian teacher, had the misfortune to lose his wife, after a brief but severe illness. He has our sincere sympathy.

VALENTINE AHT has decided to remain in Pittsburgh, for this season, but he has changed his address from the Verner Building, to 244 Fifth Avenue. Mr. Aht has a large following in Pittsburgh and they could not afford to allow him to go to New York, as he proposed to do. The Pittsburghers know how to keep talent with them.

WALTER JACOBS has issued Vol. 2 of "The Guitar Soloist," price \$1.50. It contains "Love's Dreamland Waltz," and a number of fine pieces.

PAUL ENO advertises his new music for mandolin and guitar in this issue. He has also issued "Alabama

Echoes" Patrol, specially arranged for the piano, price 45 cents.

E. H. FREY, the popular composer, advertises his new music for guitar in this issue.

A. D. STEVENS, Greeley, Colorado, writing under date of September 1, says:—"THE CONCERT GUITAR I ordered came through splendidly, on the evening of the 26th. I am highly pleased with it in every way; it has such a LOUD and SWEET tone that every one who has seen and heard it, say that STEWART UNDERSTANDS HIS BUSINESS."

I used it in our club a few evenings ago, and it did all the others up, I shall always recommend your instruments, for they can't be beat."

A. DAVIDSON, the mandolin, guitar and banjo teacher, of Adelaide, Australia, is very much pleased with Newton's Practical School of Harmony for the Guitar.

This gentleman gave his first concert in the Victoria V. M. C. A. Hall, Adelaide, on August 12th. The proceeds were devoted to "Our Boys' Institute." Fund, and an Entertainment given by the Victoria Guitar Society were largely in evidence on the program.

GEORGE BAUER, the mandolin and guitar manufacturer, whose headquarters are 1016 Chestnut Street, Philadelphia, Pa., has been visiting the trade lately, and calling on the music dealers in several of our cities. Bauer is an enterprising young man and makes "Good Goods." We are glad to see him succeed.

ARLING SHAEFFER, the well-known guitarist, of Chicago, Ill., duly returned to his studio, after a pleasant summer vacation, and is hard at work writing new instruction books for his favorite instruments, the guitar and mandolin. He is quite enthusiastic over his work and states that he is about five of the political excitement that is so great a menace to business, and hopes they "will give us a rest" after the November election, and let us attend to business. We all hope so, too. It is too bad that the business community is obliged to put up with periodical political disturbances. It is a pity that the business community has been much worse than usual.

Mr. Shaeffer has recently issued, through his publishers, Lyon & Healy, a book entitled "Diagram Chords for the Guitar." Personally, we do not consider such a book a good thing, as it is better to teach *principles* than to give formulas; however, as the author evidently means to supply a demand for such "methods without study," he will doubtless find a ready market for this little work.

As a guitarist, in our opinion, Mr. Shaeffer is a genius of far too fine ability to connect his name with much of this kind of work. As a mandolin and guitar artist he has our high esteem.

A. W. JAMES, Greeley, Colo., writes concerning the Stewart Concert Guitar, as follows: "I have examined and played the guitar that Mr. Stevens ordered from you. I would say that I think it is the best I have. But why should it not be; it is not a Stewart?"

JAMES K. BILSBROOUGH, teacher of guitar, pupil of A. A. Babb, of Boston, is highly spoken of by pupils in Concord, N. H.

ARLING SHAEFFER has very kindly sent us a copy of his *Elite Collection for Guitar*. It is published by Lyon and Healy, and contains some marvelously fine guitar solos—among which we notice, "A Leaf from Memory," "Loving," "I Think of Thee," "Loves First Dream," "The Merry Polka," "Cradle Song," "Only for Thee Waltz"—"Consolation," and a variety of other pieces.

F. M. PLANQUE, of Indianapolis, has organized the "Planque String Quartette," composed of first and second mandolins, ukelele and guitar, and also "The Metropolitan Banjo Club," composed of two banjeanaires, first banjo, two second banjos, piccolo banjo and bass banjo. He proposes to have A. A. Farland and Valentine Aht play in Indianapolis this season.



E. H. GREELEY, Manhattan, Kansas, writes:—"I notice that J. T. R. wants to know how to clean a banjo head. Tell him to try the following:

Rye flour 4 ounces,  
Wheat flour, 4 ounces,  
Chloride soda,  $\frac{1}{4}$  ounce,  
Corn meal,  $\frac{1}{4}$  ounce.

Stir in hot water to make a stiff dough. Commence in centre of head and rub thoroughly, with a circular motion, gradually working to the outside. If the dirt gets ground into the head, nothing will remove it and leave a good head."

NOTE. As in nearly all such cases the dirt is pretty well ground into the head, there appears to be little use for a preparation of this kind. But in a case where a banjoist has soiled the banjo head through a fresh burnt cook performance, such recipe may prove of value. The ordinary dark blemishes that find their way to the head through constant use, are better covered up than removed, in order, to keep the instrument looking neatly, and this can be done by first rubbing away the blemishes with an ordinary gum pencil eraser, and then going over the place with a piece of white clay, or bismuth. A white head may be kept white by this process.

H. C. G. writes:—"Will you please let me know in your correspondents' column how long A. A. Farland has been playing the banjo?"

Mr. Farland has been playing the banjo for about eighteen years. He was a young lad of about twelve years of age when he began active work in banjo practice, and was one of the first to purchase a copy of the book, called *The Artistic Banjoist*, some eighteen years ago, when it was published. Since that date he has outstripped us, and about all the rest of them, as a performer, and his pace shows no signs of slackening up. Good luck to him.

"SILK STRINGS." The Mueller twisted silk strings for the banjo were very far from proving an unequalled success, and for that reason we abandoned advocating their use. These strings, too, were very much higher in price than the ordinary gut strings, owing in part to the duty on silk goods imported to this country from Europe. There is no word placed upon gut strings because we could not successfully manufacture them here in this country. About all the gut strings for banjo are made in Saxony, Germany—the seat of the string making industry. The strings of twisted silk are not readily affected by dampness, or atmospheric changes, but they have a way of snapping off at the peg or tail-piece, or wherever a knot or noose is made in the string, which renders them very treacherous, often in speaking personally, we have never experienced the misfortune of having these strings break with us when playing before an audience, yet the strings require constant changing, and it does not do to leave them too long upon the instrument. Moistening the string where it is attached to the tail-piece sometimes prevents its breaking, but it then appears to retaliate by breaking at the peg, which, however, is more often the case when metal pegs of any kind are used. With celluloid or wooden pegs the silk string seems to do much better.

Our little twisted silk first strings, which we furnish at 10 cents each, or fifteen strings for \$1.00, have proven quite satisfactory for summer playing, during the humid season when gut strings cannot be satisfactorily used. They are so sensitive to a tone that one is apt to fall in love with them after a brief acquaintance, and to long for the time to arrive when such true toned strings can be had for the banjo without the liability to suddenly snapping off. The Tremolo movement with these strings, after a player has once gotten the requisite touch and knack of handling them, is far richer and more sonorous than with the more elastic gut strings, but at the

first trial the player is apt not to like them as well as the gut; the "touch" is quite different, and requires some little time to acquire. The accuracy of tuning is also somewhat different, for a little more difficult, as a very slight turn of the peg will often make a difference of a full semi-tone in the pitch. We like the twisted silk for a first banjo string in summer, yes, and as a second and third also, because when accurately tuned the intervals and chords are so true, and we hope that greater improvements may yet be reached in their manufacture.

For the short (fifth) string we do not use the silk; the gut is better for this purpose, and does not so readily break because the string is not handled to any extent in left-hand fingering.

C. C. A. writes: "I find the *Journal* an invaluable publication, and one which cannot but interest all banjo, mandolin and guitar teachers and pupils. Do you think a person can successfully play the banjo and guitar, using Gregory's System for the Banjo and Jacobs' for the Guitar?"

These two systems for banjo and guitar are based upon the same theory, as I look at it, and while they are somewhat similar, they are not. In the old system of using three fingers on the banjo, one could play the guitar and banjo without trouble; but with Gregory's and Jacobs' Systems, which, without room for doubt, are superior to the old method, one is considerably mixed up. If not taking up too much of your time, would be pleased to have your views regarding the matter. I have been studying all three systems, (Gregory's, Farland's and Jacobs') and hardly know which to recommend to my pupils. I have always used three fingers on the banjo, believe called *Guitar Style*, and sometimes think it best to continue this system until the matter is thoroughly settled."

In the early days of banjo playing there was a so called "Banjo Style," or stroke playing, taught with an emphasis upon the first finger of the right hand. This was distinguished from the "picking" style of playing, by the term "guitar style," and any kind of "picking," whether alternate fingering, or whether with two or three fingers, was designated "banjo style." Now that the "stroke," then called "banjo style," has so far passed out of vogue, the distinction of players are almost entirely unacquainted with it, there is no further use for the term "guitar style."

We think that Jacobs' Guitar System is almost as well adapted to the banjo as to the guitar, not for teaching purposes, of course, but theoretically. Farland's and Gregory's are based upon the same principles, and a player will find no difficulty in selecting from these methods such points as seem to him best adapted to his requirements. In teaching pupils, it is necessary to have a system to set before them, of course, and Farland's book for the Banjo will "fill the bill." Gregory's Practical Fingering will in due time be published in book form, and will also serve its purpose as an instruction book, but it is not intended as a book for beginners.

As no two individuals can be precisely alike, so no two performers will follow precisely the same methods, but the alternating fingering as taught in the Farland and Gregory Methods, is vastly superior to the one sided system of "using three fingers." An artist will follow no set rule, although it is necessary to have some sort of rules to guide beginners. There are passages where execution can best be done with three fingers, and with the rest afforded by the little finger upon the head; and there are other passages where the rest of the little finger is an impediment to execution. So there are passages that can be executed with great ease, by using only two fingers instead of three, and therefore we think that those who advance as "artists," adapt their methods to their peculiar requirements.

### Thomas E. Glynn

This fine banjoist is traveling with the SOUTH BEFORE THE WAR CO., and making great hits with his STEWART BANJOS. Glynn is a great player, and those who have had an opportunity to hear him play in private have an idea of what he can do on a banjo. Under the Roses', Polka, a popular composition of this player, has been published by Stewart, price 35 cents.

## The S.S. Stewart Banjos

Have been the favorites with leading players for more than 18 years, and their great popularity is upon the increase all the time.

FROM THE GREAT AND ONLY HORACE WESTON'S DAY, down to the present time, the verdict has always been,

"There's nothing like a Stewart when it comes to a Banjo."

The Prices of the STEWART BANJOS range from \$10 up to \$200 each; they are the best and most satisfactory banjos manufactured. The STEWART BANJOS were awarded PRIZE MEDALS and DIPLOMAS OF EXCELLENCE

At the LO. DON CRYSTAL PALACE EXPOSITION held in London, England, in the year 1884.

At the WORLD'S COLUMBIAN EXPOSITION, Chicago, Ill., U.S.A., in 1893.

At the COTTON STATES & INTERNATIONAL EXPOSITION, in Atlanta, Georgia, in 1895.

"THERE IS NOTHING LIKE A STEWART," and the STEWART BANJO is used by THE HIGHEST CLASS PERFORMERS OF THE DAY.

Purchasers should beware of cheaply made imitations. The Registered Trade Mark of S.S. STEWART is plainly impressed upon every genuine instrument.

### The Stewart Mandolins

are comparatively new comers in this line, but although they have been but a brief time before the public, they are already winning a reputation for themselves.

Prices, \$15 and \$35.

### The Stewart Concert Guitar

made from choice Birdseye Maple or Mahogany is a grand instrument in the Guitar line.

Price \$35.

CALL UPON OR ADDRESS—

## S. S. STEWART

Nos 221 and 223 Church Street,

(Between Market and Arch and Second and Third Streets.)

PHILADELPHIA, PA.

## TEACHERS AND PLAYERS

### New Music for Mandolin and Piano

- Two Step—"American Club" (Perent).....30 cts  
Keys of C and G major; brilliant and inspiring.  
Waltz—"Nonpareil" (R. R. Hogue).....45 cts  
A very pretty waltz in Keys of C, G and F major  
A favorite with the players.  
Dance—"Fin de Siecle" (R. R. Hogue).....45 cts.  
Not hard, but good. Keys of C, D and C major.  
Waltz—"Mexicholon" (R. L. Weaver).....  
This is a very popular waltz of medium grade.  
Keys of C and F major.  
Dance—"Toreador" (Eno).....30 cts.  
Keys of A minor, C and F major. A slow waltz movement and catchy. Immensely popular.  
Schottische, "La Mandoline" (R. L. Weaver) 30 cts.  
This is Mr. Weaver's latest and one of the best.  
Not hard.

This is absolutely the richest collection of music ever published, and in order to introduce them to the readers of the *Journal* I will send the six complete for 60 cts, cash, or single copies at 12 cts, post free. Amount must accompany order. Catalogue of high-class banjo, mandolin and guitar music free from

PAUL ENO, Publisher and Jobber

1018 Chestnut Street, Philadelphia, Pa.



The Banjo World has been in a sort of flutter for some weeks past, coquetting between the bicycle and the mandolin, with occasional flurries and pouts at the hot spells during August; but now that more favorable weather has uprated itself, the banjo family is harmoniously smiling in various portions of the country, and the members thereof have about decided to give us a rousing winter season both as to clubs and solo performances. Let the clubs get together now and see if they cannot astonish some of the old residents so that when summer shall have come again we shall stand at least one step higher in our record.

The "Sun do move" on the Banjo World, and starts her denizens into renewed activity.

WILLIAM LIEB, banjo teacher, of Jeffersonville, New York, writes:—"The \$60 Special Thoroughbred Banjo arrived on the ever glorious Fourth, which made the day one of double rejoicing to me. To say that I am well satisfied with it doesn't half express my feeling. I treasure it as I would the rarest and most costly gem.

The splendid finish and workmanship on the instrument, for both appearance and ease of playing, far exceed my fondest anticipations, while the tone surpasses anything in the line I have ever heard—out of others of the same manufacture, of course.

I do not care to say more, lest you look at it in the light of flattery, and I hate flattery. I want to thank you for your courtesy to me, and extend my best wishes for your further success in the banjo line."

W. T. KAHLER, Ukiah, California, writes:—"I have used your Special Thoroughbred Banjo in all my concerts, and I can praise it to the skies and then not praise it too highly. It is the only banjo, and I dare say that it will be ages before such an instrument as that can possibly be improved upon. The tone is so clear and distinct."

"THE BANJOIST'S ASSISTANT," a chart of the Banjo Fingboard, printed on paper 14x22 inches, is a valuable article for beginners, as it assists them in acquiring a knowledge of the banjo fingboard and in locating the notes. PRICE TWENTY-FIVE CENTS. Stewart, publisher.

A. J. COLLINS, Williamamie, Conn., writing under date of August 5, says:—"The next season promises well. All of our last season's pupils are booked for the coming season and several more new ones have signified their intention to begin the study of the Farland system. Have engaged extra room and assistant teacher, and expect to do a fairly good business."

The Journal arrived on time and the contents were interesting as usual. On an average, a single number of the Journal pays more than a whole year's subscription in the really good music found in the book. The Journal is all right."

CHARLES MCFARLANE, who was for a short time in Blehlein, is now located in Wellington, New Zealand. In a recent letter from that place he states that he has several advanced pupils, and has appeared in public with much success. The Journal, he says, is a great consolation to him in that far away country.

Mr. Armstrong's latest march for banjo club "The Drexel Institute" is a fine thing, and we think it is going to be a leading selection with many of the clubs this season. Price, full seven parts, \$1.40.

HARRY C. SNYDER, Chicago, Ill., in behalf of the Echo Banjo and Guitar Club, writes:—"We use your banjos and consider them the best in the market for tone and finish."

W. T. MOSCOW, away over in Hurstville, (near Sydney) N. S. W., Australia, writes that business with him has been very good and he greatly appreciates *The American Banjo School*, recently imported, and his Stewart Banjos, which he says are in first class condition.

Nothing affords us greater pleasure than to hear from our foreign correspondents and customers, and we feel Mr. Moscow is doing good work in his vicinity with the banjo.

FRANK M. WOODROW, Newton, Iowa, writes:—"Enclosed find renewal of subscription to the Journal. I have been a subscriber to this paper for four or five years, and cannot do without it. Wishing you success, I remain, etc."

HOMER C. GARBER, "Iowa's representative banjoist," of Des Moines, Iowa, writes:—"No. 95 of the Journal is received. To show you how I appreciate it will say that I have read it over carefully, advertisements and all, about six times; and I believe I could now recite it from the first page to the twenty-eighth. It is a known fact that your Journal is the best of all."

My Special Thoroughbred Banjo is getting a better gait every day, and I intend to have you send me a running mate for it soon. I wish you every success."

C. S. DELANO, of Los Angeles, Cal., has so improved and perfected his patent banjo tail-piece, "The Elite," that it will not press against or cut the head. Address him per his card in another part of the Journal.

E. H. FREY, of Lima, Ohio, the eminent composer, writes:—"Please send me ten copies of the last Journal, Number 95. This is a fine number for teachers to use in their work, giving instruction. The Guitar Fingering, by Jacobs, the Practical Fingering for Banjo, by Gregory, and the musical selections it contains, are all A. No. 1. I have been away of a visit for the past five weeks, and returned to get my orchestra, etc., ready for business again."

C. M. HOLLINGWORTH, Syracuse, N. Y., writes:—"I have just returned from my summer vacation, and among the many musical papers, etc., that I found awaiting me, was your ever welcome Journal, which was opened and read entirely through before the others were touched. You can see how much I appreciate the Journal."

Get a copy of the Morningside Caprice, by V. L. Ossman, for banjo and piano, and practice and use as a concert piece. You will like it, as soon as you have learned it. Price 40 cents.

JOHN T. WHITAKER, banjo teacher, of Philada., writes:—"The colored engraving of Farland has been received; thanks for the same, it is a picture fit for the finest studio in the country. In looking over the last Journal, I see Perrigo's musical dictionary; I think it would be a great help to some of our simplified method teachers, as it will enable them to teach their pupils the correct terms used in music. The Thoroughbred Banjo I got of you a few years ago, I have been offered a hundred dollars for, but money can never buy it; there is nothing in this city that can touch it, except another STEWART. Wishing you success, which your merit deserves, I remain, etc."

The best standard works for the banjo are STEWART'S AMERICAN BANJO SCHOOL, and FARLAND'S NATIONAL SCHOOL FOR THE BANJO. Price \$1.00 each; copies mailed to any address upon receipt of amount. Remit P. O. Money Order, or send money in registered letter.

WILLIAM C. WEBSTER, has reorganized and reopened his music school, in Chicago, Ill., at 495 North Clark Street, for instruction on the banjo, mandolin and guitar. Mr. Webster is young and energetic and will keep the Stewart Banjo at the front.

This is going to be a great "banjo season." Teachers who are "abreast of the times," will have lots to do. Of the few "back number" teachers we have little to say.

We had a pleasant call from John McKenna, banjoist of St. Paul, Minn., during August. He had been spending some time with our old friend, E. M. Hall, and was with him at Atlantic City, during the broiling tournament of Old Sol, otherwise known as the August Cizzard of '96.

During the latter part of August, Paul Eno was rushing things; no grass grows under his feet while he is around. He has a BIG CONCERT of his combined banjo, mandolin and guitar clubs in contemplation for the coming winter. Times, generally, may be dull and slow, but the banjo clubs are going to push right ahead all the same. There's nothing slow about this town.

THE GRAND PERMANENT EXHIBITION of Manufactures at the Philadelphia Bourse, is well worth seeing by every one who comes to the city. Grand Promenade Concerts every Wednesday ev'g. Admission free.

There's nothing slow here.

WILLIAM SULLIVAN, the Canadian violin and banjo artist, gave a Sunday ev'g concert on Aug. 9th, at the Hotel Roberval, Lake St. John, P. Q., in which his violin and banjo solos were a revelation to the audience.

Among other good things on the banjo, he rendered Farland's arrangement of "Nearer my God to Thee," with var's, and Haydn's "Gypsy Rondo." The piano accompaniment was by Miss L. Barron, of Ottawa, Can.

GEORGE F. COOKE, writing from Greenwich, Conn., under date of Aug. last, says:—"I rec'd the banjo, SPECIAL THOROUGHRED all right, and I am more than pleased with it; as for tone, I think it is far superior to any banjo I have used. It will take a few of my friends by surprise when I show it up on Saturday evening. I am more than thankful to you for sending the banjo to me before you got the money and if it lies in my power to do anything for you, I will gladly endeavor to do so."

MASTER FREDDY STUBER, the So. Bethlehem boy banjoist, with his STEWART THOROUGHRED BANJO, played a successful date, week of Aug. 17th, at Central Park, Rittersville. Master Stuber has fine talent for music, and bids fair to make his mark as a banjoist, if he sticks to practice.

GEORGE A. AUSTIN, of New Haven, Conn., the well-known teacher, called upon us during a recent visit this way. During the dull "between seasons," he had, like many another teacher been taking a rest before pitching into work for the fall and winter season.

Mr. Austin has a large class of pupils on the banjo, guitar and mandolin in New Haven, and is thoroughly in love with his chosen work. We are glad to hear of his success in the past and hope it will increase and multiply in the future.

JOHN DAVIS, the well-known teacher, of Springfield, Mass., has opened new instruction rooms, at 432 Main St., in that city during August, and started in with sixteen new pupils for his opening, and with bright prospects for a large and prosperous banjo teaching season. The teaching seasons may be shorter than of yore, nowadays, owing to the bicycle riding and other outdoor sports among players, but this is going to be an immensely active banjo season, especially among the clubs. The "Great Scientific Banjo Boom" is opening up well, and after the elections are over we will have "our hands full."

C. V. KIM, of Ridgway, Pa., called upon us during August. He had been enjoying a brief vacation. He stated that they had engaged Farland twice, up to date, and given two concerts, both of which were highly successful. Those who desire a revelation in banjo music, for themselves and friends, should lose no time in arranging with Farland for his services during this season. This artist has received some tempting offers from distant shores, and he may be tempted to make a tour of Europe before long.

TOM ARMSTRONG, after a jolly vacation at Sea Isle City, is in good shape for work.



GEORGE F. GELLENBECK, the well-known Omaha, Neb., Teacher, says Stewart's Banjos are right up to the "Gold Standard" in tone and general make up. George and his band think a great deal of the Stewart Banjo, and Mr. Gellenbeck in his handsome new studio, in the Bee building, has the best evidence before him of a prosperous teaching season.

MISS ROSA M. TAYLOR, Charlemon, Mass., does some good work on the banjo. She teaches several instruments.

When it comes to fine banjos, Stewart is an artist in that line. His instruments are universally conceded the best, and among the best players of the day, they all say, "there's nothing like a Stewart." So, don't go fooling around, running after "false gods" in the banjo line, but apply right to headquarters for a reliable instrument that will give you good service.

Keep up with the march of progress, and continue in that caravan until Gabriel sounds his horn. With the Stewart Banjo you will make no mistake.

The immortal Horace Weston, the master of his age in banjo playing, always used and advocated the Stewart Banjo. All great players since his time are doing the same.

Among the callers at the office of the *Journal* during August, was E. B. Rowden, a brother of Claude C. Rowden, the well-known Chicago teacher.

Geo. P. LITZEL, banjo teacher, of Erie, Pa., called during his summer vacation. In Erie he teaches the zither, mandolin and guitar besides the banjo.

FARLAND is doing well with his new patented invention, the "harp attachment" for banjos. Price \$2.00 each.

WALTER JACOBS, the Boston teacher, had a pleasant time during his summer vacation, but was forced to return to his studio in Boston before August was out, on account of a press of business. Mr. Jacobs writes:—"Although I have always been well pleased with the qualities of my S. S. S. Banjos, that I keep in my office, the SPECIAL THOROUGHBRED BANJO, yet the SPECIAL THOROUGHBRED, recently purchased, far surpasses them. The volume of tone is simply wonderful. The price is \$10.00 less, in my opinion, than any other banjo maker, who attempts to make a really first-class instrument."

JOHN F. FIELDS, Proprietor and Manager of Fields and Hanson's "Drawing Cards," played in Philadelphia, week of Aug. 31, going from there to Baltimore. Mr. Fields has been for years a great admirer of the STEWART BANJO, and speaks in the highest terms of these instruments, which he says are the best made, if not the only really good banjo made.

E. M. HALL, in his refined banjo minstrel act, made his old time hit, when in Philadelphia, week of Aug. 31st., with Cleveland's Minstrels. He uses the Stewart Banjo. (See sketch of this artist in another part of this issue.)

The pen and ink sketch, by Tom. Midwood, of Hobart, Tasmania, reproduced in this issue, is a clever one and must please our readers. We receive many flattering comments upon Mr. Midwood's talented work.

HARRY M. STATION & Co., musical publishers, and proprietors of Station's Musical Journal, removed September 1st from their old stand at 141 North, 8th Street, to new quarters at 46 NORTH 11TH STREET, (between Market and Arch Streets) and will devote most of their time to musical publishing.

A. L. ANDERSON, Zumbrota, Minn., writes:—"I love the banjo as much as I ever did, but have not done any practicing lately, because I have been studying the mandolin under Sig. Peura, the mandolin virtuoso. I thought I would take advantage of good instruction when I had a chance."

A recent letter from CLAUDE C. ROWDEN, the Chicago teacher, states that he opened the season about September 1st, with six clubs under his charge, one of them being composed of twenty ladies.

HARRY FISCHER, the popular Philadelphia teacher, of 2125 South 5th Street, is and always has been a great admirer of the Stewart Banjo. He is also fully satisfied that Stewart is making about the best mandolins in the market, and that the joints are thoroughly well, and scientifically glued, and the grain of the wood properly filled, before the polishing is done. The concert guitar, too, has excited great admiration from Mr. Fischer.

F. M. PLANQUE, composer of "Autumnal Fervid" March, for banjo club; the University Cadets, for banjo and piano, etc., has recently sent us a good arrangement of the Norwegian Dance, by Gregg, for two banjos, which we expect will appear in the *Journal* soon.

E. G. BAUM, the Buffalo teacher, is now located at 310 Seneca Street. He states that his club began rehearsals September 1st, and that the outlook is very favorable. Writing further he says:—"Now that the country is in an uproar about this sixteen to one business, I think some one ought to explain what it all means, and being a sort of public benefactor, I will explain that sixteen to one means that there are SIXTEEN STEWART BANJOS sold to one of any other manufacturer. Hope this will not spoil your appetite."

JNO. C. FOLWELL, the Camden, N. J., teacher, resumed lessons early in September, and will push ahead on the same lines as last season.

C. S. DeLANO, manufacturer of the Elite Banjo tailpiece, Los Angeles, Cal., removed to 350 South Broadway, about September 20th.

#### "DEAD STUCK ON IT."

HARRY M. McDONALD, St. John, N. H., writing September 4, says:—"THE SPECIAL THOROUGHBRED BANJO I ordered from you received in first class condition, and after giving it a fair trial I find it is a corker. I am more than pleased with it, in fact, I AM DEAD STUCK ON IT. The tone and carrying power of 'jo' is wonderful, and all you claim it to be. Thank you for the prompt manner in which my order was filled."

C. S. MATTISON, the San Antonio, Texas, teacher, is, and has been for years past, a strong advocate of the STEWART BANJO, thereby showing his good taste and knowledge of the musical art.

MR. SCOTT WAY, the well-known Baltimorean, has lately changed his residence to Cucamonga, Cal., where he now has an orange and lemon ranch. His STEWART SPECIAL THOROUGHBRED Banjo is with him, and a recent letter states that the climate is delightful and banjo practice a pleasure.

EDWARD J. HENDERSON, so well known to our readers as a prominent teacher in New Orleans, La., has decided to locate in Pittsburg, Pa., leaving New Orleans on account of the climate not agreeing with him. He will no doubt, have begun his work in Pittsburg, before this issue of the *Journal* reaches our subscribers. Good luck to him.

MR. RUDY HELLER will have his banjo studio this season at No. 46 North 11th Street, having removed from 141 North 8th Street.

FRANK ATKINSON, of Nashville, Tenn., who has been for some time, in Philadelphia, studying music, is becoming a very fine banjo player, and will return in due time to his home, and organize a class in banjo playing. Lately, Mr. Eno and Mr. Atkinson played the banjo for phonographic records. Mr. Atkinson is associated with some of our banjo clubs, and is destined to become a popular soloist.

PAUL ENO has the following clubs under his direction already, and more will follow: The Hamilton Banjo, Mandolin and Guitar Clubs, The Century Women, The Mannheim, The V. M. C. A., The Mt. Vernon, The Ardmore, the University of Pennsylvania, The Carteret, and a Ladies' Club from the Philadelphia Normal School. The University of Pennsylvania will have two organizations, a banjo and a mandolin club.

So the old "closed back," which twenty years ago flooded our pawn shops in this country, has now become the jo jo of Great Britain. Who would have thought it! A jump from the "seven stringer" to the "dead ringer." What next?

What a time that unique little red covered sheet, the Troubadour, formerly christened the 'Jo, is having with itself upon the subject of banjo *Pitch*. We would suggest that if the proper pitch cannot be had, the editor put on his finger; this would at all events keep the steel strings from slipping off the bridge of his Jo Jo.

What a grand "Mutual Admiration Society," the Troubadour, (formerly The 'Jo) and Partee's funny little *Cadenza* have got. "Call me Colonel and I'll call you Captain," they say, and each one believes the other a liar, until they become so accustomed to the deception, that they begin to believe themselves original.

Those among our readers who do not take these periodicals should lose no time in subscribing for them, for they are really not as well appreciated as humorous publications as they ought to be. Recently the Troubadour has been wasting a good sized piece of paper trying in its own humorous way, to get around the question of "Pitch." This subject was pretty thoroughly treated upon in this *Journal*, many years before the 'Jo, or the Troubadour came into existence. But the red headed sheet makes it all the more humorous, because its editor is "new to the business," and as the old song says, "His name wasn't in the regular bills." The *Journal* did not begin its career over fourteen years ago by copying the work of another. The English sheets, and Partee's funny little paper, all came along some years afterwards.

But the space given in the English sheet is worse than wasted, in this instance, because, as we told them long ago, they had the basis of their work upon which to back up assertions. Therefore, there is no use in squirming around and trying to evade the answer. Here it is! If the American system of banjo music notation is incorrect because the notation is in a different key from the tuning pitch of the instrument, and the English system is correct because the music is written for the banjo in the same key as it sounds, why does not the same thing apply to the banjeurians parts in banjo clubs? Why have they not changed the notation of the banjeurians in club music so as to have the reading pitch and the sounding pitch harmonize?

It is greatly to be feared that the publisher of those English how was are not "up to their business." We should not be in the least surprised, at some future day, to see the makers of the "closed back ringer 'jo" lay claim to being the inventor of all Stewart's business, including the *Journal*. Perhaps it is well that we have printed copyright matter to show dates.

The name of F. M. PLANQUE has a prominent place in the new catalogue of the Metropolitan School of Music, at Indianapolis, Ind., as a teacher of the banjo, mandolin and guitar. Mr. Planque writes that he has several clubs under his instruction for this season.

EDWIN LATTELL, the musical artist and banjovist with his Stewart Banjo, is traveling with James Thornton's Elite Vaudeville Co. They opened the season in Cleveland, O., week of August 31st. LatteLL is "hitting the audiences hard."

ERASTUS OSGOOD, the Concord, N. H., teacher, reports prospects good for the fall and winter season. After "election is over," it is hoped that our music teachers and dealers will meet with better times.

When you want to study the banjo, you don't have to "go buy the book on Beecham's Pills." Go buy Stewart's American Banjo School, and Farland's Violon School, at one dollar each. Every man to his trade, as the old lady said when she kissed the cow.

WILLIAM SULLIVAN returned to his home in Montreal, early in September, from Lake St. Johns, Quebec.





# THE S. S. STEWART BANJO AT A ROYAL SOIRAY



His Royal Nibs (after the production of a few strains) YES YOUR MOST GRACIOUS  
MAJESTY THIS INSTRUMENT WAS SELECTED FROM THE PREMIER BANJO  
MANUFACTORY IN AMERICA. THE NAME OF THE MAKER. YOUR MAJESTY  
WILL BE PLEASED TO OBSERVE - ON THE INSIDE

## Hornpipe.

3 \* 9 \* 7 \*

3 \* 9 \* 7 \*

## Reel.

Tune Bass to B.

3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2

3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2

# GYMNASIUM EXHIBITION MARCH.

FOR BANJO AND GUITAR.

By E.H. FREY.

The musical score is written for Banjo and Guitar in 6/8 time, with a key signature of one sharp (F#). The score is divided into five systems, each with a Banjo staff (treble clef) and a Guitar staff (treble clef). The Banjo part includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *o* (piano). The Guitar part consists of chords and single notes. The score concludes with a *Fine.* marking and a repeat sign.

Banjo.

Guitar.

*f*

*o*

*Fine.*



# PAUL ENO'S MANDOLIN INSTRUCTOR.

Scale in A minor (relative of C major)

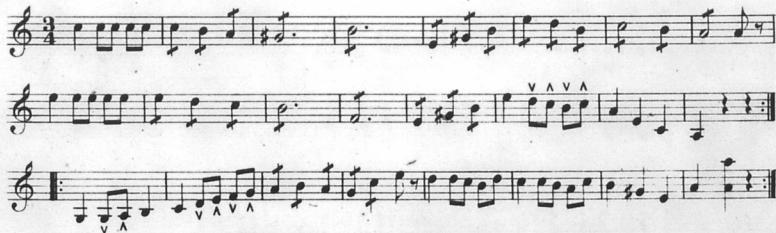


The *Natural* ♮ is introduced meaning - The notes which have been affected by either *Sharps* or *Flats* are restored to their natural positions in the scale of C.

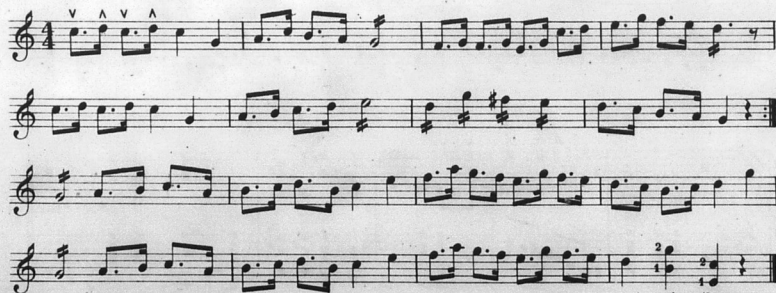
## Nº 21.

### MELODY IN A MINOR.

The *Dot* placed after any note or rest, increases its value one half; a dotted half note would be equal to Three quarter notes, - a dotted quarter equal to Three eighths and so on.



## Nº 22.





# PAUL ENO'S MANDOLIN INSTRUCTOR.

Scale in G major (one sharp)

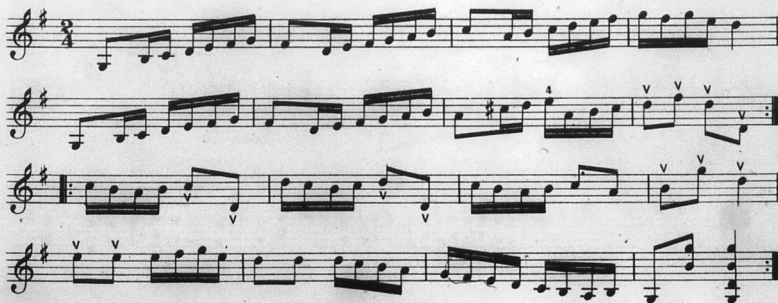


*Sharps* or *Flats* placed at the beginning of a piece of music are called the *Signature*. The *Sharp* at the beginning of this scale is placed upon the fifth line or *F.* meaning - All the notes of the same name are to be played sharp or one half tone, one fret higher throughout the piece unless contradicted by an *accidental*.

## Nº 23.



## Nº 24.



Respectfully dedicated to Miss Marie Stahl.

# MARIE MAZURKA.

By E.H. FREY.

GUITAR.

*p*

*Fine.*

*f*

*dolce.*

1 2

1 2

Marie Mazurka Continued.

*p*  
*cres.*  
*cres.*  
*D.C. al Fine.*

CAPRICE.

MANDOLIN.

V. W. SMITH.

*mf*  
*Fine.*  
*f*  
*Trio.*  
*D.C. al Fine.*  
*p*  
*D.C. al Fine.*

# WALTZ "SPRING GREETING"

BANJO.

J. E. FISH.

10 B 12 B

*f* *V* *V* *V* *rit.*

*Tempo di Valse.*

*p* On 3rd & 4th Strings.

*f*

*p*

*Fine.*

*f* 7 PR 5 PR 3\* 7 PR 3\* 7 R 3\*

7 PR

7\*

3\*

7 PR

3\*

7 R 3\*

4 PR 8\*

*ff*

*D.S. al Fine then Trio.*

TRIO.

3 B 4 B 5 B 4 B 5 B

*p dolce.*

8\*

4 PB

1 2

12 PB

*f*

4\*

5 PB 5 B 12 PB

4\*

1 2 CODA.

*mf*

*f* *mf*

*Allegro.*

*rit.*

5 PB 3\* 5 PB 3\* 7 PB 3\*

# MEMORIES OF CHILDHOOD

## REVERIE.

MANDOLIN AND GUITAR.

By E.H. FREY.

*Andante con espressione.*

Mandolin.

Guitar.

*p*

*dolce.*

*rall*

*a tempo*



First system of musical notation. The right hand (treble clef) begins with a *cres.* (crescendo) marking. The left hand (bass clef) features triplet patterns. The key signature is one sharp (F#).

Second system of musical notation. The right hand includes a *f* (forte) marking. The left hand continues with triplet patterns. The key signature is one sharp (F#).

Third system of musical notation. The right hand includes a *p* (piano) marking. The left hand continues with triplet patterns. The key signature is one sharp (F#).

Fourth system of musical notation. The right hand continues with triplet patterns. The left hand includes a *#* (sharp) marking on the first measure. The key signature is one sharp (F#).

Fifth system of musical notation. The right hand includes a *f* (forte) marking. The left hand includes a *dim.* (diminuendo) marking. The system concludes with a *rall.* (rallentando) marking and a *Fine.* instruction. The key signature is one sharp (F#).

# REVERIE.

FOR THE MANDOLIN.

C. R. SHIBLEY.

*Andante religioso.*

CODA.

# Practical Fingering for the Banjo.---(Continued)

Began in No. 87.

By Geo. W. Gregory.

Copyright 1895, by S. S. Stewart.

31

## MAJOR ARPEGGIO FORMULA, No. 1. \*

It is only necessary to give the fingering of one arpeggio. The same fingering is used throughout.

Parallel Signatures.

1st Pos.	2nd Pos.	3rd Pos.	1st Pos.	3rd Pos.	2nd Pos.	1st Pos.
1st Barre.	1st Barre.	7th Barre.	12th Barre.	1st Barre.	3rd Pos.	2nd Pos.
2nd Barre.	2nd Barre.	8th Barre.	13th Barre.	2nd Barre.	2nd Pos.	1st Pos.
2nd Barre.	2nd Barre.	9th Barre.	14th Barre.	2nd Barre.	2nd Pos.	1st Pos.
3rd Barre.	3rd Barre.	10th Barre.	15th Barre.	2nd Barre.	2nd Pos.	1st Pos.
4th Barre.	4th Barre.	11th Barre.	16th Barre.	2nd Barre.	2nd Pos.	1st Pos.

As these exercises are to be repeated *ad lib.*, the last measure is given as explained in Figure 14.

Major Arpeggio Formula No. 2, is more difficult than the others and at first glance may appear impracticable. However, the author has taught many, many pupils to play all of these exercises with the greatest celerity, and as a matter of fact, with the exception of the highest position given, the chords are very easy read and played. The highest position is simply a barré fretted with the first finger with an easy reach to the last note for the little finger.

In the higher keys the thumb may be moved from the ordinary position as suggested on page 24. And if the arpeggios in C, C $\sharp$  and D $\sharp$ , can not be mastered at once, omit them for the present and practice the others.




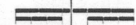





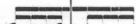



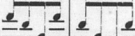

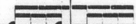

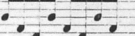

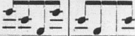









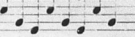





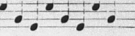





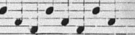
The difficulty of reading notes so far above the staff will prove no handicap, as the simplicity of the highest position makes it possible to commit to memory with one reading.

## MAJOR ARPEGGIO FORMULA, No. 2.

Parallel Signatures.

	1st Pos.	2nd Pos.	3rd Pos.	1st Pos. 5th Barre.	2nd Pos. 12th Barre.	3rd Pos. 17th Barre.

## MAJOR ARPEGGIO FORMULA, No. 2.—Concluded.

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

## Guitar Fingering,

## By Walter Jacobs, (Continued.)

Began in No. 29.

Copyright 1896, by S. S. Stewart.

( 16 )

## D MAJOR.

Ex. 37.



Ex. 38.



Ex. 39.



( 17 )

## A MAJOR.

Ex. 40.



Ex. 41.



Ex. 42.

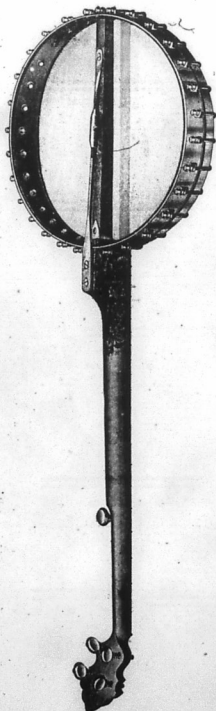




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
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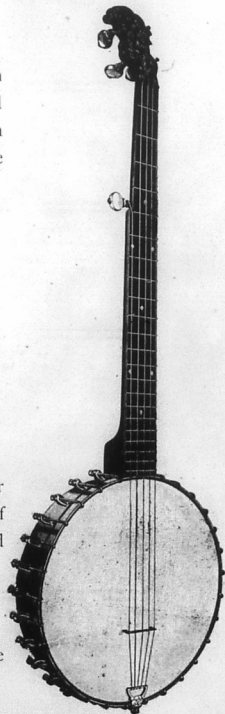
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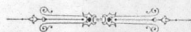
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ranging from  
\$40.<sup>00</sup>  
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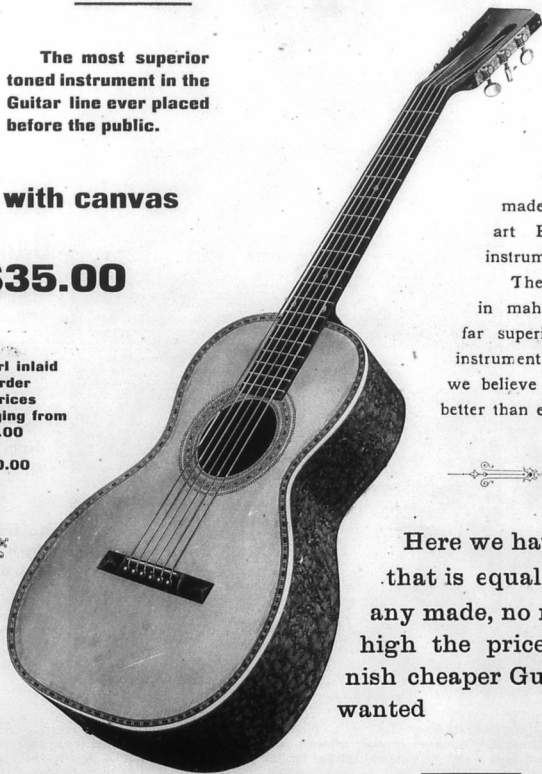
## Note

This engraving is  
made from the Stew-  
art Birds-eye maple  
instrument,

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in mahogany, which is  
far superior for such an  
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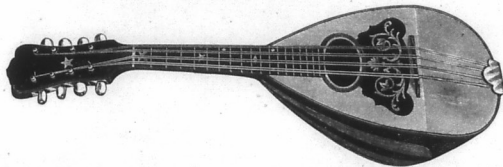
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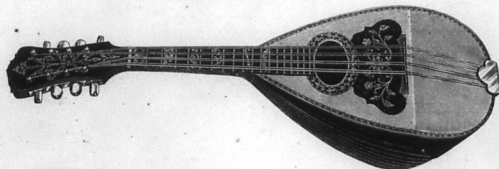
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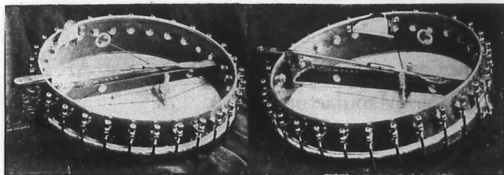
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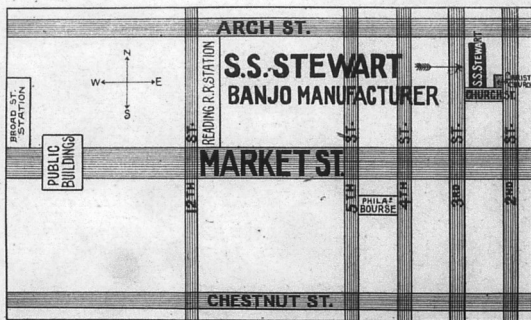
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