

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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**S. S. STEWART'S
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NUMBER 51.

The current issue begins our sixth volume, being the fifty-first issue of the paper.

The *Journal* has now become so popular and so widely read by banjo players that any laudatory remarks in its behalf coming from ourself, would appear unnecessary, if not out of place. Suffice it to say, that the more the *Journal* is read and circulated, the more good banjo players there will be; and the more good banjo players there are, the more the *Journal* will be read and circulated.

THE BANJO AND GUITAR JOURNAL

is published each alternate month (every other month) by S. S. Stewart, 221 and 223 Church street, Philadelphia, Pa., at 10 CENTS PER COPY, or 50 CENTS PER YEAR, in advance, for the six numbers published during the year.

Back numbers cannot always be had, and when subscribers desire their subscriptions to date back one or more years the publisher is unable to supply some of the back numbers wanted.

The time will soon arrive when none of the numbers for the years 1887 or 1888 can be had, and subscribers are notified accordingly.

The issue of Oct. 1888 (for Oct and Nov.) is now out of print, and orders for it cannot be filled.

IT SEEMS THAT THEY CANNOT READ.

A Letter From A Party Who Thought the JOURNAL Was Issued Twelve Times A Year.

"I have written to you for to send me this month's *Journal* and not February. I have got the *Journal* from last month. I want this month's (the *Journal* for March), *Journal* for

March is what I want. Mr. Stewart I have written before for a *Journal* I did not get and I got one that I had before. I don't care about having two of the same kind always. I will send this one back to you again for I don't want it. I hope you won't make a mistake and send me the wrong book again. I will write it again; send me the *Journal* of March."

The *Journal* is sold at 10 cents per copy, and is issued six times per year, at a yearly subscription price of 50 cents. Common sense alone should tell any person that a paper sold at 10 cents would not be furnished twelve times a year for fifty cents.

MILO IN A NEW ROLE.

Milo, the little pony whose portrait graces the title page of one of our sheet music publications (The Jolly Horseman's Galop), has lately shown himself to advantage in a new act. Harnessed to a handsome little cart, neatly painted with the signs of S. S. Stewart and pictures of banjos upon it, he has shown himself a very attractive little advertising agent for the house of S. S. Stewart. Milo is a "little daisy,"—although perhaps Mr. Gibbs, the immortal poet in music, had not him in mind when he composed the Little Daisy Mazourka.

No pony under the saddle can show more style than little Milo, and when ridden by Master Fred., who frequently accompanies his father in his horseback exercise, the pony and his little rider present an attractive picture. In his new role of drawing the little advertising cart, he displays his usual extraordinary intelligence—stopping whenever he sees any banjo player of note on the street—and evidently saying to himself, "Now, what do you think of this?"



We have received from Alfred Chenet, author and publisher, No. 224 Tremont st., Boston, copies of his *Guitar Studies* for beginners, in four numbers. Each number, price 50 cents. The lessons are well arranged and well printed and will no doubt meet with a good reception. Order copies of the author as per advertisement in this issue.

"THE BANJO."

All should have a copy this book, *The Banjo*, by S. S. Stewart, price 50 cents. It is the only book of the kind published.

NEW MUSIC.

A list of new music lately published for the banjo and piano will be found in this number. Our catalogue in that line is becoming quite extensive.



Among the most popular banjo selections of the composition of Thos. J. Armstrong may be named the Louisiana Hoe-down, Bristol Polka, Billet Deux Waltz, Blushing Rose Schottische, Exhibition Schottische, Arctic Mazourka, and The Voyage (a descriptive fantasia). The latter two, in our judgment, are the best of his compositions; the Arctic Mazourka, for Banjo and Piano, being very popular. The best selling piece written by Armstrong, however, is the Louisiana Hoe-down. We should judge by the demand for this piece, that about one-half of the banjo players in this country have purchased a copy. The Arctic Mazourka, which is a composition of decided merit, cannot be expected to have such a sale as the Hoe-down, as many banjo players, who have got far enough along to hoe down, will never progress far enough to mazouk.

Among the most popular compositions of S. S. Stewart may be named The Waltz, "Wayfarer," The Vade Mecum fancy clog, Favorite Clog Hornpipe, Little Wonder Reel, Cupid Schottische, Cream of Roses Schottische, Grand Inauguration March, La Belle Schottische, The Dawning Light Waltz, Lights and Shadows Gavotte and Fantasmagoria Waltz. The last named is rather difficult, but is "catching on" in good shape.

Bolover Gibbs will never "get left," as a composer of popular and attractive Banjo music. His *Liquid Inspiration* Schottische, played with so much success by the Philadelphia Banjo Club, and his *Smooth as Glass* Schottische have been the means of endearing him to the hearts of the ardent lovers of the banjo in America. England may claim him as a son but to American Banjo players he will ever be a brother.

His *Phantom Reel*, published in a late issue of the *Journal*, was so strikingly original and "catching," that his name has been given a trusting place in the minds of our readers. But the crowning cap of all is perhaps one of his latest efforts, the duct for two banjos, *Aunt Susie's Walk-in*. The music is Gibbs-like and soul inspiring. The title-page, designed by the composer himself, is truly an appropriate work of art, and well adapted to the peculiar merits of the composition. In fact, *Aunt Susie's Walk-in*, bids fair to rival in popular favor such well known and standard compositions as "Johnny Get Your Hair Cut" etc. etc.

Little need be said about the popularity of the banjo musical compositions of John H. Lee. His Florence Polka, Frisco Galop, Amy Scottische, Claudine Waltz, Winnifred Waltz, Marie March, Yours Truly Gavotte, Jolly Horseman's Galop, Damon and Pythias Polka and National Clog Horn-pipe, have placed his name at the head of musical composers in the sphere of banjo music. Mr. Lee is a thorough master of his art.

Many aspiring amateur banjoists like their music written "as hard as it can be put down on paper." The many contortions of face and fingers displayed by such players are a source of pain and concern to their friends. Music as an acrobatic performance is one thing; music as *music* is another thing. A graceful performance with the "grace notes" left out, is, to many who wish to hear a good performance on the banjo, like witnessing a good rendition of Hamlet, with the "Ham" left out.

Bolsover Gibbs, it is said, is capable of manipulating the twelve semitones of the musical scale with as much humor, as is Mark Twain of humorizing the English language. Bolsover has now put forth his latest effort in the shape of "The Funeral March of an Old Jaw-Bone." To the modern banjo student this title may sound ridiculous. But why should it sound more ridiculous than the Funeral March of a Marrionette?

The Jaw-Bone was an ancient negro implement of "music." Who has not heard of the old song, Walk Jaw-Bone, Jenny Come Along? Few of the present generation know any thing about this classical instrument. The Jaw-Bone, as originally used by the negroes, consisted of the jaw-bone of a horse, with the teeth in. The loose teeth were rattled with a stick to accompany the banjo, violin and tambourine. The Jaw-Bone was introduced into early negro minstrelsy and was superseded by the "bones," as now used.

The Funeral March of an Old Jaw-Bone is a very lively jig for two Banjos, and when well played you can in imagination, at least, hear the old jaw bone rattle its teeth.

L. A. Burritt and wife performed at a concert of the Young Women's Christian Association, on January 28th, in New York City. Waltz, "The Wayfarer," was again played with success; also the "Minuit Polka."

We have received the following from Geo. H. Maxwell, Fort Spokane, Washington Territory:

"I am the happy possessor of one of your Orchestra Banjos. Although I have only had it one day, and the hoop is not drawn to its proper place yet, it has a tone far superior to any banjo I have ever heard. I have been wondering what your \$100-banjos are like. I do not see how a banjo can be made to produce a finer tone. No wonder the majority of other makers do not have their names appear on instruments of their manufacture. If I was in their place, and had ever heard a Stewart Banjo, I would be ashamed to acknowledge that I ever made a banjo. I consider the amount I paid for the banjo, case and expressage, the best investment I ever made."

A lady in South Bend, Indiana, writes:

"Are you intending to keep up the chapters of instruction during the year? I hope so for I am learning all by myself, and in six months have so far advanced that I can read and pick out slowly, all the pieces published in the *Journal* the past year and can play the most of them fairly well. However, I was greatly pleased at finding this month so valuable hints as to practice &c."

We give four pages of the *Rudimental Lessons* in this issue and shall write more from time to time, as opportunity presents itself.—[EDITOR JOURNAL.]

P. A. Day, and Banjo Club played at a concert given by the Perkins Military Band, in the new Opera House, Springfield, Missouri. As the programme fails to mention the date of the occurrence, we can only say that we believe it was early in February that the concert took place.

W. H. Smith, Eau Claire, Wis., writes:

"Enclosed find 50 cents in stamps for which you may send me your *Journal* for another year. I like it very much and would not be without it, if it cost three times as much.

Leander B. Grabbe, Davenport, Iowa, writes:

"I received your postal to-day and hasten to answer. I did not know when my subscription for the *Journal* had expired, otherwise I would have sent the money long ago. I would feel very lonesome without it. The only thing I regret is that it is not published every month instead of every other month, but I hope that it will soon appear every month. Do you know of anybody that gets out a Mandolin Journal? If you do please let me know. We are having great success playing through Iowa and Illinois for parties, weddings, &c. All other dates we play in halls and churches. Mandolin, guitar and banjo are the favorites. We play hardly any cornet, piano or violin music, the other instruments are in great demand. Hoping that the new year, 1889, will bring you nothing but good luck, plenty of orders and good health."

Will H. Mowrey, Milford, Mass., writes:

"Enclosed please find 50 cents for the paper you publish. We have formed a Banjo and Guitar Club, with Mr. Dan Hannigan as musical director."

Miss Clara M. Frink, Auburn, N. Y., writes:

"I am in receipt of last *Journal*. I was amused at the fantastical production of Bolsover Gibbs (Phantom Reel). I could not get along without your *Journal*. I had a new scholar without a book of instruction, and the *Journal* came in just at the right place. There was a lesson planned for me, then my difficulty vanished."

We have so many letters speaking in terms of praise of the *Journal*, that it is impossible to publish them all.

A music dealer writes:

"There seems to be a demand for Stewart's Banjos that we cannot supply with any other."

We should say so. Music dealers are beginning generally to find out that there is no use "kicking against the bricks." The people want good instruments.

W. Ewing, Toronto, Canada, writes:

"Please send by mail your February number of *Journal*. I had one of your previous numbers, and think that it is the best paper on that favorite instrument, the banjo."

Perkins Bros., of Baltimore, Md., write:

"We have letters from all over the country offering inducements in music, banjos, and methods of teaching, but we prefer your banjos and methods to all others, and shall stick to our first love."

Whenever a music teacher's address is announced in the *Journal*, he is sure to receive plenty of "requests for alms" from among the many who are seeking to find a market for their banjos and music. The waste-paper basket comes in handy as a receptacle for such correspondence.—[ED. JOURNAL.]

The Boston Ideal Banjo, Mandolin and Guitar Club is meeting with success. We have the follow-

ing letter from Mr. Lansing, dated from Binghamton, N. Y., February 13th:

"We left Boston on the 5th, and are out for one month under the Redpath Bureau, of Boston, and the Slayton Bureau, of Chicago. Our success surprises me. In every place that we have played, the audiences have demanded from one to four, and even five recalls on certain numbers. At Middletown, Conn., some banjo players wanted to know who made our banjeaurines, and if we used metal strings. We gave them your address. I think it speaks well for the banjo to be able to give an entire concert with such success that the two leading Lyceum Bureaus of the country put us in the same courses with their best attractions."

These performers use no wire strings on their banjos (or banjeaurines), and as we have frequently stated, wire strings are not fit to put on any banjo. The player who makes use of them to save expense is like the man who smokes rank weeds in place of good tobacco. He thinks more of a few cents than he does of his constitution, and the worms relish the carcass just as well after life has been choked out.

Fairbanks & Cole, of Boston, inspired by the success of the Boston Ideal party in their concert on December 11, 1888, got up a concert of a similar character on February 6th last, at Music Hall, Boston. They had some 160 banjo players, it is said, in their "Grand Orchestra." William A. Huntley and Reuben R. Brooks were the soloists. Mr. Huntley met with a grand reception. Our correspondent states that *quantity* and not *quality* seemed to be the order of the music. There were a great many banjos, but the playing lacked musical expression, and there was an absence of shading. But what could any one expect with so many players on the stage at one time and each one ready to outdo the other if possible? It would require a great deal of patient practice and training to drill an orchestra of 160 or more banjos so as to produce really good music, and the projector of such an undertaking must have some greater incentive than a mere desire to get ahead of some one else, if he looks for a musical or artistic success in such an undertaking. For ourselves, we should prefer to listen to two or three good performers than to an army of mixed—"good, bad and indifferent."

Armstrong's "American Banjo Club" of 16 players appeared at the Academy of Music, this city, on the evening of January 25th last. Stewart's banjos were well represented, from the bass to the piccolo. The concert was given by the Philadelphia *Times*, and the Academy was well filled.

The University of Wisconsin Banjo and Guitar Club, George C. Main, director, are giving concerts throughout the West. The club, we should judge, was an excellent organization, and has some able performers.

F. M. Atwood, Louisville, Ky., writes:

"Enclosed you will find a postal note, for which please send me the *Journal* for another year. It is a great thing for the banjo player to have, and I would not be without it, and only wish it came every month instead of every other. Both the banjos that I bought of you are as good as ever, and I think they always will be."

G. H. Everett, Leesburg, Fla., writes:

"Thanks for the *Journal*, it is an excellent publication. I have used one of your \$20-banjos for two years and have never seen a banjo to equal it."

D. B. Wilson, City Hall, Quebec, writes:

"I beg to acknowledge the receipt of February number of your valuable *Journal*, and cannot but remark the true business like manner with which your

establishment is run. From what I hear your *Journal* is becoming more and more popular every issue, and I must say the present number is a 'dandy.' Too much praise could not be given you for your untiring and unceasing efforts to gain a place for the banjo which it justly merits, and trust that the success that has heretofore attended you will continue.

C. P. Spooner, Princeton College, Princeton, N. J., writes:

"In addition to the Orchestra Banjo you made for me, I now have one of your banjeaurines and am charmed with it." Mr. Spooner lately organized the Princeton College Freshman Banjo Club.

W. P. Cummings, Monmouth, Ill., writes:

"The little banjo arrived all right and after tightening the head, its tone surprised me. In fact it lacks nothing when it comes to tone."

John J. Driscoll, Boston, Mass., writes:

"Your very neat book, 'The Banjo,' came duly to hand. Many thanks for the same. I find, upon reading it through carefully, that it is a very valuable work on the banjo. I consider it one of the best publications that I have ever seen. I still use my Stewart Champion Banjo and am pleased to say that the more I play upon the instrument, the more satisfaction it renders."

W. W. Lewis, Plymouth, Mass., writes:

"This place is 'banjo struck.' I am teaching some, evenings, and could get twenty pupils if I could find time to attend to them. Our quartette play the music well and I will send for more soon. They all come to me and want to know what banjo I use and what music. Of course I tell them S. S. Stewart's, of Philadelphia. There are four of your make here now, to my knowledge."

In an article sent us recently, clipped from a Worcester, Mass., paper, headed "Late Musical Fads," we find the following choice "get off" on the Banjo:

"The musical capacity of this barbaric instrument, imported by negroes from the wilds of Africa, in old slave trading days, is extremely limited. Its tone is the thinnest, the dullest, and least expressible of any of the stringed instruments. It is simply a flat twang."

The writer of the article is laboring under a grave mistake and speaks ignorantly. His assertion concerning the origin of the banjo, if challenged, he would find much difficulty in proving. But since he has taken upon himself to assert that the banjo's tone is "the thinnest, dullest and least expressible of any of the stringed instruments," he may condescend to inform us just how much superior the tone of the guitar is to that of the banjo. Concerning this instrument, the article goes on to say:

"The guitar is really a beautiful instrument, and there is a large number of people in the city who affect it. Many ladies use it as an accompaniment to the voice in ballad singing, but only a few of them have the strength of wrist and fingers and the persistence to become finished performers. The guitar is capable of a very high class of solo music."

We can with all confidence say that the guitar is capable of no higher class of music than is the banjo. In fact it is not as perfect an instrument as a properly constructed banjo, nor is it capable of the variety of musical effects. The trouble with the writer of the article in question is that he assumes a knowledge of stringed instruments which he does not possess and is in no way familiar with the banjo. He should get a copy of the book, "The Banjo," and study it up before giving the public the benefit of his musical knowledge.

At a vocal and instrumental concert given January 28th, at Sterling Hall, Greenport, L. I. the banjo was

played by Miss Wiggins, Miss Rackett and Mr. Burns.

W. G. Collins, Washington, D. C., writes:

"I want to again renew my appeal for the *monthly* publication of your paper. It is becoming an indispensable adjunct to the progress and prosperity of the banjo. I am constantly receiving some sort of paper published in the interests of the banjo; but there is only one meritorious publication—the *Banjo and Guitar Journal*.

As an earnest of my sincerity I am willing to pay 25 or 50 cents a number for a monthly paper, and am quite sure that every teacher and every ardent lover of the instrument will hail the movement with equal sincerity. Agitate this thing."

We have often considered this matter before and have as often decided to continue the issue of the *Journal* six times a year—as it is at present. The labor of conducting a monthly publication of merit is great, to say nothing of the expenses attending such a publication. We have no doubt that there are a few among the banjo players and teachers who would be willing to pay a liberal price for such a monthly magazine, but others again would not care to pay more than ten cents per copy, and there is little to assure us that a monthly publication would meet with sufficient sale to pay for its cost, and we do not care to assume the labor and expense of such an undertaking.

H. J. Russell, Banjoist and character actor, writes concerning the *Journal*: "It is a *Clipper* and worth four times the price you ask. We will never forget S. S. Stewart."

We had a pleasant visit recently from Mr. and Mrs. Leslie A. Burritt, of New York.

The Illinois Conservatory of Music, Jacksonville, Ill., gave a faculty concert at Conservatory Hall on the evening of February 1st last, under the direction of Professor J. H. Davis. The banjo was well represented by Miss Ada G. McClelland, teacher of that instrument, as well as the mandolin and guitar, at the Conservatory. A local paper has the following:

"Turning from the extremely classical we find Miss McClelland captivating her audience with her banjo solo. The tender tones of 'Home, Sweet Home' never sounded sweeter than those produced by the skilled fingers of this charming young lady, and the hearty encore which she received was nothing less than a deserved compliment."

Daniel Fitter, writing from Crewe, Va., says:

"There seems to be everywhere a number of people who want to learn the banjo, but think it can be done without practice, regular and earnest. On finding out their error they divide into two classes; one turns back, fearing to enter the unknown depths, and the other is but incited by the possibilities revealed. For this latter class I know of no better works than your 'Universal Banjo Instructor' and the 'Lightning Guide,' as a starter; in fact, a better one could not be designed. I have entirely given up teaching the banjo as an employment, but have undertaken to give a few ideas to a couple of friends. I am always willing to second any attempt of the kind. Please also continue to send me the *Journal*, commencing after the last number I have received. A majority of my most popular pieces have been learned from that periodical. I cannot find nor persuade any companion to learn with me the better class of music; it is all 'Run, Nigger, Run,' and 'Fandango' here."

No one can teach a person to appreciate any higher order of music than he is fitted to hear and understand. Those who "have it in them" may in time grow into an understanding of and a desire for a better class of music. However, soil that has been used only for the cultivation of weeds requires time to be-

come fit for the rearing of plants. Rank weeds may in some cases be as useful as the most fragrant of flowers, but the one who loves to associate with flowers may not care for the society of the weeds, however useful they may be in their place. By this law of association, banjo players are dividing into two classes: those who play badly—or those who play a "weedy" class of music—and those who play well—or those who play the better grade of music.

It has been said that violin players are divided into three classes: "those who play well, those who play poorly, and those who do not play at all." We omit the latter named class from our school of banjo players, being satisfied with the one division into two classes.

William Lieb, Jersey City, writes:

"Have received the recent copies of your *Journal*, also the premium. When I subscribed for the *Journal* I did not anticipate a music store in return. I must have your book, 'The Banjo,' which is so highly spoken of. Enclosed please find 50 cents for same."

A correspondent writes:

"I should like to see some back numbers of your *Banjo and Guitar Journal*."

This was written us on a postal card, as though we had nothing to do but fill orders for books at our own expense. The *Journal* sells at 10 cents per copy, postage free. Back numbers are, however, getting scarce. We have the six numbers for the year 1887 handsomely bound in cloth, price \$1.50 per volume. Those ordering back issues must take their chances as to getting the numbers they want.

A. Kemp, London, England, writes as follows:

"I have recently bought one of your Orchestra Banjos, and am simply charmed with it, the tone being so bright, pure and sympathetic; while the workmanship of the instrument is unsurpassed.

I have been trying to obtain your pamphlet 'Banjo Philosophically,' but without success. Will you do me the kindness to send me a copy, and also copies of any other works of yours treating of the instrument. Let me know the price, and I will send you by return mail a remittance.

You will pardon my troubling you with such a small matter, but I am so interested in my Stewart that I want to know more about its illustrious creator."

Charles W. St Cross, London, England, writes:

"I am glad to find you inserted my letter in last *Journal*, 'right is right.'"

I have read and re-read your dissertation on the Banjo—it is good, 'Good wine needs no bush,' so I let up on the praise."

In the concert given by the Germantown Banjo Club, on the evening of March 1st, at Germantown, Mr. Chas. N. Gorton played banjeaurine in place of Mr. Yerkes who was absent on a business trip to California.

P. C. Bingham, Kansas City, Mo., writes:

"I like your Irene Loraine Mazourka more and more each time I play it and will soon have it down fine."

It may be said that music of this character requires some practice and therefore will become popular only as banjo players acquire proficiency in playing and develop a taste for a chaste character of music.

George F. Gellenbeck made quite a hit with his Banjo Quartette, on the evening of February 28th, in Omaha, Nebraska. The occasion was an entertainment given by the Knights of Pythias at Goodrich's Hall. The members who comprise the Metropolitan Banjo Quartette are G. F. Gellenbeck, C. G. Watson, Ed. Jones, and Robert McKittrick.

(For continuation of "BANJO WORLD" see page 15.)

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RENA M. LONELY'S SCHOTTISCHE.

FOR THE BANJO.

By JOHN C. HENNESSEY.

Banjo.

D.C.

D.C.

LITTLE PET SCHOTTISCHE.

FOR THE BANJO.

By EDDIE H. FREY.

1017 R 4²

Banjo.

.....On Bass String.....

Copyright, 1889, by S. S. STEWART.

EDDIE FOX'S POLKA.

FOR THE BANJO.

By EDDIE FOX.

Banjo.

TRIO.

FANCY-UNIQUE QUICKSTEP.

FOR THE BANJO.

Tune Bass to B.

By GEO. C. STEPHENS.

INTRODUCTION.

MARCH.

Banjo.

10174 u2

THE HUNTSMAN'S MARCH.

ARRANGED FOR THE BANJO, BY S. S. STEWART.

By CARL FAUST.

Banjo.

The musical score is written for Banjo in G major (one sharp) and 6/8 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) at the beginning, *p* (piano) in the second staff, and *ff* (fortissimo) at the end. Fingering is indicated by numbers 1-5, with asterisks (5*, 3*, 6*) denoting specific techniques. The score concludes with a double bar line and a final chord marked *ff*.

2

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1-4. Chord symbols 5*, 4 8*, and 6* are placed above the staff. The staff ends with a double bar line.

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of chords and notes. Fingerings are indicated by numbers 1-4. Chord symbols 5* and 8* are placed above the staff. The staff concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2' with the word 'FINE.' written above it.

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. The staff begins with the word 'TRIO.' above the staff and the dynamic marking 'f' below it. The staff contains a sequence of chords and notes. A dynamic marking 'p' is placed below the staff. A chord symbol 5* is placed above the staff. The staff ends with a double bar line.

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. The staff begins with the dynamic marking 'mf' below it. The staff contains a sequence of chords and notes. Chord symbols 5* and 4 are placed above the staff. The staff ends with a double bar line.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of chords and notes. A chord symbol 5* is placed above the staff. The staff ends with a double bar line.

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. The staff begins with the dynamic marking 'mf' below it. The staff contains a sequence of chords and notes. The staff concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2' with the dynamic marking 'f' below it.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of chords and notes. The staff ends with a double bar line.

Musical staff 8: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of chords and notes. The staff concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2' with the instruction 'D.C. al Fine.' written above it.

The Huntsman's March.

AMERICAN CADET MARCH.

COMPOSED FOR THE GUITAR.

By FRED. O. OEHLER.

Guitar.

7th Pos.

1 2

1 2

2

The musical score consists of eight staves of music. The first two staves are in 2/4 time with a key signature of one sharp (F#). The third staff begins a 'TRIO' section, indicated by the word 'TRIO.' above the staff, and changes to a 3/4 time signature. The remaining staves continue the piece, alternating between 2/4 and 3/4 time signatures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final double bar line on the eighth staff.

American Cadet March.

WALTZ.

EXPLANATIONS ON FOREGOING MELODY.

The "SNAP"—D, on the 1st string at 3d fret, is stopped with the little finger; the string, of course, being picked with the second finger of the right hand, in the usual manner. The next note, B, the first string open, instead of being picked with a finger of the right hand, is picked, or snapped, with the little finger of the left hand, instead of lifting the finger off the fret, as usual. The snap facilitates

rapid execution. It is denoted thus — , or thus — .
 In the second strain, the first finger is placed upon D#, at the fourth fret on the first string, and the little finger makes F# at the seventh fret. After making F#, remove the little finger, allowing the first finger to remain at the fourth fret until after the note D# has been picked in the usual manner; then shift the left hand back to the first position, allowing the little finger to fall upon the third fret to produce D.

CHROMATIC SCALE.

Beginning with the fourth string open, we ascend by chromatic intervals up to C# on the 1st string, 14th fret. Each fret upon the fingerboard represents the interval of a semitone (half tone).
 C# is the same note as B#. A# is the same as Bb.
 F# is the same as E#, etc., etc.

In practicing the Chromatic Scale, it is important that the right fingering be used, so as to avoid cramping the hand, and to save waste of muscular power. The following is the Chromatic Scale, fingered for the pupil up to the 10th fret.

Considerable progress in execution may be made by the daily practice of this Scale, using the fingers indicated.

6

TEN EXERCISES IN TIME AND EXECUTION. (All in the "Natural Key of the Banjo.")

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 6 introduces the Triplet; three notes being played in the time of two of the same value.

No. 7. (Polka.)

No. 8. (Jig.)

No. 9. (Waltz.)

No. 10. (Waltz.)

The foregoing exercises, ten in number, are arranged progressively, and should be practiced by the pupil until he can readily read the notes and execute them all in correct time.

A Correspondent in Kansas City, Mo., writes as follows:

"Although I am unacquainted with you personally, I have been a reader of your *Journal* and books for some time and have always found you, to my judgment, to be O. K. and I think, in justice to you as well as myself, I should ask for information on a few things.

In one of your latter *Journals* (which I value highly) you say that it is best to use No. 8 gauge for first banjo strings, No. 10 gauge for 2d banjo strings, No. 15 gauge for 3d banjo strings, No. 13 gauge for 4th banjo strings.

I do not pretend to be any sort of authority on the banjo, but think that you are, and on the strength of this belief I asked for these gauge strings at a first class music house in this city and was told that there was no such thing as those No's. or gauges, and I told them that there was and that I had you as an authority and that you recommended using those No's. on the ordinarily sized banjos, say 19 inch neck 11½ inch rim. I was calmly told that all banjo strings came from Germany (which I already knew), and were all one standard size (which I did not know) and further was told that you were a nice man &c., but it was all a 'fake' as to the gauge mentioned. I never back down after taking a stand (especially when I think I am right), and told them that it didn't make any special difference in this particular case as to the mentioned gauge but I thought you knew what you were talking about, and intended to tell you that they said it was a 'fake' as to the gauges. I told them that you had the reputation of making the best banjos, &c., and they said that you only really took the trouble to make a good banjo for a professional and was told that — of Chicago was infinitely more conscientious in filling orders for banjos generally.

In other words, you turned out a good 'jo now and then but didn't pay any attention to ordinary orders. Now Mr. Stewart I am writing you all this for my own benefit as I have never seen one of your banjos but have heard them highly spoken of and as I am going to get a new banjo next month (and I am going to get a small one for my boy soon) I naturally want to get the best I can. I like the banjo itself and I know you are its champion, and when a man says that there is no truth in what you say as to the strings I simply want to tell you of it. Am I wrong or am I right? If I am wrong fire this letter into the waste basket. If I am right kindly answer by return of mail and oblige."

It is pretty well known by players of stringed instruments that gut strings vary greatly in thickness, even when done up in one bundle and sold as a certain number, or letter, string. We have violin E strings which vary sufficiently in thickness to adapt themselves to the tastes of different players, or to use upon large or small instruments. We have banjo first strings that vary in thickness at least fifty per cent. Gut strings, as they are made in Germany, cannot be manufactured of accurate standard thickness, and it is only the wire and silk strings that are so made. The gut strings are assorted after a quantity of them have been made, and those nearest to one size are placed in bundles and marked as E's, A's or D's, as the case may be. It has been for some years a custom with violinists, after ascertaining the thickness of a string which seemed to work best upon their particular instrument, to gauge the string and to select strings of the same thickness thereafter when purchasing. For this purpose the string-gauge has been devised, of which there are several styles and patterns sold by music dealers. A brass string gauge, running from No. 0 to No. 60, can be obtained at the cost of a few cents. It is not a custom with banjoists generally to select their strings by the gauge, although we have a few customers who make a practice of so doing.

When a music dealer asserts that all banjo strings are of one uniform size, he declares what we all know to be untrue; and it therefore appears very doubtful that any one versed in the music business could have made such a statement. It may have been that a separate gauge was asked for each separate string,

and a misunderstanding thus have occurred. Explanations are sometimes so misunderstood as to be almost inverted, and such may be the fact in this case.

We can readily assure our correspondent that the gauge and gauge numbers are not a "fake," but a reality.

T. DeHarport and brother performed at an entertainment given by the Capitol Lodge, No. 19, A. O. U. W., on January 10th, at Denver, Col.

Albert E. Wert, of Crawfordsville, Ind., in renewing his subscription, says:

"I failed to renew last year, but I like the *Journal* so much I can not do without it longer."

S. S. Stewart's Chart of the Banjo Fingerboard, "The Banjoist's Assistant; or Note Reading made Easy," was published in the year 1880. It is a complete chart of the banjo fingerboard, printed on best white paper from engraved plate. Price 25 cents per copy. It is a great assistance in learning notes.

Mr. and Mrs. L. A. Burritt gave their banjo selections, and accompanied by W. E. Snyder, gave banjo trios, at the opening entertainment of the Newark Bay Boat Club, given at the new club house, Newark, N. J., February 21-t.

"The Germantown Banjo Club gave a concert at Association Hall last evening to a large society audience. The club has been organized about two years and has been playing at private entertainments at the Wissahickon Inn and other places. The concert last night was its first. The stage was elaborately and effectively decorated in the drawing-room style lately so much in vogue—cabinets, floor-lamps, easels, a spinning-wheel, pictures, vases, bric-a-brac and elegant chairs, tete-a-tetes and a profusion of flowers being grouped and arranged so as to exactly reproduce a wealthy gentleman's drawing-room on a fete night. The music was exceptionally fine for amateurs and approached closely a good professional standard. The zither quartette, by Messrs. Delg, Jacobi, Boehm and Klingenstein; Mr. H. W. Wakefield's xylophone solos, Mr. Maurice Jacobi's zither solo, Mr. B. Heywood Wright's banjo solos and the club's concerted work were all well done. The members of the club are: B. Heywood Wright, leader; Prescott Adamson, secretary and treasurer; banjeaurines, B. Heywood Wright, C. E. Yerkes; piccolo banjo, Samuel H. Davis; first banjos, Harry A. Thomas, W. H. Cookman; second banjos, S. Boyd Carrigan, Herbert W. Whittaker; guitar, Prescott Adamson.

Mr. H. W. Wakefield and the Philadelphia Zither Club assisted them."—*Phila. Press*, March 2d.

Fetis, the celebrated French writer, in his valuable book, *Music Explained to the World*, says, concerning the guitar:

"The limited resources of the guitar are well-known. It seems calculated only to sustain the voice lightly in little vocal pieces, such as romances, couplets, boleros, etc. Some artists, however, have not limited themselves to this small merit, but have sought to overcome the disadvantages of a meagre tone, the difficulties of the fingering, and the narrow compass of this instrument. Mr. Carulli was the first who undertook to perform difficult music on the guitar, and succeeded in it to such degree as to excite astonishment. Sor, Carcassi, Huerta, and Agnado, have carried the art to a higher degree of perfection; and if it were possible for the guitar to take a place in music, properly so-called, these artists would doubtless have affected that miracle; but to such a metamorphosis the obstacles are invincible."

Horace Weston, the famous banjoist, is open for engagements. Address him at No. 195 Bleecker street, New York City.

Otto H. Albrecht, the popular banjo teacher, will give a concert at Mænnerchor Hall, N. W. cor. Sixth and Vine streets, Philadelphia, on Wednesday evening, May 1st, next. The Quaker City Banjo and Guitar Club will participate. Several novelties will be introduced. All banjoists should be in attendance. Philadelphia banjo players should make a note of this, as well as all lovers of banjo music.

John W. Phelps, Syracuse, N. Y., sends us the following clipping from a local paper:

"Professors Northrup and Nichols, and Mr. and Mrs. Phelps, vindicated the claims of the Banjo to more respect than it has received from men in the past, and convinced many of those who heard them that it is capable of expressing many sweet harmonies, and is worthy of careful study. Miss Lillian Northrup almost eclipsed her seniors, however, and won the profound admiration of all who heard her."

The affair was a banjo concert given in Syracuse recently.

Benjamin V. Kershner, Towanda, Pa., writes: "I received the *Journal* that I subscribed for, also the premium; and what I wish to say to you is that I am more than pleased with them. The album is well worth the price of the *Journal*."

Banjo affairs in England are progressing. W. H. Murphy, of Manchester, has forty-five pupils to give single lessons to. Besides this, his Manchester B. and G. Club have engagements three or four times each week. The Club numbers some 50 members.

C. P. Winchester, banjo and guitar teacher, of Gloucester, Mass., has a good class of pupils.

Wm. A. Huntley, of Providence, R. I., finds his hands full with his teaching and music publishing.

Ed. H. Frey, Chillicothe, O., writes: "The banjo came to hand O. K.; allow me to thank you for kind attention. Am perfectly delighted with the instrument, the tone is simply grand, and the workmanship exquisite in every detail. Banjos used in this section are of so inferior a quality that when I introduce the 'Stewart' will find little trouble in convincing players what a real banjo is."

We have the following from P. F. McCarthy, of Titusville, Pa.:

"The banjo, No. 4812, you sent me arrived safe Nov. 1888. It is a daisy. There is every other make of banjo here, but I am not afraid to bring mine before any of them. It is, I think, perfection. I am very much pleased with it. Allow me to thank you for same, wishing you success."

D. Raphael, Galveston, Texas, teacher of the banjo, writes:

"I am using your banjo and prefer it to all others, several of which I have tried, but feel now that I shall never have to change again."

Chas. H. Clough, Pittsburg, Pa. writes:

"The *Journal* for March was received and is quite full of good things.

I am pleased to see the encouragement you give to stroke or thimble playing, as this style

of performing is too much neglected, and in fact is discouraged by teachers who do not understand it.

It is a peculiarity of the banjo alone, and should be learned by all who desire to become proficient in the use of the instrument.

About twenty years ago I was given an old fashioned, home made banjo, constructed according to the dimensions given by Phil Rice.

I believe it was 36 inches long; a 12 inch drum had been robbed to supply the head which was stretched across a thin rim, 3 inches deep.

The long strings and large vibrating rim, made tone audible for nearly a mile on a quiet night. The playing being done entirely with a thimble, made from an old German silver spoon.

I speak of night playing, because for a long time I was not allowed to use the banjo in the house, owing to the strong prejudice then existing against this low-born instrument, and I had to turn away while balancing on top of a ten rail fence, or when chasing the cows to and from the pasture field.

I think very little music was written at that time for the banjo, except by some of the patent five line five string methods.

I am heartily glad to see this much abused instrument now occupying its long deserved position, with volumes of music written for it; magazines like the *Journal* devoted to its interests; many of our finest musicians teaching its beauties and capabilities.

What a transformation from "A gourd, three strings and an old pine stick," to the perfected Stewart with its finely proportioned parts, beautiful trimmings, exquisite inlaying, and what is far more important, extreme purity of tone and carrying qualities.

I shall take pleasure in recommending the *Journal* to my banjosical friends as I would not be without it."

W. C. Stahl, St. Joe, Mo., writes:

"Please send me your book, *The Banjo*, for which find stamps enclosed. I have very often parties asking me to send to you for banjos and instruction books, which I have been recommending to them, they sending through a music dealer here who is a crank and sticks them with a 'fake' banjo and it takes him three weeks to get a book from you when I have received a banjo from you in a week.

The 'fakes' here don't know what a good banjo is. Since I came out with my Stewart, I tell you I am opening their eyes. I hold my Stewart banjo in short order and for a good price."

E. J. Koch, Williamsport, Pa., writes:

"I received on the 4th inst. the Lady Stewart Banjo and case which you sent me.

I am highly pleased with the banjo, it has a clear ringing tone which I know how to appreciate after having used an old wooden rim affair."

At a musicale given in Hazeltines' Art Galleries, Chestnut st., above Broad st., this city, on Saturday, March 16th, the Star Banjo Quartette appeared and played the Lights and Shadows Gavotte and Triumph March with good effect and with much applause.

The song, Good Night, was sung by five young ladies accompanied by three guitars, four banjos and piano. The effect was considered grand.

The gentlemen comprising the Star Quartette are D. C. Everest, C. N. Gorton, George B. Ross, and Frank H. Lockwood.

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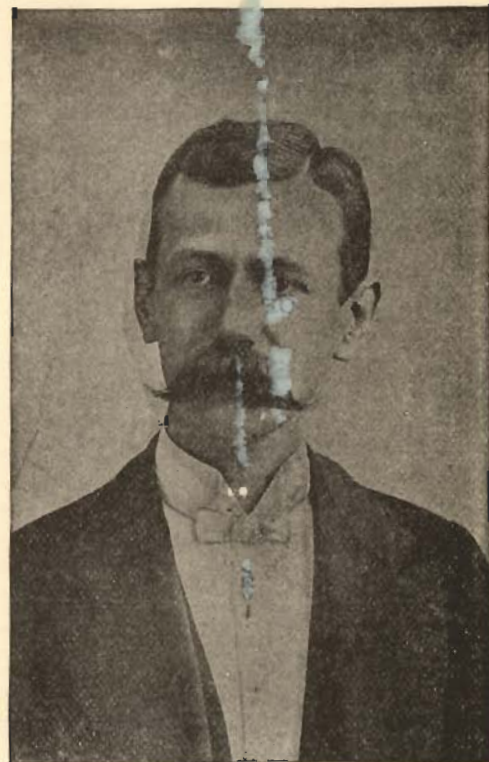
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