

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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ONE CENT LETTER POSTAGE.

WE ARE LIKELY TO HAVE A NEW POSTAL LAW SOON, MAKING POSTAGE ON LETTERS ONE CENT PER HALF OUNCE.

The National Board of Trade has been for some time past investigating the cost and revenue of the postal service, and their reports show the great abuse to which the *second-class postal rate of one cent per pound* has been put. That an immense profit should be exacted on one class of mail matter to make up the loss on another class, is un-American, to say the least. It has always appeared to us an absurdity that newspapers and many so-called periodicals should be carried at a nominal rate of one cent per pound, while books, music, etc., are charged at the rate of 8 cents per pound. Again, such articles as banjo, mandolin and guitar strings, banjo heads, etc., must be carried in another class and charged double the postage rate, or 16 cents per pound.

The *Journal*, as we have stated elsewhere, has at no time been offered for admission to the mails at the second-class rate, of a cent per pound, for the reason that it was primarily intended as an advertising medium for our business, and therefore the publisher felt satisfied to pay the regular book rates of one cent for each two ounces or fraction thereof; and yet the *Journal* has prospered withal and its publisher remains independent.

What we want now, however, more than anything else, is the proposed reduction in letter postage, together with a uniform rate on third and fourth-class postal matter, so that a banjo head, or banjo strings may be enclosed in a package of music, if necessary, and one rate of postage charged on the package. Much of the annoyance and loss of time in putting up packages for the mails, now experienced, would then be avoided.

Let us push the matter for reduction of letter postage to one cent per half ounce, as the first step, and take care of the other reforms afterwards.

THE GREAT BOURSE BUILDING

Philadelphia has the greatest Exchange Building in America, the new Bourse, fronting on Fourth and Fifth Streets, south of Market Street, eight stories high. THE GERMAN EXHIBITION of Philadelphia Manufacturers is a feature; the working machinery being shown in the basement, running by Steam and Electric power; the other exhibits, including STEWART BANJOS on the seventh floor. The entire seventh floor, bear in mind, is given over to the Exhibitors, and there are some very handsome and instructive displays. No charge is made for admission to the Exhibit Department. Rapid and smooth running elevators at either entrance, Fourth and Fifth Streets, will take you to the seventh floor in a jiffy; and you can go down again, all the way, to the BASEMENT MACHINERY DISPLAY, when in the higher regions you no longer wish to stay. All visitors to Philadelphia should take a good look at the new Bourse Building, both inside and out, before leaving town. The WEDNESDAY EVENING free PROMENADE CONCERTS have been largely attended during the season,—Fine music and plenty to be seen, and DON'T COST YOU A CENT EITHER: Just bear this in mind. Just think of it.

THOMAS J. ARMSTRONG.

On Sunday, February 2d, the Haseltine Art Gallery Building, at 1416 Chestnut Street, Philadelphia, was destroyed by fire. The banjo studio of Mr. Armstrong, being located in that building, was, of course, consumed with the building, as well as the studio of Henry Meyers, the zither teacher, and the Steinway piano agency, on the main floor.

Mr. Armstrong's loss was partly covered by insurance; but the "fire proof" safe, in taking a tumble from the seventh floor to the basement, being red-hot mad, burst its bonds asunder, in striking a snag, or several

of them, in its descent; the result being that all Mr. Armstrong's books and papers were consumed, and the safe proven to be anything but that which its name implied. Mr. Armstrong lost a number of fine instruments, including a harp, and many very costly paintings in the art gallery were destroyed. It was a hot fire and raged for several hours. Mr. Armstrong promptly secured temporary rooms on the opposite side of Chestnut Street, Number 1431.

From the Springfield (Mass.) *Union*.

WIZARD OF THE BANJO

Mr. Farland's Performances.

*He Shows How Wonderful Things may be Accomplished on a Plebeian Instrument.
A Marvelous Clever Recital.*

Springfield has heard many virtuosos but never one more deserving of the title than Alfred A. Farland, who positively electrified the audience which gathered in Graves' Hall last evening to listen to a banjo recital given under the management of John Davis. His performances on the instrument which, up to a few years ago was the instrument of the negro and the Southern plantation, were thrilling in the intensity with which he played and the magnificent technique which was displayed in many of his selections.

Mr. Farland does not follow the usual path of banjoists in his selections, and last evening he devoted himself to an interpretation of Beethoven, Haydn, Chopin, Schubert Paderewski, Verdi and other composers whose works have up to Mr. Farland's appearance been considered impossibilities on a banjo. In the absence of a piano accompaniment he was obliged to leave out the second movement of Beethoven's sonata and an anticipated pleasure was missed. In the second number, however, he showed how great things may be accomplished on a plebeian instrument. No one who had not seen the banjo in his hands would have

believed that such music could be produced without the aid of a more mechanical instrument. The singing tone so much to be desired in *piano* music was marked and in the piano passages there was remarkable sweetness of tone and clearness of expression.

The same characteristic of brilliancy roused the audience in the performance of Schubert's serenade and Rossini's overture.

The Paderewski minuet was admirably given and in response to the applause of his listeners was repeated. Altogether the evening was one which will be long remembered as a musical event by those fortunate enough to hear this unapproachable artist on his chosen instrument. The complete program was as follows:

Eighth Violin Sonata.....	Beethoven
Wiegenlied (Cradle Song),.....	Hauser
"Gypsy Rondo,".....	Haydn
"My Old Kentucky Home,".....	Variations, Foster-Farland
Polonaise Op. 40, No. 1.....	Chopin
Serenade,.....	Schubert
Overture to William Tell (Allegro Vivace.)	Rossini
"Tarantelle".....	Popper
"La Paloma,".....	Yradier
"Minuet a l'Antique,".....	Paderewski
Selection from Il Trovatore,.....	Verdi
"Auld Lang Syne,".....	Variations.
"Nocturne,".....	Chopin
2me. Polonaise Brillante, Op. 21,	Wieniawski

All Mr. Farland's work is done on the STEWART THOROUGHbred BANJO.

CATALOGUES, Etc.

How very often persons write for complete catalogues of banjos, cases and music, at the same time using a postal card for the purpose, and writing in so careless a manner that it is almost impossible to make out either name or address.

To speak plainly, we do not care to be bothered with such persons. Our catalogues complete, are *expensive to publish*, and the *postage* alone costs from 8 to 10 cents on each package. Those who expect attention should write on paper—not on postal cards—and take good care to give name and address so plainly that mistakes are not likely to occur. Those who enclose 10 cents in stamps, to pay return postage, are the ones to receive first attention. Prompt attention to postal cards is not always possible, and, indeed, it would seem that if the catalogues were not worth writing a letter for, there were little use in sending. "Business is business," and should be conducted in a business-like way.

(From the New Haven Evening Register,
of February 17th.)

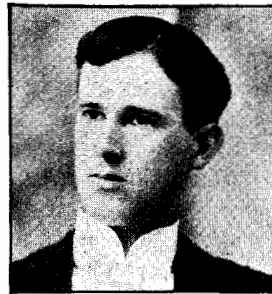
MR. FARLAND AND HIS CRITICS.

HE DEFENDS THE RENDITION OF CLASSICAL
COMPOSITIONS ON THE BANJO—A
COMPARISON WITH THE VIOLIN.

New York, Feb. 17.

To the Editor of The Register:

While I am truly grateful to one of New Haven's musical critics for characterizing me as the greatest banjoist in the country and to several others for the many complimentary remarks which were included in their reports of my recital in that city, I cannot but feel that those who characterized the rendition of classical compositions on the banjo as a desecration—a shock to music lovers, etc., did the instrument a gross injustice, to say the least, and while I am far too busy to enter into disputes concerning the merits or demerits of my chosen instrument, in the present instance I cannot refrain from saying a few words in reply to those who have so evidently allowed prejudice to shape their opinions.



One critic having made the assertion that the banjo lacks sustaining power, etc., stated immediately thereafter, that the lighter selections, such as Hauser's Cradle Song and "Old Kentucky Home" were the most effective.

Given a knowledge of the fact that the selections named are among those in my repertoire which require the greatest sustaining power and delicacy of expression, the inconsistency of these remarks becomes apparent to all.

I was somewhat surprised to learn from another critic—whose desire to have the public consider him (or her) very learned, is evidently greater than his (or her) knowledge of musical form—that I played the first two movements of a Beethoven sonata, and that paradoxical as it may seem, an exquisitely sweet singing tone was brought forth in the Wiegenlied by Hauser, but the standard compositions had no effect.

The same writer also informed the public that the old masters as played on the banjo are neither grand nor majestic. Inasmuch

as none of the selections on my program can be characterized as majestic, I am not a little puzzled to understand how this conclusion was arrived at.

It would seem that this writer's determination to give the banjo a black eye at all hazards caused him (or her) to overshoot the mark. A perusal of the criticism in question also inclines one to the belief that the author of the same is incapable of appreciating anything in music more complicated than the simple harmonies of such selections as "Old Kentucky Home," and as a consequence is a poor judge of musical effect. Be this as it may, it is certainly absurd for any one to say that Haydn's Gypsy Rondo is ineffective on the banjo, as it is similar to much so-called characteristic banjo music, this similarity being so apparent that many musicians, who are unfamiliar with this selection, have expressed surprise when informed that it was not originally composed for the banjo.

It is equally absurd to say that Beethoven's eighth violin sonata is not effective on the last movement, as it is even more effective on this instrument than on the violin.

(I feel perfectly safe in making this assertion, as many good violinists have freely admitted the fact. Interested persons are referred to an article in the Chicago Indicator, dated December 1, 1894.) As the principal part in this composition is given to the piano, it is, of course, impossible to render the complete work on any one instrument. The fact that the rendition of the violin part on a banjo, unaccompanied by the piano, under the many unfavorable conditions which prevailed on the evening of February 6, was greeted with prolonged applause, certainly speaks well for the musical powers of this instrument; and the fact that I have repeatedly given programs comprising from 12 to 20 numbers, including several such selections as the sonata mentioned above, in first-class theatres, and have succeeded, without assistance of any kind, in winning enthusiastic applause for every number and encores and recalls at the conclusion of the same, should be sufficient proof that these compositions are effective on the banjo, this critic's opinion to the contrary notwithstanding.

Right here I would like to ask if there is a violinist in this country who would attempt one of my programs in public without, or or even with, accompaniment, and if one should do so, would the music hold the attention of an audience during an entire evening and please them as well as when rendered

on the banjo? Judging by the audiences I have observed at violin recitals, I am inclined to think not.

In view of the facts stated above and the inconsistency and prejudice displayed in the criticisms referred to, the conclusion is inevitable that the writers thereof had previously determined to condemn the banjo as a medium for the interpretation of classical music, whether such music proved to be effective on this instrument or not.

In conclusion I would say that the banjo has made greater advancement in the past decade than any other instrument, and with the assistance of intelligent teachers who are constantly becoming more and more plentiful, it will, in my opinion, continue to rise, despite the sneers of those who, for reasons known only to themselves, refuse to admit that there is genuine musical merit in the only American instrument.

ALFRED A. FARLAND.

The foregoing article, from the pen of Mr. Farland, is reprinted from the *Evening Register*, of New Haven, Conn. It will be noted that the banjo in Mr. Farland's hands is making itself known and felt. Of course, some of the musical "know it alls" are awfully jealous, and don't know what to say. "Classical music," if attempted on a squeaky fiddle, by an incompetent fiddler, would not sound very pleasing to the cultivated musician. But there are violinists who can bring out the best points of a violin, just as there are scrapers who "saw wood" and make one's "blood run cold" in scraping a poor fiddle. So it is with the banjo. Its pedigree is as noble, if not more so, than man's, for man sprung either from "the dust of the earth," or descended from the monkey, there is a disagreement among authorities as to which. It may worry some of the old school musicians to think that "classical music" is rendered upon the modern banjo, but they should come down to hard facts— which they will all, sooner or later, be forced to do— and ask themselves the question: "Is it not more noble to build up than to tear down?"

THE MUSICAL FEATURES OF THIS NUMBER.

The musical department of this number seems to be unusually attractive and interesting. We have *Transient Beauty Waltz*, for Mandolin & Guitar; *Violet Mazourka*, for Banjo & Guitar; *Elmwood Schottische*, for Two Banjos and *Maranta Polka*, for Guitar. All these pieces are entirely new, not old pieces that have proved to be failures and therefore utilized in some obscure musical periodical to keep the plates from "being wasted", but new and good music in every way.

So much for the musical selections in this number. Now what have we in instruction?

Jacobs article on "Guitar Fingering", a continuation of the work began in last number. So much for guitar students.

Then we have more of Gregory's masterly work on *Practical Fingering for the Banjo*, doubly interesting to the student now, as Mr. Gregory touches upon Chord

Construction, of which he is a master. In a recent private letter, Mr. Gregory said:

"The trouble with the whole thing is, that in order to make the *theory* of the Arpeggio formulas clear to the student, I have to carry them through a chapter on *Chord Formation*, and the subject is so lengthy that to present it in an abbreviated form entails an amount of thought and scheming that almost discourages one. This chapter has been written for months, but it would take pages and pages to print it in its original form, and my idea is to condense it within two or three pages. To give the theory of Chord Formation in the abstract without going into the numerous side issues, is more difficult than any one could imagine who sees this chapter."

We know of no one more competent to write this work for the banjo than Mr. Gregory, for with him it has been a labor of love for years. Not only does he possess the ability, the talent and the education for writing such a work, but his heart is in it. We regret not being able to give more of the work at one time in each issue, but when it finally comes forth in book form those who are now following the work in the *Journal*, will also have an opportunity to review it as a single volume.

In the mean time, we have not forgotten the MANDOLIN and a work by Paul Eno, the well-known Mandolin, Guitar and Banjo teacher and club leader, of this city, is commenced in this issue. If we can successfully carry the three works through the *Journal*, we feel that the interests of our subscribers will be well subserved.

BANJO, MANDOLIN AND GUITAR STRINGS

The best place to buy your banjo strings is S. S. Stewart's. Having over 25 years actual experience, as banjo player and manufacturer, and handling hundreds of banjos every year, naturally gives a man aptness in this branch.

PRICES

Gut strings for banjo, each.....	.10
" " per set of 550
Assorted, in lots of 15 strings.....	1.00
The 4th or Bass string, sometimes called the "Silver string," 40 inches long, spun on finest white silk, each.....	.10

The above are the strings of gut and wire covered silk (bass) as used by the best players.

We also have SILK STRINGS to take the place of the gut strings for hot weather playing. "Stewart's Specialty" twisted silk, 1st, 2nd and 3d strings for banjo, at same prices as for gut strings above quoted.

NOTE THIS

The twisted silk banjo strings not being as *elastic* as the gut strings, require some little care and discretion in putting on and adjusting to the instrument; the tension required to bring the silk strings up to pitch, not being so great as required for gut strings, sometimes causes the performer to yank the silk string away up beyond the required pitch before he is aware of it, and "snap, goes the string."

In making a knot in the silk string, it is well to moisten it a little, which is, however, not the thing for a gut string.

STRINGS FOR BASS, OR "CELLO" BANJO.

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Per set of five strings \$1.25

(These are the same strings as used on a violoncello, only that the "bass banjo" requires one more string than a 'cello.)

These strings separately are sold at the following prices:

First and Second.....each, 25 cts.

Fifth (Violin D) " 15 "

Third and Fourth (composed of gut, spun over with wire)each, 30 cts.

GUITAR STRINGS.

Set of six 70 cts.

The D, A and E Bass strings, spun on silk, are sold at the low price of.....each, 10 cts.

And the Gut strings as follows:

E. or 1st string, 10 cts. each, B, or 2nd, and G, or 3d 15 cts. each.

MANDOLIN STRINGS.

Best quality (artist's strings).....per set (8) 50 cts.

E, or Firstper pair, 10 "

A, or Second " 10 "

D, or Third..... " 20 "

G, or Fourth..... " 20 "

(Mandolin Plectrums, or Picks, Tortoise Shell.....each, 10 cts.)

Orders by mail promptly filled,

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ADVERTISING RATES.

A limited number of Advertisements will be received in the JOURNAL; Rates, \$1.50 per inch, single column, each insertion.

Teachers' cards, payable yearly, in advance, consisting of Two LINES, will be inserted at \$1.00 per annum.

Teachers of BANJO, MANDOLIN and GUITAR will soon learn to appreciate the importance and advantages gained by keeping their names and addresses before the readers of the JOURNAL, at this very small cost.

Get the **S. S. Stewart Banjos** in Baltimore, Md., of the authorized agents,

OTTO SUTRO & CO.,

Nos. 119 and 121 E. Baltimore Street.



FONTAINE MAURY.

The gentleman, whose portrait appears above, opened a studio some time ago, in Washington, D. C., at 611 7th St., N. W.

Mr. Maury has been a resident of Washington for some years, and is well and favorably known. His Banjo and Mandolin Studio should be liberally patronized.

He carries a stock of Stewart Banjos, and will be pleased to see those interested in that instrument at all times.

PLEASE REMEMBER

That the subscription price of the *Journal* is 50 CENTS per year, for the six numbers published during the year.

Each subscriber, paying fifty cents for subscription, will receive ONE of the following premiums.

In subscribing always mention which premium is desired.

"The Guitarist's Delight." A book of selections for Guitar	value, \$.25
"The Banjo and Guitar Music Album." A book of music; some for the Banjo and some for Guitar	value, .25
Book, "The Banjo." Bound in paper cover	value .25
"Banjo and Guitar Budget." Another good collection of music; partly for Banjo and partly for Guitar	value, .25
"Portfolio of Banjo Music." A nice collection of Banjo pieces	value, .25
"The Banjoist's Assistant." Chart of Banjo fingerboard	value, .25
"Rudimental Lessons for Banjo,"	value, .25

All subscriptions must be accompanied by the cash, P. O. money order, or U. S. postage stamps. Always write name and address very plainly, and do not leave out the State and County if you can help it.

A FRIENDLY REPLY TO MR. A. BAUR'S CRITICISM OF THE BOOK, "PRACTICAL HINTS ON MODERN BANJO PLAYING."

To S. S. Stewart, Esq., Publisher of the *Banjo and Guitar Journal*.

DEAR SIR—In the last issue of your *Journal*, in an article under the heading "Reminiscences of a Banjo Player" (twenty-sixth letter) the author, Mr. A. Baur, undertakes to criticise my book, "Practical Hints on Modern Banjo Playing," and in doing so makes statements that are both misleading and incorrect (doubtless unintentionally); therefore, while not objecting to his rather friendly criticism, or, in fact, any impartial criticism of my work, I feel it my duty to put the public in possession of the facts in the case, and endeavor to throw some light upon the purpose which the book referred to was intended to serve.

I have always refrained from speaking of myself, or giving any detailed account of my experience as a banjoist in print, (I apologize for doing so now), and for that reason these players in the East, who have never met me, and do not know just how extensive my experience has been, or what knowledge I may possess relating to the banjo or method of playing it, may, perhaps, resent my assumption of authority upon the subject of banjo playing. Be this as it may, I did not issue the book until I had carefully studied the subject for years, and I feel secure in saying that no similar work of equal correctness of detail or value to the student has ever been published in this or any other country.

It is true that many other banjoists are capable of doing all I have done in giving "Practical Hints" to the public, and perhaps some of them could have accomplished much more, but, surely, it is no fault of mine that they have failed to do it. The subject matter of the work is in line with the instructions given to their pupils by the leading artists of the day, and my part has simply been to do what had not been done before, viz.: furnish necessary information as to the technical details of banjo playing, clothed in readable language, yet making the work short and to the point, so that the average student could understand it.

Mr. Baur's article is so worded as to create the false impression in the minds of many who have not read the book, that a considerable part of the work is devoted to a historical account of the early days of the banjo, and the original method of tuning the instrument, so far as known. Nothing could be farther from the truth. "Practical Hints on Modern Banjo Playing," as the title should clearly indicate, is simply a short, concise and instructive treatise on banjo playing, giving all the essential details of tuning, right and left hand fingering, the tremolo, etc., and does not relate, even remotely, to the early history of the method of tuning, or respecting any real or fancied changes, except in an incidental way, necessary in an instructive work of the kind.

Mr. Baur's article is all the more misleading because he merely criticises statements made in the first chapter, and a foot-note added thereto, and does not even hint at the theme of the book, which is simply, "how to play the banjo, and play it well, according to the most approved modern methods." The purpose of the little book is to supply that information, and I have the testimony of a number of the greatest artists in America to the fact that it fulfils its mission thoroughly. Mr. Baur says, "the author of 'Practical Hints' is mistaken when he says that Briggs' Banjo Instructor was the only book ever published giving the tuning as G." My reply to this is, that I did not make any such statement. What I did say was, "Briggs' method is the only one I have ever been able to discover giving the tuning as G, so it must be regarded as an exception, and hardly to be considered." I did not state that Briggs' method was the only one of the kind published; but I did, and do state most emphatically, that it is the only one I have ever seen, giving the G tuning, purporting to to have been written by a well-known banjoist, and I have investigated the matter pretty thoroughly, having been a student of the banjo since 1878, and have purchased nearly every method I could find during that time. Such books as I was positive were written by parties who knew little or nothing of the banjo, I did not take into consideration at all, and do not think anyone should, in writing an instructive work

like "Practical Hints," as such unworthy examples only serve to confuse the amateur, without benefiting him in any way. I only mentioned Briggs' method, because it bears the name of a banjoist who was celebrated in his day.

While it is true that Briggs' and many other methods were published long before I began to study the banjo, all, or nearly all of them, were to be purchased of the publishers within my time, and can probably be had to-day. I was the possessor, four years ago, of nearly every banjo method published within the past twenty years, and a number that were issued before that time, as well as many Mss. by noted banjoists that have never been published; but, unfortunately, my studio and contents in the Deardorff Building, Kansas City, were entirely destroyed by fire, January 17th, 1892, not so much as a scrap of writing paper being saved, and I thus lost a most valuable collection of music and books which I had been collecting for 12 years and which it is practically impossible to replace.

Mr. Baur names two books as giving the tuning of the banjo bass string as G, and says he knows of several others, the names of which he cannot recall. Even if there should be others, they must still be regarded as exceptions, as the majority rules always, and to place a mild estimate, I will undertake to name 20 methods giving the tuning as A, to every one giving the tuning as G. The date on which Mr. Briggs' method was published, or whether it was published before or after his death, is immaterial to the points at issue. Having lost the collection of books and music referred to, I am unable at this time to make any positive statements as to the contents of Briggs' method, but I do not consider that it has any bearing on the subject, as I wrote nothing of the structure of Briggs', or any other method, but confined myself as closely as possible to my theme, viz.: "Modern Banjo Playing."

In quoting the foot-note relating to the A and G tunings, Mr. Baur did not quote me accurately, as he failed to quote the closing sentence, which explains my position fully, and at the same time is an accurate statement of the facts, which overrules all his objections, as it is unanswerable. The sentence is, "at least, the bass string has been noted as A ever since music worthy of the name has been written for the banjo, and it was not my purpose to go farther than this in a work on Modern Banjo Playing." This statement places the matter in its true light. Mr. Baur says that it is a mistake to say that "the change to smaller instruments has been gradual, and, while we have been slowly raising the pitch as the instruments were made smaller, no change has been made in notation." I will undertake to prove to the satisfaction of every one interested, that it is Mr. Baur who is mistaken.

I do not claim to be one of the pioneer banjoists, nor do I pretend to have been a banjoist twenty years ago; nevertheless, I have studied the instrument for seventeen years, as well as its history, and, unlike most banjoists, I have never engaged in any other profession or business, even for a day. I have been a professional banjoist for fifteen years, having taught in many cities, and have traveled considerably, thereby meeting nearly all the prominent banjoists of recent years, as well as a great many "old timers." I taught the banjo in Chicago for about six years, and while there was employed by a prominent banjo manufacturer to test all instruments sent out, and give instruction to all those who desired it. I was taught to read music when but a mere child by my father (who was a fine amateur musician) and understood the rudiments of music thoroughly before taking up the study of the banjo; on this account, my services were in demand, as fifteen years ago there were comparatively very few professionals who taught the banjo by note, or indeed, who could read music themselves. Just at this time these professionals began to see the necessity of learning to read music so as to teach correctly, and thus be able to retain their pupils; so many of them applied to me for instruction, and there are banjoists on the stage to-day, as well as a number of teachers, (some of whom are well-known) in Chicago and elsewhere, who received all their instruction from me.

I have heard the late Horace Weston and E. M. Hall play by the hour, and at a time when they were pronounced the greatest players of the day; I have heard them both in public and in private. In 1880 they were considered wonderful performers, and the

"Home, Sweet Home," as rendered by either, was considered a marvel of execution, and it was undoubtedly from that time that the development of the banjo and its music began in earnest. Up to 1880, the year in which I began to teach the instrument, the banjo had advanced comparatively little, and the majority of music published for the instrument was not of a high order, much of it being unfit to play. In the fire referred to previously, I lost the Mss. of over a thousand pieces, which I had arranged for the banjo from violin and piano scores, most of which I arranged at a time when good music was still difficult to procure.

E. M. Hall (still a noted performer) used in those days a banjo with a 13 inch rim and 21 inch fingerboard, without frets, his favorite being an old Clarke banjo, which he would never part with for any other make, though I believe he has used the Stewart banjos exclusively in his public performances for years. Mr. Hall became attached to the old Clarke banjo, always carrying it with him in his travels, and I have no doubt it is still in his possession. It was upon a banjo of such dimensions, and without frets, that I learned to play. In fact, banjos with raised frets were practically unknown at that time, except in rare cases when a guitar player would take up the study of the banjo, and have one made to order with the raised frets. Horace Weston also used a very large Stewart Banjo with a rim of, at least, 13 inches in diameter, and, unless I am greatly mistaken, a 21 inch fingerboard, also. On one occasion Horace Weston visited Chicago with Callender's Colored Minstrels, and, having left the company for some reason, accepted an engagement in a concert hall on State Street, Chicago, where he performed nightly for several weeks. As I was quite enthusiastic at that time, I, in company with several well-known players, visited this place nightly to hear him play. His repertoire consisted principally of marches, jigs, etc., although he could play almost any style of music he chose, and while performing at the place mentioned, would frequently put down his banjo and play a selection on the violin, and occasionally on the piano, upon both of which instruments he was a good performer. He was undoubtedly a genius in his way, and always created a sensation when he visited Chicago. E. M. Hall, however, on account of his extended travels with Haverly's, and other minstrel companies in this country and Europe, together with his ability to play choice selections, probably did more to create interest in the banjo, than any other performer of the time.

While in Chicago I was in contact with all the players of note visiting the city on their travels with various companies, as well as with those players who devoted their attention chiefly to teaching. Among those I frequently met, and whose performances I have often heard, may be mentioned, E. M. Hall, Horace Weston, James Buckley, Chas. E. Dobson, Wm. A. Huntley, Edmund Dobson and his wife, Louise Litta; K. G. Allen, Michael Hayes, Matt. McLaughlin, and also banjosts and comedians such as Sam De Vere, Billy Carter, and musical artists without number, who played the banjo, and later, nearly all the prominent players and teachers of the present time. Of all those I have mentioned, Wm. A. Huntley was the only one using a rather small banjo. In 1880 nearly all the great players used smooth fret banjos with 13 inch rims and 21 inch fingerboards. I have also handled a number of old banjos, one of which is now owned by a Chicago teacher and another by a personal friend of mine, that were made about 40 years ago, and both of them have rims of more than 13 inches in diameter and fingerboards of great length, so much so that it would be impossible for players of the present day to use them at all. When I began to study the banjo, most players tuned to A; in a short time, however, they began to tune to B flat, and still later to C, the instruments decreasing in size accordingly, which, in fact, had made the change of tuning necessary. It may be that in the early days a few banjosts had small banjos made to suit their personal tastes, but I am fully satisfied from my own experience, and from what I have been told by renowned players (one of whom has played the banjo for more than 50 years) that the instruments were, as a rule, very large, and it is quite certain that the tendency has been to smaller instruments for fifteen years or more.

My own experience will serve as an illustration: In 1880 I was using, in common with a majority of professionals, a banjo with a 13 inch rim and 21 inch fingerboard, without frets; in 1885 I became convinced that raised frets were superior, and as the 12½ inch banjo I was using at the time, was considered too large, I had one made with 12 inch rim and fingerboard of appropriate length. I used banjos of this size for about four years, then changed to one with 11 inch rim and 19 inch fingerboard. As present I am using a banjo with a 10½ inch rim and 19 inch fingerboard, which, I believe, is the size used by the principal soloists of the present day.

If this is not a gradual change to smaller instruments, I must confess I do not know what to call it, as hundreds of performers have, to my certain knowledge, made the same changes in the size of their banjos within that time. Again, as I stated in "Practical Hints," no change has been made in notation, while this change in the size of the instruments has been going on, and I do not believe that a single piece of banjo sheet music has ever been issued in this country with the bass string noted other than as A, except, of course, a few pieces in the "English" system, or C tuning, and such cases as the bass string is required to be tuned to B, without altering the pitch of the other strings. The first banjo music I ever saw was written with the bass string noted as A, and it is written the same to-day; therefore, I am satisfied that my statements in "Practical Hints," relating to tuning, the pitch and notation, will stand as correct. I have never had the pleasure of hearing Mr. Baur play, and he is one of the noted banjosts whom I have never met; but I have long known him by reputation and by his compositions and arrangements; and respecting him as I do, I have no wish to enter into any controversy with him, or indeed, anyone else, so I must beg that this letter may close the matter so far as I am concerned. In the first place I have not the time to engage in a discussion of this character, involving as it does personalities which may or may not interest the reader. Again, I feel that good fellowship and friendship among the profession cannot be increased by extended arguments of the kind, and I will close by saying I regret the necessity of forcing so much of my personal experience upon the reader, but hope it will not prove too much of a bore; let us all hope that the development of the banjo will be more rapid and brilliant in the future than ever. This is more essential, and if accomplished will be decidedly more satisfactory to all concerned than arguments that have no end.

Very truly yours,

CLARENCE L. PARTEE.

S. S. S.

BY J. H. ANKER.

Sally Sunshine Sits Serenely Striking S. S. Strings,
Songs Surely Sound Sweetly Since Sally Sunshine Sings.
Somewhat Sadly Some Suspicious Stranger Strays,
Seeking Sally's Splendid Singing — Soliloquizing Stays.
Soulful Stranger Silently Stands, Suddenly Sterilized;
Sweet Sally Spies Slick Sammy, Seemingly Surprised;
Surely Sally's "S. S. Stewart" Slantingly Slides
Seeing Slick Sammy's Strenuous Strumping Strides.
Suddenly She Straightens; Sadly She Sighs;
Strange Shades Sift Silently Sweeping Summer Skies.
Sly Sammy, Seriously Satisfied, Southward Slyly Stole;
Says Sally, Slightly Snickering, "Soft, Sick, Silly, Spoozy Soul.
"Stop," Says Sally, "Show Solid Satisfaction," She Shriilly Shrieked,
Sammy Snickered Sneeringly—Sagaciously Sneaked.
"So," Says She, "Skip, Simple Snoozer, Sheepish Squeezer, Stray,
See Sally Sunshine's S. S. S. Someother Summerday."

OBITUARY.

Many of our readers will deeply regret to read these lines announcing the death of JESSE B. HUMMEL, who was for some years past connected with the Stewart Banjo establishment, and whose decease, caused by pneumonia, took place on Saturday, Feb. 29, last at his late residence, 222 German Street. The remains were removed to Hummelstown, Pa., and were interred from the residence of the mother and brother of the deceased.

Mr. Hummel was very much liked by his many friends and those who made his acquaintance during business relations with the Stewart Manufactory. He was of a pleasant and genial disposition, was a musician, both instrumental and vocal, and was a member of the vocal quartet of the Trinity Church, of this city.

"The Hit of the Season."

Don't fail to get a copy of . . .

"The Lovell Diamond" Two-step by

E. H. Frey.

Mandolin and Guitar 40c
Piano Solo 40c

Address, **E. H. FREY, 404½ N. Main Street,
LIMA, OHIO.**

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"ATALANTA MARCH"

For banjo and guitar, by Fred A. Gill. Price 30 cents. **FRED. A. GILL**, Publisher, 1200 Massachusetts Ave., Cambridge, Mass.



Elite...
GUITAR or
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INSTRUCTORS

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Insist upon seeing the above Instructors before studying. Your success depends upon starting. All scales, Diagrammed. A Self Instructor of great merit, for Pupil and Artist. First Edition just out. A boon to Guitar and Mandolin players.

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Mandolin " " " " " " " 1.00

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LYON & HEALY, Chicago,

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**"THE PENNSYLVANIA GRIT." MARCH AND
TWO-STEP.** By **CARROLL McAFEE.** 50 Cents.

"MUSIC TRADES," of November 2d, says: "It contains plenty of life and melody."

ERASTUS OSGOOD says of it: "Very bright and dashing, and well arranged for the banjo."

"THOROUGHBERED TWO-STEP, Two Banjos.....50c
"Quick and Devilish."

MARCH—"THE CADENZA," Two Banjos,50c
"Thoroughly Up-to-Date."

Address, **G. R. E. KENNEDY, Publisher,**

Usual Discounts.

Newport, Vermont.



The following frank and manly expression of opinion from the editor of *The Dominant*, the well-known monthly musical periodical of Philadelphia, it is a pleasure to place before our readers. It is taken from the January issue.

"Thursday evening, January 16th, the Stewart, Armstrong & Gorton's Banjo and Guitar Club Concert and competition took place at the Academy of Music. The concert was well attended and the audience was highly appreciative. The programme was full of contrast, and I am free to confess that the performance of several of the banjoists was a perfect revelation to me as to the capacity of that instrument. It is naturally an instrument of frolic and humor and I had always so considered it, but to my surprise I found it so flexible in expressing emotion that by turns it laughed, cried, became pathetic and in fact ran the whole gamut of sentiment. Nor is this all, for in the realm of dynamic expression I found its variety everything that could be desired. The programme included much excellent music, the same being performed by artists of wide repute."

As the program of the concert spoken of appeared in our last issue, it is unnecessary to go into further details. The banjo is indeed making its way to the very front. It is yet, and has been, often misrepresented and misused, in many cases, but it is, for all that, making its way to the position it rightly deserves.

The following somewhat amusing *screeed* is clipped from the *New York Morning Journal*, of January 20th last. The writer is evidently one of those who have been disgusted with so called *Virtuosi* of the banjo; for since the advent of the *marvellous Farland*, in his masterly scientific performances, there are many would-be "Banjo Virtuoso's," without the slightest claim to the title.

"I haf asked at least von thousand beeples," said the eminent but disgusted musician, "vot shall be der American national instrument, und dey alles tell me, der panjo. Der panjo! Gott in himmel, vot a beeples! Ve haf our sax-horns, de French haf der clarinet, de Italians der viola, de Spanish der mandolina, de Switzer der zither, de Hungarians der dulcimers, de Anglische haf der vife und drum, and you, vot haf you—de panjo! Do you know dot makes me schmile—a great beeples like der American beeples mit a tum-tum, blanker-blanker ting like dot for national instrument? Would you know, I haf never yet heard a panjo in tune. Eferly time one string or anoder string was wrong, und to one vive minute of blaying dere is twenty-five minute of tuning—und den der little octave string, vot you call der blinkie, was always some leedle oop or some leedle down. It is such a vunny instrument, too; ach, now, I tell you treulich, all der tunes on de panjo soundt alike. I haf hear one big panjo blayer—my vrfendt, I swear to you he vas called a virtuoso on der brogram—and he blay 'O Bromise Me' mit variations, and a naket-vooted tanz of de negroes, vot you call a preaktown, und I gannot say vich vos vich. It vos alles blunky-blunky, except dose times ven it vos blenkety-blenk-blenk. Vy done you American beeples invent some instrument dot shall vorthy be? You invent everything like no odder beeples invent, except in instruments. Vy done you vellers get some genius that vill invent a national instrument that vos not so awful vunny as der panjo?"

FRANK S. MORROW, of Harrisburg, Pa., writes, in comment of last issue: "The *Journal* grows better with each number. The Spanish dances, arranged by Farland, are worth four times the price of one year's subscription, and Walter Jacobs' Guitar work is a very interesting feature as well, and will be of profit to many."

D. T. SLATER, Hampton, Va., writes, concerning a Stewart \$10.00 Banjo, recently purchased: "I re-

ceived the banjo yesterday and was more than pleased with it. I have tested it thoroughly, and found it just the instrument that I have wished for. Its tone is beautiful, and more than that, it is clear and sweet. I will always recommend your banjos as the best."

Stewart's American Banjo School, Part First—the most complete and thorough work on the Banjo ever produced. Over 115 full size music pages; cuts, diagrams, and many "positions" explained, with photo engravings.

This book gives better value for the money than any other book on the Banjo published. Price, by Mail, \$1.13.

Compare this work with all others.

WILLIAM KISER, Co. "A," Third Infantry, Covington, Ohio, writes: "There is nothing like the Stewart Banjo. My *Special Thoroughbred* lays over everything I have ever seen in the shape of a banjo; I would not take one hundred dollars for mine if I could not get another."

Our friend, CHARLES E. SCHARF, the Baltimore teacher, writing under date of February 5th last, says: "I was very much disappointed at not being able to get to Philadelphia and take part in your recent concert; but there is nothing sure in this life, except one fact, and that is, you make good banjos."

CHAS. A. HOLLAND, Newport, R. I., writes: "The *Special Thoroughbred* I ordered from you some time ago, is a beautiful instrument, both in tone and finish."

A. JOHNSTONE, Nednesbury, Staffordshire, England, writes: "I must compliment you upon the high quality of music you are now publishing in the *Journal*. I really do not know how you can afford to publish at so low a price, as I consider any of the numbers during the past year are worth the whole subscription price charged."

NOTE.—Although this *Journal* has never asked admission to the mails as "second class" matter, being published primarily as an advertising medium for Stewart's manufactory and publishing house, yet such letters as the foregoing show how highly it is appreciated by musical readers. Indeed, it is exceedingly doubtful if any of the legitimate (?) musical periodicals compare favorably with this *Journal*, for good, solid value given to subscribers. The immense shortage in postal revenue, which is a yearly result of the absurd plan of carrying so-called newspapers and periodicals devoted to the arts, sciences, etc., at a rate far below the actual cost of transportation, is an outrage in political economy. The publisher of this *Journal* has never offered it as "second-class" postal matter, and therefore no further evidence is necessary to convince all interested that it is *first-class in every respect*. This is, at least, what all who read the *Journal* think of it.

However, if we should be compelled in the future to increase the number of pages, and thereby the weight of our publication, we may yet be compelled to fall back upon the "second-class" postal rates law, like some of the other mendicant musical publications now in vogue. —*Joker*.

E. NEHR, San Antonio, Texas, writes: "I have been a subscriber to the Banjo and Guitar *Journal* for some time, and I assure you I look forward to the coming of each number with real pleasure. I feel as if yourself and the different contributors were old friends as I read over the bright pages of the *Journal*, and find answers to many questions which occur to me, and which I would ask daily if I was near enough to hear you answer me."

"I often get angry and discouraged and put the old banjo down; then I get the *Journal* and find comfort in reading the experience of some one who had a hard time at the commencement, but stayed with it right along and came out on top in the end."

"I wish you the very best of luck, and hope the *Journal* may double its number of subscribers in this year of 1896."

C. S. MATTISON, San Antonio, Texas, the well-known teacher, writes that he is still doing business at the old stand, and that "business is very good."

G. R. E. KENNEDY, the banjo music publisher, is having good success with his recent banjo publications, "Thoroughbred Two Step," and the "The Cadenza March."

JOHN KEAYS, JR., Albany, New York, writes: "The music and strings which I ordered from you about a week ago, arrived in due time, and I must say that the banjo and mandolin duets are exceptionally fine."

"Will you kindly inform me if you have any more duets for the mandolin and banjo? Why don't you publish banjo accompaniments to more of your mandolin music, then you do? I think you would find a ready sale for it."

"The people in this section of the country seem to like a good banjo accompaniment with a mandolin solo, when played upon a good (Stewart) Banjo, almost as well as a guitar accompaniment; and as for myself,—Well! I'm a banjo crank."

"A word about the strings. This is the third lot of strings I have received from you, and for trueness and durability they are far superior to any string I have ever used (and I have used a few)."

"I consider this No. 3 bass string the finest fourth (4th) string in the market. I put one on my No. 2 *Champion* last summer, and it remained without breaking for five weeks, lacking one day, and retained a perfect tone to the last; being tuned to concert pitch all the time, and elevated to B quite often."

PAUL ENO'S OVERTURE, *The Raymonde*, for banjo club, (7 parts), price \$2.00, has made a hit. It is published by Stewart.

JOHN A. PURCELL, Manville, R. I., writes: "Please find, enclosed, necessary stamps for my subscription to your invaluable *Journal*, with thanks for sending along No. 92. I guess I will outlive another year's subscription; nothing sure about it, though; one short period of piccolo playing, in band and orchestra, has badly deranged my breathing apparatus. Catch me leaving my banjo again; and another point. bandsmen are, as a rule, prejudiced against other than wind instruments, especially the banjo."

"Please send me *Guitarist Delight* for premium. This is not written for publication, unless you desire it, as I know you must have more genuine testimonials, judging from my own feelings towards you, than all other manufacturers combined."

H. F. SMITH, banjo teacher, of Taunton, Mass., reports his business good, and much interest in the banjo manifested in his section.

J. J. MARA, Passaic, N. J., teaches Farland's method of fingering, and is as busy as can be.

J. A. BOOKWALTER, Springfield, O., writes: "The Piccolo Banjo was duly received. I am highly pleased with it, and extend my thanks for prompt attention on your part."

WILLIAM LEWIS, the well known musical instrument dealer, of Chicago, kindly sends us the following clipping, from a paper published in his city:

Way to Johannesburg.

"Two banjos have just left Chicago for the South African Republic, sent there by the Wm. Lewis Music Company. Mr. R. L. Goff, of this city, goes with one, and the other was sent to his brother, who has been a resident there for some time. If this were not a little private deal it would give an opportunity of issuing a little Chicago wind, but the plain facts prevent it; nevertheless one of these days this city will send musical instruments by the carload to the uttermost parts of the earth."

Mr. Lewis, in his letter, remarks: "This refers to TWO OF YOUR BANJOS. It ought to have given the name; but then, any one might know they were *Stewarts*, as any other would not last long enough to get there."

Mr. Lewis has had long experience in the business, and knows whereof he speaks.

This *Journal*, too, has a circulation in South Africa.

GEORGE CARR, of Scranton, Pa., testifies as follows: "The Spanish dances, arranged by Farland, in the last number of *Journal*, are O. K. I wouldn't be without them for what the *Journal* costs for two years."

F. MAURY, in his Banjo and Mandolin School, at 611 Seventh Street, N. W., Washington, D. C., has plenty to do to attend to his pupils. He is much impressed also with the Stewart Banjos, and a recent letter contains the following: "I have thoroughly tried the new *Special Thoroughbred Banjo*, and have to say it is the greatest and most perfect instrument I have ever played upon. Its tone cannot be surpassed."

T. MICHELSEN, Los Angeles, Cal., writes: "I received one of your *Special Thoroughbred Banjos* some time ago. Mr. L. Durant, of this city, got it for me from your San Francisco agents. Its tone is like a harp, and the workmanship is perfect. No one would ever think that you could make such a fine sounding banjo. I say 'you,' as I know, and all others know, that you make the best and only perfect banjo in the world. I have now in my studio five banjos; two of which are —'s make; one —, and one —; all of which are high grade banjos, although at times they sound like a cross between a tambourine and a guitar, so I think, after all, they are a kind of half-breed banjo. I think the name of your banjo is perfect—*Thoroughbred*."

O. T. BATCHELOR, Kamloops, B. C., writes, under date of February 4th: "Your most courteous reply to my letter of 10th ult., duly received. It was very kind of you to send your book, '*The Banjo*,' the price and postage for which you will find enclosed herewith, "I have learnt a number of things from this small book, which I have not seen in any instruction book, and which I would have given ten times the price of the book to have known before."

The book, called "*The Banjo*," referred to in the above letter, contains some 130 pages of solid type matter, consisting of information for banjo students, etc. The price is 50 cents, bound in cloth; or 25 cents, in stiff paper cover. Every banjo student should have a copy. Much information is contained which would otherwise require a long time to acquire by the student, being the result of the author's many years of observation and practical experience in the banjo and musical world.

GEORGE A. AUSTIN, the well-known teacher, of New Haven, Conn., writing under date of February 8th says: "Mr. Farland told me you would probably like to know how my concert came off, so I send you the following:

"You no doubt know that on the 6th, this part of the country was visited by a very severe storm, and it seemed as if New Haven was the centre. It rained and blew all day in the most terrific manner, and I made up my mind to lose about \$100 on the concert, though my advance sale was very good.

"Farland came up at noon, in a drenching rain. The Yale Banjo Club gave him a reception, and played for him, and he was kind enough to return the compliment. It is needless to say that they were more than overjoyed to hear him. Then a few of the banjo teachers and players called at my house and met Mr. Farland.

"If the weather had been pleasant, or anything but the hurricane it was, there would have been a large reception, and I would have had to turn people away, in the evening; as it was, with all the storm, about every seat was taken in the hall, which would hold about six hundred, and considering the weather, it was a big success. I had it well advertised, and came out a little ahead, which was a surprise to me.

"Of course Farland duplicated his success here, as in other places, and every one that heard him pronounced it *wonderful* and *marvellous*. People who met him were much impressed with his easy manner and unassuming way.

"The papers pronounced him a wonderful player, though they did not like the idea of playing Beethoven on a banjo. There were banjo cranks from out of town, and one of them said it cost him \$25.00 to hear Farland last year. Another man said he was going if he had to be carried on a bed.

"One of the musicians here, who professes to understand Farland's method, said it was impossible

to play certain portions of Mendelssohn's Concerto on the banjo, as in one place there were eight notes to a beat, in 2-4 time, and on the bass string, and *no man* could make his *thumb* move quickly enough to get that.

"The overture to William Tell took the best of any of the selections, though the lighter numbers were very pleasing. The banjo cranks would like anything he played equally as well, and the thing that we all wonder at the most, is the *clear, smooth tone he produces in most intricate passages*.

"All the banjo teachers helped me on this thing, and among them they sold many tickets, which shows the good feeling among so many rivals. I hope to have Farland here again in the spring, at a private concert.

"I have always had a very strong desire to meet you, and see your place, and Mr. Farland invited me to go down with him when he goes South next month, and if I can arrange it, I shall endeavor to do so."

WILLIAM SULLIVAN, Montreal, Canada, writes: "My pupil, Miss Katie Doyle, of the Sacred Heart Convent, Montreal, requested me to thank you very much for the \$20.00 *American Princess* Banjo I ordered from you. She is delighted with it, and was surprised to get such a fine toned banjo for the money. Business is immense with me at present."

J. ARTHUR FAIRIR, Montreal, Canada, writes: "I had the pleasure of buying one of your *Thoroughbred Banjos* last Christmas, from your Toronto Agents, A. & S. Nordheimer. I am delighted with it, and every one who has seen it has nothing but praise for it. I belong to a club here, and this is the only Stewart Banjo in it, and to which it is quite an addition."

F. O. MARKS, Lima, O., writes: "The last *Journal*, No. 92, is exceedingly fine. The work on Guitar Fingering, by Walter Jacobs, is just what has been wanted for a long time. The *Journal* is an absolute necessity to all banjo and guitar students.

J. T. ROCKWELL, Harrisburg, Pa., writes: "I will now acknowledge the arrival of my new *Thoroughbred Banjo*, which I received yesterday, through Prof. Frank S. Morrow. I must say, it is a *bird*. Tone as clear as a bell. A young lady came in my house while I was trying my new banjo, and said: 'Oh, Mr. Rockwell has a new banjo; I know it, for I can tell by the sound.'

"I have laid my old banjo by the wayside for good, and will use my new Stewart and always recommend the same."

THE HAMILTON Banjo, Mandolin and Guitar Clubs gave a fine concert, in aid of the Organ Fund, Christ Church, Media, Pa., on the evening of February 13th. The concert took place in Cleave Hall.

W. O. PATCH, San Francisco, Cal., writes: "My *Thoroughbred Banjo*, which I purchased from Kohler & Chase, last April, has more than given satisfaction, and I would not trade it now for a new one.

"I purchased a No. 3 *American Princess*, for a friend, last August, and when we both get together, it does really sound grand."

E. L. BAILEY, of Akron, O., has his Imperial Mandolin, Guitar and Banjo Club in excellent running order, and reports much interest in banjo playing in his vicinity.

With some of our teachers, it is remarked that the reason banjo clubs do not progress faster is because they have really made very much greater progress than appears upon the face of it. Only three or four years ago some of the clubs were made up of "new beginners;" they were content to play very easy arrangements, and to render their selections regardless of criticism. Now the case in many sections is quite different; the standard of banjo clubs has risen rapidly, more difficult music is being published, and a higher standard of excellence is expected from the organized banjo club.

Have you got Eao's March, "La Premier," for banjo and piano? It is new, bright, brilliant and "catchy." Price, 50 cents. Stewart publishes it.

This is the way the case stands, and young clubs cannot be expected to accomplish everything in too short a time. Rapid advancement has been made, and things are going along very nicely with the clubs as a whole."

JOEL T. BROWN, Petersburg, Va., writes: "A. A. Farland favored us on January 20th with one of 'his only' banjo recitals, and highly pleased an enthusiastic audience, as the enclosed clipping from the next morning's paper will testify."

The clipping enclosed, follows:

A DELIGHTFUL CONCERT.—In the musical entertainment at the Academy of Music last evening Mr. Alfred A. Farland amply justified all the handsome things said of him in the advance notices and vindicated his right to rank as premier among banjoists. He renders with precision and rare expression the most difficult compositions, and under the magic of his wonderful technique the plebeian banjo responds to possibilities not heretofore supposed to exist in it. He was appreciatively and rapturously applauded, and was forced to respond several times to encores. Prof. Rhinehardt was accompanist and Mr. E. H. Clowes, a tenor well and favorably known here, was soloist. The Old Dominion Sextette added much to the enjoyment of the evening. Altogether the concert was a complete success.

F. M. PLANQUE, the well-known banjo and mandolin artist, and double-tone whistler, writes: "The *Special Thoroughbred Banjo* and Banjo-Banjoaurine that I bought from you over a year ago, are still giving the *very best* satisfaction. In my experience as a teacher and performer, I have owned and played upon several of the so-called best makes of banjos, but never found one that I considered a really *first-class musical banjo* until I purchased the S. S. Stewart *Special Thoroughbred*, the same as used by A. A. Farland. In this instrument I find just what is desired by musicians—a *first-class musical banjo*. As to tone, quality, brilliancy, ease of action, and other points of perfection, it surpasses, by far, any banjo that has, as yet, come under my notice, and I consider S. S. Stewart, and S. S. Stewart *only*, capable of making such a banjo."

FRANK S. MORROW, the well-known Harrisburg teacher and performer, did some fine work at the Second Annual Concert by the Arion Club, on the evening of February 10th, at Fisher Opera House, Lebanon, Pa.

Dr. Stocks Hammond was director and accompanist.

Mr. Morrow, assisted by Messrs. Rutter and Beatie, forming a banjo trio, rendered *L'Infanta March*, by Gregory, and *Crusader's Galop*, by Glynn.

A local paper, in noticing the event, said: "The banjo trios, two in number, by Messrs. Frank S. Morrow, of Harrisburg, F. B. Rutter and Wilson Beattie, of this city, won long continued applause, drawing from Mr. Morrow an exhibition of banjo playing not generally equalled, and not consisting merely of acrobatic fingering. He never once failed to make music.

GEO. A. AUSTIN, of New Haven, Conn., is quite enthusiastic over the successful result of his Farland concert, and in a recent letter to Farland, says:

"As a result of the advertising received, I already have six engagements to play at entertainments, and have secured several new pupils and orders for two \$40.00 banjos. I had no idea the concert would prove so beneficial to me."

CHARLES A. FERRIGO, Sackett's Harbor, N. Y., writes: "Mr. Jacobs' '*Guitar Fingering*' is just what guitarists need. The only trouble I could find with Mr. Gregory's '*Banjo Fingering*,' is there not being enough in one issue.

"I take great interest in the Correspondents' Column and 'From an Original,' in No. 92, is a 'corker.' I had fifty cents' worth of laugh from that alone. The *Journal* certainly leads the rest, if it is not 'the only high class paper published.'

"Hoping you will continue in your good work, and with well wishes to all banjoists, I remain, etc., etc."

H. A. SKINNER, the enterprising manager, of Little Falls, N. Y., writes: "Please accept thanks for your very prompt attention to my order.

"You are a man after my own heart, in your business methods. With such people, business becomes a pleasure, not a drudge."

LOOK HERE! all ye banjo clubs, seize onto Eno's masterpiece, Overture, "Raymonde," for full club, seven parts, price, \$2.00. Stewart is the man who publishes it. It is grand, immense, beautiful, sublime.

FRED. A. GILL advertises his new "Atalanta March," for banjo and guitar, in this issue; price, 30 cents.

C. S. MATTISON, the well-known teacher, of San Antonio, Texas, has been in the business for a number of years. He was born in New York City, in the year 1838, and has devoted much of his time to the study of stringed instruments—the banjo, guitar, mandolin, and violin. Having spent much time in the South, he gained a wide reputation as "the left-hand fiddler, who played over the bass." A contemporary states: "The difficulties he had to contend with in consequence of this manner of playing, any violinist can understand. In his early days Mr. Mattison was an extremely fine performer, and won many admirers by his excellent bowing, clean-cut staccatoes, evincing great technical proficiency."

Mr. Mattison was equally proficient as a banjoist, having been a pupil of Frank B. Converse several years ago, and for more than twenty-five years devoting much time and attention to giving instruction on the banjo. Numbered among his pupils are Con. Boyle, banjoist, and Prof. W. B. Moore, violin and banjo.

In a recent communication, Mr. Mattison says: "I have always been a strong advocate of the Stewart Banjo, and have used and sold quite a number in the last twelve years, as your books will show. Orders have declined with me, since the markets have been flooded with cheap instruments, and the average uncultivated ear cannot tell the difference. I still use the *Universal Favorite* you made for me about eight years ago. Have worn out two sets of frets, but the hoop is true and the tone cannot be excelled. Although eight of my old scholars are now in teaching in this city, including Boyle, who is a genius as a performer, I have had all, and at times, more than I could attend to; at present a large class of lady violin and mandolin pupils, including some very talented and promising. My days for solo and clean-cut execution are about over, but I have endeavored to keep in touch with modern improvement in fingering and execution of the times, and my pupils are in demand for concerts, etc."

"I have been much interested in Mr. Baur's letters in the *Journal*, as in my long and varied experience I have met many that he mentions."

E. PRITCHARD, of 179 East 85th Street, N. Y., is a live teacher, and chuck full of enterprise. His banjo and mandolin pupils have an efficient instructor.

CLAUDE C. ROWDEN, the artistic banjoist, whose studio is N. W. Cor. 22d Street and Michigan Avenue, Chicago, has recently issued his *Dance of the Cherubs*, for the banjo.

In teaching, Mr. Rowden makes a specialty of the following points: *Touch; The Art of Producing a Musical Tone; Technique; Correct Praising and Expression.*

Mr. Rowden carries a line of his famous Stewart Banjos.

HOMER GARBER, the well-known teacher in the Des Moines Conservatory of Music, speaks in high terms of the Stewart Banjos.

J. H. JENNINGS, Providence, R. I., writes: "Business is the best I ever had. My banjo quartette is doing lots of playing at dinners, receptions, etc."

FRED. J. BACON, Norwich, Conn., writes: "The fine *Special Thoroughbred* Banjo I received to-day. It is certainly beautiful, both in tone and finish. I expect I will order another very soon. I have just written a *March*, or *Two-Step*, '*Pride of Fifth Avenue*.' Mr. Farland likes it and he is having it published for me. Business seems to increase. I have very nearly forty scholars."

GEO. F. GELLENBECK, Omaha, Nebraska, has had a busy season this winter, with pupils and performing. He says: "My son, Guy, is ten years old, but bids fair to rival me in a short time. He fingers entirely by Farland's method."

Master Gellenbeck, with two pupils of his father, rendered the *Imperial Mazourka*, by Armstrong, at a recent concert, with fine effect.

A most delightful musicale was given at the residence of Mrs. C. B. Couch, in Concord, N. H., on the evening of February 17th. The crowning success of the occasion was the banjo solos by Mrs. E. W. Hughlett. Her rendition of a fantasia, on "Old Black Joe," was very pleasing, and won hearty applause. One of S. S. Stewart's *American Princess* Banjos was the instrument used by the performer, and fairly shared the honors of the evening. A distinguished musical critic present was heard to say, "That is the sweetest toned banjo I ever listened to." During the evening Mr. Erastus Osgood, the reader, enacted a number of his newest monologues, and caused much pleasure by his quaint impersonations.

FARRAND & MOULTON. A very neat and well executed photo. of V. L. Farrand and his pupil, Mr. Moulton, has lately been received. These gentlemen are doing some excellent work with the banjo and kindred instruments, in Menominee, Mich.

T. L. SNYDER. Thanks are due to this gentleman, who is assistant manager of the Twin City Mandolin Orchestra (St. Paul, Minn.), for an excellent cabinet portrait, which came to hand a short time since. Mr. Snyder is quite handy with the banjo, of which instrument he is a painstaking and efficient teacher. His studio is situated at No. 2 Grand Opera House Block.

C. F. KOEHLER, Plymouth, Mass., writes: "I got the banjo all right on the first of February. The *Universal Favorite* proved perfectly satisfactory after a good trial, and also the banjo case; it is the best I have ever seen for the money. I am satisfied with both."

MRS. ROSALIE JAMES, New Orleans, La., writes: "Enclosed find 50 cents subscription to the *Journal*. I had a copy loaned me and think it is worth at least three times the amount charged. I shall insist on all my pupils taking your *Journal*. Wishing you all the success you so well deserve, etc."

M. E. NORTON, with the Eastman Kodak Co., writes: "I will say, as to the tone of the *Thoroughbred*, that it is unequalled."

BANJO CLUBS that would like to exchange photographs with the American Banjo Club, of Sydney, N. S. W., Australia, should address W. J. Stent, 19 Hunter Street, that city. Letter postage to that place is at the rate of 5 cents for each 1/2 oz., and on printed matter the same as for the United States.

WALTER J. STENT, the well-known teacher and dealer, of Sydney, N. S. W., Australia, has recently removed into new quarters, at 19 Hunter Street. A letter from him, under date of January 19th last, mentioned the important fact that the thermometer was doing its best to burst its foundations at 110° in the shade. We could have borne 10° of this over here without much perspiration. When July and August are with us in this part of the country, we will think of Prof. Stent and his banjo studio in Sydney away back in January, and will be likely to ponder upon the question as to whether we are ahead or behind the times!

Mr. Stent, in his recent letter, said: "I am pleased to say that thanks to your care, scientific packing, etc., the two shipments of banjos arrived safely, and I am much pleased with them, and with the careful manner in which the order was filled; not a bridge missing, or casuality of any kind. I have the finest show of banjos in Australia. Owing to the hot weather, I don't expect to do much business before April."

A. A. Ringwood, the Melbourne banjoist, gave me a call the other day, on his way to New Zealand, where he will remain for a season. He had his Stewart Banjo with him, and we spent a few hours together. He sticks to the smooth fingerboard, and his execution of chords is remarkably correct. I should very much like to exchange club photos, with some of the players if it can be arranged."

VESS L. OSSMAN, of New York, a very brilliant performer and musician, makes his initial bow to the patrons of Stewart's Music Catalogue, in *The Morning-Side Caprice*, for banjo and piano, just published. The price is 40 cents, and the composition and arrangement a fine one. Stewart publishes it.

TOM MIDWOOD, of Hobart, Tasmania, is certainly a genius with the pen and pencil; his off hand pen drawings, samples of which have appeared in this *Journal*, and upon its outside cover pages, for originality of ideas and quality of work, would be difficult to surpass.

THE DREXEL INSTITUTE BANJO, Mandolin and Guitar Club gave its second concert in the auditorium of the Institute, West Philadelphia, Thursday evening, February 27th. The seats were free, and the concert was given under the following rules:

"The doors of the Auditorium will not be opened during the playing of any of the numbers."

"The present concert is the last of the Sixth Series."

"The Concerts are for the benefit of those who come to enjoy the music. The Trustees of the Institute, therefore, request that all persons attending the Concerts abstain from conversation during the playing of the numbers."

C. B. CLAUSIN, Minneapolis, Minn., writes: "Received banjo, etc., yesterday in good condition. I am flattering myself on the banjo I have. The work, which was of a peculiar kind, is on the neat order, and is nicely done. It is 100 per cent. better than I expected. It is just as true at the eighteenth fret as it is at the first."

"I will renew my subscription for the *Journal* in a few days. I am figuring on getting five or six to take it."

The Third Annual Reception of the Vesuvius Banjo and Guitar Club, (colored) took place at Equity Hall Philadelphia, on Thursday evening, February 27th. The Club, under the direction of L. E. Pennington, during the evening rendered Martaneaux Overture, Queen of the Sea Waltzes, Vendome Galop, Love and Beauty Waltzes, Imperial Mazourka, and Heroic March, besides a number of novel acts and specialties, including "The Ghost Dance," by Messrs. Davis, Allen, Cole and Pennington. The headquarters of this club is 424 South Eleventh Street.

THOMAS E. GLYNN, the well-known banjoist, is meeting with wonderful success in his banjo specialty throughout the country. Under date of February 25th, he writes that he will go through to California this spring, and his Stewart Banjo sounds "great."

C. S. DE LANO'S Guitar, Banjo and Mandolin Club, of Los Angeles, Cal., gave a concert on February 17th, at the Hotel Green, Pasadena, Cal., presenting some choice numbers.

Mr. De Lano writes, concerning his Patent Banjo Tail-piece, "*The Elite*," that it has been perfected and is meeting with very great success. He also states that he will mail a sample to all teachers, enclosing their cards, accompanied by 35 cents, cash or U. S. stamps. Address him as per card on another page.

CARROLL MCAFEE has located, as a teacher of the banjo, in Stanstead Junction, Quebec. He was in Philadelphia recently, and made us a pleasant call. He is the composer of "The Pennsylvania Grit," March and Two-Step; "The Thoroughbred Two-Step," and "Cadenza March," all recently published by G. R. E. Kennedy, of Newport, Vermont.

ALBERT LYLES, of Dewsbury, England, the esteemed and gentlemanly teacher of the American banjo, speaks in high terms of the "Stewart." We are pleased to note also that Mr. Lyles reports a very busy season with pupils.

H. E. HUNIE, New Haven, Conn., writes: "I have one of your banjos, called the *Champion*, price, \$35.00, which I bought through F. W. Willoughby some eight years ago, and it still holds its tone better than many higher priced instruments of other make."

J. STAFFORD WOODWARD, with Hollingshead & Stults, the Baltimore Piano and Music house, made us a pleasant call recently. Mr. Woodward does some banjo teaching in Baltimore, and also gets up musical entertainments for such as require the assistance of a musical director.

VAN L. FARRAND, the Menominee, Mich., teacher, is quite pleased with his success this season, in organizing and teaching Banjo, Mandolin and Guitar Clubs. Among his popular and pleasing clubs is *The Euterpre*, (Ladies') which has been established for about four months, and is playing a fine class of music.

He will give his annual concert about April 27th.

GEORGE M. SPENCE, writing from New York, under date of March 2d, says: "Your printing matter received. Please accept thanks for the same. I see—by the evidence displayed in your catalogue—that you have surely not gone backward. Your push, energy and perseverance in compelling the people to recognize the better qualities, which have heretofore remained dormant in the banjo, has been the salvation of that heretofore insignificant (?) instrument.

The secret is Music! Take the old (has been) *ear players*, for instance; they are melting away into obscurity. I feel positive that MUSIC, (when I say music I mean a proper method, a guide, a system) and the improved instrument have done the deed."

NOTE.—Mr. Spence, who writes the foregoing, was one of our first customers, some seventeen or more years ago, for banjo music. He hailed the publication of banjo sheet music with delight at that time, being one of the original opponents of the slimy "Simple Method." Mr. Spence was at that time in Chicago, where he taught banjo. He has travelled for some years past as a crayon artist and instrumentalist.

GEORGE L. LANSING, of the Boston Ideal Club, writing from Boston, under date of March 2d, stated that his club had just returned from a trip through Connecticut, in which they had met with much success.

LEE ROGERS, Petersburg, Va., writes: "I suppose my subscription has nearly expired. I take pleasure in renewing it. Your *Journal* is by far the best thing of the kind published. I shall use the articles on *Guitar Fingering*, by Mr. Jacobs, with several of my pupils; it is something I've never been able to secure in any instruction book.

THE ARION MARCH, and the ROSEDALE WALTZ, for banjo club, by J. C. Folwell, are being published by Stewart. Complete for seven instruments.

FRED. J. BACON, the enterprising teacher, of Norwich, Conn., writes: "The Norwich Banjo Club was reorganized Saturday, February 29th, with F. J. Bacon, Director, Dr. Chas. H. Perkins, Manager; six members, all playing by the Farland system of fingering, and using Stewart instruments. Two of them are the fancy *Special Thoroughbreds* recently purchased from you."

A. J. COLLINS, Williamantic, Conn., writes: "I wish to add my testimony to the many others in favor of your *Special Thoroughbred* Banjo. The more I use mine, that I purchased of you a short time ago, the better I like it. The Stewart is indeed the King of Banjos."

JAS. MCKERNAN, Easthampton, Mass., has formed a banjo club, composed of banjeaurines, banjos, mandolin and guitar, and says they will add the bass banjo very soon.

A correspondent in Canada writes: "I understood when I subscribed for your *Journal* that I was to receive with each copy a supplement containing several pieces for banjo and guitar. Now, I received one or two of these at the most, and then the supplement stopped.

If the supplement is still to go with the *Journal*, and I can depend on getting it, I will subscribe for your *Journal* again, but not otherwise."

The foregoing is one of the most amusing and surprising things we have heard of recently. Here is a party who was led to believe that for 50 cents, the

yearly subscription price of the *Journal*, he would get, not only six copies of the *Journal*, but also a *supplement* with each, extra. Now, we are sorry that our correspondent should have been so misled, but we are entirely innocent of having misled the stray sheep, or of causing the befogged understanding of the same to have been befuddled. We have neither offered "*supplements*," nor have we at any time sent such out, and do not solicit any one's subscription upon such terms. If this correspondent has received two "*supplements*" of music with his subscription, he has done very well; but they certainly were not sent him by the publisher of the *Journal*.

We prefer not to have subscriptions from those who do not read, or misunderstand what they read, and how any advertisement we have ever written could be interpreted to promise what this correspondent claims, is more than we can conceive of. But the correspondent is amusing, at least, and we will "let it go at that." This, however, calls to mind that not long since, a correspondent wrote for the price on a *fancy toned* banjo. Upon being informed that we did not profess to make "*fancy toned*" banjos, he became quite indignant, accusing us of not being familiar with our own catalogue, etc.

He had interpreted our special advertisement of "*exceptionally fine toned banjos*," to read "*fancy toned banjos*." So wags the world away.

The "Queen of the Sea" Waltzes, and "Love and Beauty" Waltzes, are published for banjo and piano, and also for banjo club, full seven parts. The banjo and piano arrangement is separate and distinct from the club arrangement, so far as the *piano accompaniment* goes. The banjo part used with piano is precisely the same as the *leading part* in the "Club arrangement," but in the latter, this part is played on the banjeaurine instead of on the ordinary banjo. Now, if the banjo part should be used with the club parts, the keys would not be in harmony—that is the trouble. The piano part, therefore, can not be utilized with the club parts, neither can it be used to accompany the banjeaurine solo part, for the keys would not agree. The piano accompaniment part can be transposed a *fourth higher*, and used to accompany banjeaurine solo or full club, but unless transposed to the proper key will not answer.

W. R. LEE, of Melbourne, Australia, writes a pleasing letter under date of January 19th last. He is well acquainted with our special artist, Mr. Tom Midwood, of Hobart, Tasmania, with whom our readers have become acquainted through his artistic illustrations in this publication.

Mr. Lee speaks in high terms of Mr. Stent and his "American Banjo Club," in Sydney, N. S. W.—a full report of which club will be found in another part of this issue—and also of the "Melbourne Amateur Banjo Club," of Mr. Adams, which he says is now disbanded, owing to the intense heat. It has been more than extra warm in Australia for this season, which has been a great drawback to banjo playing, but the heated season will not last forever, which is one comfort; and by the time this issue of the *Journal* smiles upon them, they will, it is hoped, have found consolation in much cooler weather and refreshing breezes.

Mr. Lee is something of a traveller, and takes in different portions of Australia, as well as New Zealand and Tasmania, during his trips; he is very enthusiastic over the *Journal* and the Stewart Banjo, and, although only an amateur, as he says, finds much pleasure, instruction and profit in his pastime.

May success ever be with him.

J. T. WARD, Brodgen Grove, near Manchester, England, writes that he is so much pleased with the *Special Thoroughbred* Banjo he purchased a few months ago, that he has been playing it all the time. "The tone," he says, "*is immense*," and he states that he considers these banjos superior to all others. Further, to quote, he writes: "Of course, you know there are zither banjos here; they are very nice and take on well, but I think I prefer the good old style myself, although I have both."

For such as are not "up to date" in the "Banjo World," we will state that the so-called *Zither Banjo* is not much different, if at all, from the discarded "Closed Back" Dobson Banjo, which made such a

complete failure in this country a couple of decades ago. We scarcely ever see one nowadays, not even in a pawnbroker's establishment, where they used to be found in goodly numbers. What can have become of them all is a mystery, unless the same old straw is now being worked up on the other side of the big pond, under the new name of Zither 'Joe.

HARRY FISCHER, banjo teacher, 2125 South Fifth Street, Philadelphia, writes: "The *Special Thoroughbred* Banjo you sent me, to my order, is, as the saying goes, OUT OF SIGHT. I thought my old *Thoroughbred* had a fine tone—and so it had—but it is *not in it with this one*. It is also very easy to play upon."

EDWIN LATELL, the celebrated musical comedian, of Tony Pastor's and other companies, is working up his banjo act in fine shape. Since he got his *Special Thoroughbred* Banjos from Stewart, he has improved his banjo playing very much, and bids fair to become one of the leading banjoists of America.

Latell is also a performer of fine ability upon several other instruments, and a musician and careful student.

ANDY COLLOM, banjoist, and senior member of the Collom and Russell Bijou Comedy Co., was in town recently and repeated the great success of the Banjo Orchestra and Comedy Co., through the New Jersey and Pennsylvania towns. Collom is a "pusher," and as a humorist he is right at home.

FRANK S. MORROW, of Harrisburg, Pa., writes: "The banjo is in the lead here, and new pupils coming right along."

A Banjo, Mandolin and Guitar Carnival was held in Chicago, Ill., on Thursday evening, February 27th, at Boulevard Hall, under the direction of C. D. Smith. The principal features were the Elks' Mandolin Club, the Forest Glen B. M., and G. Orchestra, the Athenæum Mandolin Orchestra, the Eureka Banjo Club, the Zephone Mandolin Club, and a large orchestra of banjos, mandolins, and guitars.

PHIPPS & ALPUENTE, the New York Musical and Lyceum Agents, gave their Ninth Annual Banjo Concert, at Chickering Hall, Thursday evening, March 5th. The programme embraced the following: Alfred A. Farland, in banjo solos; Brooks, Denton and Ossman, in banjo trios; P. C. Shortis, in banjo solos; the Misses Leech, in songs with banjo accompaniment; the Ideal Mandolin and Guitar Club; musical sketch, by Cecil Barnard; Eisenbarth and Lechler, in zither duets; the Park Sisters, in cornet duets, and an orchestra of 100 banjos and guitars. It was a grand success.

A good polka for two banjos, is PASSION POLKA, by F. W. Babcock. Price, 35 cents. Stewart publishes it.

L. D. BURFORD, Toledo, Ohio, is having great success with his banjo pupils, concerts, etc. He is a diligent worker and well merits success.

GAVOTTE, No. 2, by Popper, arranged by A. A. Farland, for two banjos, is having quite a good sale. Price, either solo or duet, 60 cents. The part for second banjo is almost as brilliant as the principal, or solo part.

J. M. WORRILL, Englewood, Chicago, Ill., writes: "Enclosed find stamps for renewal of subscription to your most valuable little gem, the *Journal*. I have now subscribed for about five years, and would not dispense with it for five times its cost. I have been directing the Aeolian Banjo Quartette for about a year now, and we are doing some nice work. The new style banjeaurine I ordered a year ago last fall, has improved wonderfully."

E. G. BASSETT, Plainville, Conn., writes about his recent purchase of a Stewart *Special Thoroughbred* Banjo. "I am very much pleased with the banjo. It is an uncommonly good toned instrument, I think, and is perfectly fretted. It is looked upon as the finest one in town, for tone and quality."

JOHN P. WALL, Sioux City, Iowa, writing under date of March 6th last, states that banjo matters in that part of the country are very encouraging. A minstrel entertainment was given for the benefit of the Mercy Hospital, by the ladies connected therewith. The worthy spouse of Brother Wall led the Ladies' Banjo Club for the occasion, and the final result was that some \$350.00 was added to the treasury of the Hospital, a most worthy charity.

P. W. NEWTON, the well-known teacher, Toronto, Canada, writes: "That \$10.00 Banjo you make now is the best value of any banjo made at that price by a long way."

This is about what they all say: The New Stewart, Grade 2, price \$10.00, is the banjo to suit the hard times. It is an up to date instrument for the money. If you have not seen it yet, send for new illustrated descriptive price sheet of the same.

J. F. WIGGINS has located at Hazleton, Pa., as teacher of banjo, mandolin and guitar. He was formerly in Tunkhannock, Pa.

MALCOLM SHACKLEFORD, of Richmond, Va., who has been for some time past in New York City, pursuing his musical studies, writes: "Please send to the above address one of your new Grade 2, \$10.00 Banjos, for a pupil. I was offered by ——— a discount of —% for his banjos, but you know my confidence in you as a banjo manufacturer is so great that I can never conscientiously recommend any other make. My *Special Thoroughbred* I got from you over a year ago has greatly improved in tone. A young lady who is studying piano at the Conservatory here went so far, after hearing me play, as to say that the banjo was more musical than the piano, having a sweeter and clearer tone. She will study the same next year. Words cannot express my esteem for your excellent banjos."

J. LESLIE FRENCH, Ann Harbor, Mich., writes: "I am playing one of your piccolo banjos in the U. of M. Freshman Banjo Club, and am delighted with the way it helps in club work."

Our correspondent is wise, and has good judgment. A piccolo banjo is of far greater service in a "BANJO CLUB," than a mandolin. The piccolo and bass banjos, if properly used, will do much towards developing the status of banjo clubs to a high position in the GREAT SCIENTIFIC BANJO BOOM in the near future. There's nothing like a good STEWART BANJO.

The Eastburn Banjo Club, of Philadelphia, held its First Annual "Smoker" at the Club's rooms, 9 North 13th Street, on Saturday evening, March 14th, which was fully attended by the members and their friends. The Club was assisted by Henry Meyers, F. H. Griffith, C. H. Wilson, H. L. Pierce, Edgar Dilley, and the "Lotus Quartette."

W. B. LEONARD, the well-known banjoist and teacher, late of Cortland, N. Y., is in Thomasville, Georgia, for his health, and also to do some teaching and playing. He writes: "The people are just getting the banjo craze down here in the sunny South. I am still using your *Universal Favorite* Banjo, and it is good enough for me until I can get another Stewart that is better."

"There's no use talkin', honey; Stewart's Banjos are THE instruments. What's the sense in these imitations of Stewart, anyway? Do they think they can steal Stewart's brains and sell cheaply made banjos constructed after the Stewart model? It won't work. NATURE ABHORS A VACUUM."

"The Wind Blew, Etc."

C. L. PARTEE, of Kansas City, takes Mr. Baur to task in a friendly way, for his criticism in the last number of the *Journal*. Now, Mr. Baur is an extremely busy man, and probably did not give much thought to the subject, but in the main he is correct in his statement concerning stringing and tuning pitch of banjos years ago.

We can readily call to mind, in the early days of our banjo experience, at least three books then in the market, with the tuning as Mr. Baur states, and these

books at that time were nearly one-half of the entire lot of "Banjo Instructors" to be found in the music stores.

Mr. Partee evidently thinks that "his book" has not received the praise its merits warrant, but the ground covered therein, it is quite safe to say, has been fully covered in previous works, such as "OBSERVATIONS ON BANJO PLAYING," which appeared as a serial some time ago in this *Journal*, and which now forms a portion of the AMERICAN BANJO SCHOOL, Part First. This work is well illustrated with wood engravings made direct from photographic negatives, and which covers vastly more ground than Mr. Partee's "first and only."

Then there's the *Banjo Philosophically*, and "The Banjo," the latter a book of over 130 pages, solid type, (price, 25 cents), and Armstrong's works on banjo clubs, etc. Indeed, it would be difficult to find ground in the "banjo world," up to this date, that is not well covered in literature, and which was not covered already before Mr. Partee entered the field with his book.

The most important work we can think of at this juncture is Mr. GREGORY'S PRACTICAL FINGERING FOR THE BANJO, which was begun in No. 87 of the *Journal*, and which is now giving the banjo students something to work on, and something to think of.

THE ELITE Banjo and Guitar Trio, comprising Messrs. F. Maury, John O'Russell and R. Brailsford, can be engaged for concerts, receptions, etc., in Washington, D. C., and vicinity. Address F. Maury, banjo, mandolin and guitar studio, 611 7th Street, N. W., Washington, D. C.

LOUIS N. COLE, Lakewood, R. I., banjo teacher, writes: "The system of fingering, etc., by Gregory, is the most perfect of any I have yet seen, and is well worth the price of the *Journal* alone. I would like to see it come oftener."

"KEEPS MOVING ALONG." F. S. Morrow, Harrisburg, writes: "The improved \$10.00 Banjos received from you are simply GRAND. One of my pupils calls his a *second grade Thoroughbred*. You are certainly getting down to fine points to put up a banjo of the kind for so low a price."

Perversions of Banjodom.

It is often more than amusing to read the English musical *Journals* that affect a knowledge of the banjo. A would-be authority, in a recent issue of a sheet called "The 'Jo,'" says that "The only sound to be produced from a *bass banjo* (at the present period of its career) is a pizzicato note." The writer proves by his own words that he has no knowledge of the American bass banjo. We wonder he does not compare the "pizzicato" (?) notes of a bass banjo to the high notes of an octave flute, or piccolo.

Perhaps when the great master writer on the English "Jo," gets done re-arranging Mr. Armstrong's *Love and Beauty Waltzes*, etc., in the "English Key," he will puff himself up, pull his wire strings together, and crow out once more on something new in the "Jo."

We notice he says: "It is most difficult to please everybody in this world, and as we are but human it is no small wonder that we do not succeed in this impossible task." One would hardly think the writer was "but human;" he strongly reminds us of a butting goat, with more "but" than common sense.

Verily, the poor banjo must suffer afflictions sore in that country. It is almost up to the "Simple Method" epidemic of America, which prevailed a few years ago.

A. S. JACOBSON, Valley City, North Dakota, writes: "The banjo, style LADY STEWART, you sent me a short time ago, arrived all O. K., and I am well pleased with it. I would not take \$25.00 for it if I could not get another. I showed it to many of my friends, and they say it is a bird, both in tone and finish."

M. RUDY HELLER, the well-known teacher, and leader of the Carleton Banjo Club, is kept very busy at his studio, over the music store of H. M. Staton & Co., 141 North 8th Street. He is one of nature's noblemen.

"Color Blind."

We have said more than once, that there were many persons, even in our own city, who did not know a banjo from a *tambourine*. As an illustration of this let us quote from an editorial in the *Evening Telegraph*, of March 14th last. The editor, in an article on *The Salvation Army Troubles*, said: "To men and women of high intellect and culture, the parading, uniformed bands, with their flaunting banners, drums, cymbals and *banjos*, do not appear to be powerful agencies for good, etc., etc."

The foregoing quotation is merely given to show that the word banjos was used in place of tambourines. So far as we have been able to ascertain, banjos are not in use by the Salvation Army.

Farland's banjo playing, his classical numbers, rendered upon the Stewart Banjo, is every day a REVELATION to musical minds; yet there are thousands of people who have never heard a good banjo in the hands of a player, and who still think the banjo is merely a tambourine with a handle, or broomstick. When we hear an otherwise intelligent and well informed person declare that there is no music in a banjo, we can be charitable, and infer that he means one of three things: He is talking about a tambourine when he speaks of a banjo; he doesn't know the difference; or, he has never heard a good banjo in the hands of a good player; or, he has no ear for music, and can't distinguish "Hail Columbia" from "Yankee Doodle."

Every time an artist like Farland plays, he is doing a good work, not only for the banjo, to aid in placing it where it belongs as a musical instrument, but he is also assisting every teacher of the instrument; aiding such in securing new pupils and securing increased respect for the instrument. Those small minded persons whose jealousy and envy cause the jaundice juice of "cold pizen" to blind their eyes to the above facts, should take a few more lessons in jurisprudence and plunk away for another year and a half at the Closed Back English Wire Strung "jo." In course of time, if we all live long enough, people will be able to distinguish a banjo from a tambourine, even on the darkest night, and then it will not be necessary to point out the difference in dimensions between a violin and a fiddle, or between a trombone and the new popular zobo.

THE RENOWNED BANJO ARTIST, A. A. FARLAND, as will be seen by the criticism from the *Union*, of Springfield, Mass., created a wonderful impression in Springfield, playing in all, some eighteen numbers of classical and semi-classical music. The Recital was given under the management of Mr. John Davis, the well-known teacher, of that city.

On Sunday, March 15th, Mr. Farland left New York on a tour of concerts, and public and private recitals. He stopped over at Philadelphia for a few hours, then took the train for his first recital at Ridgway, Pa. His route, so far as we have it, was as follows: After Ridgway, Erie, Pa., Toledo, O., Ann Arbor, Mich., Grand Rapids, Mich., Chicago, Ill., Washington, Iowa, Wapello, Iowa, New Harmony, Ind., Louisville, Ky., Quincy, Ill., St. Louis, Mo., Indianapolis, Ind., Dayton, O., Wheeling, W. V., Pittsburg, Pa., Harrisburg, Pa., S. Norwalk, Conn., Troy, N. Y., and Utica, N. Y.

Farland is a very busy and a very active man; he gets through an immense amount of work. Of course he can not be in more than one place at a time, and the arrangements he makes with his New York pupils allow him to give lessons between his concert tours.

WE HAVE NOW in preparation a magnificent portrait of Farland and his famous Stewart Banjo, which will be completed in four or five colors, and will, it is believed, present the best likeness of this artist yet produced. The colored engraving will be done from a new photograph, furnished us just before Mr. Farland left, on his late tour. It will consist of a combination of half tone and hand cut engravings, by the Electro-Tint Engraving Co., and Mr. David J. Hunter, artist engraver, of Philadelphia. The final print will not be ready possibly before the latter part of April, or the beginning of May.

Attention is called to the Silver Name-plate advertisement of W. H. Kensil in this number. He is perfectly reliable.

The Eastburn Club.

The Eastburn Banjo Club, of Philadelphia, will give its Third Annual Concert, at MUSICAL FUND HALL, Locust Street, above 8th, on Monday evening, May 4th. The Club will be assisted by some of the best talent, individual artists and clubs, and we believe the event will be highly successful in every way.

NED E. CLEVELAND, Fitchburg, Mass., writes: "Your \$15.00 *Amateur* Banjo pleased my customer very much. The tone was fine. I have seen other 'joes \$25.00 ones of other makers that were no better for tone."

VESS L. OSSMAN, 1284 Columbus Avenue, of the musical firm of Brooks, Denton & Ossman, New York, writes under date of March 16th, in substance as follows: "There is no let up in the rush for lessons on banjo. I receive applications every day from people who want to learn, and I am now turning away. With the teaching and phonograph work, I have my hands full, finding no time for practice, except when we play engagements, and you can see by the following dates that we have been very much sought for. We filled the following: * * * * * Most of our engagements are at private residences, and the banjo is a winner among the people. I expect to hold my annual concert April 29th."

GEORGE L. LANSING, of the "Boston Ideals," writing under date of March 15th, says that the present season has been the most satisfactory one that the Ideal Club has ever known. "We have received," he says, "more commendation for the standard of our work and have been more successful financially."

Lansing states that he has something like sixty to seventy pupils each week, and also teaches the banjo and mandolin clubs at the Mass. Institute of Technology, also the club at Wellesley College, besides coaching numerous amateur clubs. "The banjo is all right in Boston," he says; which no one doubts. "The Harvard Clubs, too, are better this year than ever before."

C. H. TAYLOR, Charlemont, Mass., writes: "My sister says you make a better banjo bridge than I do, although mine are hand-made. She is quite an advanced beginner, playing such music as Huntley's Wedding Bells, Gavotte and his Galops, on her grade 2 Stewart. The three banjos that I sold are giving good satisfaction, and the people here are finding that there are other instruments besides the violin."

CHAS. C. LANEHART, writing from Williamsport, Pa., says: "Your *Journals* with Farland's National School received. I can't tell you how pleased I am with both. To-day I practised two hours on the Scale of A, according to Farland's instruction. I am so pleased with it I can hardly express myself."

NOTE.—Farland's method makes it so much easier to run the scales, that better players are being made every day.

A Pawnbroker's Testimony.

An experienced party, not long ago, took a day off and started Stewart Banjo hunting through the pawn shops of New York and Brooklyn. After several hours' investigation of the different stores, he at length found what the proprietor claimed was a STEWART, but the buyer was not to be bamboozled with impunity, and pronounced the instrument only a clever imitation.

Stewart Banjos are very hard to get hold of at a low price in pawnbrokers' establishments. This alone is a great recommendation for the Stewart.

THE PRINCETON UNIVERSITY BANJO and Glee Clubs played in Philadelphia, at the Academy of Music, on Saturday evening, March 28th.

F. M. PLANQUE, the scientific banjoist and double-toned whistler, gave a fine concert on March 10th, at Y. M. C. A. Hall, Indianapolis, Ind. Among his banjo solos were Spanish Dances, by Moszkowski; La Czarina Mazourka, by Gauve; Norwegian Dance, by Greig, and Minuet, a L'Antique, by Paderewski. His whistling solos were: "Sixth Air Varie," by DeBeriot, and "Gaily I Trill My Joyous Lay," by Solomon.

Harvard University, Cambridge, Mass., }
March 18, 1896. }

Dear Mr. Stewart:—I feel I must tell you how much pleased I am with the Little Wonder Piccolo Banjo. I have been using it in the Banjo Club for some months, and find it satisfactory in every particular. Its tone is loud, clear and very brilliant.

Very truly yours, H. LEE MEADER.

EDWARD J. HENDERSON, the well-known banjo, guitar and mandolin teacher, of New Orleans, La., is thinking of making a change in location, but has not yet decided in what city he will locate. Those interested should write him. His address will be found in our Teachers' Cards.

C. S. MCCOLLOCH, Clarendon, Texas, writes: "Banjo received in due time, and allow me to say, she's a hot number. I never expected to get a better banjo than my old one, but the *Special Thoroughbred* takes it out of her, so to speak."

For something new, brilliant, and of moderate difficulty in the line of music for *Banjo and Piano*, get "Morningside Caprice," by V. L. Ossman, just issued by Stewart. Price, 40 cents. For *Banjo Club* music, since the issue of Paul Eno's Overture, "Raymonde," we have the "Rosedale Waltz," by J. C. Folwell, and "Arion March," both complete in seven parts. Price, \$1.40 each.

A letter from CHAS. H. PARTEE, of Louisville, Ky., written under date of March 16, states that his Banjo Studio in that city was entirely destroyed by fire on Friday night, and that all manuscript, music, furniture, etc., were burnt up. In fact, it was a total loss of everything banjoistic, except the two banjos that were being played upon by Mr. and Mrs. Partee; and the instruments being in use that evening were not at the studio, which accounts for their being saved.

Stewart Mandolins

Experiments have been carried on in the Stewart manufactory for some time past, with a view to making a few good mandolins, and although we have none of these instruments ready to offer for sale at this writing, yet it will not be a great while before we shall be ready to supply them to customers who wish for a good mandolin at a moderate price—an instrument of superior tone that is thoroughly well made.

We do not propose to make mandolins for the trade, but only to supply to performers direct; and having in the Stewart manufactory all the desired machinery and facilities for this work, we at length decided to experiment somewhat, and the experiments having proved successful, we shall soon fill orders for the "STEWART MANDOLIN," instead of turning the orders over to other makers.

Stewart Banjo Cases

The best kind of protection for the banjo, especially if it be a valuable instrument, is one of Stewart's maroon leather cases, full lined and hand-stitched. Please remember that Stewart's cases are made of a much thicker leather than the ordinary music trade cases.

Stewart's cases will not become "played out" in a few weeks; they are like the Stewart Banjos, made for use. Prices, \$5.00 for sizes less than 10 inches. For banjos and banjeaurines larger than 10 inch rim, \$6.00.

Stewart's solid canvas cases, made of heavy canvas, finished with three straps, and leather edges, price, \$3.00 each. These canvas cases are almost waterproof, present a neat appearance, have good leather handles to carry them with, and are almost as durable as leather, at one-half the price.

Special canvas or leather cases made for the 16 inches rim bass banjo, at \$4.00 for the canvas and \$8.00 for leather. Be careful not to buy paste or straw-board cases, covered with split-leather, at the prices of good leather cases. Appearances are sometimes deceitful.

What the New York Music Courier says of Farland's Performances

(From the Courier, March 11)

Farland Delighted All.—Mr. Alfred A. Farland, the banjo virtuoso, played in Chickering Hall on last Thursday evening, March 5th, when his wonderful performance of a Popper tarantella and the finale of the William Tell overture, arranged by himself, aroused tremendous enthusiasm. Mr. Farland can accomplish marvels with his instrument, which becomes in his hands almost as speaking and effective as a violin. After the performance a large gathering of artists, journalists and critics repaired to the new studio of Messrs. Phipps and Alpuente on Twenty-first Street, where Mr. Farland again played and excited an amount of connoisseur enthusiasm never before bestowed upon a banjo artist. He is certainly remarkable.

E. M. HALL

This veteran banjoist and singing comedian performed at the Bijou Theatre, Philadelphia, recently. As a singing banjoist Mr. Hall has the lead, his banjo act taking immensely with the people. He was always a favorite with Philadelphia audiences, and years ago, at the 11th Street Opera House, was the first real banjo player we ever had the pleasure of listening to. His up-to-date songs, and imitations on the banjo fairly take the audience by storm.

Mr. Hall will soon go on the road again with his own company of burnt cork artists. A performer and a gentleman he has many friends in every part of the country. Mr. Hall has been using his STEWART PRESENTATION BANJO, which is one of the hand-somest banjos in the world, for some six years past, and thinks as highly of it as ever.

The Stewart Banjos

The S. S. Stewart Banjos have been manufactured in Philadelphia for 18 years. Stewart, with the 3 Ss, was the originator, the demonstrator and the manufacturer, Stewart, with the 3 Ss, is at the same thing to-day. Now, in the prime of life, he is manufacturing better banjos every year. Do not allow anyone to bamboozle you about banjos.

The Stewart Banjo is THE BANJO to-day. The Stewart is used by all leading players everywhere.

The Stewart gives the best value for the money of any banjo made. It is best in general makeup, in durability, in quality of tone, and is proven to be so by the thousands that are in use everywhere.

CLUB MUSIC

Banjo clubs should not order music that is arranged for mandolin clubs, and display their ignorance by "kicking" because it "won't work."

Always use as much intelligence in ordering music as you would in ordering your dinner or a pair of shoes.

Man is, at least, an intelligent animal, and a club leader should possess rather more than the average intelligence.

Piano parts, arranged for banjo and piano music, will not harmonize with banjo club music, where the banjeaurine plays the leading part.

Don't attempt to start a banjo club until you are advanced sufficiently in music to know "what you are at." Read Armstrong's books on BANJO AND GUITAR CLUBS, and then you will have a foundation to start with.

SEND 50 cents and receive STERLING SILVER NAME-PLATE, of Handsome Design with your name engraved. Suitable for your Banjo, Mandolin or Guitar.

W. H. KENSIL,

618 Chestnut St., Phila., Pa.

N. B.—In ordering write name very plainly and mention this paper.



The American Banjo Club, of Sydney, New South Wales, Australia

Correspondence from James M. Firth,
Watson's Bay, Sydney

Having been at various times greatly interested in articles contributed to the *Journal* by abler pens than mine, I feel a pleasure in submitting for your approval an account of the formation and subsequent history of what is now, and has always been since its inauguration, a successful banjo club. I shall try to make my rambling remarks interesting as well as instructive, and I trust that my readers, especially those who are members of similar clubs, may profit by our experiences extending over the last four years.

In front of me, as I write, I have almost one hundred programs, some of them being like rings containing good stones in bad settings; programs of very good items surrounded by all kinds of advertisements. Staring me in the face is "One man, one pub., where you can depend upon a warm welcome and a delicious cool drink." If each pub. had only one man, I have no doubt the welcome would be warm enough, but would no doubt cease when the bailiffs arrived.

Another program assured me that "William's Soothing Powders contain nothing injurious to baby's delicate stomach;" all I can say is that at present "I am not having any." I am pleased to say that a large percentage of them contain simply the items with their composers and interpreters, and I agree with our worthy editor that those advertising sheets are quite unnecessary; we see enough of them during business hours without being haunted by them during those of recreation. A neat and attractive program of good items with capable performers, printed on fairly good paper, cannot fail to please and is a criterion of that which is to follow; it draws the audience into sympathy with the concert, and prepares them for the first number, which is so prone to fall flat at any entertainment; it also makes them much more appreciative.

On looking over such a lot of programmes, one cannot be struck with the fact that each suggests the class of audience to which we have had to play; here we have a "Grand Concert in aid of a Church Fund"—the audience was composed of regular attendants and friends of that particular church. Then a "Smoke Concert," given by a Football or Cyclists' Union, comprised the members of clubs affiliated thereto. A popular Concert in the Town Hall, attended by the millions, whilst those of the social clubs contain the members bedecked in evening dress with snow white linen, attended individually by the sweetest lady he can produce on the particular occasion.

So it is with nationalities. The Scotch predominated at a Highland Gathering Concert, while the Italian Opera Company concerts drew together a large number of their countrymen.

Australians are fond of enjoyment of all kinds; they appreciate good performances and lavish a fair amount of applause. They are also careful to resent the insults of vulgar performers, as well as the incompetency of those who are incapable of doing a fair amount of justice to that which they undertake.

To Mr. Walter J. Stent, banjo teacher and artist, of Sydney, the AMERICAN BANJO CLUB, of SYDNEY, owes its origin. On October 21st, 1891, Mr. Stent and four pupils undertook to supply an item at a benefit concert held that evening, in a suburb far removed from the city. We had previously held rehearsals with the piano, the writer acting as accompanist, and we made our debut in Ballantyne's "Victory March," responding to their call with William A. Huntley's charming little "Rippling Streamlet Waltz." Both pieces we played well, without music, and were well pleased with what we had done. The last number was a farce, called "Stone Broke," rather a sarcastic reminder to the person receiving the proceeds.

We made another successful appearance shortly after, at the invitation of a church literary and social club, in "A night of burlesque and song." Invitations came in for our services, and although we had only a very small repertoire, we got over that difficulty by playing in different suburbs, and whatever we undertook we did well. This is one of the points of success in our club, and has been throughout; if we were not able to play a piece well, over and over again at practice, Mr. Stent would not think of trying it in public, and most of our best pieces are played without the assistance of the music copy.

We were playing one night for a church choir fund, when a member discovered a large dish of oysters on shell, accompanied by bottled stout and bread and butter. Somehow or other his memory was defective, or he had no taste for the esculent bivalve, and he allowed us to go away and leave this supper intended for us, to some less estimable persons. We suffered more since, from our friend's want of thought, than if we had partaken too freely of such good things provided.

In February, 1892, we played with much success, before over a thousand people, in conjunction with a literary society, not far from the centre of the city. The quantity, or quality, of the refreshments must have been overwhelming at this big affair, as a member found the remains of a meat pie in the tail pocket of his dress coat a fortnight after, evidently put in hot, with gravy, but he was quite unable to remember how it got there.

We played in a large suburban town hall soon after, and met with our first reverse. It was a very hot night, and being crowded to the doors, the top half of each window on both sides was fully opened, causing a considerable draught right across the room. We went on the stage as usual, but even I, at the piano, could scarcely hear the banjos playing, and our efforts fell as flat as the proverbial pancake,—the reason being that all the sound went out of the windows. We have since played in almost every hall of any consequence in and around Sydney and suburbs, but our members avoid that hall as if it had a yellow government proclamation poster pasted on it and announcing the presence of small-pox therein.

About this time we formed a little concert party, and proceeded by steam launch up the Parramatta River to Gladesville Lunatic Asylum. Here we entertained the inmates, when we in turn were afterward entertained by the Superintendent, at supper. The grape season was in, and the grapes supplied to us, which were very fine and large, were grown on the premises. There was also wine for those who did not care to take the fruit in the shape of pills. As we returned down the river on that beautiful moonlight night, I was strongly impressed by the pretty effect the singing had on the water, accompanied by banjos and guitar. It was under some such conditions as these that the lyricist sang, "Music sounds the sweetest."

We had now added to our repertoire, "The Rocky Point Schottische," "Bou langer's March" and the "Adjutant's March"; besides two more members were admitted to the club. We had now become well-known, and played at many concerts, choosing from among the invitations those which we hoped would be best, although in that respect we occasionally failed.

We arrived at the Temperance Hall one night, and proceeded to the rooms behind the stage, where the brass band and other performers, with throats like blotting paper, were endeavoring to empty a large cask of beer as quickly as possible. Something had evidently gone wrong with the temperance movement, and we soon played out our item and encore piece, and left in disgust. A little refreshment is acceptable, but none of our members wished to bathe in it.

We filled an engagement one night, and hurried off to play at a sailors' concert, which we said we would play at, if practicable afterwards. Although it was only nine o'clock when we arrived, we met the audience coming out, the concert having collapsed through lack of performers. An Italian Opera Company, which had just completed a successful season at the principal theatre, tendered a farewell complimentary benefit to their prima donna, Signora Cuttica, at the Centennial Hall, which seats three thousand people, and which contains one of the finest organs in the world. They also had the services of a young lady violinist who had studied abroad, and for whom the public had a special regard; also those of our club. The hall was filled to overflowing.

The programme contained many operatic gems, which forecast a real treat. The leading lady was the recipient of a van load of floral tributes,—as well as a dove, a pigeon, and some more valuable presents from friends and admirers.

As we walked on to the stage, I sat down to the beautiful Steinway Grand Piano, (an appropriate instrument to accompany the American Banjo Club) I felt that we were on our mettle. We played well the "Imner Weider Gavotte, which was well received, and we had to respond with another item, which was a success, notwithstanding the loss of a string or two.

Our patience used to be sorely tried with the banjo strings we used up to this time, and those of our members who look back, will rejoice at the improvement made since. Now, it is an exception to lose a string during a performance, though false strings are still much too evident; surely this can be minimized by more care on the part of the manufacturers.

We were now playing at a better class of concerts altogether, and occasionally played at three concerts in one week. Twice we played at two different concerts each evening, but we would not do so again, as it mars the enjoyment derived from playing.

I have now got to the 9th of August, 1892, when we played at a model concert, given by a social club, known as the North Shore Orphans, to their lady friends; no expense was spared, and no stone left unturned by good management to make the entertainment the success it eventually proved to be. On entering, we discovered the hall transposed into a veritable fairyland. The walls were entirely hidden by Japanese and Oriental draperies, Chinese umbrellas and fans were on every hand, pot plants and palms were in abundance, whilst the stage was beautifully carpeted and with a pretty cane suite of furniture, represented a cosy little drawing room. Chinese lanterns and fairy lamps shed a soft illumination throughout, which was indeed charming.

The programmes were tastefully gotten up on fancy paper, the items being interspersed with well selected sentiments from various authors, such as the following: "Train your minds to mirth and merriment, which bars a thousand harms and lengthens life." "Procure me music—To make a dulcet and a heavenly sound."—*Shakespeare*. Under the part, song, "Soldier's Chorus," from Faust, by the Orphans, with Orchestral Accompaniment, they had!

"If unmelodious was the song, it was a hearty note and strong."

Under the Overture played by their own orchestra, they had one suitable to Banjo Clubs:—"Therefore each shall not play upon his instrument as if it were the only one in the universe, but gently and with a certain modesty according with the others."—*Spanish Student*.

The sheet concluded with "Good night, and flights of angels sing thee to thy rest."—*Hamlet*.

What a beautiful sentiment. On the back was the picture of a dainty little Japanese handsomely attired. The room was comfortably filled with ladies and gentlemen, all in evening dress, who entered into the spirit of the concert and made the performers feel as happy as themselves. Our club has always appeared in evening dress, except at smoke concerts, and the silver star with the monogram A. B. C. (American

TRANSIENT BEAUTY

WALTZ.

MANDOLIN AND GUITAR.

By E.H. FREY.

Mandolin

Guitar.



The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several accents (v) over the notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a melodic line with accents and a key signature change to one sharp (F#). The lower staff continues the accompaniment. The word *dolce.* is written in the middle of the system, indicating a change in mood.

The third system shows further development of the melody and accompaniment. The upper staff has a more active melodic line with slurs. The lower staff continues with a steady accompaniment.

The fourth system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The upper staff has a melodic line with a repeat sign. The lower staff has a piano (*p*) dynamic marking. The system concludes with a double bar line.

The fifth system is the final system on the page. It features a melodic line with slurs and a final cadence. The lower staff provides a concluding accompaniment.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes. The key signature has one flat (B-flat).

The second system continues the piece. It features a dynamic marking of *f* (forte) and a *cres* (crescendo) hairpin. The melodic line in the upper staff has a long note with a fermata. The bass staff continues with chordal accompaniment.

The third system includes a dynamic marking of *dolce.* (dolce). The melodic line in the upper staff has a fermata over a note. The bass staff continues with the accompaniment. A repeat sign is visible at the end of the system.

The fourth system continues the melodic and harmonic development. The upper staff has a fermata over a note. The bass staff includes a first ending bracket labeled '1'.

The fifth system concludes the piece. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The notation includes the instruction *D.C. al Fine.* (Da Capo al Fine).

VIOLET MAZURKA.

FOR BANJO AND GUITAR.

J. E. FISH.

Introd.

Moderato.

Tempo di Mazurka.

The musical score is written for Banjo and Guitar in 3/4 time, with a key signature of two sharps (D major). The piece is divided into an introduction and a mазurka section. The introduction is marked *Moderato* and the mазurka section is marked *Tempo di Mazurka*. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The Banjo part features intricate melodic lines with triplets and sixteenth notes, while the Guitar part provides a harmonic accompaniment with chords and arpeggios. The score concludes with a *Fine* marking and a final flourish. Performance instructions include fingering (e.g., 3*, 8*, 10 B, 9 P B, 5 P B, 7 P B, 3*) and a repeat sign.

1 2

D.S. al Fine
then Trio

Trio.

p

10 B.

5 P B.

9 *

10 B.

1

2

D.S. al Fine then Coda.

Coda.

f

ELMWOOD SCHOTTISCHE.

FOR TWO BANJOS.

By R. ALFRED SMITH.

1st. Banjo.

2nd. Banjo.

12 11 12 11 12

8* 12*

8* 9* 1 8* 2 8*

3* 4*

3* 4* 5* 6* 7* . . . 6*
1 1 1 3 3 : 1
1 2 2 2 3 3

4* 1 2 4*

D.C.

MARANTA POLKA.

GUITAR.

THOS. J. ARMSTRONG.

Fine.

D.S. al Fine.

TRIO.

D.C. al Fine.

S. S. Stewart's Banjo and Guitar Journal

Vol. XIII, No.1, April and May, 1896

Sibley's original copy includes only 8 unnumbered pages of music between the pages numbered 12 and 25. Four pages may be lacking.



W. C. N. writes: "Have you any banjo club music in which the mandolin takes the solo part with the banjeaurine? I suppose this is not a very good plan, but in a small place one cannot always have the instruments desired. I have a club of twelve, in which there is only one banjeaurine, four banjos, two mandolins and five guitars. I have been obliged to arrange the mandolin parts to lead with the banjeaurine until I can obtain more banjeaurines."

It is not a good plan to give the mandolin and banjeaurine the same parts to play, for, in this case, the identity of the "banjo club" is lost; but, as our correspondent says, there are cases where "necessity knows no law." We should think, that in order to keep the members of such an organization together until the instrumentation can be improved upon, the mandolin parts could be transposed for the occasion, in the manner suggested by our correspondent, simply taking the banjeaurine, or leading part, and transposing it into the necessary key to suit the mandolin.

This arrangement, however, turns the banjo club into a mandolin club; but where the necessary performers can not be had, there seems to be no help for it. The complete banjo club, as now understood, uses the banjeaurine (one or more) for leading part, with the first and second ordinary banjos, piccolo banjo, bass banjo, guitar and mandolin.

The piccolo banjo is often dispensed with, for the reason that it is difficult to obtain the services of a performer who is expert with this instrument; but this difficulty will be overcome when banjo clubs have become sufficiently well developed and established to accustom all concerned to the proper plan of organization, indeed, the piccolo or octave banjo, when once used in a club, is sadly missed if its place is vacant. The bass banjo, too, in a large club, is rapidly making its usefulness felt, and it is now an acknowledged necessity in very many well-organized banjo, mandolin and guitar clubs.

P. W. NEWTON'S PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR, is a thorough and practical work on harmony and chord construction, in every key, for the guitar. Price \$1.00. S. S. Stewart, publisher.

Fortunately for the banjo, as it stands to-day, the so-called "simplified method" is dead. Students of the banjo are not compelled to listen to the ridicule of their instrument, that was the case a few years ago, when musicians said the banjo was "not a musical instrument." They even, at times, went so far as to call it a "barbarity," for which the musical block-head, "simple method system (?)" was mainly to blame.

One can, in imagination, arrive at just about what would have been the advancement in banjo, guitar and mandolin clubs, had the various members fallen victims to the "simplified method" so-called. Just fancy twenty or more players, all plunking away by the "simple method" patent knowledge, without study systems. What a chaos, indeed, would now be the result.

Again, fancy a "simplified method" banjo band attempting the rehearsal of an overture, such as Paul Eno's "Raymonde," written and arranged "without regular notes," all by the new patent, learn-without-study system; or T. J. Armstrong's "Cupid's Realm" Overture. How would that look printed and published without notes, and sent out to be rendered by a "simple method" organization, each man playing "go as you please," as to time and expression?

Letters like the following are sometimes received at this office, although some of our musical readers may be loath to credit this statement, yet such is the fact. The following communication is an exact copy of a letter actually received by the publisher of the *Journal*.

One thing is positively certain: *The great progress made by the banjo in musical opinion, as well as the rapid advancement made by it as a concert instrument,* has all been accomplished since the death of the "simplified method," so called. For many years, in various countries, people have tried to invent systems that would do away with the enforced study of musical notation, and the science of music; but the real notation of musical sounds has been very little changed or improved upon; and nothing has been invented to supersede, or take the place of the modern musical notation. True, a person without musical taste, without an ear for time or tune, may think one "system," or "method," as good as another; and perhaps, in his case, this is true. However, the educated musician does not require to be told that the legitimate musical notation is the ONLY way to study an instrument, and a person ignorant of musical science can not be expected to appreciate that which is beyond his conception. The letter spoken of is as follows:

S. S. STEWART,

SIR: The *Banjo and Guitar Journal* is a very good publication of its class, and to prove that I think so, I've been taking it since No. 66; but now and then articles appear which make me weary, I refer to your denunciation of simplified method, indiscriminately. You must not think a thing is impossible because you cannot do it, and I think it would be more honorable to examine a thing before denouncing it.

I have a method which possesses all the requirements of the regular system, without which it would not be a method. A method into which any music for the banjo, easy or difficult, can be transposed, and a tune a lesson can be played by beginners. He can read and play tunes at sight, that which require three to six months by the regular way.

I have not sent an explanation of this thing to you, because, ten to one, you would sit on it, to keep up your reputation as a denouncer of easy systems; besides, I am not particularly anxious for you, or any one, to use it; but if anyone is desirous of seeing it, I have no objections.

If I have offended you, I beg your pardon, but I presume you take all criticisms in the proper way.

Yours Resp., etc.

No one would attempt to deny that there are ways of learning to play "tunes" in a more or less passable manner, without the study of music, without a knowledge of musical notation, or the rudiments of musical science; but that any great proficiency as a performer will ever be gained by such methods is absolutely denied. Musical principles are applicable to all musical instruments. When a pupil has learned to apply these principles to one instrument—the banjo, or any other instrument,—he can readily apply the same to another, and thereby increases his knowledge, finding the old saying true, that "knowledge is power." Farland, the master of high class banjo playing, who is able to take the works of great musicians and reproduce them on the banjo, never would have acquired his present position had he not been a master of the theory and practice of musical science. Fancy, if you can, a man rendering sonatas, concertos, etc., by "simple method." Again, fancy a virtuoso sitting down to the rendition of a Beethoven violin solo, all "cut and dried," directly from the original score, and transcribed into some simple, patent method, without the study of notes! The thing is so absurd as to render even the supposition ridiculous. The so-called "simplified methods" may catch the unlearned, because something is offered for nothing; but in the end they can lead but to disappointment and a sure waste of time, which must be realized if the would-be player continues to pursue a course of studies (?) in that direction.

To keep pupils in ignorance, in order that a teacher may hold that pupil in his grasp, and continue to secure a new fee every time a "new tune" is learned is, or may be, a good project from a business standpoint, but

the standard of the art of banjo playing will never be raised in that way.

In every warfare of *ignorance* against *knowledge*, the latter has triumphed, and such result must and will ever be the case.

The person to-day who attempts to set up simplified methods (?) against musical science, has very little ground to stand upon, and even that which he has will soon be found to sink beneath his feet. It is no wonder that here and there are found those who do not want the *Journal* circulated among their pupils, (?) for the *Journal* brings knowledge, and there are some who can only thrive upon the ignorance of others.

More might be said in this case, but, then, it makes the "patent method" people "weary," and this *Journal* is not intended to produce weeping, but to aid harmony.

For a thoroughly complete and reliable Banjo Book, get Stewart's American Banjo School, (Part 1). Price \$1.13, by mail.

B. B. N. J. writes: "Would you inform me as to how many grades of banjo strings there are, and the price of them by the set?"

There are as many "grades," or qualities of strings as there are manufacturers of that article, multiplied by various climatic and atmospheric conditions; the manufacture of gut strings being largely carried on in the open air. One importation of strings may turn out good, another lot even better, and another poor. Stewart has been many years dealing in banjo strings, and always endeavors to carry a full stock of the best to be had.

The prices of gut strings are 10 cents each, 50 cents per set, or three sets, (15 strings) \$1.00. Mailed to any address in the U. S., or Canada, upon receipt of order, with remittance, and without extra charge for postage.

An enterprising "Professor" writes: "Let me know if you have the U. S. lettered fingerboards for the guitar and all kinds of such stringed instruments. They sell like hot cakes. Every fellow here has his banjo, mandolin, fiddle or guitar lettered."

After the perusal of such correspondence as the above, one is apt to heave a long-drawn sigh, and murmur "God save the Irish." Just fancy, in this enlightened (?) age, every fellow having his fiddle, his mandolin, his guitar and his banjo lettered! Why, such a thing would beat *Old King Koal*, who is said to have called for his bowl, his pipe and, finally, his fiddle; but *devil a bit* is said of his fiddle having letters thereon.

Seriously speaking, lettered fingerboards would be "good sellers," for the reason that a person having no knowledge of musical principles is unfitted for judging what is necessary to advance the study of music, or knowledge of execution upon a musical instrument. Such persons, being anxious to play, suppose that if they know where the notes are to be found on their particular instrument, that the rest will be easy. Vain supposition! The easiest part is to learn to *locate the notes*; the work comes in in the study and practical expression of *time, rhythm* and the execution. Again, one who accustoms himself to fixing the eyes upon a "lettered fingerboard," especially in violin or mandolin playing, will soon find himself in an awkward position, and likely to become cross-eyed. No violinist is known to fix his eyes on the fingerboard of his violin, and just fancy, for instance, what a "monkey and a parrot time" of it a pianist would have, who painted the letters on the keys of his instrument, and while looking with one eye at the music before him, shot glances from the other eye at the lettered keys?

No; musicians are not made in this way, and the proper way to learn music is to master the principles, then the pupil will be free from all "fakes," patent lettered fingerboards, and all such nonsense. No wonder the poet exclaims "Oh, Lord, have mercy upon us poor, miserable sinners, and incline our hearts to learn to help ourselves."

Practical Fingering for the Banjo.—(Continued.)

Began in No. 87.

By Geo. W. Gregory.

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23

ARPEGGIOS.

The importance of arpeggio practice is second only to the practicing of scales, and a thorough knowledge of the several *positions of the chords not only facilitates the playing of the exercises but enhances the value of the study.

While, as set forth in the introduction, this work is intended to meet the requirements of advanced pupils particularly, yet there are many of these who have but an imperfect idea of chord formation and as this knowledge is essential to a comprehensive understanding of the formulas for arpeggios explained herein, the following chapter on the subject, though necessarily brief, will be found invaluable.

A BRIEF CHAPTER ON CHORD FORMATIONS AS A PRELIMINARY TO ARPEGGIO PRACTICE.

A chord is a simultaneous sound of several tones combined according to certain laws. At least three different tones are requisite to form a complete chord, hence certain two-voiced combinations are chords in a limited sense only.

The notes of a scale (termed degrees) have given names which signify their importance harmonically and position in the scale.

The degrees of a scale beginning with the *first* and ascending, are named as follows:—

1st Degree Tonic.	4th Degree Subdominant.
2nd Degree Supertonic.	5th Degree Dominant.
3rd Degree Mediant.	6th Degree Submediant.
7th Degree, Seventh or leading-tone.	

The 8th Degree is in reality a repetition of the *first*—hence it is the *tonic* in a higher pitch and the succeeding tones follow in the same order as before.

CHART SHOWING THE DEGREES AND THEIR NAMES IN THREE DIFFERENT KEYS.

To make it more explicit two octaves of the scale are given. Roman numerals being used to denote the degrees in the lower octave, and Arabic figures for the higher.

Figure 1.


	Tonic.	Supertonic.	Mediant.	Subdominant.	Dominant.	Submediant.	Seventh (or leading-tone.)	Tonic.	Supertonic.	Mediant.	Subdominant.	Dominant.	Submediant.	Seventh.	Tonic.
No. 1. Key of D.															
Degrees.	I	II	III	IV	V	VI	VII	VIII (1)	2	3	4	5	6	7	8 (1)
No. 2. Key of A.															
Degrees.	I	II	III	IV	V	VI	VII	VIII (1)	2	3	4	5	6	7	8 (1)
No. 3. Key of E.															
Degrees.	I	II	III	IV	V	VI	VII	VIII (1)	2	3	4	5	6	7	8 (1)

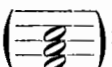
*The term "position" is used here and in the exercises which follow, in its sense as applied to the formation of chords, and *not* to denote any particular fret upon the banjo neck.

In the key of D (No. 1.), D is the *tonic*, E the *supertonic*, F \sharp the *mediant*, G the *subdominant*, etc. In the key of A (No. 2.), A is the *tonic*, B the *supertonic*, C \sharp the *mediant*, D the *subdominant*, etc., and in the key of E (No. 3.), E is the *tonic* and so on. Hence, a chord taking the first degree of any scale (minor or major) as its fundamental would be the *tonic* chord of that key. With the fourth degree as fundamental it would be the *subdominant*. With the *fifth degree* as fundamental the *dominant* chord, etc., etc.

The particular species of chord to which we will first devote our attention is the three-voiced chord called the *triad*.





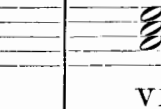



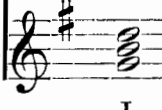

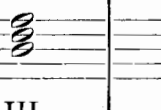

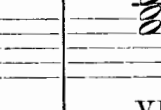
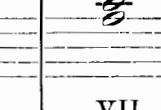
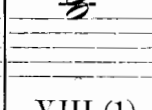

A *triad* consists of a tone assumed as a fundamental with its *third* and *fifth* added and takes its name from the degree upon which the fundamental is situated.**

In No. 4, the first triad  is the *tonic* of the key of C, of which C is the fundamental, E the *third* and G the *fifth*.

The fourth triad  is the *subdominant*, of which F is the fundamental, A the *third*, and C the *fifth*. In No. 5,

the second triad is the *supertonic* of the key of G, of which A is the fundamental, C the *third* and E the *fifth*. The fifth triad is the *dominant*, of which D is the fundamental, F \sharp the *third* and A the *fifth*.

TRIADS IN THE KEYS OF C AND G. Figure 2.

	Tonic.	Supertonic.	Mediant.	Subdominant.	Dominant.	Submediant.	Seventh.	Tonic.
No. 4.								
No. 5.								
	I	II	III	IV	V	VI	VII	VIII (1)

The octave of the fundamental may be added, and when so constructed the chord is generally called a *common chord* to distinguish it from the simple *triad*. With the seventh instead of the octave added the chord becomes a *seventh*. For instance, in No. 1, we have the *dominant* chord of C. And in No. 2, the *dominant seventh* chord of C.



The tonic, as the *keytone* of the scale is of the first importance. The tones of the scale which are next in importance are the *dominant* (*fifth degree*), and *subdominant* (*fourth degree*). The harmonies then of the *first, fourth and fifth degrees* are naturally significant and to these we will confine our discussion. As a thorough knowledge of chords in general, and particularly those altered or modified forms known as *diminished* and *augmented* can only be acquired by long and assiduous study, we refer the pupil whose ambition would lead him further, to any good work on harmony—preferably, “*Richter’s Manual*.”

The same tones used to construct the major scale occur in the relative minor† (whence the term “*relative*”), but as the major and minor each establish a different tone as tonic, the triads based on certain degrees in the major scale would not have the same significance in the minor. For instance in Figure 3, it is shown that the triads of the greatest importance in the major scale are only secondary in the minor, and *vice versa*, and furthermore, the triads of the *first, fourth*

**When we say the “*third*” and “*fifth*” we refer to the intervals *above, not below*. This is implied—the word “*above*” is ambiguous. When the interval below is intended it is so expressed.

†*i. e.* In the *normal minor* scale. The *harmonic minor* scale, used for all harmonic purposes, has a *raised seventh* which of course is foreign to the major, and the *melodic minor* scale, used for the construction of melody has a *raised sixth and seventh* ascending and restored *sixth and seventh* descending.

Guitar Fingering,

By Walter Jacobs, (Continued.)

Began in No. 92.

Copyright 1896, by S. S. Stewart.

(6)

Ex. 11.

Allegro moderato.

The musical score for Ex. 11 is written on a single treble clef staff. It begins with a common time signature (C) and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The score contains 14 measures of music. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Circled numbers (1, 2, 3, 4) indicate string changes. 'X' marks are placed below notes to indicate muted strings. The piece concludes with a double bar line and a repeat sign.

The last note A in the thirteenth measure Ex. 11, being out of the first position, the note C following is stopped with the first finger and the change back to the first position made after the open D is played. The last note G in the fourteenth measure Ex. 11, is stopped with the fourth finger instead of the third, to allow the latter the more easily to reach the following note (G in the bass.) An encircled figure or letter refers to the string: as (A) A string, (2) 2nd string.

(7)

Ex. 12.

Exercise 12 consists of two staves of music in common time. The first staff contains four measures of chords with fingerings 1, 2, 4, and 4. The second staff contains four measures of chords with fingerings 3, 3, 4, and 2.

Do not raise the 1st finger in the first measure, nor the 2nd finger in the third measure; nor the 4th finger in the fourth measure, until the exercise has been played through to the end.

Ex. 13.

Exercise 13 consists of two staves of music in common time. The first staff contains four measures of chords with fingerings 2, 4, 2, and 4. The second staff contains four measures of chords with fingerings 3, 4, 4, and 1.

Ex. 14.

Exercise 14 consists of two staves of music in common time. The first staff contains four measures of chords with fingerings 2, 4, 4, and 2. The second staff contains four measures of chords with fingerings 4, 3, 4, and 4.

Ex. 15. *Moderato.*

Exercise 15 consists of two staves of music in 2/4 time. The first staff contains four measures of chords with fingerings 1, 1, 1, and 1. The second staff contains four measures of chords with fingerings 3, 3, 3, and 3.

(8)

Ex. 16. *Allegro moderato.*

Ex. 17. *Allegro moderato.*

(9)

Ex. 18. *Andante.*

Musical staff 1: Treble clef, 6/8 time signature. The staff contains four measures of music. The first measure starts with a dynamic marking of *mf*. The notes are G4, A4, B4, C5, with fingerings 2, 4, 1, 4. The bass line consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and G2-B2-D3. There are 'x' marks under the bass notes in the first two measures.

Musical staff 2: Treble clef, 6/8 time signature. The staff contains four measures of music. The first measure has a dynamic marking of *mf*. The notes are G4, A4, B4, C5, with fingerings 2, 4, 1, 4. The bass line consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and G2-B2-D3. There are 'x' marks under the bass notes in the first two measures. The second measure has a dynamic marking of *rit.* and a fermata over the final note.

a tempo.

Musical staff 3: Treble clef, 6/8 time signature. The staff contains four measures of music. The first measure has a dynamic marking of *p*. The notes are G4, A4, B4, C5, with fingerings 2, 0, 3, 3. The bass line consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and G2-B2-D3. There are 'x' marks under the bass notes in the first two measures.

Musical staff 4: Treble clef, 6/8 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, with fingerings 4, 2, 3, 2. The bass line consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and G2-B2-D3. There are 'x' marks under the bass notes in the first two measures.

Musical staff 5: Treble clef, 6/8 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, with fingerings 4, 2, 3, 2. The bass line consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and G2-B2-D3. There are 'x' marks under the bass notes in the first two measures.

Musical staff 6: Treble clef, 6/8 time signature. The staff contains four measures of music. The first measure has a dynamic marking of *p*. The notes are G4, A4, B4, C5, with fingerings 4, 2, 3, 2. The bass line consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and G2-B2-D3. There are 'x' marks under the bass notes in the first two measures. The second measure has a dynamic marking of *rit.* and a fermata over the final note. The third measure has a dynamic marking of *a tempo.*

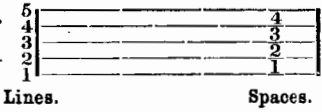
Musical staff 7: Treble clef, 6/8 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, with fingerings 4, 2, 3, 2. The bass line consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and G2-B2-D3. There are 'x' marks under the bass notes in the first two measures. The final measure has a dynamic marking of *D.C. al* and a fermata over the final note.

(Written expressly for S. S. STEWART'S BANJO AND GUITAR JOURNAL)

PAUL ENO'S MANDOLIN INSTRUCTOR.

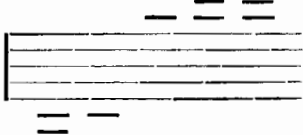
By PAUL ENO.

Five parallel lines and four spaces are called the STAFF:—




Lines. Spaces.


Lines added above and below the staff are called *Leger Lines*:—



Tones are represented by NOTES which are placed upon and between these lines. The first seven letters are used to name the notes, viz., A, B, C, D, E, F, G. The eighth or *octave* is a repetition of the first letter.

This sign called  G CLEF, is placed upon the second line thus naming the note upon this line G or clef note, and from this note the others derive their name and positions.

EXAMPLE.

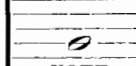
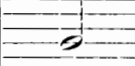
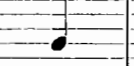
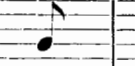
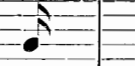

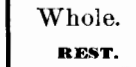
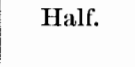
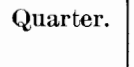
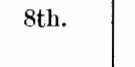
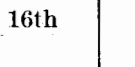



Value of Notes and Rests.

Each note has certain value in time.

EXAMPLE.

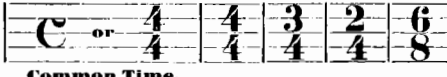
Rests are marks of silence and correspond in value with different notes.

					
NOTE.					
Whole.	Half.	Quarter.	8th.	16th	32nd.
REST.					
					

The staff is divided into equal portions by perpendicular lines drawn through the staff, these portions are called *bars* or *measures*. The music within these portions is also called bars or measures, and each bar has time value.

Time is marked at the beginning of every piece of music. There are various kinds of time. The following are all that are necessary for the present:—

TIME MARKS.



Common Time.

The upper figure indicates number of notes or equivalent and number of counts. The lower figure tells kind of notes, or value

EXAMPLES.

Count,—1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



8th Notes. 16th Notes.

POSITION OF NOTES

On the lines. In the spaces. Below the staff on and between leger lines. Above the staff.

The Open Strings and their Position on the Staff.

1st or E strings. 2nd or A strings. 3rd or D strings. 4th or G strings.

The Thinner Strings. The Larger Strings.

Tuning.

Each pair of strings are tuned in unison.
 Tune 2nd or A strings to A on Piano or Pitch-pipe.
 Stop 2nd or A strings at 7th fret and tune 1st or E strings in unison.
 Stop 2nd or A strings at 5th fret and tune 3rd or D strings one octave lower. (These strings if in perfect tune, stopped at 7th fret will be in unison with the open A strings.)
 Stop 3rd or D strings at 5th fret and tune 4th or G strings one octave lower. (These strings if in perfect tune, stopped at 7th fret will be in unison with the open D strings.)
 A string is open when not pressed down.

Scale in C Major.

4th or G strings. 3rd or D strings. 2nd or A strings. 1st or E strings.

0 2 4 5 0 2 3 5 0 2 3 5 0 1 2 3 4 4 4 4 3 2

G A B C D E F G A B C D E F G A B C D E

0 1 2 0 1 2 3 0 1 2 3 0 1 2 3 4 4 4 4 3 2

Key Note.

1 0 5 3 2 0 5 3 2 0 5 4 2 0 5

1 0 3 2 1 0 3 2 1 0 3 2 1 0 3

Figures over the notes indicate the frets.
 Figures under the notes indicate the finger.

Exercises on Open Strings.

Count four in each measure.

The dots at the side of the bar signify repeat the part which is on the same side as the dots.
 Play each exercise several times—begin slowly and accelerate, taking great care to produce a good, clear tone and a free and easy movement of the right wrist and hand.

The Tremolo is produced by the down and up strokes of the pick. A full stroke is one down and up movement.

PAUL ENO'S MANDOLIN INSTRUCTOR.

Exercises.

FOR LEARNING THE NOTES ON EACH SET OF STRINGS.

These exercises should be practiced until the pupil is perfectly familiar with the position of each note.

G STRING.

D STRING.

A STRING.

E STRING.

After practicing the above exercises throughly the tremolo may be practiced by giving each quarter note two strokes,—two down and two up alternately.

Exercise on G and D Strings.

Exercise on A and E Strings.

4

PAUL ENO'S MANDOLIN INSTRUCTOR.

No. 10.

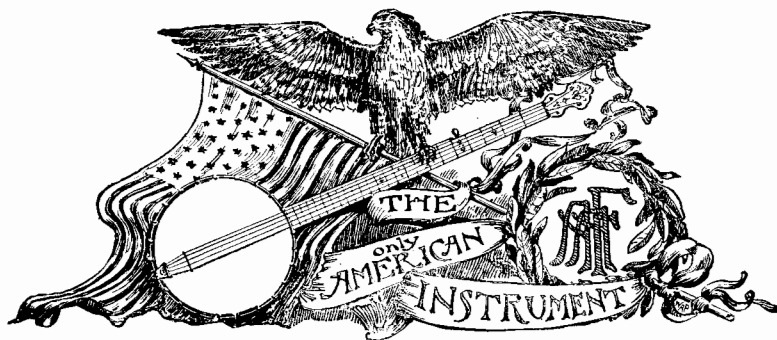
No. 11.

INTRODUCING SIXTEENTH NOTES.

Each sixteenth note receives one half stroke. The marks, thus:— $\left\{ \begin{array}{l} \vee \text{ down stroke.} \\ \wedge \text{ up stroke.} \end{array} \right\}$ Indicate the stroke to be given each note.

Four sixteenths equal one quarter note, therefore, receive but one count.

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5. CHOPIN—Polonaise. Op. 40, No. 1.
6. SCHUBERT—Serenade.
7. ROSSINI—Overture to Wm. Tell (Allegro vivace).

PART II.

1. POPPER—Tarantelle.
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