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Banjo Clubs Attention!

The Banjo Club Concert and Contest under the management of Messrs. Stewart, Armstrong and Gorton, usually given in January of each year, was allowed to pass last January owing to reasons given in a former issue of the *Journal*. These attractive and popular entertainments are likely to be renewed with the coming season, as the demand for "another Club Prize Contest" is becoming loud, and waxes louder as the days go by.

The management therefore desires to present to BANJO ORGANIZATIONS a few preliminary observations, which, when all the points shall have been fully considered, digested, and boiled down into proper shape, will no doubt result in the formation of a plan for judging the contest and awarding the prizes, should the event come off, which cannot well prove otherwise than satisfactory—that is, if the matter of judging and awarding prizes can ever be made entirely so.

The following is a "rough draft" of a plan sketched by the publisher of the *Journal*, but as there are several points to be considered and brought to perfection, it is not to be taken as final. The plan, hastily prepared, has been shown to several experienced "club men" and musicians, and one of them has been kind enough to write out his view on the subject, which we append, and give with this article.

The plan of having all clubs composed of the same number of performers, or of judging different clubs composed of a greater or less number of performers, in more than one class, is deemed impracticable, and cannot well be considered for a one evening's contest. * * * * *

This contest will be open to banjo clubs only—there being but one class of entries, viz: "banjo clubs." Clubs must be composed of not less than five performers, in order to be eligible for entry. The limit above five is not fixed.

The clubs will be classed as "banjo clubs," and may be composed of banjo players only—or banjos with addition of mandolins and guitars, this will not make any difference in the entries—but all such organizations must be known as banjo clubs, that is, combinations that use the banjo (or banjeaurine) as leading instrument. Such clubs as are known ordinarily as mandolin or guitar clubs will not be eligible for entry, either by reason of the addition of banjos to the instruments used by such organizations, or otherwise.

METHODS OF JUDGING.

Each of the judges will write down the result of his decision in points, as each of the competing clubs closes its first performance. If the second selection is better rendered than the first, the judges will raise the points already set down, as based upon the rendition of the first or principal selection played by such club. If, on the other hand, the second selection as rendered by a club is not considered as meritorious as the first, or if the first selection is considered better, and its performance worthy of higher points, then the points put down on first selection will stand, and are not to be reduced.

Each club will render two selections: one principal piece, and one "encore" piece. The judges decision will be given on either selection, whichever is deemed worthy of the best record, as aforesaid.

Thus, should a club make a mistake in the rendition of its first selection, it may have the opportunity of recovering the error in its second piece.

JUDGES.

The judges for the contest will consist of not less than *three* musicians—those known to the public as banjo players—and such as have established reputations as performers. Only such are considered as competent musical critics in the matter of judging the relative merits of a competition between banjo clubs.

POINTS.

There are three principal points of merit to be competed for, viz:

- 1—Harmony.
- 2—Time.
- 3—Expression.

One hundred for each being the limit. The average will be classed as for "general excellence."

The judges are to make allowance as follows:—A club composed of, say 12, 15, 20 or more performers, is considered more difficult to organize, and *drill* than a smaller club, of say, 5 or 10 members. Therefore, **time, harmony and expression** should merit consideration, due allowance being made for *numbers* in such competing organization. (Note remarks in appended letter.)

The difficulty of the selections rendered is another consideration. A club that performs a piece that is considered difficult of rendition should have a higher average, if such difficult selection is better rendered, than an easier piece by another club.

It is deemed not exactly fair to award a club that renders a simple piece, as high points for **harmony, time and expression** (which points make up the average for general excellence), as a club that is further advanced and renders music of greater difficulty.

REMARKS.

This competition between banjo clubs is in no wise to be taken as a contest for championship, or to decide which of the clubs is the *most popular* or the *best club* in existence.

Let it be understood, then, that the competition between banjo clubs is given to encourage such organizations to put forth their best efforts toward advancement and improvement, and the decisions and judgments upon which the prize instruments are awarded simply has to do with the rendition of two selections played by each club dur-

ing the competition; and in no way to pass judgment upon the clubs or their respective merits, in any other connection.

* * *

The following letter, bearing upon the foregoing subject is worthy of a careful perusal, although not written for publication:

57 West 42d Street,

NEW YORK, June 24th, 1895

Dear Stewart:—I have read the "proposed plan of judging awards," and after considerable thought on the matter, I have formed some ideas of my own.

You ask me how I would suggest harmonizing the difference between a club of twenty and one of five? Well, there is one plan that suggests itself to me, and that is having two classes—one for clubs of so many players, and the other for clubs of another size. Of course, ordinarily, this would mean awards for both classes; but possibly the thing could be worked out on the class basis without. If they must be judged in one class, I should consider a great many points besides those enumerated in the plan. For instance, the balancing of parts—banjo and guitar, is the first essential to correct interpretation of harmony, and a club should know this and be held responsible for its own make-up. The club is judged primarily by the work it does, and the correct division of parts is the foundation.

Then, *tone produced*—not the quantity but the quality. One player will play a selection and the tone will be musical, and another performing the same selection will produce an unpleasant snap with every note. I cite the extremes to better illustrate my idea. I think that nothing will do the banjo so much good in musical circles as improving its tone (not even playing better music), and this should be encouraged.

These two points I would suggest, should be given the first consideration as on them depends all else.

I should not think it necessary to enumerate in detail every point that the judges will consider, as the clubs themselves are supposed to know what to strive for.

Of course execution must cut some figure, and comparison drawn between the difficulty of the pieces played. But I should expect a club that attempted to play a difficult number, to play it as perfectly as another club playing an easier piece, and then give the former credit in proportion. I should expect more *perfect unison* with a small club and much better *expression* with a large one, for the reason that the F's and P's can be exaggerated to a greater extent with the greater number of instruments.

As to the method of arriving at a just percentage for each club, I think that scoring errors and deducting same from the maximum percentage on each point, is the easiest and most practical method.

All this for what it is worth.—What do you think?

Sincerely, G. W. GREGORY.

NOTE.

In No. 88 of the *Journal* a mistake appears on the 8th page of "Practical Fingering for the Banjo." The explanatory note following Ex. IX, reads:

"In the fourth measure of No. IX, note that the *thumb* is used to play the B." &c.

It should be 1ST FINGER—NOT THUMB.

AN EYE OPENER FOR WOULD-BE CRITICS.

By GEORGE CARR, Scranton, Pa.

A short time ago one of my friends was visited by a prominent soloist and teacher of the banjo and guitar, and as he was to spend a couple of evenings here, I was invited to come and bring my banjo, also my accompanist, which invitation I was pleased to accept. After spending an exceptionally pleasant evening, the conversation naturally drifted to musical compositions, composers, etc., and I remarked that as a whole I liked the music published in *Stewart's Journal*; as he had some of the foremost writers of the day, most of it could often be used for teaching, and where it was too difficult for that, I often found pleasure in playing it myself.

His reply was, "Well, I never found anything that was worth playing."

I said, "My friend, don't you think that is rather a broad statement to make?" Then a happy thought struck me, and I remarked, "By the way, I have a catchy little march that is off the ordinary, that I think you will like."

I then played (with piano accompaniment) the "University Cadets' March," and before I was through, he said, "That is fine; it is worth one's while to commit a march like that." And when I was through he wanted to know who the composer was. I replied that it was by Planque, and added that it was published in the No. 85 *Journal*. He appeared to be confused, but finally came to the conclusion that he had not given that number much attention. I then played him the "Ideal Two-step," by Fish, and that sweet little mazourka, "Palermo," which, by the way, is an ideal teaching piece. He thought they were fine, and the Mazourka, one of the sweetest he had ever heard; and when I told him that they were both published in the No. 86 *Journal* he said, "Well, in the past, the music had not been any good," so he supposed he had been too careless in looking over the later *Journals*.

I told him "L'Infanta March," by Gregory, was published over a year ago, also "L'Czarina Mazourka," by Ganne, and also "Schubert's March," arranged by Farland. Then I called his attention to the fact that the "Normandie March," one of the most popular pieces ever written, was published originally in the *Journal*, also the "Exile's Dream," by Armstrong, one of prettiest tremolo pieces ever written for the banjo, was also published in the *Journal*, I think, in 1889. There are scores of others

that are fine, especially for teaching, but I just cite these for an example. He had nothing more to say until we parted, then he said, "I will give all music that comes under my notice more careful attention after this." So I suppose he has given the pieces in No. 88 very careful practice.

I would say to the reader, that is only one case out of hundreds, where players are often too ready to condemn a composer before they have given him a careful trial.

There is another class of people that I should like to speak of. They are the ones that leave out the difficult parts of pieces; then others will fill in a hard part with something of their own, which they will very modestly tell you they like very much better than the way it is written. I might give a motto that I have always followed; that is, "*Never play a piece for anyone, if you cannot play it just as it is written.*" I do not mean that you should always use the positions or fingering just as they are marked, for if we did, sometimes it would be nearly impossible to play with any degree of ease or effect. But never change a position or a finger that is given, unless you can back it up by a scientific explanation, if necessary.

And remember that an introduction, and finale, is part of a piece, and one or the other or both, should not be omitted, as they often are.

Again, there are those who never buy a composition until they have heard it played, then they procure it and add it to their repertoire. This reminds one very much of a poll-parrot. Are you of the poll-parrot kind? If so, come down off the perch, invest in some music by good writers, and have pieces in your repertoire that are not used by all local players.

The foregoing remarks apply to mandolin and guitar players, as well as to banjo players.

From the Ohio State *Journal*, Col., O.

"CLASSICS ON THE BANJO."

The Instrument Dignified by Something More than Minstrel Melodies.

Mr. Alfred A. Farland, the noted banjo soloist, made his first appearance in this city, last night, before a fair-sized audience. Only a limited number of the recognized leaders of the Columbus musical profession were present, and even they had their doubts as to what effect the classics would have on their musical ears when played on a banjo. Mr. Farland soon disabused their minds of any misgivings.

His first selection was the Overture to "William Tell" and his wonderful technique and vivacious interpretation of the piece was a surprise to those who were critically inclined, and a genuine delight to the musicians of modest pretensions.

It is a safe prediction that there would not be such a popular abhorrence of classical music if the artists of other instruments could bring out the tune and time as plainly and sweetly as does Mr. Farland on the banjo.

(C. S. Patty contributes the following poem to the *Journal*. He writes as follows: "I write from the memory of an event; it is not fiction, but a fact.")

THE DEAD BANJOIST.

Lo! He is dead and lieth there at rest,
Lone, weary wanderer of many lands;
No flowers are laid upon his pulseless breast
And he shall buried be by stranger's hands.

Who were his friends? None know or seem to care;
And all he had was one low-toned banjo,
Some letters worn and old, a lock of hair, [below.
And picture with the one word "Mother" penned

Mark 'midst his tresses dark, the whitened hair,
And on the wan, dead face the lines that show
That anguish there hath wrought, and dark despair
Hath left its traces on his pallid brow.

Sweet were his songs to hear, even to the last;
For, like the wild swan, singing as it dies,
He played and sang before his spirit passed
Old songs that drew the tears from many eyes.

The banjo strings are breaking one by one,
As break forsaken hearts. 'Tis better so;
For he who wooed its music forth hath flown,
Like songs sung and forgotten long ago.

Come, then, away and leave him to his rest;
Life hath its duties, Death hath but the grave.
God hath but love, and all is for the best,
For to that weary heart sweet was the sleep He gave.

THE BANJO IN THE WEST.

Although possessing an unlimited amount of enthusiasm for the banjo, I have found teaching it in the West more profitable than pleasant, for the reason that too few pupils take up the instrument to master it and make musicians, but more as a pastime, or rather waste of time, and hence are careless in the choice of a teacher and begin with any cheap teacher.

Without one exception, all applicants to me for banjo instruction that have studied before, cannot play properly the scale in A and have not the slightest idea of tone production.

The article on oblique touch by Mr. Gregory, should be of great benefit to all would-be professionals, for how few there are that stop to think how to produce a tone if only plenty of noise is made. Imagine the violin scratched as the banjo has been thumped and snapped,—but, no, the violin student at the Conservatory of Music devotes a whole year to produce a clear tone with the preliminary varieties in bowing, and he has much to improve in tone during his second and third year. Let the banjo pupil devote one-half of this time to the correct production of tone, and he will be able to make more music than the violin student at the end of the year.

Parents desiring to give their children an education on violin, piano or vocal music seem to realize the necessity of procuring the best teacher possible, regardless of the price of tuition, then with talent and application on the part of the pupil it is expected that a year of constant study is needed to perfect him in his art. Not so at the present time with the study of the banjo. The pupil or

parents ask: "How long will it take to learn? How many pieces can I learn in ten lessons?"

If the thorough teacher tells such a pupil the truth,—that the banjo, of late years, has become a great musical instrument, and to master it as a solo instrument he should study it for years, the chances are that the pupil will begin his lessons with Prof. A—, who advertises himself as the leading mandolin, banjo and guitar teacher, and *guarantees* to teach scholars to play in 20 lessons, according to the great masters.

Such teachers are of great detriment to the pupil as well as to the advancement of the art. The pupil invariably finds later his 20 lessons a hindrance to him for acquiring a fine technic and touch, besides, he finds his time and money spent in taking such 20 lessons a loss, and when he comes to study with the real teacher, (I mean the teacher that can both play and teach properly all contained in both Stewart's and Farland's Banjo Schools), then it is nothing but unpleasant, hard work for a long time for both teacher and pupil. There are too many so-called Profs. (?) advertising to teach the instrument in 10 or 20 lessons, which gives the public the impression that the banjo must be a very simple, insignificant instrument; when, in fact, it is the Prof. (?) that is simple. Such advertising really means that so many lessons are all such a Prof. (?) can give, even of such as it is; that he really does not understand the instrument, and is *no musician*, and the sooner the public learn to judge concerning such advertising trash the better for the advancement of the art of banjo playing. It is indeed a *great art* and but few performers in the whole world as yet have this beautiful art.

The teacher of violin or piano might as well advertise to teach these instruments in 20 lessons, but as people in general know more about a piano or violin, they would put such advertising down as humbug. May they become more enlightened concerning the fine capabilities of the American instrument and study it as systematically as the violin or piano, which they undoubtedly will if given the opportunity occasionally to listen to such performances as Mr. Farland's on a Stewart Banjo.

At a Conservatory of Music the time devoted to studying any of the older instruments is, on an average, four years, with two lessons per week. If three or four years be spent on the banjo with a persistent, patient effort to master all the technical difficulties of the instrument with a master of the art, I dare say that such performer will, with some degree of talent, be able to entertain an audience, as well as the performer of four years study, on any of the older instruments.

I judge by what artists I have seen and compare them with the performance of Mr. Farland. I can also judge some of my own work,—having played the violin for 17 years, and received the best of instruction, banjo about 7 years and piano 9. A great many will ask me: "How could you take up the banjo after playing violin and piano so long?" I have to explain it was accidental. After a seri-

ous illness, finding myself too weak to endure violin practice, I took up the banjo more for a rest than any other reason. Without expecting to make it a profession I made rapid progress, and I became in love with the instrument when I found I was producing a musical tone instead of the dead plunk I had always heard at minstrel shows, and when I received my first Stewart Banjo I also found an instrument possessing as much power for tone shading as the violin. So I have played the banjo ever since, and have as high regard for that instrument as for either the violin or piano.

When Farland played here he was greeted by a large and enthusiastic audience, while great violinists and pianists have performed here, scoring not half the artistic success. One of the great violinists played the same classic pieces that Mr. Farland rendered, but his fine \$5,000.00 Cremona vio'in, though not lacking in beauty of tone, did not, to the unprejudiced listener, sing out with any more beautiful quality of tone than Mr. Farland's thoroughbred Banjo, and less fine shading was noticeable.

Mr. Farland's performance has demonstrated the fact that the banjo is a suitable instrument for interpreting classical music, and it is not improbable that within the next ten years competent professors of the banjo will be engaged at all the leading Conservatories of Europe as well as this country. Would it not be well for the young American to begin the correct study of the banjo *now*, in accordance with the Farland school, and thus be prepared in the years to come for the great field of labor opened for him, principally as far as the art of playing is concerned, by the efforts and talent of A. A. Farland, and, as far as the perfection of a banjo is concerned, through the skill of the manufacturer, S. S. Stewart.

ETHEL GERTRUDE DAHL.

NEW COLORED PRINTING.

Every subscriber to the *Journal* will no doubt be pleased to receive with this issue—folded in as a supplementary sheet—copies of our new engravings representing the front and back views of the S. S. Stewart, 10½ inch rim "Special Thoroughbred" Banjo, used by Alfred A. Farland, the world's most gifted and finished artist.

These pictures have been made from the identical Stewart instrument played upon by Mr. Farland, and they have been produced here in the form of panel pictures, printed in colored tints from newly engraved blocks.

One copy of each of these pictures should be found in each copy of No. 89 of the *Journal*, and if any subscriber does not receive such at this time, it will be well to drop the publisher a postal card.



Miss Murray, No. 1 Lucas Flats, Toledo, Ohio, writes:—"Why don't some teacher (banjo teacher) come to this town? We have none here, and I think a good teacher,—or bad one, either,—could do well here."

Tom Warfield, a banjoist of many years experience, writes concerning his recent purchase of a Stewart Banjo, style *Special Thoroughbred*:—"The Banjo came all O. K., and I cannot find words to express how much pleased I am with it. I have been playing the banjo in public for thirty years and have used most every make I ever knew, but now I commence to think that I never had a banjo until I received the *Special Thoroughbred* yesterday. For beauty and tone it cannot be equaled."

W. J. Stent's American Banjo Club, of Sydney, N. S. W., Australia, under date of June last, reports a memorized repertoire of some 29 pieces. They had just begun a concert season for the year.

Edwin Latell, banjoist and musical artist, writing under date of May 31, last, from New York, says:—"I have used your banjos for the last ten years, and in the new *Thoroughbred* I find an instrument that is an improvement; it has the desired rich musical tone. Kindly read the enclosed letter I received from one of the audience, who sat in front of the largest Vaudeville Theatre in America, Koster & Bials; 15 musicians in the orchestra, and the banjo could be heard above them all."

The letter referred to by Mr. Latell, in the foregoing, was from a gentleman whose home is in Toledo, Ohio, and from which the following is an extract:—"While in New York, I attended Koster & Bials, and was one of the many in the large audience you had on the evening of Monday, April 29th."

Will you please be kind enough to tell me the name of the maker of that fine banjo you played, also will you please oblige me with the information as to where I can buy one of the same kind; in other words, what concerns have them for sale?

I would very much like to know the name of that beautiful march you played. I think without a doubt it was one of the finest I have ever heard."

Mrs. A. J. Douglass, Iilon, N. Y., writes:—"I wish to thank you heartily for the opportunity given through your columns of extending our acquaintance with musical people. The *Journal* is a connecting link between composers and lovers of music."

Owing to the inspiring influence of the last issue and the new music received since then, the *Imperial Banjo, Mandolin and Guitar Club* has been organized and will soon make its first bow to the public.

Nothing assists more in these undertakings than good instruments, good music and a good stock of patience and perseverance."

William Sullivan, banjo teacher, Montreal, Canada, writing under date of June 14, says:—"I have had the banjo of your make, style *Universal Favorite*, since 1886, nine years last January, and would not part with it for a great deal. I am very much pleased with Mr. Farland's music, that which I got from you yesterday,—I was so much pleased with his arrangement of Gypsy Rondo, by Haydn, that I played this afternoon, all by heart. This will give you an idea that I practiced hard."

W. T. Moscrop, Hurstville, (near Sidney) Australia, has progressed very well with his banjo teaching the past few months. He is a great admirer of Stewart's musical publications, as well as the Stewart Banjos.

Ned. E. Cleveland, the banjoist, of Fitchburg, Mass., was tickled all over with his new Stewart *Thoroughbred* Banjo. It just suited him, and touched the musical soft spot in his heart, which is always open to anything extra fine in the banjo line.

There's no microbes on the *Thoroughbred*.

Harry S. Bowen, Atchison, Kansas, writes:—

"Enclosed find fifty cents for renewal of *Journal*. As I have not written you for a long time, I shall add that when Field's Minstrels were here, I had the pleasure of entertaining E. M. Hall, who, by the way, is Hall right, both as a comedian and banjo artist,

I have his University March, which I played to an audience of 2500 old soldiers at Leavenworth Home, and it took like wild fire. Every one remarked, I never heard a fine-toned banjo before, and when asked by whom my banjo was made, I said, S. S. Stewart, of Philadelphia.

I also had the pleasure of hearing Farland, when he was in St. Joe, Mo., and as one musician said afterwards—"He played the programme through, but I cannot understand how he did it," and I do not either. Truly he is a wonderful performer.

The banjo is on its upward career here, and when I first commenced playing there wasn't to exceed three performers in the city. Now there are at least twelve, and they will, I think, before long, discard their tubs and buy your make.

My banjo is as perfect as any could be, and the longer I have it the better I like it. I join hands with all, that Stewart is, without a doubt, King of Banjo Manufacturers."

Charles A. Holland, Newport, R. I., writes, under date of June 10:—"All the banjos that I have ordered from you are giving entire satisfaction. We gave a banjo concert on Thursday evening, the 6th, and it was a great success. Mr. Farland was the gem of the evening, and he surprised and delighted every one with his artistic playing on the Banjo.

The quartette is composed of three young ladies and myself, and Stewart Banjos."

The quartette alluded to was the *Ala*, which appeared at the concert with fine success. A local paper had the following concerning Farland and the banjo:

The surprise of the evening was the artistic work of Mr. Farland on the banjo. He is an artist on that instrument, in comparison with whom all banjo players heard in Newport before are novices. He plays not only ordinary banjo selections, but piano music, which few attempt. The audience evidently appreciated his work, and the applause which followed the conclusion of the first number, the overture from Rossini's "William Tell," was universal and unmistakable in its meaning. Under his skill the banjo becomes an instrument of artistic beauty and a source of unlimited pleasure.

I. R. Beebe, teacher of banjo, mandolin and guitar, Rochester, N. Y., in renewing his advertising card in the *Journal*, says:—"I have nothing but praise for the *Journal*."

The Experience of a Lady Banjoist in Putting a Head on a Thoroughbred.

"Although this is a laugh at myself, I shall have to tell you of my experience in putting on a banjo head, with the new hooks you sent me. I have had so much trouble in getting banjo heads put on properly. There is no one in town who can do it; the last one I had put on I was ashamed to give my customer, it looked as though some one had tried to tuck a sheet around the flesh hoop. I made up my mind that if I had not ingenuity enough to put on banjo heads I had better not sell any more banjos.

Well, I started this morning, according to your directions, to put a head on my beautiful *Thoroughbred*, for which I had saved my finest Rogers head. I went to work, flattering myself that I was not the least bit nervous. I got the head on beautifully, as smooth as silk, and not a wrinkle around the flesh hoop. I had trouble putting on the hooks, had to screw the nuts on with my fingers, the key was not deep enough.

I thought, well, that is unaccountable, I never saw anything from Stewart's before that did not fit to perfection, but I worked away, and at last stood back and admired my work and thought, 'Mr. Stewart

would be proud of the way that head is put on.' Then I began to put on the brackets, and lo and behold, they did not fit. Well, just think of it, I had put the head on the bottom of the rim instead of on the top. My conceit fell away below zero—I felt as flat as a stone banjo, but I have changed it and it looks lovely.

I could not resist telling you of my blunder, and also of my discovery that a Stewart is so perfectly made that a head will fit either at the top or bottom of the rim."

J. A. Brannock, Amsterdam, N. Y., writes:—

"Please accept thanks for your catalogue and price list, which was duly received, since which time I have ordered and received one of your *Special Thoroughbred* Banjos through local dealers here. I am highly delighted with it in every way.

It is pronounced by Prof. Maney, of our city, who has over sixty pupils, to be the finest banjo he has ever performed upon. Considering the number of high-priced and excellent instruments in the city, this is certainly gratifying."

Daniel Acker, the well-known teacher, of Wilkes-barre, Pa., writes:—"The Stewart Banjos I purchased from you within the last season are far, far beyond any other make, and any one wishing to purchase a banjo and buys any other make, is throwing money away.

You may say this in your *Journal* if you want to. I have thoroughly tried others, even high priced and greatly admired (on paper) banjos, but they don't go. The money I have invested in other makes is positively thrown away. I am dissatisfied with all other makes—give me a Stewart Banjo, or none.

The Stewart Banjos are the cheapest in the long run, and in all cases."

W. P. Stone, Munson, Mass., writes:—

"I am still using the No. 2 *Champion* Banjo of your make, and will continue to do so, for I cannot find another maker's banjo one-half as good.

I had the pleasure of hearing one of your *Special Thoroughbreds* played by one of A. A. Farland's pupils, and am sure there isn't another maker in the world who can make an instrument to equal it.

The gentleman who used the Banjo I speak of, told me that if he could not get a Stewart Banjo, he would have to stop playing, as he could not find another make on which he could play the music he plays, and he plays some of Farland's finest solos."

The Harvard Banjo Club, of the Harvard University, for the season of '94 and '95, had a membership of five, as we learn from the Club Book of the University, recently published. This handsome volume, of some 125 pages, gives a brief history of the banjo organization from its inception in 1886, up to the present time, which is quite interesting. After a few well pointed remarks, the editor of the work says in conclusion, "The Banjo Club has never been able, like the Glee Club, to obtain the benefit of a good professional coach, having always been obliged to rely entirely on the efforts of its members." Now that the banjo is being studied on the basis and principles of other musical instruments, and as great strides of advancement are being made in the line of banjo organizations, we hope to see the various college clubs better organized than ever before, during the coming season. The right kind of books are now being issued, and these, if properly studied, will aid much in assisting new clubs as well as those already in existence. Armstrong's works, on Banjo and Guitar Clubs, two of which have already been issued by the publisher of the *Journal*, and which may be had at the low price of 50 cents each, and the various articles contained in the *Journal*, itself, can not but be of great advantage to banjo clubs.

J. P. Hogan, Hartford, Conn., writes that the Hartford Banjo Club has had a most successful season, having filled over forty engagements, although organized for only about nine months. This club has 9 instruments in its makeup: 3 banjeaurines, 1 first, 2 second banjos, 1 piccolo banjo and 2 guitars.

We are glad to hear of their success.

Apropos of banjo clubs, the only way to establish a proper instrumentation we can conceive of, is to publish music properly arranged and adapted to the instruments; bringing the instruments and music into proper harmonious relations. Two or three years more of this work should result in a uniform method of instrumentation among all banjo clubs. Long experience has convinced us that the musical arrangements of Thomas J. Armstrong, for clubs, with the banjeurine carrying the melody, is the right and proper way. In comparing views with other prominent writers and club leaders, we find them of the same opinion. Therefore, what common sense and sound musical judgment has established, and what an extensive practical experience has proven to be right, we think will finally become the standard system of instrumentation. Mr. Armstrong has something to say on this subject in another part of this issue. Let all interested in banjo and guitar clubs read for themselves.

A. A. Farland, the meteor light among banjo players, has recently added two new numbers to his concert programme, they are a Gavotte, in D, and a Tarantelle, both by Popper. Other new numbers will follow.

Armstrong's clever "easy teaching" banjo selections, The Louisiana Hoedown and The Alabama Echoes, which have long been popular and found a ready sale among the hundreds of banjo teachers throughout the country, are now supplied with parts for the guitar and piano. The guitar accompaniment to either of the banjo selections can be had at 10 cents. The piano part for either will be furnished at 20 cents. The piano part may be used with banjo solo or duet. This will, no doubt, prove welcome news to so many young players who like attractive, easy melodies, that we deem the mention thereof worthy of a place in this column, notwithstanding the high-toned character of the other items.

Leon E. Lewis, Pittsfield, Mass., writes:—

"The *Special Thoroughbred* Banjo you sent me three months ago still has a beautiful tone, even in this hot weather, which is something unusual in a banjo, as the head is generally so sensitive to climatic changes."

Max Kolander, San Francisco, Cal., writes:—

"I would drop you a few lines occasionally, but am kept very busy teaching. I have formed a large orchestra, which will be limited to one hundred players on the banjo, guitar and mandolin. The orchestra has practiced together now for five weeks and is doing fairly well. There are at present about sixty to sixty-five members. We practice once a week at Kohler and Chase Hall, and intend giving concerts limited to members' friends, monthly.

If such orchestras were formed in all large cities, there would be more good players, as the practice of playing together helps them more than if they practiced alone. The Stewart Banjo predominates in the club.

A correspondent, who is a thorough musician, writes:—"Practical Fingering for the Banjo, by Geo. W. Gregory, now being published serially in the *Journal*, is the best work for beginners I have ever seen, it is so plain and will be easily understood by the pupil. The first course of lessons being the most difficult to teach, a few exercises similar to those contained in this work will be indispensable to teachers, as well as beginners. Let the good work go on, Mr. Gregory."

E. M. Hall, the well-known banjoist and Comedian, writes:—"You will see what I am doing this summer by the above. We have a nice little company of fifteen people, and doing a splendid business; giving the best of satisfaction. I put the banjo on exhibition every day in the most conspicuous places, and it attracts much attention. The weather in this section is cool and pleasant."

The above was written from Maine, where Mr. Hall was touring with his company, Hall and Donnelly's Minstrels.

The Boston Ideal Club.

In Boston, during the closing days of June, we spent some time with Mr. Geo. L. Lansing, and other members of the Ideal Mandolin, Banjo and Guitar Club. Mr. Lansing was about closing his studio for the season, to resume lessons early in the fall. The business of all the Boston teachers, as well as that of nearly all the makers, Mr. Lansing stated, had been excellent through the season, notwithstanding the general depression in trade.

The Ideal Club, of which Mr. L. is leader, was playing a very successful engagement at Castle Square Theatre, said engagement to continue during the run of the opera. The boys were making a big hit with the mandolin and guitar club, and also with the banjo club, the prevailing demand, however, being for the banjo department of the organization. The club played every evening during this engagement from 7.30 till 8 o'clock, and then between the acts in the lobby of the theatre, which was transformed into a grand promenade concert.

The club will go on the road again for a tour next season, intending to go out for a few weeks about December 15, and will play the "Association Course," appearing in Philadelphia, at Association Hall, in the Y. M. C. A. Course, early in January. When the boys are in the "City of Brotherly Love," all local players would do well to attend the entertainment, as they are, indeed, well worth going a few miles to hear.

In the opinion of Mr. Lansing, the revival of the guitar during late years is much indebted to the banjo, as without that instrument and the interest therein, it is quite likely that guitar playing would have, ere this, passed out of public sight and hearing. Several new musical compositions by Mr. Lansing have recently been published by the L. B. Galtcomb Co., among which are The Barbecue, Moonlight Dance, The Darkies Parade and Dance of the Nymphs.

The Carleton Banjo Club has played several very successful engagements thus far this summer, including a week in York, Pa., with Mr. Frank S. Morrow as banjo soloist.

George and Jason Hughes, two bright boys, of North Topeka, Kansas, aged respectively eight and nine years, sons of George H. Hughes, are spoken of as excellent banjoists. They have been taught entirely by their father, and are appearing constantly in concert, with complete success. Mr. Hughes may well feel proud of his bright boys.

Mr. and Mrs. C. H. Partee, banjoists, of Louisville, Ky., are filling many engagements with their usual success.

Address them at their studio, 502 Fourth Street, Louisville.

C. C. Rowden, of Chicago, Ill., writes that prospects appear bright for the coming season. He thinks of giving another big banjo concert this fall. Address him 2505 Calumet Avenue.

We have received some inquiries for the banjo club arrangement of Leader J. C. Folwell of the Camden Banjo Club, called "The Bugle Call," a descriptive overture, rendered with great success at one of our Academy of Music Club Contest Concerts, and will state here that the reason this piece is not published is because of the failure to obtain permission to use the melody "Marching thro' Georgia," which is introduced in this overture, the same being a copyright, and the holders of which decline permission to use under any circumstances.

Charles H. Will, of Columbus, Ohio, writing under date of July 8, says that the Farland Concert he gave during May, was a grand success, notwithstanding the inclement weather, "never has a concert been given in that city," he says, "that so stirred up musicians as this one."

He further remarks that a prominent critic thought Farland's Stewart Banjo sounded more like a harp, than a banjo.

E. H. Frey, Lima, Ohio, writes under date of June 24:—"The *Special Thoroughbred* Banjo I ordered from you, was received last Saturday. It has been out of my hands very little since it arrived. Is it necessary for me to say the instrument is fine? Echo answers, nit.

Your Thoroughbred Banjo is too well known among the profession to need any more words of praise; however, I must say, that I am delighted with the banjo in every respect.

A neighbor of ours thought there was no music in a banjo until he heard this instrument, he had always said the piano was the only musical instrument. His mind changed recently about the piano being the instrument, owing to a party who moved in the same block he occupies, a few days since.

Well, the piano begins at 5.30 A. M. and ends about 10 P. M., sometimes later. You can imagine how pleasant that must be to anyone living next door, especially when the pianist plays all of his music fortissimo.

It is to be regretted that more of your fine banjos are not in the possession of banjo players, for I think a good instrument is half the battle. There are some firms who still imitate your banjos, but they are very inferior in tone and are false in the higher positions. Such instruments as those have a tendency to decrease the popularity of the banjo, and parties buying an instrument through a dealer, should be careful and not be deceived as to the same being a genuine Stewart."

Armstrong's popular waltz, "Queen of the Sea," is published as piano solo, by Harry M. Staton, 141 N. 8th Street, this city, price 50 cents.

Erastus Osgood, who is now summering in Littleton, N. H., writes as follows:

"A WHIP-POOR-WILL CHARMED BY A BANJO."

My dear Mr. Stewart:—

By personal experience, no man knows better than yourself how many musical people have been charmed and delighted by the merry notes of the banjo, but I was told the other evening of an instance where even a sweet songster of the air was held spell-bound by the "notes from the magic strings."

I was playing for a party of gentlemen, up here in the White Mountains, who appeared to appreciate my humble efforts very highly. At the close of my informal concert one of the party said to me, "while listening to your playing, Mr. Osgood, I am reminded of an occasion when I played the banjo under peculiar circumstances. It happened a good many years ago, when I was living in a rather desolate place, over the other side of the mountains. I played the banjo a little in my younger days, just a few chords and two or three simple tunes, and maybe a jig or two, but it gave me pleasure, and often at night, when my day's work was done, I would sit in the door of my cottage and pick away to my heart's content.

When one evening while I was playing, I noticed that a whip-poor-will, in a tree, some little distance away, was evidently desirous of joining me in my performance. I would strike a chord and the bird would answer me, then I would play along, we will say for eight or ten measures, and the bird would keep right along with me, stopping when I did, and resuming its song the instant I began playing again. I soon became aware of the fact that the bird was approaching nearer and nearer, undeniable enticed by the notes of the banjo.

Well, to make a long story short, the little songster finally came so close that he was within three feet of me on the grass. I began to play the fastest jig I knew, and it was the funniest thing you ever heard to hear the little fellow trying to keep up to time. I guess it was the hardest solo he ever undertook to whistle, his cry of whip-poor-will in fast jig time. The situation appeared to me as so ridiculous that I was forced to break into a hearty laugh, when wh-r-r-r, the bird was off like a rocket.

Though I tried many times after that, I could never get any of the songsters to take any special interest in my performances, but on that one occasion, certainly I charmed one deluded whip-poor-will with the notes of my banjo."

ERASTUS OSGOOD.

Our friend, Tom. Midwood, of Hobart, Tasmania, sends some clever sketches, one or more of which will find space in this number. Notwithstanding that he merely sketches hurriedly as comic ornaments for the outside of his envelopes, we deem them well worthy of reproduction.

J. A. La Barge, of Nashville, Tenn., called on us during July. He was taking a brief vacation, and will return to Nashville to resume lessons early in September. He has a large class in mandolin, guitar and banjo, in Nashville; also leads the Vanderbilt University B. M. and G. Club. He is a fine musician.

Mr. S. S. Stewart, Patterson, N. J., July 10th, 1895.

Dear Sir:—The *Special Thoroughbred* Banjo came to hand all O. K. I enclose check to pay for same. I thought the Thoroughbred I purchased a year or so ago was "out of sight," but it is not "in it" with the Special.

Thanking you for sending me such a fine instrument, I remain,

Yours truly, STEPHEN SHEPARD.

FROM A FINE NEW YORK PLAYER.

New York, July 11th, 1895.

S. S. Stewart, Esq., Philadelphia, Pa.

Dear Sir:—I feel that much of my success, during the past season, is due to the instrument you made me, the *Special Thoroughbred* Banjo.

I find that, owing to its construction, I can play music that I never dared attempt on my old Banjo. It seems to possess every desirable quality of tone—sweetness, brilliancy and carrying power. Taking it altogether, it surpasses any instrument I have ever played upon.

Yours truly, F. WILBER HILL,
of Gregory & Hill.

THOMAS GLYNN, THE CELEBRATED BANJOIST.

Bijou Theatre,

Philadelphia, July 15th, 1895.

Dear Stewart:—Our engagement for the season ends with this date. From here we go to our summer cottage at Westbrook, Conn., to fish and rehearse new features for next season, commencing September 2nd, embracing a tour of eight weeks, appearing only in the principal cities of the United States and Canada, after which we go to Europe.

I have just returned from my home in Portland, Maine, where I made a great hit. They all went crazy over the S. S. S. *Special Thoroughbred*, bought from you lately. Will see you while en-tour next season.

Very truly yours, THOS. E. GLYNN,
of Hamilton & Glynn.

A. A. FARLAND.

A. A. Farland, the banjo virtuoso, has been, and still is, residing at Oceanus, Rockaway Beach, New York, with his family, for the summer, but will return to New York City early in the fall, to resume giving lessons. His new address in New York will be made known in the next issue of the *Journal*.

NOTICE TO ADVERTISERS.

The publisher of the *Journal* is constantly in receipt of inquiries, concerning *advertising rates*, etc., from those who would like to insert their cards, or other advertising matter in these columns.

We have, in the past, declined to accept advertisements for the *Journal*, with one or two exceptions, leaving our columns open, however, to all teachers, for the insertion of their cards of two lines, for which the nominal charge of one dollar per year is made, payable in advance, and covering the six numbers issued within the year.

It has now, however, become a difficult matter to have to decline larger ads. from many of our teachers, as some of them have gone in to music publishing and music selling on their own account; others having patents in the musical line to dispose of, others again, wishing to advertise some special instrument they may have for sale; and realizing the value of this long-established and widely-circulated periodical as an advertising medium for such purposes. For these reasons we have, at length, decided to open our

advertising columns and pages to a limited number of advertisers, and in order to avoid unnecessary correspondence and delays, give our advertising rates below:

All advertising matter, in order to receive insertion, should reach us at the latest, on the 15th of the month previous to the date of publication. The *Journal* is issued six times yearly (each alternate month.) Dating this issue from August 1st, the next issue, No. 90, will date Oct. 1st, and ads. should reach us *not later* than Sept. 15th, or as much earlier as convenient, as we generally begin the printing, or press work, not later than the 18th of the month.

Continued on page 7.

POPULAR EASY BANJO MUSIC

BY T. J. ARMSTRONG.

The Louisiana Hoe Down (with part for 2d banjo.) 25c.
Alabama Echoes, " " 25c.

The above are believed to be the two most successful "easy pieces" ever published for the banjo. Thousands of copies are used annually by leading banjo instructors. Each piece is complete for either one or two banjos, as printed.

We have lately published GUITAR ACCOMPANIMENTS for each of the above, at 10 cents extra; PIANO PARTS at 20 cents extra. The piano or guitar parts can be ordered separately if desired.

ARE THE ARRANGERS TWINS?

As has been stated several times in the *Journal*, the Love and Beauty Waltzes and Normandie March, both well-known compositions by Thomas J. Armstrong, published by S. S. Stewart, were some time ago reprinted in England, under the fictitious names of Basier D'Amour Waltzes and March Zouave, each bearing a bogus name as composer and arranger.

This attempt to rob a well-known American composer of his just deserts, so far as credit in England, for having composed this music, is concerned, seems to have fallen flat.

There now appears to be something new under the sun! We have recently received copies from an English publisher, of Armstrong's Love and Beauty Waltzes and Normandie March, each issued under its proper name, but the composer's name omitted (like Hamlet with Hamlet left out), instead of which the names of F. Cecil Folkestone, appears as the arranger of the one, and W. Scott Folkestone, as arranger of the other.

Now, never having heard of either of these gentlemen before, we would like to be accorded the privilege of asking one or two questions—for the purpose of information.

These gentlemen, whose names, parted in the middle, appear on Mr. Armstrong's title pages, in these instances: are they brothers?

If so, are they twins? If these questions should be answered in the affirmative, then, was one of these brothers born in South America, and the other in South Carolina?

If not, why not—and from whose banjo school did they graduate?

It is so very difficult to keep track of these composers and arrangers of some other composer's music, that we may yet have to open a book of record on the subject.

THE DRAMATIC NEWS' BANJO VOTING CONTEST.

The *New York Dramatic News'* Voting Contest to determine through "popular vote" the most popular banjoist, which continued for three months, came to a close with the issue of that paper of June 29th, last, the votes being counted June 24th, at 10 A. M. In all, there were 31,846 votes counted. The vote for Alfred A. Farland, the master banjoist, being in the lead up to within a few hours of the close, when it is said, that large batches of votes came in for other aspirants.

The accompanying report from the *News* will give the reader the substance of the matter. The week previous to the close, the leaders in the race were as follows:

A. A. Farland	1,575	votes
Della Fox	1,422	"
E. M. Hall	1,301	"
C. H. Hopper	1,354	"
Thresa Vaughn	1,201	"
Sadie McDonald	1,008	"

At the close, the leaders stood:

A. A. Farland	1,644	"
Della Fox	1,509	"
C. H. Hopper	1,712	"
Thresa Vaughn	1,237	"
Sadie McDonald	1,683	"
E. M. Hall	1,347	"

From the *Dramatic News*.

By the narrow margin of twenty-nine votes, Charles H. Hopper, the young Irish comedian, receives the superb presentation banjo given by the *Dramatic News* to the winner of the competition to decide upon the most popular banjoist in America. The finish was very close, Sadie McDonald second in the race, Alfred A. Farland third and Della Fox fourth. In the early stages of the competition Miss Fox looked to be the likeliest of the contestants to win. Her vote has been of a nature to demonstrate the extraordinary favor in which she is held all over the country. The ballots bearing her name have come from almost every city in the United States, and for the most part one at a time. Never have more than ten votes for Miss Fox been received in a single envelope. Mr. Farland's vote, too, has been extensively scattered, and has come most from the members of banjo clubs and others not in the theatrical profession. Mr. Hopper's admirers began, a few weeks ago, to rally to his support in Chicago, Cleveland, Cincinnati, St. Paul, Minneapolis, St. Louis, Boston, and other cities, sending in parcels of ballots ranging from four or five up to fifty each. The banjo thus acquired by Mr. Hopper will be shipped to him at once. He will find in it one of the most beautiful, costly and perfect instruments ever made. Mr. S. S. Stewart, the most extensive and at the same time the most skillful manufacturer of banjos in the world, made this banjo expressly for the *Dramatic News'* contest. There is none better in the world. Mr. Hopper may well be proud of being its possessor, not alone by reason of its intrinsic value, but also on account of the fact that it demonstrates the high and far reaching esteem in which he is held.

MANDOLIN AND GUITAR NOTES.

How often during the past few years have we been asked if there was such a work published, as a complete book of *Chords and Scales, in all the Keys, for the Guitar.*

No such work was attainable at any price for this instrument and the want remained unsupplied until Stewart published a new work, by P. W. Newton, called "PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR."

This work, containing over 50 full-size music plate pages, bound in boards, is now sold at the low price of one dollar, and places before its possessor a complete course of studies in Harmony and Thorough Bass, with scales, chords, progressions, modulations and exercises in all the keys,—adapted and arranged specially for the guitar.

Every guitar student, and all who wish to advance themselves as guitarists, should have a copy of this most thorough and unique book on the guitar. No one can expend the price (\$1.00) for this work without feeling himself thoroughly repaid,—for, indeed, there is no other work on the guitar that can possibly be found which gives the information contained in this work.

The day and age of "ear players" has gone by, and music, whether for the guitar or other musical instrument, must be studied philosophically, if a performer entertains any hope of keeping abreast of the times.

We have placed the means before you, reader, whereby the best of works can be cheaply obtained, and we hope to see a greater advancement in guitar playing during the coming decade than ever before.

P. W. Newton, the guitar and mandolin teacher, writing from Toronto, Canada, under date of June 22, says that he is at work preparing a fine mandolin instruction book, which he hopes to issue during the coming fall. It will contain in addition to several original compositions of his own, the Italian reprints of Branzoli and Christofari, also a full course of instruction. The price of the work will be \$1.50.

Guitar accompaniment parts for Armstrong's celebrated banjo pieces, Louisiana Hoedown and Alabama Echoes, have lately been published, and can be had of the publisher of the *Journal*, at 10 cents each. Piano parts for each piece can also be had at 20 cents each.

WALTER JACOBS.

Recently, when in Boston, Mass., the publisher of the *Journal* had the pleasure of forming the acquaintance of Walter Jacobs, at his studio, 169 Tremont Street. Mr. Jacobs is one of Boston's busy teachers of the guitar, mandolin and banjo. He is a pleasant, bright, intelligent and painstaking teacher of these instruments, and while attending faithfully to his business and pupils, he still finds time for a friendly chat with callers. We were much impressed with Mr. Jacobs, and believe that those seeking guitar instruction will find in him the right kind of teacher. As a master of the guitar, and writer of music for the same, he is an adept, and with the mandolin he is equally versant, while his recently published Studies for the Banjo, stamp him as one of the coming lights in this line of business.

GEORGE BAUER,

of mandolin and guitar celebrity, has returned from Germany, and again settled down for work at No. 1016 Chestnut Street, Philadelphia, where those wishing to learn more about the Bauer Guitars and Mandolins may call or address.

An exceedingly interesting article for guitar players is given in this issue by George W. Gregory, who is without a peer as a writer on banjo and guitar.

Valentine Abt, the classic mandolin artist bids fair to win a great reputation for himself. He is a finished artist in his line.

A correspondent in Lima, O., sends the following interesting notes:—

The Manhattan Mandolin Orchestra is one of the leading musical organizations of this city. The club is small, consisting of only five members, but they never fail to furnish enough, and suitable music for any occasion.

The leader, Prof. W. C. H. Foltz, is a musician who has a rare conception of the mandolin, and his execution of the most difficult "first mandolin" parts is wonderful. W. S. Finley is also an accomplished musician, whose reading is almost perfect. He is Treasurer for the club, and also plays first mandolin.

J. W. Beall is Secretary and Manager and executes second mandolin parts. He is also a violinist and frequently uses the violin when music is being furnished for dancing schools or balls.

Guitars are not always used by this club, although Messrs. E. C. Finley, and Charles DeVoe, and also Mr. Foltz, are accomplished performers on that instrument. Mr. DeVoe has very successfully substituted the Italian harp for his guitar, and Mr. Finley is now manipulating the bow in 'cello parts.

"Traps" of almost every conceivable description are used by these musicians, in connection with their other instruments, and they have many unique and catchy arrangements of their own, which they always render to their credit. Mr. Foltz's arrangement of the "Midway" never fails to receive applause for an encore when performed by the members of the Manhattan Club.

Excepting their own arrangements, Prof. E. H. Frey's popular Mandolin Club music is used almost exclusively. Mr. Frey has always taken a great interest in this club and much of its success and popularity is due to his efforts.

Miss Halse Hutchinson, daughter of Attorney J. N. Hutchison, and one of the most popular young society ladies in this city, is becoming a very competent performer on the banjo.

Mr. Frank Marks, of Lima, Ohio, a pupil of E. H. Frey, promises to become a fine guitar soloist. He has played at a number of entertainments, with great success.

Miss Mattie Stewart, the talented young guitar soloist, of Easton, Pa., may be addressed in care of Charles E. Heinline, the guitar and banjo teacher of that city. Those who think of engaging a guitarist for concerts and musicales, should make a note of this. Miss Stewart has performed in Philadelphia and other cities and is a young lady of marked musical talent. Her repertoire includes such numbers as Souvenir d' Amerique, by Romero, and Fantasia Americaine, by the same composer.

Miss Dominga I. Lynch, the well-known guitarist and musician, has changed her address from 4224 Chestnut Street, West Philadelphia, to 118 S. 43d Street.

Arling Shaeffer, the master guitarist of Chicago, Ill., is preparing a work on the guitar, which he hopes to issue during the coming fall or winter. It is to be a thoroughly practical work—not one to swell the number of mediocre "Guitar Instructors," but to contain what other books lack. Mr. Shaeffer can do it, for he has the ability, the knowledge and the experience, being one of the most finished guitar players we have ever had the pleasure of listening to, and a thorough musician.

We are also pleased to state that Mr. Shaeffer has consented to write an article for the *Journal*, illustrating certain points in guitar playing, which have puzzled some of our readers, and the same will appear in due time.

Earle Grainger, the California guitarist, contributes an interesting article to this number of the *Journal*. Guitar students who follow the *Journal* closely will gain much valuable instruction. It costs but 50 cents a year, (for the 6 numbers issued during a year) and is well worth this small cost to every guitar pupil in the land. Don't wait until the numbers are out of print; but send in your subscription now. There is no time like the present.

Valentine Abt, the well-known mandolin virtuoso, called at our office recently, en route for New York, Boston and other points. He will return to his Pittsburgh Studio, about the middle of August, in time to prepare for the opening of his fall term in mandolin, guitar and banjo instruction—that is, if he does not conclude, a little later on, to locate in New York City, having received a tempting offer in that direction.

Mr. Abt will, in a series of concerts during the coming season, take in Johnstown, Altoona, and Harrisburg, Pa., and probably New York, Philadelphia and other cities. His teaching season has been excellent throughout.

RATES FOR ADVERTISEMENTS.

Cards of teachers are taken for not less than six insertions (one year), and consisting of two lines, the price is \$1.00 in advance, additional lines 50 cents each, extra. These ads. are inserted under the heading of "TEACHERS" only. Other advertisements will be taken at \$1.50 per inch, each insertion. Special rates for yearly contracts and display advertisements.

NEW MUSIC FOR

MANDOLIN AND GUITAR

"Driving Club" Waltz, by E. H. Frey

For Mandolin.....	\$.35
For Mandolin and Guitar.....	.65
Guitar part, separate30
For Mandolin and Piano70
Piano part, separate35

This selection can be used either for Mandolin and Guitar or Mandolin and Piano, or as a trio for the three instruments, as desired. It is very fine.

Overture, "Fairy Dell," by E. H. Frey

For two Mandolins, Guitar and Piano, 1.40	
For one Mandolin and Guitar65
For 1st and 2d Mandolin and Guitar..	.95
For Mandolin and Piano85

Either part may be purchased separately if desired

1st Mandolin.....	.35
2d Mandolin30
Guitar30
Piano50

This is a capital thing and cannot fail to make a "Hit." It will become a favorite with Mandolin Clubs.

Aurania Waltz, Guitar Solo,

by P. W. Newton

A very tasteful composition. Will be much in demand among Guitarists. Price, 25 cts.

A FEW OBSERVATIONS ON GUITAR FINGERING.

By GEORGE W. GREGORY.

Having received a number of inquiries in reference to the fingering of certain passages in guitar music, I give herewith a few of the passages in question, with my idea of the most advantageous method of fingering to be employed.

The first question is:—"What fingering should be used to obtain sufficient rapidity in playing the gruppettos in the 13th, and 14th measures, (after the introduction) of 'L'Infanta March.'"

These gruppettos if correctly fingered should not be very difficult of execution. In each group there is but one prominent note, therefore any of the others can be "snapped" with sufficient force to produce the desired effect, and by employing this method of manipulation great speed can be acquired.

There is a choice of two ways in which to finger the 14th measure—I prefer the first, (Fig. 2.)

From "L'Infanta March."

Fig. 1. 13th measure.

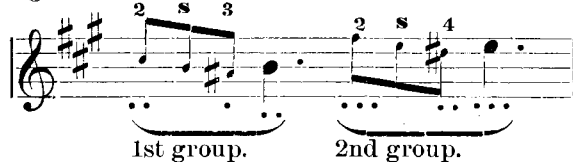


Fig. 2. 14th measure.

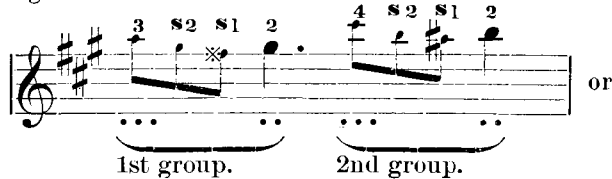
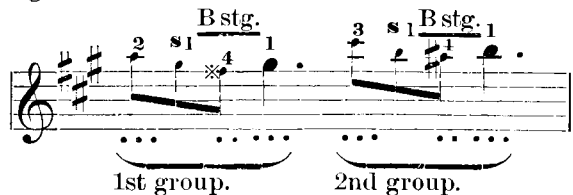




Fig. 3. 14th measure.






The latter example would be difficult for the left hand, as the "reach" between the G sharp  with the first


finger and the F double sharp  with the fourth in

the 1st group, and the corresponding reach in the 2nd group are both too long for the average hand, to secure firmly in rapid playing. However, some performers would prefer the fingering of Fig. 3, to that of Fig. 2.

In each group the grace note taken with the first finger must be retained until the dotted quarter is played.

In Fig. 1. I advise holding the A sharp  till

the B  is played and also holding the D sharp 

till the E  is played. This gives a more satisfactory tone.

To produce the snaps in Fig. 2, the three fingers, 1st, 2nd, and 3rd, should be placed on the F double sharp—G sharp and A, respectively (1st group) before snapping the first note (A to G sharp) and the first finger should retain the F double sharp till after the following G is played. This same idea should be carried out in the second group.

Firmness of touch with the left hand is essential to a good performance of this movement.

Another query appeared in No. 88, Journal; This was as to the best manner in which to finger the "bass runs" in "Neptune and the Elf."

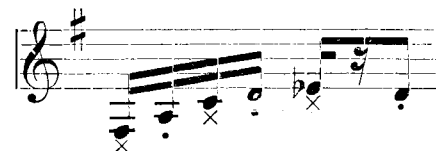
In the same issue Miss Lynch gave a very lucid explanation of the ordinary method, but I would suggest in movements of this kind where volume of tone is not requisite that another method be employed, *i. e.*, alternating with the thumb and first finger as in Fig. 4.

• From "Neptune and the Elf."

Fig. 4.



II.



III.



This is the modern method of fingering now advocated for the banjo, but the bass strings of the guitar are much heavier than any used on the banjo. For this reason, where the production of full tone is desired, the combined thumb and wrist movement, while not so rapid, is stronger and therefore the better system. The following examples are ordinary.

The alternating fingering given is the solution and explains itself.

Fig. 5.

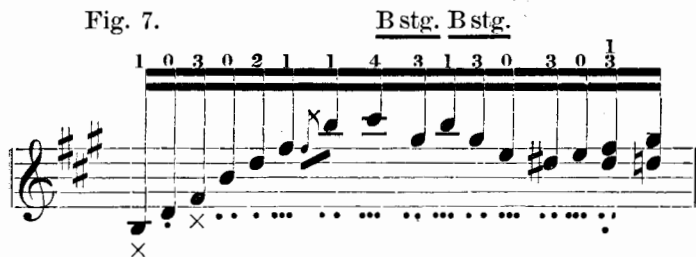


Fig. 6.




Fig. 7, is by no means an easy cadenza to play correctly. In this I recommend alternating on the bass strings as it is evidently intended for a *piano* passage.

Fig. 7.

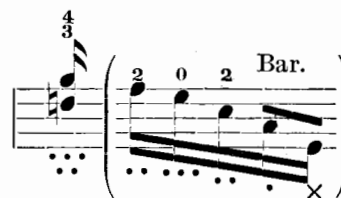


The fingering of the last note would depend entirely upon what is to follow. If, as I imagine, the tonic chord

of A  the proper fingering would be this:—

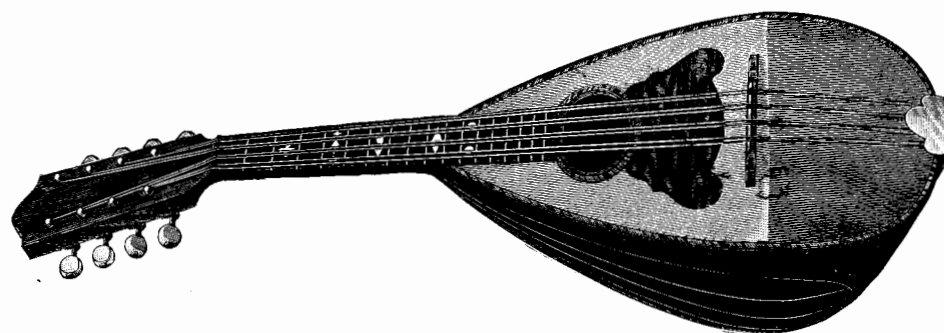



But if the movement descends again as for example in Fig. 8. Then the fingering given in the latter should be employed:—



This illustrates one of the most important things to be considered in the fingering of any cadenza or run, *i. e.*, the locating of a position equally suited to the ending of one passage and beginning of the next—This obviates unnecessary shifting and complication.

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EARL GRAINGER ON GUITAR FINGERING.

For the benefit of a few Guitar Students among the *Journal* subscribers, we have prevailed upon PROF. EARLE GRAINGER, the eminent Guitar Soloist, and teacher, of San Diego, Cal., to write for publication the following brief article bearing upon Guitar fingering.—*Editor*.

Having numerous requests for information on fingering for Guitar, I submit to you the following examples for the thumb.

I do not agree with others as to the arching of the wrist (of the right hand) in bass passages. It is not only not graceful, but cramps the muscles to such an extent as to be detrimental to execution. I have tried alternating first finger and thumb (which applies to banjo) but with unsatisfactory results, and find that by pressing the three fingers of the right hand (when not in use) firmly upon their respective strings (fingers near the bridge, thumb well advanced) and keeping the wrist perfectly straight, it greatly facilitates rapid work with the thumb. (Try examples, 1 and 2 in that manner.)

In example 3 it is better to strike the C and F together, with the thumb, rather than use the first finger on F,—as the finger has not the power of the thumb, nor are the tones identical. In many cases it is of aid to the performer to use the thumb on the third string,—yes, and on the second string also. Examples 4 and 5 (Love and Beauty Waltzes) illustrate that fact.

In playing the E and A strings, allow the thumb to rest against the next string, *i. e.*, if you play the E string, let the thumb go too, and rest against the A string. This rule does not apply where the thumb has the third string to strike (example 4) unless the D string is the preceding one. (Example 5.) A great amount of energy may thus be saved which would otherwise be wasted, and in raising the thumb (striking up) and allowing it to pass the next string, it can not be recovered until probably too late.

For the benefit of your correspondent, example 6 gives the right hand fingering for the thirteenth and fourteenth measures of *L'Infanta March*, and will say, that if he will put to the test my poor attempt at explanation, and practice faithfully, those "bass runs" he mentions will soon lose their difficulty.

I am always willing to help any struggling Guitar student with what knowledge I have, and would not consider it presumptuous for any one to ask a puzzling question. Sometime in the future I will write further on the subject if it will be of benefit to any one, providing space can be spared in the *Journal*.

(1.) SCHOTTISCHE. (2.) DANZA.

(3.) MAZURKA. (4.)

(5.) (6.)

The musical examples are arranged in three rows. The first row contains (1.) SCHOTTISCHE and (2.) DANZA. The second row contains (3.) MAZURKA and (4.). The third row contains (5.) and (6.). Each example shows a staff with notes, fingerings, and specific techniques like thumb rests and string crossings.

VERBENA POLKA.

BANJO.

By THOS. J. ARMSTRONG.

Tempo di Polka.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melodic line starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes.

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. Above the staff, the text "6 Pos 5 Pos" indicates fret positions. The staff contains a melodic line starting with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes.

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a first ending bracket labeled "1" and a second ending bracket labeled "2". The dynamics are mezzo-forte (*mf*).

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a forte (*f*) dynamic at the beginning and mezzo-forte (*mf*) dynamic at the end. The melody consists of eighth and sixteenth notes.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a first ending bracket labeled "1" and a second ending bracket labeled "2". The dynamics are forte (*f*) and mezzo-forte (*mf*).

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line ending with a double bar line and the word "Fine." written below it. The dynamics are mezzo-forte (*mf*).

5 Pos

TRIO

p dolce.

5 Pos

cresc.

7 Pos

f mf

f

f

p

cresc.

f mf

D.C. al Fine.

"THE LARK"

SONG AND DANCE .

FOR THE BANJO AND GUITAR .

By JOHN C. FOLWELL .

Spirito.

Banjo.

Guitar.

The first system of music is for Banjo and Guitar. It is in 4/4 time and the key signature has two sharps (F# and C#). The Banjo part is written on a single staff with a treble clef and a 4/4 time signature. The Guitar part is written on a single staff with a treble clef and a 4/4 time signature. The music consists of two measures. The Banjo part features a melodic line with eighth and sixteenth notes, while the Guitar part provides a harmonic accompaniment with chords and single notes.

The second system of music continues the Banjo and Guitar accompaniment. It consists of two measures. The Banjo part continues with a melodic line, and the Guitar part provides harmonic support with chords and single notes. There are accents (>) over some notes in the Banjo part.

The third system of music is the final system of the piece. It consists of two measures. The Banjo part concludes with a melodic line that ends with a triplet of eighth notes. The Guitar part provides harmonic support. The word "Fine." is written at the end of the system.

A musical score for 'The Lark' in G major, 2/4 time. The score is written for guitar and banjo, with a treble clef and a key signature of one sharp (F#). The piece consists of five systems of music, each with a treble and bass staff. The first system includes a dynamic marking of *mf*. The second system features a *v* (accents) marking. The third system includes a *3* (triplets) marking. The fourth system includes a *3* (triplets) marking. The fifth system concludes with a *D.C.* (Da Capo) marking. The music is characterized by a melodic line in the treble staff and a harmonic accompaniment in the bass staff, with various rhythmic patterns and articulations.

The Lark. Banjo and Guitar.

VILLAGE BELLE WALTZ.

GUITAR SOLO.

By E. H. FREY.

The musical score is written for guitar in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The notation includes a mix of eighth and sixteenth notes, often beamed together, and rests. Chords are indicated by vertical lines with dots representing fingerings. A *cresc.* (crescendo) marking is present in the fourth measure of the fourth line. The score concludes with a first ending (marked '1') and a second ending (marked '2').

The image displays a musical score for a guitar solo, consisting of ten staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as eighth and sixteenth notes, chords, and rests. Performance markings include *p.* (piano), *dolce.* (dolce), and *cres.* (crescendo). There are two first and second endings marked with '1' and '2' and repeat signs. The piece concludes with a final chord and a double bar line.

Village Belle Waltz . Guitar Solo .

MY LITTLE BLUE EYED NELLIE.

SONG AND DANCE.

MANDOLIN AND GUITAR.

By E.H. FREY.

Allegretto.

Mandolin

Guitar



The first system of music features two staves. The top staff is for Mandolin and the bottom for Guitar. Both are in C major and common time. The Mandolin part has a melodic line with eighth and sixteenth notes, including a 7-measure rest. The Guitar part provides a rhythmic accompaniment with chords and eighth notes.



The second system of music features a grand piano (Piano) part with two staves. The right hand has a melodic line with eighth and sixteenth notes, including a 7-measure rest. The left hand provides a rhythmic accompaniment with chords and eighth notes.



The third system of music features a grand piano part with two staves. The right hand has a melodic line with eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords. A "rall" marking is present above the right hand in the fourth measure.

Waltz Refrain.



The fourth system of music features a grand piano part with two staves. The right hand has a melodic line with eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords. A "4 tempo" marking is present above the right hand in the first measure. The time signature changes to 3/4 in the second measure.



The fifth system of music features a grand piano part with two staves. The right hand has a melodic line with eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, ending with a half note. The lower staff is in bass clef and contains a harmonic accompaniment of chords and eighth notes. A hairpin crescendo is placed above the lower staff.

The second system continues the piece with two staves. The upper staff features a melodic line with a half note and quarter notes. The lower staff provides a harmonic accompaniment with chords and eighth notes. A hairpin crescendo is placed above the lower staff.

DANCE.

The third system begins with a double bar line. The upper staff has a melodic line with a 'rall' marking and a 4/4 time signature. It includes a first ending marked '1st. time p. 2nd f.' with a '3' above the notes. The lower staff has a harmonic accompaniment with chords and eighth notes. A hairpin crescendo is placed above the lower staff.

The fourth system continues the dance section with two staves. The upper staff features a melodic line with triplets and eighth notes. The lower staff has a harmonic accompaniment with chords and eighth notes.

The fifth system concludes the piece with two staves. The upper staff has a melodic line with first and second endings marked '1' and '2' respectively, and a 'rall' marking. The lower staff has a harmonic accompaniment with chords and eighth notes. A hairpin crescendo is placed above the lower staff.

Practical Fingering for the Banjo.—(Continued.)

Began in No. 87.

By Geo. W. Gregory.

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10

SCALES.

THE CHROMATIC SCALE.

A series of twelve different tones, ascending or descending by consecutive *half steps** (the octave of the starting tone being generally added to complete the series) is called a *Chromatic*, or more strictly, *Chromatic-Diatonic* scale.

The Chromatic is probably the most important of all scales and the best one to exemplify our system of fingering.



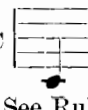
CHROMATIC FORMULA, No. 1.




Ascending.

FOR TWO OCTAVES.

Descending.

We find on looking at this scale that there are seven notes to be played on the bass string of which six are "fretted notes," and we have but four fingers with which to fret them. Of course this necessitates using some of these fingers twice and several different forms suggest themselves—for instance, first, second, third, fourth fingers, and then third and fourth again, or first, second, third, first, second, third, &c., &c. But the fingering given here is considered the most practical.

It is important that the first finger should remain on A sharp  until after the B  is played and then be transferred to the C  by an arm movement without lifting the finger from the finger-board or changing the position of the wrist, (See Rule VI.) This will facilitate manipulation.

In the next position (* to *) there are four frets and four fingers with which to fret them,—there is hardly any necessity for explanation here. The E  is played on the fifth string. By taking the F  on the second string we get the last five notes of the scale in one position—When the F  is played on the first string, another movement of the wrist becomes necessary.

Rule VI.—*In passing from string to string retain one fret until the following is secured:—*

Example.

12*.....



In this example the fourth finger remains on the G until the first finger rests firmly on the G#, and the third finger retains the A# until the B is fretted with the first. This system will insure an evenness of touch and precision, and should be practiced in the playing of all other scales. Exceptions occur, when the frets are too far apart to be reached with ease and when an open string intervenes.

* On stringed instruments the progression from one fret to the next is a *half step*. (See note top of page 7.)—hence a Chromatic scale played on one string on the Banjo would be a series of consecutive frets.



CHROMATIC FORMULA, No. 2. (FOR THREE OCTAVES.)
CHROMATIC SCALE OF A.

The score shows the chromatic scale of A across four strings and five positions. The strings are labeled 4th, 3rd, 2nd, and 1st. The positions are labeled 5 N., 3rd N., 2nd N., 1st N., and 5 N. Fret numbers are written above the notes. Brackets on the right side of the score indicate the 12th position for the 3rd and 2nd positions.

CHROMATIC FORMULA, No. 2.

Formula, No. 2, is the same as No. 1, as far as the E  Note that the next section of the scale is taken in the 12th position. The advantage of playing in position is obvious:—the ten notes taken in the 12th position correspond to the ten notes beginning with F  and can be played without moving the wrist, while if played on one string, three different positions would be required. The remaining notes of the scale are played on the first string as no advantage can be gained by seeking another position so high on the neck.

The last three notes are to be played with the last three fingers, 2nd, 3rd, and 4th. Of course the 1st, 2nd, and 3rd fingers might be used, but this would necessitate a higher position of the hand—besides it is better to end a scale with the little finger.

The right hand fingering requires little explanation:—an exception to Rule IV, occurs in the 12th position where the G sharp  or  is played with the second finger to obviate *leading* with the thumb in ascending and the first in descending.

In learning a scale of such compass as this, it is not advisable in the beginning to practice the whole at once. The way in which to obtain the best ultimate result is to divide the scale in sections and as nearly as possible confine each section to one position. Practice each section separately, (Figs. 1 and 2.) Then join these sections (Fig. 3,) and practice as before, continue in this manner until the whole scale is mastered.

Fig. 1.

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

Fig. 2.

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

Fig. 3.



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

12

SCALE OF E.

Next in significance to the Chromatic scale, is the scale of E. On this scale is based our most important major formula.

SCALE OF E.

In this scale, as in the chromatic formula, No. 2, the G sharp  is played with the second finger of the right hand to obviate leading with the thumb in ascending, and the first finger in descending. When the E  is played on the third string, (See major formula, No. 1.) the exception does not occur—the reason for this is apparent.

MAJOR FORMULAS.

There are two formulas by which all the major scales can be played, although a third is better for the scales of D and E flat. These formulas we will designate by numbers.

Major formula, No. 1, is the one alluded to above as our most important major formula, by which all major scales starting from a tonic on the third string are played:—E, F, F sharp, (or G flat), G, and A flat.

No. 2, the formula for all major scales starting on the bass string, (excepting D, and E flat); A, B flat, B, (or C flat), C, and C sharp, (or D flat).

No. 3, the formula for the scales of D and E flat.

The importance of these and the other formulas, and the advantage of this system of positions over the old method of playing the last octave of a scale on the first string, is made evident in the following explanatory chart and formula map. The fingers of both hands are used in the same order in each scale in a formula, (excepting of course in the scales of E, and A, which alone embrace the open strings), and the degrees of the scale in each key retain the same relative position on the finger-board, (See chart, page 13.) Thus by mastering one formula, a number of scales are acquired.

Chart Showing the Theory of Major Formula No. 1

The figures stand for the degrees of the scale in two octaves. When playing a scale the 8th degree of the lower position is omitted, as it would produce a unison with the first degree in the higher.

The chart displays three guitar fretboard diagrams, each showing two positions of a major scale. The scales are labeled as follows:

- Scale of E:** The lower position starts at the 1st fret, and the higher position starts at the 13th fret. The notes and fingerings for the lower position are: 1st fret (1), 2nd fret (2), 3rd fret (3), 4th fret (4), 5th fret (5), 7th fret (7), 8th fret (8). The higher position starts at the 13th fret (1), 14th fret (2), 15th fret (3), 16th fret (4), 17th fret (5), 19th fret (7), 20th fret (8).
- Scale of F:** The lower position starts at the 2nd fret, and the higher position starts at the 14th fret. The notes and fingerings for the lower position are: 2nd fret (1), 3rd fret (2), 4th fret (3), 5th fret (4), 6th fret (5), 8th fret (7), 9th fret (8). The higher position starts at the 14th fret (1), 15th fret (2), 16th fret (3), 17th fret (4), 18th fret (5), 20th fret (7), 21st fret (8).
- Scale of F# (or Gb):** The lower position starts at the 3rd fret, and the higher position starts at the 15th fret. The notes and fingerings for the lower position are: 3rd fret (1), 4th fret (2), 5th fret (3), 6th fret (4), 7th fret (5), 9th fret (7), 10th fret (8). The higher position starts at the 15th fret (1), 16th fret (2), 17th fret (3), 18th fret (4), 19th fret (5), 21st fret (7), 22nd fret (8).

It will be observed that, in each scale, the higher position is twelve frets above the lower one.

For instance, the scale of F starts in the 1st pos. and continues in the 13th* and the scale of F sharp which starts in the 2d pos. ends in the 14th*.

CHART OF MAJOR FORMULA, No. 1.

The scale of E is given again in this chart to more clearly define its connection with the formula. The keys of F# and G# are termed parallel signatures and actually produce the same tones—G# is F# enharmonically written—we give both, however, to further illustrate our theory.

Parallel Signatures.

Strings.	3rd.	2nd.	1st.	3rd.	2nd.	1st.	2nd.	3rd.	1st.	2nd.	3rd.
12th Position.											
	0 2	0 1	0 2 4	1 3	1 2	1 2 3 4 3 2 1	2 1	3 1 *	4 2 0	1 0	2 0
13th Position.											
1st Pos.	1 3	1 2	1 2 4	1 3	1 2	1 2 3 4 3 2 1	2 1	3 1 *	4 2 1	2 1	3 1
14th Position.											
2nd Pos.	1 3	1 2	1 2 4	1 3	1 2	1 2 3 4 3 2 1	2 1	3 1 *	4 2 1	2 1	3 1
14th Position.											
2nd Pos.	1 3	1 2	1 2 4	1 3	1 2	1 2 3 4 3 2 1	2 1	3 1 *	4 2 1	2 1	3 1
15th Position.											
3rd Pos.	1 3	1 2	1 2 4	1 3	1 2	1 2 3 4 3 2 1	2 1	3 1 *	4 2 1	2 1	3 1
16th Position.											
4th Pos.	1 3	1 2	1 2 4	1 3	1 2	1 2 3 4 3 2 1	2 1	3 1 *	4 2 1	2 1	3 1

Apply the same method of practice as suggested on page 11.

Learn the scale of F, carefully observing all the rules, and the other scales will be easily acquired.

BANJO, MANDOLIN AND GUITAR ORCHESTRAS

BY THOS. J. ARMSTRONG

The increasing popularity of banjo, mandolin and guitar clubs, has attracted the attention of everybody. A few years ago, only a limited number of these organizations were in existence, but now, quite a lengthy list could be compiled. Every college throughout the land has its little band of interesting musicians; and nearly every community has its diminutive orchestra to make their social existence more attractive. This being the case, it is but natural to suppose that accurate and methodical rules for forming these organizations have been sometimes carelessly observed. Too often has the material at hand been utilized to fit the urgent demand for forming a club. Thus we find it a difficult matter to meet two different organizations having the same instruments and the same number of members. One banjo club may consist of five members, each man playing a regular banjo, and another club may have the same number of men, but two of them have banjeaurines, two have regular banjos and one a guitar. The club that has five regular banjos will not sound as well as the club made up of two banjeaurines, two banjos and guitar; but these five young men wanted to form a club, and as each one already owned a banjo, the club was organized at once. Such a club will also have considerable difficulty in obtaining suitable music, for the best they could do would be to render publications, issued in the duet form.

The modern banjo club sprang into existence when Stewart invented his banjeaurine. All previous attempts to establish a banjo orchestra were dismal failures; and all subsequent attempts to organize one without banjeaurines have had very little success,—musically. The banjeaurine is the *violin* of a banjo orchestra, and music for such organizations cannot be properly rendered, unless the club contains, at least, one of these instruments. Omit the banjeaurine and it is like discarding the violin in our theatrical or concert orchestras. It contains the principal melodies in all publications for banjo, mandolin and guitar combinations, and all other instruments, which the club may add, are for embellishments to those melodies, and harmonizing the same. Its third string is tuned to the middle C on piano.

First and second banjos tune their third strings to G below this middle C on piano.

Piccolo banjos tune an octave higher than first or second banjos.

Bass, or 'cello banjos tune an octave lower than first or second banjos.

Mandolins and guitars tune their A to A on the piano.

In tuning without piano, it is best to tune mandolins and guitars first. After getting these in unison, tune the third strings of first and second banjos in unison with the third string of guitar. Then tune piccolo banjo an octave higher than first banjo. Then tune the banjeaurine. Its open first, second and third strings must sound the same as the first, second and third strings at the fifth fret on first banjo.

In describing the above tuning, it is of course supposed, that if the performer gets the proper pitch for one string, he can tune all other strings on his instrument. It will be noticed in the above tuning that the banjeaurine plays in different keys from all other instruments in the banjo orchestra. When its part is written in *E major*, the regular banjos play in *A major*. When it plays in *A major*, the regular banjos are in *D major*. The reason of this state of affairs is on account of its high tuning. It is tuned a *fourth* higher than the regular banjos and naturally its music must be placed in keys a *fourth* lower than the regular banjos.

A diagram is here given, showing the major or minor keys for banjeaurine and those keys which correspond and chord with all other instruments in a banjo orchestra; such as piccolo banjo, first and second banjos, guitar, mandolin, bass banjo and piano.

MAJOR OR MINOR KEYS.

Banjeaurine	C	D	E	F	G	A	B
Piccolo Banjo	F	G	A	B _b	C	D	E
First Banjo.....	F	G	A	B _b	C	D	E
Second Banjo	F	G	A	B _b	C	D	E
Guitar	A _b	B _b	C	D _b	E _b	F	G
Mandolin	A _b	B _b	C	D _b	E _b	F	G
Piano.....	A _b	B _b	C	D _b	E _b	F	G
Bass Banjo.....	F	G	A	B _b	C	D	E

It will be noticed in this diagram that the keys taken by piano are the same as those taken by mandolin and guitar. It follows then that a club wishing piano parts added to their music, must have these parts written in keys that will correspond to those instruments. Numerous publications can be had for one or two regular banjos with piano accompaniment, but such parts for piano will not chord with other instruments in a banjo orchestra. When the melody is taken by the banjeaurine, the piano part will not chord with it, because it is written in keys that suit a regular banjo. Thus far there has not been sufficient demand for publishing piano parts in harmony with the banjo orchestra. Many banjo selections, published for banjo and piano, have been arranged for the banjo orchestra on account of their popularity; but in all such cases the piano part, that harmonized with a regular banjo, playing the melody, will not chord when such melody is played upon a banjeaurine. If the club has a pianist, and wishes to use this piano part, he must transpose the printed music a *fourth* higher. Take for instance, a piece of music written in *E major* for banjo, its accompaniment for piano will be in *G major*. If this selection is played upon the banjeaurine, which is tuned a *fourth* higher than a banjo, it is not a very difficult matter to understand that the piano part will not go with it. The pianist must, therefore, transpose his part from *G major* a *fourth* higher, which is *C major*.

Another mistake a great many young amateurs make is to attempt to play banjeaurine parts on a regular banjo and make them harmonize with other printed parts in a full club arrangement. This cannot be done except the performer uses a *capo d'astro* at the fifth fret on his instrument, which is not very satisfactory.

A glance at the diagram of keys given above, will show that when the banjeaurine plays in *C major*, the guitar, mandolin and piano must play in *A flat major*, and the piccolo banjo, first banjo, second banjo and bass banjo must play in *F major*.

When the banjeaurine is in *D*, the piccolo banjo, first banjo, second banjo and bass banjo are in *G*, while guitar, mandolin and piano are in *B flat*.

When the banjeaurine plays in *E*, piccolo banjo, first banjo, second banjo and bass banjo are in *A*, while guitar, mandolin and piano are in *C*, and so on throughout all keys.

For the benefit of young clubs the following collection of impossible, but often attempted duets, trios, etc., has been placed here.

DON'T play the banjeaurine or solo part of a club piece on a regular banjo and expect the second banjo part to chord with it.

DON'T play the banjeaurine part of a club piece on a regular banjo and expect the guitar, first banjo or any other part to harmonize with it.

DON'T try to use a banjeaurine with the piano when the music is written for banjo and piano.

DON'T expect too much when you have only first and second banjo parts at hand.

DON'T expect too much when you have only mandolin and guitar parts at hand. The banjeaurine part is what is wanted.

DON'T play any duet, trio, quartette, etc., from any banjo orchestra arrangement, unless you use a banjeaurine to play the solo part.

DON'T play the banjeaurine part on a piccolo banjo. The other parts will not chord with it.

DON'T play the first banjo part on a banjeaurine. The other parts will not harmonize.

DON'T use a piano part with your banjo orchestra, unless you are positive it is written in the proper key.

THIS IS WHAT YOU MUST DO.

If you wish your club to be a musical success, these simple rules must be observed, in playing all publications for the banjo orchestra.

You must play the solo or banjeaurine part on a banjeaurine.

You must play the first banjo part on a regular banjo.

You must play the second banjo part on a regular banjo.

You must play the piccolo banjo part on a piccolo banjo.

You must play the mandolin part on a mandolin.

You must play the guitar part on a guitar.

You must play the bass banjo part on a bass banjo.

And you must use a banjeaurine to play the solo part in any combination you wish to form.

Sometimes, in the absence of guitar or second banjo, the pianist may "vamp" or make up a part from the printed guitar part. As this part is in accord with piano it is not a very difficult thing to do; although it is far better to have a regular piano part written when it is used in a banjo orchestra.

The following will be found very useful for forming duets, trios, etc., out of all publications for banjo clubs. All of these different combinations can be used with advantage by young clubs, whose membership and instruments are limited.

DUETS

Banjeaurine	Banjeaurine
Second Banjo	Guitar

TRIOS

Banjeaurine	Banjeaurine	Banjeaurine	Banjeaurine
Second Banjo	Guitar	Mandolin	Mandolin
First Banjo	First Banjo	Guitar	Second Banjo

QUARTETTES

Banjeaurine	Banjeaurine	Banjeaurine	Banjeaurine
Guitar	Mandolin	Mandolin	Piccolo Banjo
First Banjo	Guitar	First Banjo	Guitar
Second Banjo	Second Banjo	Guitar	1st or 2d Banjo

QUINTETTES

2 Banjeaurines	1 Banjeaurine	1 Banjeaurine
1 Guitar	1 Mandolin	1 Piccolo Banjo
1 First Banjo	1 First Banjo	1 First Banjo
1 Second Banjo	1 Guitar	1 Guitar
	1 Second Banjo	1 Second Banjo
2 Banjeaurines	2 Banjeaurines	2 Banjeaurines
1 Mandolin	1 First Banjo	1 First Banjo
1 Guitar	1 Guitar	2 Guitars
1 Second Banjo	1 Second Banjo	

SEXTETTES

2 Banjeaurines	2 Banjeaurines	2 Banjeaurines
1 First Banjo	1 Mandolin	1 First Banjo
2 Guitars	1 First Banjo,	3 Guitars
1 Second Banjo	2 Guitars	
2 Banjeaurines	2 Banjeaurines	2 Banjeaurines
1 First Banjo	1 Mandolin	2 First Banjos
1 Piccolo Banjo	1 First Banjo	2 Guitars
2 Guitars	1 Guitar	
	1 Second Banjo	

SEPTETTES

3 Banjeaurines	2 Banjeaurines	3 Banjeaurines
1 First Banjo	1 First Banjo	1 First Banjo
1 Second Banjo	1 Second Banjo	1 Second Banjo
1 Mandolin	1 Mandolin	1 Piccolo Banjo
1 Guitar	2 Guitars	1 Guitar
2 Banjeaurines	3 Banjeaurines	2 Banjeaurines
1 First Banjo	1 First Banjo	2 First Banjos
1 Mandolin	3 Guitars	1 Second Banjo
3 Guitars		2 Guitars

OCTETTES

3 Banjeaurines	3 Banjeaurines	3 Banjeaurines
1 First Banjo	1 First Banjo	1 First Banjo
1 Second Banjo	1 Mandolin	1 Piccolo Banjo
2 Guitars	2 Guitars	1 Second Banjo
1 Bass Banjo	1 Bass Banjo	2 Guitars
3 Banjeaurines	3 Banjeaurines	3 Banjeaurines
2 First Banjos	1 First Banjo	2 Mandolins
3 Guitars	1 Piccolo Banjo	3 Guitars
	2 Second Banjos	
	1 Guitar	

The above are some of the agreeable combinations that can be used from publications issued for the banjo orchestra. Many more could be given, but it is unnecessary. Enough has been given to guide the young club in making up its members. It will be seen that it is not a good plan to have too many second banjos in a small club. It would not sound very well to have three second banjos in a club of six members. If the printed parts for second banjos are printed in the "divided accompaniment" form, with bass banjo playing all bass notes, it is a different matter. This is explained in a work by the writer, entitled "Divided Accompaniment." In all such cases the harmony is taken by the second banjos on their lower strings, and all bass notes are given to the bass, or 'cello banjo.

This is vastly superior to our present mode of writing second banjo parts, with both bass and harmony for the same instrument. But there is no alternative for a publisher of banjo music. Young clubs must be encouraged, and as very few of them possess a bass banjo, a second banjo part is published having both bass notes and chords for the accompaniment. This is wrong, because the harmonies being taken on the high strings of the second banjo, are too high and brilliant for accompaniments, sometimes completely hiding the principal melody of a composition. This is vividly illustrated when a second banjo player uses too much force and plays too loud.

When the accompaniment is written in the divided form, as mentioned above, this difficulty disappears. The bass banjo then takes all bass notes one octave lower than second banjo, and the harmonies belonging to the accompaniment are played on the lower strings of second banjo.

The guitar on account of its low basses, makes a fine accompaniment for the club. The bass and harmonies are far better on the guitar than on the regular banjo. It is well for all young clubs to remember this, and use guitars for seconds instead of banjos.



PICKING IT UP BY EAR
(A GOOD LARGE ONE
IS PREFERABLE)



S. S. STEWART.

The banjo, 20 years ago, did not stand very high, or in much favor as a musical instrument,—it was then looked down upon by cultivated musicians, with few exceptions. To-day it is different. Time has worked many changes. Under the careful management of S. S. Stewart, the banjo has been brought prominently before the notice of the musical public, and after over 17 years steady work, the time has arrived when this instrument can hold up its head and claim the respectful attention of the cultivated musical classes. The Stewart Banjo to-day is recognized as a *musical instrument*:—it makes its appearance in musical circles, in concerts of high class, and from it is produced musical strains of as high an order as from such instruments as the violin, zither, harp, or piano.

High class instruction books, too, have been produced; music in sheet form for the banjo, as well as musical literature, treating upon this particular instrument, can now be obtained upon the same basis as works for other high-class instruments.

The remarkable performances of A. A. Farland, of classical music, upon the banjo,—his work before the musical public in all parts of this country has shown that, with proper representation, the banjo should hold no second place to any other instrument. Those who went to hear Farland expecting to be *amused only*, were agreeably surprised, *astonished, delighted*. Those among them who possessed a musical instinct could not but express their admiration and wonderment at what was to them a *revelation in music*.

So, as time passes, the banjo becomes better and more fully known in its *higher development*, and many are wont to believe that all this time they have had a wonderful musical instrument in their midst without knowing it until now. Now, for the hundreds and thousands who have yet to become acquainted with the banjo in its higher capabilities, let us say, you have yet a great treat in store. Don't think you

have learned all there is to know about music and its methods of expression, or you may yet be obliged to admit your ignorance. Let us learn all we can, and the most of us can *learn something new every day*. All who have not heard Farland, who is truly a Meteor Light among banjo players of this generation, should embrace the very first opportunity that may present itself of hearing him render some of his classical selections.



WE DO NOT TUNE BONES.

A correspondent, who evidently thinks he has something upon which to accompany the "Funeral March of an Old Jaw Bone," writes—"Would like to know if you manufacture bones. If so, would like to have your price on them as soon as possible. Also, whether you tune them to any *key* desired. I would like to purchase a couple of sets of them, as the ones I am working with now are something frightful."

* * *

We can supply well-seasoned 8-inch ebony bones for end work, at \$1.50 per set of four, but do not undertake to tune the sweet sounding instruments; They will work nicely in almost any key, and are warranted not to balk, kick or shy; they are also "sound and kind."

* * *

It would appear from the following that there are those who have primitive ideas about banjos.—

A correspondent, in the State of Georgia, writes:—

"Please let me know your charges for putting on a new plate on a twelve-inch nickel-plated banjo with 38 hooks on it. There's about one-third of the nickel-plate worn off of it, and I want it plated over with nickel or German silver, and I want the neck varnished over in walnut color."

* * *

It is almost useless to attempt a reply to a communication of the above character.

W. G. B. writes:—

"Will you please let me know what you will charge to make me a complete banjo rim, with head on, etc., and with holes cut for the neck. I want it (20) twenty inches in diameter,—no smaller. I do not want the rim made any deeper than an ordinary-size rim."

* * *

We are sorry to have to lose so large an order as a 20-inch rim, but the truth is we cannot undertake it. Rims are contrary as mules, at times, and the 20 inch is too much for our capacity at present. Besides, there is an old maxim, which goes something like this: "Always grasp the hand of a friend in need, but do not the same with a mule's hind foot." From this we should think that a 20-inch neck might be O. K., but a 20 inch rim—well, too far advanced for the day, we will say.

"MOON STRUCK."

The following interesting epistle is apt to strike the reader with the force of an unloaded, old-time horse pistol. Without further introduction, let it begin:—

"I was always a banjoist in desire, from my infancy up. From that time I began to be a banjoist in fact, as well as in fancy. This continued,—or, in other words, I progressed until I was able to read almost

any and all banjo music, and to execute the same on a very fair banjo, the only one I was able to purchase; or, that is, coming within my rather fair to limited means.

Well, to make a long story short or a hard case soft, for two or three years I continued to get along quite well with the banjo, until one night I went to sleep whilst playing, or practicing, when I was tired, after a hard day's work, and eating a rather tough lobster steak, stuffed with onions, mounted on a 'Philadelphia squab on toast.' I was sitting by my window in the cool of the evening, (I didn't fall out) I fell asleep, and the moon was shining directly upon me. I did not wake up until the early dawn of day. Well, from that time up to date, my banjo has had a funny sound to it and it doesn't work right any more as it used to do. Now what I want to know is this: Is a banjo ever moon struck? if not, why not, and wherefore?"

* * *

Probably dampness has eased the head, or heads, of the banjo and its owner, causing the head or heads to have become slack. It is known that even lime will slacken with moisture; 'why not a lime-cured head?' If this is not the case, then it must be a most peculiar one, and one, we should think, that requires the assistance of a veterinary surgeon.

PAUL ENO.

This well-known Philadelphia teacher has had a highly successful season, and is occupying his summer vacation in putting some of his late musical ideas on paper, for publication next fall. He will have several new Banjo and Guitar Clubs under him the coming season.

NEW OVERTURE COMING.

A new Overture is being written for Banjo Clubs by Thomas J. Armstrong, the celebrated banjo music writer and teacher. It will probably be issued in September by S. S. Stewart.

THE GREAT BANJO TRIO DORE, FARMER and DORÉ

The above-named Banjo Trio, made up of Wm. C. Doré, W. B. Farmer and Geo. S. Doré, will make an extended tour of the United States during the fall. The Trio will perform in all the principal cities, as far west as California. Their home address is the Doré Banjo Studio, 666 Sixth Avenue, New York, where all letters should be addressed.

ADVERTISING RATES.

For information as to advertisements to be inserted in the *Journal*, see article on pages 6 and 7 of this issue.

Owing to the constant request of a number of people connected with the music and musical instrument business, we have at length decided to open our columns to advertisers, or to such as wish to bring their business before the thousands who read the *Journal*. Such a proceeding may, and doubtless will, appear foolish to some of our readers, who realize the amount of hard work and expense entailed, in the establishing of a circulation on such as the *Journal* now enjoys, and who perhaps in our place, would prefer to retain to themselves all the advantages of its advertising columns. But the time, we believe, is not far distant, when it will become necessary to again enlarge the *Journal*, in order to keep pace with its constantly increasing and widening field of action. Be this as it may, we have, as stated, decided to open our columns to those who desire to advertise, and at the very moderate rates given on page 7.

MUSIC FOR BANJO CLUBS

PUBLISHED BY

S. S. Stewart, Philadelphia



- "**Excelsior Medley**," complete for Banjeaurine, Piccolo, 1 and 2 Banjo (4 parts) *Arr. by Armstrong* 1.00
- "**Lights and Shadows**," Gavotte, complete for the four instruments, 1 and 2 Banjo, Banjeaurine and Piccolo Banjo. *Stewart* .50
- "**Grand Inauguration March**," by Stewart, complete for Banjeaurine, Piccolo Banjo, and 1 and 2 Banjo (4 parts), *Arr. by J. H. Lee* 75
- "**The Wayfarer**" Waltz, complete for 1 and 2 Banjo, Banjeaurine, Piccolo and Guitar. *Stewart* 1.00
- "**Rocky Point Schottische**," complete for 1 and 2 Banjo, 1 and 2 Piccolo Banjo, and 1 and 2 Banjeaurine. The 2 Piccolo and the 2 Banjeaurine parts may be omitted if desired (4 or 6 parts) *Huntley* 50
- "**Stewart's Favorite Quickstep**," complete for 1 and 2 Banjo, 1 and 2 Piccolo, Banjeaurines and Guitar (5 or 7 parts) . *Herbruger* 1.00
- "**Merry War March**," by Strauss, complete for 1 and 2 Banjo, Banjeaurine, Piccolo, and part for bass Banjo, *ad lib.* . *Arr. by Baur* 1.00
- "**Martaneaux Overture**," complete for 1 and 2 Banjo, Banjeaurine, Piccolo Banjo and Guitar (5 parts) *Vernet* 1.00
- "**Bella Bocca Polka**," by Waldteufel, complete for 1 and 2 Banjo, Banjeaurine, Piccolo Banjo and Guitar (5 parts), *Arr. by Armstrong* 1.00
- "**In Wild Haste**," Galop, by Faust, complete for 1 and 2 Banjo, Banjeaurine, Piccolo and Guitar (5 parts), *Arr. by Armstrong* 1.00
- "**Silver Crown**," Medley, Overture, complete for 1 and 2 Banjo, Banjeaurine, Piccolo and Guitar (5 parts) *E. H. Frey* 1.00
- "**Normandie March**," complete for Banjeaurine, 1 and 2 Banjo, Piccolo Banjo and Guitar (5 parts) *Arr. by Armstrong* 1.00
- "**Cœur Atout Polka**," by Zikoff, (5 parts) complete, *Arr. by Armstrong* 1.00
- "**A Dance in the Wood**," Polka Mazourka, by C. Faust (5 parts) complete . . *Arr. by Armstrong* 1.00
- "**Fruhling's March**," by Parlow (5 parts) complete, *Arr. by Armstrong* 1.00
- "**Heroic March**," complete in 6 parts, Banjeaurine, 1 and 2 Banjo, Piccolo Banjo, Guitar and Mandolin 50
- "**Hemlock Schottische**," complete in 6 parts *Gibbs* 50
- "**The Knight's Reel**," complete in 6 parts *E. H. Frey* 50
- "**Limited Mail, Galop**," (6 parts) *Frey* 50
- Schottische, "Ecstasy"**, (6 parts) *Frey* 50
- "**Gypsy Prince, Polka**," (6 parts) *Frey* 50
- "**Ring Dove Waltz**," (6 parts) *Frey* 50
- "**Clover March**," (6 parts) *Armstrong* 1.00
- "**But One Vienne**" March, by J. Schrammel, arranged for Banjo Club, by *T. J. Armstrong*. Complete in 6 parts 50
- "**Flower Schottische**," complete in 6 parts, for young clubs, *Mack* 50
- All the following arrangements are complete for seven instruments, as follows: Banjeaurine (leading part), first and second ordinary Banjos, Piccolo Banjo, Mandolin, Guitar and Bass or Cello Banjo. The arrangements cannot be used without the Banjeaurine part. The Mandolin, Guitar, Piccolo and Bass parts can be omitted, but not the other parts.
- "**Love and Beauty Waltzes**" *Armstrong* 1.50
- Solo, 40
Bass Banjo part, 10
Other parts, each 20
- "**Vendome Galop**" . *Armstrong* 1.10
- Solo, 20
Bass Banjo, 10
Other parts, each 20
- "**Philomela Polka**" . *Armstrong* .60
- Each part 10
- "**Amphion March**," *Stewart*
Arr. by Armstrong .75.
- Solo 20
Other parts, each 10
- "**Lake Side March**" . . *Fohwell* 1.40
- Each part 20
- "**Cedar Lake Waltz**" . *Fohwell* 1.40
- Each part 20
- "**Queen on the Sea Waltzes**" *Armstrong* 1.50
- Solo 40
Bass 10
Other parts, each 20
- "**Brazilian March**," *Armstrong* 1.40
- Each part 20
- Overture, "Cupid's Realm"** *Armstrong* 1.50
- Solo 35
Other parts, each 20
- "**Imperial Mazourka**,"
8 parts *Armstrong* 1.50
Each part 20
- Arranged in "Divided Accompaniment" form. Banjeaurine part leads

The last ten named pieces have Mandolin parts, which may be used or not, as occasion requires.

Mandolin and Bass Banjo parts can be had for "Normandie March" and "Martaneaux Overture," by Armstrong, at 20 cents each