

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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S. S. STEWART'S JOURNAL

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NOTICE.

Every new subscriber to the *Journal* from this date, who pays fifty cents for one year's subscription, will receive free by mail, as a premium, a copy of *The Banjo and Guitar Music Album*, a 48 page book of Banjo and Guitar Music. This book cost to get up the first edition, some three hundred dollars and contains the choicest of choice gems for Banjo and Guitar players. No copies of the Album will be sold at any price, and the only way they can be had, is by subscribing for the *Banjo and Guitar Journal*, and paying fifty cents for one year's subscription. Every person sending ten yearly subscriptions will receive a first-class watch and chain as a club premium (see particulars in another part of the paper)—and other premiums are also offered for a larger number of new subscriptions.

The Musical value of the *Journal* has been greatly enhanced, and all lovers of good Banjo or Guitar Music will admit that they have got the "worth of their money" in the *Journal*. We aim now to increase its circulation and sphere of usefulness to such limits as were at first deemed impossible.

BANJO MUSIC.

Occasionally the question is asked, "why don't you publish a greater variety of music for the banjo?" Now as any fool may criticize without being able to do one-half as well himself, we will give the general public the advantage of a few plain truths.

We have up to our last issue published separate and apart from this *Journal*, over thirty pieces of music for the banjo, with piano accompaniment, all gotten out in first-class style. Our catalogue of sheet music arranged for one banjo and as duets for two banjos embraces over one hundred and fifty fine selections printed in sheet music form, this not including our songs for the banjo. Then the music in our popular books, including "The Artistic Banjoist," price, \$1.00. "The Thorough School," price, \$2.50. "The American School" (vol. 2.) price, \$2.00. "The Banjo Player's Hand Book," price, 75 cts. "The Banjoists Own Collection," price, 50 cts. "The Young Banjoist," price, \$1.00. "The Banjoists Compendium," price, 50 cts. "The Banjoists Delight," price, \$1.50. "The Minstrel Banjoist," price, 50 cts. "The Universal Instructor," price, 10 cts; makes in all the choicest collection of music for banjo players ever produced. None of the music in the books named, is published separate from the books. Now as there are still so many incompetent teachers of the banjo throughout the country, who teach "by ear," or by other "systems" than musical notation, the result is that many persons who would like to play the banjo by note are unable to get a start in acquiring a knowledge of the art for lack of teachers.

Hence there is no inducement for a publisher to place on the market a larger assortment of music. The demand does not warrant it.

When we began publishing music for the banjo there was no demand for good banjo music whatever. The demand which does exist to day is principally the result of our endeavors to crowd out incompetent teachers and create a demand for good music. But there would be no policy in publishing an immense number of pieces of

music for the banjo, and of such a degree of difficulty that not one player in fifty could play them correctly and perhaps not one teacher in five could understand.

We have put our Complete American Banjo School on the market, in order that those having a real desire to learn music might have a suitable book.

We have published the Universal Instructor at the low price of ten cents, in order that those who would like to get an idea of notes without expending much "oodle" might have such an opportunity.

We have aimed to extend the sale of banjo music, to create and improve a taste for a fair quality of music, and to popularize the instrument generally.

Long may she wave.

Advice to those about Purchasing a Banjo.

The beginner in banjo playing, having little or no experience, will often write to each manufacturer of banjos and select from a number of price lists sent him such an instrument as he thinks will give him the most for his money. And it is in trying to get the "most for his money" which fools so many beginners and causes them to purchase worthless banjos, which are worse than useless, when for a little more money they would have been able to buy good instruments.

The instrument which looks the best on paper is often rather "tubby" when you get your hands on it. A highly recommended banjo, described in flowing language in somebody's price list (recommended by the manufacturer and unknown players generally), often turns out decidedly "N. G."

The only real guarantee a purchaser of a banjo has is the reputation and standing of the manufacturer. If a banjo manufacturer has been making instruments for a number of years and his banjos are known to be used by leading players before the public, then it is a conceded fact that there must be merit in his instruments. If a certain make of banjo is recommended by nearly all of the best known players in America and Europe it is a settled fact that they must have great virtues. The S. S. Stewart Banjos in this respect take the lead.

Nobody who knows anything about a banjo would attempt to say that a lot of brackets—say 40 or 50 brackets—on a banjo rim would add anything to the tone. In fact all sensible people know that the effect of such weight is against the vibration and serves to deaden the tone. Hence, any more brackets than are necessary to properly hold the band and head evenly and look well are an impediment and incumbrance to the musical value of the instrument. The tone or musical value of a banjo is the first thing to be looked at in an instrument. No person who is not a practical and experienced banjo maker, as well as performer, is a competent judge of an instrument. A banjo may sound very well when you first buy it, but the question is, *How long will it keep its tone?*

You may get some friend of yours, who considers himself a good judge of a banjo, to select an instrument for you, and you may be fooled then. Hence, we say again, it is the reputation of the maker only and nothing else which will guarantee a banjo to be good.

There are a certain class of "just too sweet to eat" young fellows who fancy that they know more about making a banjo than a practical and experienced manufacturer and performer. This

class of young ducklings will always want a banjo neck made just one-quarter of an inch longer or shorter than the manufacturer thinks is proper, or he will want the rim just one-eighth of an inch larger in diameter, or smaller, as the case may be. There are plenty of this kind of animal—"the woods are full of them."

Then there is another species known as the "Goat." The goat will send a postal card to every banjo maker he can hear of for catalogues. What he does with these catalogues is uncertain, for he keeps on sending for more every once in a while, and occasionally sends for a five cent book or ten cent songster. This kind of bird is called the goat, because it is supposed that he makes free lunches of the banjo catalogues, and goats are known to eat paper.

GUITAR ITEMS.

Guitar players of all grades should subscribe for the *Journal* and take advantage of the premium advertised in this issue.

Fred. O. Oehler, teacher of guitar. No. 32 Fourth avenue, Mt. Vernon, New York, is to contribute for the *Journal*. He thinks that a good guitar department will make the *Journal* an A, No. 1, publication.

Winslow L. Hayden, of Boston, who has been a standing advertiser ever since the *Journal* was published, is doing a good business.

Charles H. Long, of Lancaster, Pa., is writing some guitar music for the *Journal* suitable for teaching purposes.

Edmund Clark, of New York, is the only guitar teacher in that city at present.

H. C. Blackmar, of New Orleans, is complaining of "hard times."

J. E. Henning, of Chicago, has a number of pupils on the guitar as well as Banjo.

Franz S. Sulzner, professor of guitar in Palatka, Florida, has taken up the guitar neck banjo.

John Seize, of Cocoa, Fla., has presented his wife with a guitar neck banjo (Stewart's).

One of our correspondents, in a wandering eulogy on the guitar, declares that instrument to be the "exponent of sexual love."

ANSWERS TO CORRESPONDENTS.

BANJOIST.—You could not tune your banjo an octave higher by putting in a neck half as long as the one you have in it now. A string one half as long as another, makes double the number of vibrations per second, and consequently sounds an octave higher. But by putting in a new neck of one-half the length of the old one, you must see that you would not reduce the length of string one-half, by any manner of means. Hence your idea is fallacious.

INVESTIGATOR.—The "Little Wonder" Piccolo or Mandolin Banjos are used for brilliant and rapid execution. They sound equally as loud, and more brilliant and sharp than a large banjo, but are not intended for stroke playing and are not suitable to sing with. They sound something similar to a Spanish Mandolin.

TEACHER.—We have some back numbers of the *Journal* on hand, among which are the following.—Vol. 2, No. 11, price, 10 cents, 18 pages. Vol. 2, No. 12, price, 10 cents, 20 pages. Vol. 3, No. 1, price, 10 cents, 20 pages. (This contains, "Den You'll Know de Sun am down.")

To Miss CLAUDINE SISSON, N. Y. City.

CLAUDINE WALTZ.

COMPOSED FOR BANJO.

By JOHN H. LEE.

Har. 12th.

Tune Bass to B.

3rd. Pos.

BASS SOLO.

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3rd. Pos.

1

2 Har 12* Har 17*

3rd. Pos.

3rd. Pos.

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