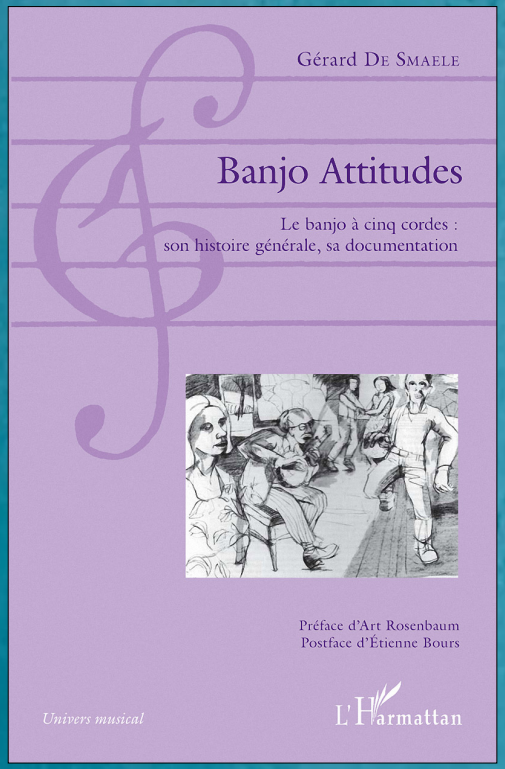
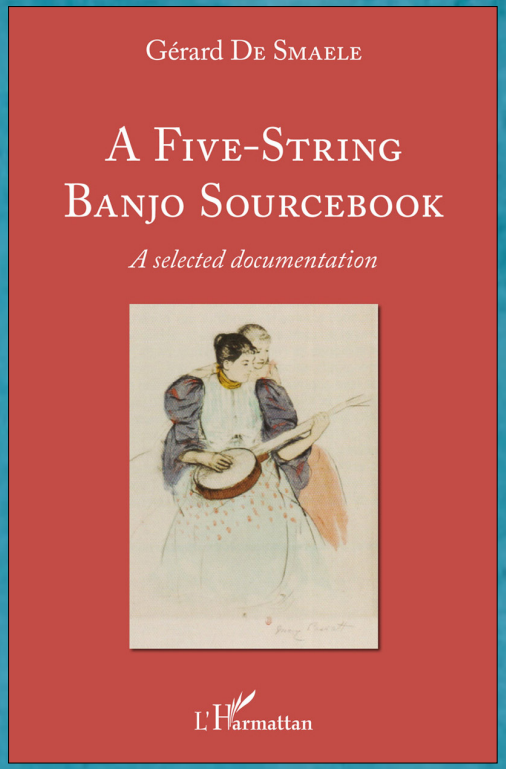


Les illustrations

Les périodiques



Gérard De Smaele, janvier 2024

Musée virtuel du banjo

Contre toute attente, les périodiques spécialisés consacrés au banjo à cinq cordes sont relativement nombreux. En plus des articles, on y trouve aussi une foule de renseignements précieux sur les concerts, l'actualité littéraire ou discographique. De surcroît, des annonces publicitaires en tous genres ciblent le public si particulier des amateurs. Ces revues sont aussi des organes de liaison entre abonnés, et participent de ce fait à l'animation de la vie musicale.

D'autres revues sont répertoriées dans *Banjo Attitudes* et dans *A Five-String Banjo Sourcebook* et son supplément (G. De Smaele, L'Harmattan, 2015, 2019).

Les titres généralistes donnent une vision plus large du contexte dans lequel le banjo évolue. Si certaines revues ont connu de longues périodes de parution, d'autres ne furent qu'éphémères. N'empêche qu'un bon nombre d'entre elles sont courantes. On notera aussi que dans la foulée du '*folk revival*', ce seront bien entendu les revues éditées à partir des années 1960 qui se rapporteront principalement au banjo traditionnel ou au '*bluegrass*'. Quant aux revues plus anciennes, elles émanent du '*BMG Movement*' qui prit naissance à la fin du 19e siècle.

Les exemplaires marqués d'un astérisque sont en dépôt à la bibliothèque du MiM. Des notices plus détaillées sont disponibles dans *Banjo Attitudes* et *A Five-String Sourcebook* (Paris : L'Harmattan, 2015, 2019).

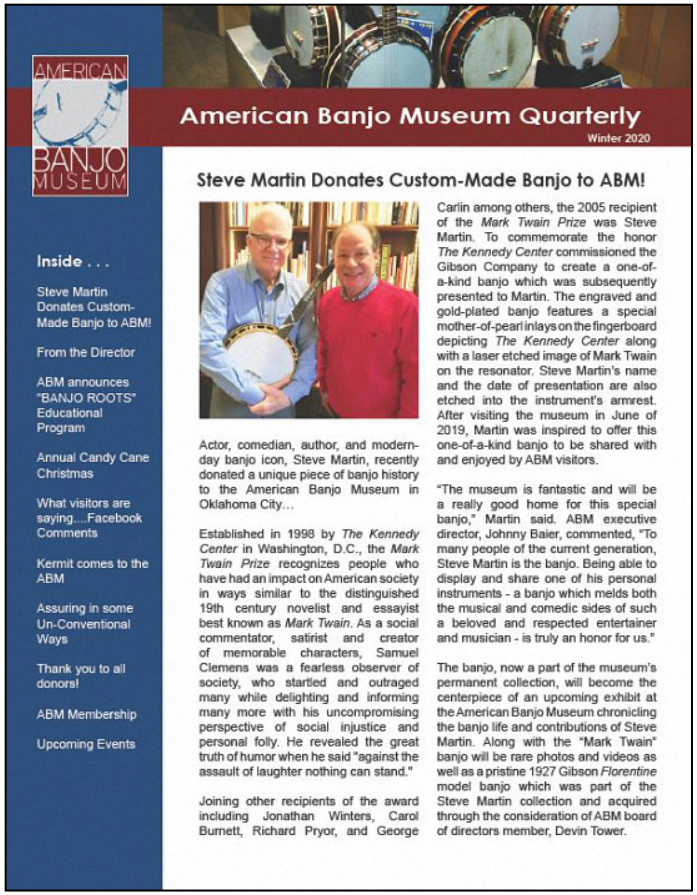
Allegro (The)

Dwight, IL.
Paraît de 1899 à 1900.

All Frets Magazine

Organe de la F.I.G.A.

http://www.allfrets.com



American Banjo Museum Quarterly

Winter 2020

Steve Martin Donates Custom-Made Banjo to ABM!

Inside . . .

Steve Martin Donates Custom-Made Banjo to ABM!

From the Director

ABM announces "BANJO ROOTS" Educational Program

Annual Candy Cane Christmas

What visitors are saying....Facebook Comments

Kermit comes to the ABM

Assuring in some Un-Conventional Ways

Thank you to all donors!

ABM Membership

Upcoming Events

Actor, comedian, author, and modern-day banjo icon, Steve Martin, recently donated a unique piece of banjo history to the American Banjo Museum in Oklahoma City...

Established in 1998 by *The Kennedy Center* in Washington, D.C., the *Mark Twain Prize* recognizes people who have had an impact on American society in ways similar to the distinguished 19th century novelist and essayist best known as *Mark Twain*. As a social commentator, satirist and creator of memorable characters, Samuel Clemens was a fearless observer of society, who startled and outraged many while delighting and informing many more with his uncompromising perspective of social injustice and personal folly. He revealed the great truth of humor when he said "against the assault of laughter nothing can stand."

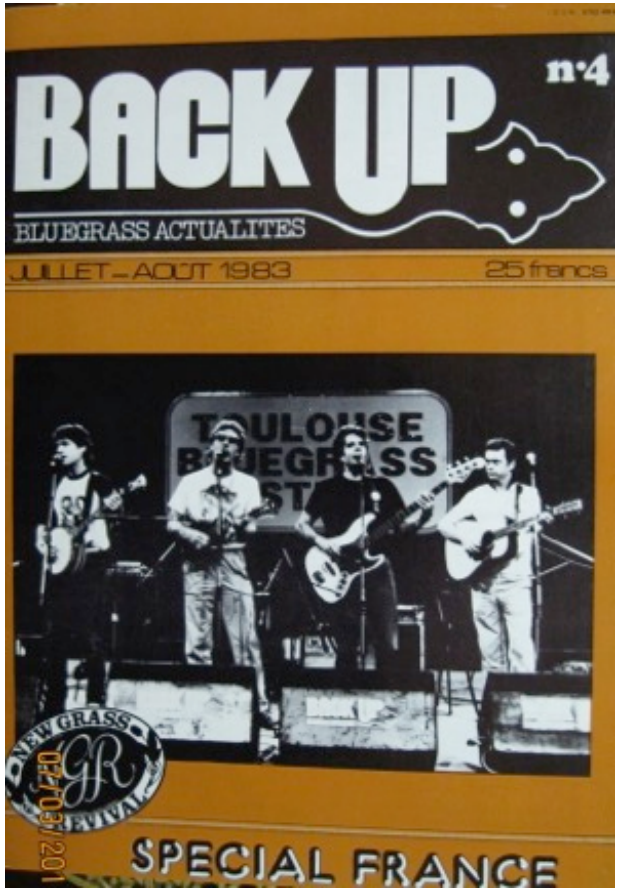
Joining other recipients of the award including Jonathan Winters, Carol Burnett, Richard Pryor, and George Carlin among others, the 2005 recipient of the *Mark Twain Prize* was Steve Martin. To commemorate the honor *The Kennedy Center* commissioned the Gibson Company to create a one-of-a-kind banjo which was subsequently presented to Martin. The engraved and gold-plated banjo features a special mother-of-pearl inlays on the fingerboard depicting *The Kennedy Center* along with a laser etched image of Mark Twain on the resonator. Steve Martin's name and the date of presentation are also etched into the instrument's armrest. After visiting the museum in June of 2019, Martin was inspired to offer this one-of-a-kind banjo to be shared with and enjoyed by ABM visitors.

"The museum is fantastic and will be a really good home for this special banjo," Martin said. ABM executive director, Johnny Baier, commented, "To many people of the current generation, Steve Martin is the banjo. Being able to display and share one of his personal instruments - a banjo which melds both the musical and comedic sides of such a beloved and respected entertainer and musician - is truly an honor for us."

The banjo, now a part of the museum's permanent collection, will become the centerpiece of an upcoming exhibit at the American Banjo Museum chronicling the banjo life and contributions of Steve Martin. Along with the "Mark Twain" banjo will be rare photos and videos as well as a pristine 1927 Gibson *Florentine* model banjo which was part of the Steve Martin collection and acquired through the consideration of ABM board of directors member, Devin Tower.

American Banjo Museum Quaterly

http://www.americanbanjomuseum.com/quarterly-newsletters – Organe du musée – banjos à 4 cordes – courante.

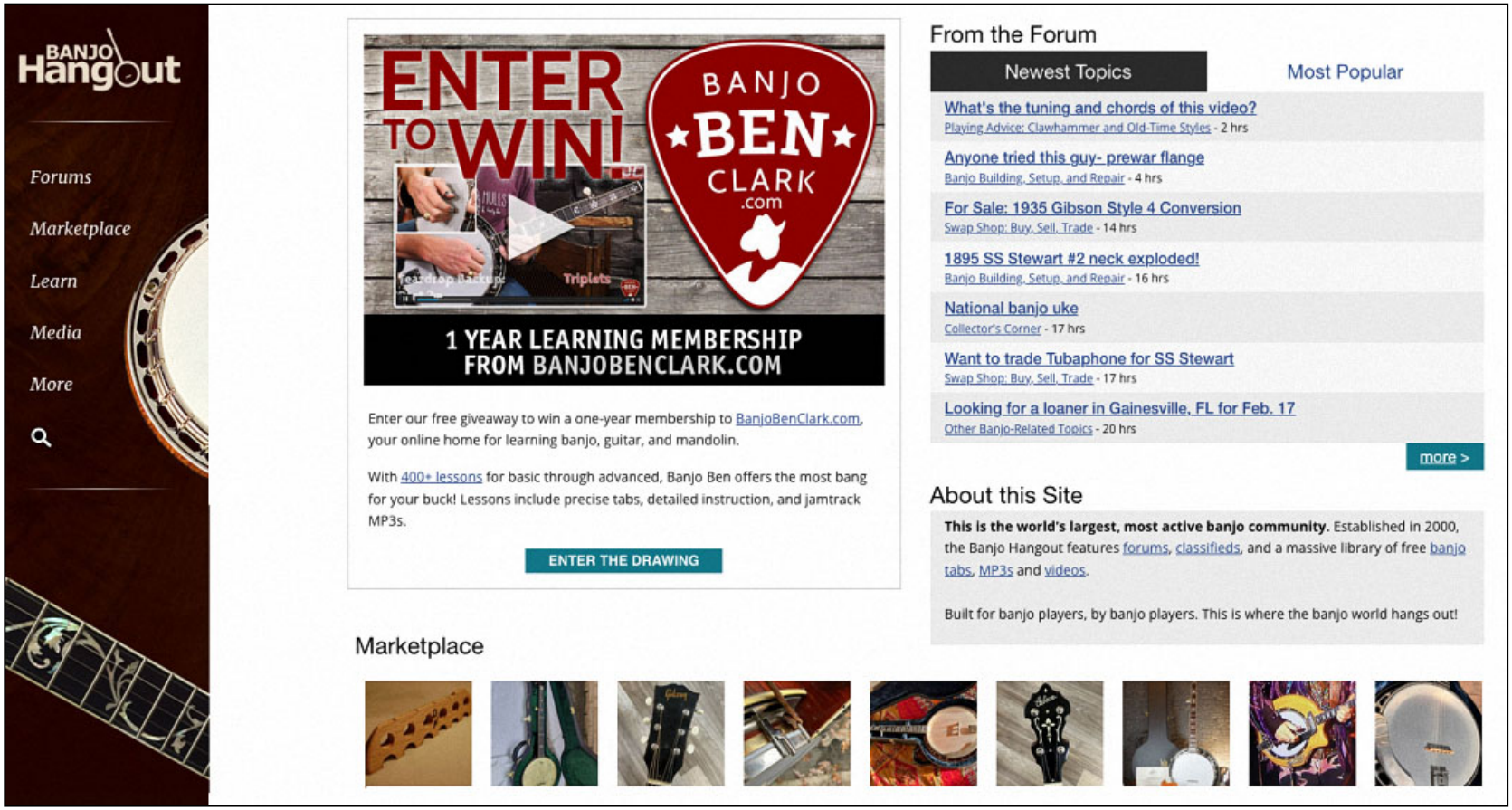


*Back Up**

N° 4, juillet–août 1984.
Revue française.

*Banjo Gazette (The)**

Vol. II/2, Feb. 1994.
Revue anglaise.

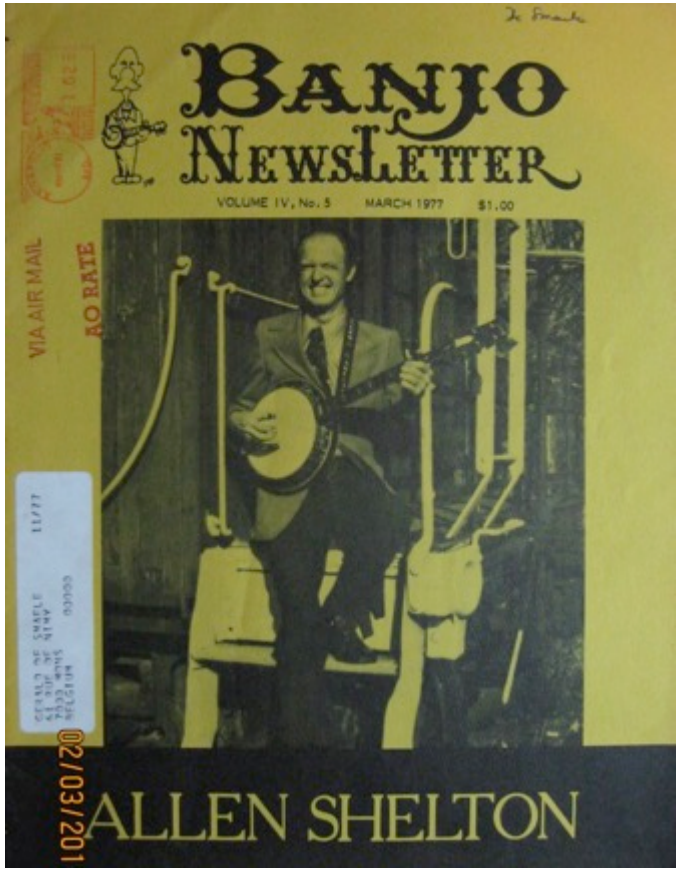


Banjo Hangout

Revue électronique.

Courante.

https://www.banjohangout.org/pages/default.asp



*Banjo Newsletter**

Vol. IV, n° 5, March 1977.

A provisoirement cessé de paraître en 2022.

https://banjonews.com/archives.html

Banjo Soundsheet*

May 1983, first issue.

THE BANJO WORLD

A JOURNAL

DEVOTED to the BANJO, MANDOLINE and GUITAR.

Vol. VII. No. 66. MAY, 1900. SUBSCRIPTION: 1s. per Annum; Post Free, 4s.

ST. JAMES'S HALL.

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FRANK LAWTON

The Whistling Man from the "Belle of New York." Whistling Solos with Banjo Accompaniment.

PLAN AT 89, PICCADILLY, LONDON, W.

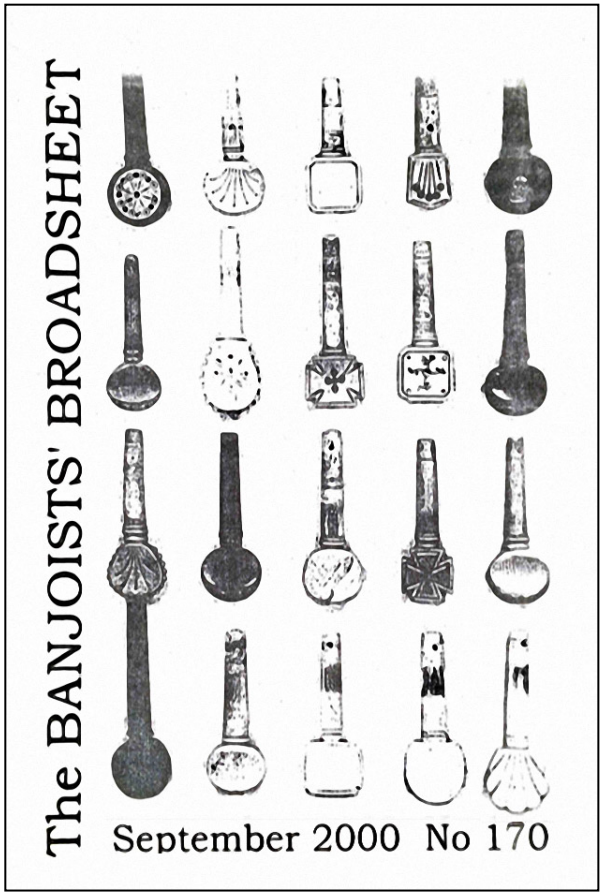
*Banjo World (The)**

Devoted to the Banjo, Mandolin and Guitar.
Vol. VII, n° 66, May 1900.

*BMG – Banjo-Mandolin-Guitar**

Vol. LX, n° 695, March 1963.

https://classic-banjo.ning.com/page/bmg-magazines



*Banjoist Broadsheet (The)**

N° 170, September 2000.

Revue anglaise.

Banjovia

That Banjo Publication — Spring 1998

The All-New Nechville Phantom!

by Nick Hoffman

Over our daily morning coffee, Tom Nechville details his doings in the shop. We use this time to discuss the banjo business the "old-fashioned" way. On a recent morning about a month ago, he blurted out, "I've got this really cool piece of exotic wood. - What should I do with it?"

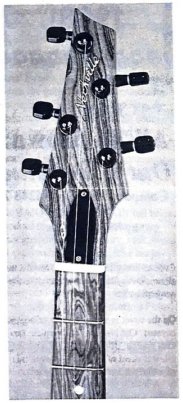
With that, the wheels began to turn, and a new banjo was about to be born. Less than a month later, the new Nechville **Phantom** Heli-Mount became the newest, hottest model for 1998.

Tom had long wanted to utilize the age-old idea of a tunneled 5th string. Contrary to popular belief, the use of a tunnel through the neck for the 5th string is not a contemporary idea. Instead, it was conceived by the English around the turn of the century. The idea has become quite popular within the past few years, with more and more renowned players seeking its advantages. So Tom decided to finally build such a banjo, and put that "really cool piece of wood" to good use.

The tunneled 5th string of the **Phantom** is a simple and practical idea. A banjo equipped with it doesn't need the cumbersome 5th string peg to get in the way. You see, behind the 5th fret, there is a hole which is the end of a 6" brass tube that lies under the fingerboard. The 5th string is put through that tunnel, which ends on the head stock next to the truss rod cover. A fifth tuner on the headstock replaces the old one on the neck. The string comes out of the tube and connects to the tuner.

Tom used the "exotic" wood of cocobolo for the fingerboard and peghead overlay on the first **Phantom**. Cocobolo has a rich, thick grain pattern with large, curvy vertical stripes and a dark reddish color. It is actually harder than ebony, and it sinks in water. This strength solidifies the banjo neck and helps sustain tone.

Tom also added a radius to the fingerboard which would later allow for super-fast action. He then decided to add a



(Above) The newest Nechville Heli-Mount model features a tunneled 5th string and sleek, "geometric" contemporary peghead design. See additional Phantom photos on Page 4.

25.5" guitar scale to the neck, which added two extra frets to the fingerboard. This allows for two full octaves of play! The short scale - combined with the radiused fingerboard of the **Phantom** - results in unbelievable playability.

Mother of pearl dot inlays adorn the fingerboard simply and elegantly. Because of the 25.5" scale, the bridge is moved closer to the center of the head for proper intonation. This move sets the bridge right in the head's "hot spot" and produces a full, crisp tone.

Since he had added so many innovations to the newly-created **Phantom,** Tom decided to pull out all the stops and design an all-new tone ring for the instrument. The result was the **Nechville Megaphonic 40**, a special alloy tone ring that has 40 holes "megaphoned" out in a conic shape. (See photo on Page 4). The resulting tone is out of this world!

Designing the peghead shape for the **Phantom** proved to be a difficult endeavor. The final design was actually inspired by a design by **Ira Gitlin,** an extraordinary banjoist from Massachusetts. Ira had sent his design to Tom about a year ago, and Tom revised the geometric peghead in order to use it for this new, progressive Heli-Mount. The peghead, along with the exotic cocobolo, is very attractive with the mother of pearl "Nechville" logo inlay.

The **Phantom** is available with Keith tuners which allow for precision tuning and convenience. The standard **Phantom**

(Phantom - Continued on Page 4)

Banjovia

Spring 1998.

Quarterly of Nechville Musical Products, Boomington, MN.

*Bluegrass Europe**

N° 14, June–July 2000.

*Bluegrass & Old Time Package**

Vol. 7, n° 2, December issue, ca. 1980.

Revue japonaise.

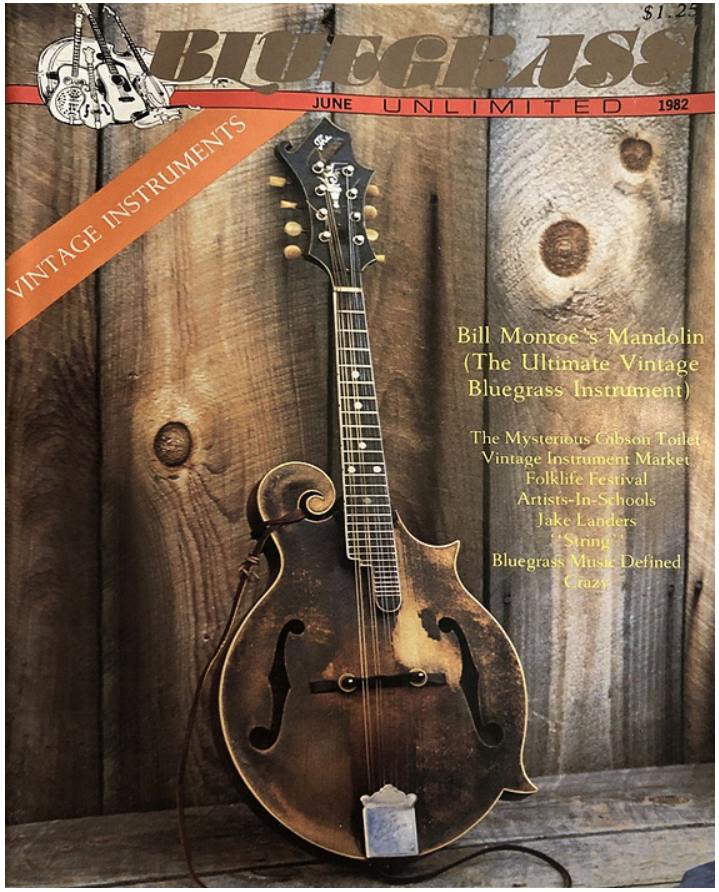
Bluegrass Situation (The)

Revue électronique, courante.
https://thebluegrasssituation.com

Bluegrass Today

Revue électronique, courante.

https://bluegrasstoday.com



Bluegrass Unlimited*

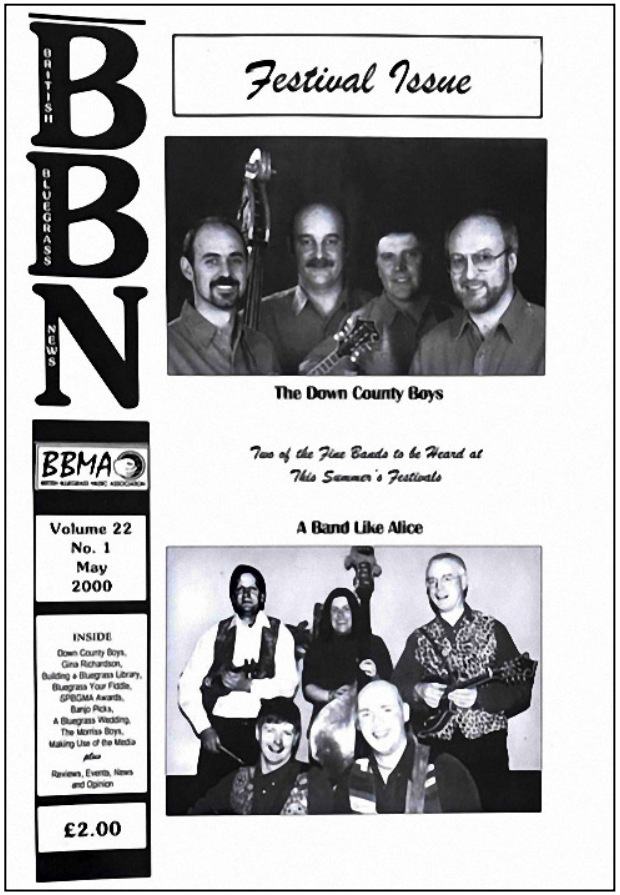
June 1982.

Première parution en 1966, courante.

https://bluegrassunlimited.com

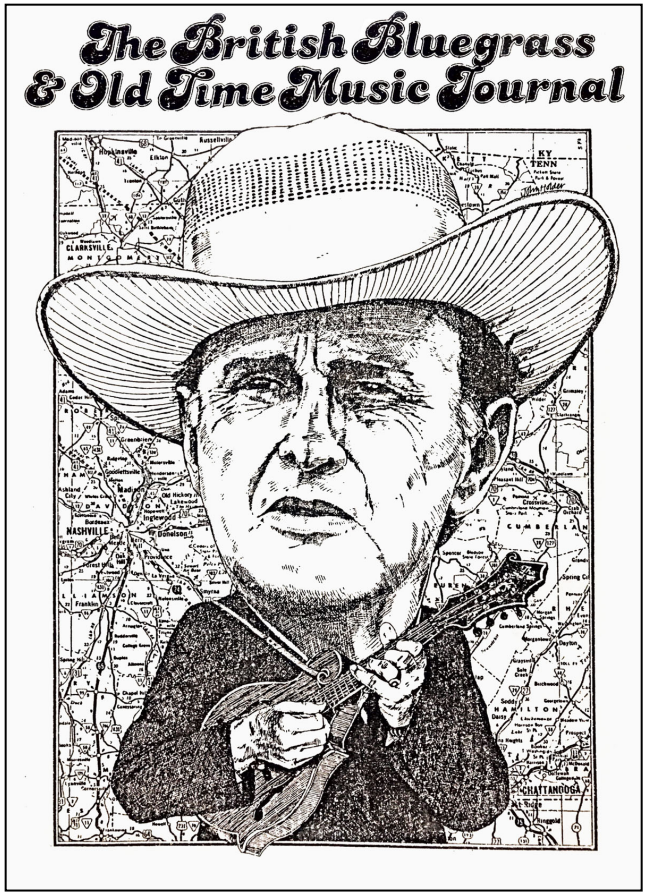
Blueprint: Washington Bluegrass Newspaper*

Vol. 2, n° 5, October 1980.



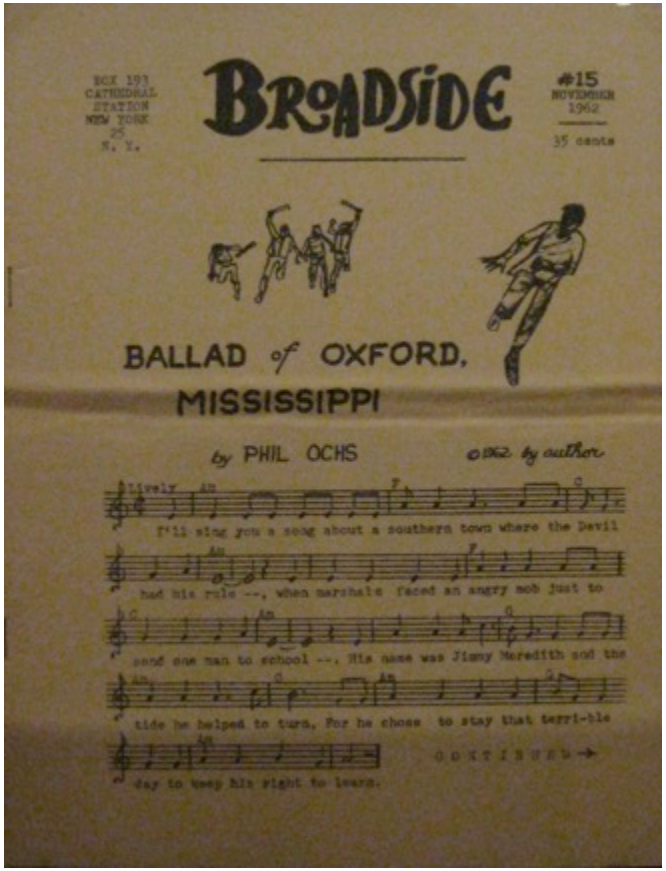
*British Bluegrass News (The)**

Vol. XXII, n° 1, May 2000.



British Bluegrass & Old Time Music Journal (The)

Chelmsford, Essex, England, c. 1980.



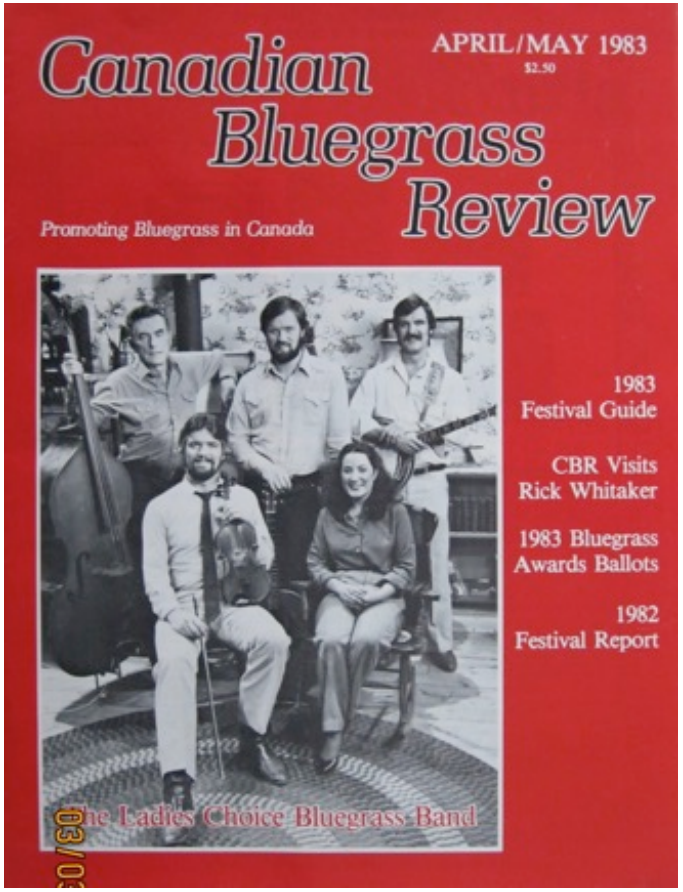
Broadside

Revue fondée par “Sis” Cunningham et Gordon Friesen en 1962, 35 numéros édités à partir de 1982 par Norman Ross – hors publication. Disponible sur le site de la revue *Sing Out.*

Cadenza (The)

Revue fondée par Clarence Partee.
Kansas City à partir de 1894 / New York à partir de 1900 / Boston de 1908 à 1924 (ed. W. Jacobs).

https://onlinebooks.library.upenn.edu/webbin/serial?id=cadenza

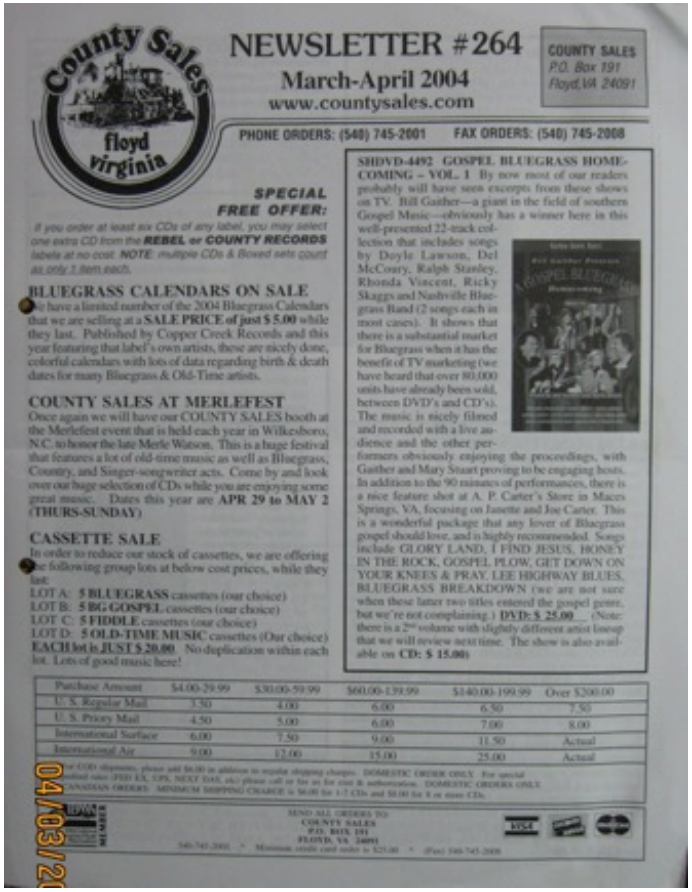


*Canadian Bluegrass Review**

Vol. VI, n° 2, April–May 1983.

Caravan, The Magazine of Folk Music

*R*evue fondée en 1957 par Lee Hoffman, *et* cédée à Billy Faier en 1959.
[Roger Sprung on the banjo]



NEWSLETTER #264

March-April 2004

www.countysales.com

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We have a limited number of the 2004 Bluegrass Calendars that we are selling at a **SALE PRICE of just $ 5.00** while they last. Published by Copper Creek Records and this year featuring that label's own artists, these are nicely done, colorful calendars with lots of data regarding birth & death dates for many Bluegrass & Old-Time artists.

COUNTY SALES AT MERLEFEST

Once again we will have our COUNTY SALES booth at the Merlefest event that is held each year in Wilkesboro, N.C. to honor the late Merle Watson. This is a huge festival that features a lot of old-time music as well as Bluegrass, Country, and Singer-songwriter acts. Come by and look over our huge selection of CDs while you are enjoying some great music. Dates this year are **APR 29 to MAY 2 (THURS-SUNDAY)**

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In order to reduce our stock of cassettes, we are offering the following group lots at below cost prices, while they last:

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EACH lot is JUST $ 20.00 No duplication within each lot. Lots of good music here!

SHDVD-4492 GOSPEL BLUEGRASS HOMECOMING – VOL. 1 By now most of our readers probably will have seen excerpts from these shows on TV. Bill Gaither—a giant in the field of southern Gospel Music—obviously has a winner here in this well-presented 22-track collection that includes songs by Doyle Lawson, Del McCoury, Ralph Stanley, Rhonda Vincent, Ricky Skaggs and Nashville Bluegrass Band (2 songs each in most cases). It shows that there is a substantial market for Bluegrass when it has the benefit of TV marketing (we have heard that over 80,000 units have already been sold, between DVD's and CD's). The music is nicely filmed and recorded with a live audience and the other performers obviously enjoying the proceedings, with Gaither and Mary Stuart proving to be engaging hosts. In addition to the 90 minutes of performances, there is a nice feature shot at A. P. Carter's Store in Maces Springs, VA, focusing on Janette and Joe Carter. This is a wonderful package that any lover of Bluegrass gospel should love, and is highly recommended. Songs include GLORY LAND, I FIND JESUS, HONEY IN THE ROCK, GOSPEL PLOW, GET DOWN ON YOUR KNEES & PRAY, LEE HIGHWAY BLUES, BLUEGRASS BREAKDOWN (we are not sure when these latter two titles entered the gospel genre, but we're not complaining.) **DVD: $ 25.00** . (Note: there is a 2nd volume with slightly different artist lineup that we will review next time. The show is also available on **CD: $ 15.00**)

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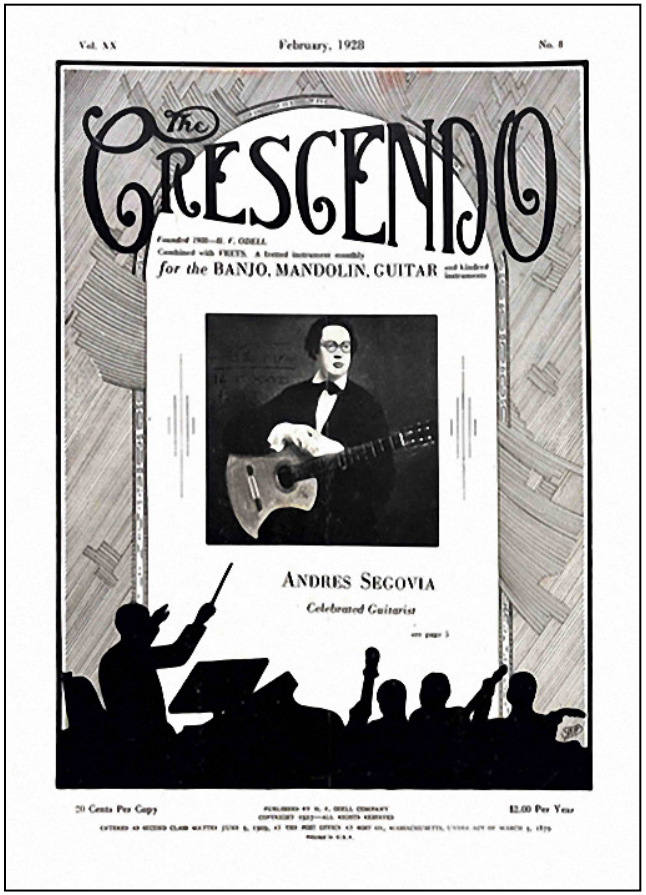
04/03/2

*County Sales Newsletter**

N° 264, March–April 2004.

Actuellement en ligne.

https://www.countysales.com/blogs/news



*Crescendo (The)**

Boston, différents éditeurs de 1908 à 1934.

https://www.digitalguitararchive.com/2020/04/the-crescendo/

Le cri du Coyote

“Fanzine” français, périodique paraissant depuis 1989.
Revue courante.

DOBSON'S BANJO MAGAZINE

Vol. I. No. 1. NEW YORK, MARCH 15, 1886. Price 10 Cents.

BANJO-PLAYING.

How the Oldest of Instruments is Regarded in England and America.

Since the Princess of Wales began to play on the zither, that instrument has become very popular with English ladies, many of whom have become skilful performers. English young gentlemen, however, are rapidly acquiring a taste for another instrument, which may also be said to be American in its origin. One of the English weeklies of a recent date had the following paragraph: "Several young men of my acquaintance, some Guardsmen among them, are skilful banjoists, and there seems a growing wish to perfect themselves in the art. In the United States the banjo is much in vogue with ladies, and $700 is no uncommon price to give for an instrument." The above paragraph was shown to Mr. Henry C. Dobson, a well-known performer on and manufacturer of the banjo, at his residence, No. 1,123 Broadway, New York, and he was asked if it was true that ladies played on the banjo.

NEW YORK BANJO PLAYERS.

"Do any ladies play on the banjo?" said Mr. Dobson, repeating the reporter's question. "Yes. A large number of society ladies and gentlemen are quite skilful artists. This is not generally known, but I assure you I have taught within the last few years in some of the finest mansions in and around the city, and I have had many of our wealthiest gentlemen come to my rooms here for instruction. The rage for the banjo among the society people began about two years ago, but it was only five or six years ago that the banjo became a common instrument in many drawing-rooms. Among my pupils I may mention Lord Dunraven, who took lessons from me for two or three months, and became quite an expert. He introduced the instrument into the aristocratic family in this city. Several of the Vanderbilts studied the art with great energy, and I have supplied to them a number of very fine banjos. One of the ladies has since married an English gentleman, Mr. Cavendish Bentinck. Mr. Leonard Jerome's daughter, now the wife of Lord Randolph Churchill, is a very fine performer and learned the art in this city before her marriage. Mrs. Frederick Gebhard, also a resident of this city, can play the instrument very well. She was a pupil of Miss Chapman, the actress, who learned the art from me several years ago. One of the best gentlemen amateurs is Mr. Christopher Gardner, a son of the ex-Mayor. Among my pupils at present are Miss E. S. Reid, a niece of Mr. Whitelaw Reid, and Miss M. E. Patterson, who was the favorite granddaughter of ex-President Johnson, and who received from him a magnificent gold watch presented to her by the Legislature of the State of Tennessee, when he was Military Governor of that State, and superseded by him in law. Messrs. Fletcher and Joseph Harper, the sons of the publisher, Miss Schuyler, the daughter of William Schuyler, the art dealer in Broadway, is also a promising pupil. Miss Sawyer, a daughter of a well-known merchant in lower Broadway, is one of the finest lady performers on the instrument in this city. Miss Mary Mott, a relative of Jordan Mott, of Mott Haven, ex-president of the Board of Aldermen; Mr. Fred Vanderbilt touches the strings in a very creditable manner, and so does one of the Havemeyers. Mr. George Lee, Jr., son of George Lee, of High Bridge fame, is a prominent amateur player, and Mr. James Gordon Bennett took lessons from me for some time, and learned to play. Mr. Arthur Claflin a son of Mr. H. B. Claflin, is one of the best amateurs in Brooklyn. One of the Misses Claflin, a daughter of Mr. Frank Work, plays very prettily. Dr. Beardsley's son and daughter play and are capable of giving a most interesting banjo concert by themselves. Miss Carleton, a daughter of the publisher, Mr. C. B. Arthur, a nephew of the President; Lieutenant H. J. Slocum, U. S. A.; Mr. Chas. Hartman, and Mr. Metcalfe, the broker, are all very fine amateur players. Mr. Perry Nott plays well. Mr. Nott has a very fine collection of banjos and is quite an enthusiast on the subject. Mr. Nott has the largest collection in the collection, and I believe it second only to that owned by Lord Dunraven. It contains a number of remarkable instruments. A son of Colonel Simmons Clark, of the Seventh Regiment, studied the instrument under my tuition and is a very nice player. Miss Matthews, a daughter of Mr. Edward Matthews, of Fifth avenue, is a pupil of my teaching. Mr. Jenkins, Mrs. Sherwood and Mr. Frank Work are very fine players. Mr. J. Kingsbury, Mr. Wm. Post, Mr. Wm. Post, of Glen Cove, Mr. J. L. Perry and Dr. Moore, of Newport, all play remarkably well as amateurs. Judge Hilton's youngest son, Mr. Howard Stokes, Mr. P. H. Burton, of Chicago, and Master Trotter, of New York, are all learning as the most present. Miss W. A. Ingalls and Miss Jennings, of Fifth avenue, play very well. Mr. George L. Mallory and a number of others, Dr. Prime, now living on Staten Island, and Mr. Percy C. Vanderbilt, a relative of the Vanderbilts, are also learning. Miss Rattray, another of my fair pupils, is also a very graceful player. Among professional people who are good performers I might mention Miss Christine Nilsson, Thalberg the pianist, Clara Louise Kellogg and Levis, the latter being one of my pupils. There is also Mr. Ludlow Patten, a well-known broker, who is a fine performer. Mr. Patten is an old-related Hoe-Gage family of re-sellers. He and his wife are both players. One day at a dinner of brokers at Delmonico's he organized the company by bringing in a banjo and entertaining the guests for a short time with a fine selection of negro melodies and operatic airs. The two Misses May, sisters of Fred. May, own banjos and are excellent players. There are many other ladies and gentlemen who admire and play on the banjo, but their names I cannot at present recall."

THE SHAPE OF THE INSTRUMENT.

"The banjo comes from Egypt. It has been found in the tombs of the royal families in the pyramids. Here is a cut which we owe

GEORGE CLIFTON DOBSON.

that has ever seen the banjo can fail to recognize as the same instrument." Mr. Dobson showed on page 119 of Sir William Wilkinson's volume of Egypt a cut of a musical instrument resembling the banjo. Then he read a description of the instrument to show that it resembled the banjo in construction also. "A cut in Layard's Nineveh," continued Mr. Dobson, "closely resembling the banjo has been found in Italy. Nearly forty years ago Jos. Sweeney, a Virginian, introduced it to New Yorkers on the stage of the old Bowery. It became popular and is now known all over the world."

"What is the name of the present pops variety of the instrument?"

"Those who played the banjo in a very fascinating instrument. Ten years later the banjo played as it ought to be played as a solo instrument. I have given seven private pupils and a number of 'three, five and four' to 'The last Rose of Summer' in the

WHAT A BANJO COSTS.

"Is $700 a common price for a banjo?"

"No, it is not a common price. You can buy a banjo for $1, or you can buy one for $700. The cheapest banjo I make costs $15. I have made several, however, for presentation, and these cost me as much as $100 each. They were very elaborate, with solid silver keys, engraved necks and raised ivory fists. This is a little pocket banjo I have just finished for a young lady; it is worth $170." The instrument was provided with a tweed white silk ribbon decorated with water-color paintings of ferns and autumn leaves, so that it could be hung from the shoulder. It was of rather large size, with a fifteen-inch rim and six-inch finger-board. The case was of black walnut, and the outside finish on the cover, and back and sides was of black velvet.

"Where do the English players get their banjos?"

"They all order them from America. They don't know how to make a banjo in England, but they all know me. They all order very fine instruments, and when they come to America they always call for a few lessons while staying in the city.—*New York World.*

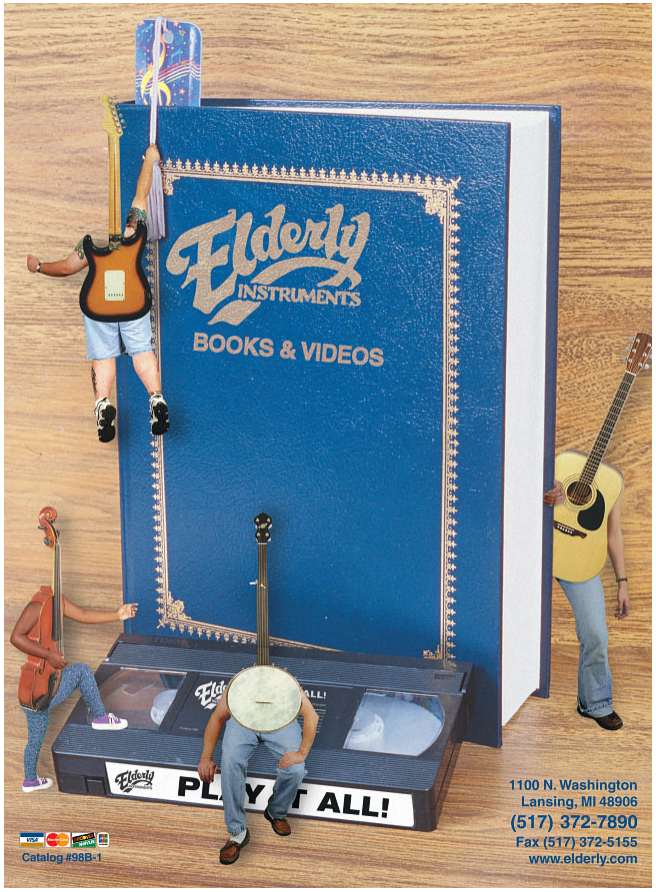
GEORGE CLIFTON DOBSON.

From the New York Clipper, Dec. 26, 1885.

This accomplished banjo player and teacher is a son of Henry C. Dobson, of the well-known Dobson Brothers, and inherits all of his father's genius and aptitude for extracting from the banjo the quaint music for which it is distinguished. He was born in New York City, April 5, 1865, and was educated in the public schools. His first appearance in public as a banjo soloist was made at a concert in Chickering Hall, this city, during February, 1882, when he was a mere pupil of Arbuckle in this city. It is a matter of record that the study of banjo and instruction of pupils that Mr. Mr. Dobson has devoted himself, and his labors have been productive of splendid results. Though quite young, he already stands in the front rank of the profession, and critics who have witnessed his performances, public and private, pronounce them among the most brilliant and attractive ever seen in his or any other country. The banjo, which was invented, gifted, George C. Dobson has become, through father, master of the instrument with which his name is identified. His execution is marvelous; his touch is graceful, strong and precise, and every note within the compass of the banjo he brings out with consummate art. Learned in the science of music, his command of chords and technique is unequaled, which, in view of the achievements of other members of his family, is high, though merited, praise. He is a thorough master of the banjo in every way of having, through their excellence as players and through their inventions, made the banjo a favorite musical instrument on the stage in Europe and America, and to almost every part of the world; and the father of the subject of this sketch enjoys the added honor of having been the first member of the Dobson family to make the teaching and manufacture of the banjo a successful professional pursuit. Young Dobson is at present teaching ladies and gentlemen in this city.

Dobson's Banjo Magazine

George Clifton Dobson, Vol.1, n° 1, 13 Mars1886.



*Elderly Instruments**

Catalogue périodique de la maison Elderly.

Actuellement en ligne.

https://www.elderly.com

NUMBER 181
Double Issue
Winter-Spring 1997-98

5 STRINGER

Published by
THE AMERICAN BANJO FRATERNITY

© 1998 by Elias & Madeleine Kaufman

FIFTIETH ANNIVERSARY RALLY
October 21, 22, 23, 24, 1998

We are already anticipating a big turnout for this special Rally. It will be held at the Green Gables, 900 South Main Street, Lewistown, Pennsylvania 17044, (717) 248-4242. There is a special Rally room rate of $39. Be sure to mention the Fraternity when making your reservation as we have all the rooms in the hotel and motel booked. We expect there to be many early arrivals on that Wednesday and there will be programs and special events Thursday, Friday and Saturday. Many people will be playing music composed by or associated with A.B.F. members. There will also be a raffle and door prizes. John Bernunzio has donated a copy of *1001 Banjos: The Tsumura Collection* for the raffle and Robert Thornburg has donated one of his fine gourd banjos. Geoff Freed and John Bullard are contributing their banjo CDs. We anticipate many other prizes large and small. Howard Weilmunster designed a great A.B.F. logo that will be featured on our 50th Anniversary souvenirs. If you have suggestions or ideas for this gala event please let us know.

The Spring 1997 Rally Report begins on page 6.

The Fall 1997 Rally Report begins on Page 8.

SPRING RALLY
MAY 21, 22, 23, 1998
PUNXSUTAWNEY, PA.

There is still time to make your reservation and be at the 1998 May Rally. It will be held at the Pantall Hotel, 135 East Mahoning St. Punxsutawney, Pennsylvania, (814) 938-6600 or 1-800-872-6825. Room rates are $50 to $55 for a single, $55 to $60 for doubles.

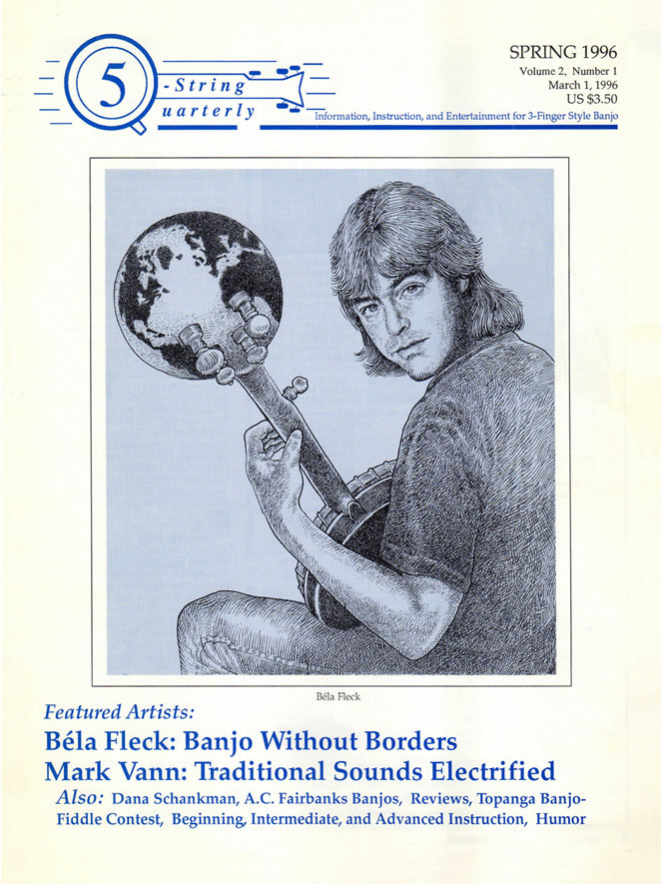
This Spring is the 100th Anniversary of the death of S. S. Stewart, the famous banjo maker, publisher and writer. Many members will be playing music composed or published by Stewart and we have scheduled an illustrated lecture on Stewart and his banjos. The A.B.F. orchestra is planning to play three Stewart pieces: Excelsior Medley, Light and Shadows, and Martinaux Overture, as well as Jacques' Tickled to Death. Bill Morris will be presenting the Saturday night recital. We will also welcome an English visitor, David Miles. David is well known to our members through the hundreds of ragtime, popular and classical pieces he has arranged and beautifully written out for the banjo. So make (or confirm) your reservation, get in some last minute practice and join us for the Spring Rally. Please contact Secretary Mary Smith if you need any information about the Rally.

*Five Stringer (The)**

N° 181, Winter–Spring 1983–1984.

Courante.

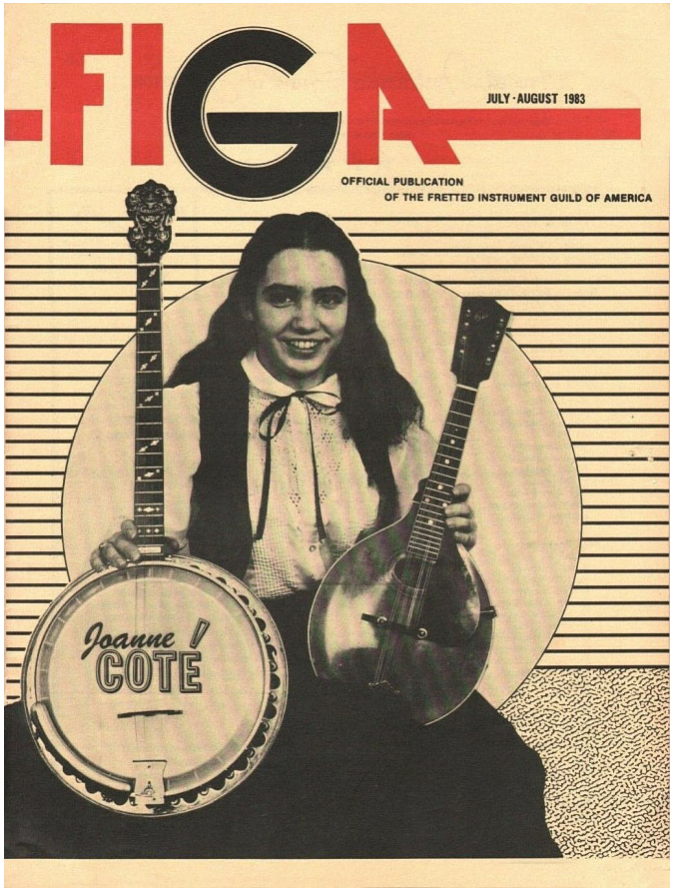
http://www.desmaele5str.be/pdf/archives/CoverFiveStringer.pdf



5-String Quarterly (The)

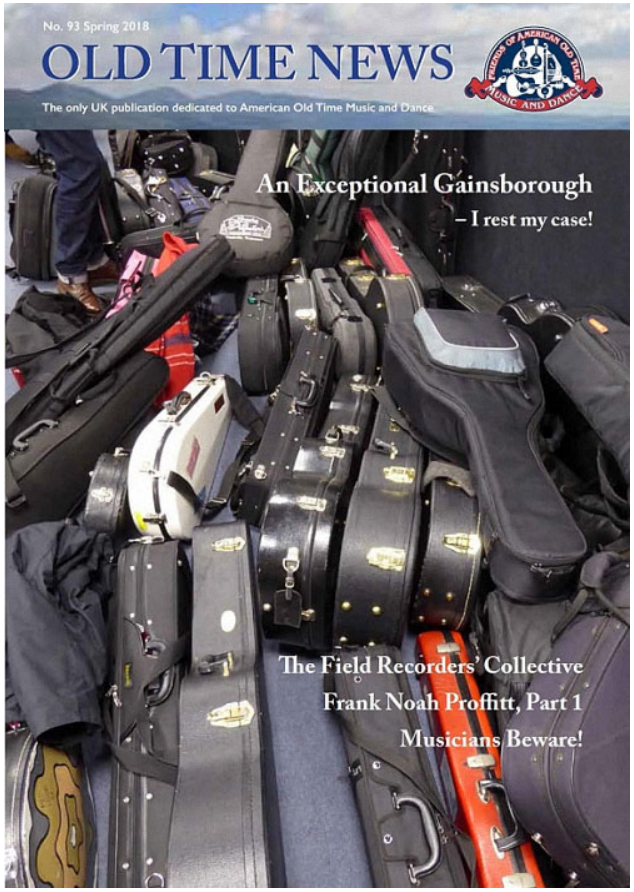
Vol. II, N° 1, 1996.

Au catalogue du Lincoln Center, NYC.



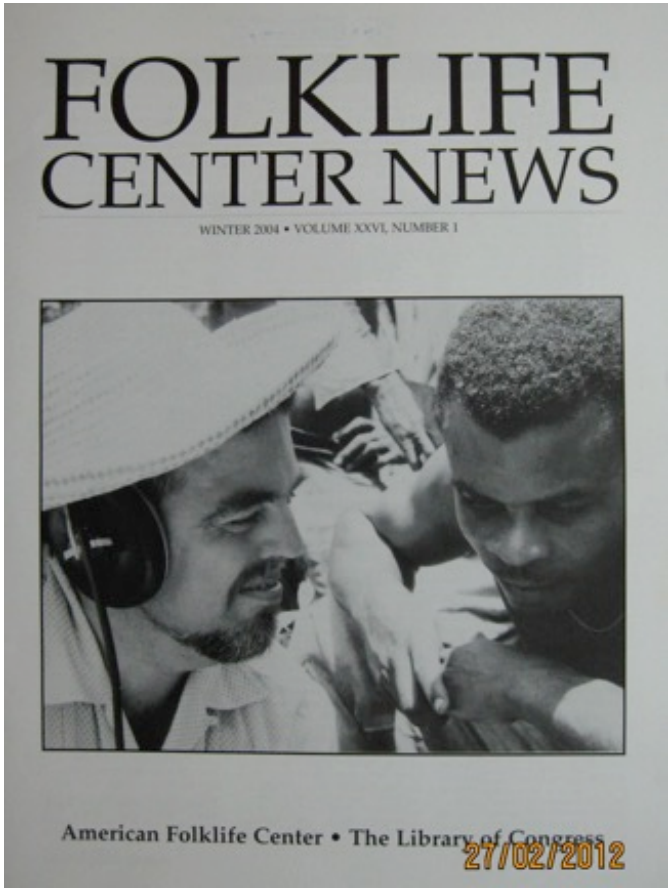
FIGA - Fretted Instruments Guild of America*

July–August 1983.



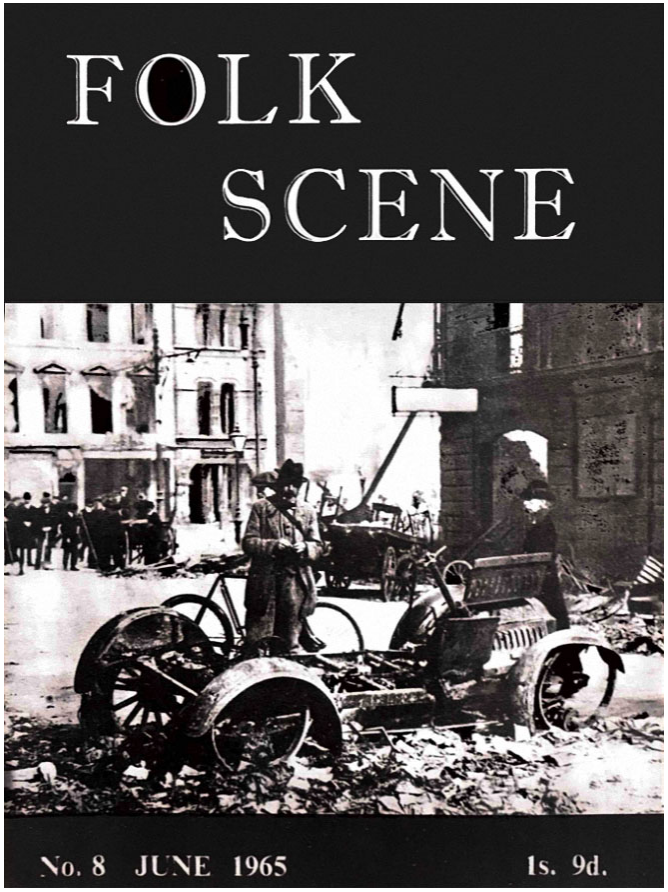
Foatmad

Angleterre. Voir *Old Time News.*
Revue électronique, courante.
https://foaotmad.weebly.com/magazine.html



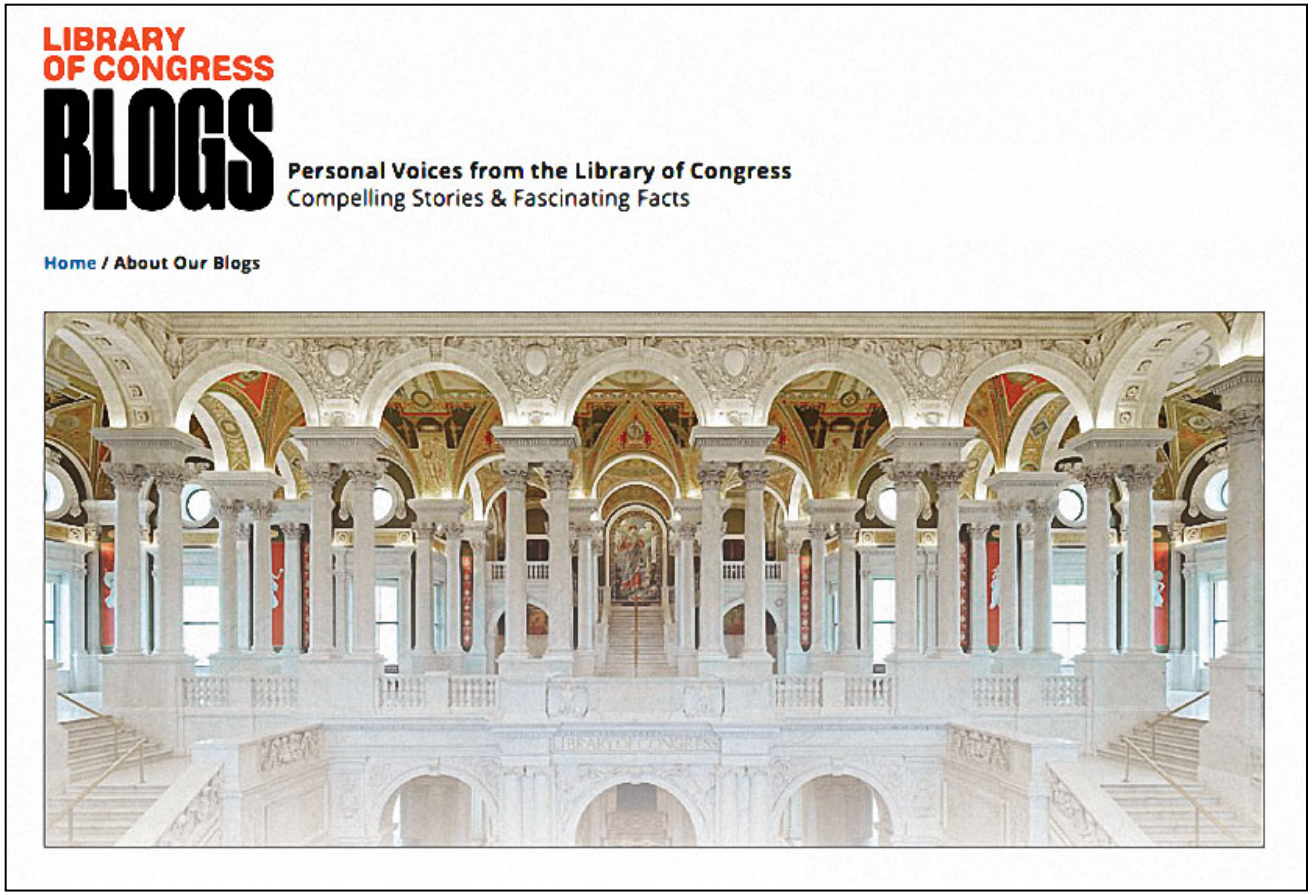
*Folklife Center News**

Vol. XXVI, N° 1, Winter 2004.
Édité par le Bibliothèque du Congrès à Washington.



*Folk Scene**

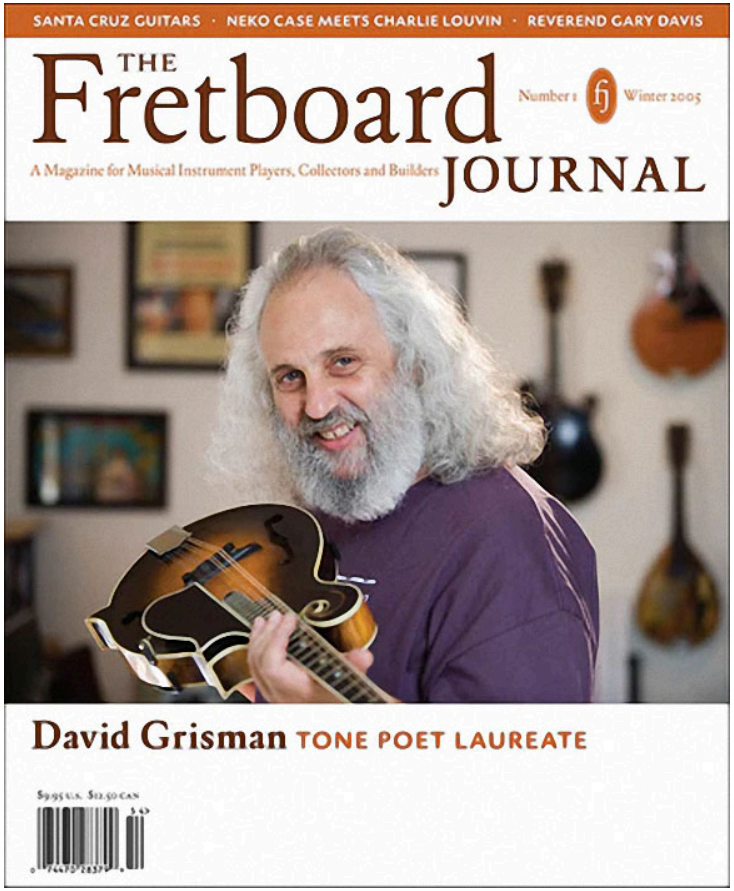
Vol. VIII, June 1965.
Revue anglaise.



Folklife Today

Revue électronique courante.

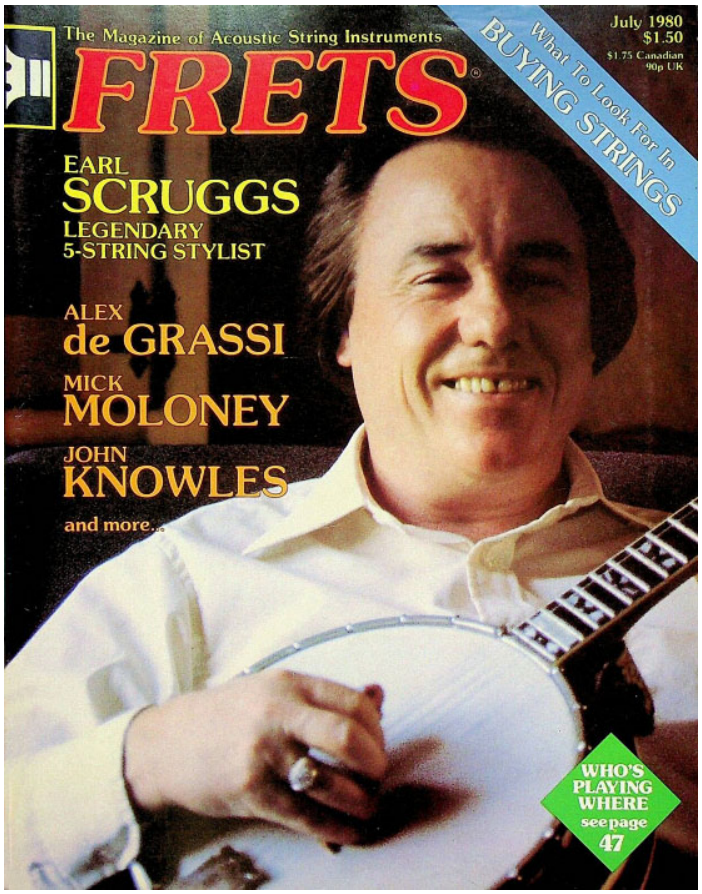
https://blogs.loc.gov/folklife/



*Fretboard Journal (The)**

N° 1, Winter 2005.
Revue courante.

https://www.fretboardjournal.com



*Frets**

Vol. II, n° 7, July 1980.

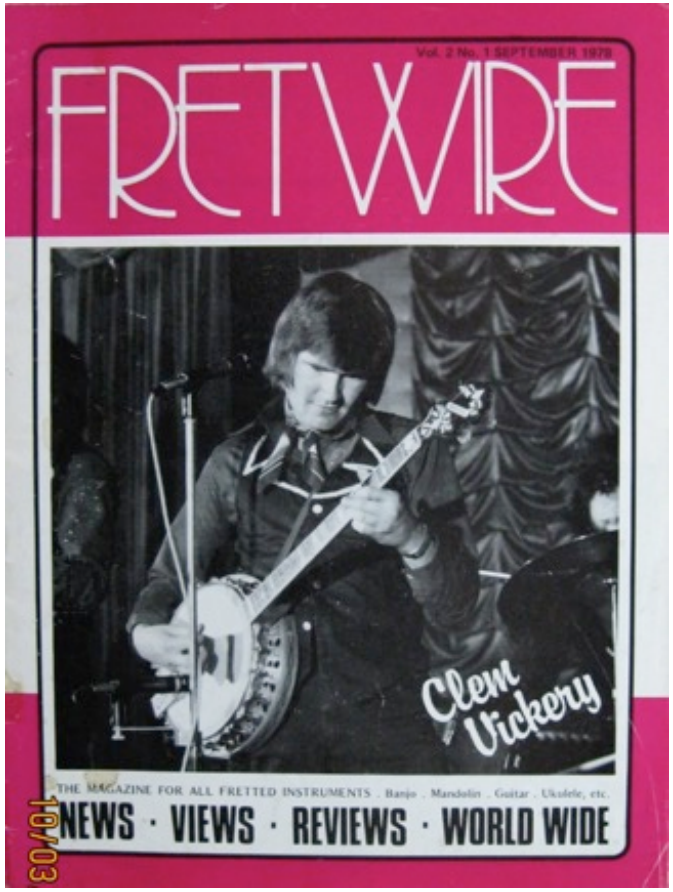
Succède à la revue *Pickin'* dans les années 1980.

Frets

USA, Vol. 1, n° 2, April 1925.

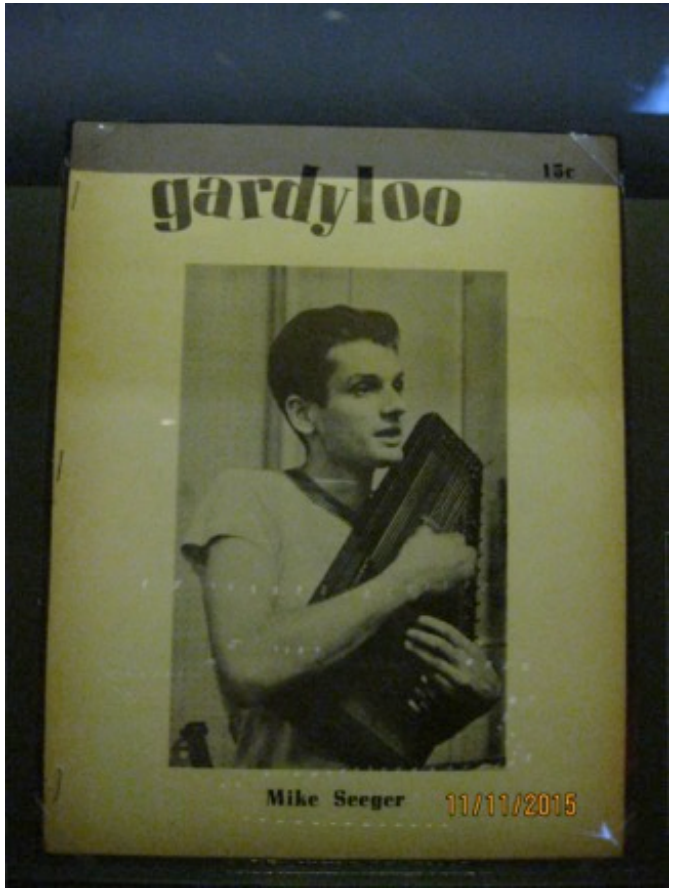
Fretts

Vol. 4, 1963.



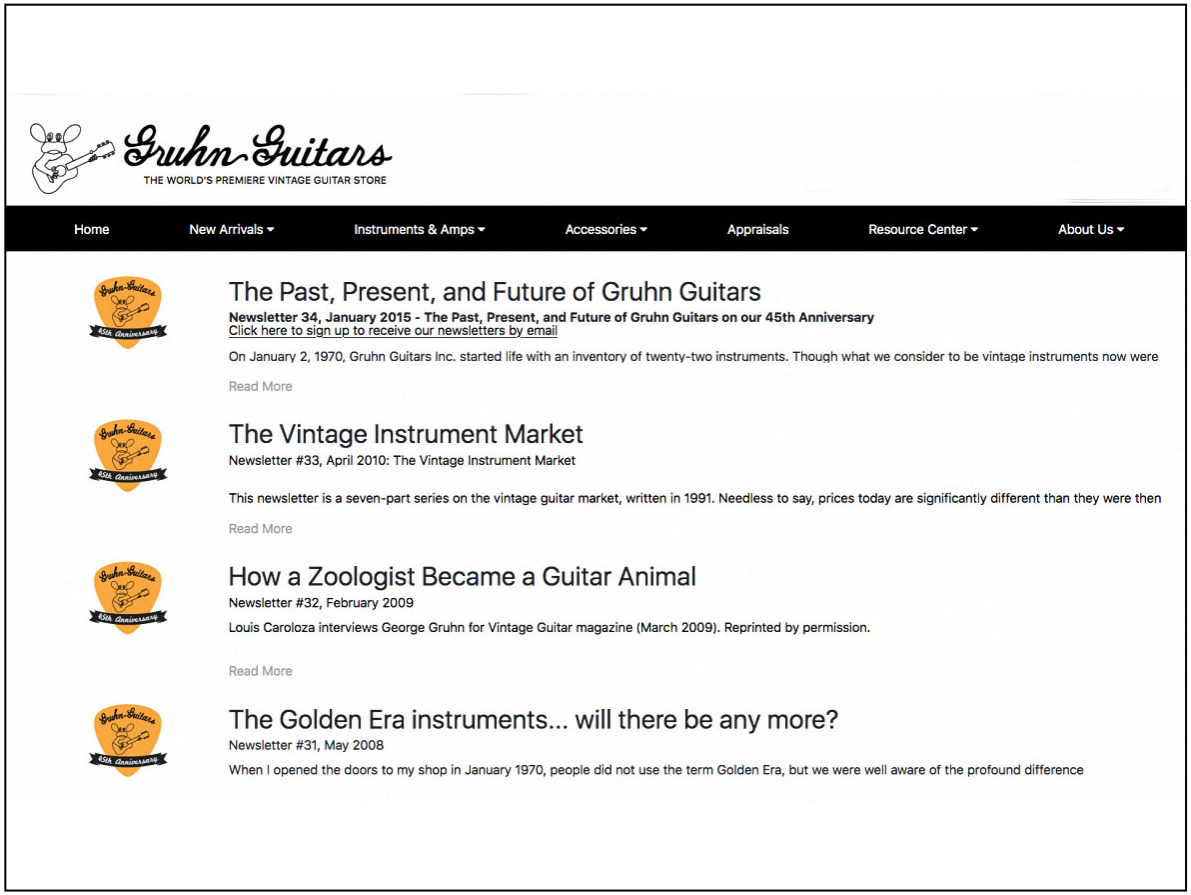
*Fretwire**

Vol. 2, N° 1, Septembre 1978.
Revue anglaise.



Gardyloo

Revue miméographiée de musique *folk*, fondée par Lee Hoffman.
Six numéros parus en 1959.



*Gruhn Guitars**

Nashville, TN. Newsletter du marchand d'instruments de musique.
https://guitars.com/newsletter

Homespun News

Box 694 · Woodstock, N.Y. 12498 Volume Nine · Summer 1983

David Grisman Tony Rice Rob Wasserman

Three giants in the field of acoustic string band music, and each with a brand new series on Homespun Tapes!

NEW ACOUSTIC GUITAR
Taught by Tony Rice. Detailed listing on page 5.

DAWG MANDOLIN
Complete details on David's exciting new series, see

ACOUSTIC BASS
Rob Wasserman's tape lessons are described fully on page 9.

10/03/201

*Homespun News**

Vol. 9, Summer 1983.

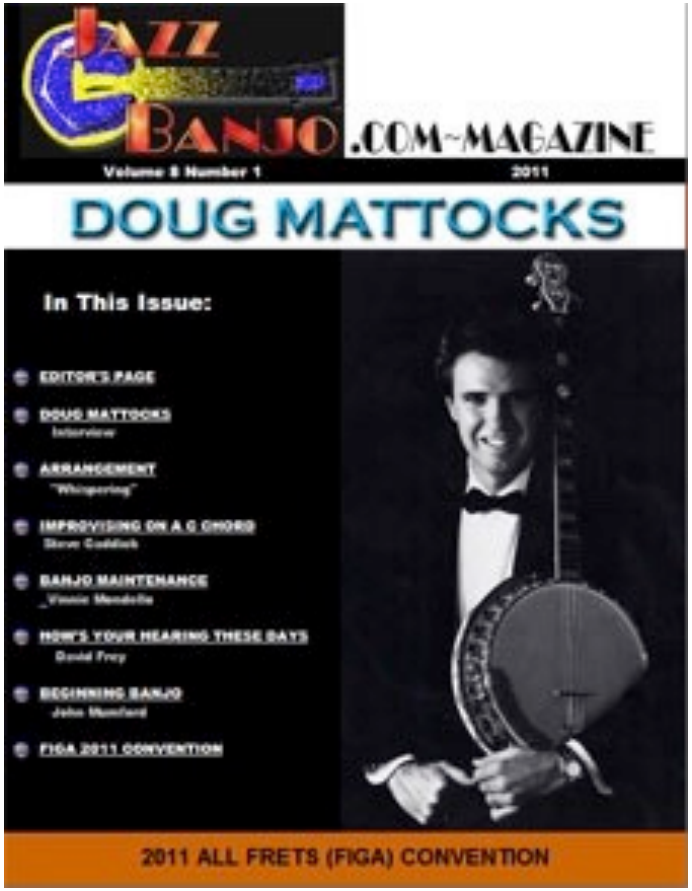
https://www.homespun.com

*International Banjo**

Vol. I, n° 4, July–August 1981.

International Bluegrass

Vol. 30, n° 8, sept. 2015.
Organe de l'IBMA.
https://ibma.org/news



*Jazz Banjo**

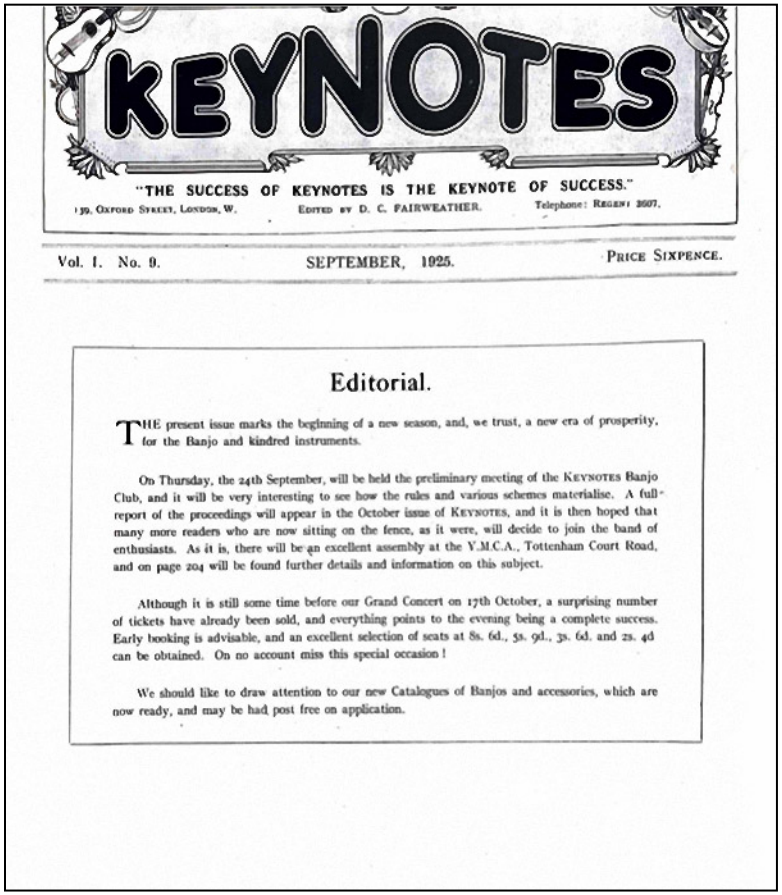
Allemagne. Vol. 8, N° 1, 2011.
Revue électronique, courante.

http://internationaljazzbanjonewsletter.blogspot.com

JEMF Quarterly

Vol. XIII, autumn 1977.

https://finding-aids.lib.unc.edu/20001/



KEYNOTES

"THE SUCCESS OF KEYNOTES IS THE KEYNOTE OF SUCCESS."

139, Oxford Street, London, W. Edited by D. C. Fairweather. Telephone: Regent 2607.

Vol. I. No. 9. SEPTEMBER, 1925. Price Sixpence.

Editorial.

THE present issue marks the beginning of a new season, and, we trust, a new era of prosperity, for the Banjo and kindred instruments.

On Thursday, the 24th September, will be held the preliminary meeting of the Keynotes Banjo Club, and it will be very interesting to see how the rules and various schemes materialise. A full report of the proceedings will appear in the October issue of Keynotes, and it is then hoped that many more readers who are now sitting on the fence, as it were, will decide to join the band of enthusiasts. As it is, there will be an excellent assembly at the Y.M.C.A., Tottenham Court Road, and on page 204 will be found further details and information on this subject.

Although it is still some time before our Grand Concert on 17th October, a surprising number of tickets have already been sold, and everything points to the evening being a complete success. Early booking is advisable, and an excellent selection of seats at 8s. 6d., 5s. 9d., 3s. 6d. and 2s. 4d can be obtained. On no account miss this special occasion!

We should like to draw attention to our new Catalogues of Banjos and accessories, which are now ready, and may be had post free on application.

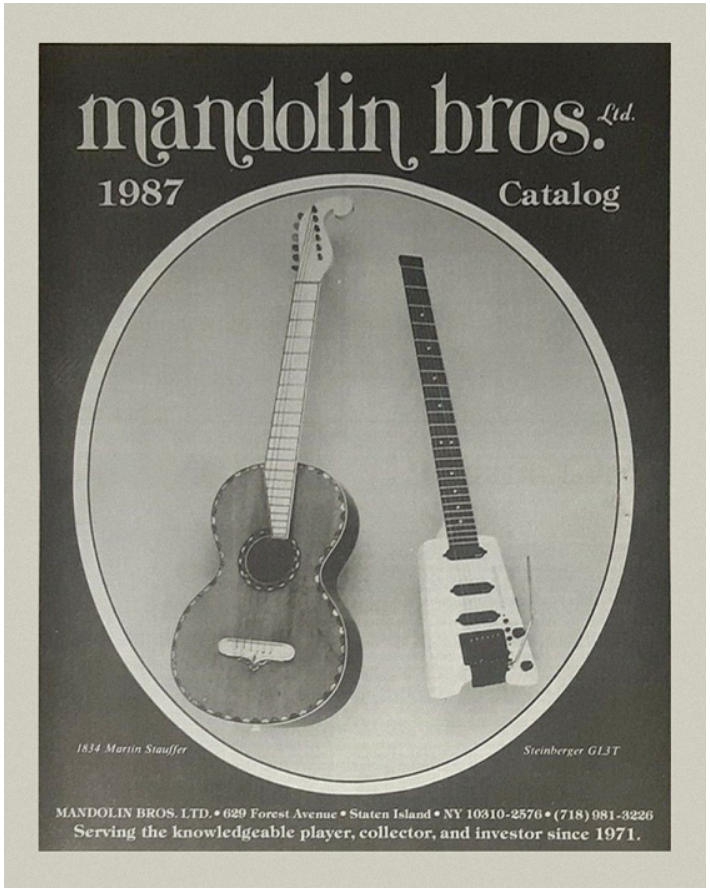
*Keynotes**

Vol. 1, n° 9, September 1925.

Revue anglaise.

The Major

Siganaw, IL, paraît à partir de 1898 et absorbé par *Musical Tempo* en 1902.



*Mandolin Brothers Catalog**

1987.

Catalogue de la maison de vente d’instruments de musique.

Mastertone

Organe de la maison Gibson.

Premier numéro en 1926.

*Music City News**

Vol. XVII, N° 10, April 1980.

*Musical Instrument Classified**

September 1981.

Musical Tempo

Philadelphia, PA, de 1897 à 1903.

*Muleskinner**

Vol. 1, N° 6, November–December 1970.

*Moonshiner, Bluegrass Journal**

Vol. 18, N° 4, 2001.

Revue japonaise.

*Mugwumps**

Vol. 5, N° 3, November–December 1976.

*No Depression**

N° 18, November–December 1998.

Revue courante.

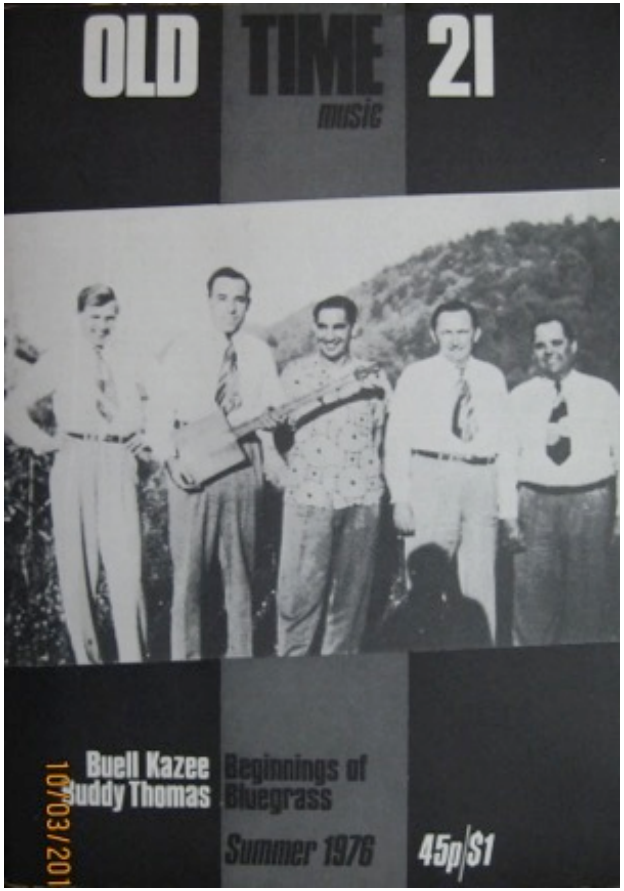
https://www.nodepression.com

*Old Time Herald (The)**

Vol. 10, N° 4, April–May 2006.

Revue courante.

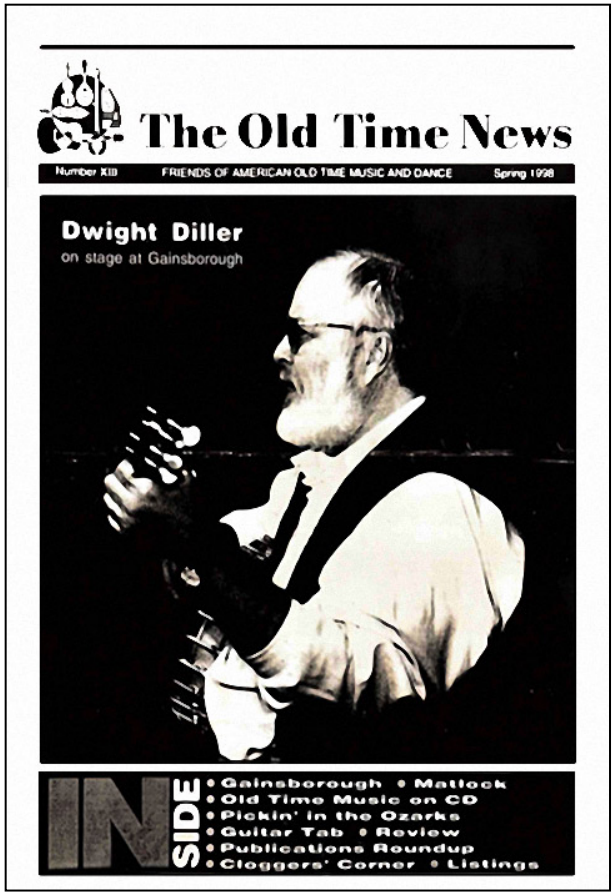
https://www.oldtimeherald.org



*Old Time Music**

N° 21, Summer 1976.

Revue anglaise.

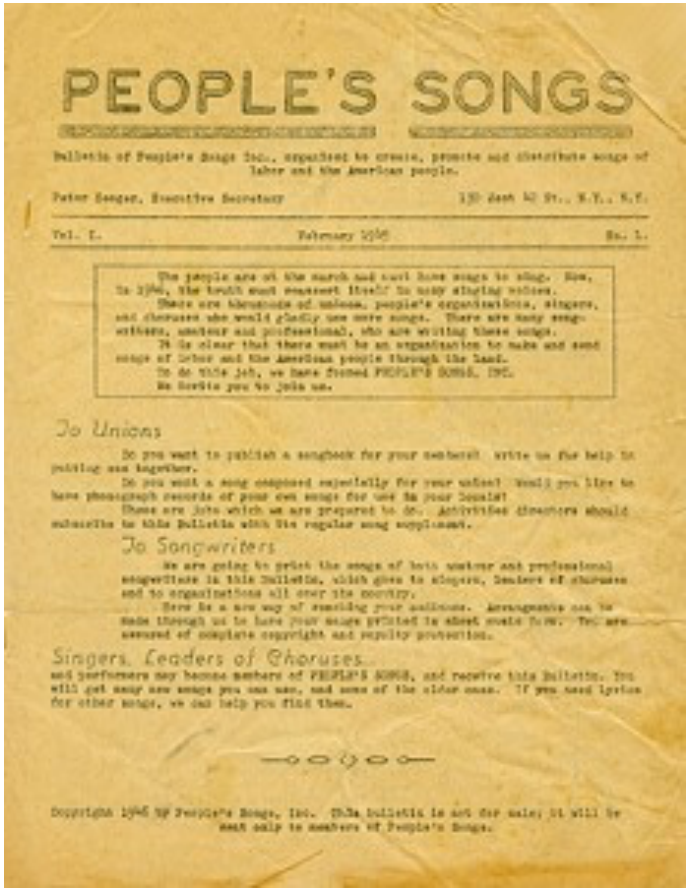


*Old Time News (The)**

Newsletter anglais édité par FOATMAD.

Revue courante.

https://foaotmad.weebly.com/magazine.html



PEOPLE'S SONGS

Bulletin of People's Songs Inc., organized to create, promote and distribute songs of labor and the American people.

Pete Seeger, Executive Secretary 130 East 22 St., N.Y., N.Y.

Vol. I. February 1946 No. 1.

The people are at the march and will have songs to sing. Now, in 1946, the truth must reassert itself in many singing voices.

There are thousands of unions, people's organizations, singers, and choruses who would gladly use more songs. There are many songwriters, amateur and professional, who are writing these songs.

It is clear that there must be an organization to make and send songs of labor and the American people through the land.

To do this job, we have formed PEOPLE'S SONGS, INC.

We invite you to join us.

To Unions

Do you want to publish a songbook for your members? Write us for help in putting one together.

Do you want a song composed especially for your union? Would you like to have phonograph records of your own songs for use in your locals?

These are jobs which we are prepared to do. Activities directors should subscribe to this Bulletin with the regular song supplement.

To Songwriters

We are going to print the songs of both amateur and professional songwriters in this Bulletin, which goes to singers, leaders of choruses and to organizations all over the country.

Here is a new way of reaching your audience. Arrangements can be made through us to have your songs printed in sheet music form. You are assured of complete copyright and royalty protection.

Singers, Leaders of Choruses

and performers may become members of PEOPLE'S SONGS, and receive this Bulletin. You will get many new songs you can use, and some of the older ones. If you need lyrics for other songs, we can help you find them.

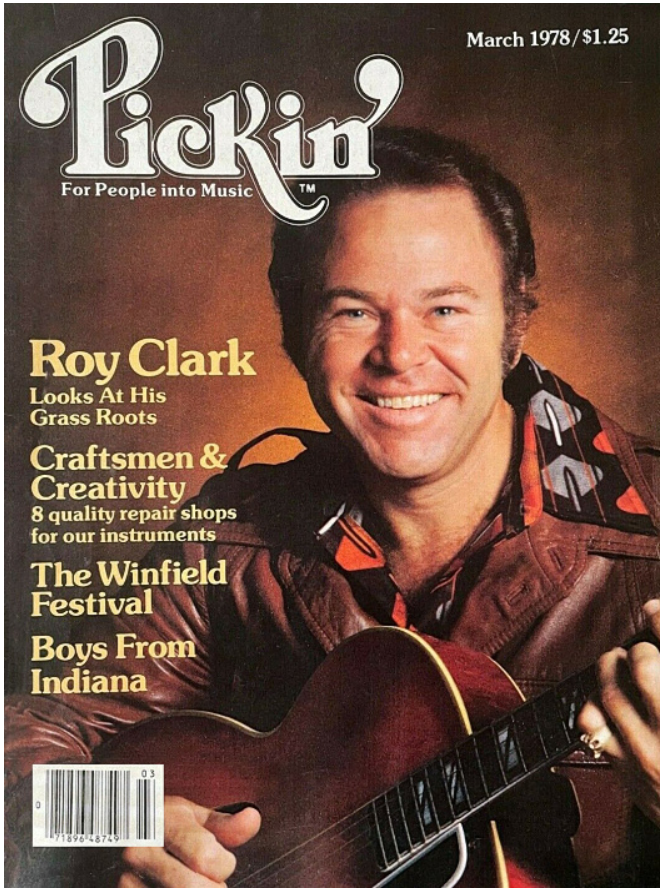
Copyright 1946 by People's Songs, Inc. This bulletin is not for sale; it will be sent only to members of People's Songs.

People's Song Bulletin

New York, NY. Revue fondée par Pete Seeger, Alan Lomax, Lee Hays… Paraît de 1946 à 1950.

Préfigure *Broadside* et *Sing Out.*

Archives disponibles sur le site de *Sing out Magazine*.

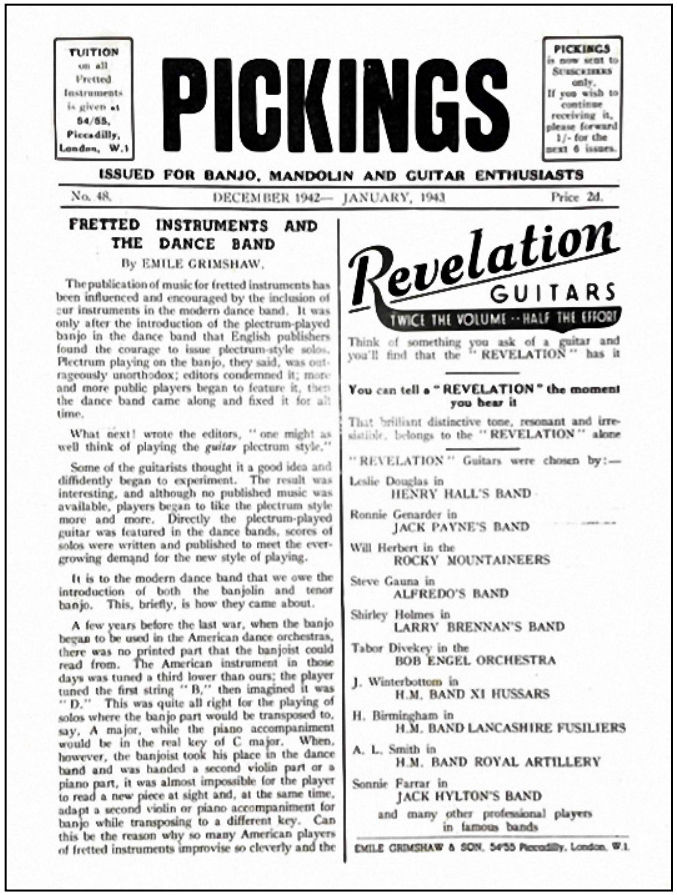


*Pickin'**

March 1978.

Fondée à Morristown, NJ en 1973. Devient *Frets* dans les années 1980.

Cette revue a réédité plusieurs catalogues anciens : Gibson (1919, 1920, 1926, 1934) et Vega (1928).



TUITION on all Fretted Instruments is given at 54/55, Piccadilly, London, W.1

PICKINGS

PICKINGS is now sent to Subscribers only. If you wish to continue receiving it, please forward 1/- for the next 6 issues.

ISSUED FOR BANJO, MANDOLIN AND GUITAR ENTHUSIASTS

No. 48. DECEMBER 1942— JANUARY, 1943 Price 2d.

FRETTED INSTRUMENTS AND THE DANCE BAND

By EMILE GRIMSHAW.

The publication of music for fretted instruments has been influenced and encouraged by the inclusion of our instruments in the modern dance band. It was only after the introduction of the plectrum-played banjo in the dance band that English publishers found the courage to issue plectrum-style solos. Plectrum playing on the banjo, they said, was outrageously unorthodox; editors condemned it; more and more public players began to feature it, then the dance band came along and fixed it for all time.

What next! wrote the editors, "one might as well think of playing the *guitar* plectrum style."

Some of the guitarists thought it a good idea and diffidently began to experiment. The result was interesting, and although no published music was available, players began to like the plectrum style more and more. Directly the plectrum-played guitar was featured in the dance bands, scores of solos were written and published to meet the ever-growing demand for the new style of playing.

It is to the modern dance band that we owe the introduction of both the banjolin and tenor banjo. This, briefly, is how they came about.

A few years before the last war, when the banjo began to be used in the American dance orchestras, there was no printed part that the banjoist could read from. The American instrument in those days was tuned a third lower than ours; the player tuned the first string "B," then imagined it was "D." This was quite all right for the playing of solos where the banjo part would be transposed to, say, A major, while the piano accompaniment would be in the real key of C major. When, however, the banjoist took his place in the dance band and was handed a second violin part or a piano part, it was almost impossible for the player to read a new piece at sight and, at the same time, adapt a second violin or piano accompaniment for banjo while transposing to a different key. Can this be the reason why so many American players of fretted instruments improvise so cleverly and the

Revelation GUITARS

TWICE THE VOLUME -- HALF THE EFFORT

Think of something you ask of a guitar and you'll find that the "REVELATION" has it

You can tell a "REVELATION" the moment you hear it

That brilliant distinctive tone, resonant and irresistible, belongs to the "REVELATION" alone

"REVELATION" Guitars were chosen by:—

Leslie Douglas in HENRY HALL'S BAND

Ronnie Genarder in JACK PAYNE'S BAND

Will Herbert in the ROCKY MOUNTAINEERS

Steve Gauna in ALFREDO'S BAND

Shirley Holmes in LARRY BRENNAN'S BAND

Tabor Divekey in the BOB ENGEL ORCHESTRA

J. Winterbottom in H.M. BAND XI HUSSARS

H. Birmingham in H.M. BAND LANCASHIRE FUSILIERS

A. L. Smith in H.M. BAND ROYAL ARTILLERY

Sonnie Farrar in JACK HYLTON'S BAND

and many other professional players in famous bands

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

*Pickings**

N° 48, December 1942-January 1943.

Revue éditée en Angleterre. Emile Grimshaw & Son's publication.

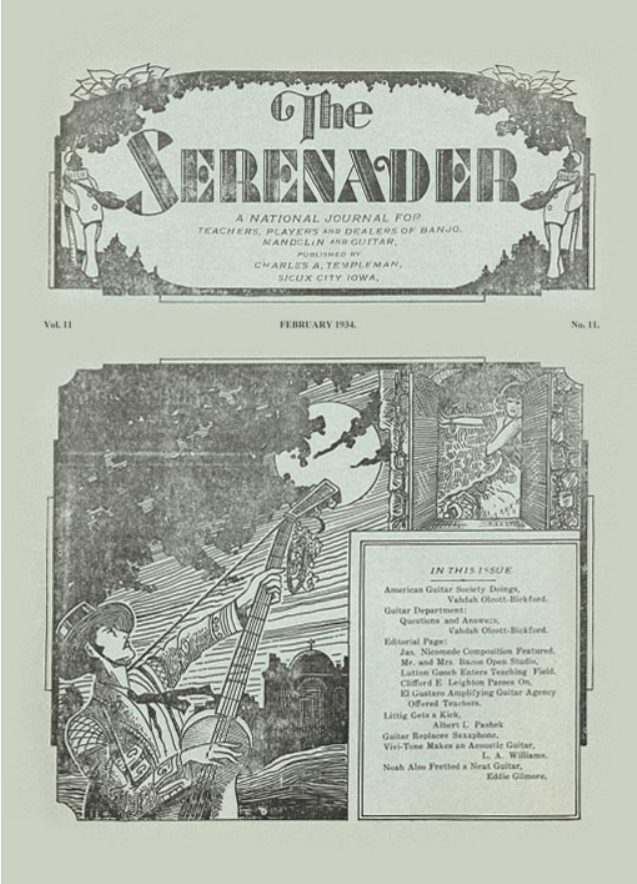
*Resonator (The): The Voice of Banjos Unlimited**

Vol. 8, N° 1, May 1980.

*Roundup**

N° 17.

Catalogue de la maison de disques Rounder.

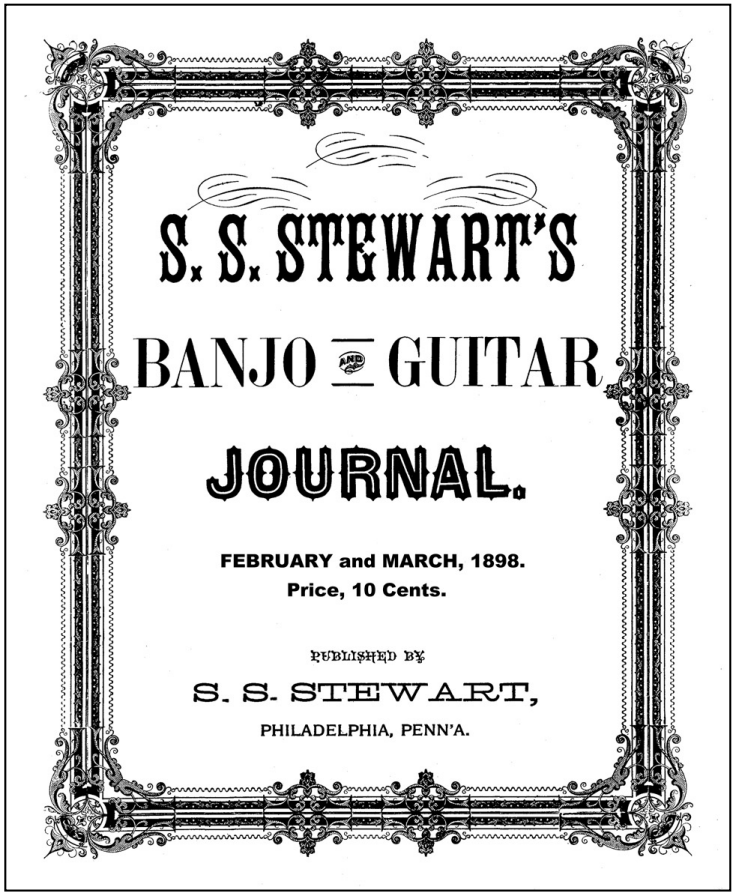


Serenader (The)

Sioux City, IA, 1932-1933.

*Sketch (The)**

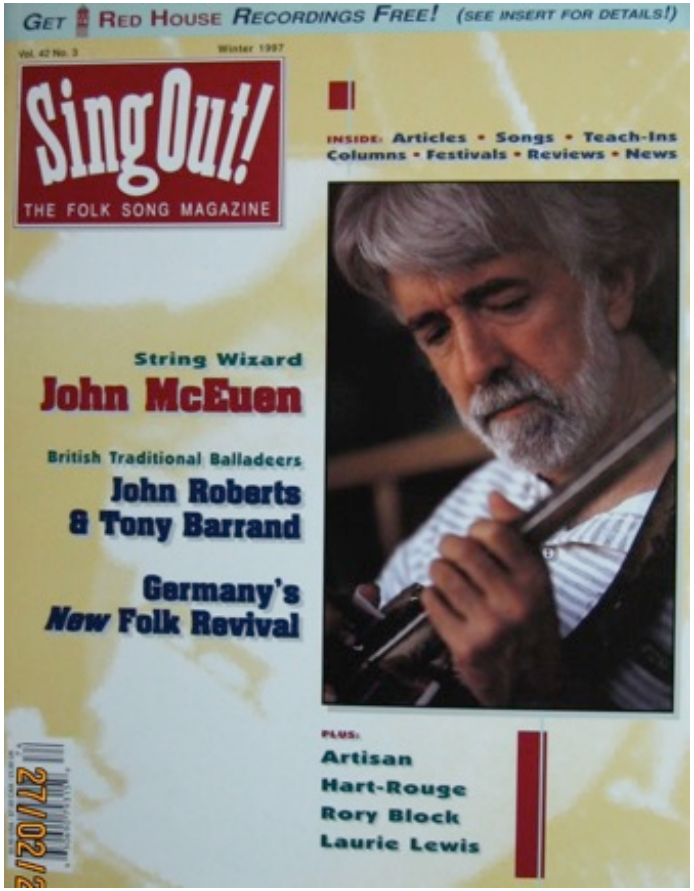
Vol. XI, n° 135, August 28, 1895.
Revue anglaise.



S.S. Stewart's Banjo and Guitar Journal

Philadelphia, PA, années 1880-1890.

https://urresearch.rochester.edu/

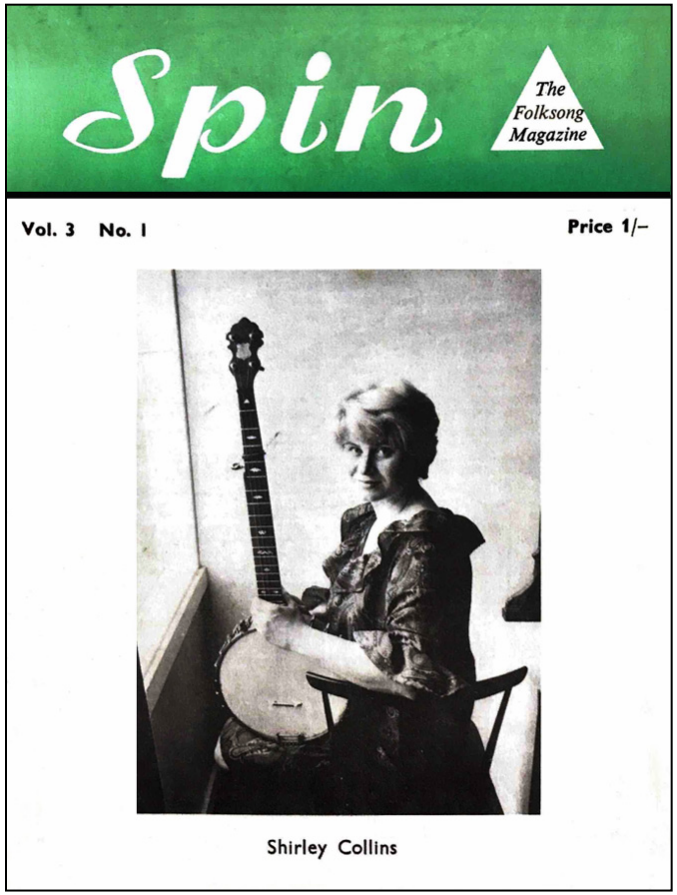


*Sing Out! Magazine**

Vol. 42, N° 3, Winter 1997.

Revue courante.

https://singout.org


Spin
The Folksong Magazine
Vol. 3 No. 1
Price 1/–
Shirley Collins

Spin*

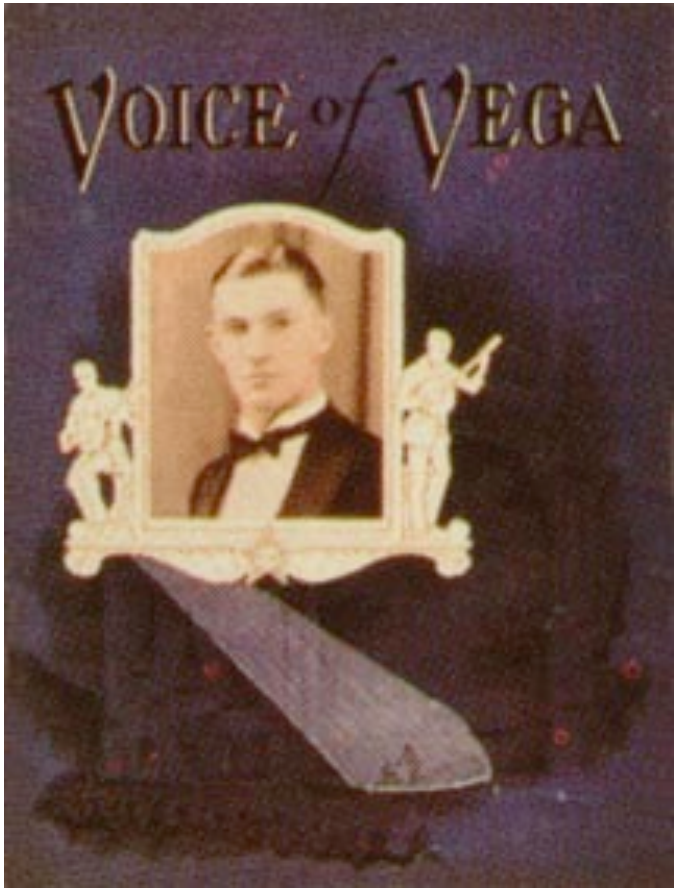
Vol. I, N° 1.

Turner's Banjo Monthly

N° 153, 1900.

Revue anglaise de l'éditeur Turner.

https://archive.org/details/turners-banjo-monthly-no.-153/mode/2up



Voice of Vega

Organe de la maison Vega, dans les années 1920.

Ces revues spécialisées sont destinées à un public d'amateurs et de « pratiquants ». Néanmoins, des communications issues de cercles savants et universitaires ont aussi été publiées dans les périodiques suivants :

American Lutherie, American Music, Appalachian South, Ethnomusicology, John Edward Memorial Foundation Quarterly, Journal of American Folklore, Journal of the Acoustical Society of America, Journal of the Virginia Folklore Society, Los Angeles County Museum Quarterly, Musical Quarterly, New York Folklore Quarterly, Seattle Folklore Society Journal, Southern Exposure, Southern Folklore Quarterly, Tennessee Folklore Society Bulletin, The Tuckahoe Review, Western Folklore, etc.