The BANJO

Supreme in Musical Expression

GIBSON, Inc.
Kalamazoo, Michigan
Builders of Custom Built and Master tone Banjos

For the Symphonic Orchestra
The Romance of the Banjo

Of all the instruments in the musical ensemble, it remained for America to conceive and popularize the most modern and virile... the banjo.

Not so long ago, a lusty infant seeking recognition among its peers... today the banjo is accepted... and demanded... for stage, for dance, for radio and social ensemble... even to the point of adding its rhythmic coloring to the stately symphonic orchestra. (See Gus Henschel's Palmolive Hour Orchestra, front cover, Maurice Aten, Banjoist.)

Because of the steadily increasing popularity of the banjo there are not nearly enough players to fill the demand in many sections. In fact the banjoist is often the most highly paid member of the band or orchestra.

An instrument proved worthy... a challenge to the most serious musicianship... the banjo is essentially a part of the warp and woof of America's Musical Spirit.

Not just a single instrument, but an entire family... complete within itself. Tenor and plectrum banjos may vie with each other for leadership, but there is a world of musical value... and much pleasure... to be derived from the mandolin-banjo, the cello-banjo and guitar-banjo.

Regardless of whether your desire is for professional triumphs or for amateur enjoyment in music, you are certain to find some member of the banjo family which will repay you richly for your time and study.
The World's Largest Fretted Instrument Builder

The House of Gibson is the largest institution in the world devoted exclusively to the building of fine fretted instruments such as the Gibson Banjo. Only a product of exceptional character could merit such growth. The Gibson policy is: "Every instrument must be absolutely right and every customer thoroughly satisfied."

Every Gibson Banjo Invested with Individual Character and Identity

Because every Gibson instrument is an individually created product, each bears an identification number which sets it apart from every other Gibson, thus barring the way against loss, theft or misrepresentation.

The Art of the Master Craftsman

By attaching strings to a crude wooden box, a tune can be played—but it is just a sound and can never be anything more. The life, the heart and the soul—that inbuilt essence which satisfies the finely developed feelings of the human being—is missing.

What makes the difference? Why is it the crude wooden box is lacking in the delicate development of tonal qualities so essential while the voice of the instruments offered today elicits one to a keen appreciation of musical art?

Is it not the art of the Master Craftsmen—builders, who in addition to years of faithful devotion to an ideal, work with the finest materials that grow—weaving into each instrument a bit of their own personality?

The banjo that bears the name GIBSON is the product of the most devoted craftsmen, the most skilled and the largest corps of Master Craftsmen in the world. These men are makers of things royal, offering distinguished service to musicians everywhere.
Use of Banjo
—for Symphony and Classical Music

Every day sees the banjo more and more widely used in connection with orchestras of Symphonic Calibre . . . . even for Grand Opera.

Nothing could more clearly demonstrate the rising importance of the banjo and the wide scope of its musical possibilities . . . from syncopation to classical.

It is obvious that the serious musician can well afford to specialize in studying the banjo . . . with every assurance as to the future of his chosen instrument.
A New Model comes to Banjoland

WHISTLER, the artist, could place a touch of color in just the one right spot, and by so doing add a marvelous distinction to the whole.

Gibson craftsmen, with a similar touch of artistry, have succeeded in developing in this new model a distinguished instrument, something entirely new in beauty of tone and finish.

It represents the present day—ultimate in perfection of tonal quality and power. In its voice it carries a new ring of authority and character different from that heard heretofore in the banjo.

For the player who appreciates the great advantage of possessing an instrument quite out-of-the-ordinary...an instrument commanding attention everywhere for its great volume and beauty...

Neither words nor picture can catch the real individuality of this latest Gibson—good enough to classify you instantly as above the average.

An exquisite new model built of rare woods that grow in isolated spots known only to the old-time woodsmen. The original beauty, life and strength is preserved and augmented. Never before have the efforts of distinguished workmen been so clearly defined as in this newest contribution to the banjo world.

For more than a quarter century, Gibson has built fine fretted instruments, the tone has been copied but never equaled.
The Banjoist--
Featured
Artist in Orchestras

SO quickly has the banjo "taken hold" with the music loving public that, although the youngest instrument in the orchestral ensemble, it is quite often the dominating one.

It has gradually grown to be considered as an essential in every orchestra, the rhythmic basis of every dance band . . . it has proved that it possesses the qualities required for leadership and it is surprising the number of well known organizations today being brought to the front under the guidance of clever banjoists.

The appeal of the banjo as a solo instrument, its potentialities for new rhythmic effects and chord production, endow it with unusual interest. As a rule, the banjoist develops quickly into a thoroughly qualified musician with an early opportunity to earn increased income through arranging and conducting.

Wherever you go . . . in all classes of musical activity . . . you will find the banjoist in the spotlight . . . A Featured Artist.

Everywhere and for every occasion the Granada has already proven its worth. A beauty in appearance, brilliancy of tone and those in-built features that have made Gibsons so famous.Ever a source of pride bringing to the eyes curv from all who see and hear it.


Gibson
Mastertone
Tenor Banjo
Style TB-Granada
(Illustrated)

Triple gold plated metal parts, engraved and designed are hand burnished with a lustrous background; ebony maple neck, resonator and rim--selected from the finest that grows; Rosewood fingerboard banded with attractive designs in white pearl, banded with white and black rings with matching sound post--finished in a beautiful dark brown. All frets ovalled, no rough edges and very few the upper eight; 23" scale; 11" rim, 1 1/2" thick; Range resonator arched, laminated and graduated, bound with black and white inlay; fingerboard with mother-of-pearl inlays; four to one gold plated pegs, large pearl buttons; Bent Rogers white calamine head; De Luxe bridge, adjustable arm rest; tension tailpiece with cover; Gibson strings, brilliant and true; professional neck, easy to play. After it has a feeling of comfort to the hand--unwearable, the patented true rod takes care of that; Mastertone perfected by experienced.

Everything Used in a Gibson is Genuine—No Substitutes and "No Just As Good".
Gibson Quality Enhances Your Opportunities

Just as a singer is limited by the capacities of his voice in expressing his artistry, so is the banjoist limited by the possibilities of his banjo.

That is why an instrument of Gibson quality is so important to the ambitious musician ... it gives him confidence and amplifies his ability to the very best advantage under all conditions.

The voice of the Gibson fits beautifully into many combinations where just any ordinary banjo would not do. Its blending tone makes it particularly desirable for symphonic and concert playing. Yet, it holds in reserve a powerful and commanding quality which dominates the liveliest Dance Band.

To own and play a Gibson Banjo will open the door to many new opportunities for you ... it will help much in assuring a steady, eager demand for your musical services ... and in building a reputation as an able artist.

Gibson Mastertone Tenor Banjo Style TB-1

Built of British Honduras Mahogany—the genuine, the choice of the forests and air seasoned. Logs are selected from thousands as they arrive at the ocean docks so that lovers of this beautiful wood may be assured of the finest that grows.

Chemically plated metal parts, the best wearing grade known to science, laminated, annulated and graduated resonator—perfectly constructed. This instrument is finished in rich brown mahogany. The slender hand-shaped professional Neck has a rosewood fingerboard handsomely inlaid with white pearl and bound with black and white figured—run your hand up the side of a Gibson neck and note the smoothness—no raw edges nor sharp fret ends. 23" scale; 11" rim, 3/16" thick; four to one geared peg; checked tenon bushing; quick string change possible; ebony saddle in maple bridge; Require selected white calfskin head; adjustable arm rest; bone nut; Mastertone perfect tone chamber; true red in neck—no warping; Gibson strings—true and brilliant.

New Chromium Plated Metal Parts—Everlasting Always Bright.

A patented, high test steel rod prevents Gibson banjo necks from warping.
Social Popularity
Assured the Banjoist

The Gibson Banjo is the modern “Open Sesame” to a world of good times, fun and happiness.

There is a sparkling quality, life and action in the voice of the Gibson which seems to fit a Gay Occasion, like a flashing diamond fits in its lovely platinum mounting.

Ability to play the banjo soon places one in position to pick and choose from scores of social invitations. Everywhere, the banjoist is assured of a hearty welcome.

The fact that the Gibson Banjo furnishes an ideal accomplishment for the singing voice... either for stage, radio broadcasting... or in the home... is one of the chief reasons for its charm and appeal.

It is comparatively easy for the ambitious banjoist to interest his “pal” or an acquaintance in working up a banjo “team”, or perhaps organize several players into a quartette or a small “Banjo Band”.

Such combinations have wonderful possibilities... not only from a social angle... but also for financial profit. The Gibson Company will gladly furnish helpful suggestions.

A true professional banjo, built up to a standard of quality with features necessary for all around use. The price is possible only by Gibson’s enormous facilities and your purse will shout with glee when you see what this model offers.

Gibson
Mastertone
Tenor Banjo
Style TR.3
(Illustrated)

Air-seasoned, white. Northern maple finished in dark reddish mahogany, hand rubbed and treated to insure permanency of color and best wearing qualities. Like all Gibson Mastertone Banjos, it has the slender neck; arched, laminated and graduated resonator; fingerboard of rosewood; correctly fretted with inlays of white pearl and bound with white ivory—run your hand up and down the neck and see if you are not pleased; Rogers white celluloid head, grained pegs; Ebony saddle in bridge; 23 gauge with 13” Jum and 1/8” thick—a solid foundation; adjustable arm rest; covered extension tailpiece; Gibson strings; metal parts heavily nickel plated; Mastertone perfected tone chamber; the neck won’t warp and has the Gibson patented truss rod.

The design and finish may attract,
—Gibson guarantees the quality.
Gibson's Ideal
For Both Young and Old

LEARN to play the Gibson Banjo comes with exceptional ease to young and old alike.

Boys and girls both, find the Banjo a fascinating instrument . . . many players under twelve years of age can be cited for their outstanding success in vaudeville, concert and other forms of musical enterprise. They are having all the fun to be gotten out of life . . . plus a wonderful start for future musical enjoyment . . . and financial success, too, if they follow up their advantage.

Older folks also find the banjo full of possibilities. Many well known men and women have taken up the banjo as a form of relaxation and enjoyment. Even those in the Autumn of Life have found it easy to master—and a source of great satisfaction.

The banjo is always tuneful and ready to respond to your every mood. It is an invaluable aid to the cultivation of both good ear, and strong rhythmic feeling.

It is never too soon, nor too late, to take up the banjo. But for tonal accuracy and ease of playing . . . be sure you have a Gibson.

A fine example of the banjo builders art at a price that will please. A brilliant tone with countless exclusive features that enrich its value, making it suitable for orchestral work, radio, solo or banjo band. You will be proud to call this model “mine” and still more elated when you show it to your friends.

Gibson Master Tone Tenor Banjo
Style TB-2
(Illustrated)

Finished in a beautiful shade of amber brown; all woods are of white northern maple, seasoned in the open and hand worked; professional resonator, arched, laminated and graduated; slender neck with Gibson Patented True-Fretted and rounded fingerboard accurately fretted and inlaid with finger decrives of White pearl, bound with white ivory—you will instantly notice the absence of objectionable features so often found in an instrument of this price, geared pegs, covered tenon tailpiece maple bridge, ebony saddle, select white calfskin head; 25" scale; 11" rim; 1/4" thick; adjustable arm rest; all metal parts, heavily nickel plated and polished; Gibson strings; a new tone chamber that produces a true tone varying with innumerable volume, pep and snap.

The hours are all too short when you have a Gibson.

Herold Wires,
Cincinnati, Ohio
Teachers and Pupils

—find Gibsons are Best for Every Musical Use

Both teacher and pupil find it a great advantage to be equipped with Gibson instruments.

Half the fun in taking up the study of Banjo lies in having an instrument with a naturally attractive voice, an easy action and a true fingerboard. These qualities are found in even the most inexpensive Gibsons... and in addition, absolute tonal accuracy—without which the ear may be permanently impaired by a sense of false pitch.

Gibson Banjos not only make the work of the teacher easier, but quickens the students progress. Prestige is gained by the development of successful players... and there is no greater aid in rapid development than the Gibson.

All Gibson models are of professional grade and can be counted upon to make the players work more effective than with the average instrument.

Built from the choicest air-seasoned white northern maple, the finest that grows and fashioned by the same men who make the famous Gibson Mastertone and Custom-built Banjos. In this model is found the maximum in practical values with ornamentation left off but nothing sacrificed in quality of materials and workmanship.

Gibson
Tenor Banjo
Style TB-1
(Illustrated)

These details so essential to banjoists are nicely worked out with a bellflower and for reaching notes that is properly balanced. Beautifully finished in dark mahogany, hand-rubbed, Rosined fingerboard inlaid with white pearl position marks; all frets are oval and ends rounded—no roughness and every fret the same height. Professional resonator of the most advanced type geared pegs for fine and more accurate tuning—a new feature; adjustable extension tailpiece finely hand-worked bridge; 11" rim, 3/8" thick, with steel band bearing choice white calfskin head; slender hand-shaped neck bound with white turned to protect the fingerboard and made for easy of playing; 23" scale Gibson strings. A genuine Gibson throughout. This model is now equipped with the patented True-end in the neck.

What a difference when you play a Genuine Gibson—practice becomes a pleasure.
The "Tone-Master"
—an Amazing New
Device for Coloring
Banjo Tone

Rich muted effects—beautiful vibratos—throbbing syncopated after-beats—all at your instant command with the new Gibson "Tone-Master".

Here is a development by Gibson Engineers that marks a new day in the importance and progress of the banjo.

It is safe to say that once you have heard and tried the Tone-Master, you will never again be satisfied with the limited variations of ordinary banjo tone.

Startling and almost unlimited are the effects easily secured by the use of this in-built tone control, worked by a natural and instinctive pressure on the arm rest.

Unlike most so-called "mutes", there is no sharpening or flattening of pitch with the "Tone-Master". It is simple in construction, completely adjustable and can be installed in all Gibson banjos.

Your skill and reputation as a banjoist will increase materially through the use of this new device.

"Tonal Control Like an Organ"—that's what it means to have your Banjo equipped with the Gibson "Tone-Master".

Standard equipment on the TB-6, Bella Voce and Florentine Models.

Gibson Truss Rod
—of Supreme
Importance to
Banjoists

You would not be happy with even the most elaborate banjo unless it proved accurate and true in scale.

The Gibson neck cannot warp. Only with the truss rod construction is it possible to have a slender, graceful Gibson neck which will enable the banjoist to play for hours without tiring.

Note the illustration showing how the truss rod runs through the entire length of the Gibson banjo neck from peg head to heel. Note how the rod is adjustable from the special nut, recessed in the peg head.

You don't have to be a mechanic to appreciate the value of this feature.

It means much to every player—both professional and amateur—seeking real banjo value and satisfaction.
Gibson

Florentine

The World's Finest, Most Luxurious Banjo

Tone that is gloriously alive, design that is practical, finish that blends deep wells of vivid color with exquisite hand-carving, hand-decorating and the satiny texture of rare woods all are assembled into one magnificent banjo.

Specially dedicated to the banjoist who is ever alert to improve his art and give individuality to one of the most colorful and important instruments in all the world of music. Orchestra leaders rejoice when their banjoist comes on the job with a "Florentine"; theatre audiences marvel at the sparkling beauty, recording companies are delighted with the tone and radio fans are amazed at the clarity and brilliance of the banjo as they tune in.

Selected from the world's finest materials, no substitutes used and "just as good" is never considered. The Florentine is offered in four distinctively different woods—American White Holly, American Curly Maple, American Burl Walnut and Brazilian Rosewood.

American White Holly
American Curly Maple
American Burl Walnut
Brazilian Rosewood

Any of the bindings shown above of Resonator, rim, and
(Please Order By)

Guy Lombardo and Francis Henry, Guy Lombardo Orchestra, Chicago, Ill.
Banjos

Bella Voce
A Banjo that is Rich in Heritage

THE name Bella Voce—Beautiful Voice—can but suggest the vivid tonal coloring possible with this model. Smooth, surging volume enables the banjoist to meet the demands of leaders under all conditions.

A royal member of the banjo family, enthusiastic artists pronounce it an instrument of character and distinction, hitherto unsurpassed except by the stately and regal Florentine. A strikingly beautiful Spanish floral design displaying the graceful lyre, lute and other symbols alluding to the Goddess of the Muse.

Four different woods, all graded and selected for exceptional beauty, resonance and durability, are available for your selection—the pick of American and foreign forests and cured in the open.

Every design on each style is hand carved, then hand decorated. Offering the opportunity for individual selection and for self-expression—a perfect banjo built and embellished for the present day banjoist.

Bella Voce
ELABORATELY engraved, plated with pure gold and hand burnished; Rosewood fingerboard richly inlaid with white pearl; bracing set with carved brilliants of harmonizing colors in a unique design; four to six graded pegs that will not slip, extra large pearl buttons adjustable, extension strumming with cover—to prevent coat sleeve, arm rest adjustable to any position; each fret worked by an expert—no rough edges and all of even height; every slender hand-sawn neck is treated for ease of playing, perfect scale; design on resonator and neck are hand carved, hand decorated by our own artist and treated for permanency of color and utmost wearing qualities. An instrument to arouse the pride of the most discriminating and exacting. Above is shown side view of resonator—below back views.

May be selected for the decoration on Florentine models.

(kenos by Number)
Only Gibson Banjos Can Bring You These Constructional Features

Gibson banjos are fitted only with the finest and most carefully selected heads. They will keep your banjos snappy and dependable under all sorts of playing conditions.
The special Gibson process assures absolute perfection in fitting and extra long life.

Banjoist Tips

Give your banjo the same care and attention you would give any other treasured possession.

Keep your banjo clean. A little polish of the same grade used for fine furniture will both improve appearance, increase smoothness, and lengthen the life of all wood parts.

Always keep a good head on your banjo and see that it is adjusted so that it is good and tight in order to retain brilliancy. Never let “pock” form under bridge.

In tightening the head, it is best to tighten alternate brackets all the way around, then go back and tighten the balance. Use half-turns and then repeat operation two or three times. Do not tighten to extreme at first.

Watch Your Strings

Keeping the strings close to the fingerboard makes for a low, fast and easy action. However, volume is reduced by having strings too low and the heavy player will find that too low an action makes for buzzing and rattling.

Action is too high if strings are hard to press down. This can be regulated by the patented Gibson Co-ordinator Rod.

Change strings often. A dead, lifeless tone is the best you can hope for with old, worn-out strings.

Keep Bridge in Place

In setting the bridge, remember that it must always be exactly the same distance from the 12th fret as the 12th fret is from the “nut” at peg-head end of fingerboard.

Use only the style of bridge furnished with your instrument. Changing the type of the bridge may cut down on the tone and volume. Get a new bridge as soon as you notice the notches wearing. Large, open notches can easily cause a string “buzz”. ½” bridge used on Gibsons.

Consistent practice will toughen the tips of your fingers, enabling you to play for hours with comparative ease. Always press strings down firmly for clear, true tone.

Use Gibson Picks

For the best tone, use a pick or “plectrum” of genuine tortoise shell, medium thickness and flexibility.

Gear Pegs should be oiled occasionally.

To prevent slipping, tighten screw at tip of button.

Always use Gibson strings on Gibson Banjos.

Always keep your banjo in a good case when not in use.

If you are a student, get yourself the best teacher available and determine to practice your lessons regularly and earnestly, everyday.
The Banjo Band
—Its Organization and Possibilities in Both Professional and Amateur Fields

The popularity of the banjo for dance, concert and classical music, has brought to the front during the past few years a new type of musical organization—the Banjo Band.

To belong to one of these organizations is perhaps one of the greatest thrills to be enjoyed by either the professional or amateur banjoist, for it brings out in the most forceful manner the possibilities of the banjo family.

However, too much cannot be said on the need for proper instrumentation if this type of band is to be truly and permanently successful. One would very quickly tire of an organization wherein every member played a clarinet . . . or a trumpet.

Sopranos, altos, baritones and basses are essential to every well balanced musical organization . . . and for the banjo band. Gibson has developed the complete choir consisting of Mandolin-Banjo, Tenor-Banjos, Plectrum-Banjos, Cello-Banjos, Guitar-Banjos . . . and the Mand-Bass for bass.

Any group of from five to fifty can develop a banjo-band within a minimum length of time, by taking care to have a properly balanced combination of the above instruments. You can have a family, neighborhood, lodge, church, school or club membership . . . or group of qualified musicians can quickly work up to a point where profitable bookings may be obtained in vaudeville, dance or public concert.

Write Gibson, Inc., for free booklet on "How to Organize a Banjo Band".

Mr. Wells, as others, has found the Banjo Band the easiest and most successful method in developing real banjo players. Rhythm, time, and ability to play with others can be developed in organizations of this kind. As stated before, Mr. Wells has been very successful and it would be a pleasure to everyone to hear his Banjo Band.
The Banjo — in the School Orchestra

Today, many leading schools are turning to the banjo—not only because of its distinctive tonal coloring in the orchestra, but also because it inspires musical interest in many pupils who would not otherwise care for music.

The increasing use of the banjo in public school, high school and college orchestras is convincing proof of its value as a standard part of the orchestral ensemble.
A Rich Soprano
—in the Gibson
Mandolin-banjo

The development of these brilliant-toned models by Gibson, with the new Mastertone construction adds an entirely new lustre to the banjo family.

While the Mandolin-banjo is already an established favorite with many stage, radio and recording artists, it is certain that additional impetus will now be given to their growing use both for public performance and in the home.

The Mandolin-banjo is the essential soprano voice in the Banjo Band... carry-solo or "lead" parts similar to the trumpet in the brass band and violin in the orchestra.

Ideal for the mandolinist who wants, and needs, a doubling instrument. The sweetness of the mandolin tone combined with the brilliancy and power of the banjo.

Gibson
Mandolin-Banjo
Style MB-3
(Illustrated)

This model corresponds in construction finish and construction, to the Tenor Banjo Style TB-3 shown on page eight, except it has the mandolin scale and is equipped with machine heads instead of geared pegs. Resonator is laminated, arched and graduated byAGE 1.25" wide and 3/4" thick. White northern maple, cured by mother nature and the finish is a rich dark reddish mahogany of an attractive shade. Mastertone rim construction with 11" rim, 1/8" thick; Ebony fingerboard, bound with white ivory and inlaid with white pearl; 12 nickel silver frets installed; Gibson strings; choice Wenge white celluloid heads.

MB-2
Corresponds to TB-2 shown on page 8, except has mandolin fingerboard, 10½" head and machine heads instead of banjo pegs.

MB-1
See description and illustration of TB-1 on page 16. Only difference is the mandolin scale, 10½" rim and machine heads instead of pegs.

Happiness in the Gibson plant insures perfect harmony in the instruments.
The neck and scale length of the plectrum banjo are considerably longer than the tenor—plectrum is 27" while the tenor is 23". Reading from bass to treble side the four strings are tuned C, G, B, D. This tuning makes possible the working out of effective piano figurations in complete series—adding to either a large or small combination.

Glowing Harmony
—in the Gibson Plectrum

THE Plectrum Banjo has been made popular by that extremely pleasing tone that differentiates it from all other banjos—in no other instrument is found the same ringing twang, penetrating brilliancy and satisfying quality.

There is something about the Plectrum Banjo that gives a feeling of complete satisfaction—the velvety smoothness—brilliant chords that are full, round and solid; the beautiful tones of this banjo set the heart strings trembling and thrill you through and through.

Many professional banjoists have found it a source of both pleasure and profit to "double" on the Plectrum Banjo. The sweet tone makes it ideal for song accompaniment and feature playing—equally successful over the foot-lights, through the microphone, on the records or in the home.

Gibson Mastertone Plectrum Banjo
STYLE PB-3

(ILLUSTRATED)

Mastertone Style PB-3

An outstanding value—competently fitted for all musical purposes. Direct—tune—volume—all indicate an instrument priced twice the amount of this model. Finish and details, except scale length, duplicate of Model TB-3 shown on page 6, Full 27" scale.

Mastertone Style PB-6

A new model that sums up all the desirable qualities in a fine plectrum banjo—beauty and tone beyond words. Identical in style and finish to the TB-6 illustrated and described on page 6. Full 27" plectrum scale.

Mastertone Style PB-8

A combination of richness in tone with appearance which places the "Granada" model up a choice above the rest. A solid banjo of proven success. Corresponds to TB-Granada shown on page 6. Full 27" scale.

Mastertone Style PB-1

Plectrum banjoists who prefer an instrument built of mahogany will find this model particularly to their liking. The highest grade chrome plating. Same style, grade and finish as the TB-1 on page 7. Full 27" plectrum scale.

The Gibson Style PB-1

Worthy of every confidence, priced for every purse and guaranteed by Gibson. Corresponds to the TB-1 shown on page 6. 27" plectrum scale.

All woods used in Gibsons are airseasoned—greater beauty, flexibility, strength.
5-String Banjos

—for Radio, Vaudeville or Home

STIRRING melody . . . characteristic tone . . . runs, scales and arpeggios . . . lightning-like rapidity of technic . . . these are but part of the treasure-trove found in the Gibson 5-string banjo.

The 5-string instrument is the original founder of the modern banjo family . . . it is of the true aristocracy and while always a great favorite for solo and feature playing . . . indications are that today it is on the road to a greater popularity than ever before.

It can be played effectively with either fingers or thimbles. Usual tuning is G Major C G B D, with short or 5th string tuned to high G.

Gibson Mastertone Regular Banjo
STYLE RB-GRANADA
(ILLUSTRATED)

If you've ever heard the five-string banjo in the hands of a capable performer, you know that it is an instrument of amazing possibilities.

And the exclusive improvements incorporated in the Gibson five-string banjo have given it more power, brilliance and snap than five-string players ever believed possible in their favorite instrument. Because of these improvements the five-string banjo is in greater demand today than ever before for recording, broadcasting and general solo playing.

Mastertone STYLE RB-GRANADA

Mastertone STYLE RB-1
More volume and tonal coloring than hitherto associated with the five-string banjo . . . richly appointment, with finish and details same as the marvelous TB-4 Tenor Banjo described on page 7. Full 27" scale.

Mastertone Style RB-3
Tone of recording quality . . . volume more than ample for all playing conditions . . . exceptionally expensive . . . beautifully finished and corresponding in all details with Model TB-3 Tenor Banjo, see description page 6. 27" scale.

The Gibson Style RB-1
A splendid five string banjo of professional grade. Finished same as Tenor Banjo 36-4, described on page 10, 27" scale.

Gibson ingenuity gives to banjos that something so necessary to the player.
Gibson Guitar and Cello Banjo

For solo or band, to play either of these magnificent instruments once is to want to play them always. They are fascinating and intensely enjoyable in their musical performance.

Instantly responsive and easily controlled—but ready for you with almost unbelievable volume when required. Stirring tones—martial and gay—or soft, sweet and serious—an inspired mingling of deep bass and lilting soprano.

Often heard to splendid advantage as solo instruments on the stage and over the air. Both of them are indispensable parts of the banjo band to give the correct instrumentation and make ideal instruments for the home.

Used most effectively in small dance combinations and of especial value where a piano is not available.

Tuning of the Guitar-banjo is the same as the standard guitar. Six strings E, A, D, G, B, E. Fingerboard is identical with guitar so that any guitarist can take up the Guitar-banjo without additional knowledge or practice. Cello-banjo is tuned A, D, G, C.

*Gibson Mastertone Guitar-Banjo*

*Style GB-3*

(Illustrated)

**Gibson Guitar-Banjo**

*Style GB-3*

An imposing instrument of classic lines. Finish and details are same as the TB-3 shown on page 8.

*Style GB-1*

An accurate and well-balanced instrument of highest workmanship. Corresponds in the TB-1 on page 16.

*Mastertone Cello-Banjo*

Style CB-3. Cello-Banjo is similar in style and finish to tenor banjos TB-3, page 6, 21 1/4" scale.

Gibson guitar-banjos also available in custom-built models—both the “Bella Voce” and “Florentine”.
Ukulele Banjos
—Joyous and Practical

Glorious good times . . . social popularity . . . fun a-plenty . . . what more could one ask . . . even from a genuine Gibson Ukulele-Banjo?

But, there is more . . . these instruments are so accurate . . . so sweet in tonal quality . . . so grand in volume that they offer money-making opportunities in vaudeville, radio and recording for those whose desires turn in this direction.

Endowed with the same attributes which have made famous the Gibson Mastertone and Custom-Built Banjos.

Style UB-1
6" maple rim, resonator back

Style UB-2
8" maple rim, resonator back

Style UB-3
8" maple rim, flange resonator

Style UB-4
8" walnut rim, hard wood, not flange resonator, gold plated

Professional or Amateur
—You Will Find Gibsons Best

The Styles UB-4 and UB-3 are of advance construction having the arched laminated and graduated flange resonator. Fifteen nickel silver frets, individually oveled and leveled.

Every Gibson Ukulele-banjo neck is hand shaped and dressed down by experts to insure perfect playing under all conditions. A Gibson will always get you the spotlight and draw the envy of all who see and hear it.

The Ukulele-banjo did not come into its own until instruments of the type illustrated on this page were made—by craftsmen who know how to make fretted instruments. Now the Ukulele-banjo can be played—if a Gibson—with a clear, clean, true, tone.
A Glimpse Behind the Scenes

Building the Banjo of Today—and Tomorrow

Banjo-building in accordance with Gibson Standards is a true art... requiring, in addition to skill and experience, the highest ideals.

You cannot visit the Gibson plant without realizing that it is more than just a factory specializing in the production of quality instruments.

Into the building of each Gibson banjo goes all the genius and individuality of a master workman... a workman who handles his tools as a great painter handles his brushes and colors.

What Quality Means

The following extract from an article in The Music Trades, a national trade paper, sums up the picture:

"Now and then the uninformed layman will pick up a banjo, a guitar or a high grade ukulele in a music store and when the salesmen tells him the price, running from ten to fifteen dollars all the way up into the hundreds, he is astounded. A queer look comes over his face. "They can't be worth such an exorbitant price for so inexpensive a thing," he wonders, and sometimes asks the clerk point blank. And once in a while a music dealer will be found who is just as ignorant as the layman.

"Any musical instrument that is made should be produced for just one specific reason and only one—to give the owner a rich musical享受 to his touch. If the instrument is not manually accurate it has no place in any store. It should never reach the public. It does more harm than one could imagine, because its unsound qualities tend to destroy the public's love for music—and there is nothing worse than noise, which it might be called, if any sound is not harmonious.

"To obtain a colorful, resonant and powerful quality of real musical tone—regardless of the type of musical instrument—requires endless and exquisite care in production. That is why we find such names as Gibson, so thoroughly devoted to the highest ideals in quality of production in every stage."

Not Only Banjos

In addition to Master tone and Custom Built Banjos, Gibson is the only manufacturer building a full line of high grade Mandolins, Guitars, Ukuleles and Kindred related instruments. Regardless of the kind of fretted instrument in which you are interested, you can select a Gibson with assurance of supreme musical quality and the utmost in value at the price you wish to pay.

A copy of Catalog R, illustrating and describing the complete fretted instrument family—made from banjos—is yours free for the asking.

GIBSON, INC., Kalamazoo, Michigan
You Cannot Doubt!

The fact that you have arrived at the back cover of the Gibson Banjo book... is proof conclusive that you have in your heart a fondness for music... and the banjo. And where there is a real love for music, talent is seldom far behind.

You have noted the evidence of increasing popularity of the banjo... and opportunities opening everywhere for the banjoist. Doubtless, you have studied the exclusive advantages of the Gibson banjo... possibly you have already decided upon your choice of models.

You cannot doubt the convictions of your own mind. It only remains for you to act, in order to reap the dividends of friendship, opportunity and success, which are yours with a Gibson.
It's Possibilities
for
Radio and Recording
The School Orchestra
Dance and Concert
The Soloist
The Home

GIBSON, Inc.
Kalamazoo, Michigan
Builders of
Custom Built and
Mastertone Banjos