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PARAMOUNT METHOD FOR TENOR-BANJO

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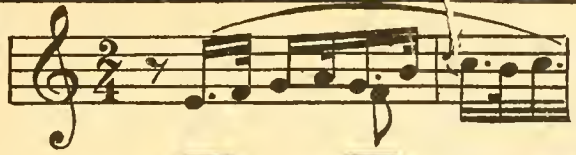
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# PARAMOUNT

## Method

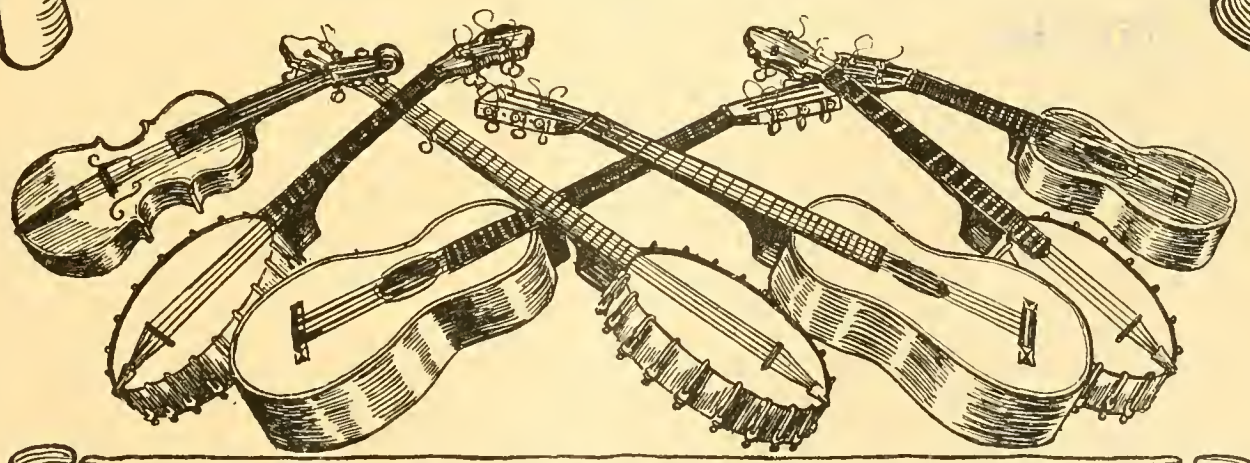
### for

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# TENOR-BANJO

BY

## WM. FODEN



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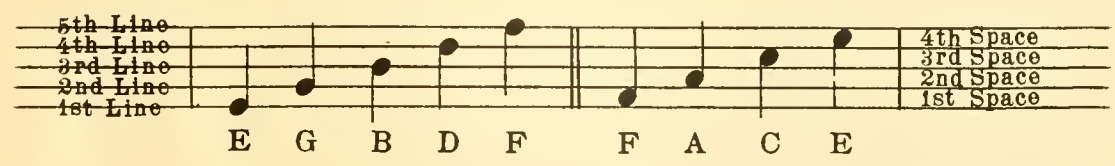
# Rudiments of Music

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Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

## The Staff and Notes

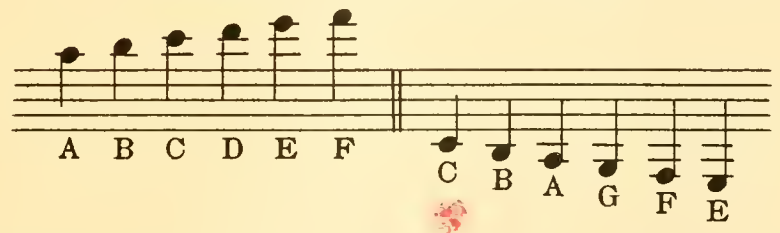


Immediately below and above the staff are the following two notes, D and G.




Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

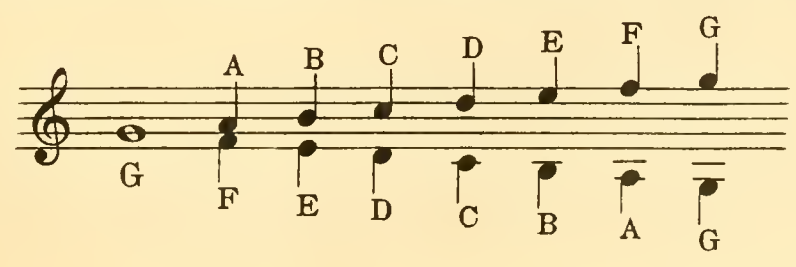
## Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

## Treble Clef

The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



# The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters

## The Different Notes and Rests



## Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot. A second dot adds half the value of the first dot. Rests indicate silence.

## Dotted Notes and Rests and their equivalents

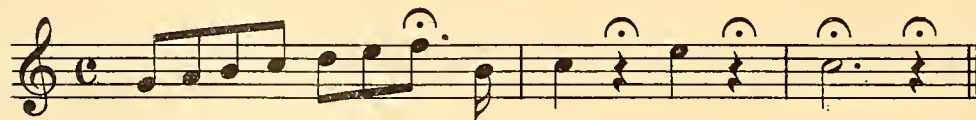


The Tie  $\frown$ , placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

## The Pause or Hold

Made thus  $\circ$ , when placed over notes or rests, denote that they are to be held beyond their regular time.

## Examples of the Pause



## Bars - Measure

Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.

## Example





# INSTRUC Table of the Relative Time Value of Notes

Two Half Notes or Four Quarters

Eight Eighths or Sixteenths

32 Thirty-seconds or Sixty-fourths

## Chromatic Signs

These are the Sharp ( $\sharp$ ), Flat ( $b$ ), Natural ( $\natural$ ), Double Sharp ( $\times$ ), and Double Flat ( $bb$ ). A Sharp *raises* the pitch of a note a half step. A Flat *lowers* the pitch of a note a half step. A Natural cancels the effect of a previous sharp or flat.

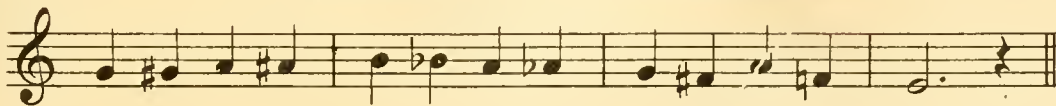
A half step is from one fret to the next.

Sharps or Flats placed at the beginning of the staff, immediately after the clef is called the signature and affects the pitch of all notes of the same name throughout a piece of music, unless temporarily changed by a different sign.

## Accidentals

When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name, in the same measure, unless contradicted by a different accidental, in which case, the effect of the first accidental ceases. The effect of accidentals do not extend beyond the measure in which they occur.

## Examples of Accidentals



Double sharps and flats are used as accidentals only. A double sharp ( $\times$ ), raises the pitch of a note a whole step. A double flat ( $bb$ ) lowers the pitch of a note a whole step. When a double sharp is placed before a note that is already sharp, it raises its pitch another half step. A double flat placed before a note that is already flat, lowers its pitch another half step.

## Examples of Double Sharps and Flat Rests

same as D      same as A      same as G $\sharp$       same as A

A note that is double sharp or flat is restored to a single sharp or flat by writing a natural and a sharp, or a flat, as required, before the note. To entirely cancel a double sharp or flat, a double natural ( $\natural\natural$ ) is placed before the note.

### Examples

restored      restored      canceled      canceled

## Time

Time is the division of the different notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece of music, by figures or signs to indicate the quantity in each measure; as in the following examples.

### Examples

# INSTRUCTION FOR THE TENOR BANJO

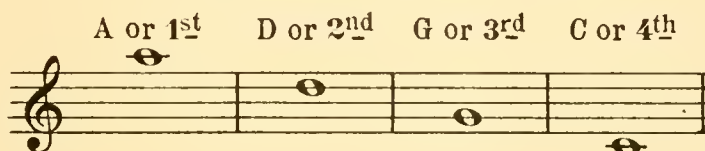
## The Strings

The Tenor Banjo is strung with four strings; the first and second of which are of plain wire, and the third and fourth of wire covered with thin *spun* wire. Their names, beginning with the finest, are A, D, G and C. These are termed the open notes, and in pitch, the lowest of each

string; but by pressing the strings with the fingers of the left hand, close to the metal bars, called the frets, the pitch may be raised.

The following illustration shows the position of the open notes or strings, in their connection with the staff.

### The Open Notes or Strings



### Methods of Tuning

All notes of the Tenor Banjo are written one octave or eight notes higher than their true pitch, and consequently sound one octave lower when played. In tuning from a Piano, sound the notes one octave lower than in the above illustration for the open strings, and tune each string in unison with its corresponding note; or tune the C or 4<sup>th</sup> string to a C pitch pipe; then press the C string at the 7<sup>th</sup> fret, to which tune the G string in unison; next press the G at the 7<sup>th</sup> fret, to which tune the D string in unison; next press the D at the 7<sup>th</sup> fret, to which tune the A string in unison. Any one of the strings of the Tenor Banjo may be tuned to the corresponding note of another instrument, and the other strings tuned according to the above method. Tuning by the open strings may be attempted as soon as their sounds can be distinguished. It may here be observed that the tuning and pitch of the Tenor Banjo is identical with that of the Tenor Mandola, and music written for either instrument, is interchangeable, so far as the compass will permit. Also, the tuning or pitch of the strings of the Tenor Banjo, are the same as the Viola in the Violin Orchestra; but the manner of manipulation, the style of writing and the clef used, is vastly different.

### Holding the Banjo

The Banjo is played in a sitting position with the lower part of the rim placed on the right thigh and the upper part of the lower edge resting lightly against the body of the player; and held in place by the right forearm resting on the upper edge, a short distance from the tailpiece. The wrist is raised and the hand held over the strings about two inches in front of the bridge.

## Position of the Left Hand

On the position of the left hand depends the ease and agility of the fingering. To attain this, place the banjo in the position described for holding it. Rest the ball of the thumb against the middle of the neck; curve the wrist outward, with the fingers extended above the finger-board, ready to press the strings firmly, close to the frets. The left thumb as the movable pivot of the left hand fingering, is always kept on the neck of the instrument; regardless of the movement of the hand or the position of the fingers on the finger-board.

## The Pick or Plectrum

The strings of the Tenor Banjo are set in vibration by striking them with a pick or plectrum; the same as used in playing the Mandolin. It is held between the thumb and first finger of the right hand; the flat surface placed lengthwise against the finger, with the thumb gently pressing it and extending horizontally, a little beyond the finger and the pick. The thumb must be flexible, and so placed on the pick, that it may be able to exert full control over the pressure; for on the pressure of the thumb, will depend the force and tonal quality of the instrument. In striking the strings, the pick touches them with the point and never with the side or edge. Whether or not the little finger should rest on the head of the instrument, has been a mooted question; but it is now generally agreed that if it touches it lightly, and moves with the motion of the hand, and *does not* remain stationary, it is allowable; especially when playing on the first and second strings. The other fingers of the right hand are slightly curved and loosely held under the palm.

## Plectrum Strokes

There are only two plectrum strokes—down and up; but these two strokes are capable of many variations in their order of following each other. In playing single down strokes, the hand is held at an angle so that the plectrum after striking may fall against the next string. With single up strokes, the hand is held at the same angle as the preceding, but after striking, the plectrum *does not* touch or rest against the next string, as with the down stroke. The chief exception to this is when playing inverted arpeggios; then, the hand is turned so that the plectrum can slide from one string to another without being raised. When tremoloing single notes the plectrum touches only the strings on which they occur. The explanation of the tremolo will be found on another page.

## Signs

### Left Hand

The signs used to indicate the fingering are the common Arabic figures.

- 0 – for an open string.
- 1 – for the first finger.
- 2 – for the second finger.
- 3 – for the third finger.
- 4 – for the fourth or little finger.

### Right Hand

The signs given in this Method are the ones commonly used for all plectral instruments.

▢ or Λ, indicates the down stroke of the plectrum.

V or ▣, indicates the up stroke of the plectrum.

▢—▢ or ▢<sup>⌒</sup>▢, indicates that the plectrum is to glide from one string to another without being raised.

### Miscellaneous

(<sup>⌒</sup>) The slur or legato mark written over or under the notes, indicates the tremolo.

(•), A single dot over or under the notes, indicate that they are to be played with down strokes, in a short or detached manner.

① ② ③ ④, A figure in a circle indicates the number of the string on which a note is to be made.

Bar or Barre, means that a finger presses two or more strings at the same time.

(<sup>∩</sup>) A wavy line before a chord, indicates that it is to be arpeggiated; that is, the notes are played quickly one after another; either down or up, according to requirements.

(/ ) An oblique line between two notes indicates that a finger is to shift or glide smoothly from the first to the second.

L.H. pizz. "Left hand pizzicato," Sounding the notes by the left-hand fingers pulling on the strings, without the aid of the plectrum.

The following exercises are for the purpose of learning the open notes or strings, and as lessons in  $\frac{4}{4}$  or common time; and counted four beats to a measure, one for each quarter note or its equivalent. Down stroke ( $\sqcap$ ), Up stroke ( $\nabla$ ).

### Whole Notes

All Down Strokes

1

Count 1 2 3 4

0 C G D A

### Half Notes

All Down Strokes

2

Count 1 2 3 4

1 2 3 4

### Quarter Notes

Down and Up Strokes

3

Count 1 2 3 4

1 2 3 4

### Eighth Notes

Down and Up Strokes

4

Count 1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &

The four following exercises show the natural notes on each string, as far as the fifth fret. The figures placed before the notes, indicate the fingering; those above the notes, the frets. First practice each exercise with all down strokes, and afterwards with down and up strokes: as marked in the first measure.

### Notes on the C or 4th String

Strokes {  $\square$   $\nabla$   $\square$   $\nabla$   
 FRETS 0 2 4 5

1

### Notes on the G or 3rd String

FRETS 0 2 4 5

2

### Notes on the D or 2nd String

FRETS 0 2 3 5

3

### Notes on the A or 1st String

FRETS 0 2 3 5

4

### Key of C Major

The scale of C Major has neither sharps nor flats in its construction, and therefore is said to have no signature. In all scales and scale passages, each finger of the left hand remains on the string as placed, until the next string is reached, or a change of position require their removal.

### Scale of C Major All Down Strokes

4th String  
 FRETS 0 2 4 5 3rd String 2nd String 1st String 2nd String 3rd String 4th String

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

Down and up Strokes Throughout

□ V □ V □ V □ V

Abbreviations

To abbreviate in music, is to represent the notes by signs, thereby saving space and the labor of writing. A single stroke placed through the stems of quarter and half notes, indicate that they are to be played as eighth notes; viz: two for each quarter and four for each half note: as in the following example.

□ V □ V □ V □ V (simile, continue in like manner)

Two strokes placed through quarter and half notes, indicate that they are to be played as sixteenth notes: as in the following example.

□ V □ V □ V □ V □ V □ V □ V □ V simile

To abbreviate whole notes, the strokes or dashes are placed above, or below them: as in the following examples.

Eighth Notes

Eight strokes - Down and up, to each measure.

Sixteenth Notes

Sixteen strokes - Down and up, to each measure.



## Tremolo

By Tremolo is meant a more or less rapid repetition of the same note or chord, and is executed on the Tenor Banjo by striking the strings alternately, down and up, with the extreme end of the pick; using a loose wrist motion. It may be indicated by abbreviations similar to those shown in the preceding lessons, or by the slur or legato mark (—), placed over or under a series of notes. The number of notes or strokes to be played are not counted, but accuracy in the timing of the notes while tremoloing, must be carefully observed, and if properly done, the strokes will take care of them selves; for example: If a whole note is tremoloed in 32nd or 64th notes, it is perfectly plain that 32 or 64 strokes will be required, accordingly. This being true, it is a simple matter to determine the number of strokes required for any part of that note; "such as the half, quarter, eighth or sixteenth": as in the following examples.

### Examples of Various Kinds of Notes, Abbreviated in 32nd and 64th Notes

32Strokes 16Strokes 8Strokes 4Strokes 2Strokes 64Strokes 32Strokes 16Strokes 8Strokes 4Strokes

It must not be inferred from the above, that a rigid adherence to a certain number of strokes is always necessary or even desirable; for in many instances they must be modified to suit particular passages; and in this, experience will guide the performer.

In the following melodies, the tremolo is indicated by the slur mark. Begin by playing each measure in 8th notes; then in 16th notes; and as proficiency is attained, in 32nd and 64th notes. Tied notes are tremoloed for the time value of all thus connected.

{Andante}  
{Slowly}

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1

Andante

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2

Andante

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3

4

The small notes in several measures of number four, are played with single down stroke, simultaneously with the tremoloed notes of the melody.

4 *Andante*

Two four time ( $\frac{2}{4}$ ), is counted two beats to a measure one for each quarter note or its equivalent.

5 *Andante*

6 *Andante*

## Etudes - Studies

All Etudes are to be practiced slowly at first, increasing the tempo, or speed as proficiency is attained. Carefully observe the various strokes placed at the beginning, or at different points of a composition.

### Etude

The first Etude consists of five staves of music. The first staff begins with six groups of notes, each with a 'V' stroke above it, and 'P' strokes above the notes in the groups. The music features a variety of rhythmic patterns and fingerings, with numbers 0-4 indicating finger positions. The piece concludes with a double bar line.

### Etude

The second Etude consists of five staves of music. The first staff begins with six groups of notes, each with a 'V' stroke above it, and 'P' strokes above the notes in the groups. The music features a variety of rhythmic patterns and fingerings, with numbers 0-4 indicating finger positions. The piece concludes with a double bar line.

### Triplets

A Triplet is a group of three notes played and counted in the time of two notes of the same value; or one of the next greater value. They are distinguished from other groups by having the figure (3) placed above or below them. Various strokes are used in their execution. The following examples show some of these strokes.

#### Etude

Strokes {  $\square \vee \square \vee \square \vee$   
 $\square \vee \square \vee \square \vee$   
 $\square \square \square \square \square \square$

In the following example strike alternately down and up, excepting when ascending to another string. With the descending portion, strike strictly down and up.

#### Etude

Triplets may also be represented by a single note, or notes and rests: as in the following example.

### Melody

Moderato

Musical notation for the first 'Melody' section, Moderato tempo, 2/4 time signature. It consists of four staves of music with various fingerings and accents.

### Melody

Moderato

Musical notation for the second 'Melody' section, Moderato tempo, 2/4 time signature. It consists of three staves of music with various fingerings and accents.

Three four ( $\frac{3}{4}$ ), is counted three beats to a measure, one for each quarter note or its equivalent.

### Melody

Andante

Musical notation for the third 'Melody' section, Andante tempo, 3/4 time signature. It consists of three staves of music with various fingerings and accents.

## Chromatic Scale

A Chromatic Scale consists entirely of semitones or half steps, as from one fret to the next on the banjo Sharps (#) raise, and Flats (b) lower, each a half step, any note they are placed before. The fingering as here given is only one of several.

### Scale with Sharps ascending and Flats descending

The diagram shows four staves of musical notation for a chromatic scale on the banjo. Each staff represents a different string:

- Staff 1 (C or 4th String):** Ascending scale from C (0) to C# (1), D (1), D# (2), E (2), E# (3), F (3), F# (4), G (4). Fret 6 is indicated.
- Staff 2 (D or 2nd String):** Ascending scale from D (0) to D# (1), E (1), E# (2), F (2), F# (3), G (3), G# (4), A (4). Fret 6 is indicated.
- Staff 3 (G or 3rd String):** Descending scale from G (0) to G# (b1), F (b2), F# (b3), E (b4), E# (b5), D (b6), D# (b7), C (b8). Fret 6 is indicated.
- Staff 4 (A or 1st String):** Descending scale from A (0) to A# (b1), G (b2), G# (b3), F (b4), F# (b5), E (b6), E# (b7), D (b8), D# (b9), C (b10), B (b11), B# (b12), A (b13). Fret 6 is indicated.

### Melody

Introducing Triplets, Sharps, Flats and Naturals

Moderato

The melody is written across six staves, each containing various musical notations:

- Staff 1:** Features a triplet of eighth notes (1, 2, 3) and various accidentals (sharps and flats).
- Staff 2:** Continues the triplet pattern and includes a circled '2' indicating a second ending.
- Staff 3:** Shows a triplet of eighth notes (2, 2) and a circled '2'.
- Staff 4:** Includes a circled '2' and a circled '6'.
- Staff 5:** Features a circled '2' and a circled '6'.
- Staff 6:** Ends with a circled '2' and a circled '6'.

### Chords

Two or more agreeably sounding notes placed above each other form a chord; and when so written, are to be played together. On the Tenor Banjo, this is performed by striking the strings quickly, so as to have the effect of being struck together. All keys - both Major and Minor, have their particular chords, or attendant harmonies; which range through the compass, or different positions of the finger-board. The Author's book of Tenor Banjo chords may be studied in connection with the different keys.

### Chords in C Major

Musical notation for Chords in C Major, showing various chord positions on a treble clef staff. The notation includes fingerings (0, 1, 2, 3, 4) and string numbers (1-4) for each note.

### Chord Exercise

Musical notation for Chord Exercise, featuring a sequence of chords with fingerings and string numbers on a treble clef staff.

### Arpeggios or Broken Chords

Strokes { }

Musical notation for Arpeggios or Broken Chords, showing two staves of arpeggiated chords with fingerings and string numbers. A 'Bar' label is present above the second staff.

### Broken Chords

Strokes { }

Musical notation for Broken Chords, consisting of four staves of broken chords with fingerings and string numbers.

# Sparkling Dew Waltz

Tremolo half notes

The musical score consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one sharp (F#). The notation includes various fretting instructions such as '6th Fret' appearing twice, and fingering numbers (1-4) above notes. There are also 'V' markings above some notes, likely indicating vibrato. The score includes repeat signs and first/second endings. The word 'Fine' is written below the fourth staff. At the bottom of the page, there is a circled number '6' and the instruction 'D.C. al Fine'.



## Sharps - Flats - Signature

Thus far, only the key of C Major has been considered. Leaving the key C, the progression must be to either sharp or flat keys; and in order to preserve the same form and keep the intervals or distance from one note to another, precisely as they are in the key of C, certain notes in each new scale must be made sharp or flat; as for example: if a scale begins on G, all F's must be sharp; if on D, all F's and C's must be sharp; if on F, all B's must be flat; if on B $\flat$ , all B's and E's must be flat; and so on. The sharps or flats placed at the beginning of a piece of music is called the signature. The following table shows the signature and names of all the Major keys.

### Sharp Keys

Names - C      G      D      A      E      B      F $\sharp$       C $\sharp$

no signature. F sharp. F and C sharp. F, C, and G sharp. F, C, G, and D sharp. F, C, G, D, and A sharp. F, C, G, D, A, and E sharp. F, C, G, D, A, E, and B sharp.

### Flat Keys

Names - F      B $\flat$       E $\flat$       A $\flat$       D $\flat$       G $\flat$       C $\flat$

B flat. B and E flat. B, E, and A flat. B, E, A, and D flat. B, E, A, D, and G flat. B, E, A, D, G, and C flat. B, E, A, D, G, C, and F flat.

### Scale of G Major

To execute the three highest notes of the scale of G Major as here given, the left hand is shifted forward so that the first finger is placed on E, at the 7th fret, the third finger on F $\sharp$ , at the 9th fret, and the 4th finger on G, at the 10th fret; as marked by the figures placed below these notes

Strokes  
 3rd Tremolo  
 2nd V V  
 1st V V

Fret 4 7 9 10 9 7 5

To shift, is to move the left hand from one position to another on the finger-board; as shown in the two following examples.

Strokes { Tremolo V V }      Etude

1

shift 7 shift 7 shift 9 5 7 9 10 shift 5 9 shift 7 5 3 7

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

shift

5 3 2 5

1 0 4 1 0 4 3 0 4 2 1 4 3 1 0 3 1 0 4 1 0 1 3 4 6 3 1

### Etude

Strokes { Tremolo

2

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

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

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

shift shift shift

Fret 10 9 7 5 9 7 9 5 10 9 7 5 9 7 9 5 9 7 5 3 7 5 7 3

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

shift shift shift

9 7 5 3 7 5 7 3 7 5 3 2 5 3 5 2 7 5 3 2 5 3 5 2

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

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

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

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

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

6th Fret 6th 6th 6th 6th

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

1 4 3 1

# Waltz Movement

Tremolo

# Niagara Polka

*D.S. to Fine  
then D.C. al Fine*  
W. J. S. Music Co.

# Chords in G Major

Musical notation for chords in G major, showing various chord voicings on a treble clef staff. The key signature has one sharp (F#). The notation includes fingerings (1-4) and fret numbers (0-4) for each note.

## Chord Exercise

Two staves of musical notation for a chord exercise in G major. The first staff is in 3/4 time and the second in 4/4 time. It features a sequence of chords with specific fingerings and fret numbers indicated above the notes.

## Broken Chords

Two staves of musical notation for a broken chords exercise, labeled '1'. The first staff includes chord diagrams for V and V7. The notation shows a sequence of broken chords with fingerings and fret numbers.

## Broken Chords

Four staves of musical notation for a broken chords exercise, labeled '2'. The notation includes chord diagrams for V and V7. It shows a sequence of broken chords with fingerings and fret numbers, including a '10th' fret marking on the second and fourth staves.

The following examples show some of the different combinations of the notes and the usual manner of striking them. These strokes, and their exceptions, will be more fully exemplified, in melodies and pieces, as we proceed. Repeat each measure four times.

Three staves of musical notation. The first staff is in 2/4 time, featuring eighth notes with 'V' strokes above them. The second staff shows dotted rhythms and 'V' strokes. The third staff includes triplets and a final measure with a 7/4 time signature.

# Ivanhoe March

## INTRO.

Musical score for the 'Ivanhoe March' introduction. It consists of ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various fretting and fingering instructions such as 'Fret 6', '1', '2', '3', '4', and '6'. It also includes dynamic markings like 'f' and '2'.

# Shadow Dance

Moderato

The musical score for "Shadow Dance" is written for a tenor banjo in G major (one sharp) and 4/4 time. It consists of ten staves of music. The tempo is marked "Moderato". The score includes various musical notations such as slurs, accents, and dynamic markings. Specific fret positions are indicated: fret 7 on the first two staves, fret 6 on the third staff, and frets 6, 10, and 6 on the fourth staff. Performance instructions include "rit." (ritardando) and "a tempo" (return to tempo) on the sixth staff, and "glide pick" on the seventh and eighth staves. The piece concludes with a final cadence on the tenth staff.

# Scale of F Major Signature B $\flat$

Tremolo

Fret 3

1 3 5 7 8 8 7 5 3 1 3

## Etude

Fret 5

7 3 1 3 5 7 8 8 7 5 8 7 5 7 5 3 7 5 3

Three eighth time ( $\frac{3}{8}$ ), has three counts to a measure, one for each eighth note or its equivalent.

## Peasants' Dance

Allegretto

Fine

TRIO

D.C. then Trio

D.C. al Fine

Six eight time  $\frac{6}{8}$ , is counted two or six to a measure, according to the speed. In quick movements, three eights or their equivalent to a count, and in very slow movements, six eights to a measure.

# Pantalon

Allegro  
Quickly

Count - 1

Fine

6  
3 D.C. al Fine

## Chords in F Major

## Chord Exercise



### Broken Chords

1

Exercise 1 consists of two staves of music in a 4/4 time signature. The first staff is in treble clef and the second in bass clef. Both staves contain a series of broken chords with fingerings indicated by numbers 1-4 and 0 for natural. The first staff includes some triplets and slurs. The second staff continues the pattern with similar chordal structures.

### Broken Chords

2

Exercise 2 consists of four staves of music in a 4/4 time signature. The first staff is in treble clef and the following three are in bass clef. The notation includes broken chords with fingerings and some triplets. The first staff has a series of downward-pointing arrows above it, possibly indicating a specific technique or emphasis.

## Memories

*Adagio*  
*Very Slowly*

(Reverie)

Count-1 2 3 4 5 6

The piece 'Memories (Reverie)' is written in 6/8 time and consists of four staves. The first staff is in treble clef and the others are in bass clef. The notation features a mix of chords and single notes, often with slurs and fingerings. Performance markings include 'rit. molto' at the bottom of the third staff and 'D.C. al Fine' at the bottom of the fourth staff. The piece concludes with a 'Fine' marking at the end of the fourth staff.

## Minor Scales

Every Major key has a relative Minor, bearing the same signature, and situated a Minor third (three frets on a Banjo), from each other. There are two forms of the Minor Mode; termed Melodic and Harmonic. The Melodic is so called, because it is best adapted to, and most used for Melodies or Tunes; while the Harmonic is more suitable for harmony or chord construction. The Melodic form has the sixth and seventh degrees raised - accidentally, each a half step in ascending; while in descending, these accidentals are canceled and conform to the signature. The Harmonic form has the seventh degree raised - accidentally, both in ascending and descending. In the following table, the Major keys are represented by white notes, and the Minor by black notes. The Minor scales in this work are in the Melodic form, excepting A Minor, which includes the Harmonic; and is given as a Model of that form of the Minor.

### Table of Major and Minor Keys

	MAJOR - C	G	D	A	E	B	F#	C#
	MINOR - A	E	B	F#	C#	G#	D#	A#
	MAJOR - F	Bb	Eb	Ab	Db	Gb	Cb	
	MINOR - D	G	C	F	Bb	Eb	Ab	

### Scale of A Minor Relative of C Major Melodic Form

### Scale of A Minor Harmonic Form

### Etude

### Etude

### Minor Jig

Lively

### Chords in A Minor

Musical notation for Chords in A Minor, featuring a treble clef and a key signature of one sharp (F#). The piece consists of a single line of music with various chord voicings and fingerings indicated by numbers 1-4 and 0 (open string). The chords include A minor, B minor, C minor, D minor, E minor, and F# minor.

### Chord Exercise

Musical notation for Chord Exercise, featuring a treble clef and a key signature of one sharp (F#). The exercise consists of two lines of music, each with various chord voicings and fingerings indicated by numbers 1-4 and 0 (open string). The chords include A minor, B minor, C minor, D minor, E minor, and F# minor.

### Broken Chords

Musical notation for Broken Chords, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two lines of music with broken chords and fingerings indicated by numbers 1-4 and 0 (open string). The chords include A minor, B minor, C minor, D minor, E minor, and F# minor.

### Broken Chords

Musical notation for Broken Chords, featuring a treble clef and a key signature of one sharp (F#). The piece consists of three lines of music with broken chords and fingerings indicated by numbers 1-4 and 0 (open string). The chords include A minor, B minor, C minor, D minor, E minor, and F# minor.

# Oriental Mazurka

A Minor  
□ V □ V □

Key of C

TRIO

# Scale of E Minor (Relative of G Major)

Tremolo

## Etude

simile

## Etude

Allegretto

### Chords in E Minor (Relative of G Major)

Musical notation for Chords in E Minor, showing a sequence of chords and notes on a treble clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The notation includes various chord voicings and melodic lines.

### Chord Exercise

Musical notation for Chord Exercise, consisting of two staves. The first staff shows a sequence of chords and notes. The second staff is a continuation of the exercise, with specific fret positions indicated: "Bar 4th Fret", "7th Bar", "4th Bar", and "6".

### Broken Chords

Musical notation for Broken Chords, Exercise 1, consisting of two staves. The notation shows broken chords and melodic lines with fingerings (1, 2, 3, 4) and fret numbers (3, 4, 6).

### Broken Chords

Musical notation for Broken Chords, Exercise 2, consisting of five staves. The notation shows broken chords and melodic lines with fingerings (1, 2, 3, 4) and fret numbers (3, 4, 6, 7, 8, 9).

# Harlequin

Allegro

E Minor

The musical score for "Harlequin" consists of six staves of music. The first staff is in E Minor, 6/8 time, and includes a trill (V) and a 7th fret. The second staff transitions to G Major and includes a trill (V) and a 7th fret. The third staff is in E Minor and includes a trill (V) and a 7th fret. The fourth staff includes a trill (V) and a 7th fret. The fifth staff is in C Major and includes a trill (V) and a 7th fret. The sixth staff includes a trill (V) and a 7th fret. The piece concludes with the instruction "D.C.al Fine".

# Dinah's Song

Moderato

E Minor

The musical score for "Dinah's Song" consists of four staves of music. The first staff is in E Minor, 3/4 time, and includes a trill (V) and a 7th fret. The second staff includes a trill (V) and a 7th fret. The third staff is in the Key of G and includes a trill (V) and a 7th fret. The fourth staff includes a trill (V) and a 7th fret. The piece concludes with the instruction "D.S.al Fine".



# Darkies Frolic

Moderato

E Minor

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The piece is in 2/4 time and marked 'Moderato'. The score includes various musical notations such as notes, rests, and fingerings (1-4). Chord changes are indicated by text labels: E Minor, G Major, E Minor, C Major, A Minor, and C Major. There are also circled numbers 6 and 7, likely indicating measure numbers or specific techniques. The piece concludes with a forte (f) dynamic marking.

# Scale of D Minor (Relative of F Major)

Tremolo

## Etude

Count - 1 2 3

## Etude

### Allegretto

### Chords in D Minor

Musical notation for Chords in D Minor, featuring a single staff with various chord diagrams and fingerings. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. Fingerings are indicated by numbers 1-4 above the notes. Chord diagrams are shown as vertical lines with dots representing strings and numbers for fingerings.

### Chord Exercise

Musical notation for Chord Exercise, consisting of two staves. The first staff is in 3/4 time and the second in 4/4 time. Both staves feature a sequence of chords with fingerings and some melodic lines. The notation includes a treble clef, a key signature of one flat, and various rhythmic values.

### Broken Chords

Musical notation for Broken Chords, consisting of two staves. The notation features broken chords with fingerings and some melodic lines. The notation includes a treble clef, a key signature of one flat, and various rhythmic values. Some notes are marked with 'V' above them.




### Broken Chords

Musical notation for Broken Chords, consisting of four staves. The notation features broken chords with fingerings and some melodic lines. The notation includes a treble clef, a key signature of one flat, and various rhythmic values. Some notes are marked with 'V' above them.

## Accent - Syncopation

In music, accent is the force given to certain notes, and marks their position in the measure. The natural accent, is the periodical, regular recurrence of the accent, and falls of itself without special effort. The expressive accent is used to give more or less stress, on other then the regular accented portions of a measure. The natural accent is never marked, except for the purpose of illustration; but the expressive, invariably by the sign > or ^ . In the following examples, it will be observed, that in  $\frac{2}{4}$  time, only the first note is accented. In  $\frac{3}{4}$  time, the first and second; the first on one, and a weak accent on two, marked (-). In  $\frac{4}{4}$  time, the first and third notes are the accented ones.

### Examples

Two four time  $\frac{2}{4}$ ,  — Three four time  $\frac{3}{4}$ ,  — Four four time  $\frac{4}{4}$ , 

### Syncopation

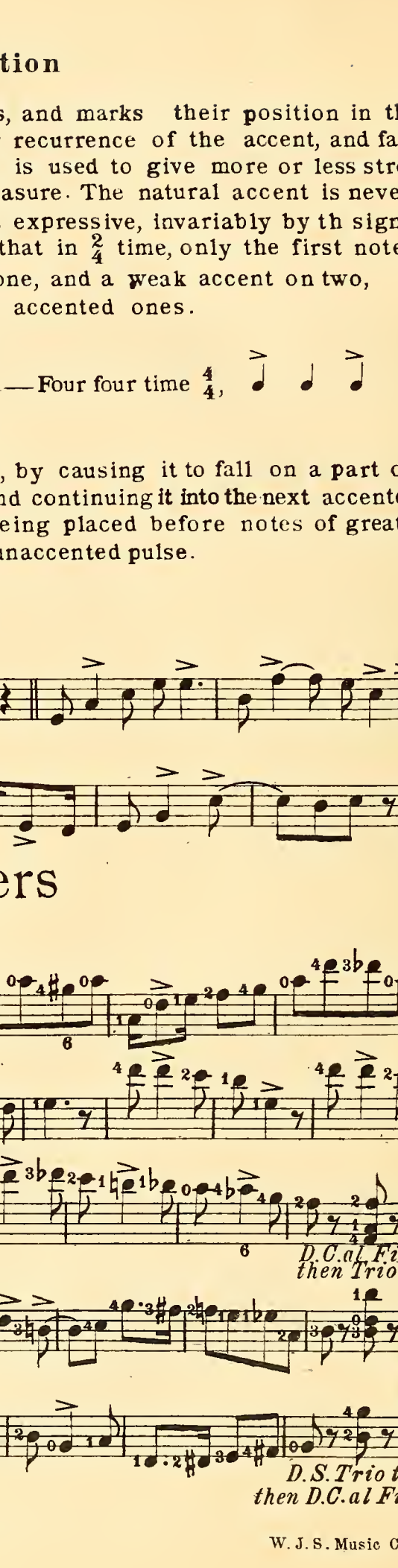
Syncopation is a displacement of the natural accent, by causing it to fall on a part or member of a measure, that regularly is unaccented; and continuing it into the next accented pulse or beat. It is caused by notes of lesser value being placed before notes of greater value; and by tied and dotted notes, beginning on an unaccented pulse.

### Examples



## Virginia Capers (Syncopation)

Moderato  
D Minor



# Columbine Waltz

D Minor

The musical score for 'Columbine Waltz' is presented in ten staves. The first staff is in D Minor, 3/4 time, with a key signature of one flat and a common time signature. The second staff is in F Major, 3/4 time, with a key signature of two flats. The third staff is in C Major, 3/4 time, with a key signature of one flat. The fourth staff is in F Major, 3/4 time, with a key signature of two flats. The fifth staff is in D Minor, 3/4 time, with a key signature of one flat. The sixth staff is in F Major, 3/4 time, with a key signature of two flats. The seventh staff is in D Minor, 3/4 time, with a key signature of one flat. The eighth staff is in D Minor, 3/4 time, with a key signature of one flat. The ninth staff is in D Minor, 3/4 time, with a key signature of one flat. The tenth staff is in D Minor, 3/4 time, with a key signature of one flat. The score includes various musical notations such as notes, rests, and fingerings, along with chord diagrams and a 'V' symbol indicating a barre.

### Scale of D Major Signature F# and C#

Tremolo

Fret 6

### Etude in Thirds

Moderato

Fret 6

### Etude

Allegretto

Fret 6

## The Yodlers Song

Tempo di Valse

Fret 6

Key of G Major

# Chords in D Major

Musical notation for chords in D major. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The notation shows several chords with fingerings: 0 3 2 1, 1 4 2 0, 0 4 3 2, 4 2 3 1, 3 0 4 1, 1 3 0 4, 1 3 0 4, 0 3 3 3, 0 3 3 3, 3 3 3 3, 0 3 3 3, 4 3 3 3. The word "Bar" is written below the first three measures, and the number "6" is written below the fourth and fifth measures.

## Chord Exercise

Musical notation for a chord exercise in D major. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of chords with fingerings: 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 3 4 2 1, 3 4 2 1, 4 3 2 1, 4 3 2 1. The second staff continues the exercise with chords and fingerings: 0 3 2 1, 0 3 2 1, 1 4 3 2, 1 4 3 2, 0 4 3 2, 0 4 3 2, 0 3 2 1, 0 3 2 1.

## Broken Chords

Musical notation for broken chords in D major. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of chords with fingerings: 1 3 2 4, 1 3 2 4, 0 3 2 4, 0 3 2 4, 1 4 3 2, 1 4 3 2, 1 4 3 2, 0 3 2 1, 0 3 2 1. The second staff continues with chords and fingerings: 1 3 2 4, 1 3 2 4, 0 3 2 4, 1 4 3 2, 1 4 3 2, 1 4 3 2, 0 3 2 1, 4 7 4, 1 3 2 1.

## Broken Chords

Musical notation for broken chords in D major. It consists of four staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of chords with fingerings: 1 4 3 2, 1 4 3 2, 0 3 2 1, 1 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2. The second staff continues with chords and fingerings: 4 3 2 1, 4 3 2 1, 4 3 2 1, 0 3 2 1, 0 3 2 1, 0 3 2 1, 4 3 2 1, 4 3 2 1. The third staff continues with chords and fingerings: 1 4 3 2, 1 4 3 2, 0 3 2 1, 1 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2. The fourth staff continues with chords and fingerings: 1 4 3 2, 1 4 3 2, 0 3 2 1, 1 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2.

## Grace Notes

A grace or small note written before a principal note has no time value of its own, but takes it from the principal, thus depriving that note of a portion of its duration. It is executed on the Banjo in three ways; 1st: by striking both the grace and principal notes. 2nd: by slurring; that is, in ascending, only the grace note is struck and the principal note vibrated by a finger of the left hand falling on it with force; and in descending, both notes are fingered at once and after striking the grace note, the principal note is sounded by drawing the finger quickly off the string. 3rd: When the time length of the principal note permits, it is to be tremoloed immediately after striking the grace note. The slur mark is used only, to show the connection of the grace, to its principal note.

### Examples

The examples show two staves of music. The top staff is in treble clef and contains several measures of music with grace notes (small notes with a vertical line) preceding principal notes. Some measures are marked with 'trem.' (tremolo). The bottom staff is in bass clef and shows the same musical phrases with a 'written effect' label, illustrating how the grace notes are written in a different context.

## Review Polka

The 'Review Polka' score is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of techniques, including grace notes, slurs, and tremolos. The piece concludes with the instruction 'D.C. al Fine'. The key signature is explicitly stated as 'Key of G' on the fifth staff.



### Scale of B Minor

Relative of D Major

Tremolo

Fret 6

### Etude

Fret 6

### Chords in B Minor

Bar 1 Bar 2 Bar 3

### Chord Exercise

### Broken Chords

### Aria

Lento

6 6

# Scale of B $\flat$ Major

Signature B $\flat$  and E $\flat$

Tremolo

Fret 3

## Etude

Allegro

simile

## Chords in B $\flat$ Major

Bar

## Chord Exercise

## Broken Chords

## Double Grace Notes

Double grace notes are executed on the Banjo by striking the grace notes and the principal note one after another; or by striking the first grace note only, and vibrating the second and the principal note, by the action of the left hand fingers alone. In ascending, the fingers fall heavily on the strings in succession; and in descending, the notes are first prepared by placing the left hand fingers on the strings, and after striking the first note, the fingers are drawn aside in succession, to sound the others. Observe the marking above and below the notes. The slur shows the connection of the grace notes to their principal note.

### Examples

## Blue Bell Waltz

Key of B $\flat$

*Fine*

*D. C. al Fine*

TRIO

*slur*

*slur*

*D. C. al Fine*

# Scale of G Minor

Relative B $\flat$  Major

Tremolo

7 9 10 8 6

## Etude

Allegro

6 8 7 5 6 9 10th

## Chords in G Minor

## Chord Exercise

## Broken Chords

10 10 6

# March Of The Guards

Moderato

G Minor

*f* *p* *ad lib.*

Bb Major

*p*

*p* *f* *D. C. then Trio*

G Major

TRIO

*mf* *fz* *fz* *fz* *dim.*

*fz* *fz* *fz* *dim.*

*fz* *fz* *fz* *dim.*

*fz* *fz* *dim.*

# Scale of A Major

Signature F# C# and G#

Tremolo

Fret 6      6      7 9 11 12      12 11 9 7      6      6

(3)      (2)                (2)      (3)

## Etude

7 4 5 7 9 11 12 11 9 7 5 4 11 9 7      9 7      6

5      6      6      6      6      6      6      6      1

## Chords in A Major

## Chord Exercise

6

## Broken Chords

Fret 6      6      7

7      6      6      6      3 1      6 1      3      6      6

6      6      6      6      4 7      12 1

# Scale of F# Minor

Relative of A Major

Tremolo  
 Fret 6      3      6      6      8      9      7      5      6

## Etude

F# Minor  
 Fret 6  
 simile  
 6      6      6      6      6      6

## Chords in F# Minor

6      6      5      6

## Chord Exercise

## Broken Chords

Fret 6      6      3

# In Clover Time

Tempo di Schottische

First system of musical notation for 'In Clover Time'. It consists of three staves of music in treble clef with a key signature of two sharps (F# and C#). The tempo is 'Tempo di Schottische'. The music features various fret numbers (6, 5, 4, 3, 2, 1, 0) and includes triplets and slurs. The first staff ends with a double bar line and the number '12'. The second staff ends with a double bar line and the number '7'. The third staff ends with a double bar line and the word 'Fine'.

Second system of musical notation for 'In Clover Time'. It consists of two staves of music in treble clef with a key signature of two sharps. The first staff is labeled 'F# Minor' and 'Fret 4'. It includes fret numbers (6, 3, 4, 5, 6, 6, 5, 6, 6) and includes triplets and slurs. The second staff ends with a double bar line and the number '6'. The system concludes with the instruction 'D. S. al then Trio'.

Third system of musical notation for 'In Clover Time'. It consists of two staves of music in treble clef with a key signature of two sharps. The first staff is labeled 'D Major' and 'TRIO'. It includes fret numbers (7, 5, 4, 6) and includes triplets and slurs. The second staff is labeled 'B Minor' and includes fret numbers (9, 7, 5). The system concludes with a double bar line.

Fourth system of musical notation for 'In Clover Time'. It consists of two staves of music in treble clef with a key signature of two sharps. The first staff includes fret numbers (3, 6, 4, 6) and includes triplets and slurs. The second staff is labeled 'D Major' and includes fret numbers (6, 5, 4). The system concludes with a double bar line.

Fifth system of musical notation for 'In Clover Time'. It consists of one staff of music in treble clef with a key signature of two sharps. It includes fret numbers (7, 5, 4, 6, 5, 9, 7, 5) and includes triplets and slurs. The system concludes with a double bar line and the instruction 'D.C. al Fine'.



### Scale of Eb Major Signature Bb Eb and Ab

Tremolo

### Etude

### Chords in Eb

### Chord Exercise

### Broken Chords

# Scale of C Minor Relative of E $\flat$ Major

Tremolo  
□ V □ V

## Etude

## Chords in C Minor

## Chord Exercise

## Broken Chords

# Golden Days

## Minuet

The musical score is written in G minor (two flats) and 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. The score includes various performance markings: *a tempo*, *poco rit.*, *ff*, and *rall.*. A section of the score is labeled "C Minor". There are also specific instructions for the "2nd String" and "String 2nd" parts. The score concludes with a double bar line and a repeat sign.

## Position — Scales

By position as here meant, is the place of the left hand fingers on the finger-board; and it is customary to say, that the number of a position is determined by the fret at which the first finger of that hand is placed. On the guitar and the regular five string banjo, this is literally true; for each fret is a position; but on the Tenor Banjo the arrangement is somewhat different (and certainly not as consistent) the entire finger-board being divided into only seven positions; as follows:

- The 1st position is from the open strings to the sixth fret.
- The 2nd position begins with the first finger at the third fret.
- The 3rd position begins with the first finger at the fifth fret.
- The 4th position begins with the first finger at the seventh fret.
- The 5th position begins with the first finger at the eighth fret.
- The 6th position begins with the first finger at the tenth fret.
- The 7th position begins with the first finger at the twelfth fret.

### Scales

The fingering of scales in a given position on such instruments as the Violin, Mandolin and Guitar, is comparatively an easy procedure; but on the Tenor Banjo with greater distances between the notes, the task is a more difficult one; so that often it will be found more expedient to resort to the shift, than to attempt to cover a given passage, within a particular position. The following scales illustrate the positions from the second to the seventh, inclusive.

#### Second Position

#### Third Position

4th String | 3rd String | 2nd String | 1st String | 4th String | 3rd String | 2nd String | 1st String

{ Signature }  
{ B $\flat$  E $\flat$  A $\flat$  }

Fret 3 5 7 8 | 3 5 7 8 | 3 5 6 8 | 3 5 6 | 5 7 9 10 | 5 7 9 10 | 5 7 8 10 | 5 7 8

#### Fourth Position

#### Fifth Position

4th String | 3rd String | 2nd String | 1st String | 4th String | 3rd String | 2nd String | 1st String

{ Signature }  
{ B $\flat$  E $\flat$  A $\flat$  D $\flat$  }

Fret 7 9 11 12 | 7 9 11 12 | 7 9 10 12 | 7 9 10 | 8 10 12 13 | 8 10 12 13 | 8 10 11 13 | 8 10 11

#### Sixth Position

#### Seventh Position

4th String | 3rd String | 2nd String | 1st String | 4th String | 3rd String | 2nd String | 1st String

Fret 10 12 14 15 | 10 12 14 15 | 10 12 13 15 | 10 12 13 | 12 14 16 17 | 12 14 16 17 | 12 14 15 17 | 12 14 15

## The Shift

The following table exhibits the shift through all the positions. The so called half position begins with the first finger at the first fret, as shown in the first measure on each string. Its usefulness is found, principally, in keys with many sharps or flats. A figure written below the first note in each measure, indicates the fret at which the first finger is placed; the other fingers of course, following, each in its order.

### 4th or C String

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

Half Pos. Fret 1

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

8 9 10 11 12 13 14

### 3rd or G String

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

Half Pos. 1

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

8 9 10 11 12 13 14

### 2nd or D String

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

Half Pos. 1

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

8 9 10 11 12 13 14

### 1st or A String

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

Half Pos. 1

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

8 9 10 11 12 13 14

### Examples in Shifting

The five following exercises exemplifies the manner of shifting from one position to another. A change of string is indicated by its number, written below the notes.

1 *Allegretto*  
 Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. The exercise consists of a sequence of eighth and sixteenth notes with various fingerings (1-4) and accents. It includes two shifts: one from fret 7 to 9, and another from fret 10 to 7. A change to the 2nd string is indicated between frets 10 and 7. The exercise ends with a circled number 4.

2 *Moderato*  
 Musical staff with treble clef, key signature of two flats (Bb, Eb), and 4/4 time signature. The exercise features quarter and eighth notes with fingerings and accents. It includes two shifts: one from fret 3 to 5, and another from fret 7 to 8. A change to the 2nd string is indicated between frets 5 and 7. The exercise ends with a circled number 7.

3 *Allegretto*  
 Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. The exercise consists of eighth notes with fingerings and accents. It includes three shifts: one from fret 4 to 6, another from fret 9 to 10, and a third from fret 12 to 10. A change to the 2nd string is indicated between frets 4 and 6. The exercise ends with a circled number 3.

4 *Andantino*  
 Musical staff with treble clef, key signature of two sharps (F#, C#), and 6/8 time signature. The exercise features quarter notes with fingerings and accents. It includes two shifts: one from fret 6 to 7, and another from fret 9 to 7. A change to the 3rd string is indicated between frets 7 and 9. The exercise ends with a circled number 6.

5 *Allegro*  
 Musical staff with treble clef, key signature of two flats (Bb, Eb), and 3/4 time signature. The exercise consists of quarter notes with fingerings and accents. It includes two shifts: one from fret 3 to 4, and another from fret 7 to 10. A change to the 4th string is indicated between frets 3 and 4. The exercise ends with a circled number 3.

Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. The exercise consists of eighth notes with fingerings and accents. It includes three shifts: one from fret 9 to 10, another from fret 12 to 10, and a third from fret 10 to 9. A change to the 2nd string is indicated between frets 9 and 10. The exercise ends with a circled number 9.

Musical staff with treble clef, key signature of two sharps (F#, C#), and 6/8 time signature. The exercise features quarter notes with fingerings and accents. It includes two shifts: one from fret 6 to 7, and another from fret 9 to 7. A change to the 3rd string is indicated between frets 7 and 9. The exercise ends with a circled number 6.

Musical staff with treble clef, key signature of two sharps (F#, C#), and 2/4 time signature. The exercise consists of eighth notes with fingerings and accents. It includes three shifts: one from fret 6 to 7, another from fret 9 to 7, and a third from fret 7 to 6. A change to the 3rd string is indicated between frets 7 and 9. The exercise ends with a circled number 6.

Musical staff with treble clef, key signature of two flats (Bb, Eb), and 3/4 time signature. The exercise consists of quarter notes with fingerings and accents. It includes two shifts: one from fret 3 to 4, and another from fret 7 to 10. A change to the 4th string is indicated between frets 3 and 4. The exercise ends with a circled number 3.

Musical staff with treble clef, key signature of two flats (Bb, Eb), and 3/4 time signature. The exercise consists of quarter notes with fingerings and accents. It includes two shifts: one from fret 3 to 4, and another from fret 7 to 10. A change to the 4th string is indicated between frets 3 and 4. The exercise ends with a circled number 3.

# Scales On A Single String

In the following, each scale is played on a single string, as marked above the notes. In shifting, there should be no hesitancy, either ascending or descending. Repeat many times.

On the 4 or C String  
D FLAT MAJOR B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$   
Fret 1 3 5 6 8 10 12 13  
Db Eb Gb Ab B $\flat$  Db Bb Ab Gb Eb Db

On the 4 or C String  
D MAJOR F# C#  
Fret 2 4 6 7 9 11 13 14

On the 4th or C String  
E $\flat$  MAJOR B $\flat$  E $\flat$  A $\flat$   
Fret 3 5 7 8 10 12 14 15  
Eb Ab B $\flat$  Eb Bb Ab Eb

On the 4th or C String  
E MAJOR F# C# G# D#  
Fret 4 6 8 9 11 13 15 16

On the 4th or C String  
F MAJOR B $\flat$   
Fret 5 7 9 10 12 14 16 17

On the 3rd or G String  
A FLAT MAJOR B $\flat$  E $\flat$  A $\flat$  D $\flat$   
Fret 1 3 5 6 8 10 12 13  
Ab Bb Db Eb Ab Eb Db Bb Ab

On the 3rd or G String  
A MAJOR F# C# G#  
Fret 2 4 6 7 9 11 13 14  
C# F# G# C# G# F# C#

On the 3rd or G String  
B FLAT MAJOR B $\flat$  E $\flat$   
Fret 3 5 7 8 10 12 14 15  
Bb Eb Bb Eb

On the 3rd or G String  
B MAJOR F# C# G# D# A#  
Fret 4 6 8 9 11 13 15 16  
C# D# F# G# A# B A# G# F# D# C#

On the 3rd or G String  
C MAJOR  
Fret 5 7 9 10 12 14 16 17

On the 2nd or D String  
E FLAT MAJOR B $\flat$  E $\flat$  A $\flat$   
Fret 1 3 5 6 8 10 12 13  
Eb Bb Eb Bb

On the 2nd or D String  
E MAJOR F# C# G# D#  
Fret 2 4 6 7 9 11 13 14  
F# G# C# D# E D# C# G# F#

On the 2nd or D String  
F MAJOR B $\flat$   
Fret 3 5 7 8 10 12 14 15  
Bb C D E F Bb

On the 2nd or D String  
F SHARP MAJOR F# C# G# D# A# E#  
Fret 4 6 8 9 11 13 15 16  
F# G# A# B C# D# E# D# C# B A# G# F#

On the 2nd or D String  
G MAJOR F#  
Fret 5 7 9 10 12 14 16 17  
EF# G F# E

On the 1st or A String  
B FLAT MAJOR B $\flat$  E $\flat$   
Fret 1 3 5 6 8 10 12 13  
Bb C D E F G A Bb A G F Eb D C Bb

On the 1st or A String  
B MAJOR F# C# G# D# A#  
Fret 2 4 6 7 9 11 13 14  
B C# D# E F# G# A# B A# G# F# E D# C# B

On the 1st or A String  
C MAJOR  
Fret 3 5 7 8 10 12 14 15  
F G A B C B A G F

On the 1st or A String  
C SHARP MAJOR F# C# G# D# A# E# B#  
Fret 4 6 8 9 11 13 15 16  
C# D# E# F# G# A# B# B# A# G# F# E# D# C#

On the 1st or A String  
D MAJOR F# C#  
Fret 5 7 9 10 12 14 16 17  
F# G A B C# D C# B A G F# E

# Sleep Well, Thou Sweet Angel

(Franz Abt)

## Tenor Banjo Solo

*Piano acc. Published*

Arr. by Wm. Foden

Moderato

The musical score is written for a tenor banjo in 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first few measures include a 'p acc.' (piano accent) instruction. The second staff features a 'gliss.' (glissando) instruction and a 'cresc.' (crescendo) instruction. The third staff is marked 'molto espress.' (molto expressive) and 'f' (forte). The fourth staff includes 'mf Piano' and 'f' markings. The fifth staff is marked 'pp' (pianissimo) and includes 'Banjo' and '2nd String' labels. The sixth and seventh staves include 'L-pizz.' (left-hand pizzicato) markings. The eighth staff is marked 'f' (forte) and includes 'Banjo' and 'Piano' labels. The ninth and tenth staves conclude the piece with a 'pp' (pianissimo) marking. The score includes various musical notations such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 0). There are also circled numbers (1, 2, 3, 4) indicating specific measures or techniques.



# One, Two, Three, Four

Tenor Banjo Solo

Waltz

Arr. by Wm. Foden

*Piano acc. Published*

The musical score is written for a tenor banjo in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff is labeled "2nd String". The music is a waltz and includes various techniques such as triplets, slurs, and vibrato (V). The notation includes notes, rests, and fingerings (e.g., 4, 3, 1, 3, 0, 1, 4, 0, 4, 1, 0).

# Yonder Hill

Tenor Banjo Solo

(Song and Dance)

*Piano acc. Published*

Varied

Arr. by Wm. Foden

Moderato

*p*

②

③

②

③

*f Più mosso*

3

Var. I  
CLOG

*p*

*f*

Musical staff with fret numbers (4, 3, 2, 1, 3, 4, 3, 1, 3, 0, 4) and dynamics (*dim.*).

Musical staff with dynamics *p* and *f*.

Musical staff with dynamics *dim.*

Var. II  
JAZZ

Musical staff for *Var. II JAZZ* with dynamics *f*.

Musical staff with dynamics *dim.* and *f*.

Musical staff with dynamics *dim.*

Musical staff with dynamics *f*.

Musical staff.

Musical staff with dynamics *dim.*

# Sailing

## Tenor Banjo Solo

(G. Marks)

Arr. by Wm. Foden

*Piano acc. Published*

The musical score is written for a tenor banjo in 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-4 and 0 (open string). The score includes several dynamic markings: *mf*, *cresc.*, *f*, *p*, *f*, *p*, *rit. cresc.*, *f*, *p a tempo*, *cresc.*, *f*, and *poco rit.*. There are also several 'V' markings above notes, likely indicating vibrato or a specific bowing technique. The piece concludes with a double bar line.



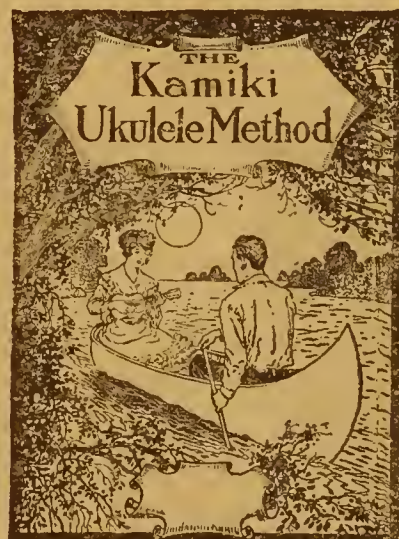
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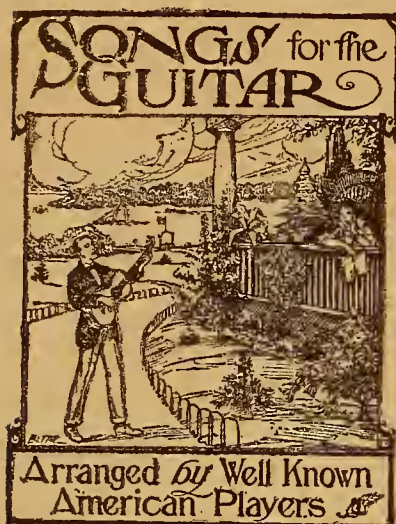
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## Songs for the Guitar

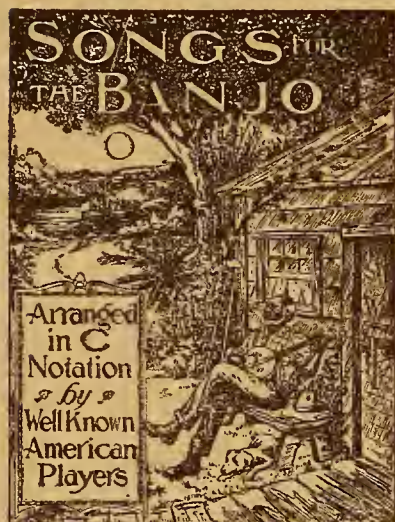
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IN C NOTATION

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