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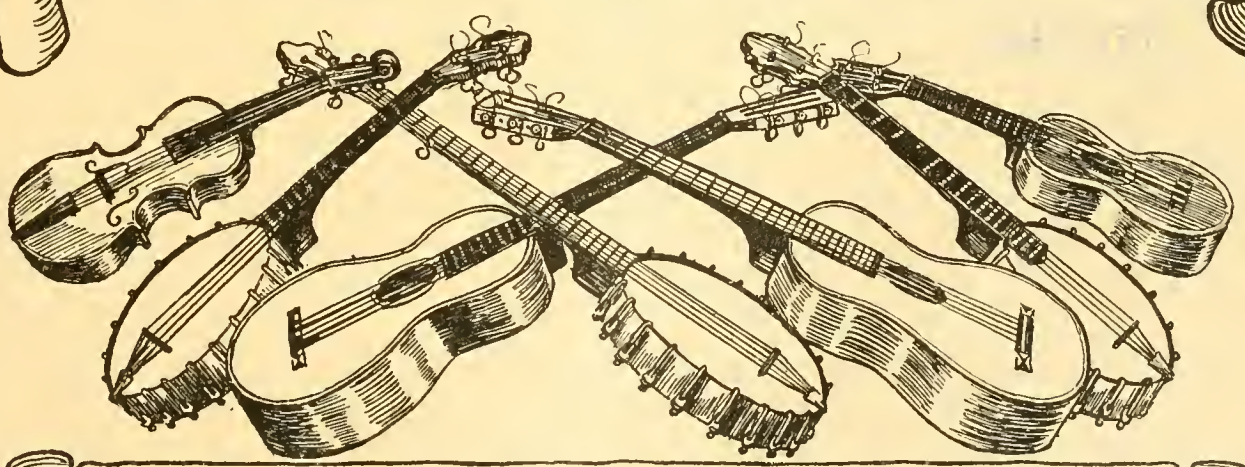

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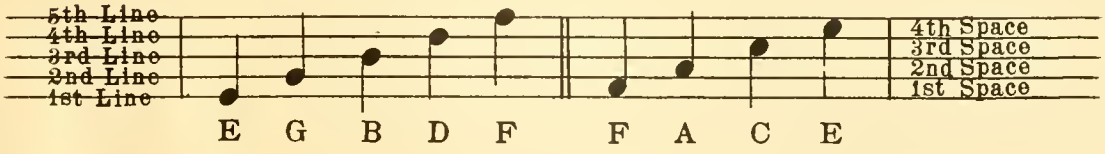
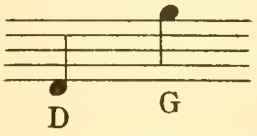
Rudiments of Music

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

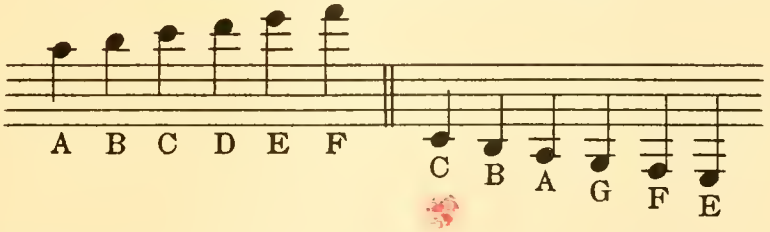


Immediately below and above the staff are the following two notes, D and G.



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.

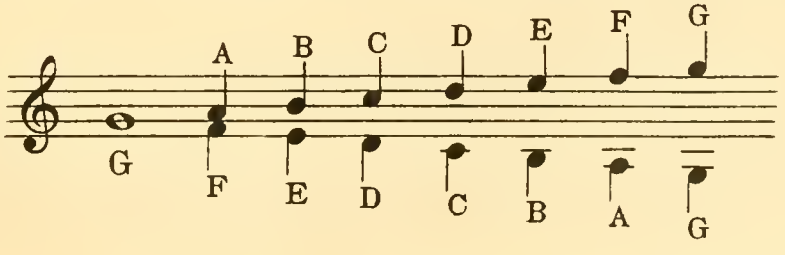
Leger Lines and Notes



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

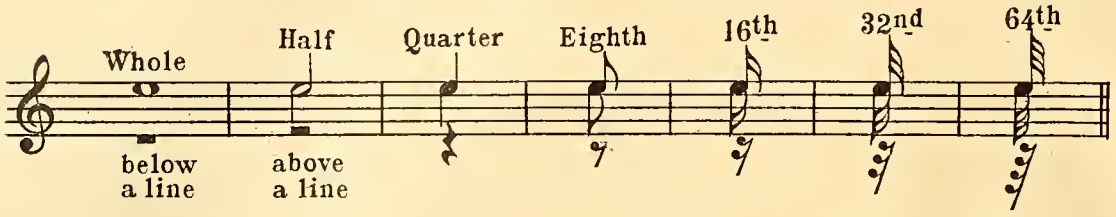
The Treble Clef, made thus 𝄞, is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



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

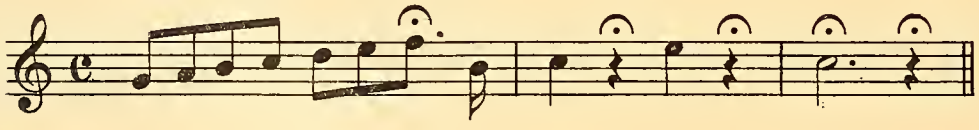
and their equivalents

The Tie ⁀, 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 𝄐, when placed over notes or rests, denote that they are to be held beyond their regular time.

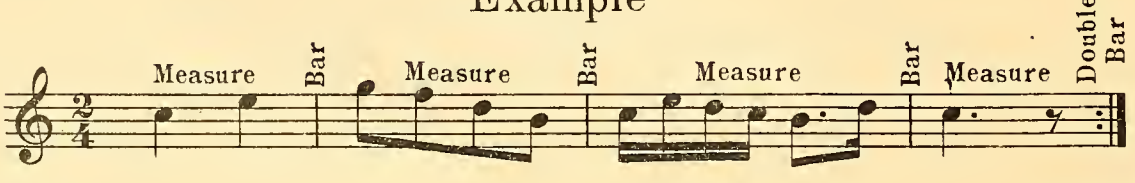
Examples of the Pause



Bars – Measure

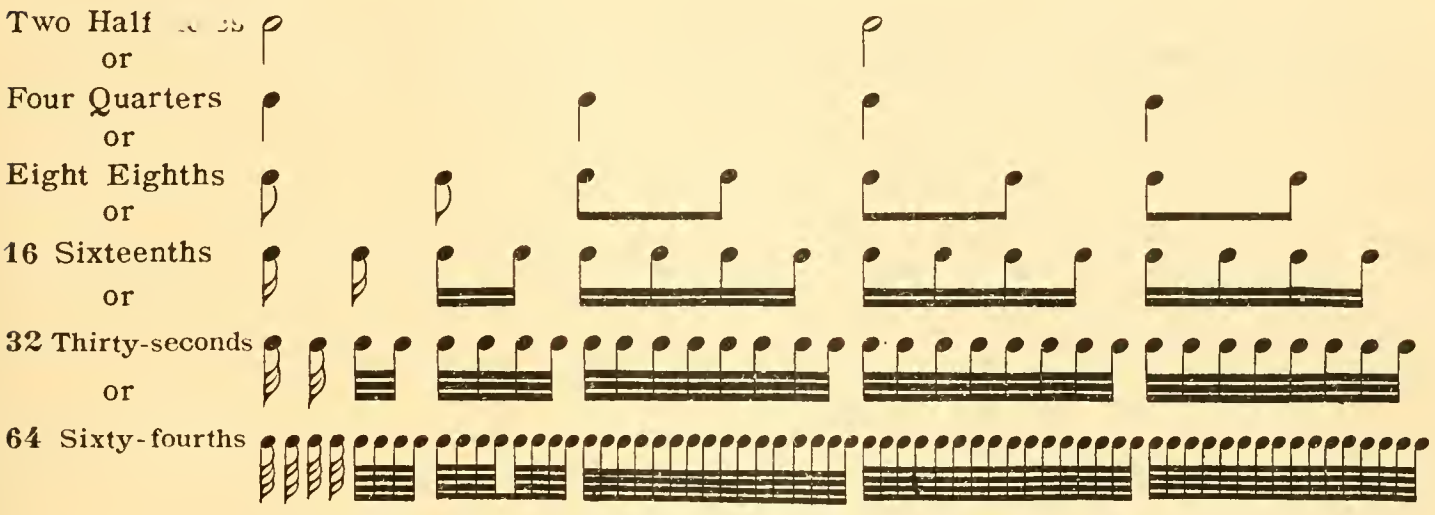
Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.

Example



INSTRUC

Table of the Relative Time Value of Notes



Chromatic Signs

These are the Sharp (♯), Flat (♭), Natural (♮), Double Sharp (𝄪), and Double Flat (𝄫). 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.

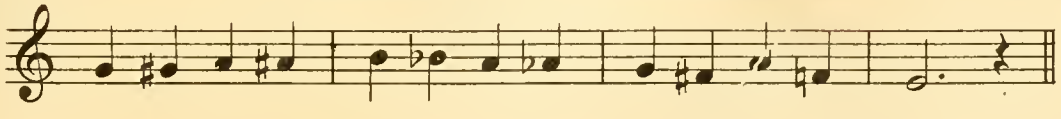
A half step is from one fret to the next.

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

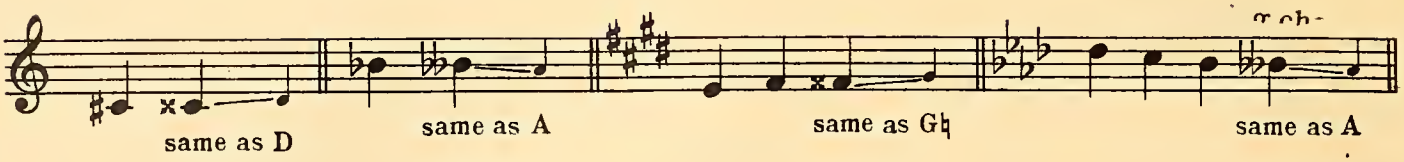
When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name, in the same measure, unless contradicted by a different accidental, in which case, the effect of the first accidental ceases. The effect of accidentals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

Examples of Accidentals



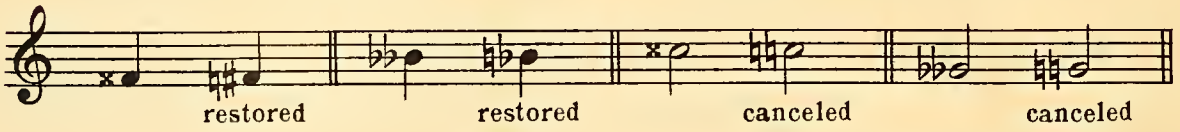
Double sharps and flats are used as accidentals only. A double sharp (𝄪), raises the pitch of a note a whole step. A double flat (𝄫) lowers the pitch of a note a whole step. When a double sharp is placed before a note that is already sharp, it raises its pitch another half step. A double flat placed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

Examples of Double Sharps and Flats Rests



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 (𝄪) is placed before the note.

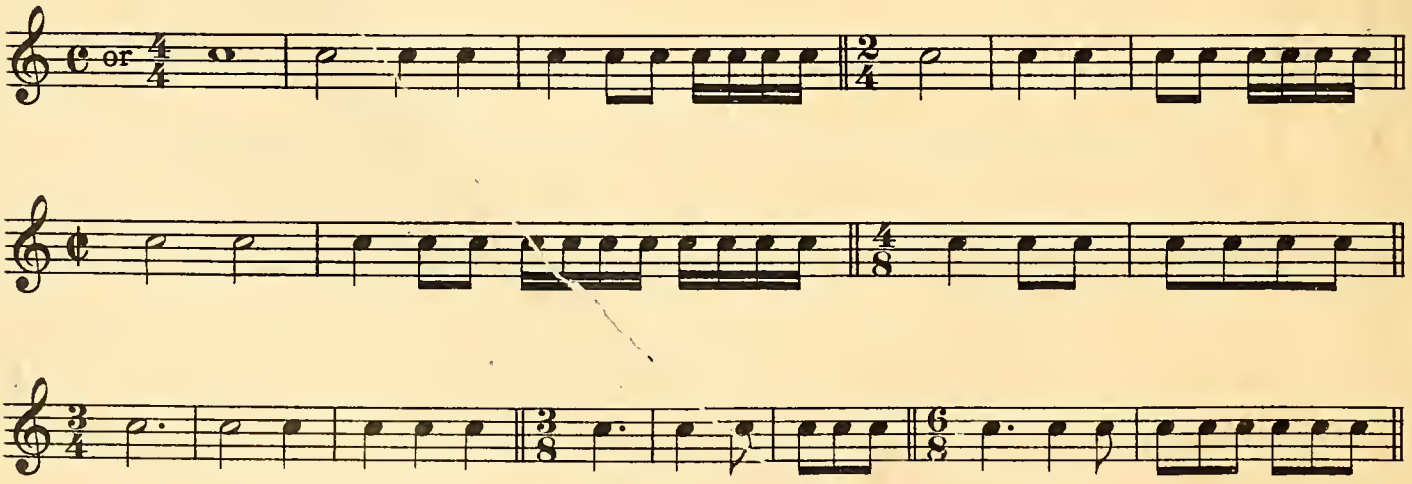
Examples



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



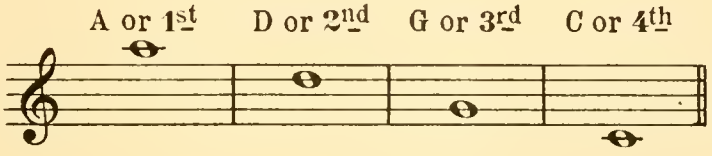
INSTRUCTION FOR THE TENOR BANJO

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 4th string to a C pitch pipe; then press the C string at the 7th fret, to which tune the G string in unison; next press the G at the 7th fret, to which tune the D string in unison; next press the D at the 7th 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 ⊓⌒⊓, indicates that the plectrum is to glide from one string to another without being raised.

Miscellaneous

(⌒) 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.

(⦚) A wavy line before a chord, indicates that it is to be arpeggioed; 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.

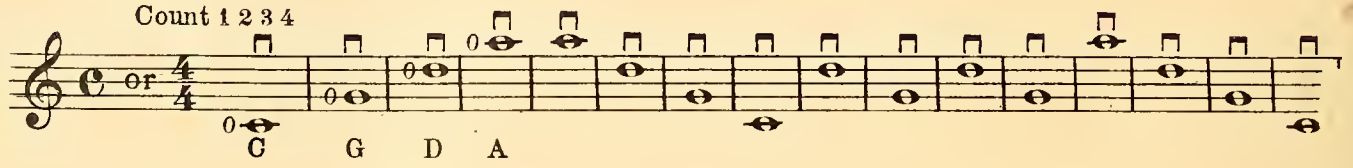
L.H. pizz. "Left hand pizzicato," Sounding the notes by the left-hand fingers pulling on the strings, without the aid of the plectrum.

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 (⊓), Up stroke (V).

Whole Notes

All Down Strokes

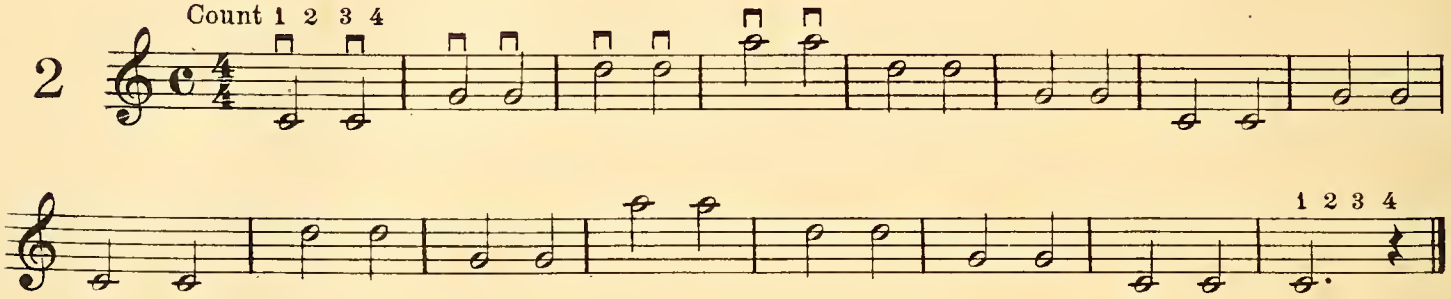
1



Half Notes

All Down Strokes

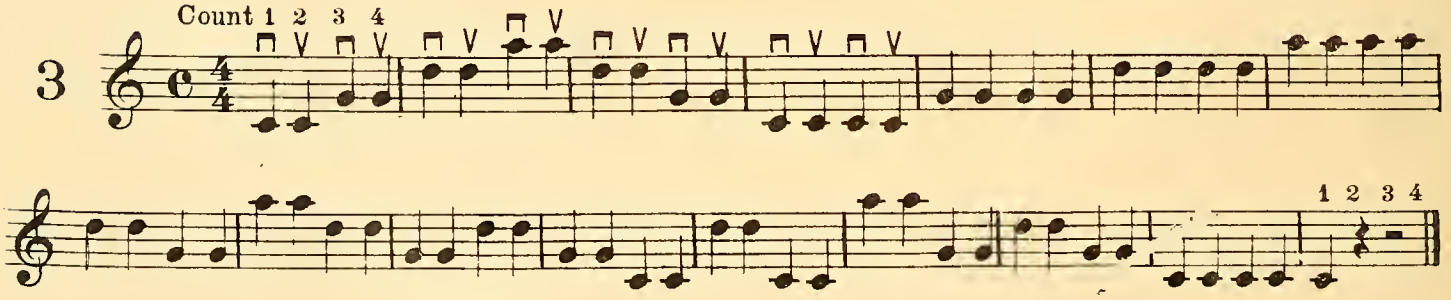
2



Quarter Notes

Down and Up Strokes

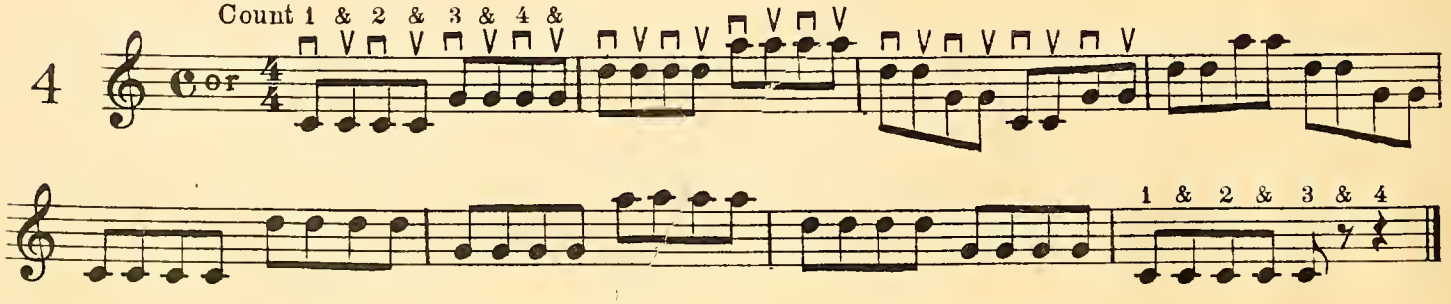
3



Eighth Notes

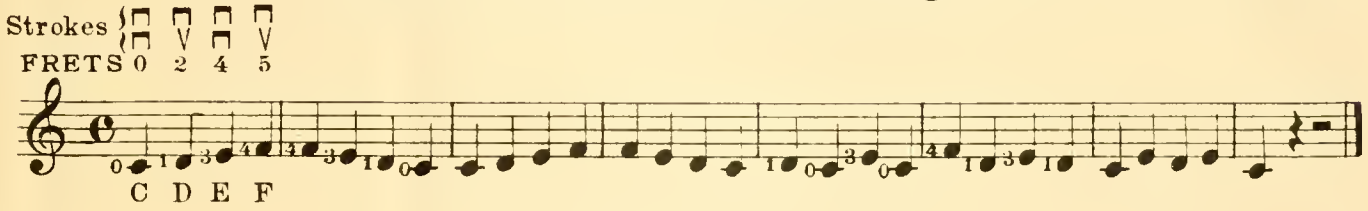
Down and Up Strokes

4

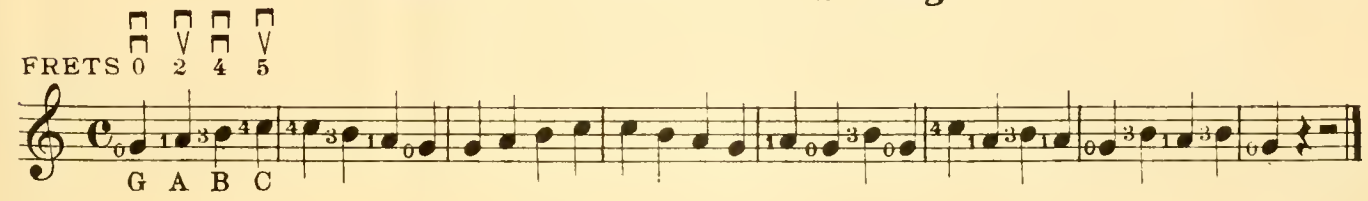


The four following exercises show the natural notes on each string, as far as the fifth fret. The figures placed before the notes, indicate the fingering; those above the notes, the frets. First practice each exercise with all down strokes, and afterwards with down and up strokes: as marked in the first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

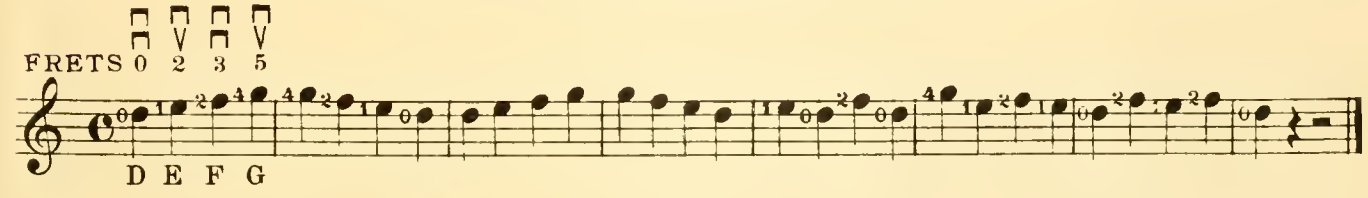
Notes on the C or 4th String



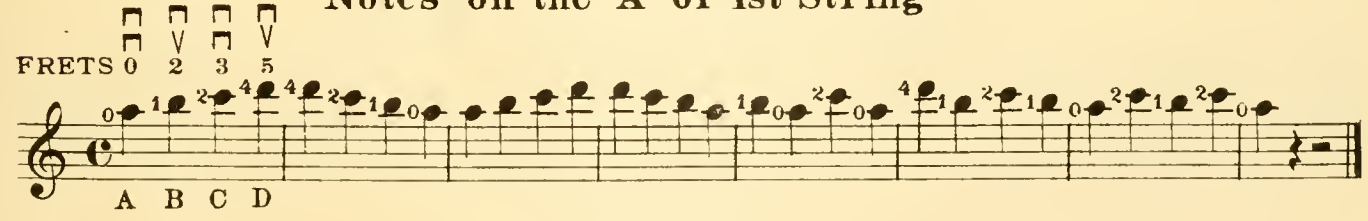
Notes on the G or 3rd String



Notes on the D or 2nd String



Notes on the A or 1st String

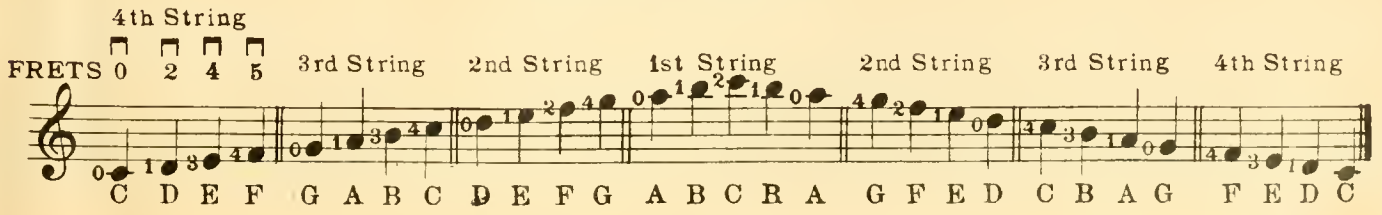


Key of C Major

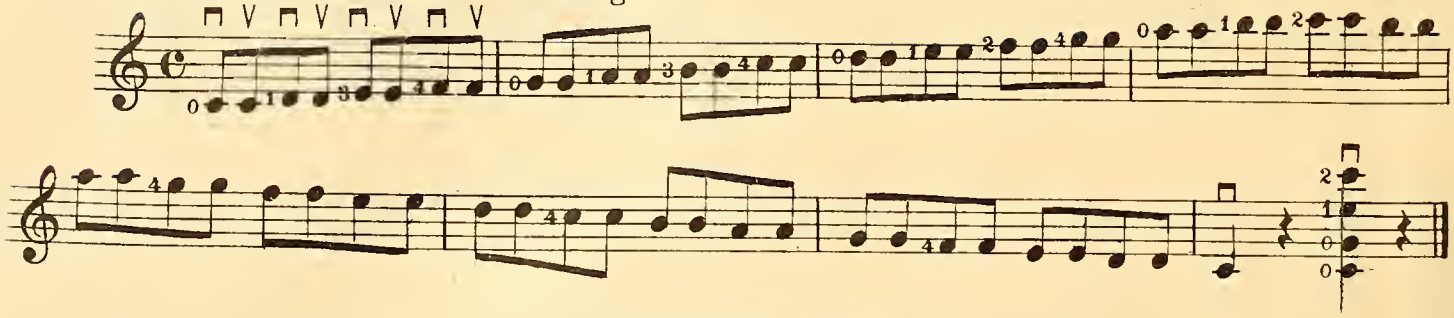
The scale of C Major has neither sharps nor flats in its construction, and therefore is said to have no signature. In all scales and scale passages, each finger of the left hand remains on the string as placed, until the next string is reached, or a change of position require their removal.

Scale of C Major

All Down Strokes

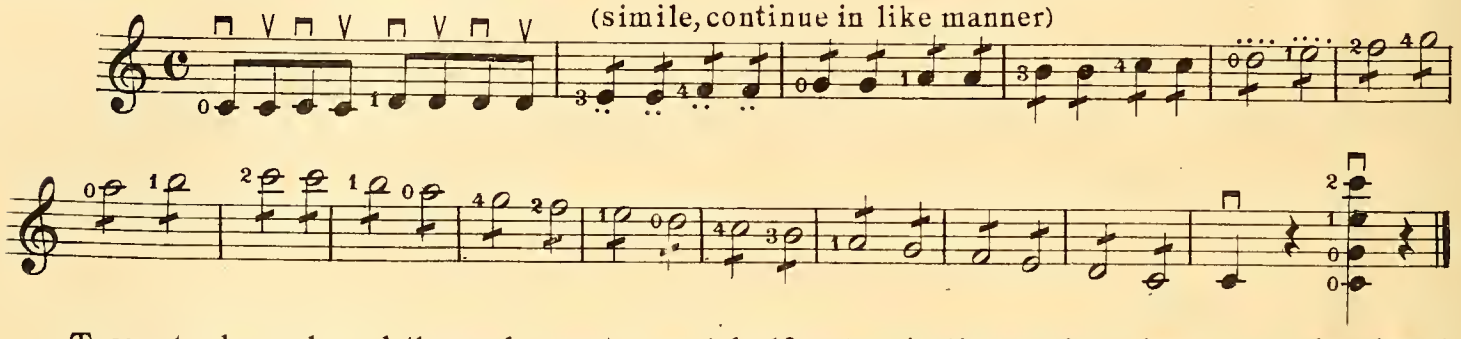


Down and up Strokes Throughout

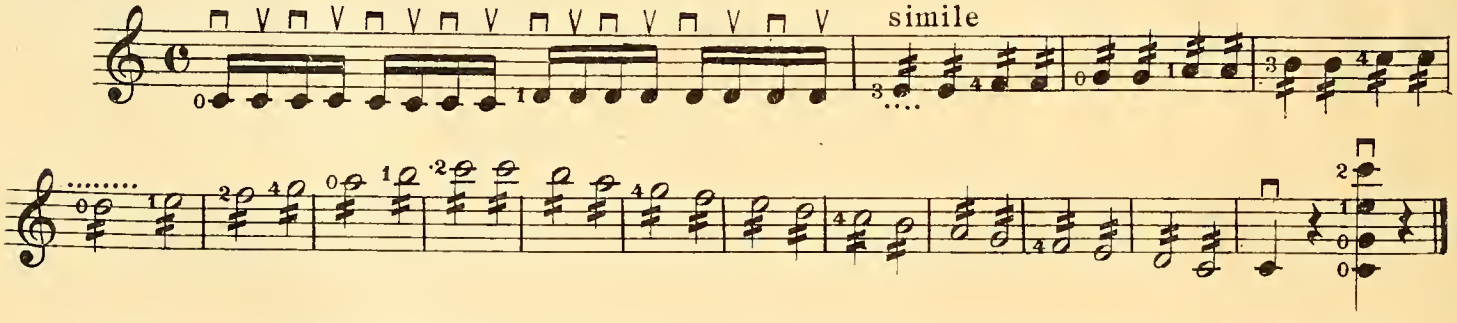


Abbreviations

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.



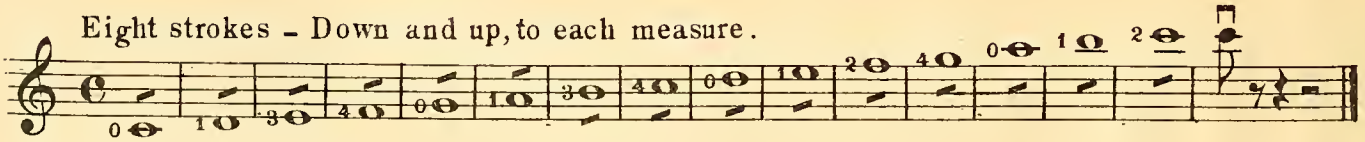
Two strokes placed through quarter and half notes, indicate that they are to be played as sixteenth notes: as in the following example.



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

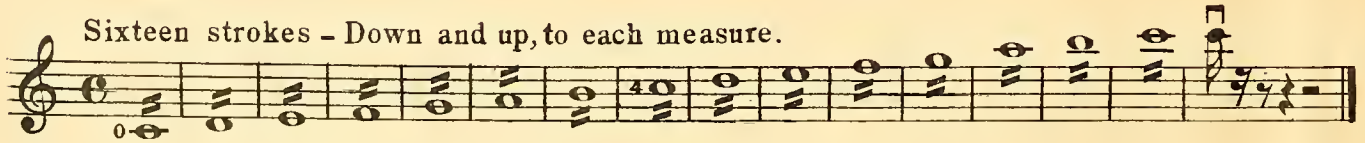
Eighth Notes

Eight strokes - Down and up, to each measure.



Sixteenth Notes

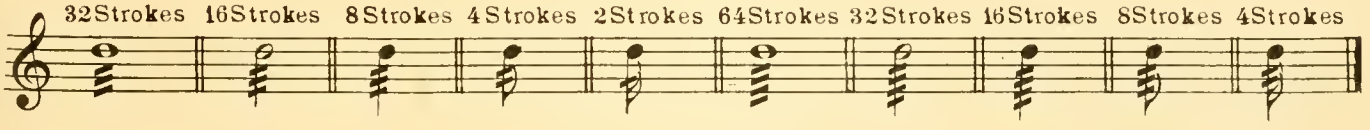
Sixteen strokes - Down and up, to each measure.



Tremolo

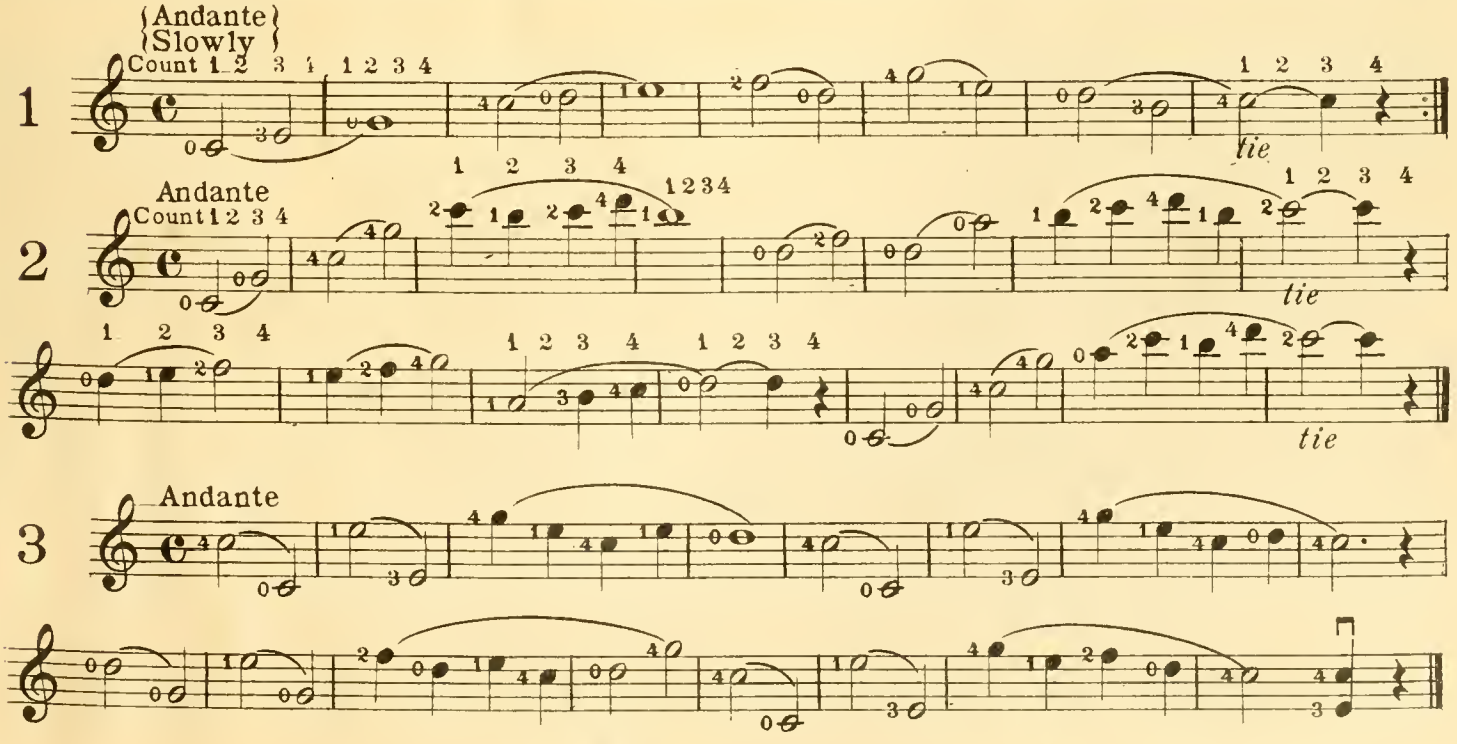
By Tremolo is meant a more or less rapid repetition of the same note or chord, and is executed on the Tenor Banjo by striking the strings alternately, down and up, with the extreme end of the pick; using a loose wrist motion. It may be indicated by abbreviations similar to those shown in the preceding 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 tremo--loed in 32nd or 64th notes, it is perfectly plain that 32 or 64 strokes will be required, accor--dingly. This being true, it is a simple matter to determine the number of strokes required for anypart 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



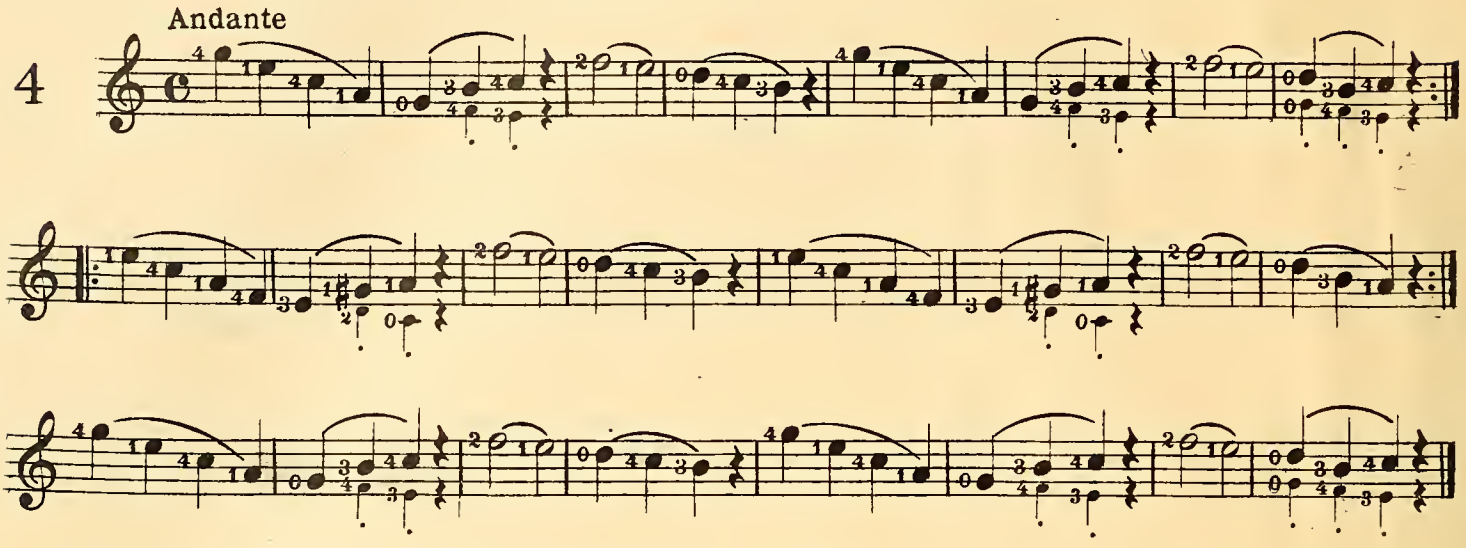
It must not be inferred from the above, that a rigid adherence to a certain number of strokes is always necessary or even desirable; for in many instances they must be modi--fied to suit particular passages; and in this, experience will guide the performer.

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 connectcd.



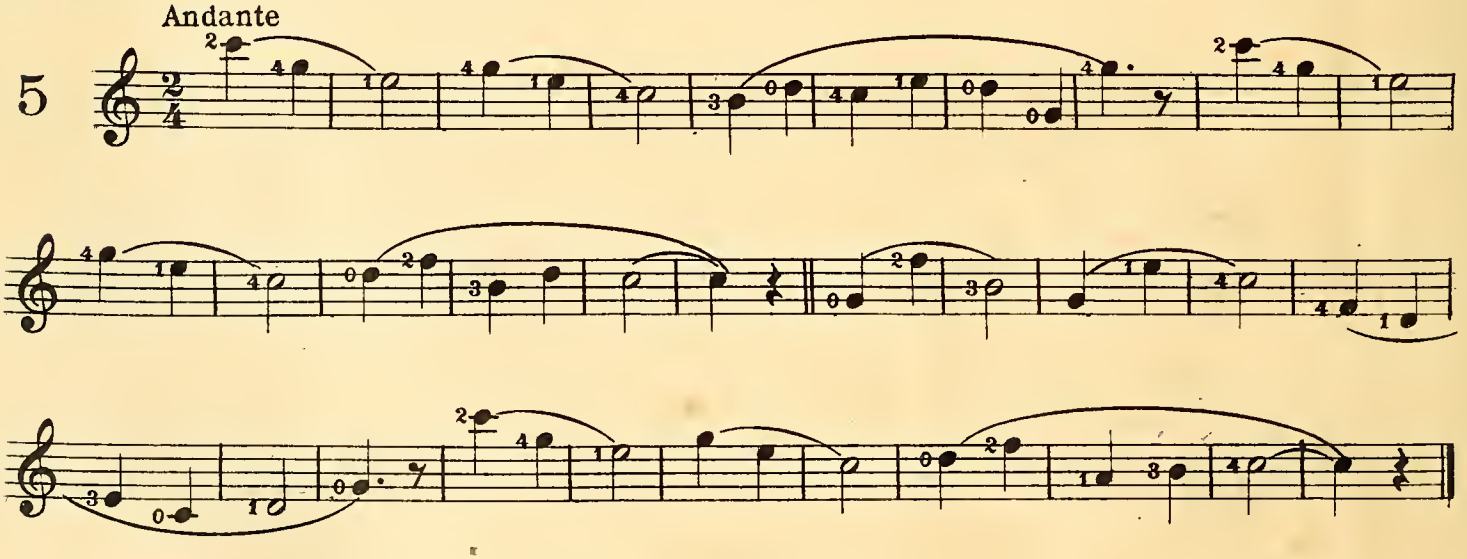
The small notes in several measures of number four, are played with single down stroke, simultaneously with the tremoloed notes of the melody.

4



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

5



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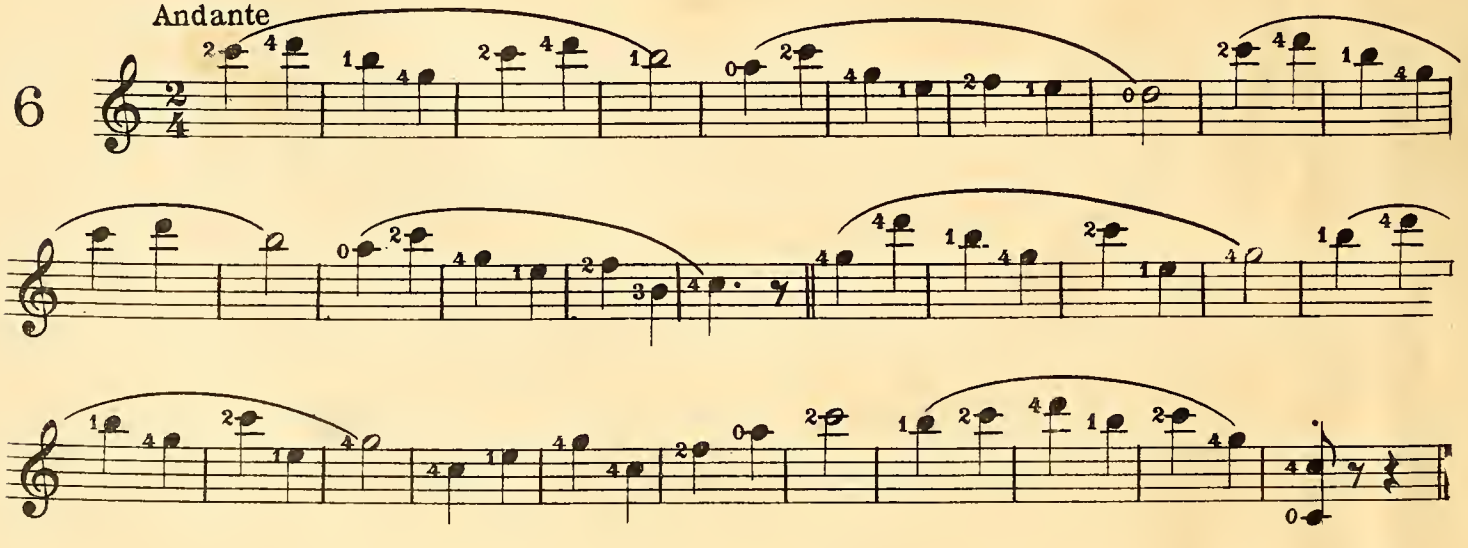
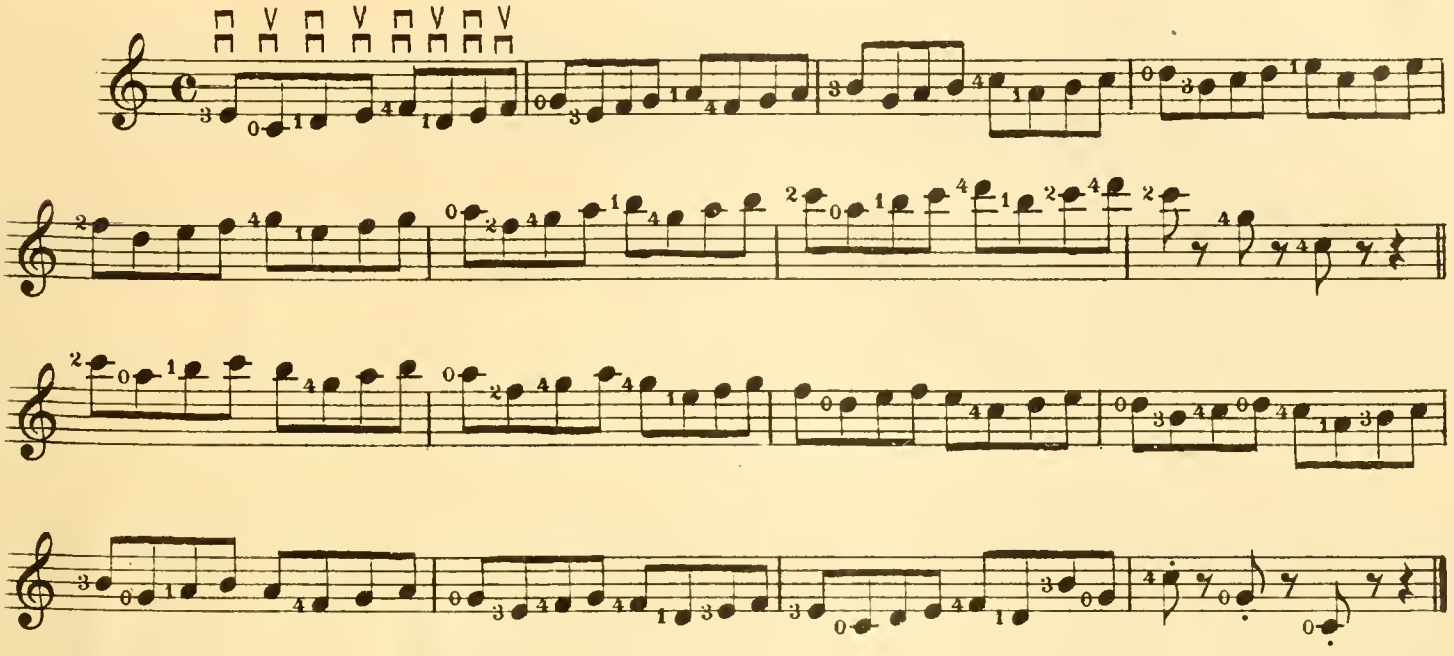


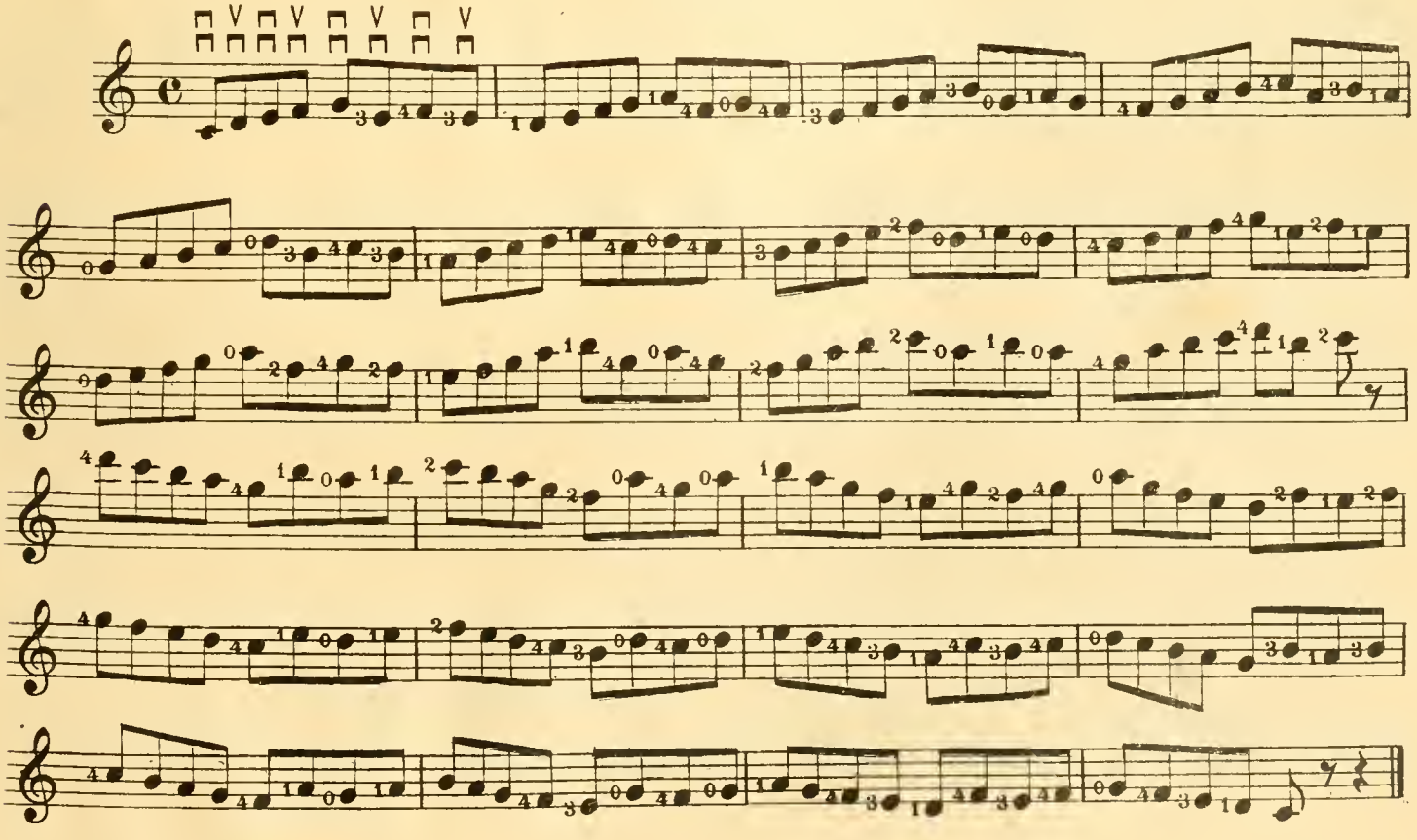
Etudes - Studies

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



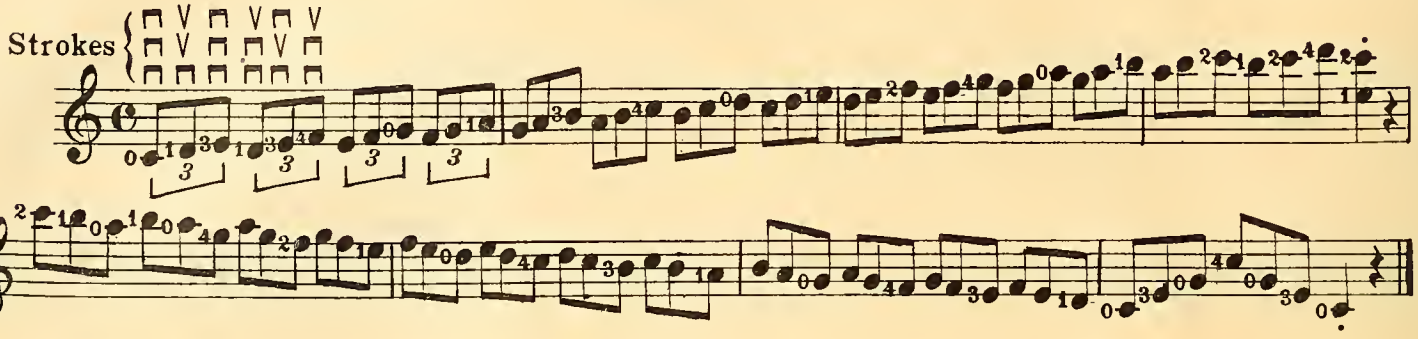
Etude



Triplets

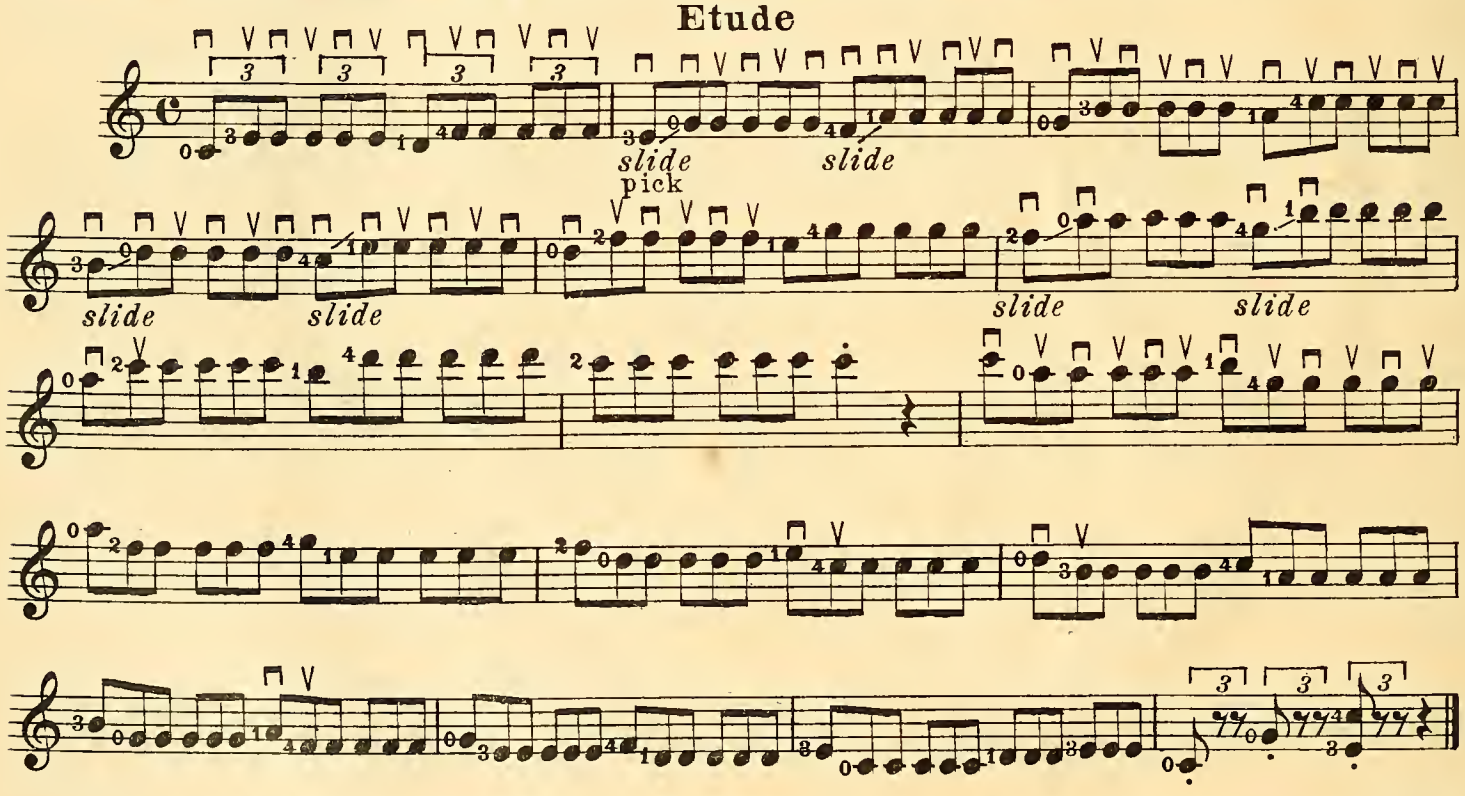
A Triplet is a group of three notes played and counted in the time of two notes of the same value; or one of the next greater value. They are distinguished from other groups by having the figure (3) placed above or below them. Various strokes are used in their execution. The following examples show some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

Etude

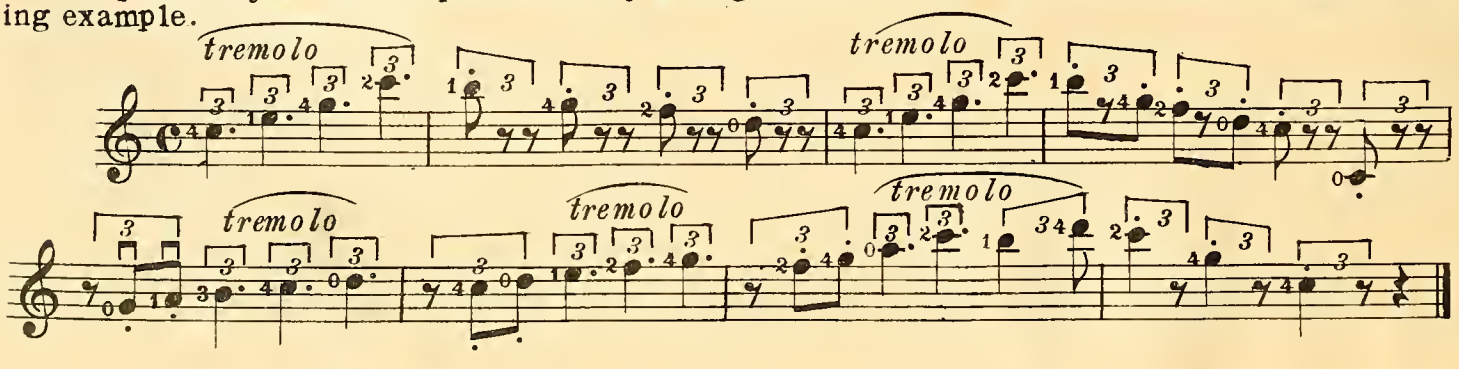


In the following example strike alternately down and up, excepting when ascending to an--other string. With the descending portion, strike strictly down and up.

Etude

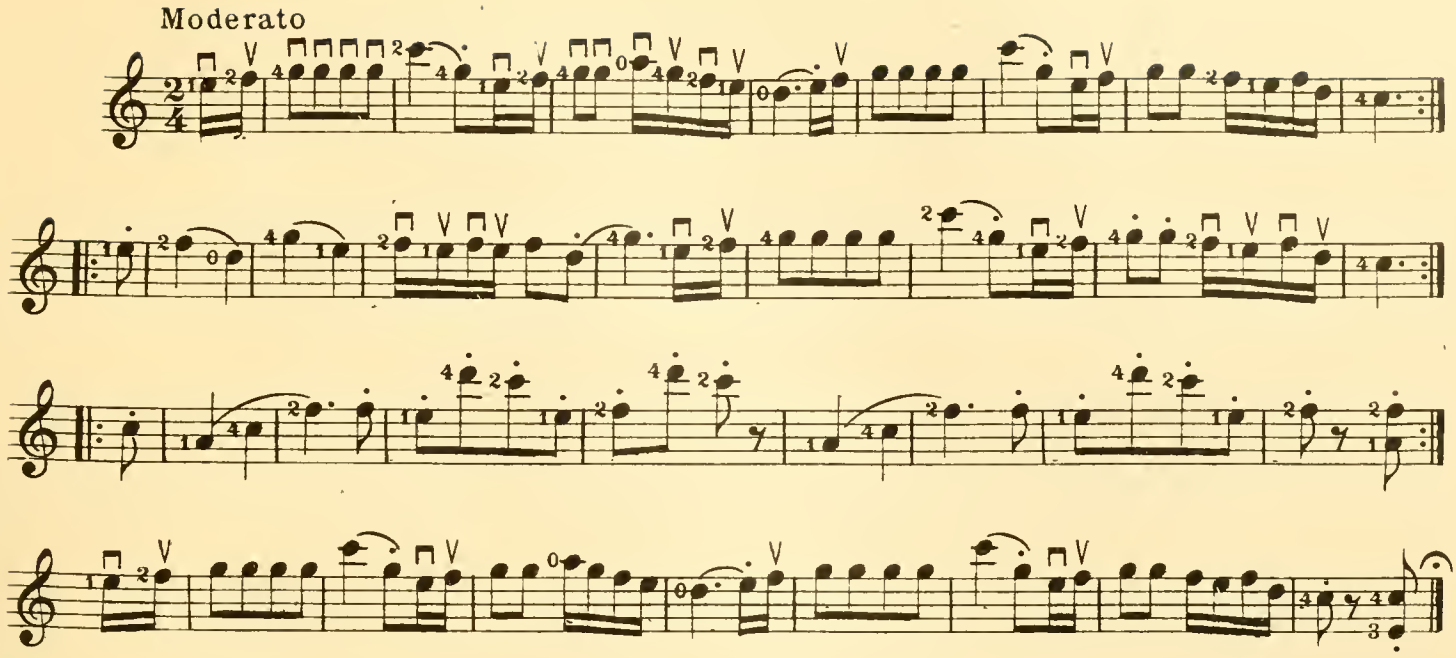


Triplets may also be represented by a single note, or notes and rests: as in the follow--ing example.



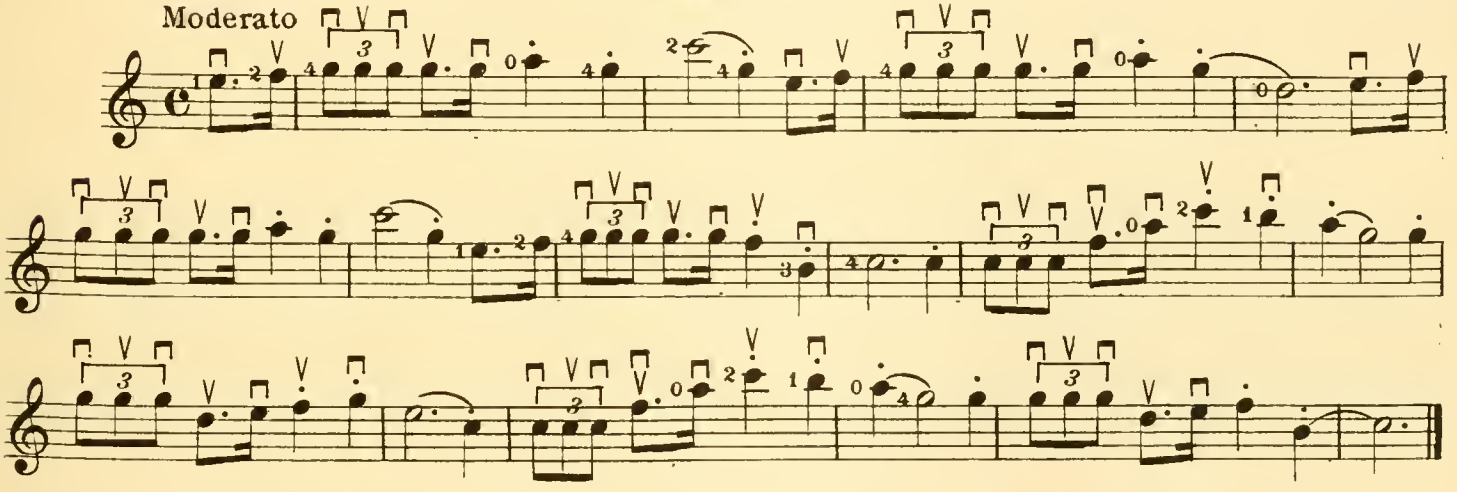
Melody

Moderato



Melody

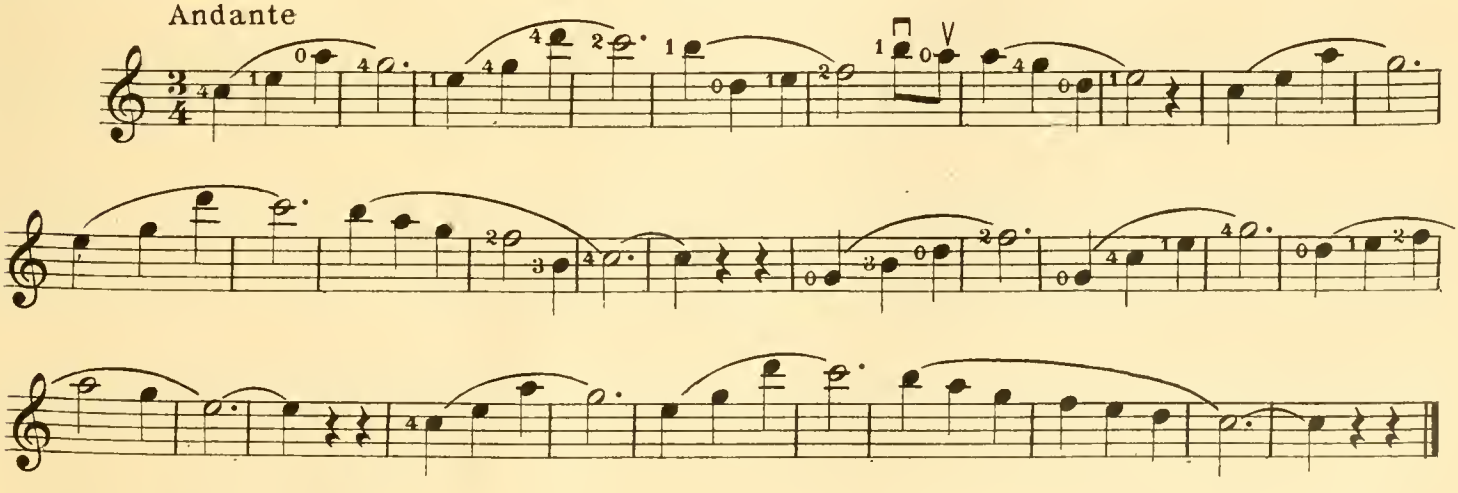
Moderato



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

Melody

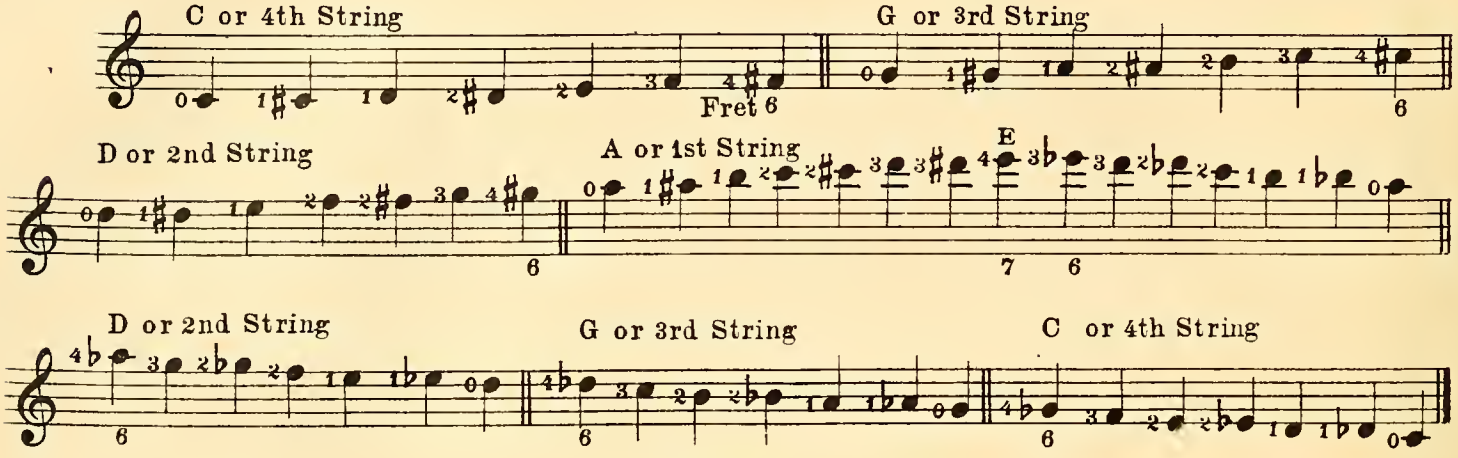
Andante



Chromatic Scale

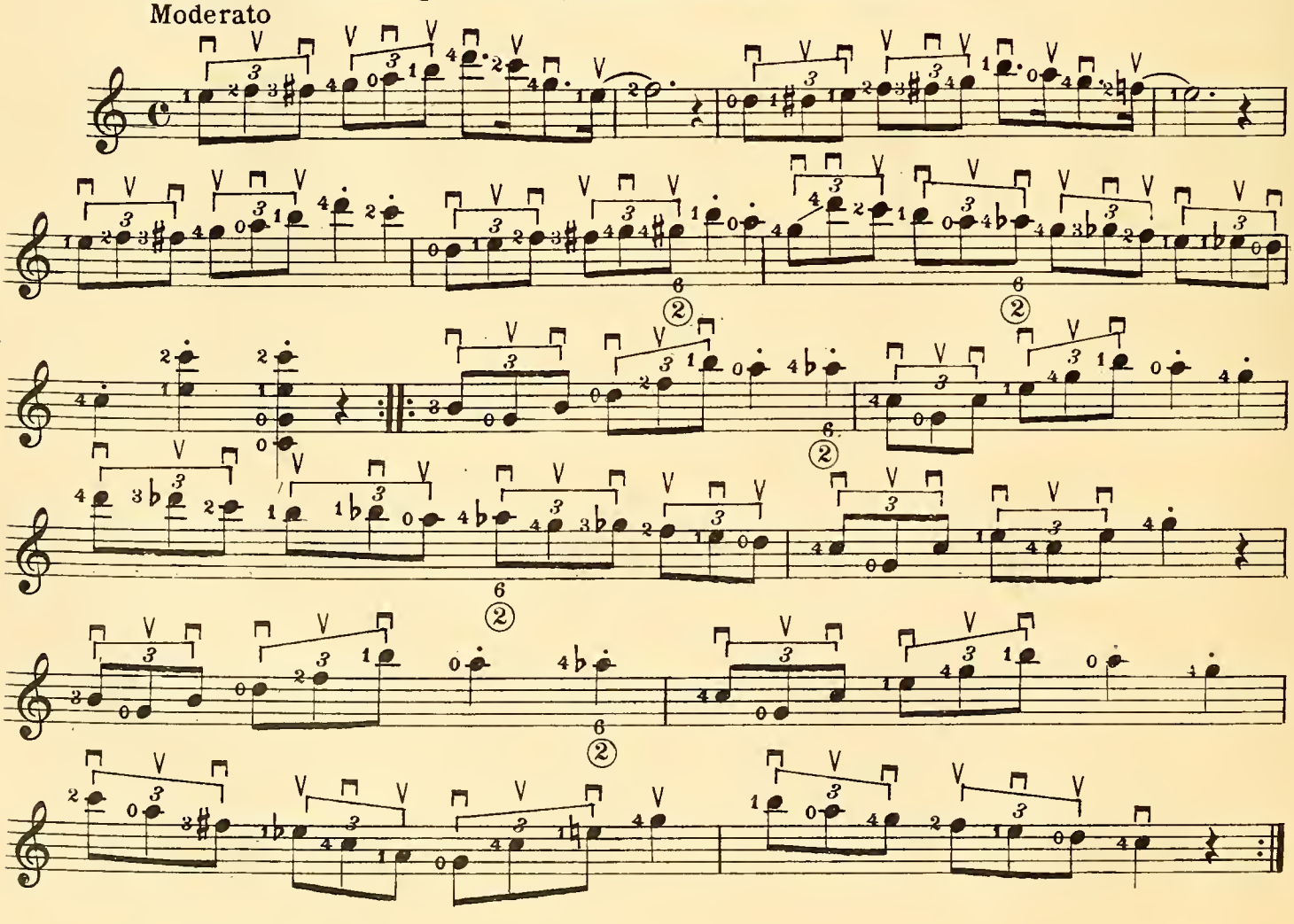
A Chromatic Scale consists entirely of semitones or half steps, as from one fret to the next on the banjo Sharps (♯) raise, and Flats (♭) lower, each a half step, any note they are placed before. The fingering as here given is only one of several.

Scale with Sharps ascending and Flats descending



Melody

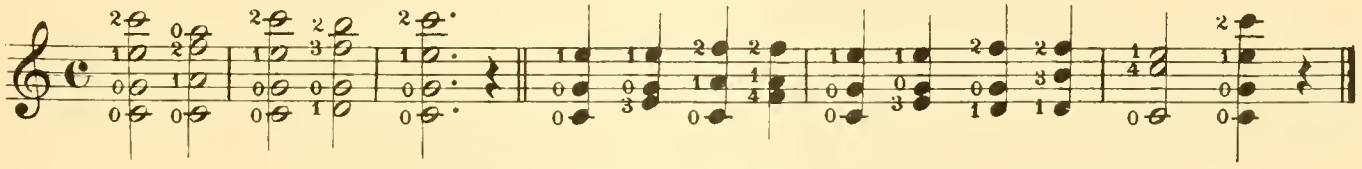
Introducing Triplets, Sharps, Flats and Naturals



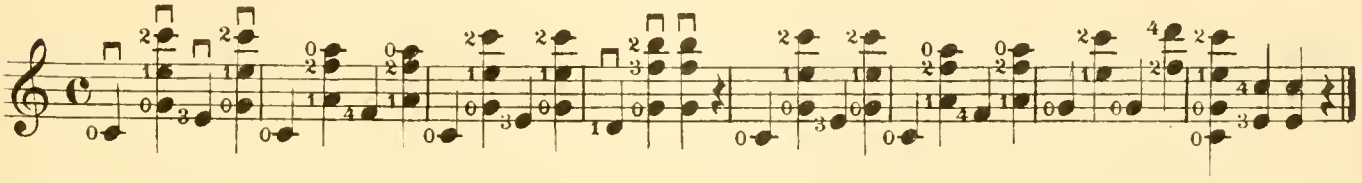
Chords

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.

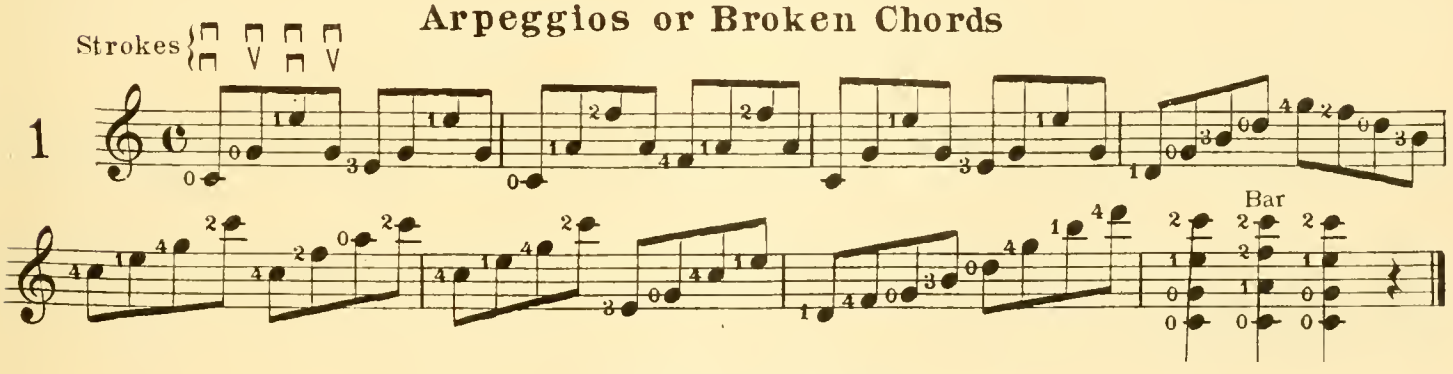
Chords in C Major



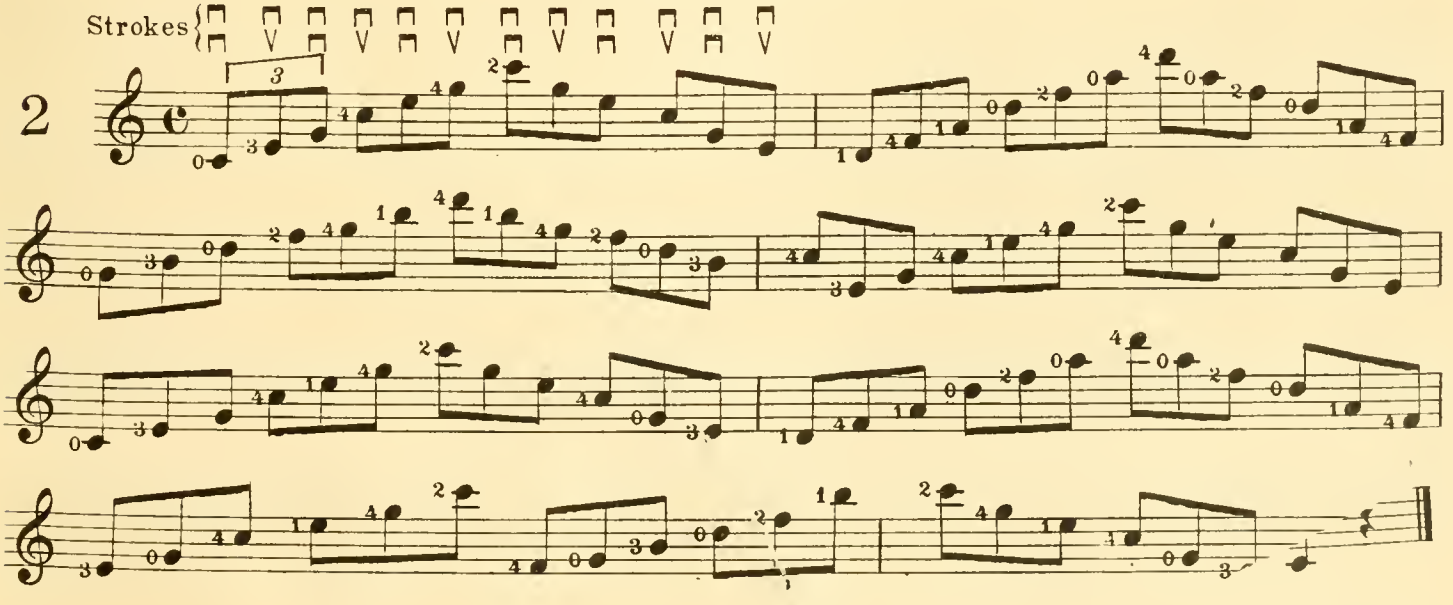
Chord Exercise



Arpeggios or Broken Chords

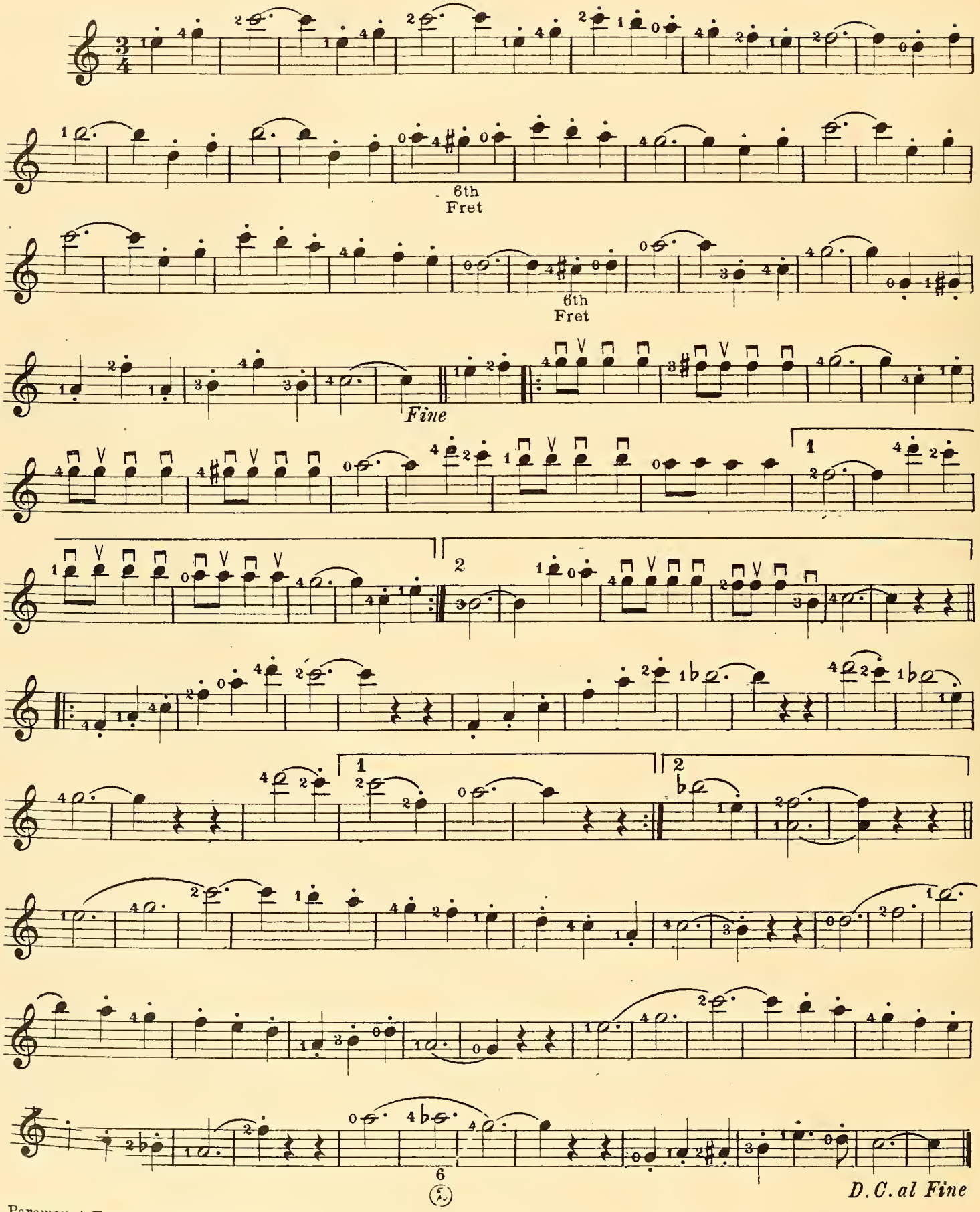


Broken Chords



Sparkling Dew Waltz

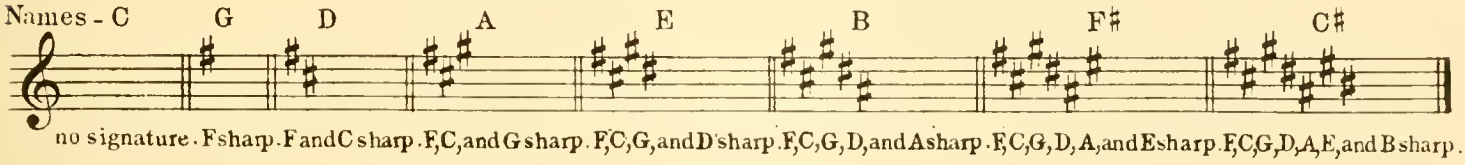
Tremolo half notes



Sharps - Flats - Signature

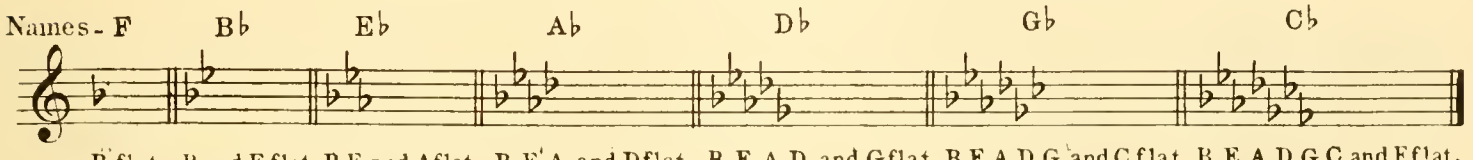
Thus far, only the key of C Major has been considered Leaving the key C, the progres--sion must be to either sharp or flat keys; and in order to preserve the same form and keep the intervals or distance from one note to another, precisely as they are in the key of C, certain notes in each new scale must 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♭, 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



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.

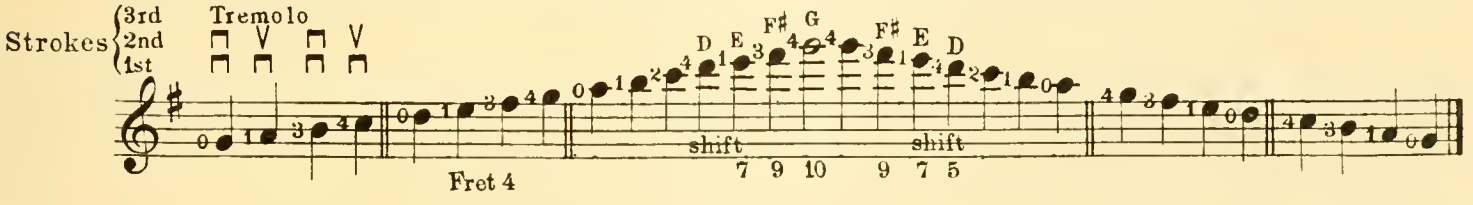
Flat Keys



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.

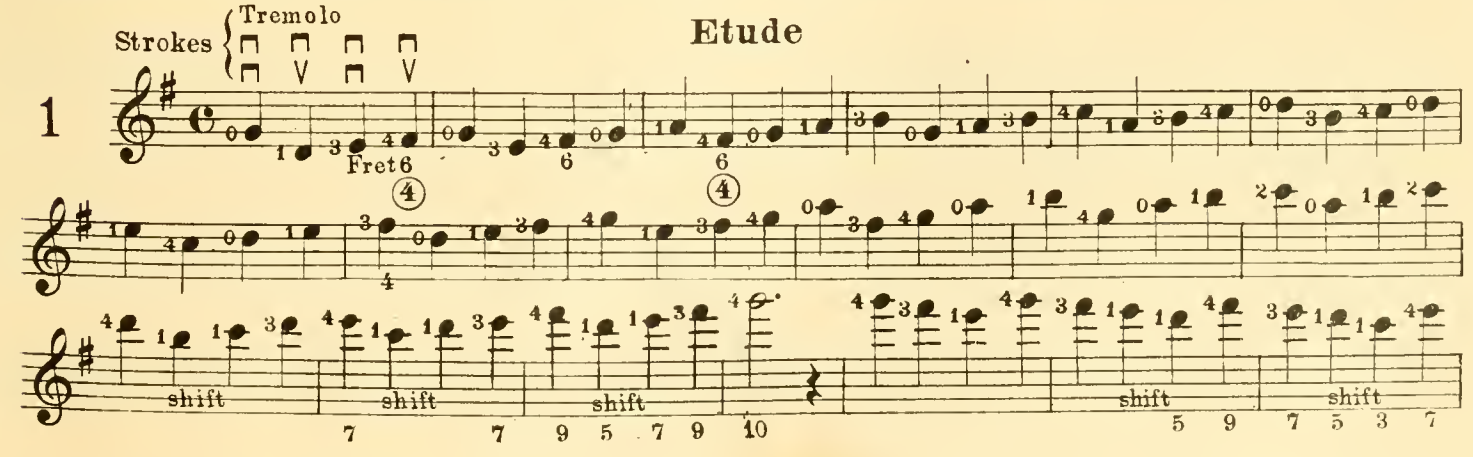
Scale of G Major

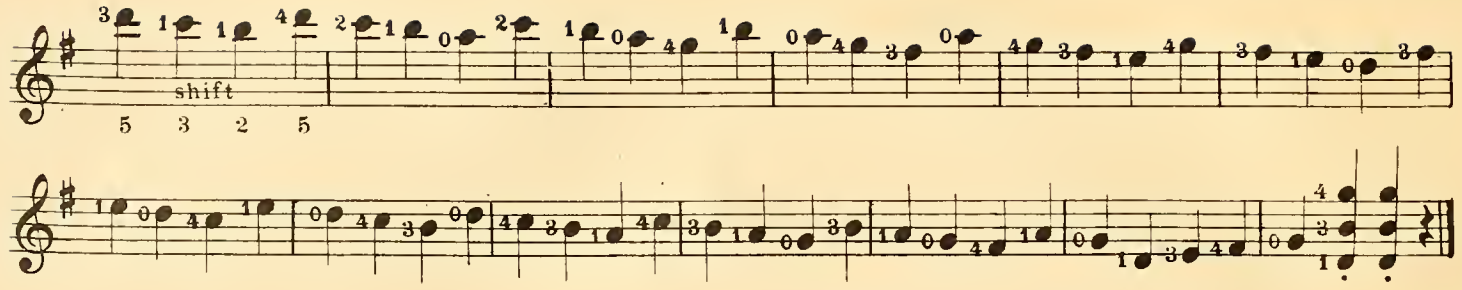
To execute the three highest notes of the scale of G Major as here given, the left hand is shifted forward so that the first finger is placed on E, at the 7th fret, the third finger on F♯, at the 9th fret, and the 4th finger on G, at the 10th fret; as marked by the figures placed below these notes



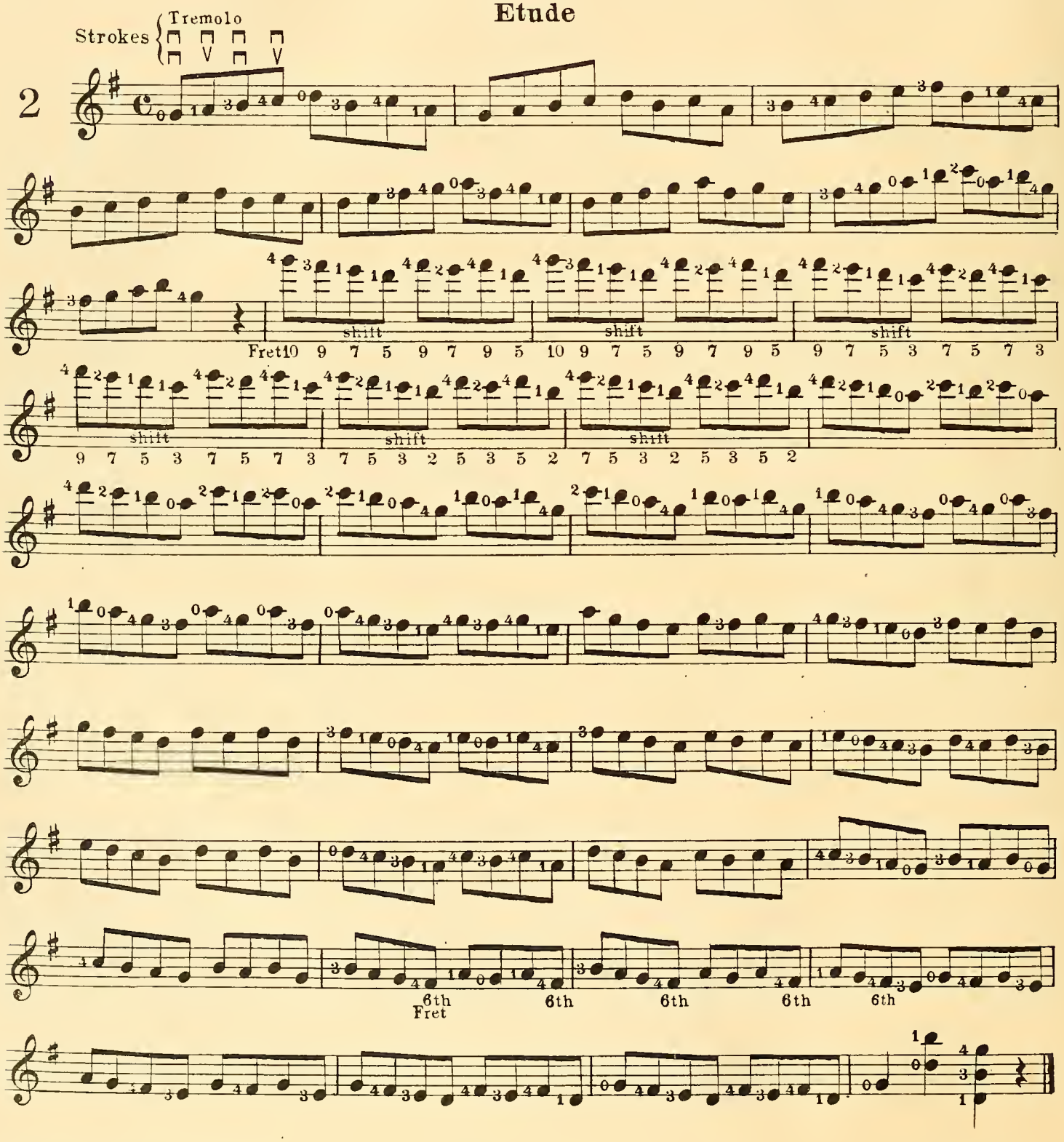
To shift, is to move the left hand from one position to another on the finger-board; as shown in the two following examples.

Etude



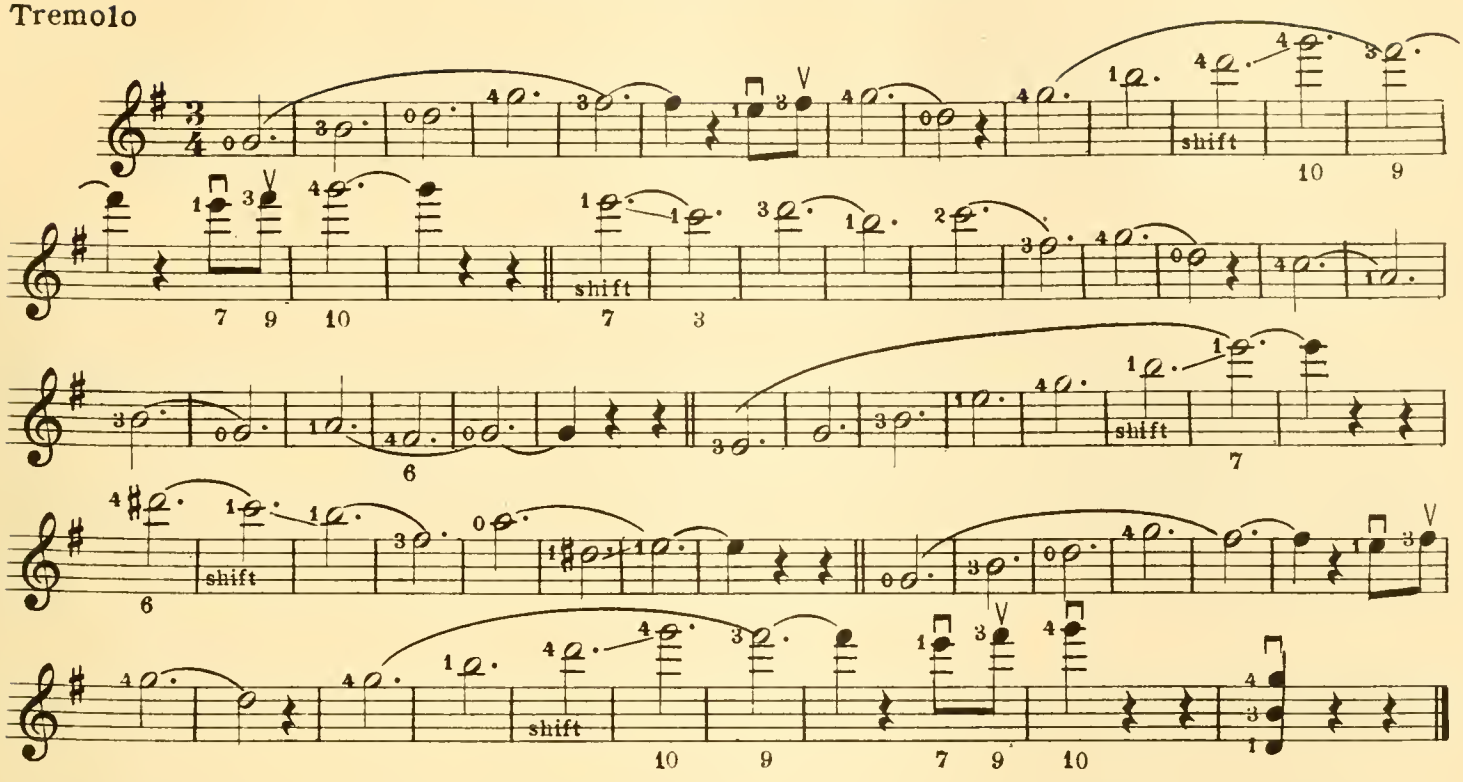

shift
5 3 2 5

Etude

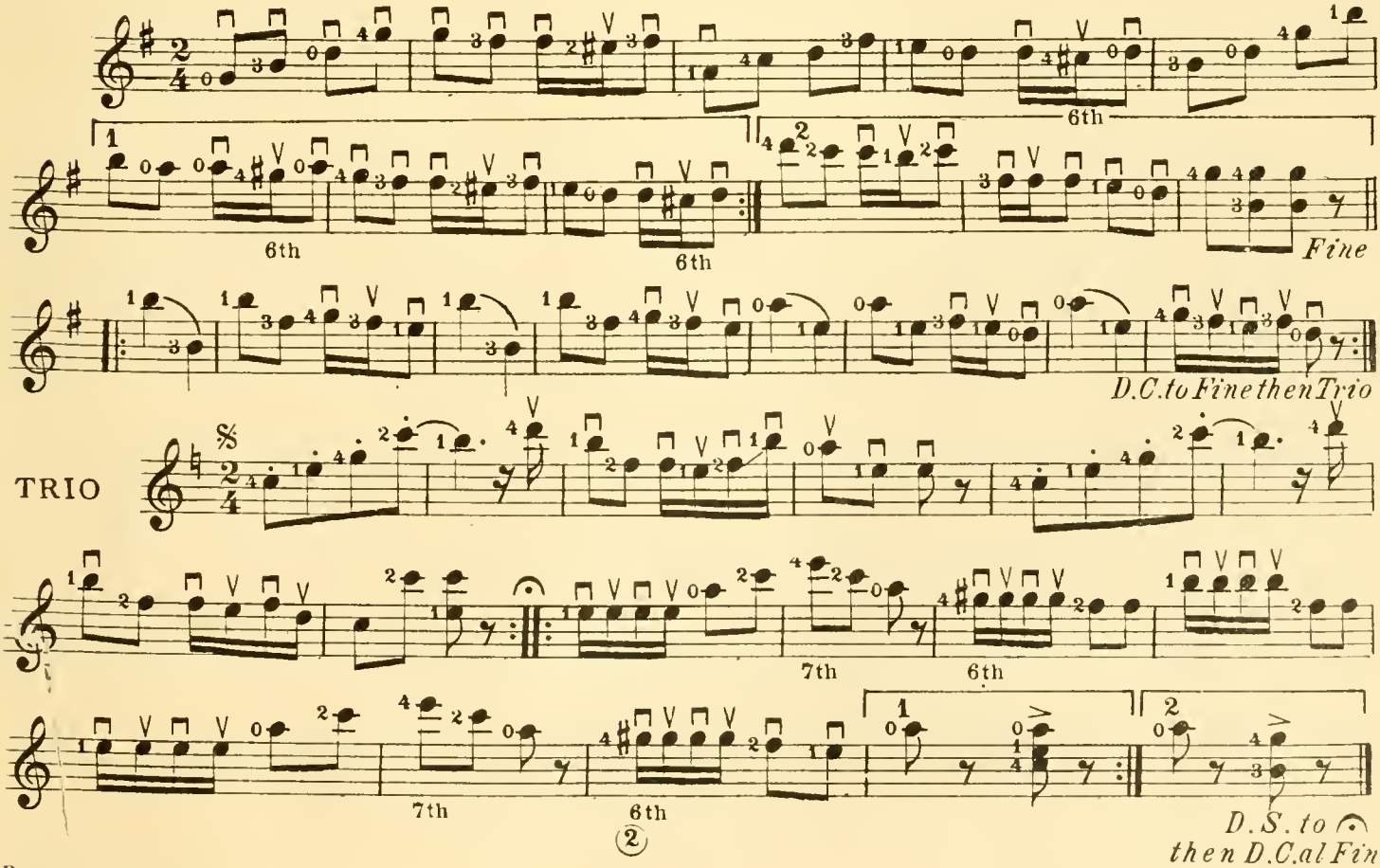

Strokes
Tremolo
2
Fret 10 9 7 5 9 7 9 5 10 9 7 5 9 7 9 5 9 7 5 3 7 5 7 3
shift
shift
shift
shift
shift
shift
9 7 5 3 7 5 7 3 7 5 3 2 5 3 5 2 7 5 3 2 5 3 5 2
6th Fret
6th
6th
6th
6th

Waltz Movement

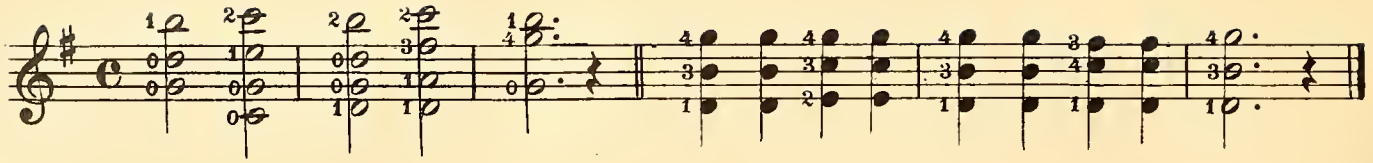
Tremolo



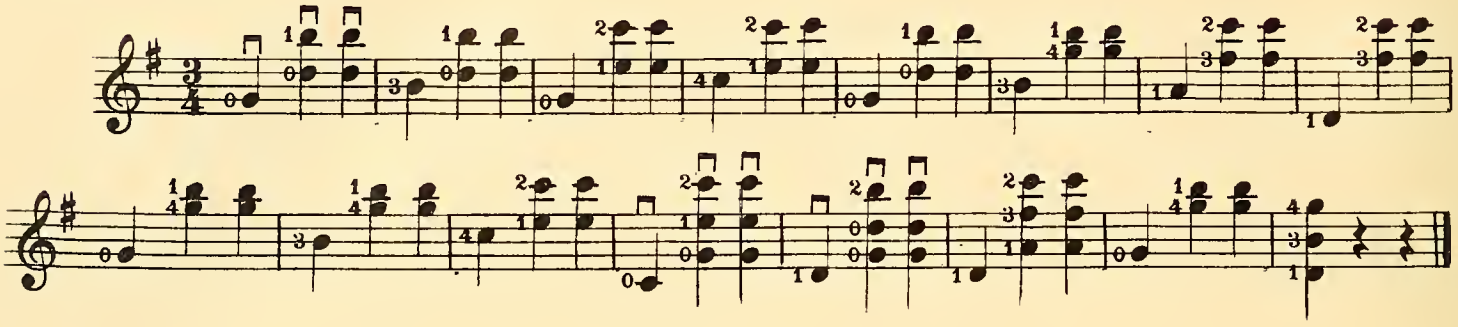
Niagara Polka



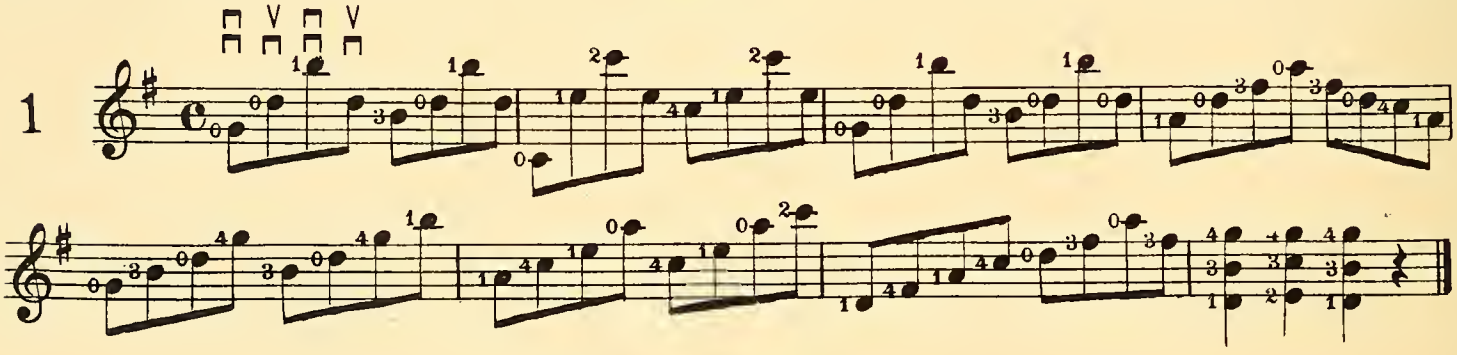
Chords in G Major



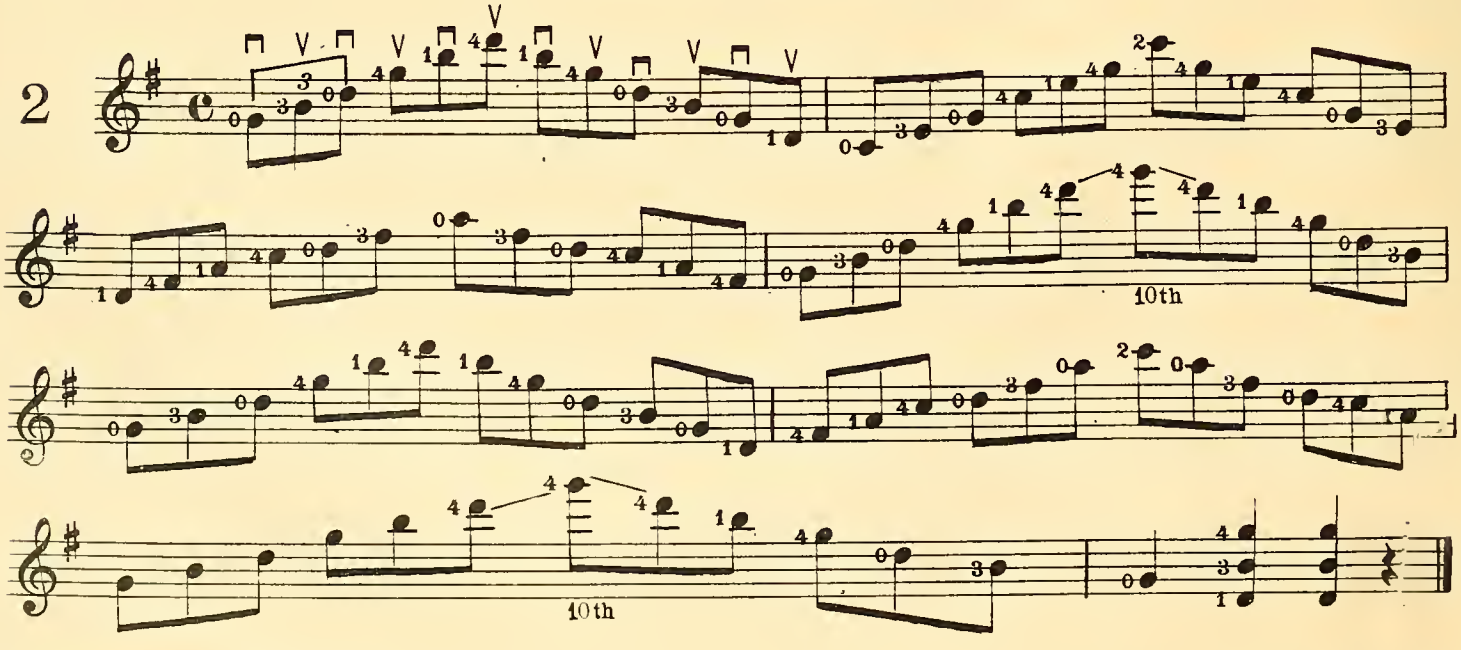
Chord Exercise



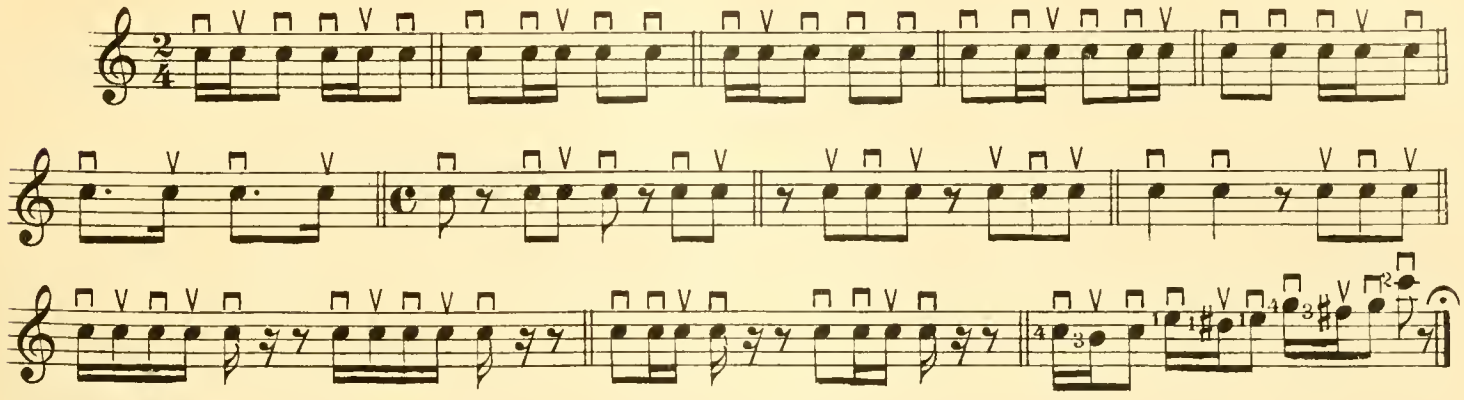
Broken Chords



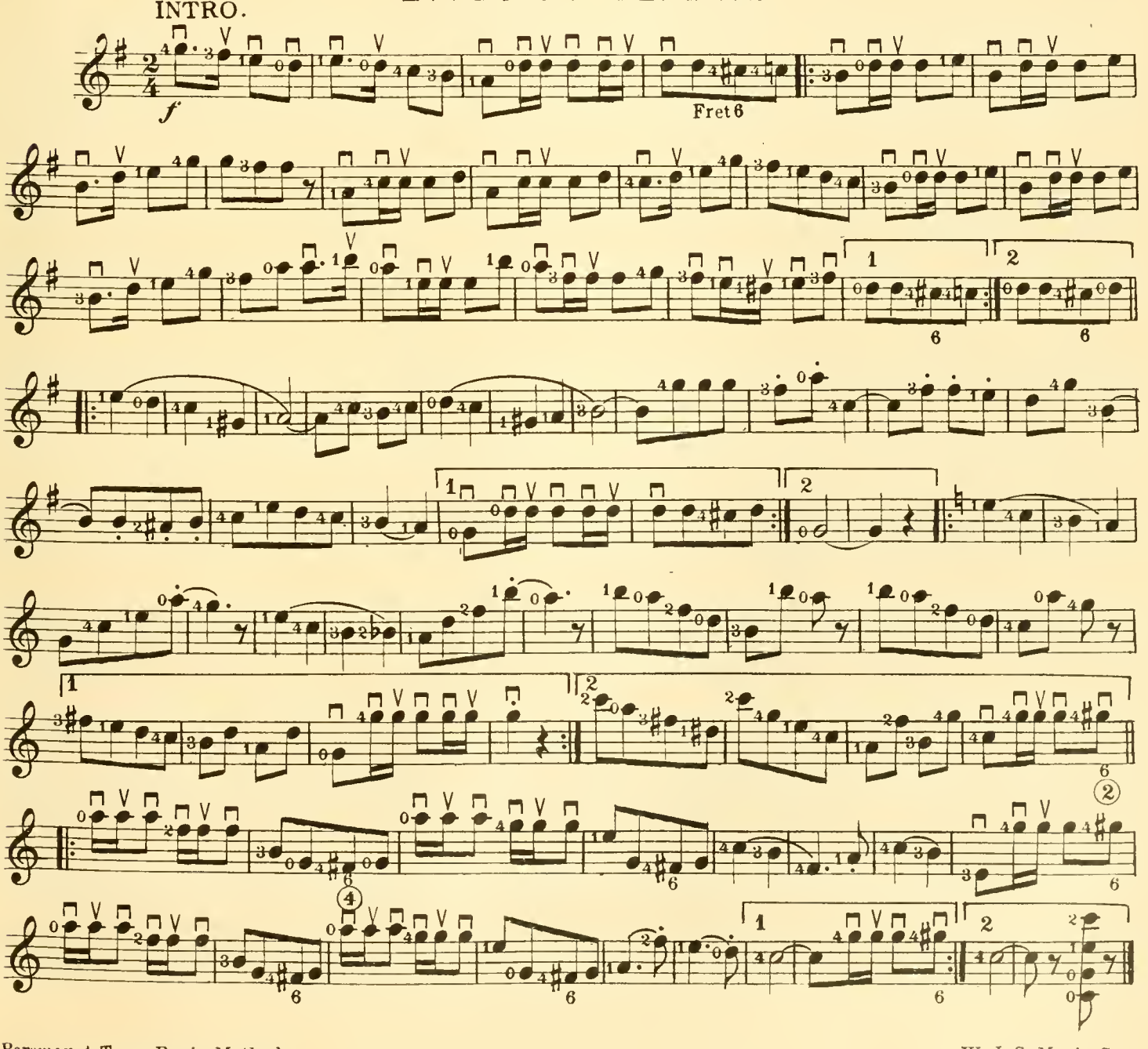
Broken Chords



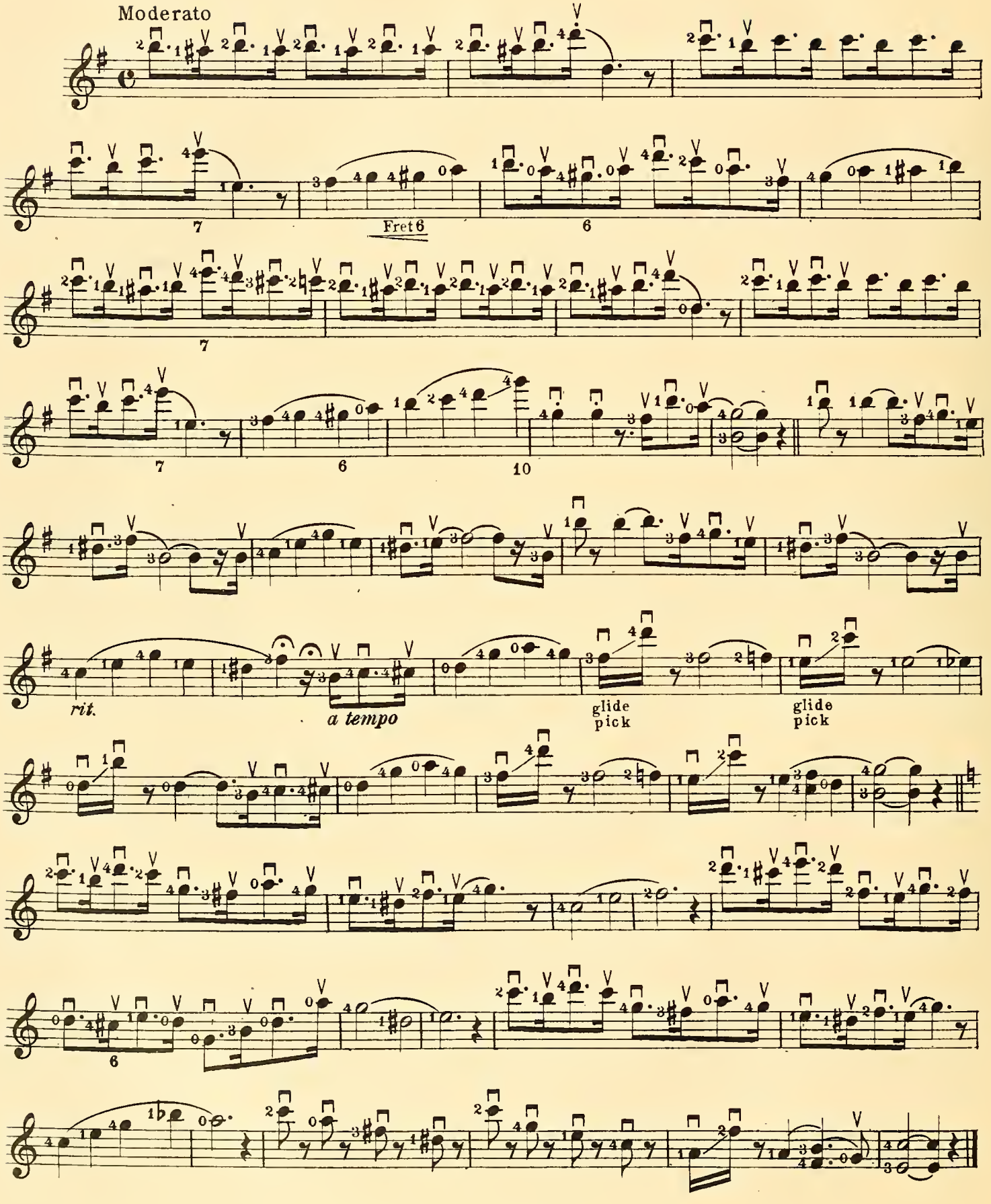
The following examples show some of the different combinations of the notes and the usual manner of striking them. These strokes, and their exceptions, will be more fully exem--plified, in melodies and pieces, as we proceed. Repeat each measure four times.



Ivanhoe March

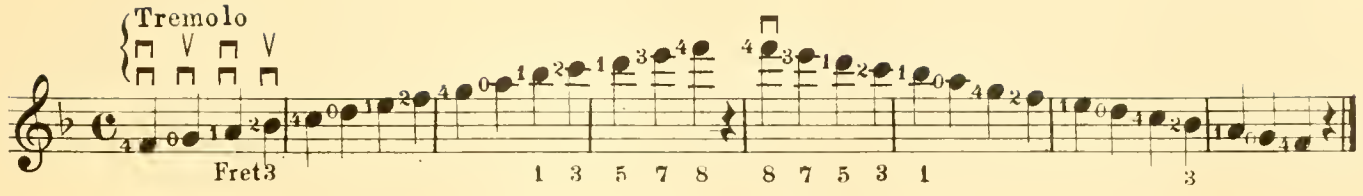


Shadow Dance

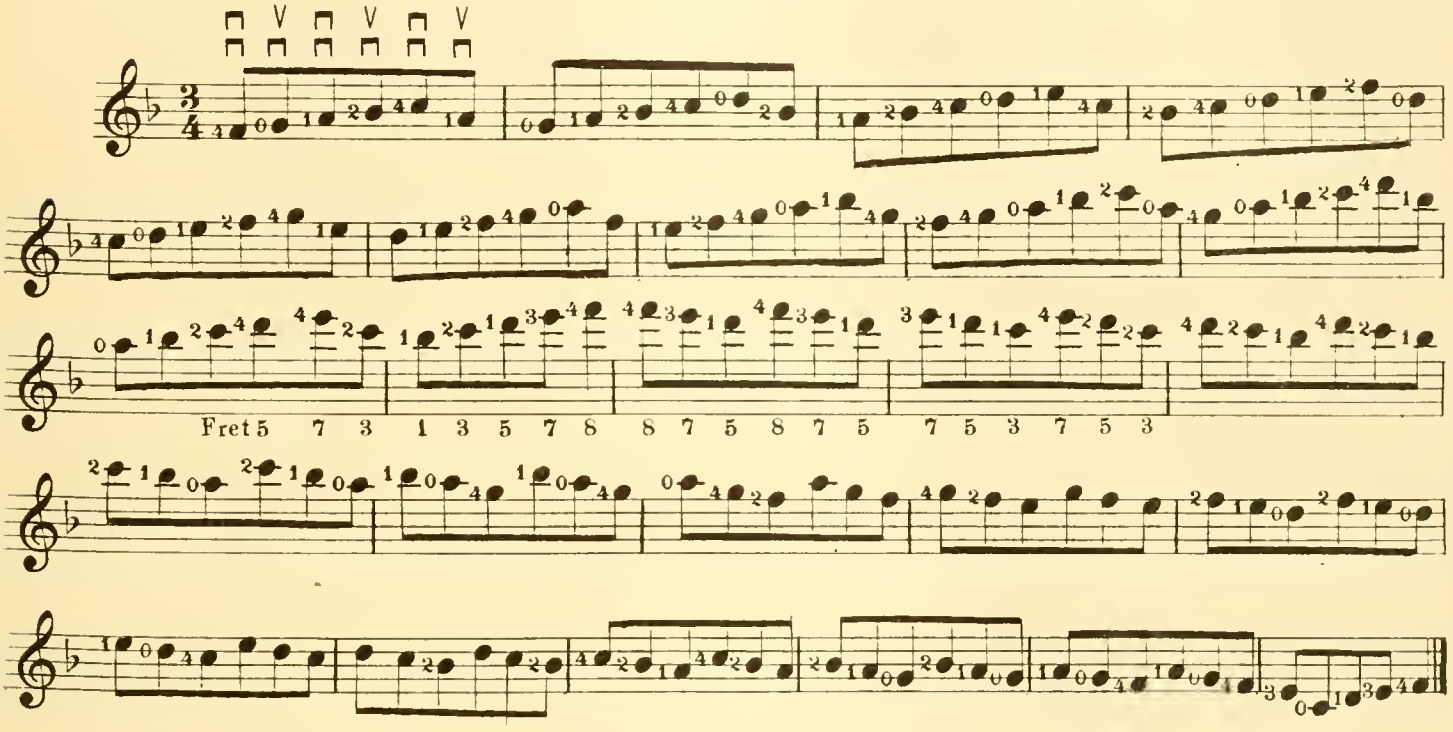


Scale of F Major

Signature B♭

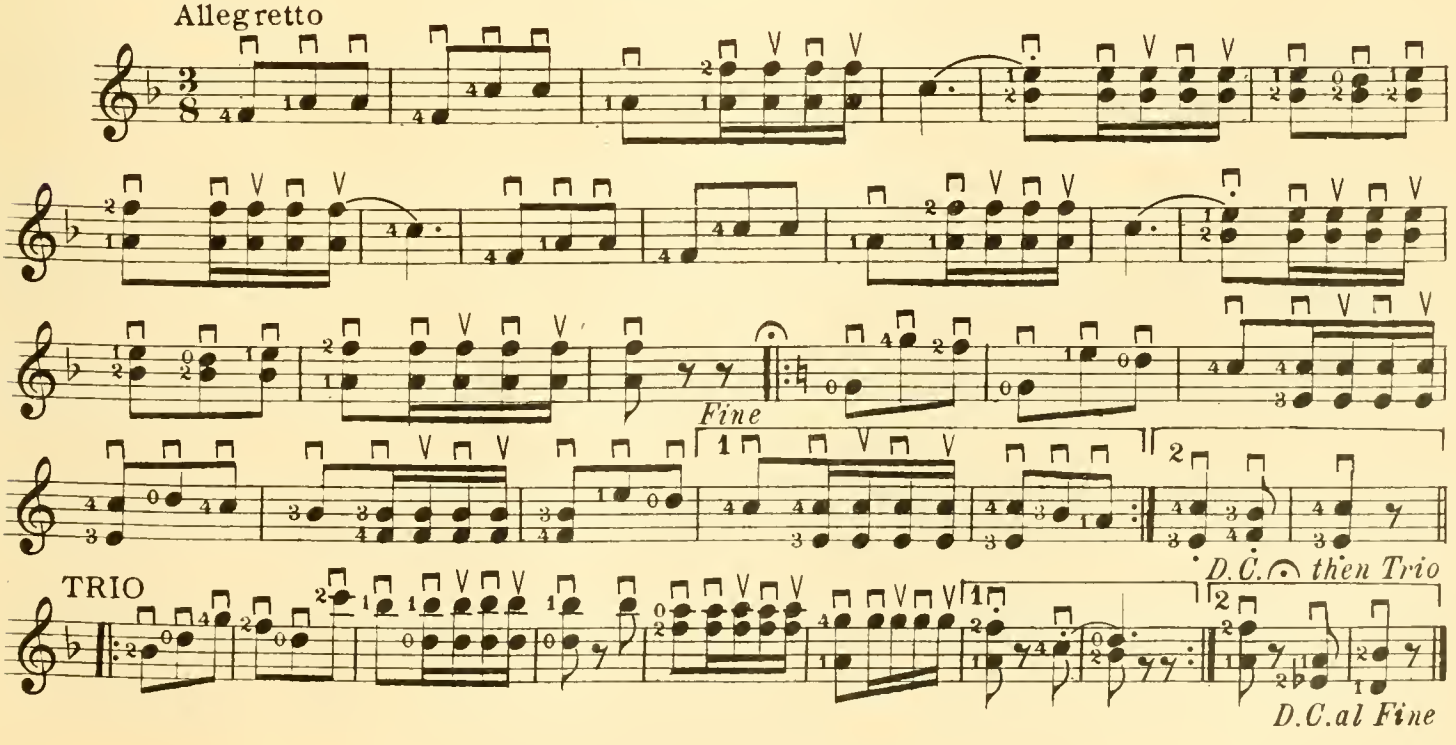


Etude



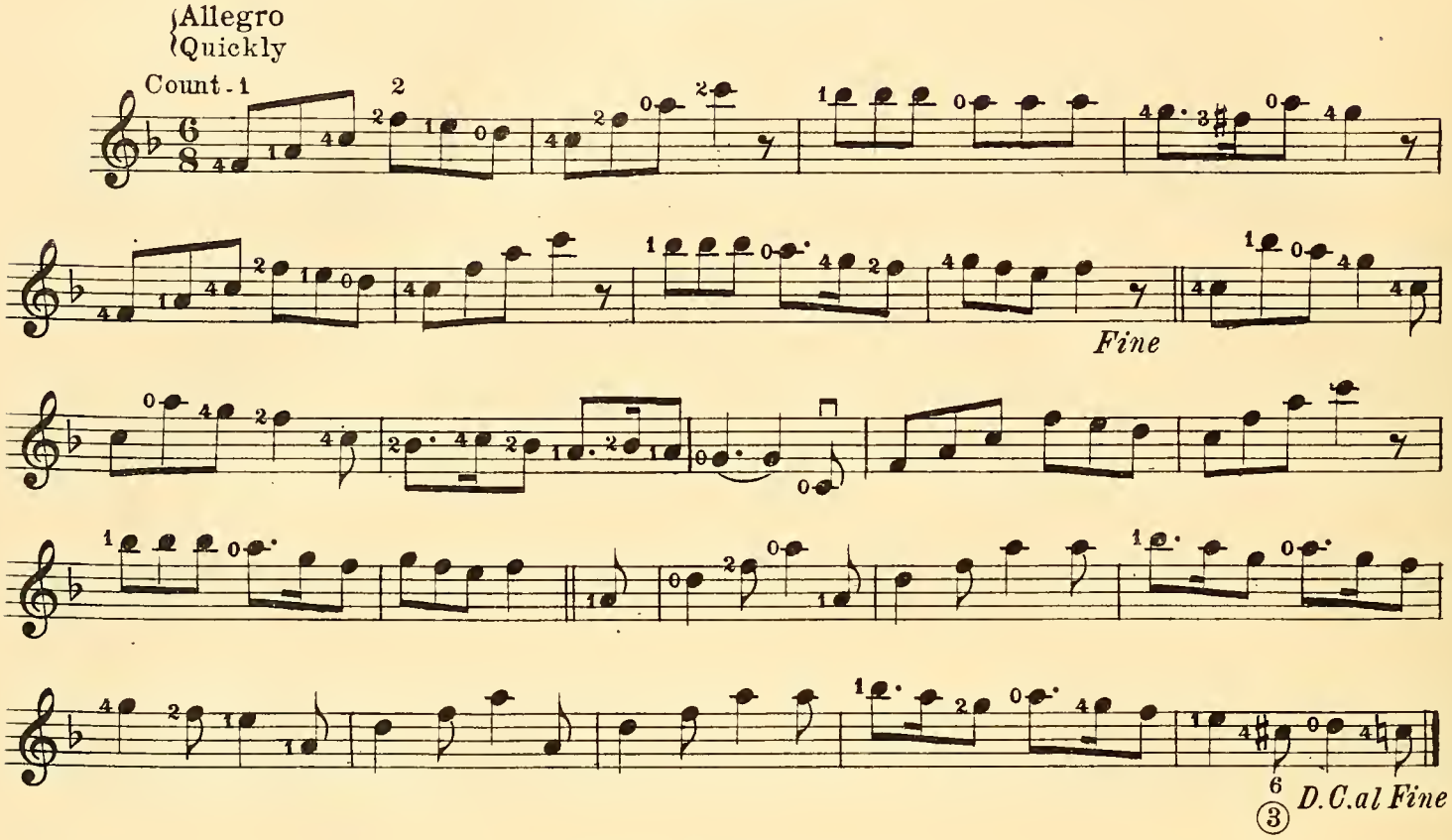
Three eighth time $(\frac{3}{8})$, has three counts to a measure, one for each eighth note or its equivalent.

Peasants' Dance

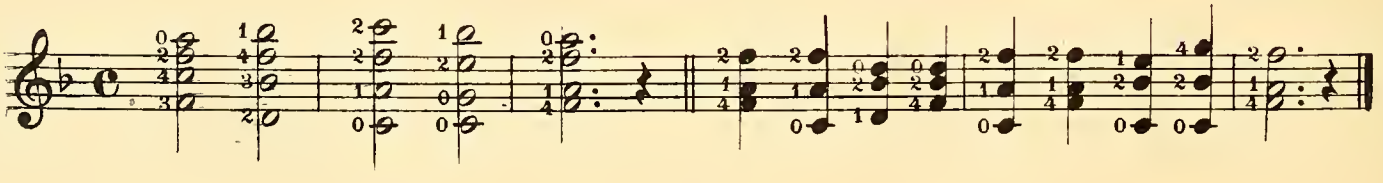


Six eight time $\frac{6}{8}$, is counted two or six to a measure, according to the speed. In quick movements, three eights or their equivalent to a count, and in very slow movements, six eights to a measure.

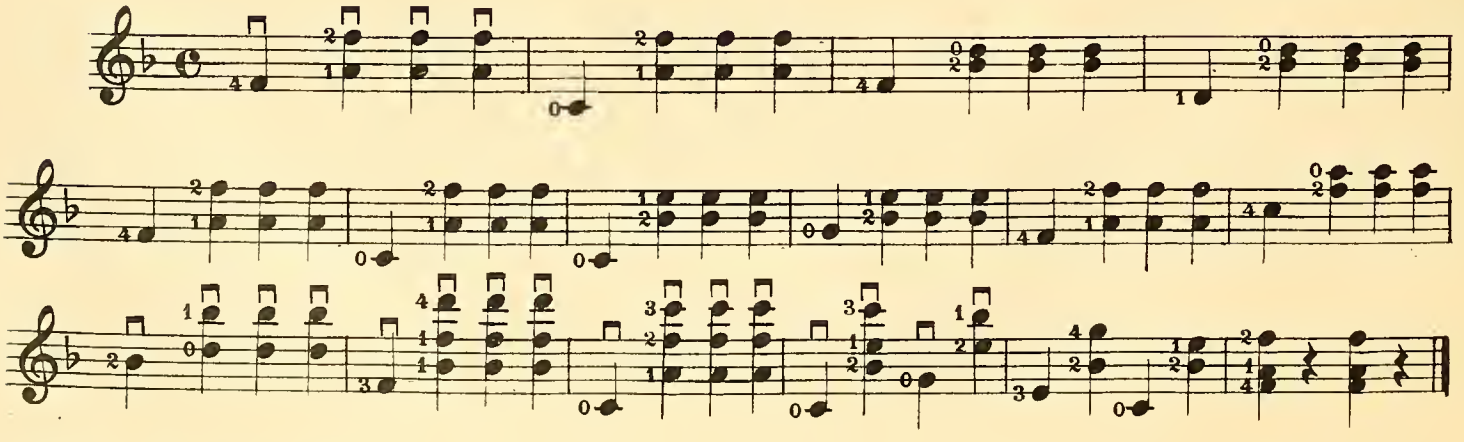
Pantalon



Chords in F Major

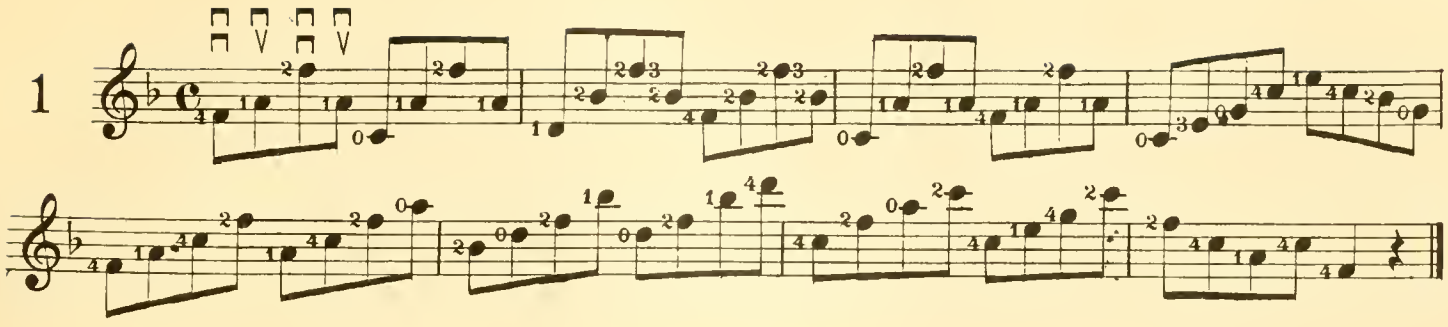


Chord Exercise



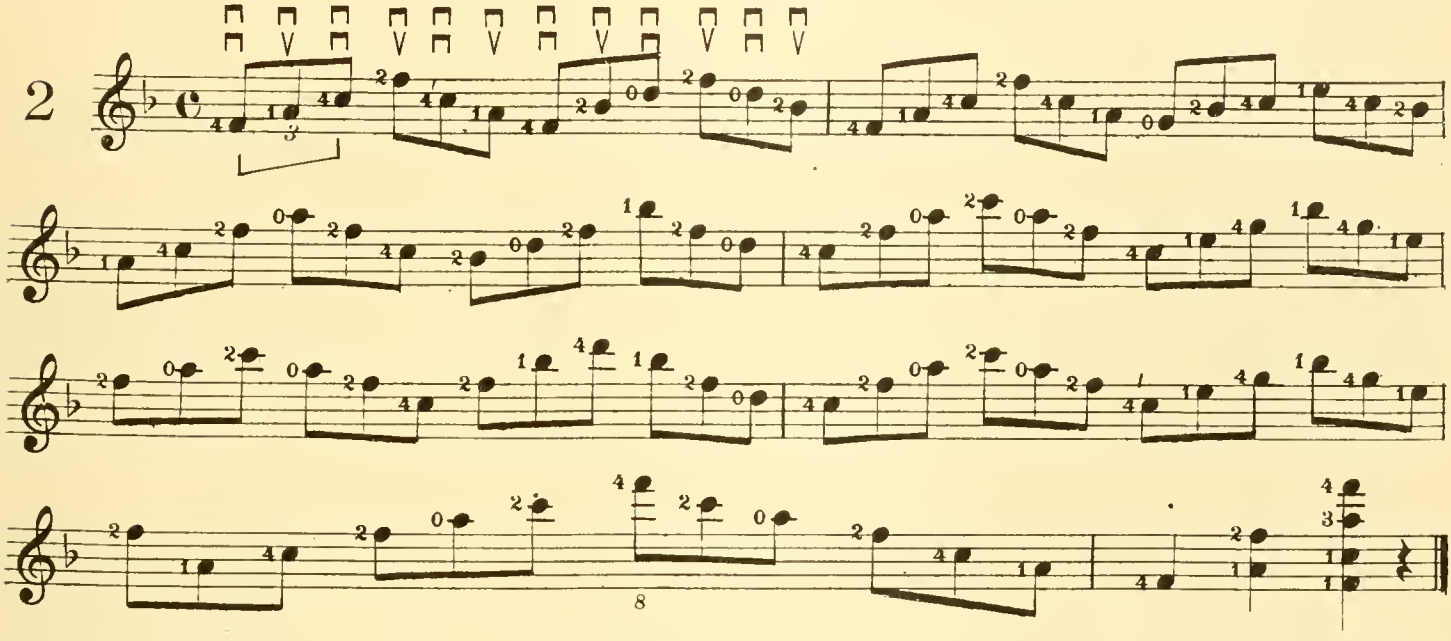
Broken Chords

1



Broken Chords

2

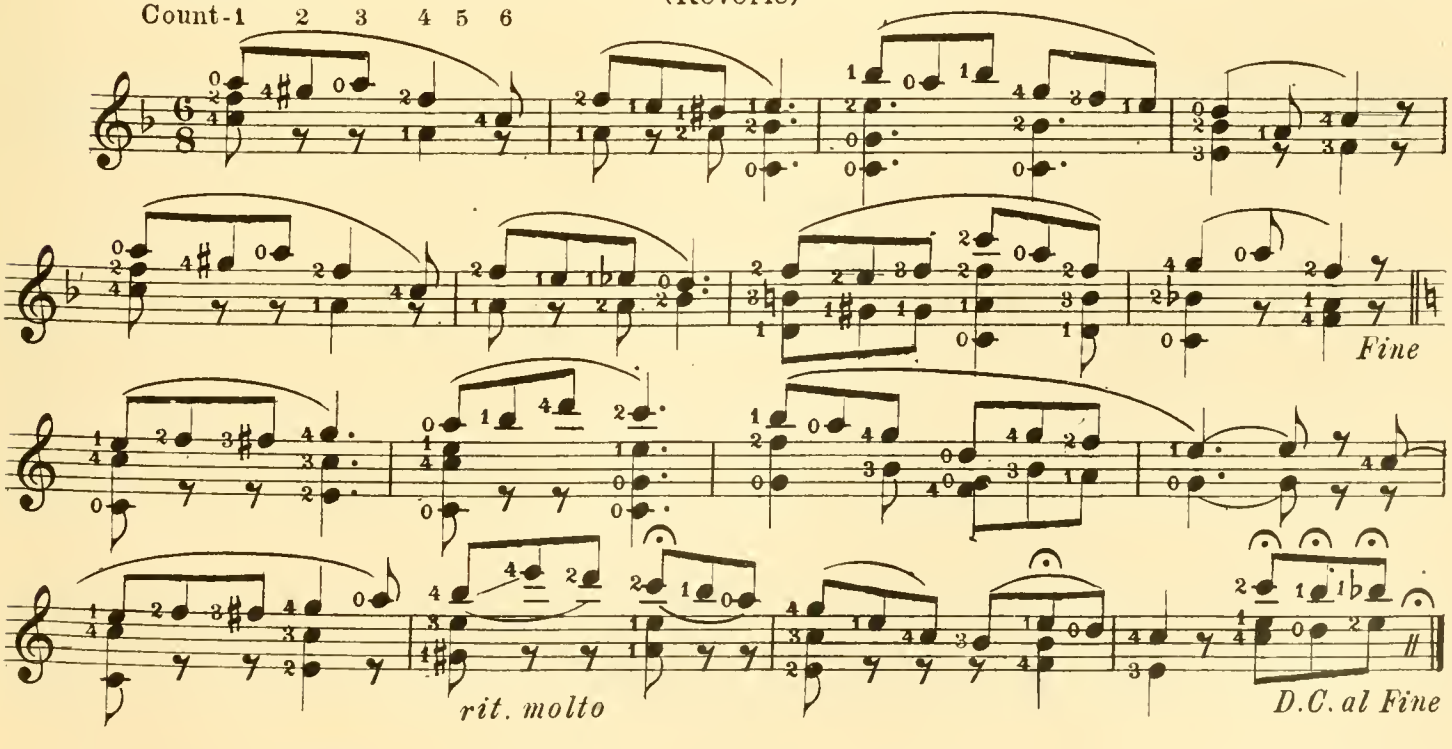


Memories

(Reverie)

Adagio
Very Slowly

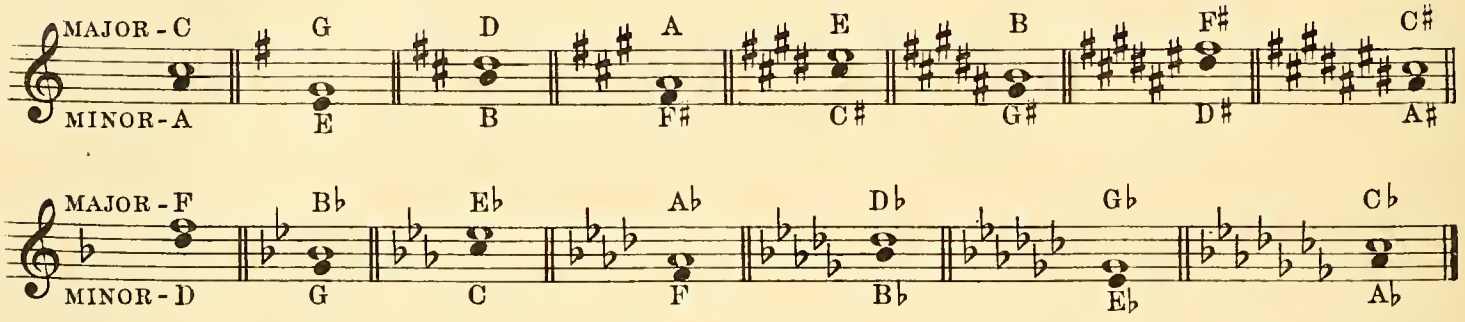
Count-1 2 3 4 5 6



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.

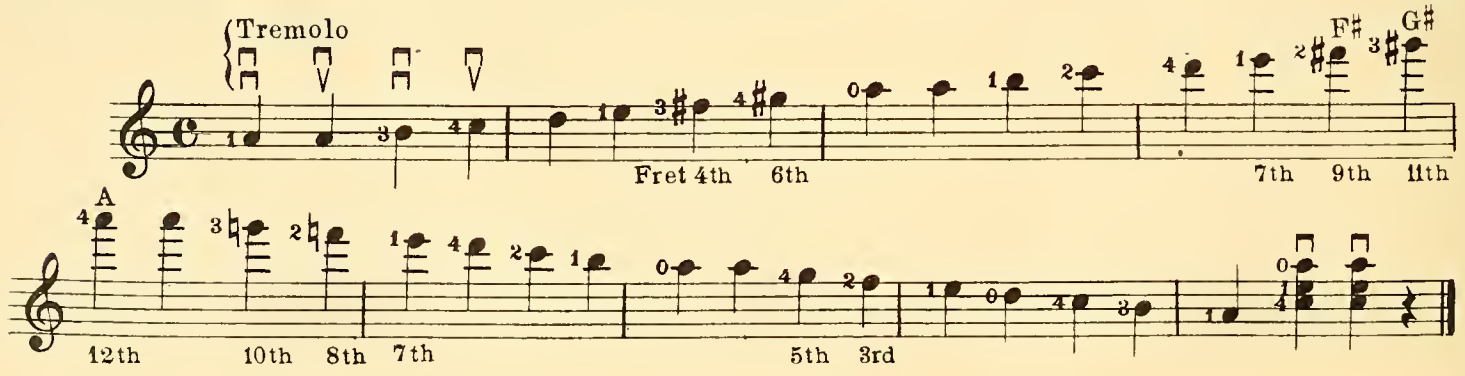
Table of Major and Minor Keys



Scale of A Minor

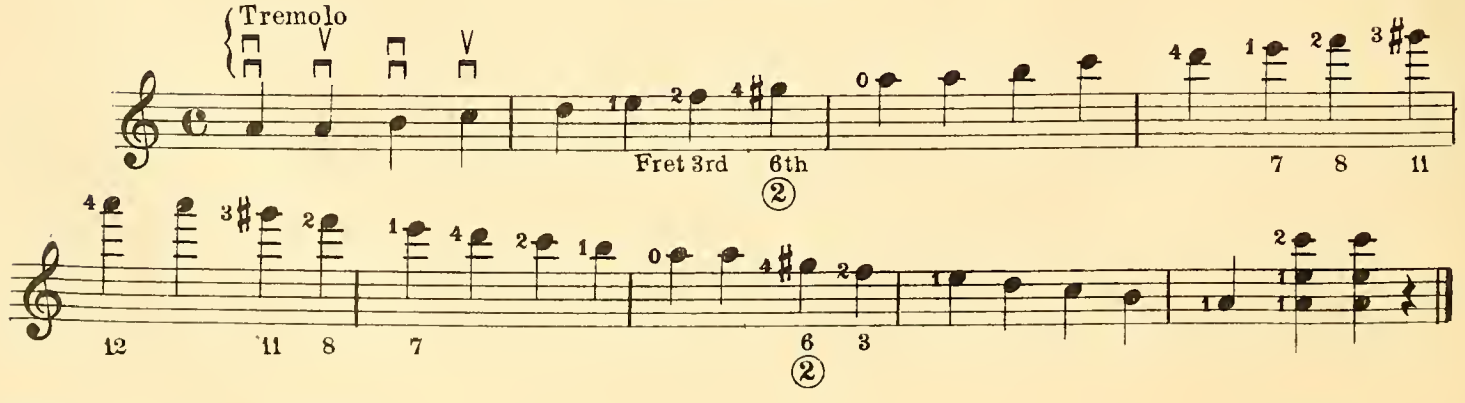
Relative of C Major

Melodic Form

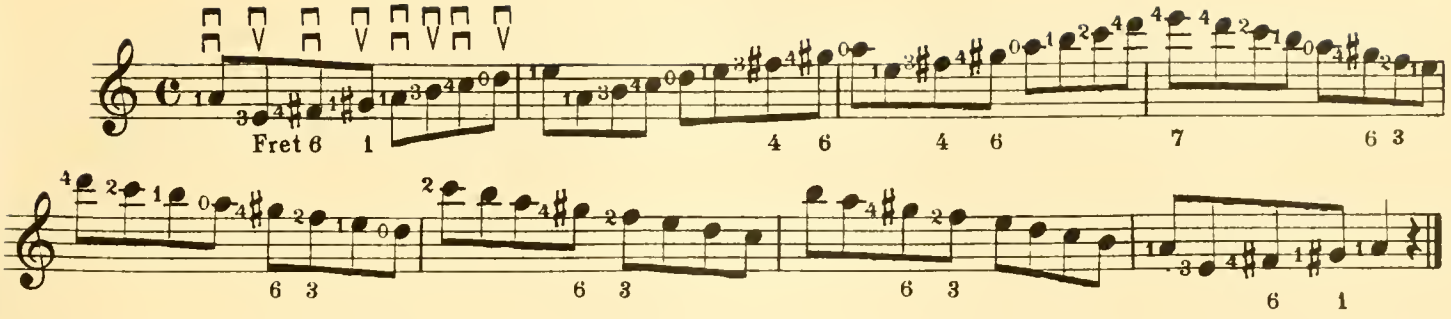


Scale of A Minor

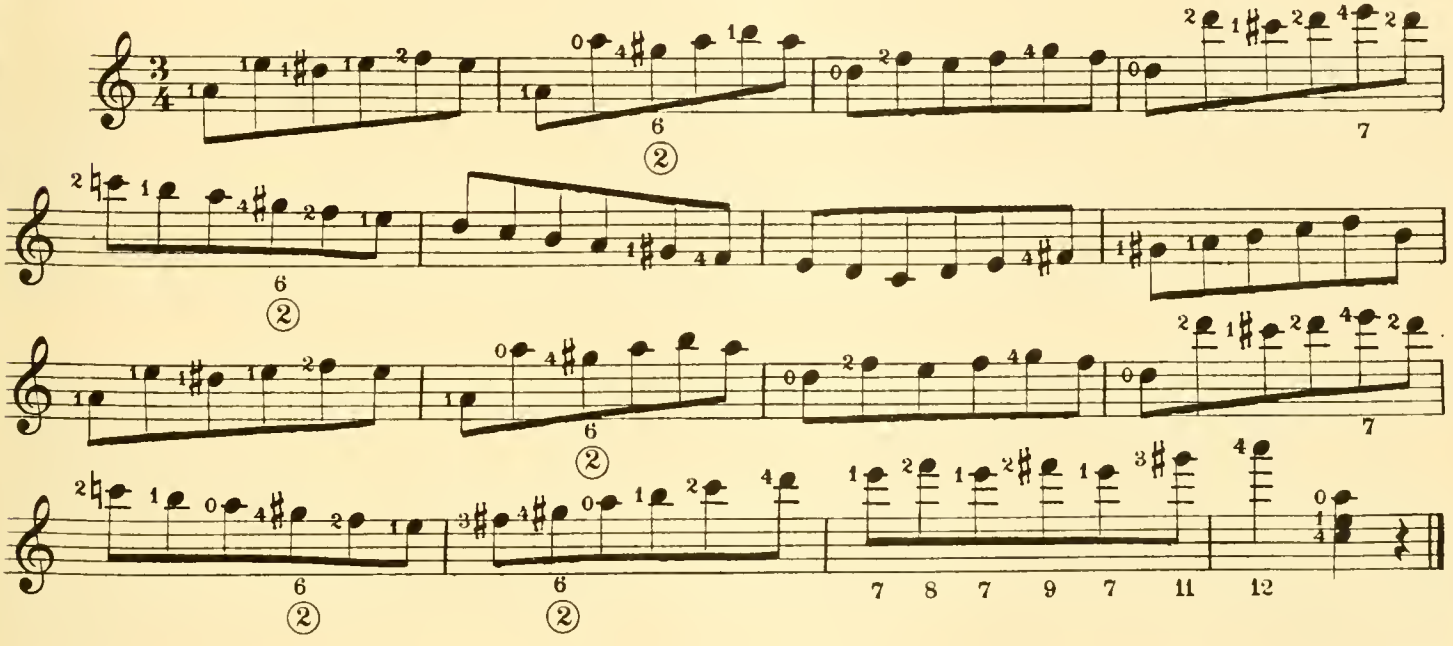
Harmonic Form



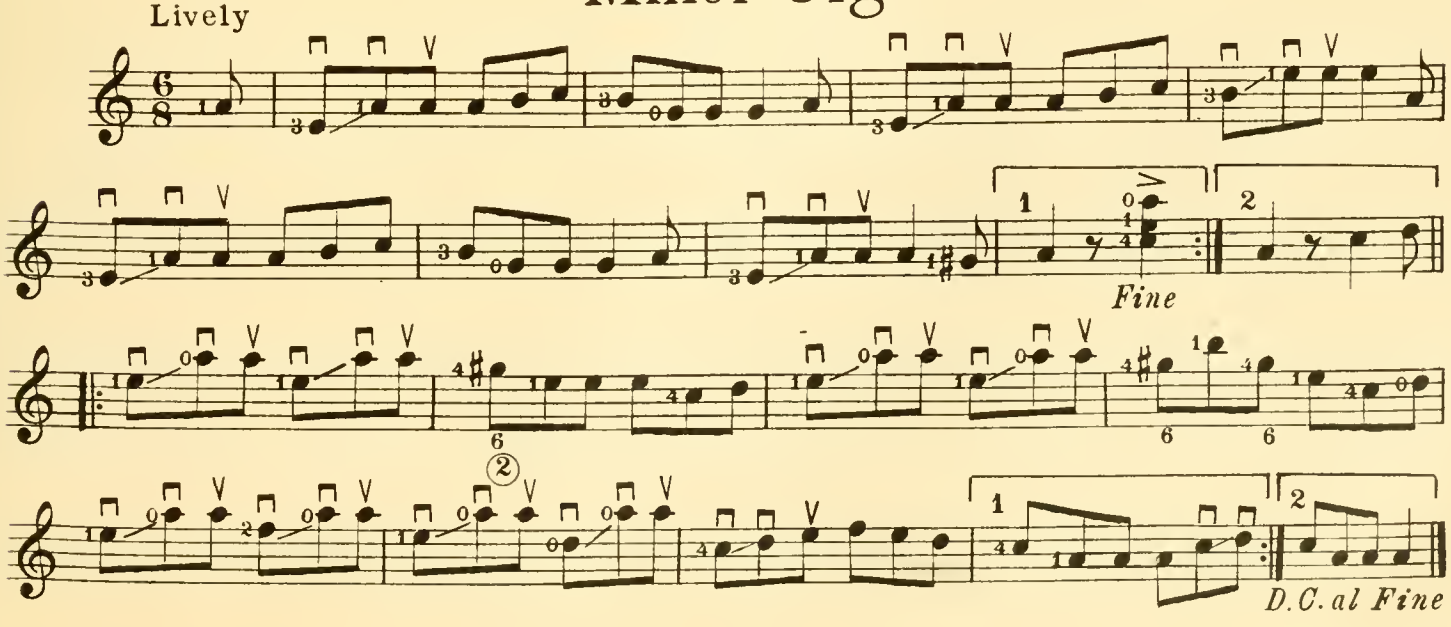
Etude



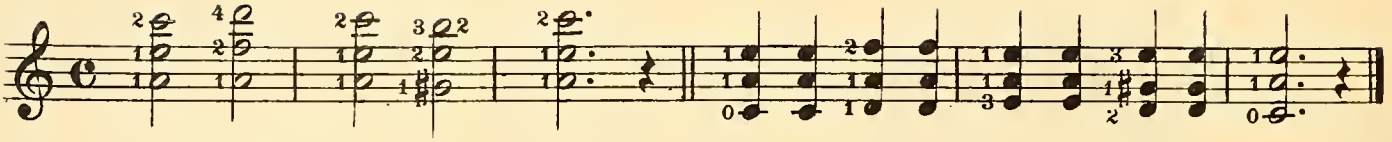
Etude



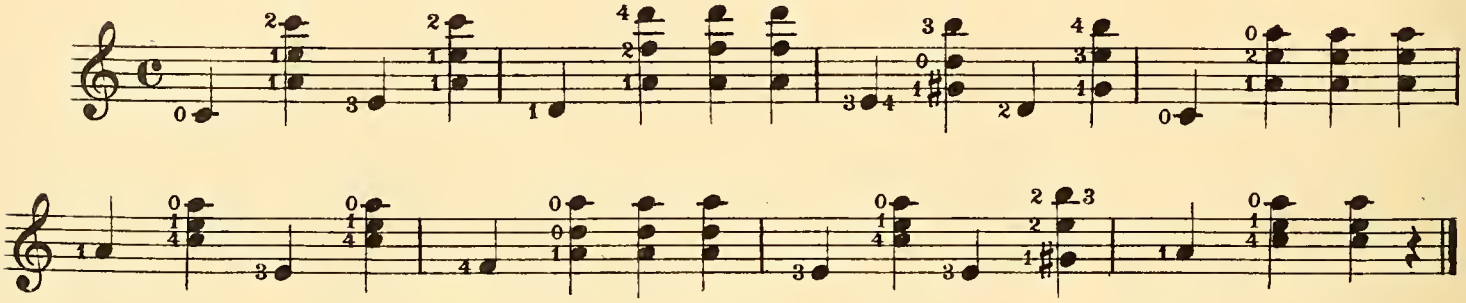
Minor Jig



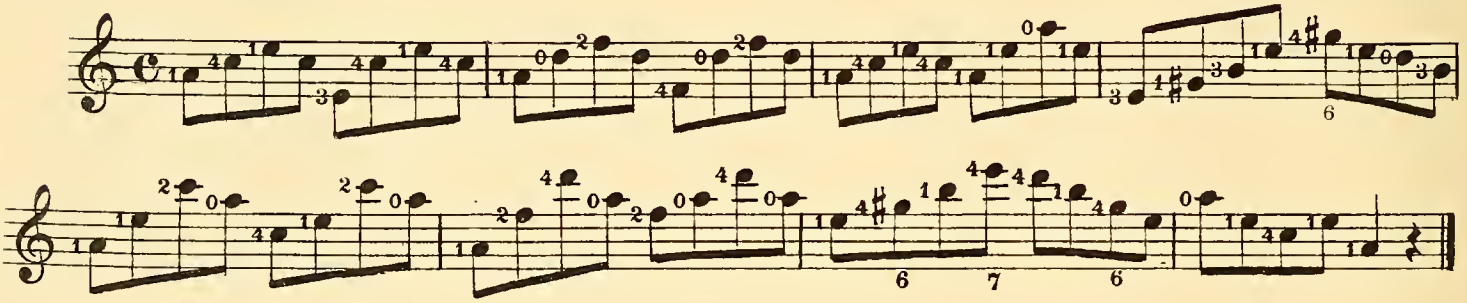
Chords in A Minor



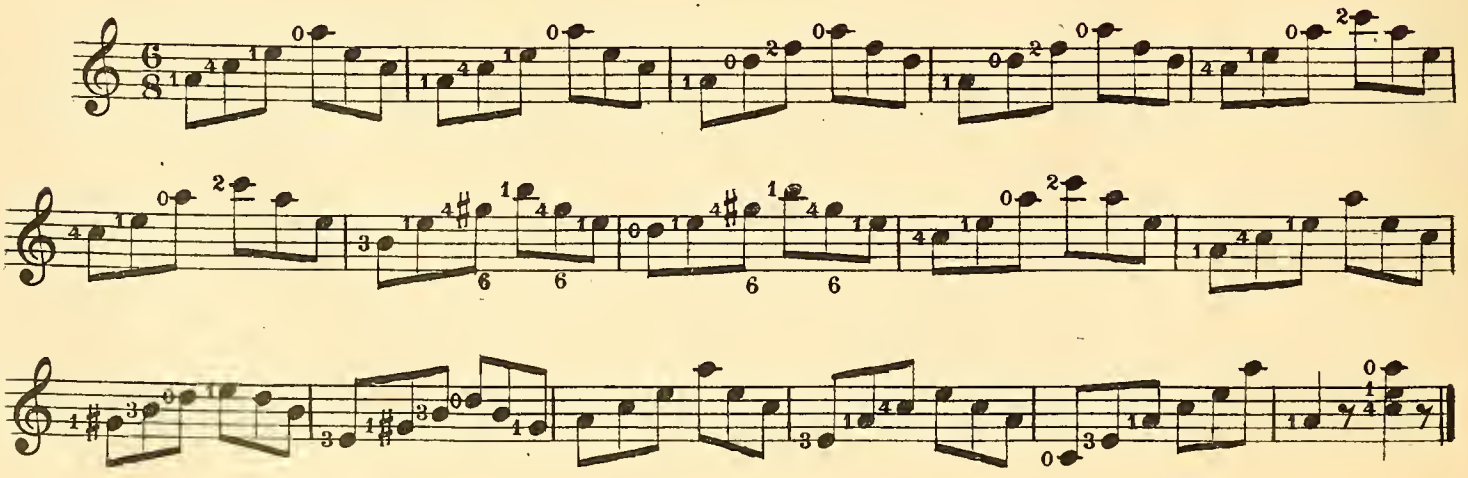
Chord Exercise



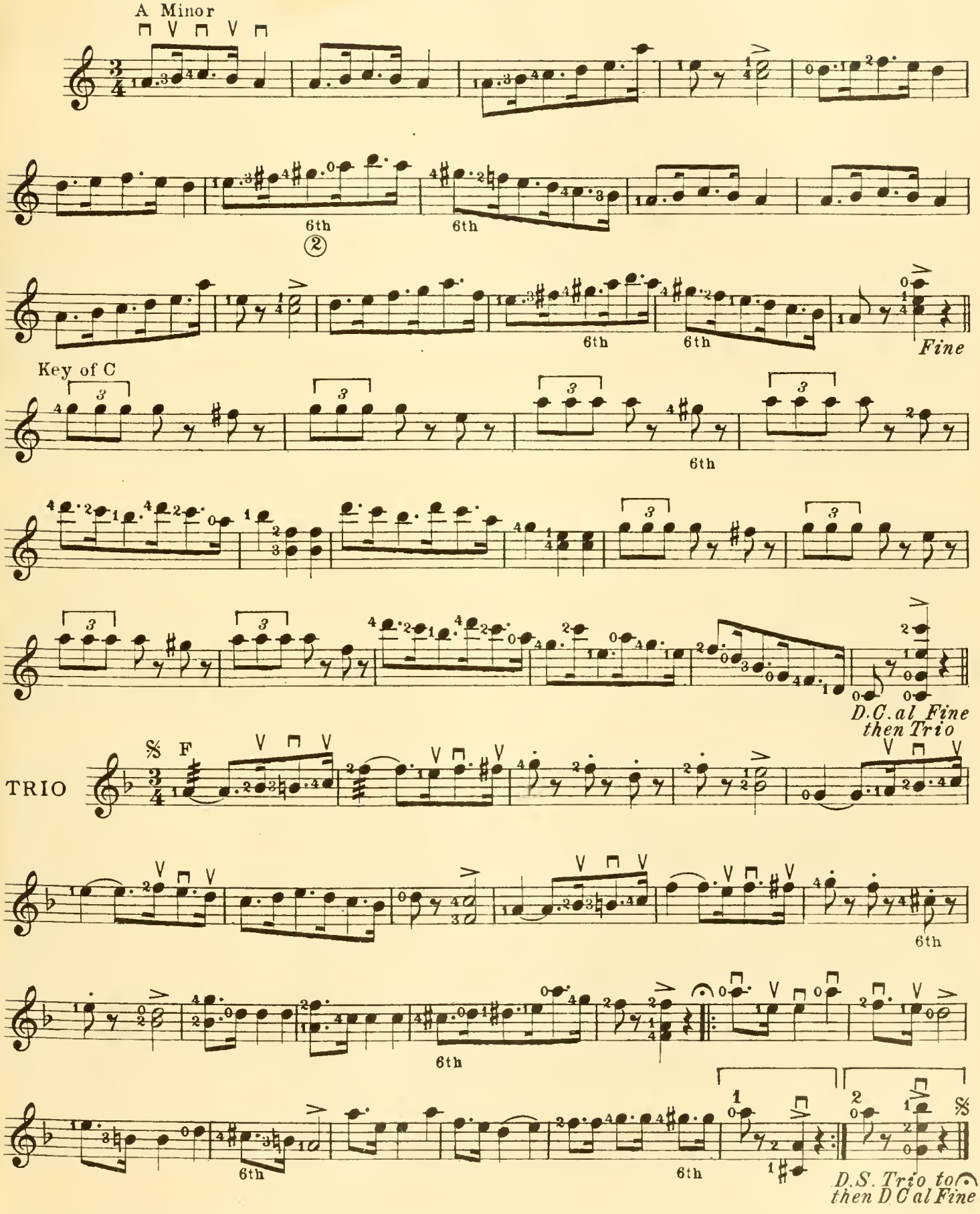
Broken Chords



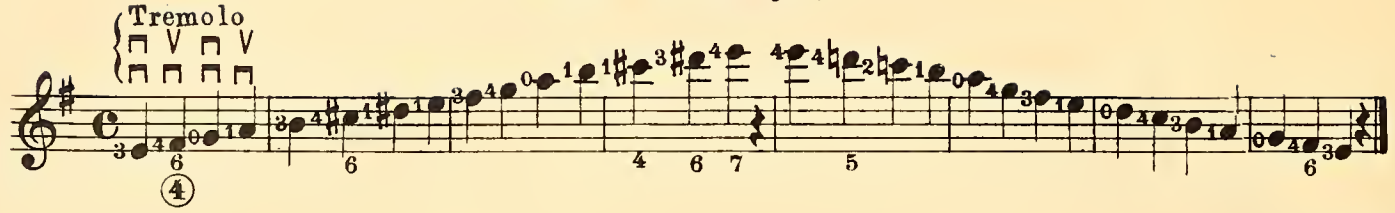
Broken Chords



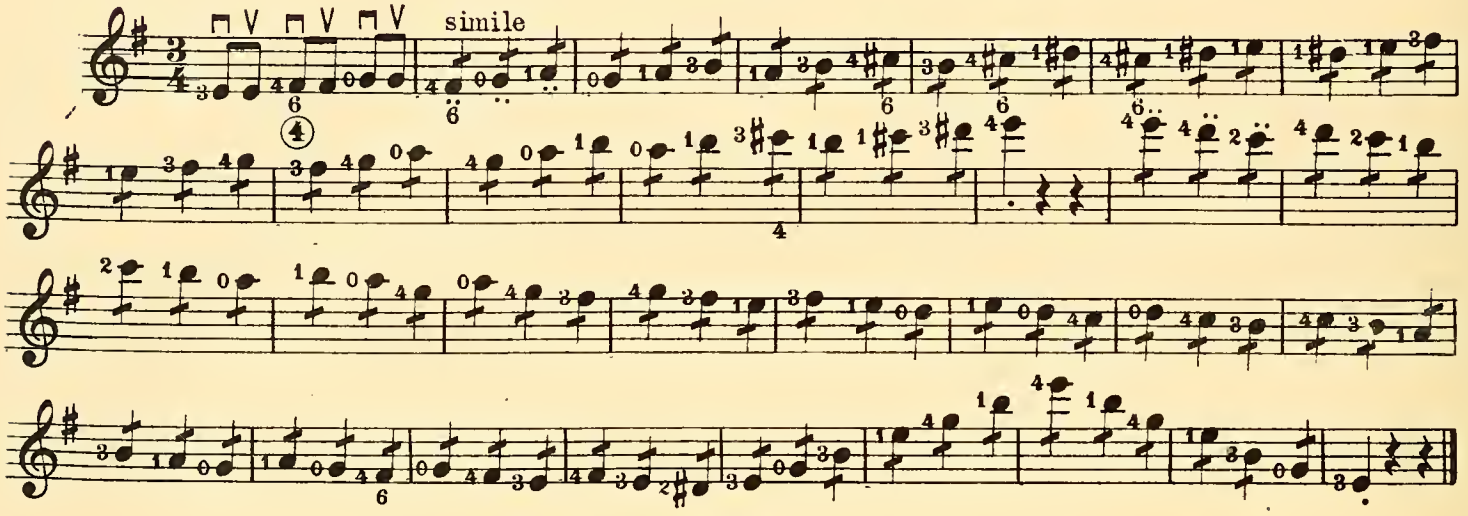
Oriental Mazurka



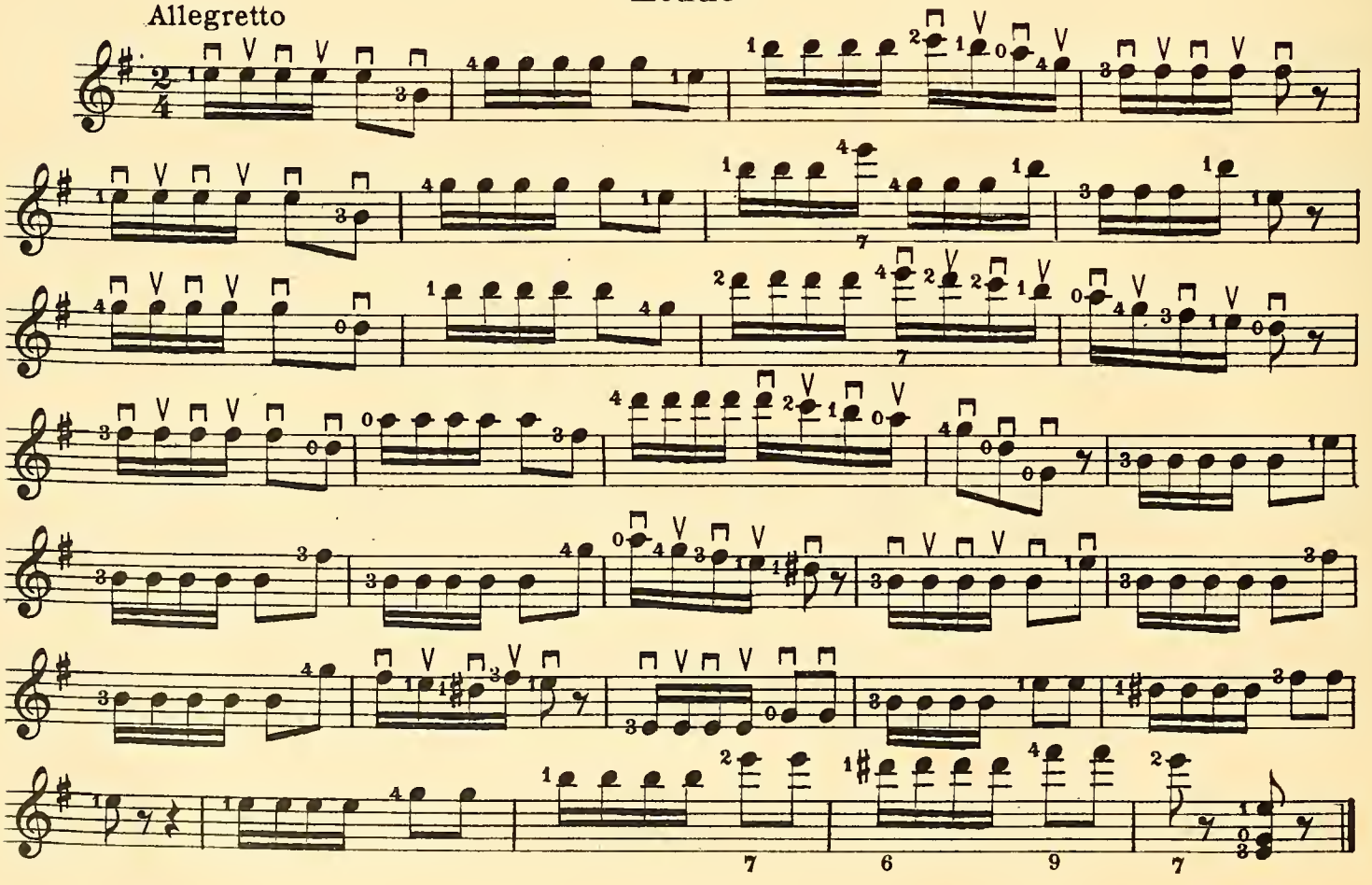
Scale of E Minor
(Relative of G Major)



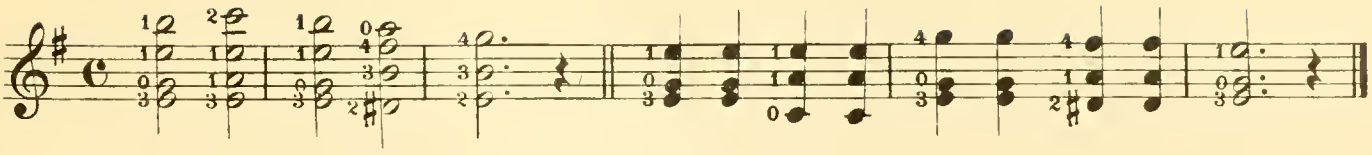
Etude



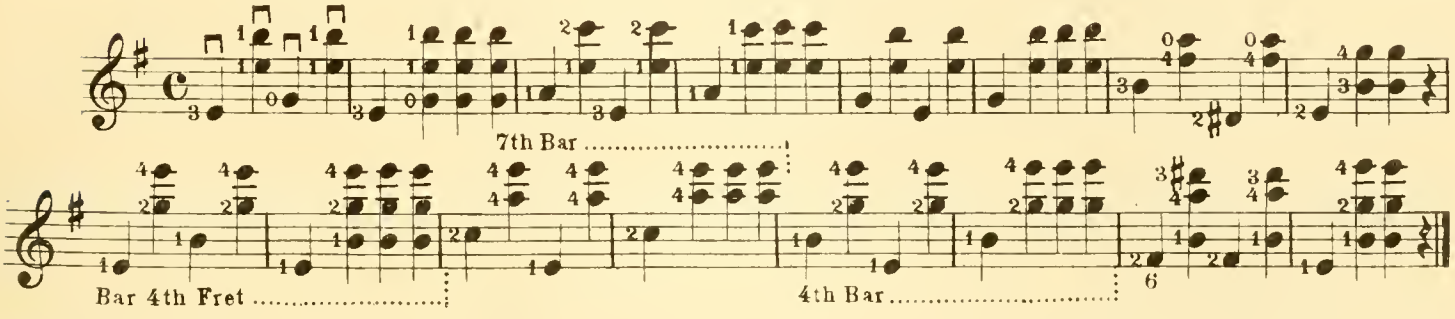
Etude



Chords in E Minor
(Relative of G Major)

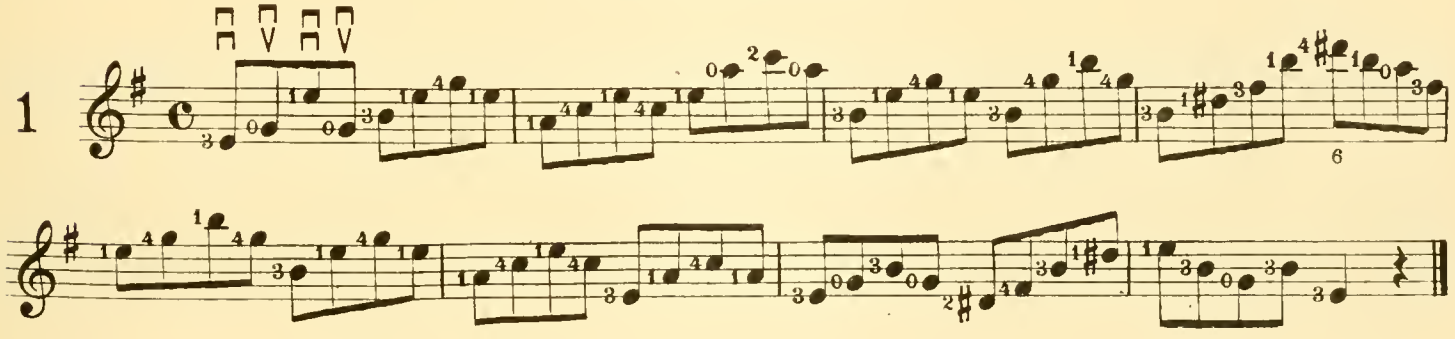


Chord Exercise



Broken Chords

1



Broken Chords

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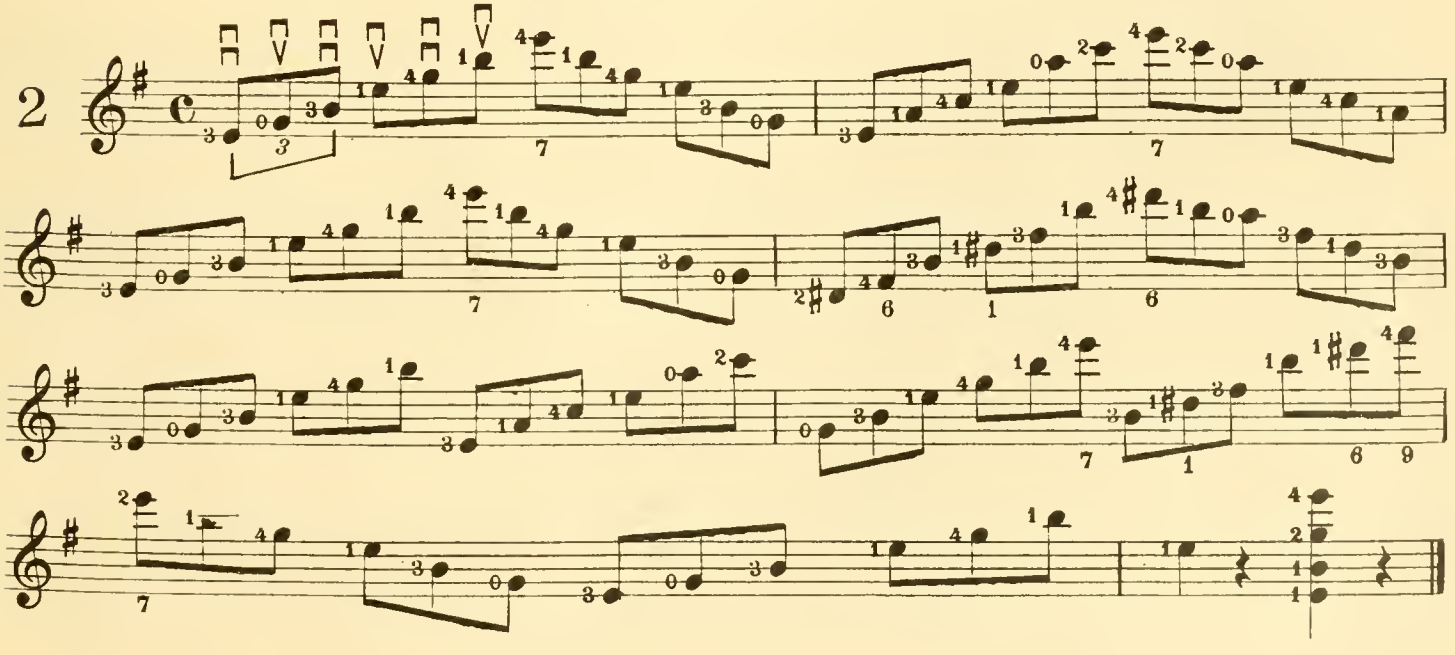
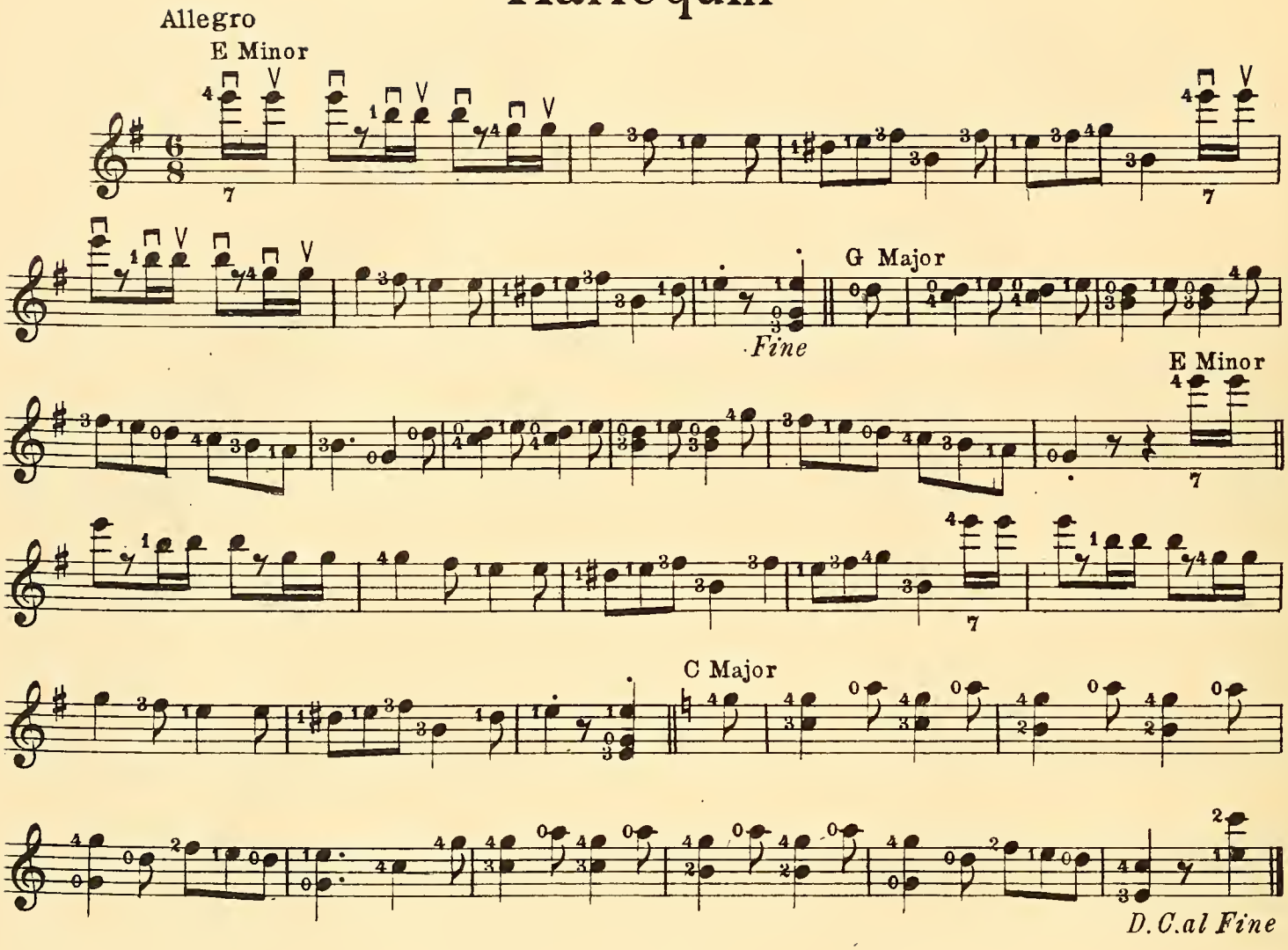
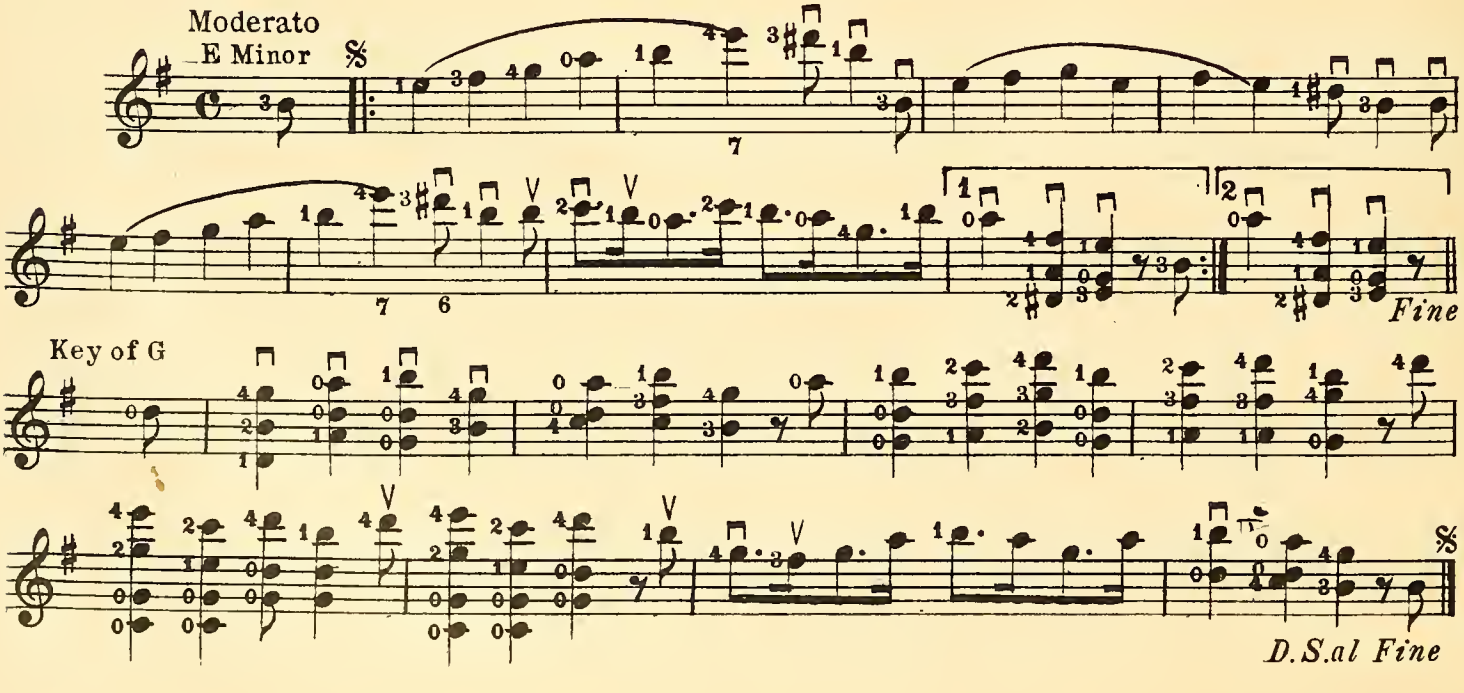


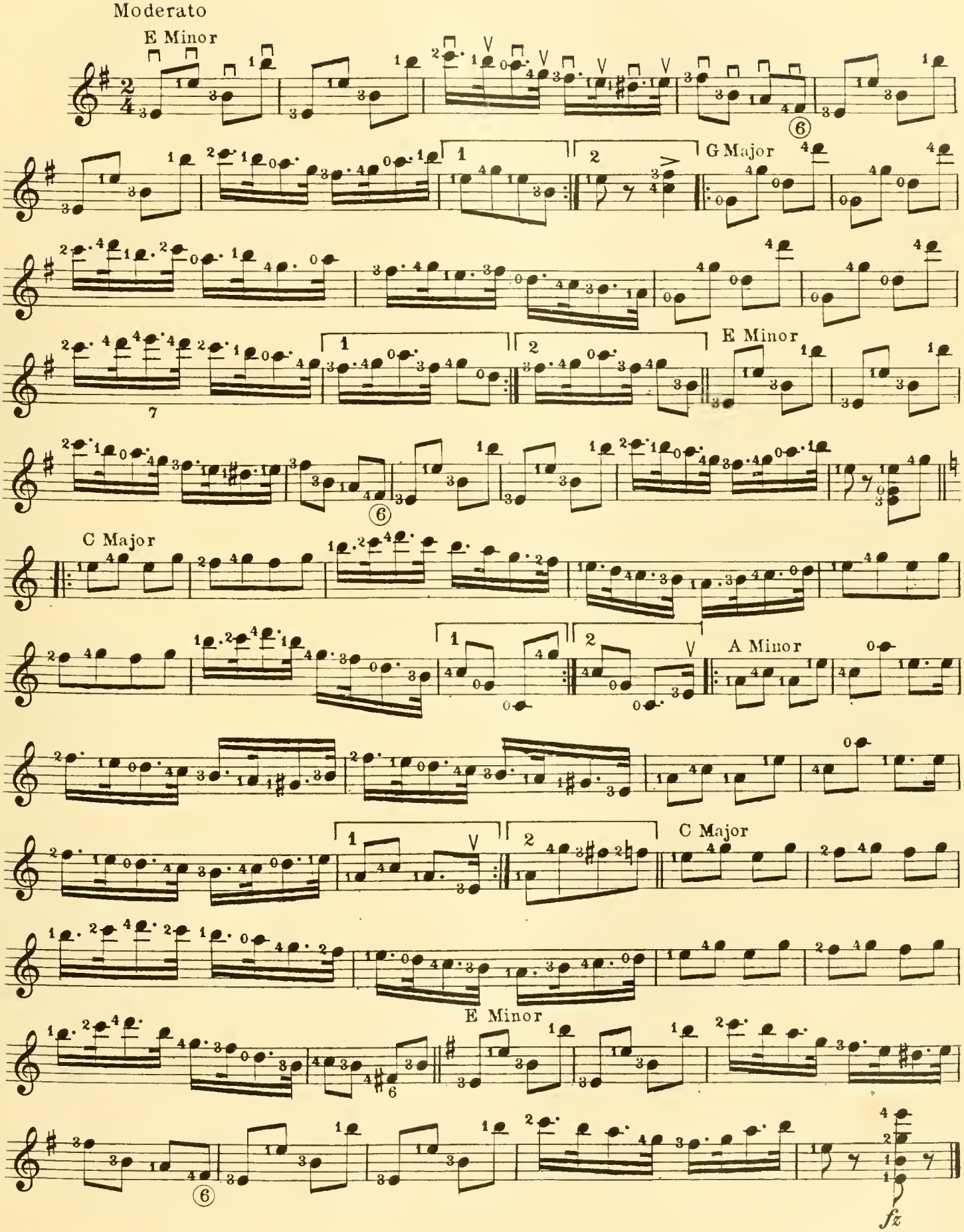
Harlequin



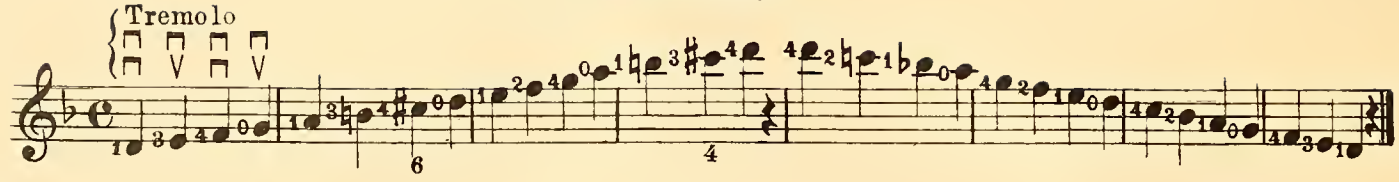
Dinah's Song



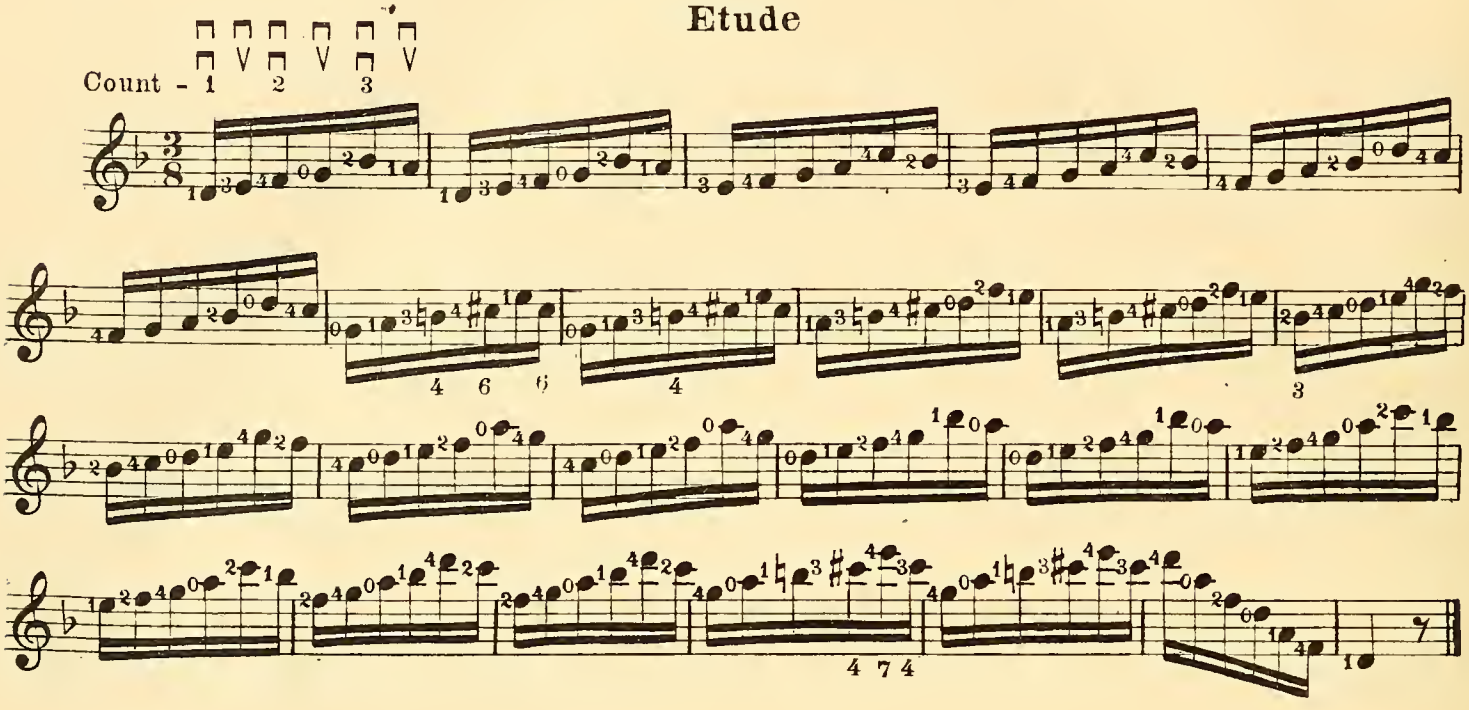
Darkies Frolic



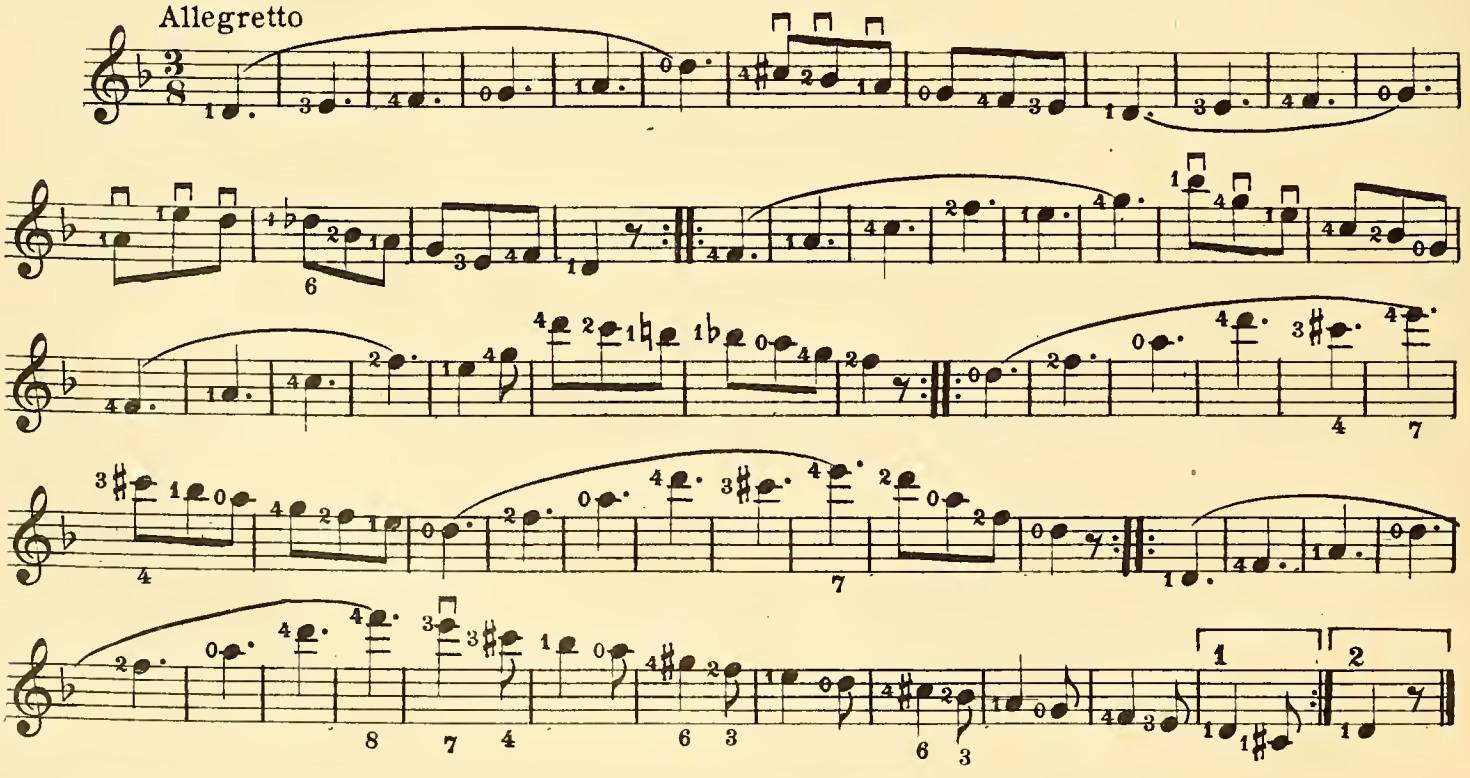
Scale of D Minor
(Relative of F Major)



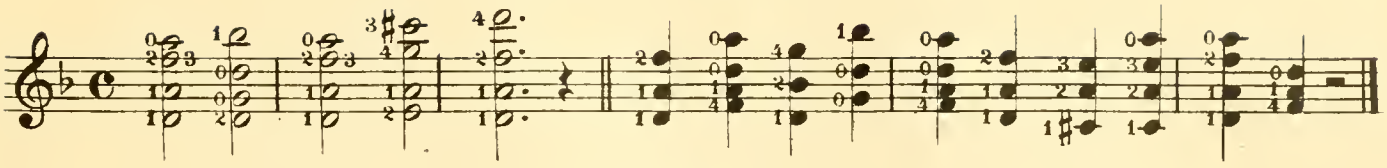
Etude



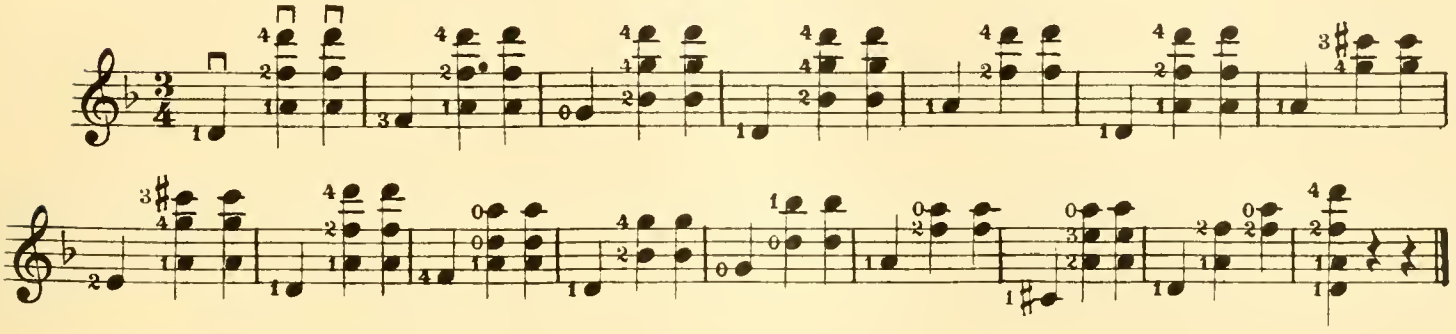
Etude



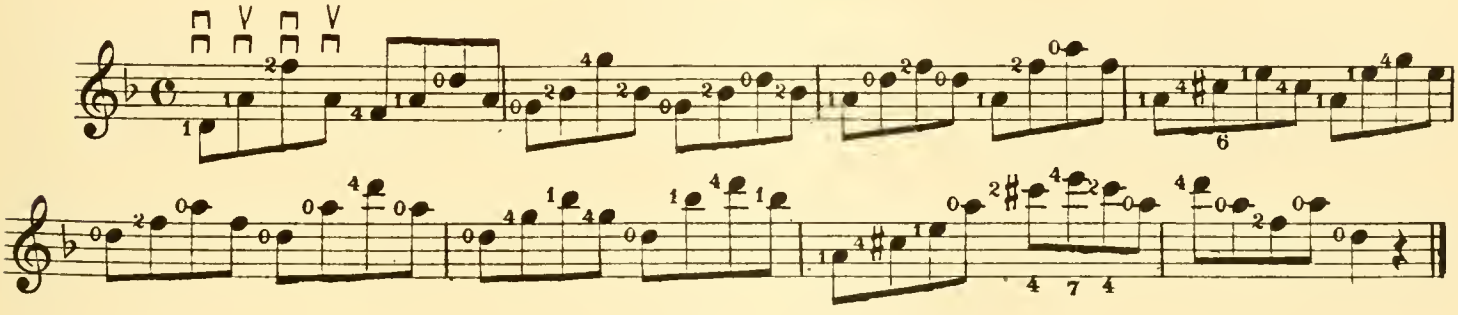
Chords in D Minor



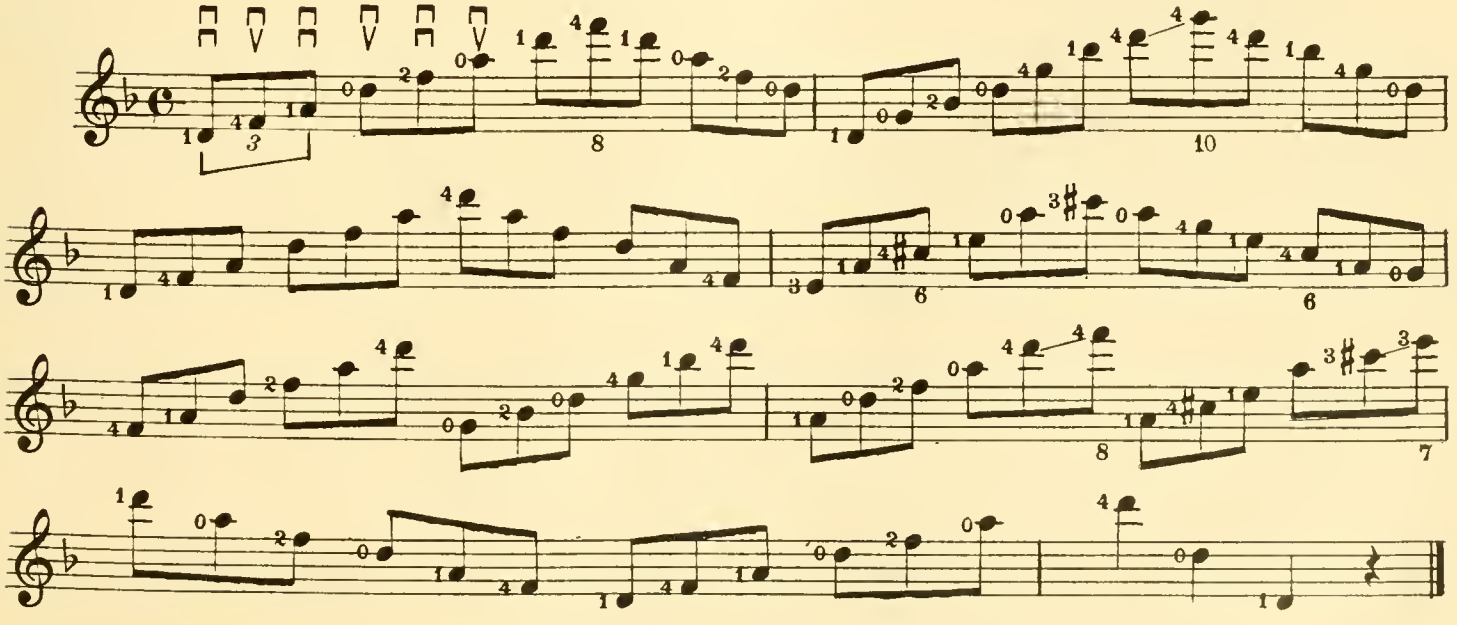
Chord Exercise



Broken Chords



Broken Chords



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 th 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.

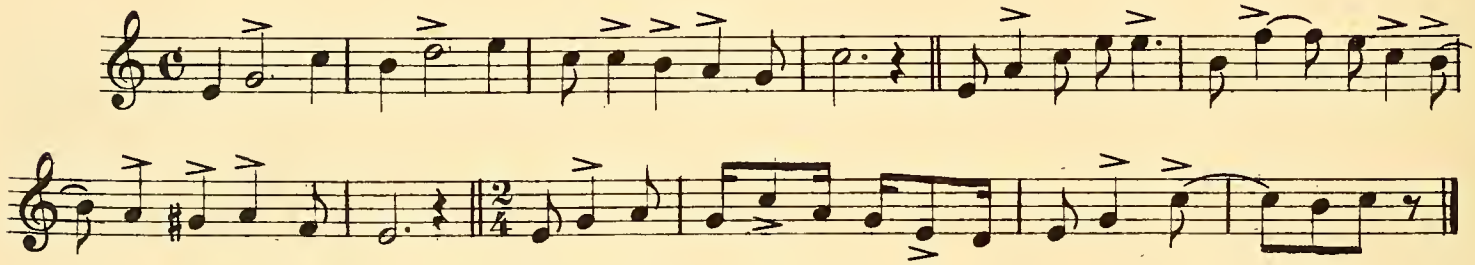
Examples

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

Syncopation

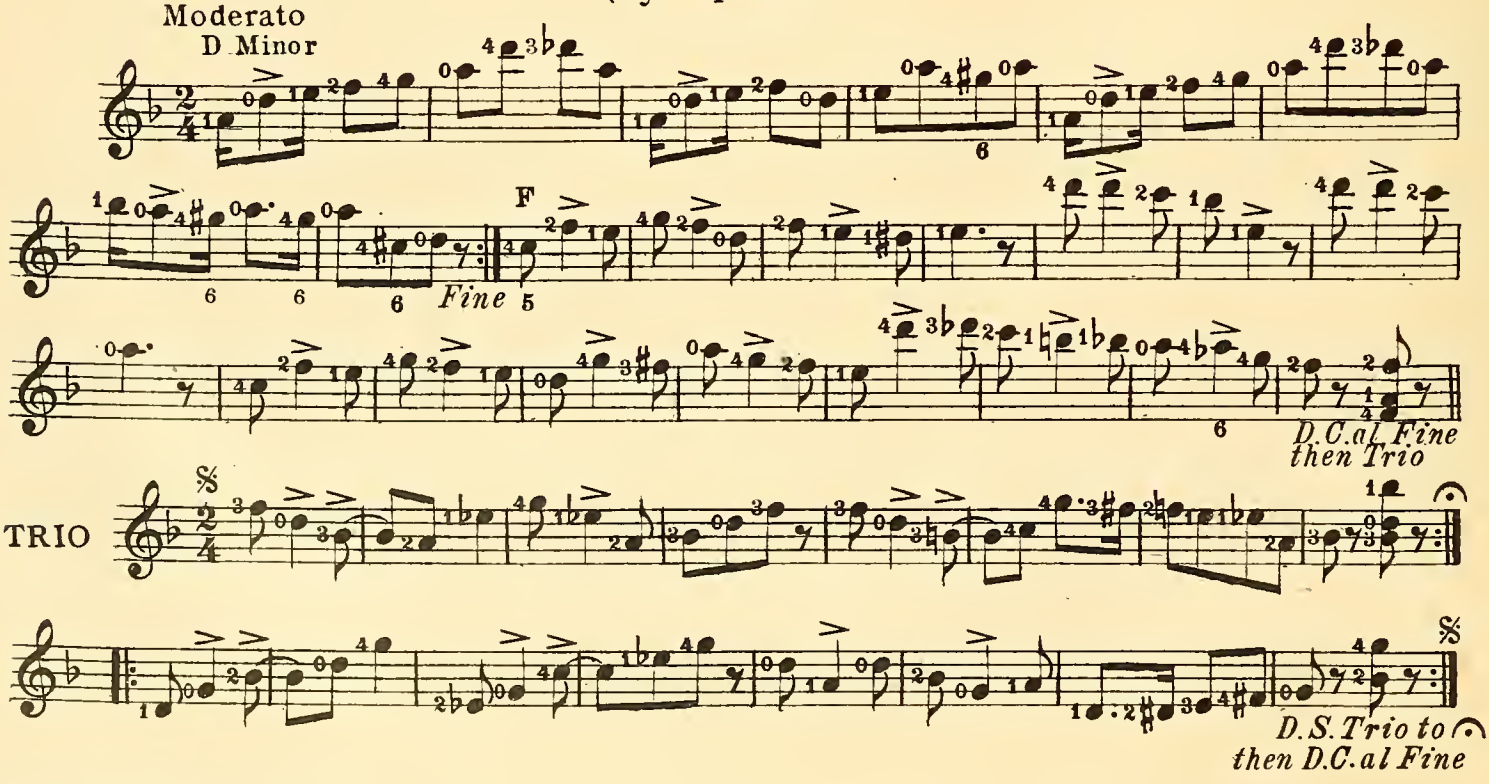
Syncopation is a displacement of the natural accent, by causing it to fall on a part or member of a measure, that regularly is unaccented; and continuing it into the next accented pulse or beat. It is caused by notes of lesser value being placed before notes of greater value; and by tied and dotted notes,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

Examples

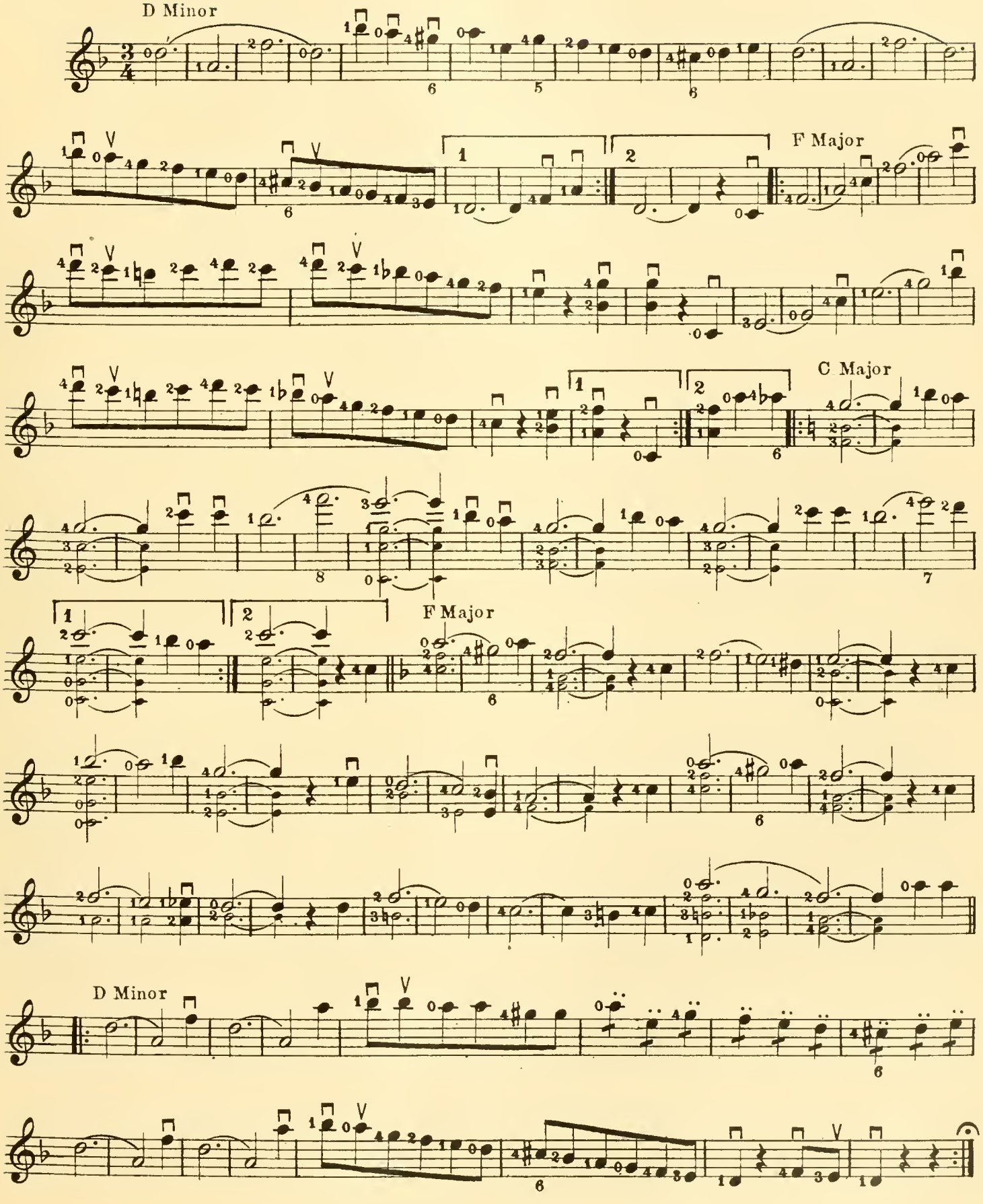


Virginia Capers

(Syncopation)

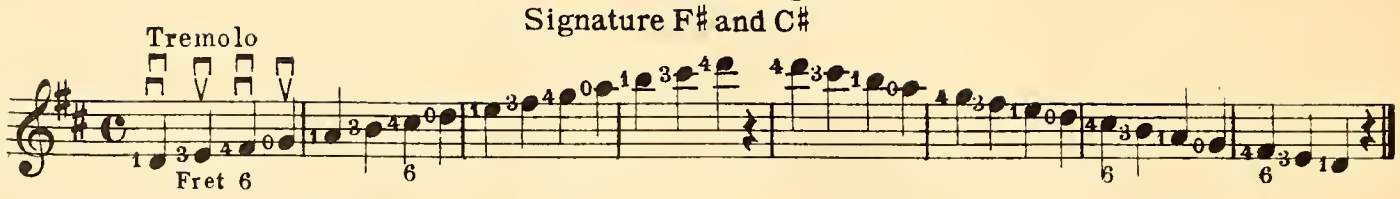


Columbine Waltz

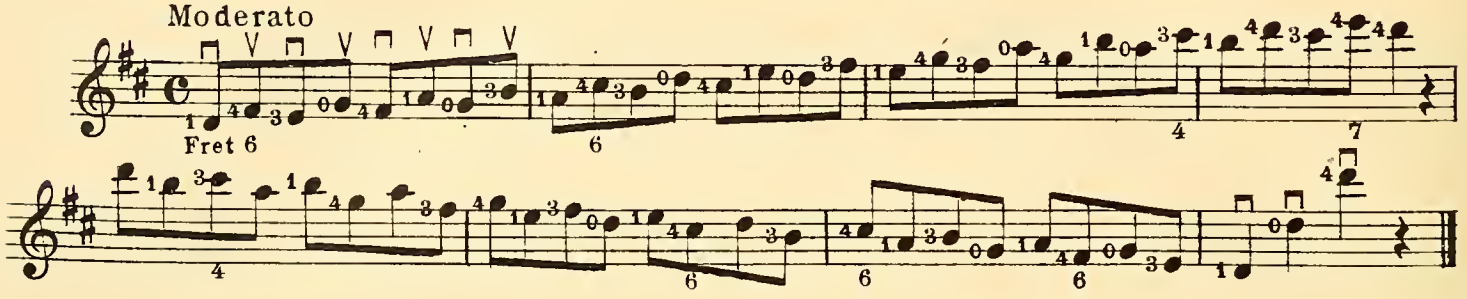


Scale of D Major

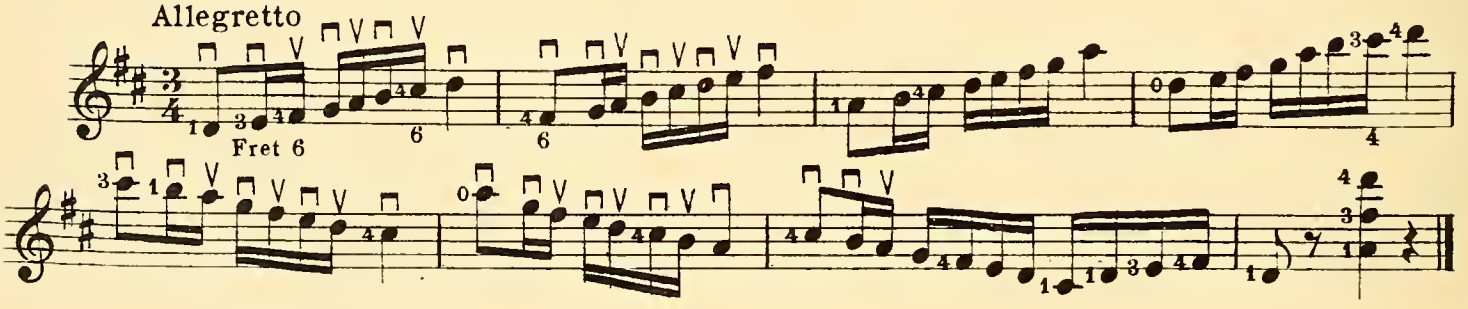
Signature F♯ and C♯



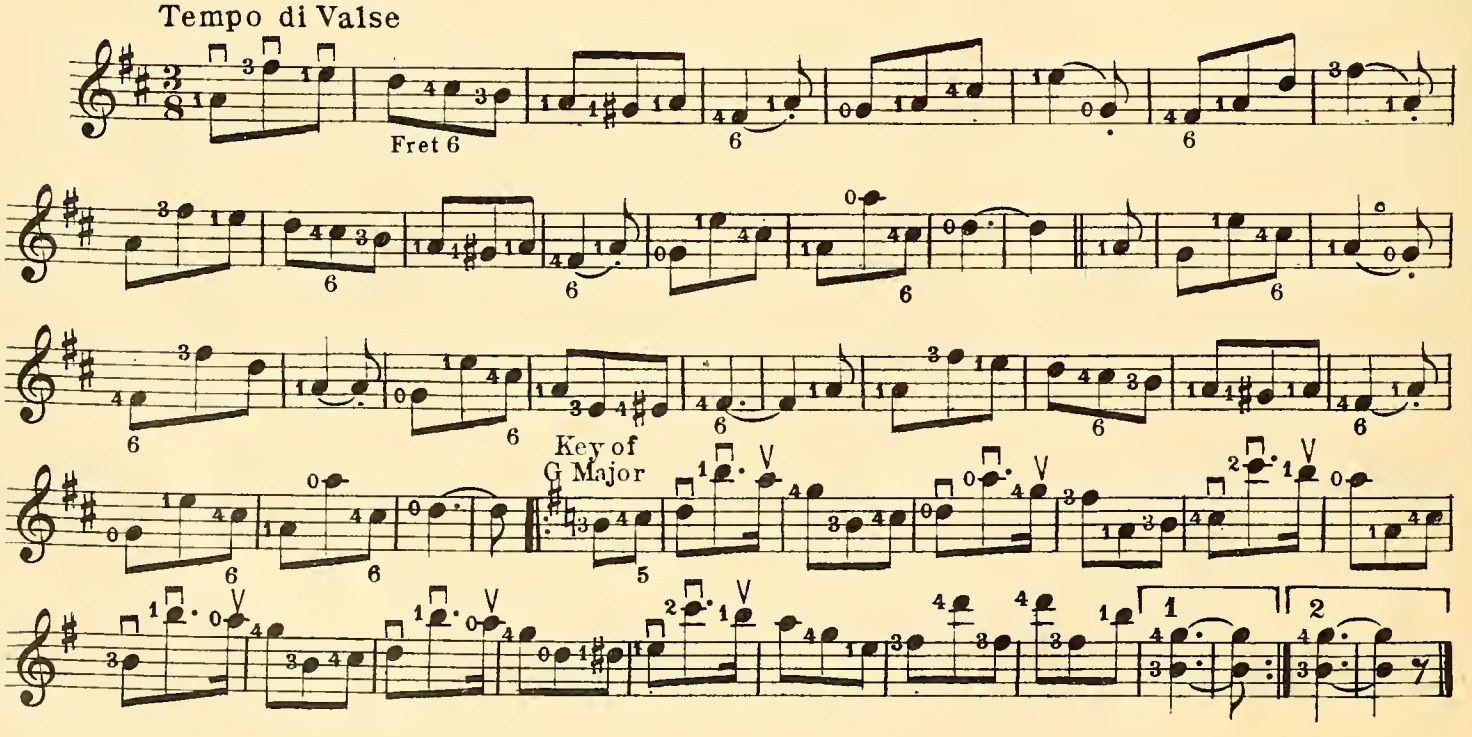
Etude in Thirds



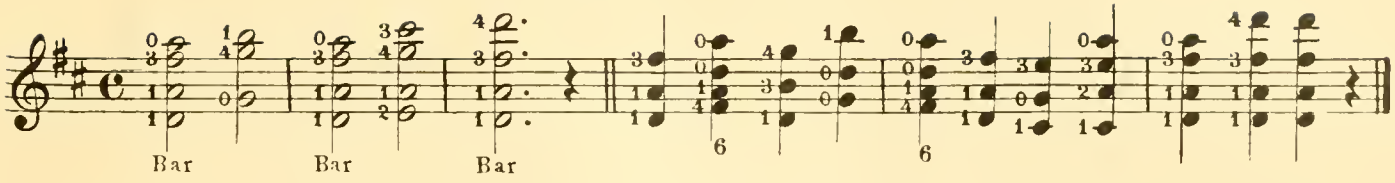
Etude



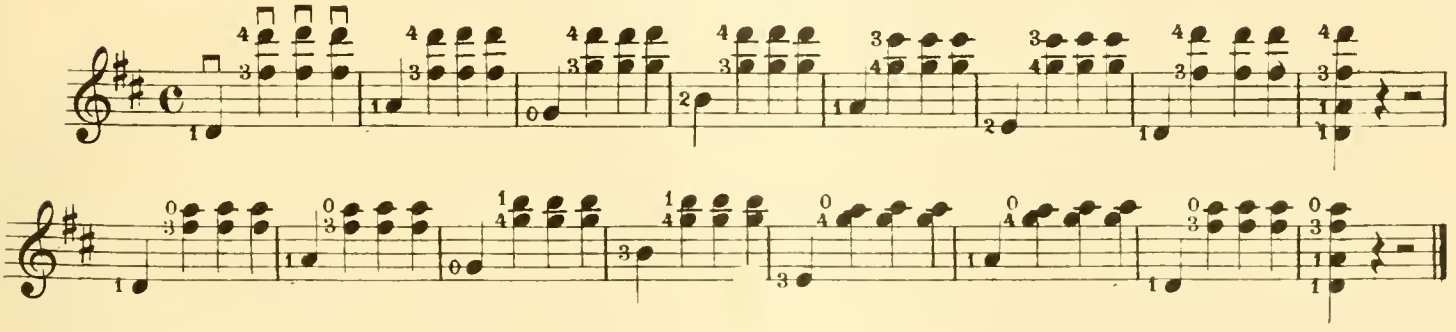
The Yodlers Song



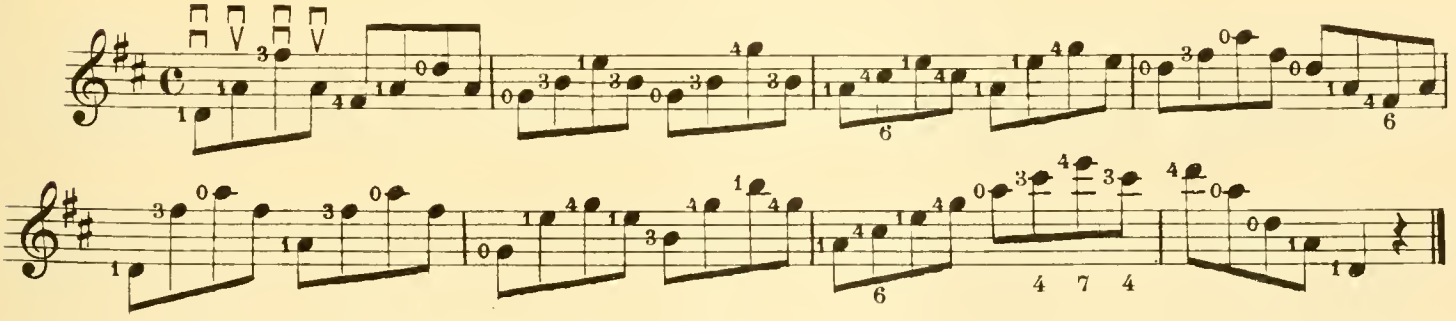
Chords in D Major



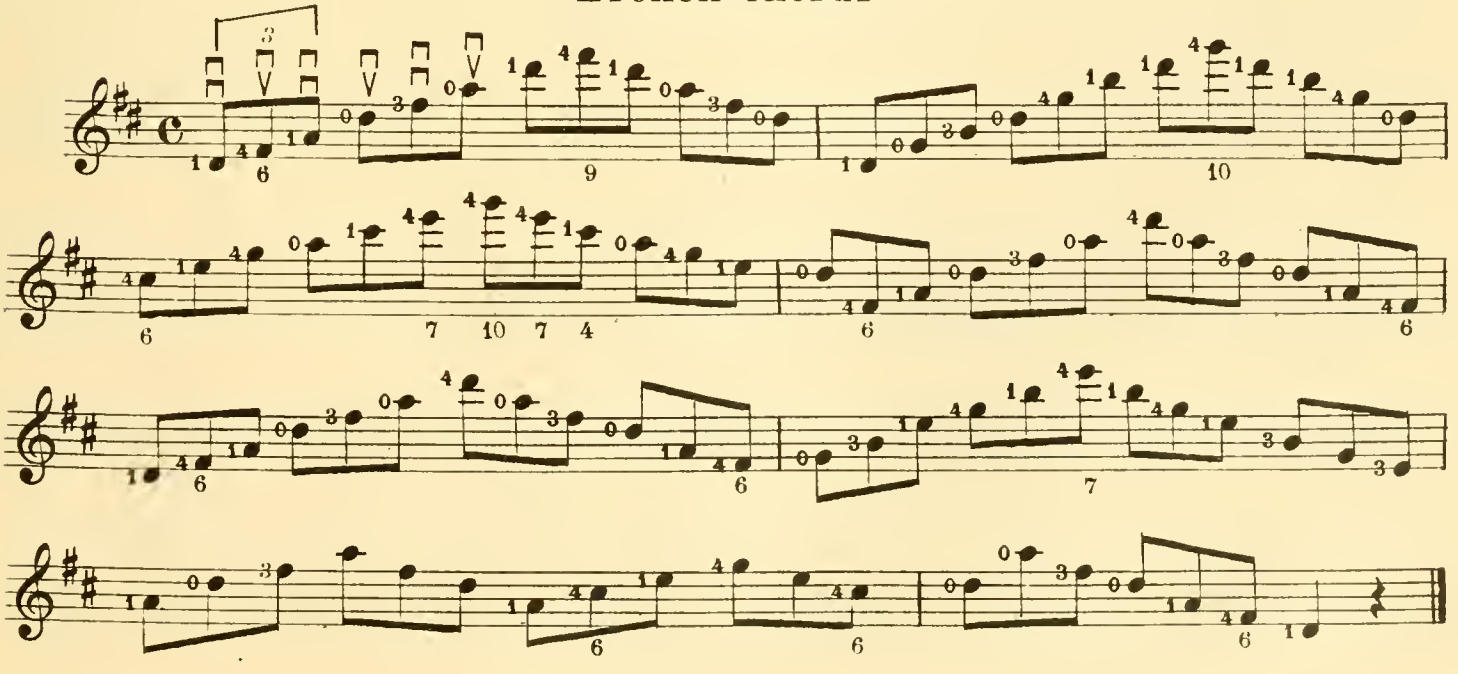
Chord Exercise



Broken Chords



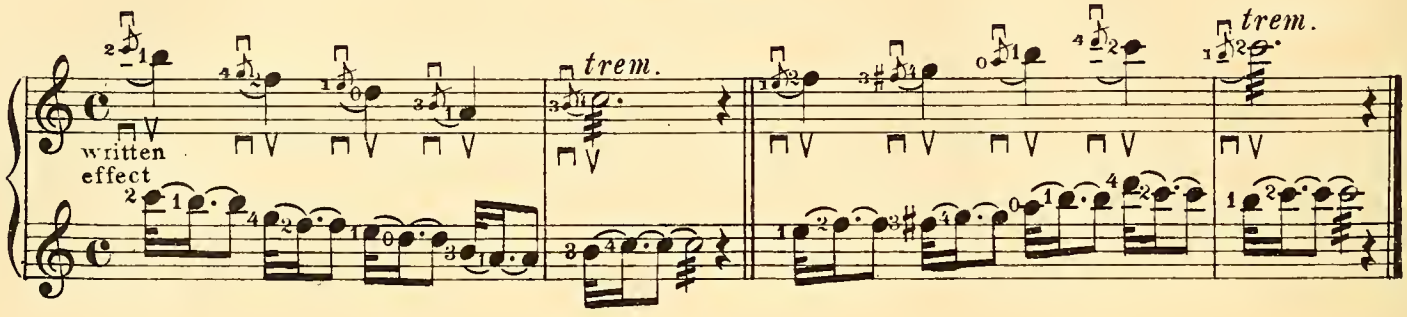
Broken Chords



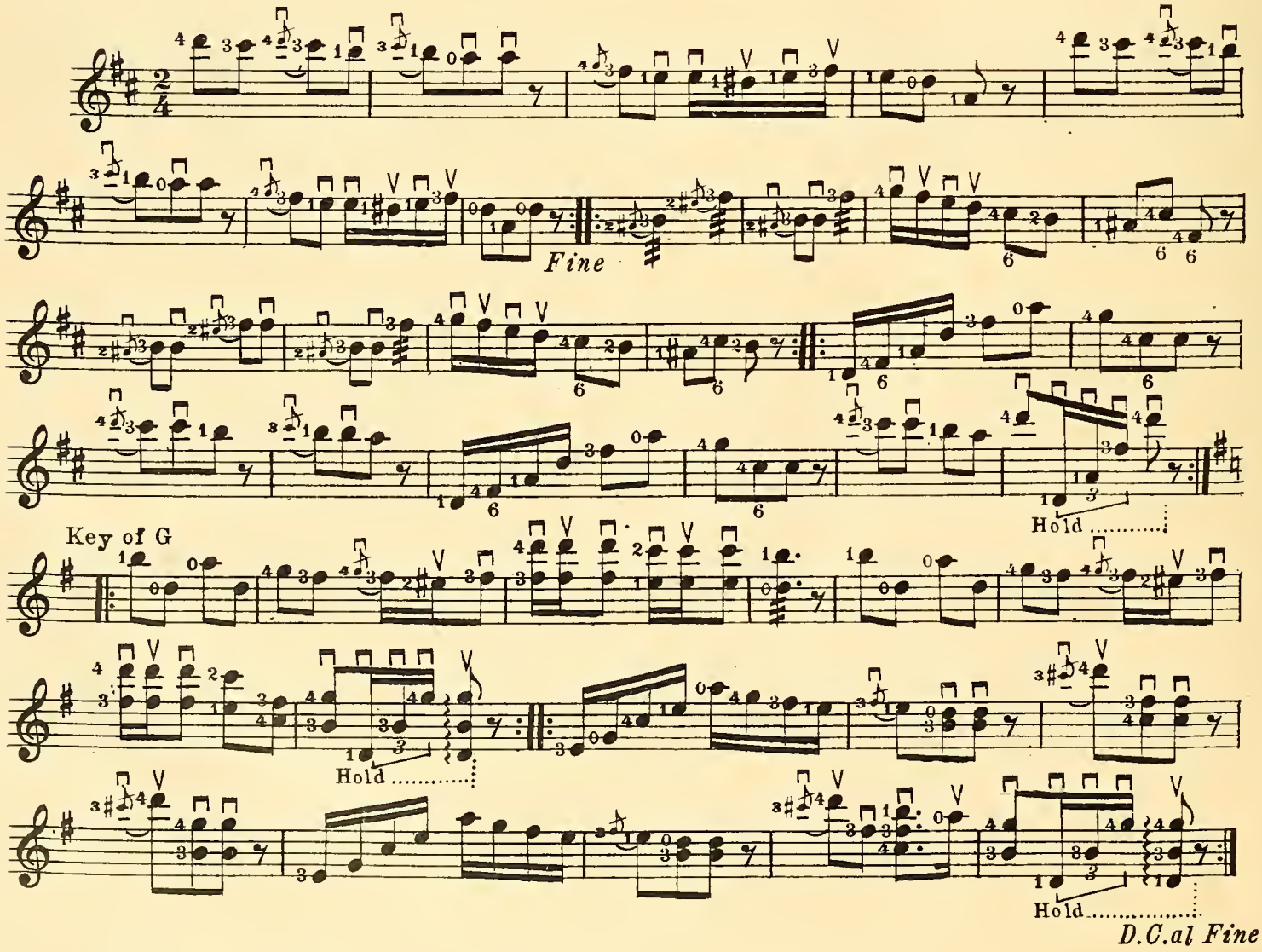
Grace Notes

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

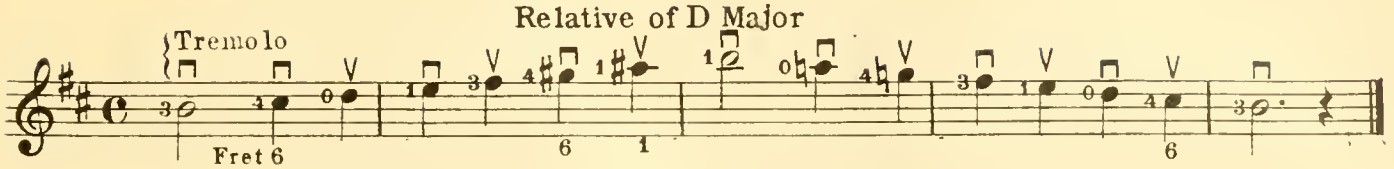


Review Polka

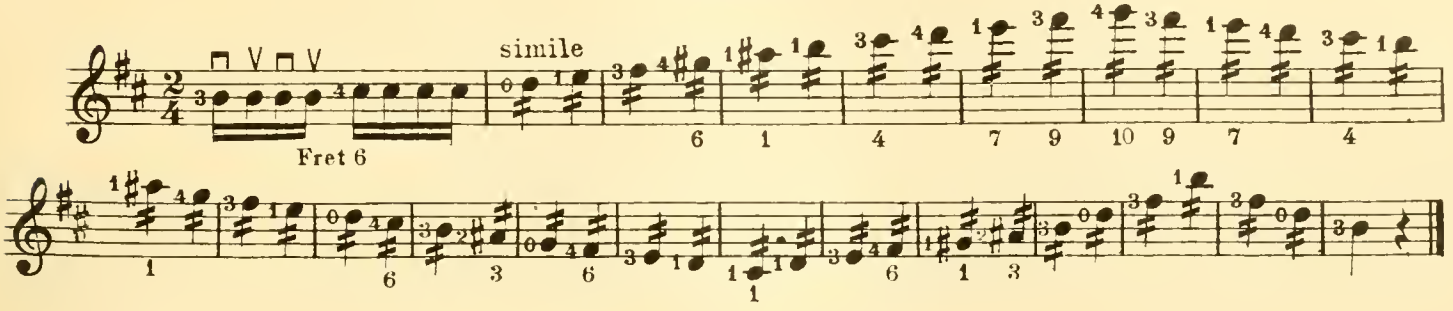


Scale of B Minor

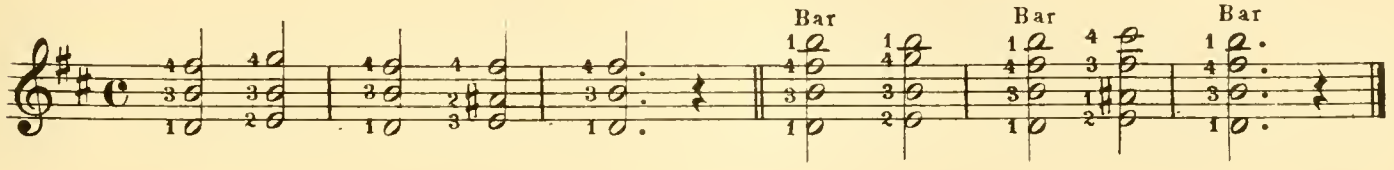
Relative of D Major



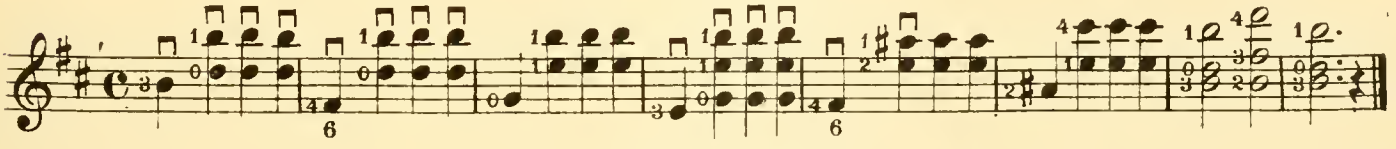
Etude



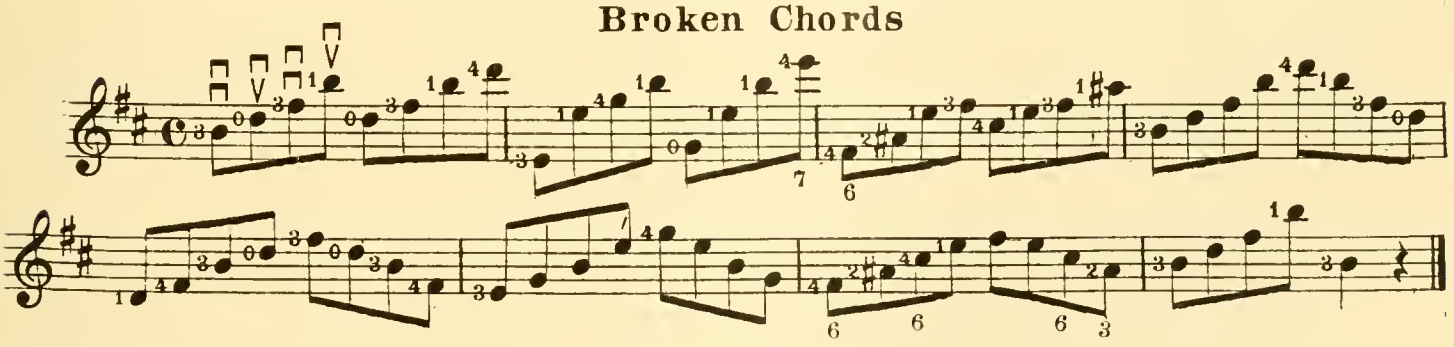
Chords in B Minor



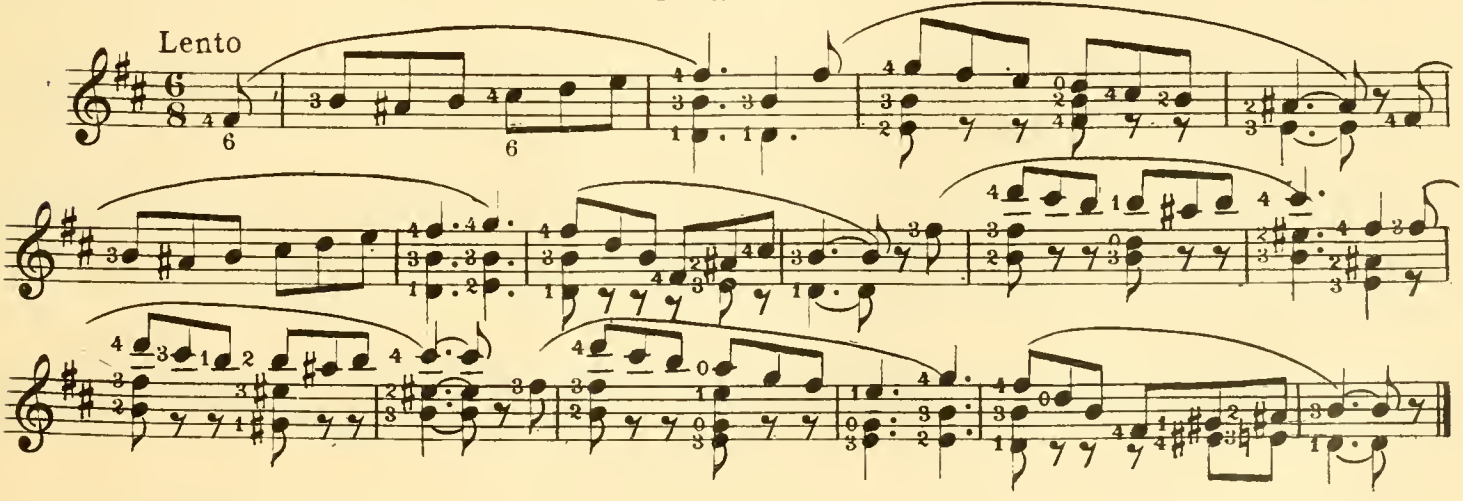
Chord Exercise



Broken Chords

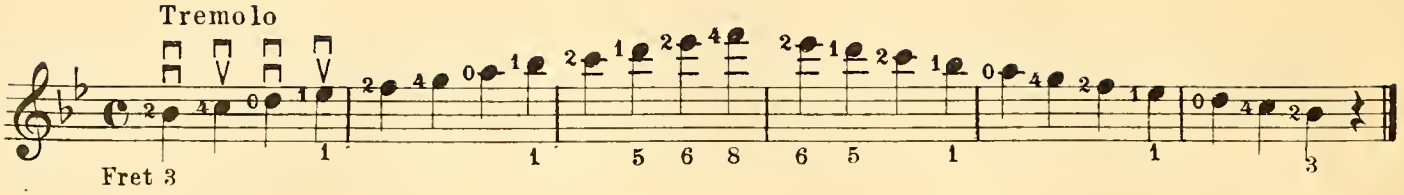


Aria

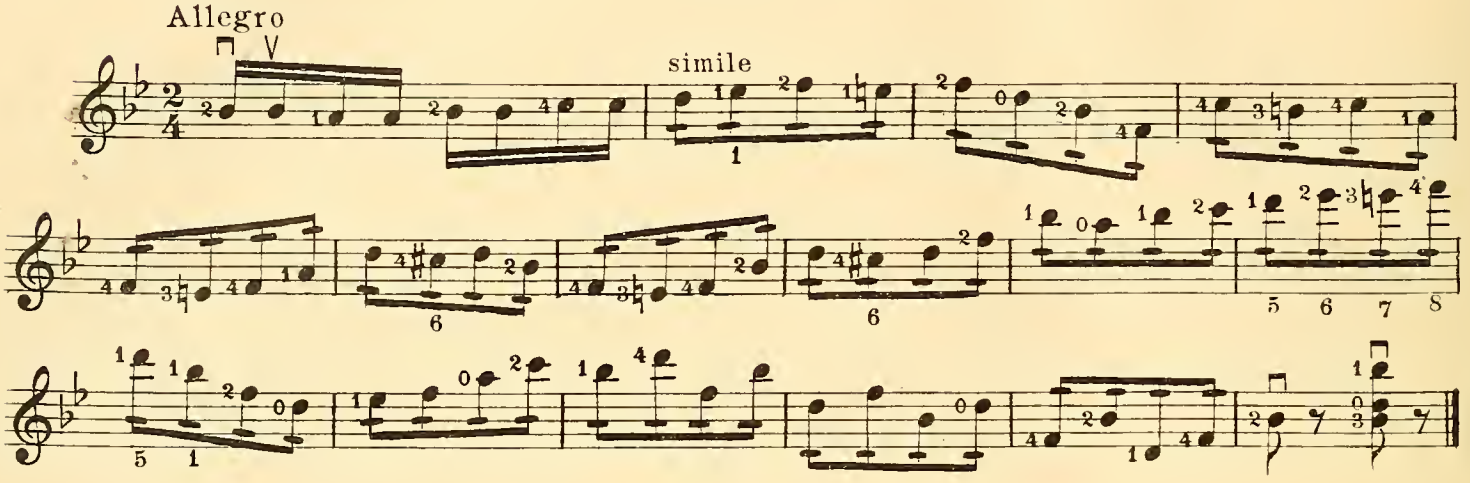


Scale of B♭ Major

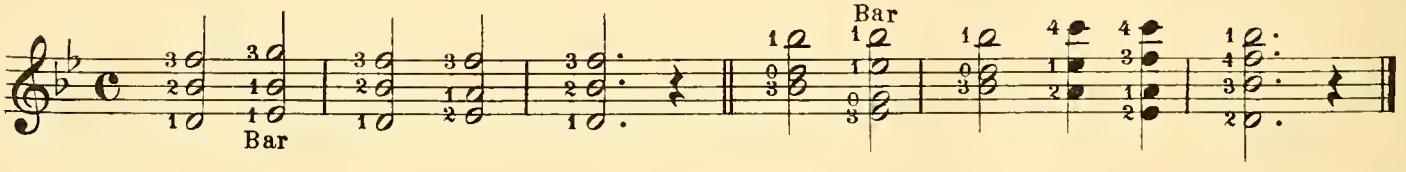
Signature B♭ and E♭



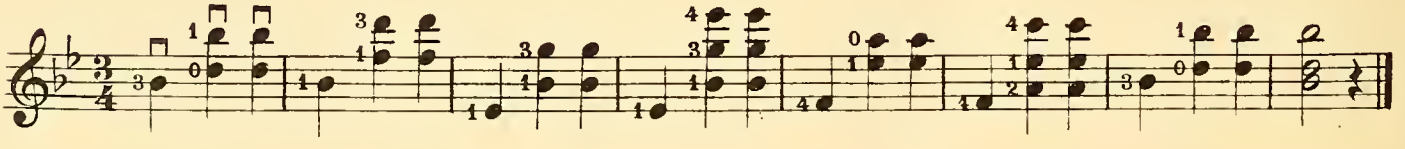
Etude



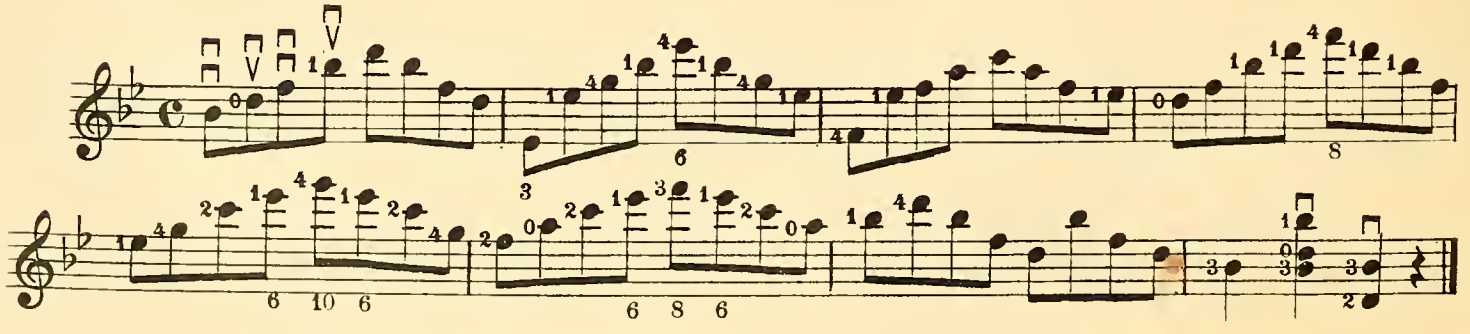
Chords in B♭ Major



Chord Exercise



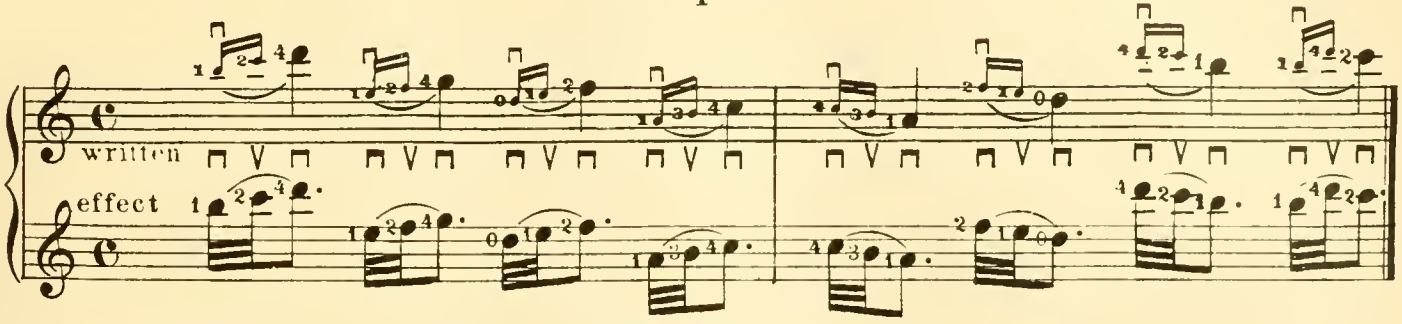
Broken Chords



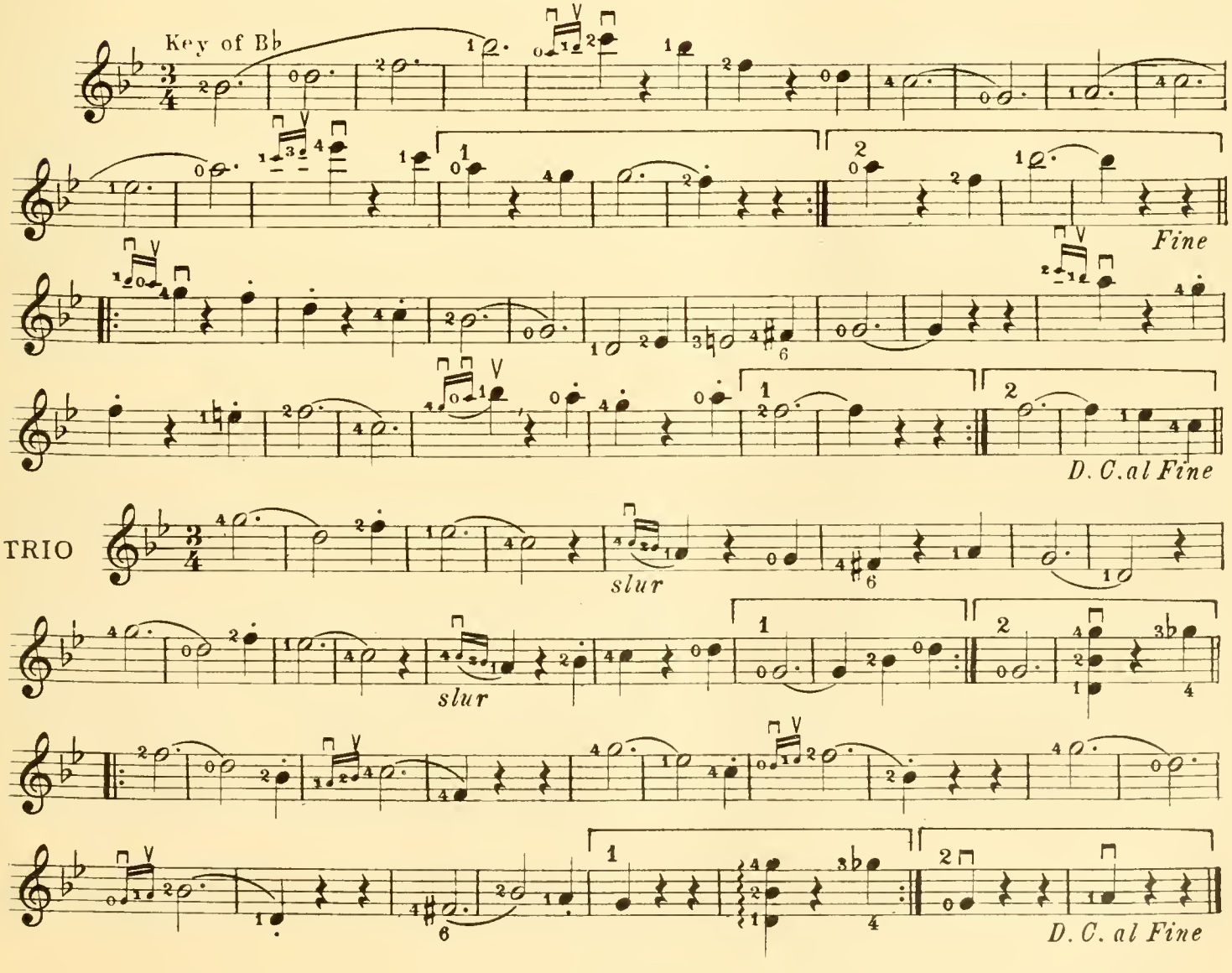
Double Grace Notes

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

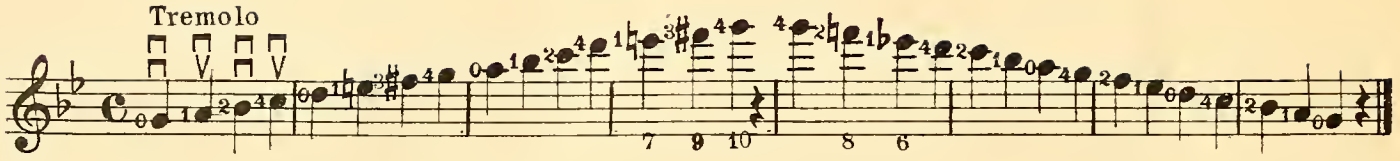


Blue Bell Waltz

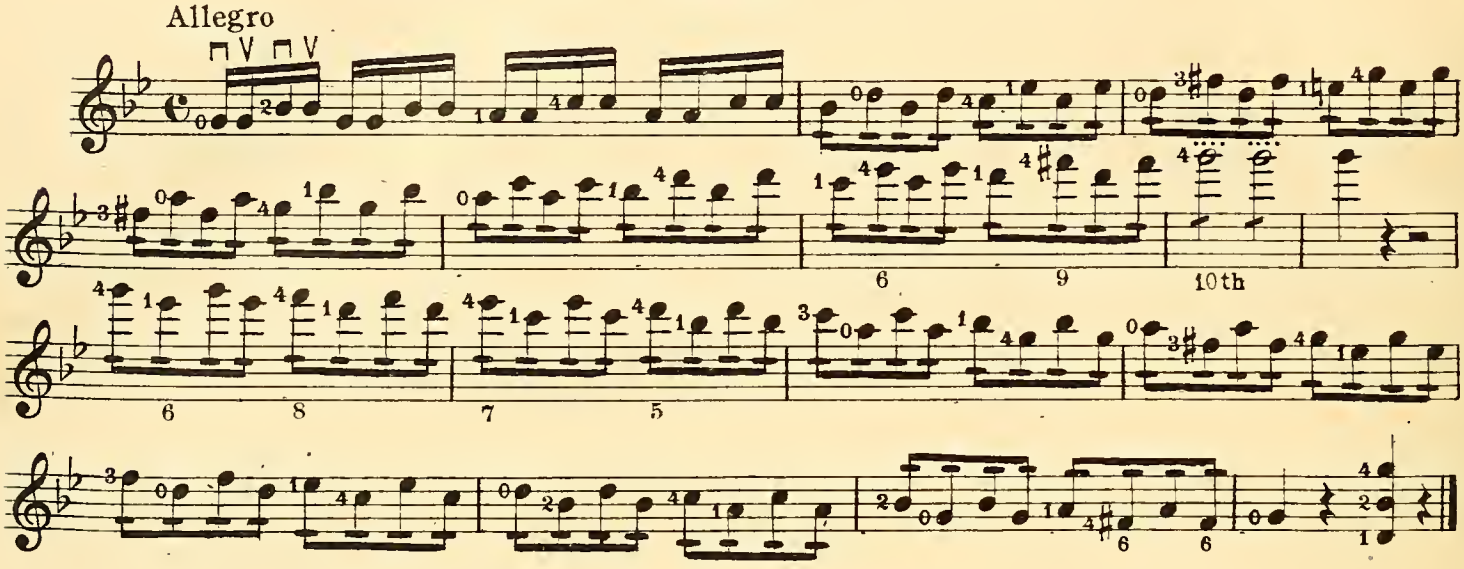


Scale of G Minor

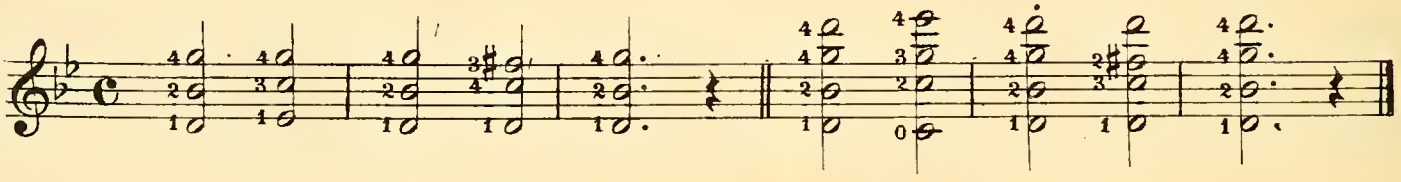
Relative B♭ Major



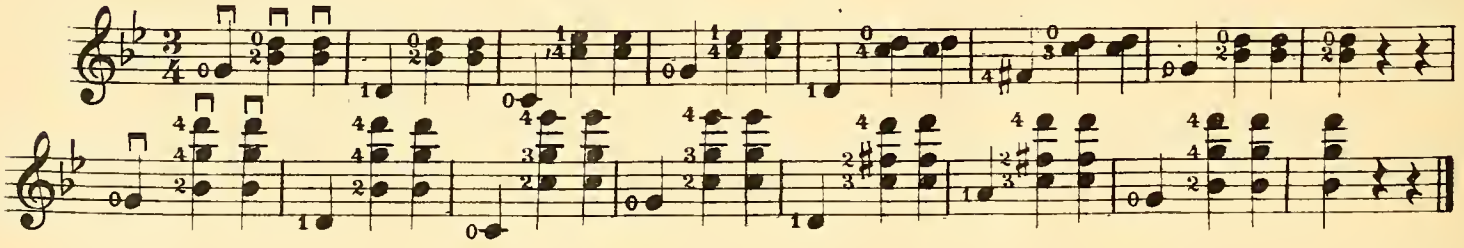
Etude



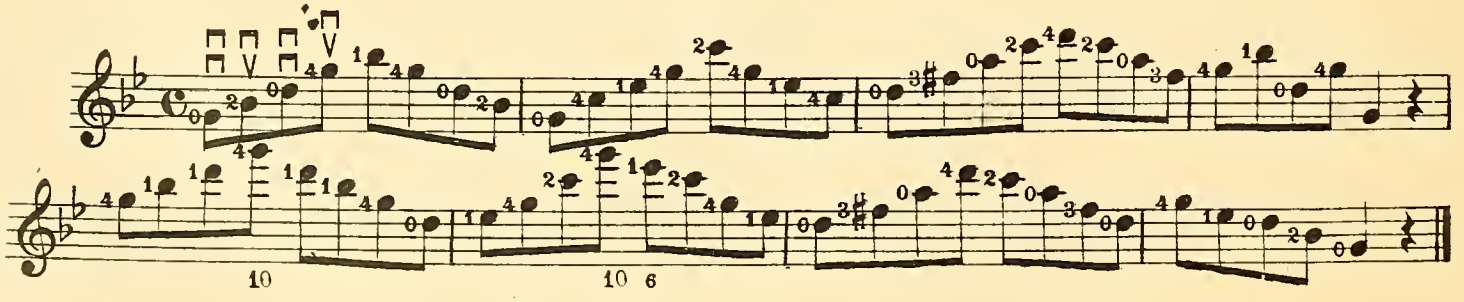
Chords in G Minor



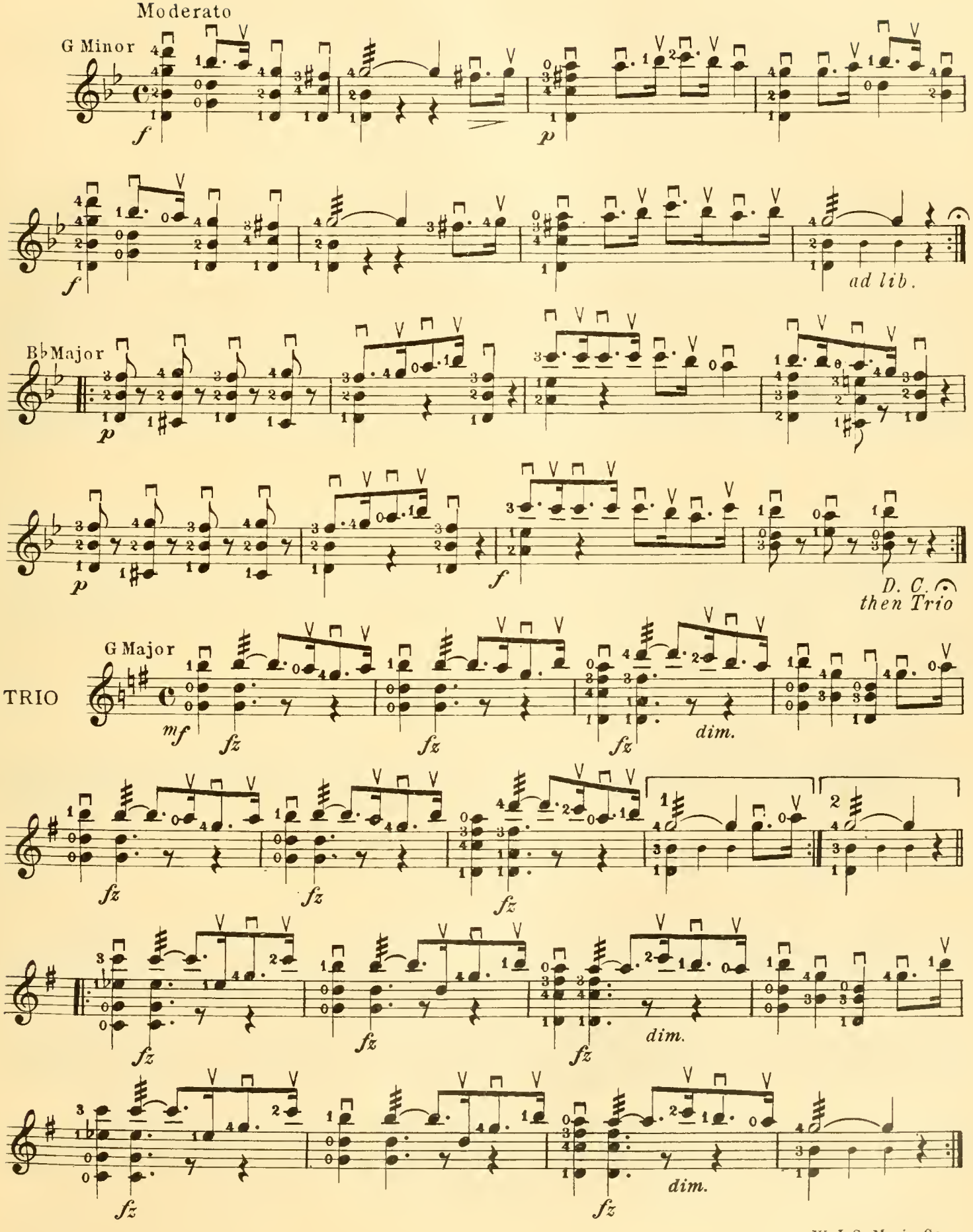
Chord Exercise



Broken Chords

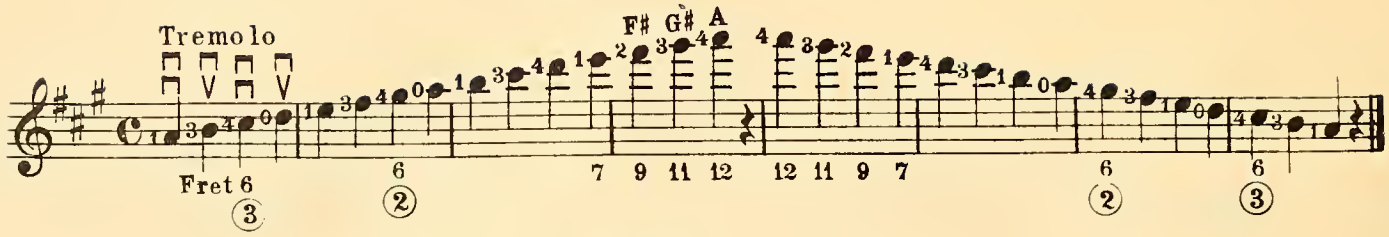


March Of The Guards

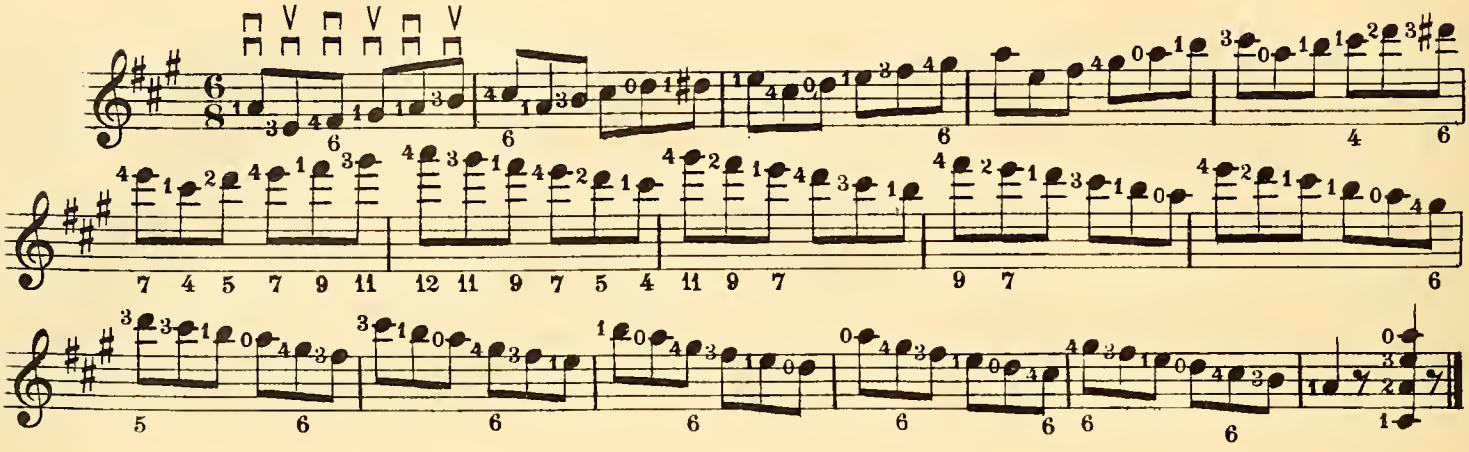


Scale of A Major

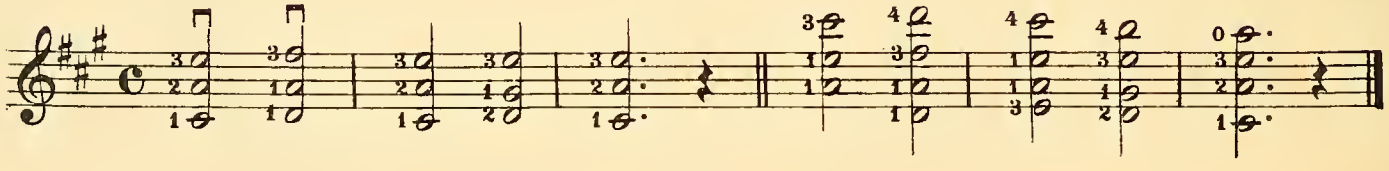
Signature F♯ C♯ and G♯



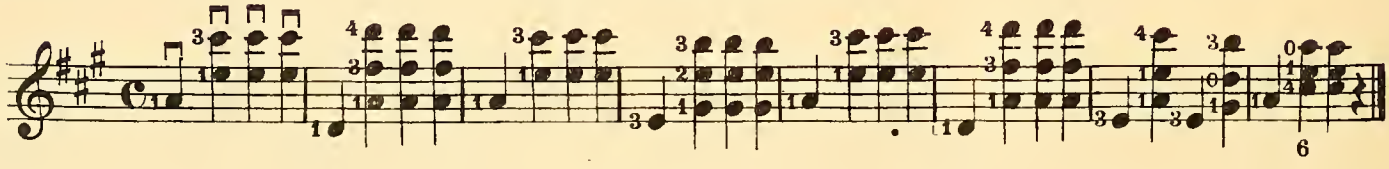
Etude



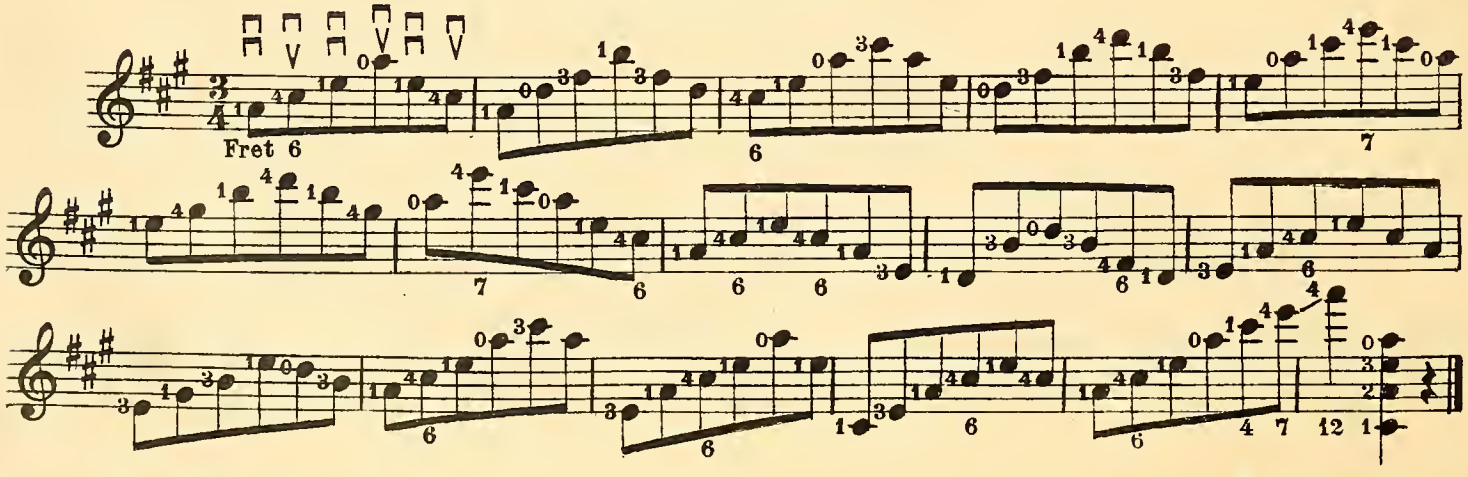
Chords in A Major



Chord Exercise

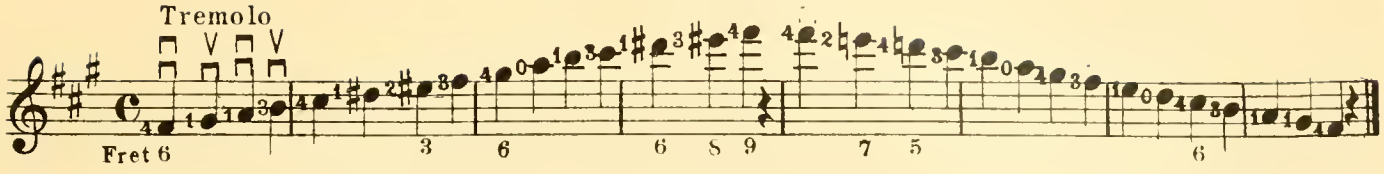


Broken Chords

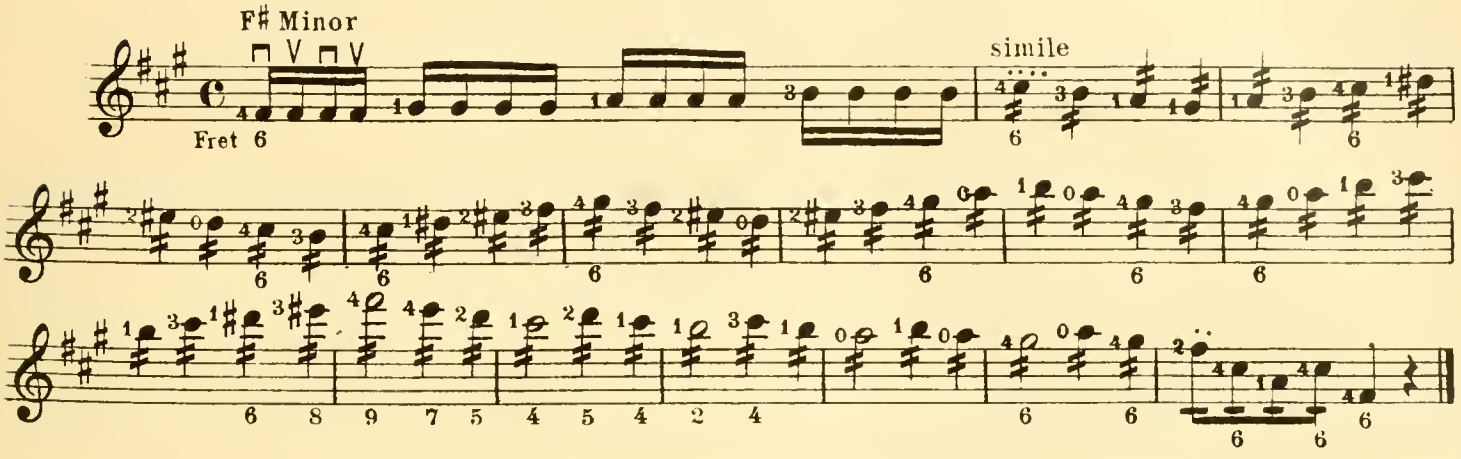


Scale of F♯ Minor

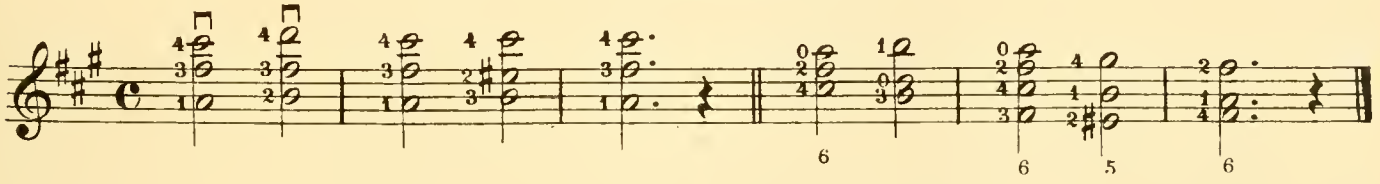
Relative of A Major



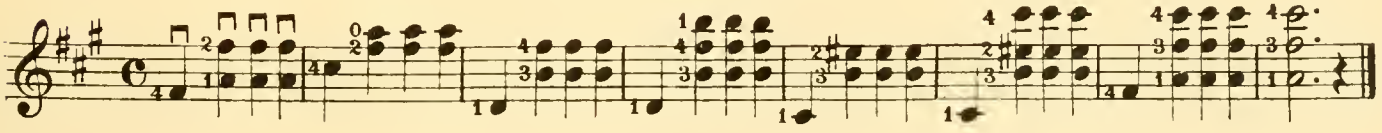
Etude



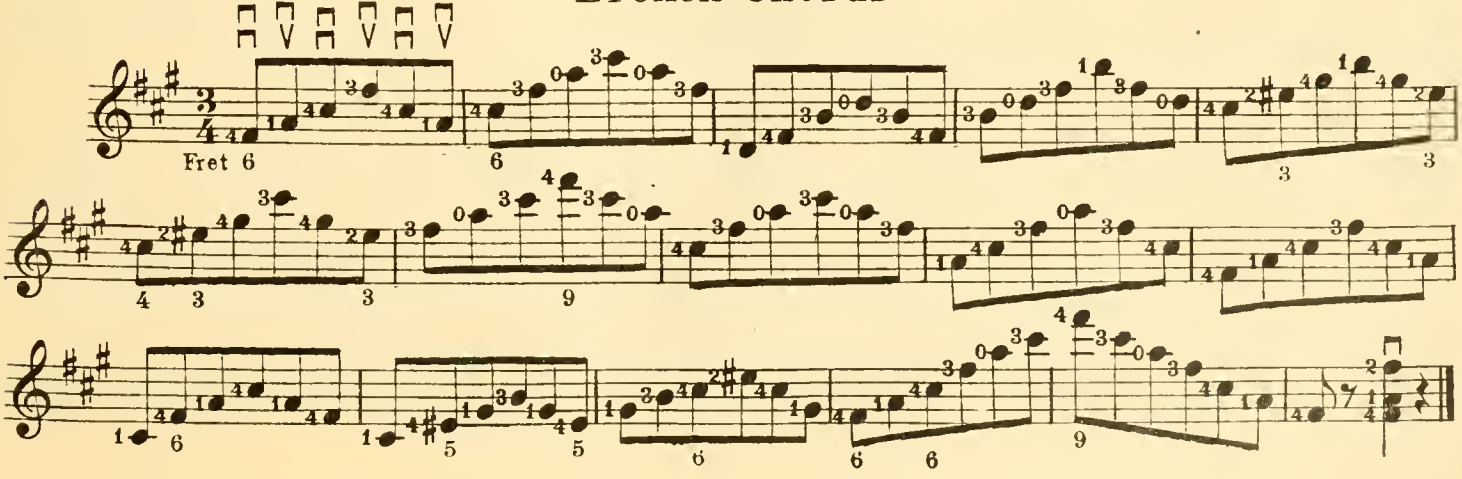
Chords in F♯ Minor



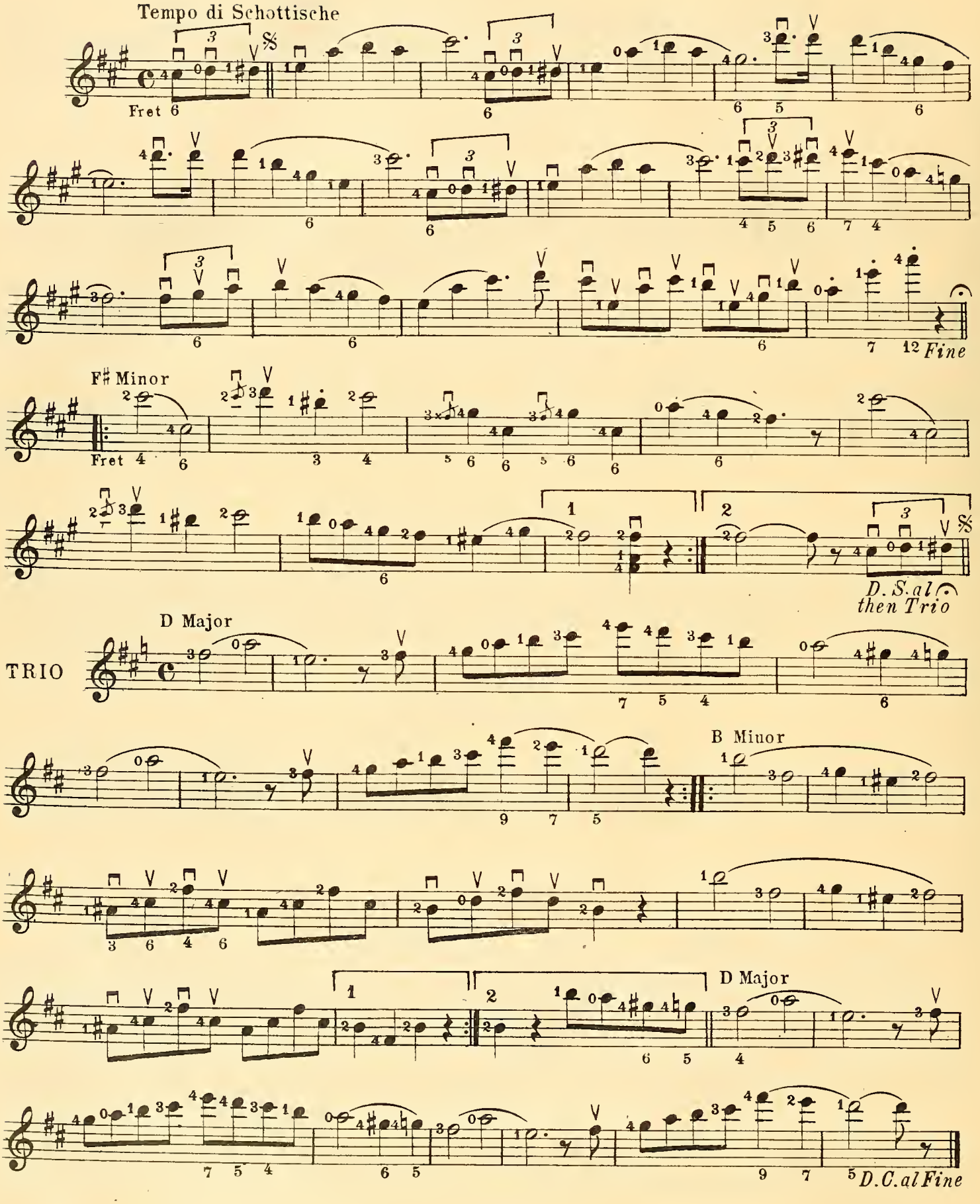
Chord Exercise



Broken Chords

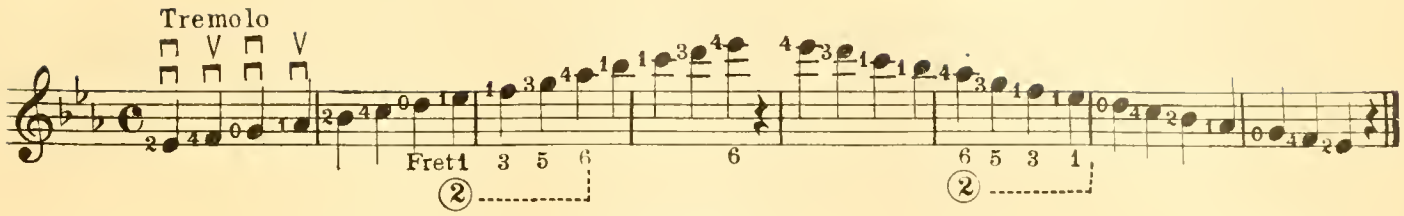


In Clover Time

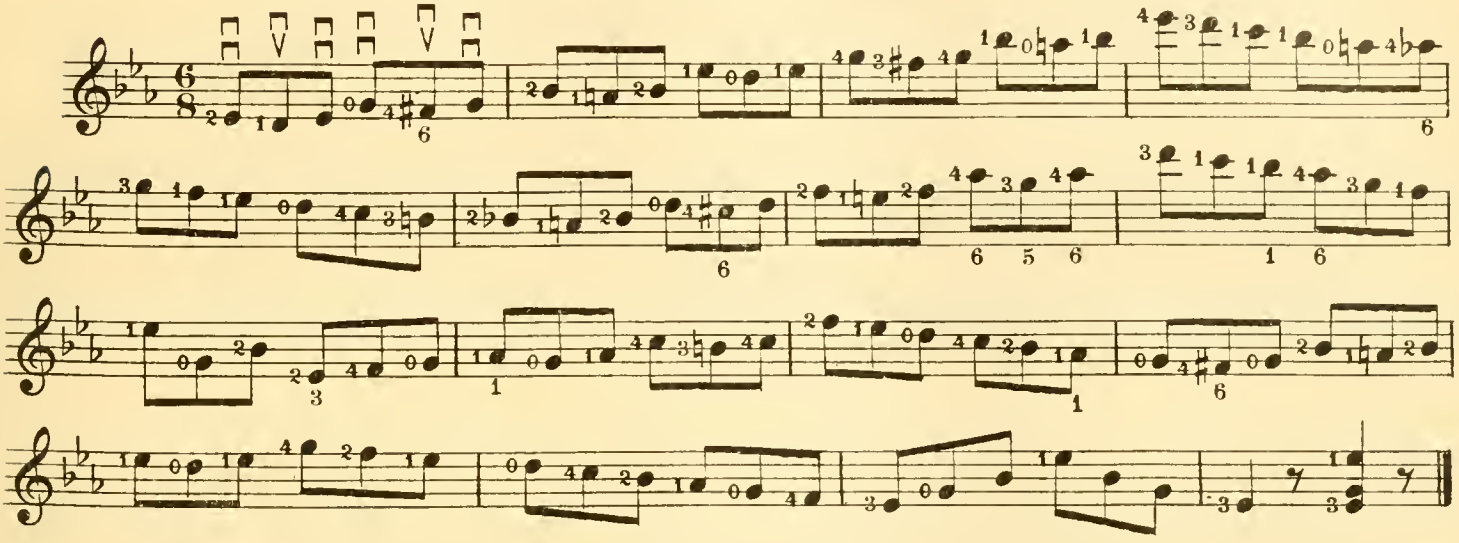


Scale of E♭ Major

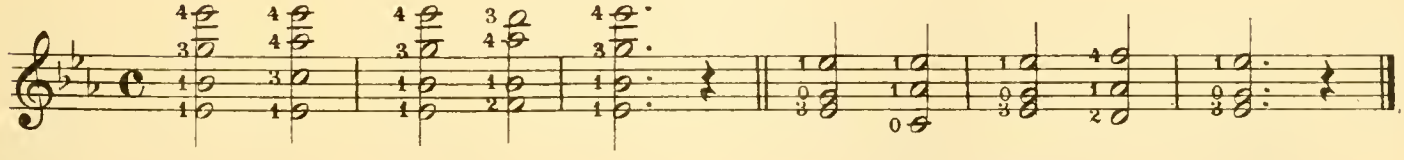
Signature B♭ E♭ and A♭



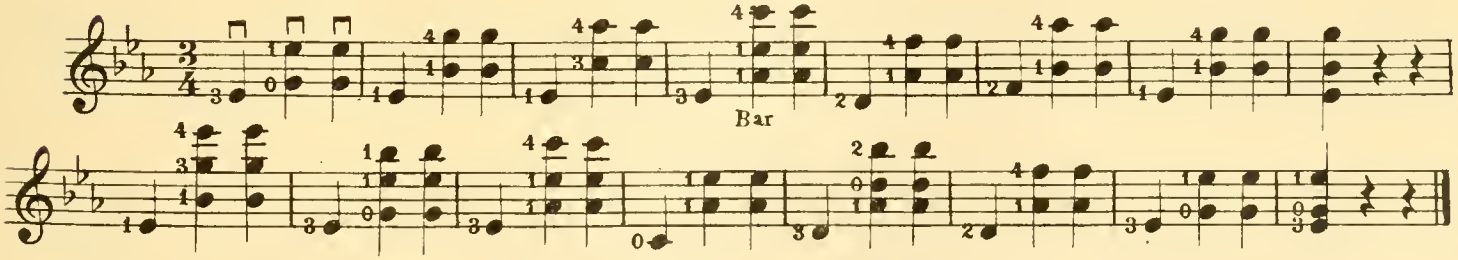
Etude



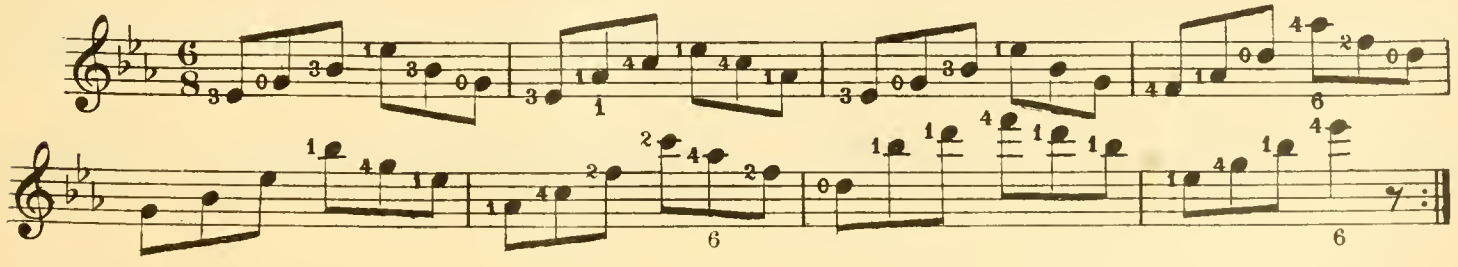
Chords in E♭



Chord Exercise

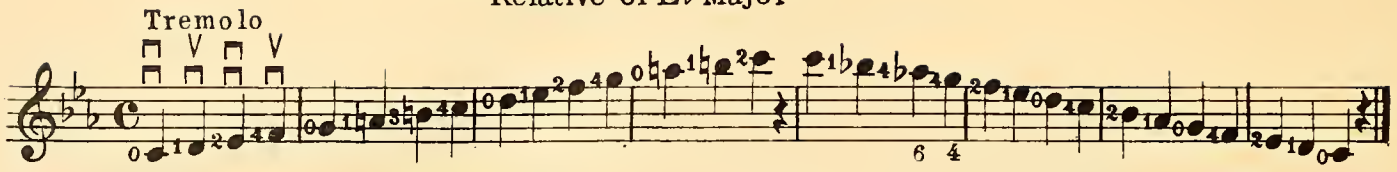


Broken Chords

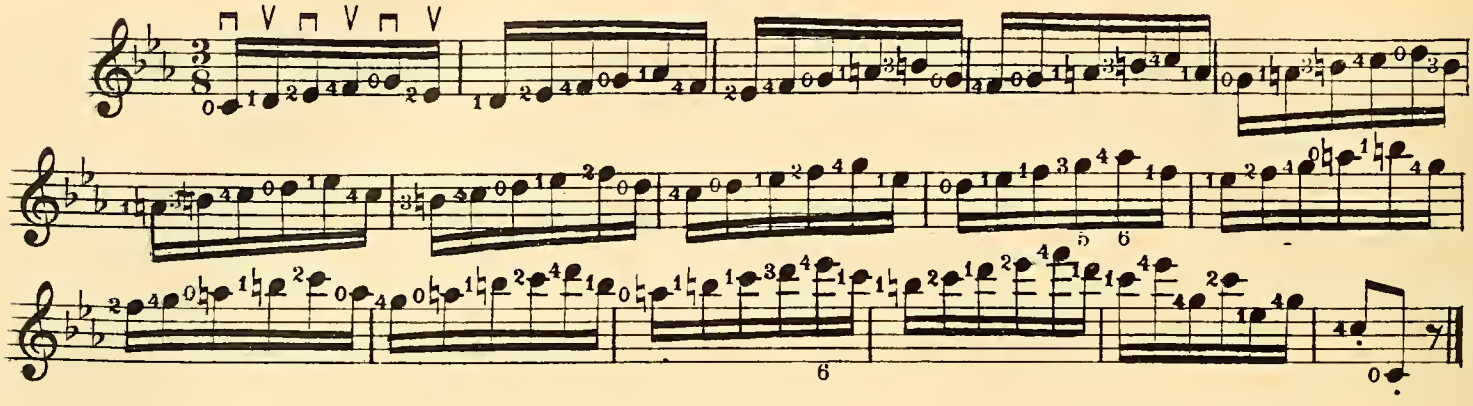


Scale of C Minor

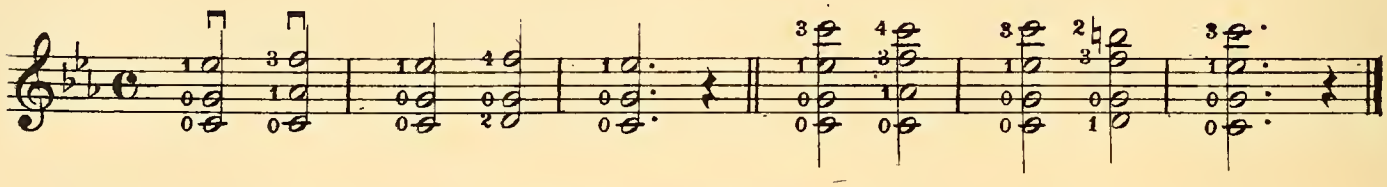
Relative of E♭ Major



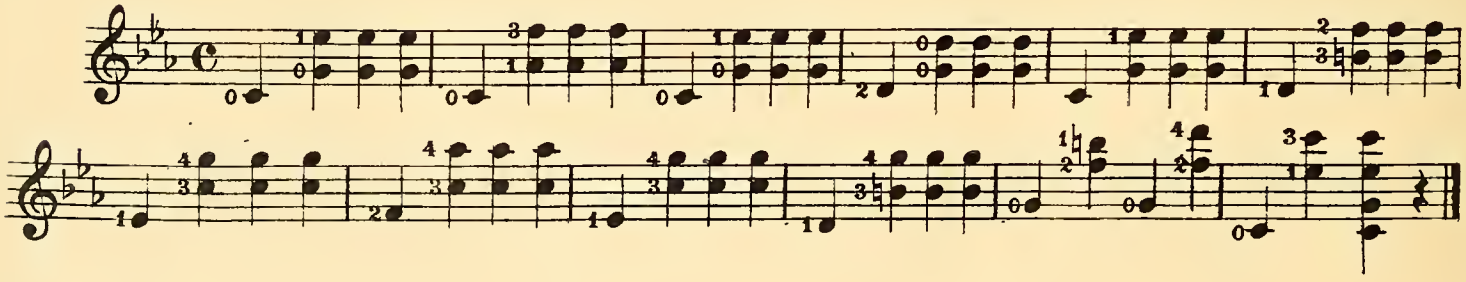
Etude



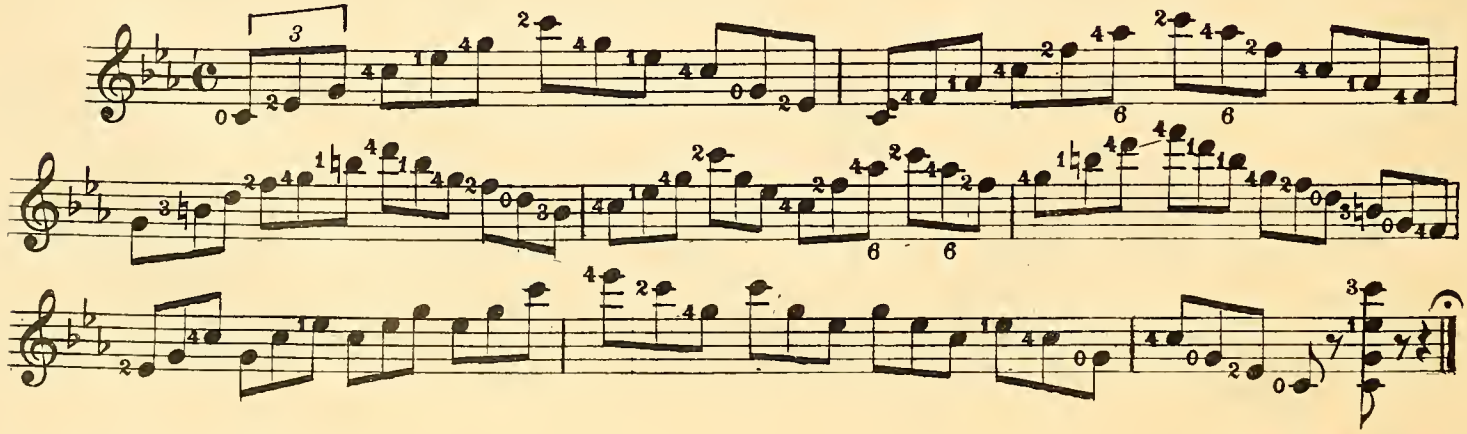
Chords in C Minor



Chord Exercise

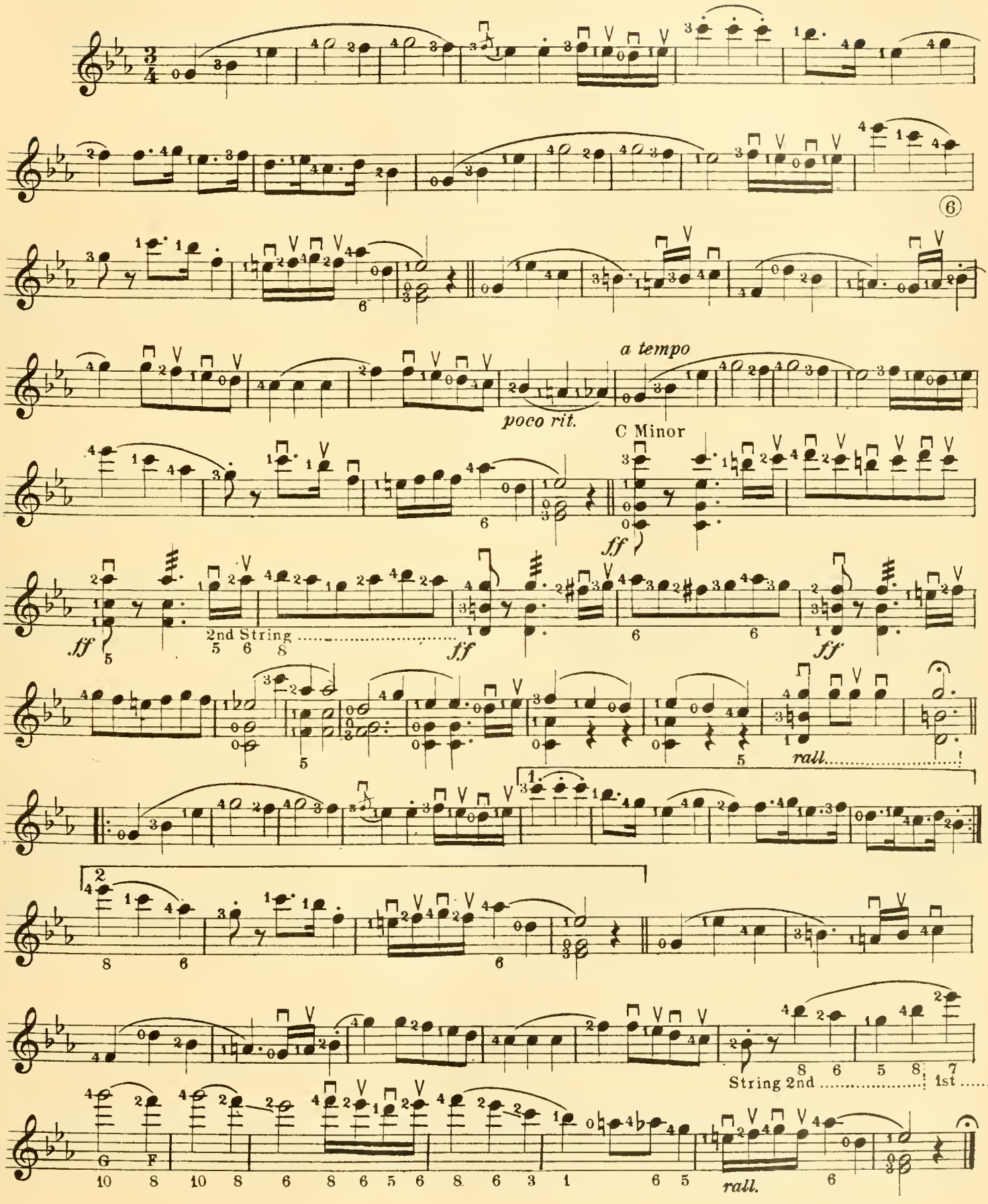


Broken Chords



Golden Days

Minuet



Position ___ Scales

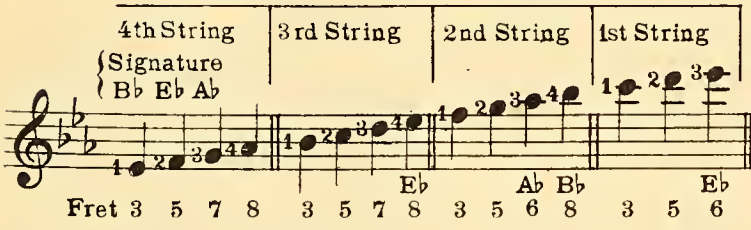
By position as here meant, is the place of the left hand fingers on the finger-board; and it is customary to say, that the number of a position is determined by the fret at which the first finger of that hand is placed. On the guitar and the regular five string banjo, this is literally true; for each fret is a position; but on the Tenor Banjo the arrangement is some-what 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.

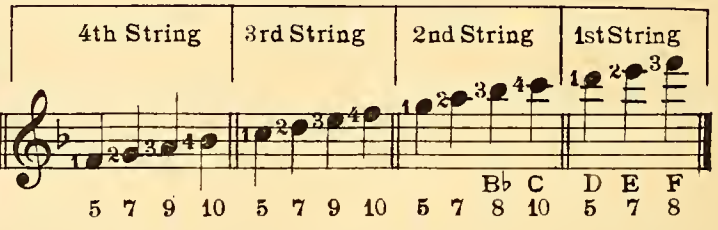
Scales

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 dis-tances 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.

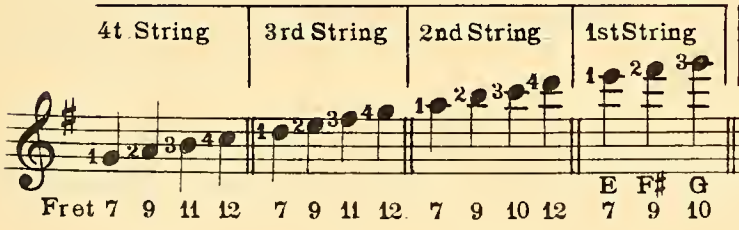
Second Position



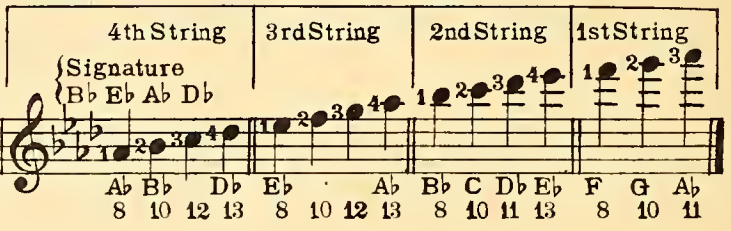
Third Position



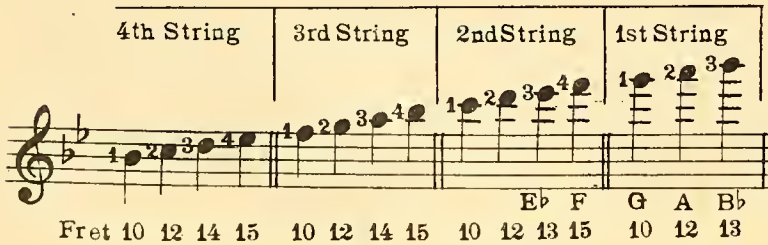
Fourth Position



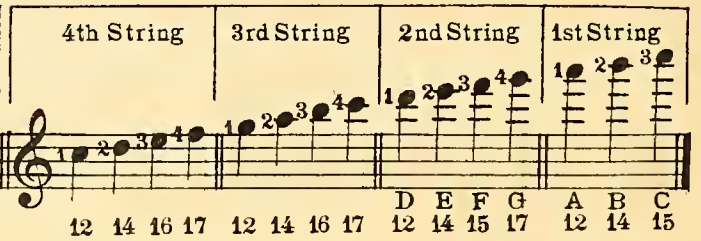
Fifth Position



Sixth Position



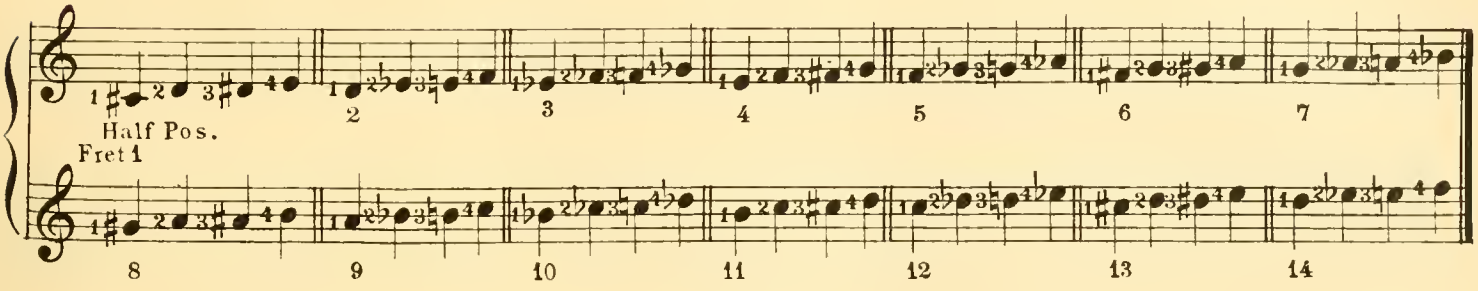
Seventh Position



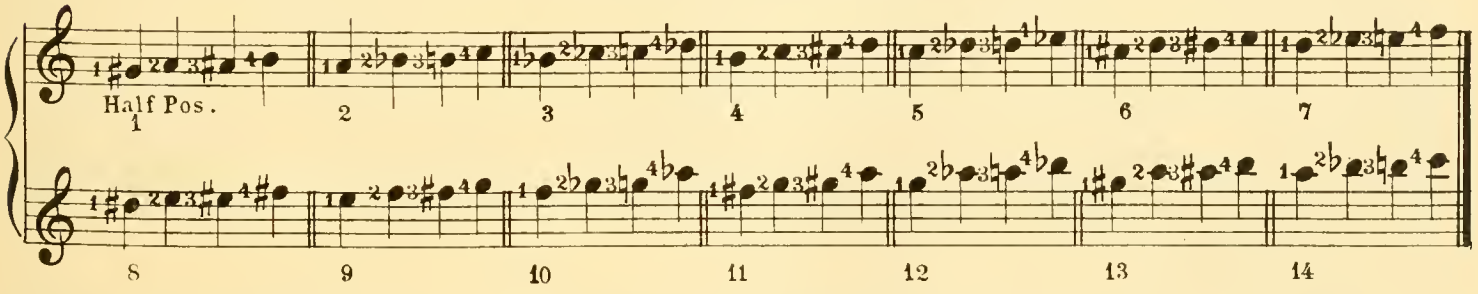
The Shift

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.

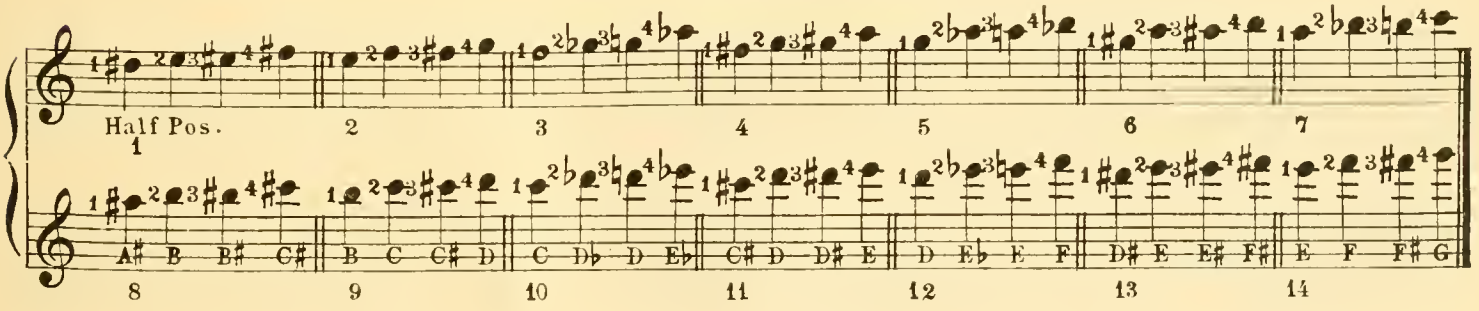
4th or C String



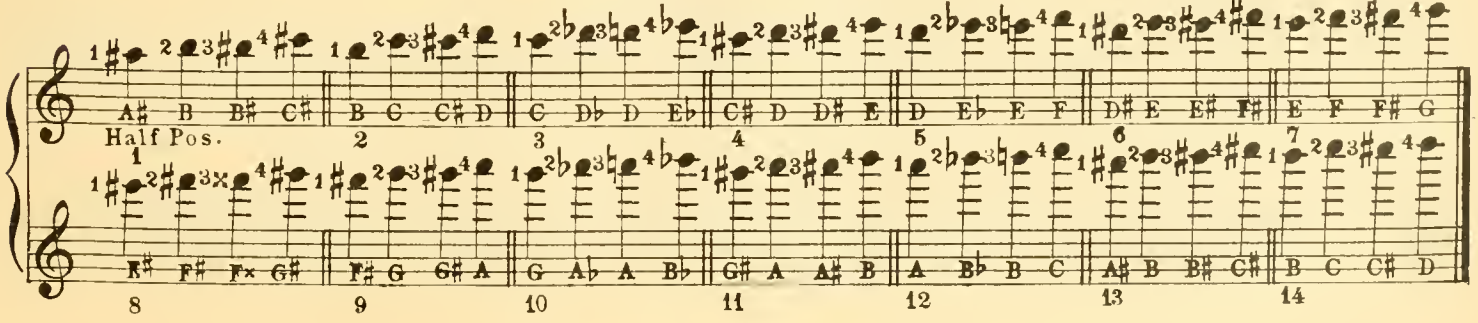
3rd or G String



2nd or D String

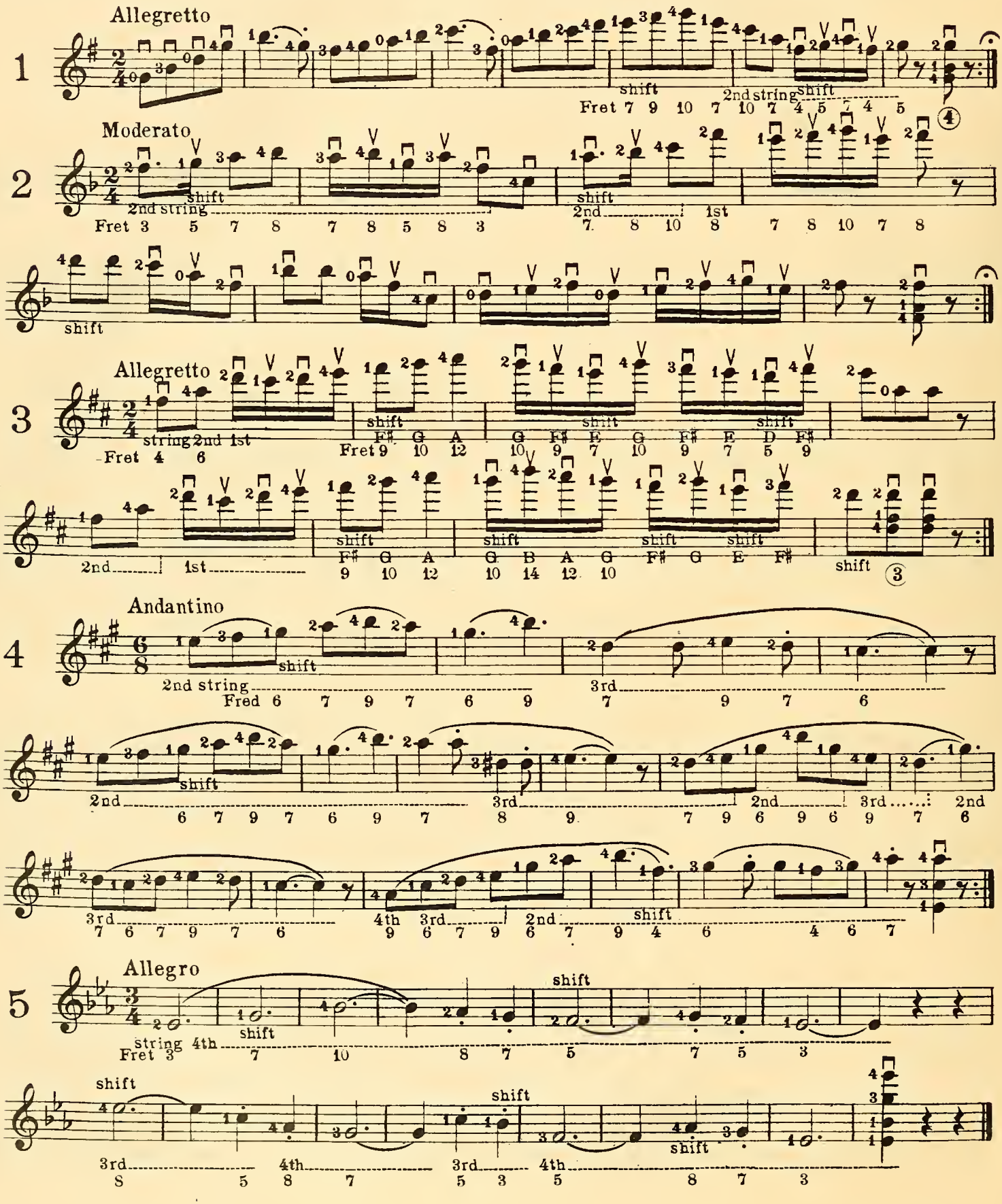


1st or A String



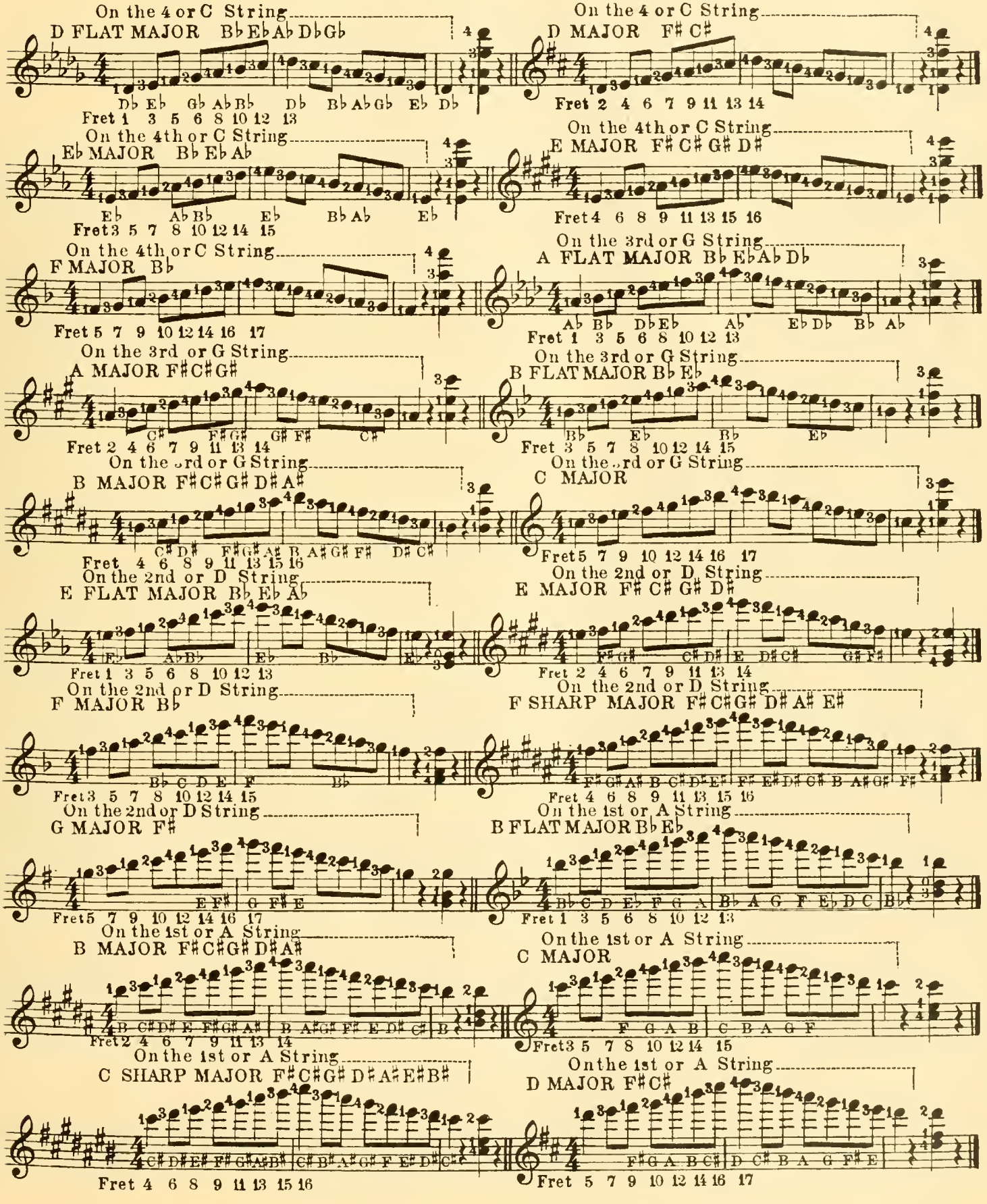
Examples in Shifting

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.



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.



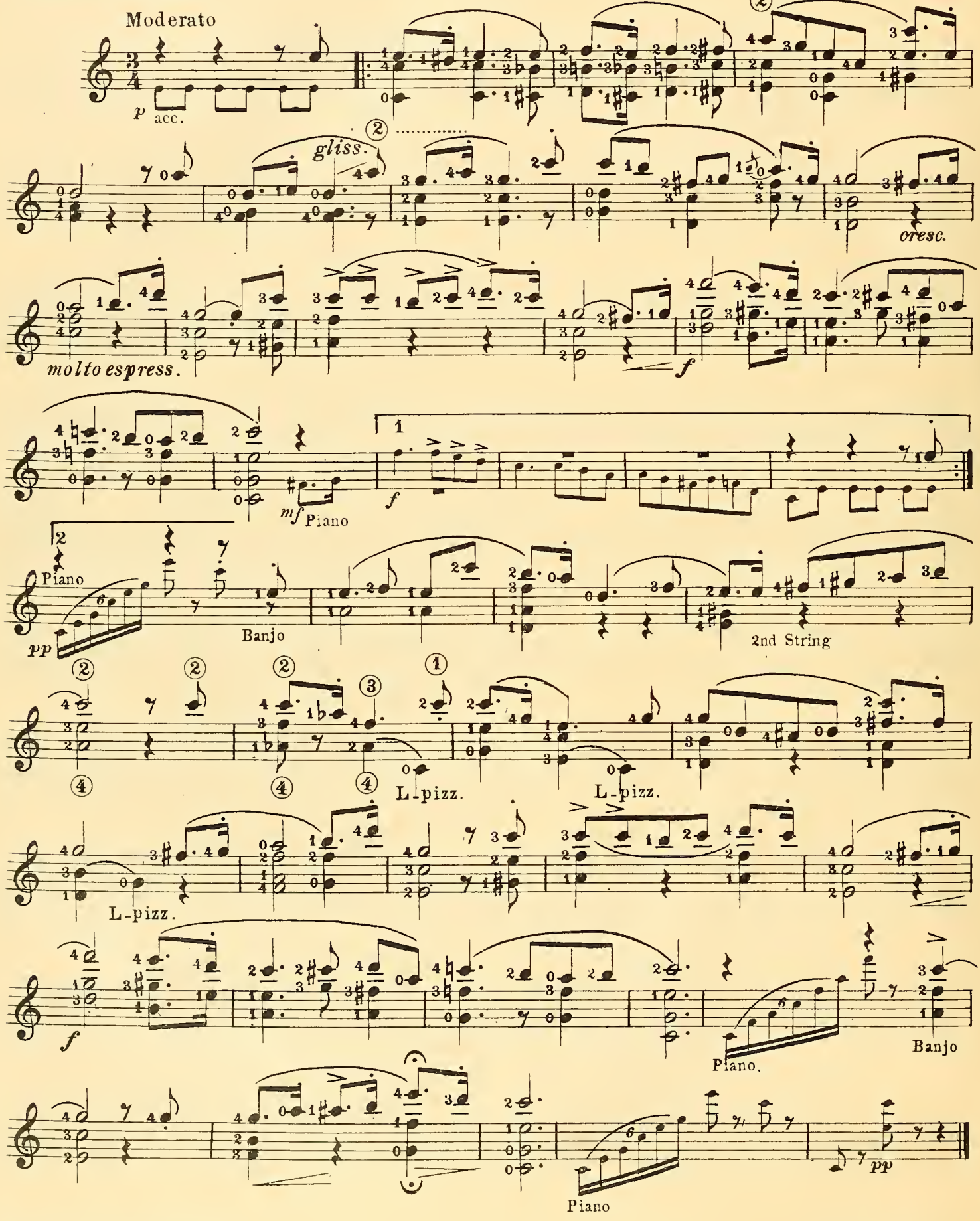
Sleep Well, Thou Sweet Angel

(Franz Abt)

Tenor Banjo Solo

Piano acc. Published

Arr. by Wm. Foden



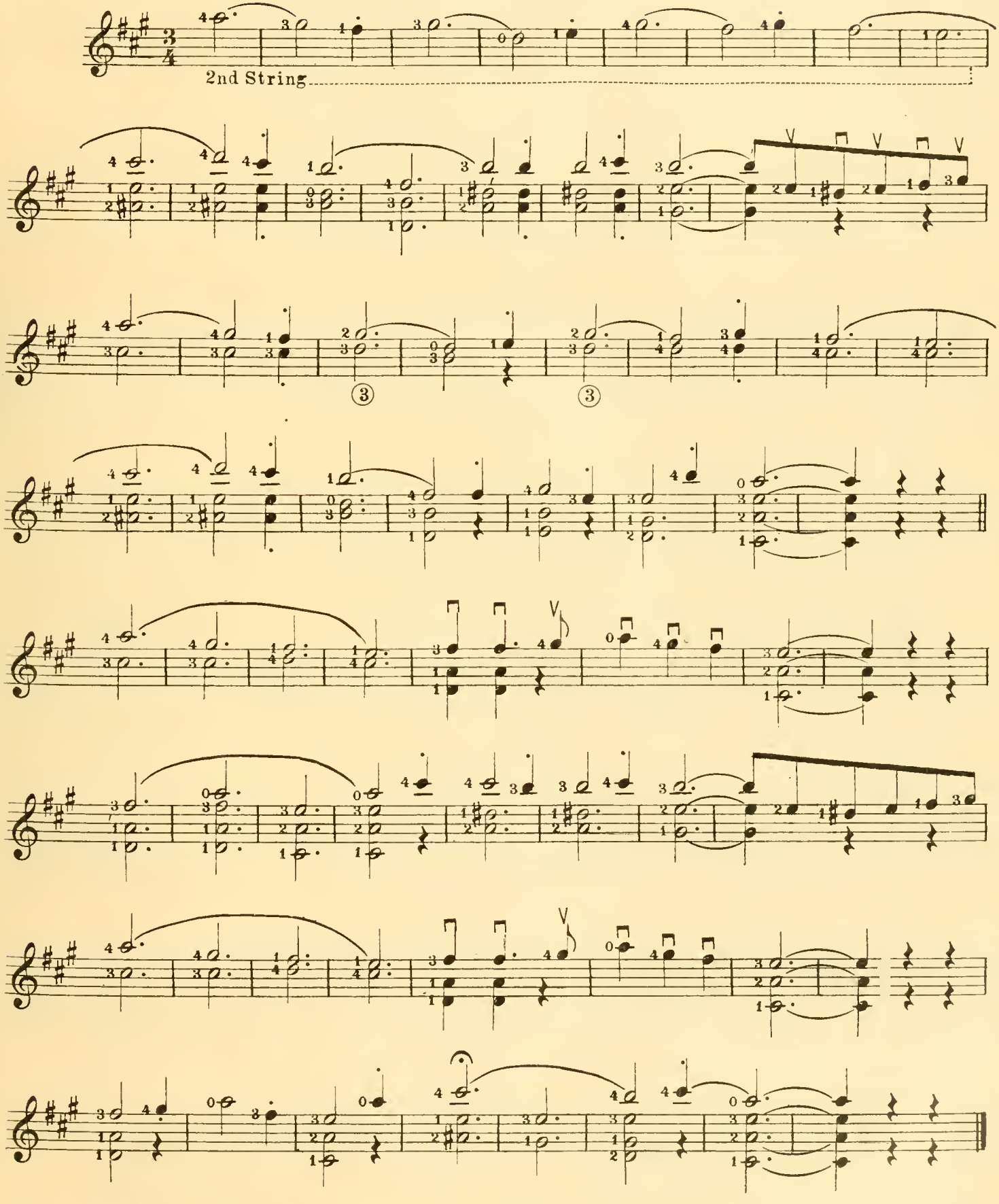
One, Two, Three, Four

Tenor Banjo Solo

Waltz

Arr. by Wm. Foden

Piano acc. Published



Yonder Hill

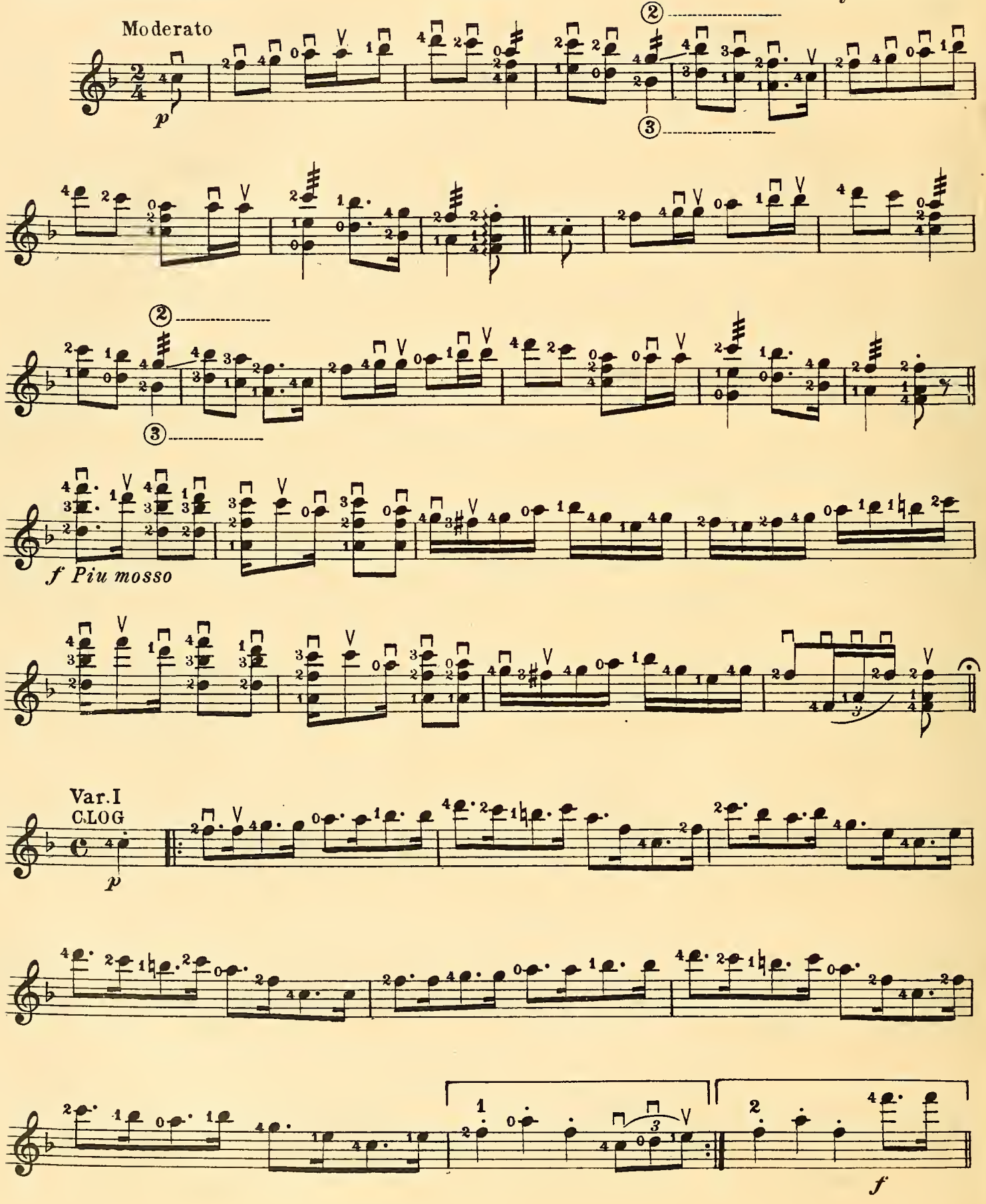
Tenor Banjo Solo

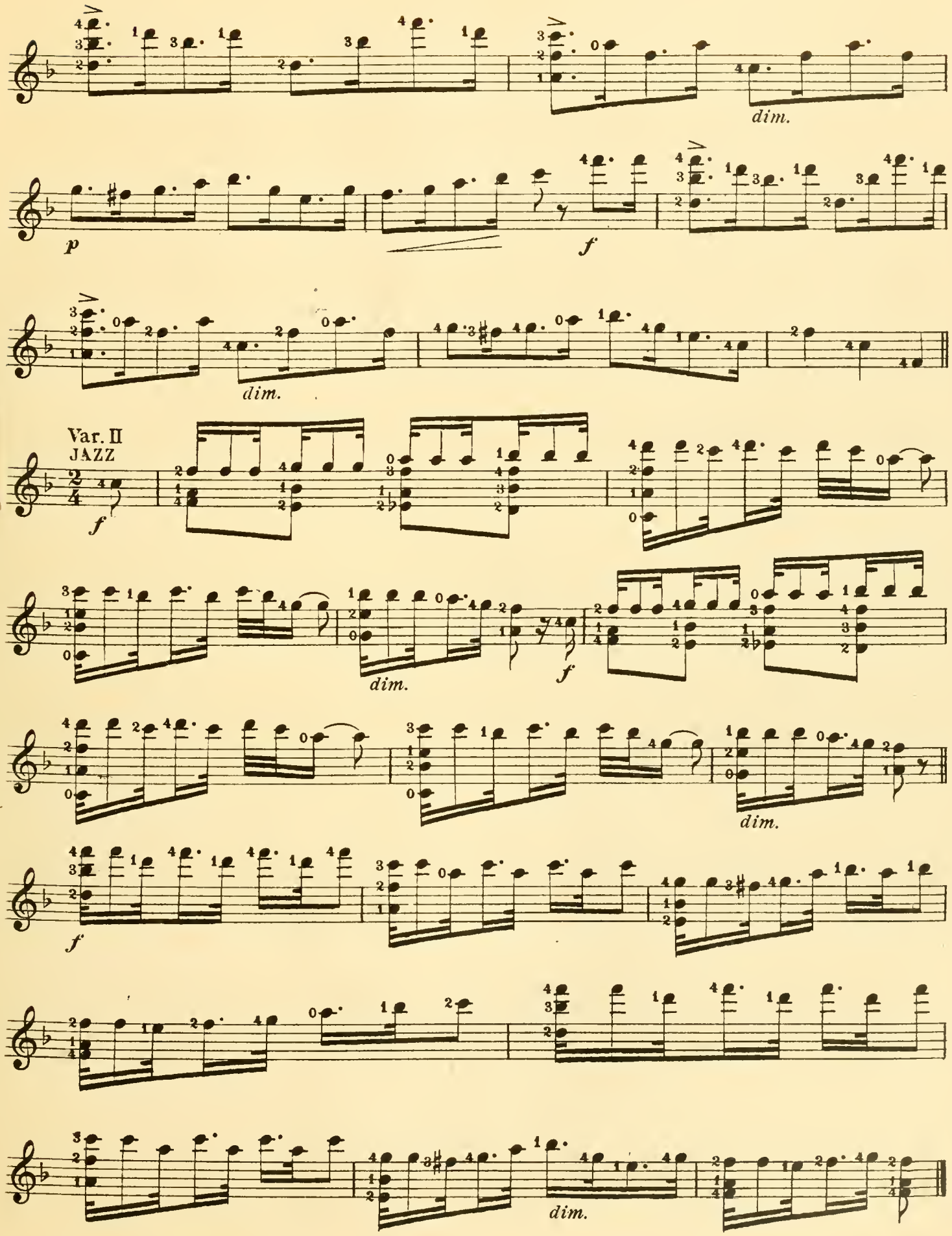
(Song and Dance)

Piano acc. Published

Varied

Arr. by Wm. Foden




dim.
p
f
dim.
Var. II
JAZZ
f
dim.
f
dim.
f
dim.

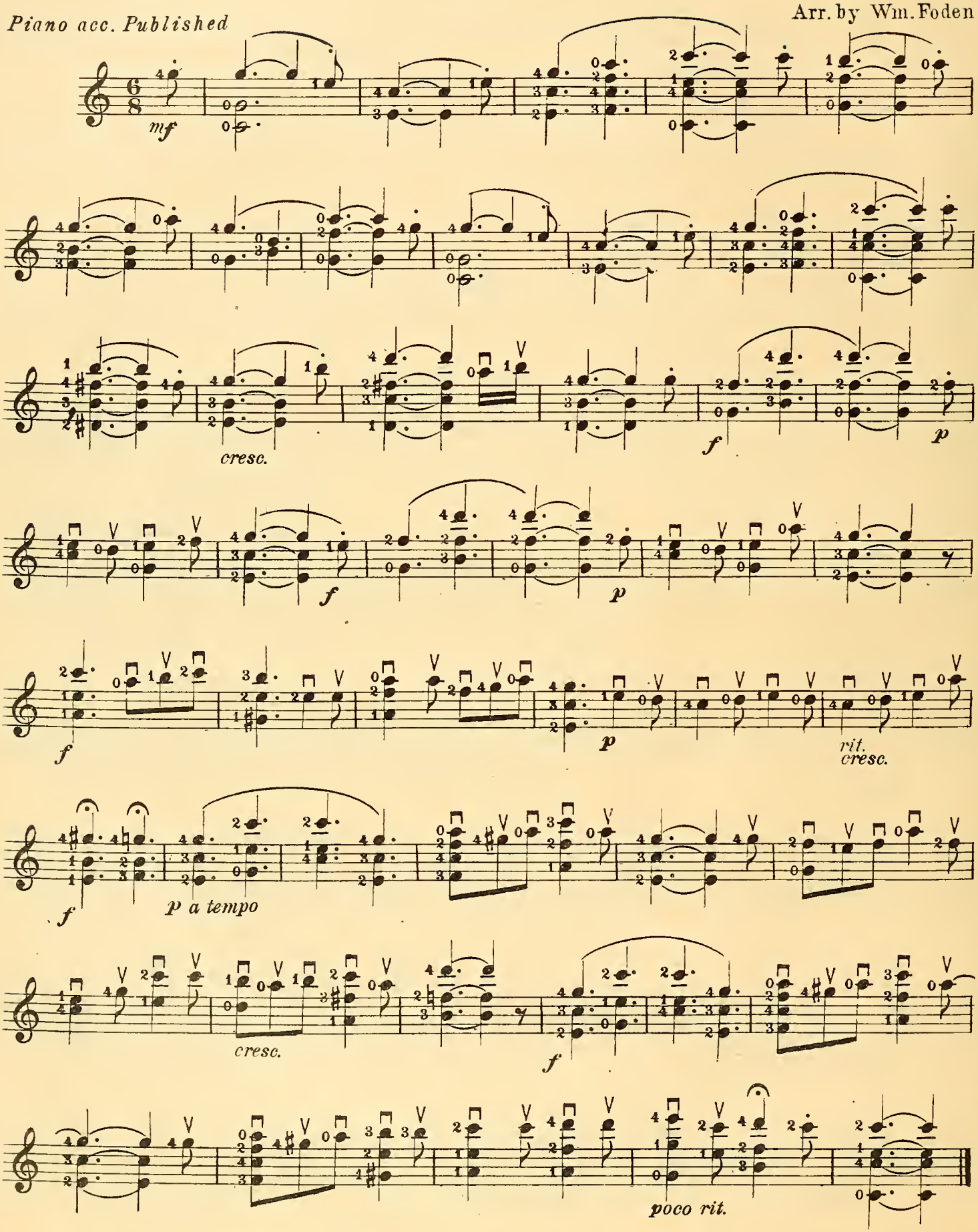
Sailing

(G. Marks)

Tenor Banjo Solo

Arr. by Wm. Foden

Piano acc. Published



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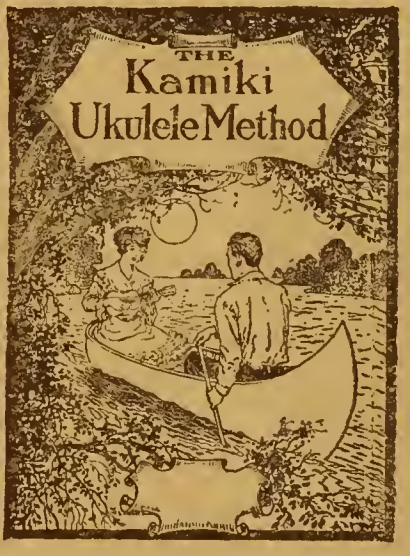

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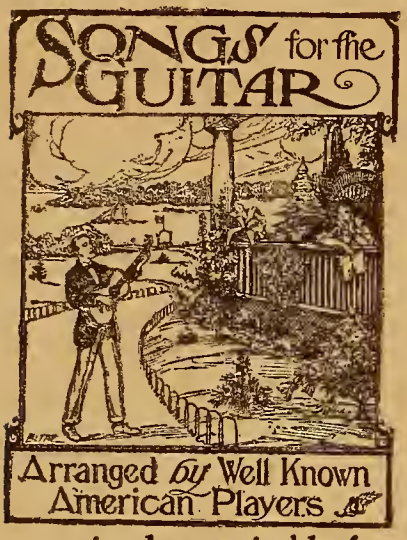

Songs for the Guitar

This collection of Fifty-eight songs includes many old favorites, and a number of songs both new and old, which have never before been published with Guitar accompaniment. Several Spanish, French and Italian songs in original text, splendidly arranged by Fred. J. Bacon, Mr. and Mrs. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter, Wm. J. Smith and Walter F. Vreeland.

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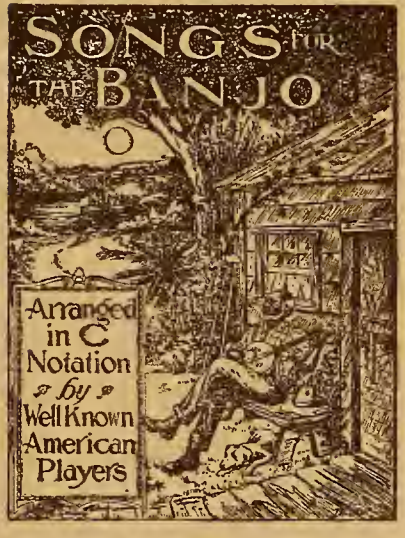

Songs for the Banjo

IN C NOTATION

This collection of Fifty-six songs includes many old favorites and a number never before published with Banjo accompaniment, arranged by the following celebrated arrangers and players, Thos. J. Armstrong, Fred. J. Bacon, Zarh M. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter and Walter F. Vreeland.

This is the only song collection for Banjo published in this country in C notation. The accompaniments are effective and banjoistic, and none of them too difficult for the average performer.

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