

8050
v
982

No. 8050^a 982



GIVEN BY

Sewall Fund

C NOTATION

EXCELSIOR METHOD

FOR THE



BY

G. L. LANSING

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON NEW YORK CHICAGO

Copyright, 1918, by White-Smith Music Publishing Co.

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

C NOTATION

Excelsior Method

FOR THE

8050a-983

BANJO

BY

G. L. LANSING

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON

NEW YORK

CHICAGO

Copyright, 1918, by White-Smith Music Publishing Co.

✓

Serial
No. 29, 1926
9

CONTENTS

Instruction Section

- | | |
|---|---|
| <p>3 Elements of Music
Staff, Notes and Rests</p> <p>4 Dotted Notes and Rests
The Clef</p> <p>5 Time, Measure and Bar
Accidentals
The Scale</p> <p>6 Different Kinds of Scales: Major and Minor</p> <p>7 The Chromatic Scale (See Page 26)
Miscellaneous Characters</p> <p>8 Ornaments: Appoggiaturas and the Gruppetto or Turn</p> <p>9 The Trill or Shake</p> <p>10 Tremolo, Arpeggios and Other Signs</p> <p>11 The Banjo (Description)
The Strings and Bridge
How to Tune the Banjo</p> <p>12 Holding the Banjo: Positions of the Hands and Arms
Sign for Fingering
Diagram of the Finger-board (Showing the Chromatic Scale on Each String)</p> <p>13 Rules for Proper Tone Production
Exercise on the Open String
Scale and Chords in C major</p> <p>14 Scale Exercises</p> <p>15 The Slide</p> <p>16 Scale and Chords in A minor</p> <p>17 Scale and Chords in G major</p> <p>18 Elevating the 4th String
Scale and Chords in E minor
Etude in E minor</p> | <p>19 The Positions and Examples</p> <p>20 Scale and Chords in F major
Scale and Chords in D minor</p> <p>22 Scale and Chords in D major
Scale and Chords in B minor</p> <p>23 Scale and Chords in B\flat major, G minor, E\flat major,
C minor and A\flat major</p> <p>24 Exercises in Intervals of Thirds, Sixths, Octaves and
Tenths
Etude</p> <p>25 Scale and Chords in F minor, A major, F\sharp minor,
E major and C\sharp minor</p> <p>26 The Chromatic Scale (See Page 7)
Arpeggios or Broken Chords</p> <p>27 The Tremolo and Exercise
Melody with Accompaniment</p> <p>28 Etude in Chords</p> <p>29 Etude</p> <p>30 Exercise for Stretching the Fingers
Etude</p> <p>31 Exercises for Rapid Fingering</p> <p>42 Etude in F major</p> <p>54 The Plectrum Style of Playing
Signs for Plectrum Strokes with Examples</p> <p>55 Plectrum Exercises</p> <p>56 The Plectrum Tremolo with Examples</p> <p>57 Important Exercises
Exercise for Speed</p> <p>58 Easy Melodies (Plectrum Style)</p> <p>59 Scale and Etude in G major with Plectrum</p> |
|---|---|

Compositions and Arrangements

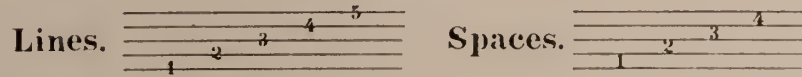
- | | |
|--|--|
| <p>15 Alabama Echoes</p> <p>61 All the Rage (One-Step)</p> <p>62 Arkansas Traveller</p> <p>59 Banjoists' Delight March</p> <p>16 Banjo Juba (A minor and C major)</p> <p>38 Harmonics</p> <p>18 Beauty Dream Waltz</p> <p>35 Bolero Mexicana</p> <p>64 Cadet's Dream, The (Patrol)</p> <p>34 Chieftain, The (March and Two-Step)</p> <p>48 "Cold Chill!" Blues</p> <p>22 Dancing Shadows</p> <p>21 Danse Espagnol</p> <p>40 Dixie Maid (Fox Trot)</p> <p>39 Fishers' Hornpipe</p> <p>36 Georgia Glide, A (Strut)</p> <p>52 Golden Bird (Polka di Concert)</p> <p>20 Honeymoon Caprice</p> <p>37 In Banjo Land (Characteristic)</p> <p>63 In Moon-Land (Intermezzo, Two-Step)</p> <p>41 Iona (Intermezzo)</p> | <p>16 March Melody</p> <p>49 March Militaire</p> <p>14 Melody-Banjo Shuffle</p> <p>62 Minerva (Waltz)</p> <p>47 Minor Gigue</p> <p>46 Minstrel Melody</p> <p>27 My Old Kentucky Home</p> <p>42 Old Pennyroyal</p> <p>39 Old Time Reel</p> <p>32 Old Town Medley (Virginia Reel)</p> <p>29 Serenade</p> <p>19 Spanish Fandango, The</p> <p>60 Spanish Galopade</p> <p>28 Song Without Words</p> <p>17 Students' Favorite</p> <p>45 Waltz in A flat</p> <p>50 Waltz-Medley for Two Banjos</p> <p>15 Waltz Petite</p> <p>43 Wooden Shoes (Dance Characteristic)</p> |
|--|--|

ELEMENTS OF MUSIC.

The principal characters used to express music are NOTES, which represent musical sounds, and RESTS, which represent silence.

These characters are written upon the STAFF, a union of 5 lines and the 4 spaces between.

THE STAFF.

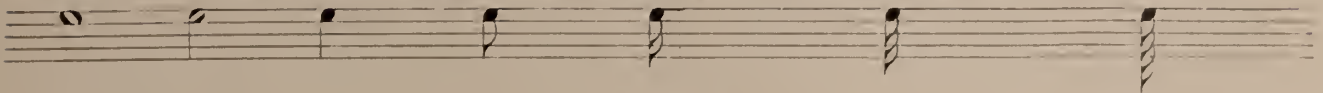


NOTES AND RESTS.

The different kinds and their names.

NOTES.

Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirty-second note. Sixty-fourth note.

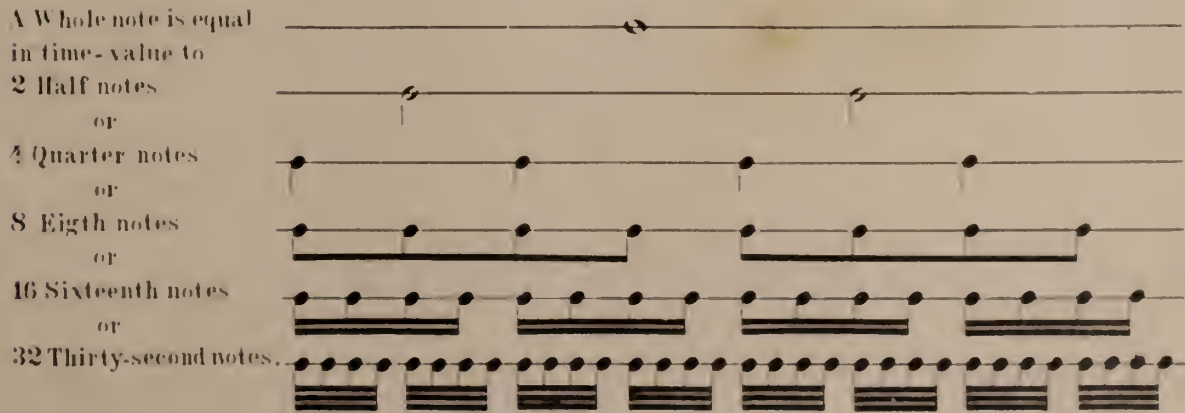


RESTS.

Whole note rest. Half note rest. Quarter note rest. Eighth note rest. Sixteenth note rest. Thirty-second note rest. Sixty-fourth note rest.



Table showing the relative time-value of notes.



(or 64 Sixty-fourth notes.)

The same rule applies also to the Rests.

DOTTED NOTES AND RESTS.

A Dot after a note or rest increases the time-value one half.

Dotted Notes and Rests and their Equivalentents.

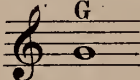
<p><i>A dotted Whole Note or Rest</i></p>  <p><i>is equal to 3 Half Notes or Rests.</i></p>	<p><i>A dotted Half Note or Rest</i></p>  <p><i>is equal to 3 Quarter Notes or Rests.</i></p>	<p><i>A dotted Quarter Note or Rest</i></p>  <p><i>is equal to 3 Eighth Notes or Rests.</i></p>
<p><i>A dotted Eighth Note or Rest</i></p>  <p><i>is equal to 3 Sixteenth Notes or Rests.</i></p>	<p><i>A dotted Sixteenth Note or Rest</i></p>  <p><i>is equal to 3 Thirty-second Notes or Rests.</i></p>	<p><i>A dotted Thirty-second Note or Rest</i></p>  <p><i>is equal to 3 Sixty-fourth Notes or Rests.</i></p>

A *second dot* after a note or rest adds to the time-value of the note or rest, one half the value of the *first dot*. Thus a double-dotted Half Note (♩..) is equal to 3 Quarter Notes and 1 Eighth Note (♩♩♩), and a double-dotted Quarter Note (♩..) to 3 Eighth Notes and 1 Sixteenth Note (♩♩♩) and so on. Double dotted Rests have the same relative time-values as corresponding notes.

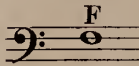
THE CLEF.

The CLEF is a character usually placed at the beginning of the Staff to indicate the Musical Pitch of the notes written thereon.

For all the higher instruments such as the FLUTE, VIOLIN, OBOE, CLARINET, CORNET, HORN, GUITAR, MANDOLIN and also the BANJO, FLAGEOLET, FIFE, CONCERTINA, ACCORDEON and some others, a Clef called the G Clef is used. It fixes the tone G upon the 2d line of the Staff.

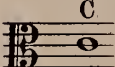
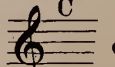
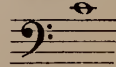
G Clef.  or Treble Clef.

For instruments of a lower compass such as the VIOLONCELLO, DOUBLE BASS, BASSOON, TROMBONE, TUBA and others, a Clef called the F Clef is used. It fixes F upon the 4th line of the Staff.

F Clef.  or Bass Clef.

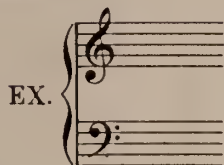
A Clef called the C Clef is used especially for the VIOLA and fixes C upon the middle line of the Staff.

ALTO CLEF. TENOR CLEF. TREBLE CLEF. BASS CLEF.

This is called the Alto Clef. When placed on the 4th line it is called the Tenor Clef. C Clef.  Same pitch as  or 

In Music for the Violoncello, Bassoon and some others, several of these clefs are sometimes used.

Music for the PIANO, ORGAN and HARP requires the use of both the G and the F Clefs, which are placed on separate Staves connected by what is called a BRACE.



TIME, MEASURE & BAR.

There are three kinds of Time, viz: - *Common, Triple & Compound Time.*

Examples of Common Time.	$\frac{1}{1}$	Examples of Triple Time.	$\frac{1}{3}$	Examples of Compound Time.
C or $\frac{4}{4}$, $\frac{2}{4}$, C or $\frac{2}{2}$		$\frac{3}{4}$, $\frac{3}{2}$, $\frac{3}{8}$,		$\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{6}{4}$

The lower of the two figures indicates the kind of a note, and the upper, how many of that kind of a note are contained in a measure. Thus, $\frac{3}{4}$ indicates that there are three quarter notes to a measure.

A MEASURE is that portion of a musical composition contained between two single bars. A BAR is a perpendicular line drawn through the staff, thus: A DOUBLE BAR is placed at the end of a piece of music; sometimes at the end of a section (strain) thereof. A DOUBLE BAR with dots, thus: is called a repeat, and signifies a repetition from the previous double bar, or the commencement of the piece.

ACCIDENTALS.

The Sharp (\sharp), Flat (\flat), Natural (\natural), Double Sharp (\times) and Double Flat ($\flat\flat$) are called ACCIDENTALS.

The \sharp before a note *raises* it a *Semitone* (half tone).

The \flat before a note *lowers* it a Semitone.

The \times " " " " " " Whole Tone.

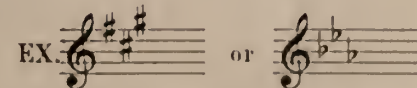
The $\flat\flat$ " " " " " " Whole Tone.

The \natural before a note removes a previous \sharp or \flat .

The $\sharp\sharp$ before a note that has been double-sharped *lowers* it a Semitone.

The $\flat\flat$ " " " " " " double-flatted *raises* " " "

The Sharps and Flats placed next to the Clef are called the *Signature*.

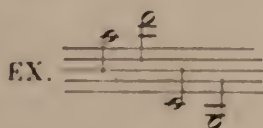


NOTE: Each Sharp or Flat in the Signature affects that particular tone upon which it is placed so long as it remains in the Signature, unless changed by the introduction of other accidentals before the notes.

THE SCALE.

A SCALE is a series of Musical sounds, ascending or descending according to a system of tones and semitones. The first seven letters of the Alphabet are applied to the seven principal tones of the Scale. Also the Italian monosyllables *Do Re Mi Fa Sol La Si*.

It has already been shown that the G Clef fixes G upon the 2d line of the Staff. From this starting point all other tones can be determined. Notes extending above or below the regular degrees of the Staff are written upon what are called LEDGER LINES, and the spaces between.



EX.

NOTE. Observe that the seven letters follow each other in regular alphabetical order, and that the eighth letter is always the same as the first, whichever one we begin with. It is therefore said to be an *Octave* (8 tones) higher or lower than the first, accordingly as we go up or down.

DIFFERENT KINDS OF SCALES.

The Scale is the basis of all music. There are three kinds in common use: the *Major Scale*, the *Minor Scale*, and the *Chromatic Scale*. The *Major Scale* consists of seven principal tones, viz: five whole tones, and two semitones. The semitones occur between the *third* and *fourth*, and the *seventh* and *eighth* degrees of the Scale. Degrees or intervals may be *Major*, *Minor*, or *Perfect*, viz; — Major 2^d, Minor 2^d, Major 3^d, Minor 3^d, Perfect 4th, Perfect 5th and so on up to the octaves.

The Major Scale.

SCALE OF C MAJOR.

The semitones are indicated by this sign

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

C D E F G A B C B A G F E D C
Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do

All Major Scales have the same construction and the same order of intervals, ascending or descending.

The Minor Scale.

Every *Major Scale* has its relative *Minor*. The *Signature* is the same in each, and the *Key-note* is a *Minor Third* (tone and a half) below that of the relative *Major Scale*. Ex. It has also five tones and two semitones, but with a difference in the order of intervals. The semitones occur between the *second* and *third*, and *seventh* and *eighth* degrees of the scale *ascending*, and between the *fifth* and *sixth* and *second* and *third* degrees *descending*.

SCALE OF A MINOR. (Relative to C Major.)

Melodic Minor Scale.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

A B C D E F# G# A G# F# E D C B A

There are two kinds of *Minor Scales* in common use; the above which is called the *Melodic Minor Scale*, and the following which is called the *Harmonic Minor Scale*. Observe the difference in the arrangement of the semitones.

SCALE OF A MINOR.

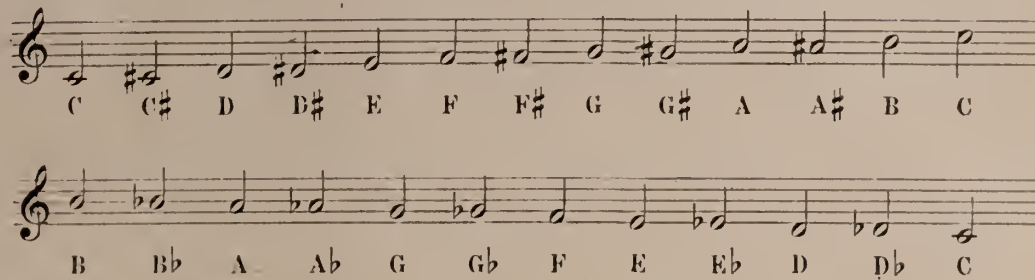
Harmonic Minor Scale.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

A B C D E F G# A G# F E D C B A

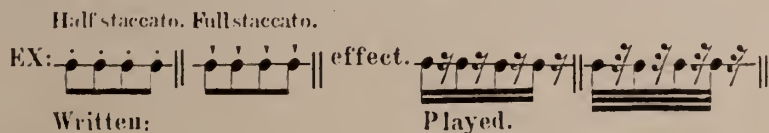
As the Student will meet both forms in his subsequent practice, an example of each has therefore been given.

This Scale is composed of twelve semitones, and may be formed upon any degree of the scale, major or minor. In *ascending*, the Sharp, Double-sharp, or Natural is employed in its formation, but in *descending*, the Flat, Double-Flat, or Natural is used accordingly as there are sharps or flats in the signature.



MISCELLANEOUS CHARACTERS.

Notes having a dot or dash over or under them are to be played short and detached. This is called *Staccato*.



This sign \frown called a *Hold*, placed over a note or rest, prolongs it beyond its exact value. It is sometimes placed at the end of a piece instead of the word *Fine*, which means the end.

The character \frown called a *Tic* when placed over two notes on the *same degree of the staff* \frown makes them one continuous sound.

When placed over two notes on *different degrees* it is called a *Slur* and indicates that the notes it applies to are to be played in a smooth and connected manner.

Three notes played in the time of two of the same kind are called a *Triplet*, and are indicated thus: A *Sextolet* is a group of six notes played in the time of four of the same kind. EX.

The \S called a *Sign*, directs the player back to where it was previously indicated, for the purpose of repeating a certain portion of the music.

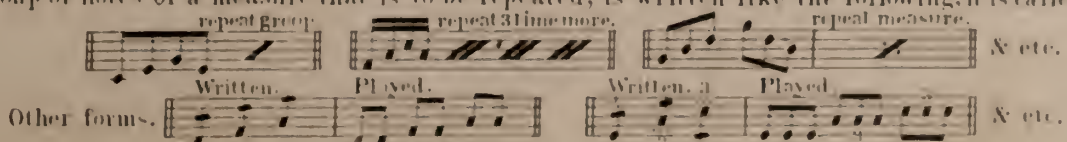
A passage that repeats, sometimes has two endings indicated thus: That marked 1^{st} is to be played the first time and the other 2^{nd} the second time.

Every measure has its natural or primary and secondary accents, besides other smaller subdivisions. When the natural accent is perverted and made to fall on an unaccented division of the measure it is called *Syncopation*.



When a stronger accent is required than that which naturally belongs to a note it is indicated by one or another of the following signs called *Accent Marks*. \wedge , $>$ or *ffz* called *Forzando*, *rfz* *Rinforzando*, and sometimes *ffz*, according to the degree of accent desired.

When a group of notes or a measure that is to be repeated, is written like the following, it is called *Abbreviation*.

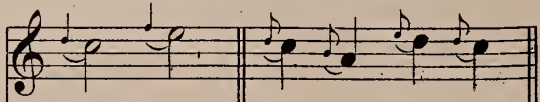
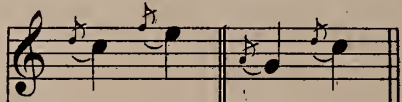
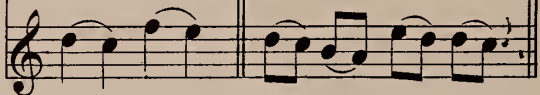
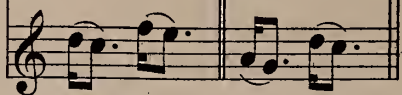


ORNAMENTS.

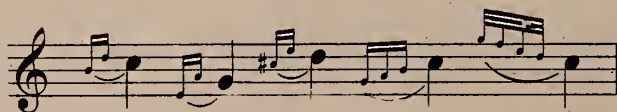
The chief musical embellishments are the *Appoggiatura* (or Grace Note), the *Gruppetto* (or Turn), and the *Trill* (or Shake).

APPOGGIATURAS.

The *Appoggiatura* is a small note placed before a principal note for the purpose of ornamentation or effect. There are two kinds of *Appoggiaturas* in common use—the *Long Appoggiatura*, which takes one half of the time-value of the principal note before which it is placed and also receives the accent—and the *Short Appoggiatura*, which is played very quickly, the accent in this case falling on the principal note.

Long Appoggiaturas.		Short Appoggiaturas.	
Written.		Written.	
Played.		Played.	

A group of *Appoggiatura* notes sometimes precedes a principal note. These notes are played very rapidly and the principal note receives the accent.

Examples:  and other forms.

THE GRUPPETTO (or Turn).

This musical embellishment is a group of notes (3 or 4, as the case may be) consisting of a principal note and the next note above and below it. It is indicated by the sign ∞ . There are several forms of the *Gruppetto* as will be seen by the following examples.

Examples of the Gruppetto.

Principal notes.

When the sign is placed above a note

If between two notes it is

It is played thus:

played thus:

If after a dotted note

Thus:

When a note in the Gruppetto is to be sharpened or flatted, either above or below the principal note, or both, the sign is expressed accordingly, in the following manner:

below:

Played:

b above:

Played:

b above and # below:

Played:

Written:

Played:

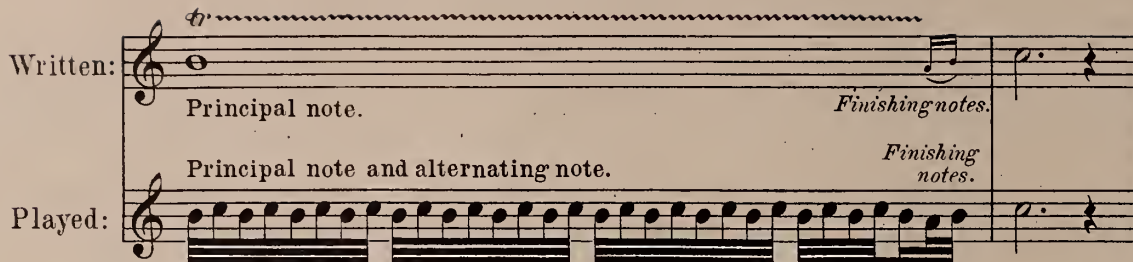
THE TRILL (or Shake).

The Trill is a rapid alternation of two notes a tone or a semitone apart. It is indicated by the sign *tr* placed above the principal note, the alternating note being the one next above it.* There are three kinds of trills — the *Perfect Trill*, (with finishing notes) — the *Imperfect Trill*, (without finishing notes) — and the *Mordente* or short trill, indicated thus *tr*.

*Sometimes the next one below 't.

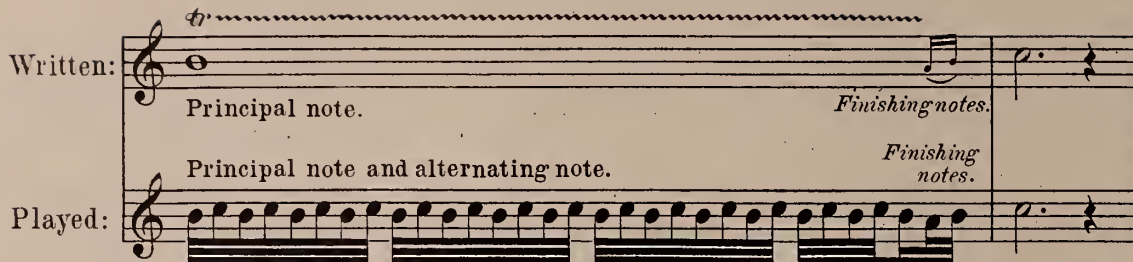
Examples of the Trill.

Perfect Trill.

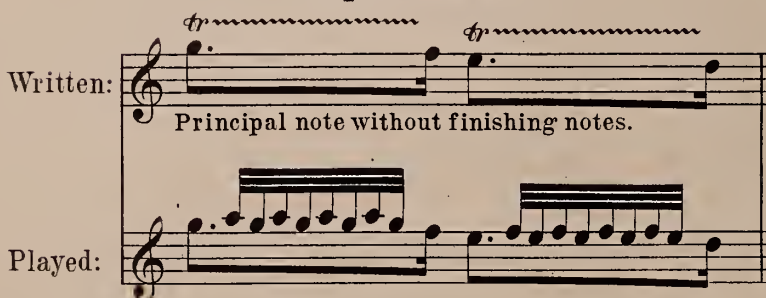
Written: 

Principal note. *Finishing notes.*

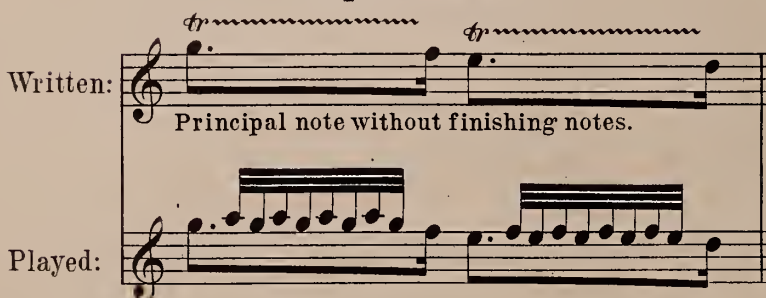
Principal note and alternating note. *Finishing notes.*

Played: 

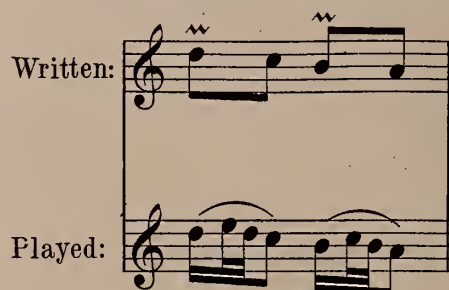
Imperfect Trill.

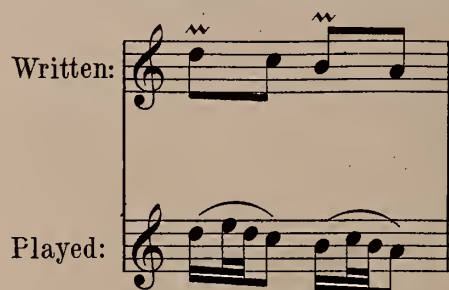
Written: 

Principal note without finishing notes.

Played: 

Mordente (or Short Trill).

Written: 

Played: 

OTHER SIGNS.

Tremolo.

A very rapid repetition of the same tone is called *Tremolo*

Written: 

Tremolo.


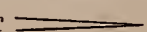
Played: 

Arpeggios.

When chords are to be played in the manner of the Harp it is called *Arpeggio*.

Written: 

Played: 

<i>p</i> , <i>piano</i>	means	soft.
<i>pp</i> , <i>pianissimo</i>	"	very soft.
<i>f</i> , <i>forte</i>	"	loud.
<i>ff</i> , <i>fortissimo</i>	"	very loud.
<i>mf</i> , <i>mezzo-forte</i>	"	half or moderately loud.
<i>fp</i> , <i>forte-piano</i>	"	loud and immediately soft again.
<i>fz</i> , <i>sf</i> or <i>></i> <i>sforzando</i>	"	sharply accented.
<i>crescendo</i> , <i>cresc.</i> or 	"	increasing in loudness.
<i>diminuendo</i> , <i>dim.</i> or 	"	decreasing in loudness.

Excelsior Method For THE BANJO

C Notation

The modern banjo consists of a rim varying in size from ten inches to twelve and one half inches in diameter. The head is drawn over the rim and kept very tight by brackets. The arm or neck upon which the fingerboard rests is firmly attached to the rim.

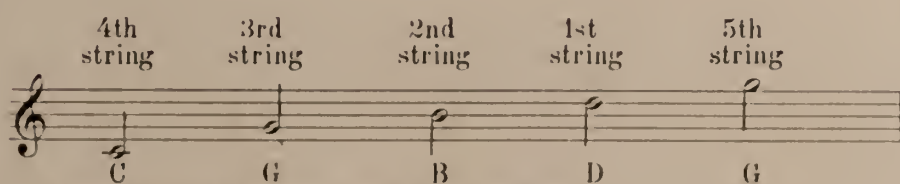
There are twenty two frets set into the fingerboard giving a range of three octaves from the open bass string to the upper fret. The raised piece of ivory or ebony over which the strings pass near the pegs is called the nut.

The tailpiece is at the extreme end of the rim.

The Strings and Bridge

The five strings of the Banjo are the 1st string, (D); the 2nd string, (B); the 3rd string, (G); the 4th string, (C); the 5th string, (G). The 1st and 5th are the same size; the 2nd string is a grade larger, and the 3rd string a grade larger still. The 4th string is made of white silk, wound with silver wire. The Bridge over which the strings pass should stand at exactly the same distance from the 12th fret, that the latter stands from the Nut.

The Strings



These sound an octave lower than written.

How To Tune The Banjo

First tune the 4th string by means of a pitch-pipe, piano, or other instrument to C, as shown in the diagram above. Then place the second finger on the seventh fret of the 4th string, and tune the 3rd string in unison with it, producing G. Next, place the second finger on the 3rd string, at the fourth fret and tune the 2nd string in unison with it, producing B. Next, place the second finger on the third fret of the 2nd string, and tune the 1st string in unison with it, producing D. Lastly, place the second finger on the fifth fret of the 1st string, and tune the 5th string in unison with it, producing G, an octave above the 3rd string.

Holding the Banjo

The performer should sit in a natural position, the right foot raised either on a footstool or by placing the heel against the chair leg. The rim of the banjo should rest on the right leg about four inches from the body. It is kept in place by a moderate pressure of the body on the upper part of the rim. The arm on neck of the instrument should be raised so that the pegs are in line with the chin. Support the neck at the nut in the hollow between the thumb and largest joint of the forefinger of the left hand, the thumb being on the upper side of the neck, at the nut, with the first and second fingers arched, directly over the first and second strings. The right forearm should rest on the rim, the little finger resting on the head about three inches in front of the bridge to steady it. The little finger remains on the head in all playing except in chords of four or five notes and in drum slides.




Sign, For Fingering

RIGHT HAND	LEFT HAND
× indicates thumb	Figure 1 indicates 1st finger
· " 1st finger	" 2 " 2nd "
.. " 2nd "	" 3 " 3rd "
... " 3rd "	" 4 " 4th "

Diagram of the Banjo Finger-board

Showing the Chromatic Scale on each String

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
1st Str. D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C
2nd Str. B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A
3rd Str. G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp
4th Str. C	C \sharp D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B	B \sharp C \flat C	D \flat D	D \sharp E \flat E	F	F \sharp	G	G \sharp A \flat A	A \sharp B \flat B
5th Str. G	G																						

It was customary until recently to indicate the short string by a flag  or  but few of the writers of the present day use it. A cipher  is now placed over the note.

Rules for Proper Tone Production

The thumb of the right hand should never bend after striking a note, but kept rigid. The fingers should be trained to pick the strings firmly. Never pick a string up but across, as by so doing the disagreeable twang is eliminated. Never permit the thumb to pass under the fingers, but keep it at least an inch in front of the first finger at all times.


Exercise On the Open String

Repeat several times



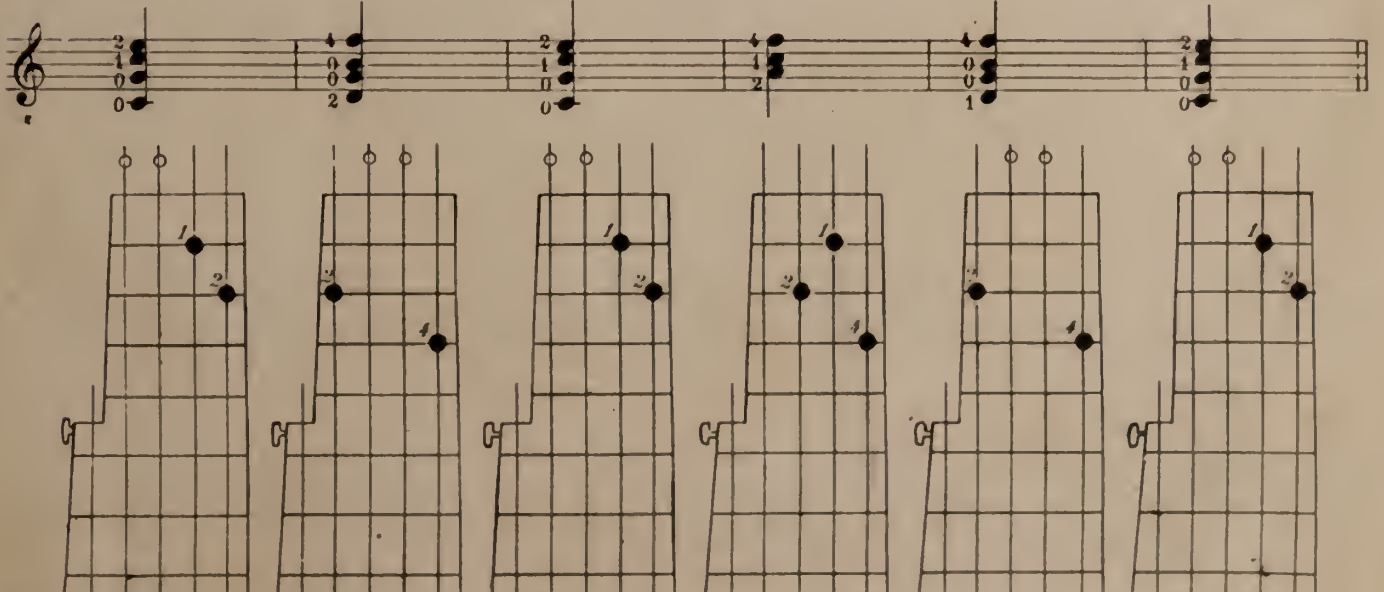
Encircled figures indicate the strings used.

Scale in C Major



String	Note	Fret	Finger
4th String	C	0	0
4th String	D	2	1
4th String	E	4	3
4th String	F	5	4
3rd String	G	0	0
3rd String	A	2	2
3rd String	B	0	0
3rd String	C	1	1
2nd String	D	0	0
2nd String	E	2	2
2nd String	F	3	4
5th Str.	G	0	0
1st String	A	7	1
1st String	B	9	3
1st String	C	10	4
5th Str.	G	10	4
1st String	A	9	3
1st String	B	7	1
1st String	C	0	0

Chords In C Major



Scale Exercises

The following five exercises should be practiced faithfully until the student has firmly located the notes and proper fingering. Repeat each exercise several times.

1

Fret
Fingers

2

3

4

5

Melody_Banjo Shuffle

Left fingers

0 2 1 2 0 2 1 2 0 2 1 2 0 2 1 2 2 0 0 0

1. 2. 0 1

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

1. 1 2. 4

Alabama Echoes

The musical score for 'Alabama Echoes' consists of six staves of music in treble clef with a common time signature (C). The melody is primarily composed of eighth and sixteenth notes, often beamed together. The first staff begins with a circled 'o' above the first note. The second staff features a key signature change to one sharp (F#) at the beginning of the second measure. The sixth staff includes an asterisk (*) above a slur that covers a sequence of notes, indicating a specific performance technique.

*The slur indicates that the string is to be snapped without the aid of the right hand, pick D in the usual way and sound B by pulling the string with the 4th finger of the left hand.

The Slide

The slide is made by picking the first note then quickly sliding the finger to the following note on the same string. In slow movements both notes are sometimes picked but never when slide begins with a small note.

Waltz Petite

The musical score for 'Waltz Petite' is in 3/4 time. The first staff includes a 'slide' instruction above a pair of notes, with a circled '2' below the first note. The piece features two first endings, labeled '1.' and '2.', which lead to different conclusions. The first ending concludes with a double bar line and the word 'Fine.'. The second ending concludes with a double bar line and the instruction 'D.C. al Fine.'. The second staff of the score includes a circled '3' below a note and ends with a double bar line.

March Melody

The musical score for 'March Melody' is written in 6/8 time. It consists of six staves of music. The first staff begins with a dynamic marking of *mf*. The second and third staves continue the melody with various rhythmic patterns. The fourth staff starts with a dynamic marking of *f* and includes fingerings (1, 2, 3, 4) and breath marks (x). The fifth and sixth staves conclude the piece with repeat signs and first and second endings.

Scale in A Minor (relative to C Major)

The scale in A minor is presented on a single staff in treble clef. It includes fingerings for each note: 2, 0, 1, 0, 2, #1, #3, 4, 4, 0, #4, 2, 0, 1, 0, 2, 3, 4, 0, #1, 3. To the right of the scale, the heading 'CHORDS in A MINOR' is followed by three chord diagrams for A minor, A minor 7, and A minor 9.

Banjo Juba

The 'Banjo Juba' section is in 2/4 time and is divided into two parts. The first part, labeled 'A MINOR', features a melody with fingerings 3, 1, 3, 2, 0, 4, #1, 0, 3 and includes first and second endings. The second part, labeled 'C MAJOR', continues the melody with fingerings 1, 0, 3 and also includes first and second endings.

Scale In G Major

Chords In G Major

Students' Favorite

Lively

D.Q. al Fine.

Elevating the 4th String

In pieces marked Tune 4th String to D, or Elevate Bass String, it signifies that the Bass or 4th string is to be tuned one tone higher than the usual pitch.

Beauty Dream Waltz

Tune 4th String to D

Not too fast

Scale in E Minor (relative to G Major)

CHORDS in E MINOR

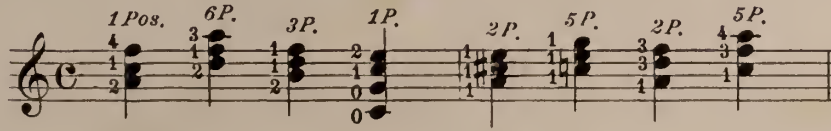
Etude in E Minor

The Positions

Position marks are determined by the fret at which the first finger of the left hand is located. In this work the terms Bar, Barre and Pos-Bar are not used as the writers of the present day have discontinued them.

Figures enclosed in a circle denote string. ③ ④

Examples



Elevate 4th string

The Spanish Fandango

mf

5 Pos.

f

p

f

p

4 Pos.

mf

f

7P.

ff

mf

1.

2.

f

p

7P.

f

p

mf

5P.

f

7P.

ff

Scale in F Major

Musical notation for the Scale in F Major, showing a single staff with fingerings and fret numbers. The scale is written in treble clef with a key signature of one flat (Bb). The notes are: F (4), G (0), A (2), Bb (3), C (1), D (0), E (2), F (4), G (0), A (1), Bb (2), C (4), D (1), E (3), F (4), G (4), Ab (3), Bb (1), C (4), D (2), E (1), F (0), G (4), Ab (2), Bb (0), C (1), D (3), E (2), F (0), G (4).

Chords in F Major

Musical notation for Chords in F Major, showing a single staff with various chord voicings. The chords are: F major (3 P.), G major (4 P.), A major (1 P.), Bb major (4 P.), C major (3 P.), D major (1 P.), E major (2 P.), and F major (3 P.).

Honeymoon Caprice

Musical notation for Honeymoon Caprice, showing multiple staves of a piece. The piece is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features various musical notations including triplets, dynamics (mf, f), and fingering numbers (3 P., 4 P., 5 P., 7 P., 10 P.). The piece is divided into two sections, 1. and 2.

Scale in D Minor

CHORDS in D MINOR

Musical notation for Scale in D Minor and CHORDS in D MINOR. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are: D (1), Eb (3), F (4), G (2), Ab (3), Bb (4), C (1), D (0), Eb (3), F (4), G (2), Ab (3), Bb (4), C (1), D (0), Eb (3), F (4), G (2), Ab (3), Bb (4), C (1), D (0), Eb (3), F (4), G (2), Ab (3), Bb (4), C (1), D (0).

CHORDS in D MINOR: D minor (3 P.), Eb minor (4 P.), F minor (1 P.), G minor (1 P.), Ab minor (1 P.), Bb minor (1 P.), C minor (1 P.), and D minor (1 P.).

Danse Espagnol

G. L. LANSING
(For this Work)

The musical score consists of ten staves of music in 2/4 time, featuring various guitar techniques and performance markings:

- Staff 1:** Includes markings for 5 P., 10 P., and a triplet of eighth notes.
- Staff 2:** Includes markings for 5 P., 7 P., and a triplet of eighth notes.
- Staff 3:** Includes a marking for 3 P.
- Staff 4:** Includes a marking for 9 P., a forte dynamic (*fz*), and a triplet of eighth notes.
- Staff 5:** Includes markings for 7 P., 3 P., 7 P., 9 P., and 5 P.
- Staff 6:** Includes markings for 5 P., 7 P., 3 P., and ends with the word *Fine*.
- Staff 7:** Includes markings for 4 P., 5 P., and a triplet of eighth notes.
- Staff 8:** Includes markings for 6 P., 3 P., and a triplet of eighth notes.
- Staff 9:** Includes a marking for 2 P., a triplet of eighth notes, and ends with *D. C. al Fine*.

Scale in D Major

Musical notation for the D Major scale. The scale is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The notes are D, E, F#, G, A, B, C#, D. Fingerings are indicated by numbers 1-4. A second ending (2P.) is shown for the final notes: D, C#, B, A, G, F#, E, D.

Chords in D Major

Musical notation for chords in D Major. The chords are written on a single staff in treble clef with a key signature of two sharps. The chords are: D major (D, F#, A), E major (E, G#, B), F# major (F#, A, C#), G major (G, B, D), A major (A, C#, E), B major (B, D, F#), and D major (D, F#, A).

Dancing Shadows

Musical notation for the piece "Dancing Shadows". The piece is written on six staves in treble clef with a key signature of two sharps. It features various musical techniques including triplets (3), slurs, and a second ending (2P.). The piece concludes with the instruction "Fine." and "D.C. al Fine."

Scale in B Minor

Musical notation for the B Minor scale. The scale is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The notes are B, C, D, E, F, G, A, B. Fingerings are indicated by numbers 1-4. A second ending (2P.) is shown for the final notes: B, A, G, F, E, D, C, B.

Chords in B Minor

Musical notation for chords in B Minor. The chords are written on a single staff in treble clef with a key signature of two sharps. The chords are: B minor (B, D, F), C minor (C, E, G), D minor (D, F, A), E minor (E, G, B), F minor (F, A, C), G minor (G, B, D), and B minor (B, D, F).

Scale in B \flat Major

Chords in B \flat Major

Scale in G Minor

Chords in G Minor

Scale in E \flat Major

Chords in E \flat Major

Scale in C Minor

Chords in C Minor

Scale in A \flat Major

Chords in A \flat Major

Exercises In Intervals of Thirds, Sixths, Octaves and Tenths

Thirds, on 1st and 2nd Strings

Sixths, on 1st and 3rd Strings

Octaves, on 1st and 4th Strings

Tenths on 1st and 4th Strings

Etude

Scale in F Minor

Chords in F Minor

Scale in A Major

Chords in A Major

Scale in F# Minor

Chords in F# Minor

Scale in E Major

Chords in E Major

Scale in C# Minor

Chords in C# Minor

The Chromatic Scale

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

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

Chromatic Scale In Positions

5 P.P.
1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 9 P.P.
1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 2 3 4 3 2 1

Keep first finger down

12 P.P. 10 P.P.
2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 3 2 1 2 3 4 3 2 1

Arpeggios

or Broken-Chords

13 P. 12 P. 7 P. 14 P. 10 P. 3 P. 15 P. 6 P. 15 P. 11 P.

The Tremolo

The Tremolo movement is the nearest approach to a sustained tone possible on the Banjo. When artistically performed it is very effective.

In playing Tremolo, rest the third finger of the right hand on the head about three inches from the bridge, elevate the hand so that only the point of the first finger will touch the strings.

The motion of the first finger should be forward and backward very fast on one, two or three strings according to the number of notes written.

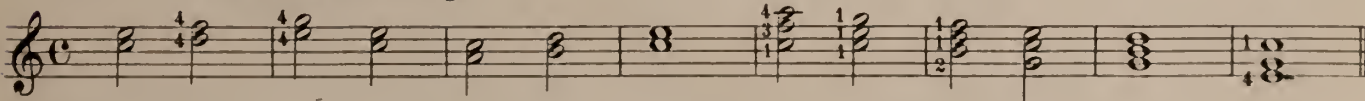
The notes with stems turned up are made tremolo, those turned down are all picked with the thumb as an accompaniment. When the tremolo is to be played without thumb accompaniment the stems may be written as usual.

Exercise

Tremolo on single strings.



Tremolo on two and three strings.



Melody With Accompaniment

My Old Kentucky Home

Song Without Words

TREMOLO STYLE

In the first part the melody is to be played with the thumb, therefor play the tremoloed accompaniment very softly. In the second strain play tremoloed notes louder picking the thumb notes softly.

The musical score for 'Song Without Words' in Tremolo Style consists of four staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. It features a melody line with various fingerings (1, 2, 3, 4) and a tremolo accompaniment. The second staff continues the melody and accompaniment. The third staff starts with a dynamic marking of *p* and includes a repeat sign. The fourth staff includes dynamic markings of *p*, *pp rit.*, and *pp*, along with specific fingering instructions: *10P.* and *8P. 6P.*

Etude in Chords

The musical score for 'Etude in Chords' consists of three staves of music. The first staff is in 3/4 time and begins with a dynamic marking of *p*. It features a series of chords with specific fingerings (1, 2, 3, 4) indicated above them. The second staff continues the chordal progression, with a dynamic marking of *f* and a *p* marking. The third staff concludes the piece with a dynamic marking of *p* and a *rit.* marking.

Serenade

G. L. LANSING

Tremolo

Andante

Con Spirito

Etude

Tremolo 3 upper strings.

Exercise For Stretching The Fingers

The fingers should be kept down throughout the duration of each slur.

First system of the exercise, consisting of four staves of music in treble clef with a common time signature. The music features slurs over groups of notes, with fingerings (1-4) and natural signs (0) indicated. The notes are primarily eighth and sixteenth notes.

Etude

Etude section, consisting of seven staves of music in treble clef with a 3/4 time signature. The music includes slurs, fingerings, and dynamic markings such as *10P.*, *7P.*, *7P.*, *5P.*, *5P.*, and *6P.*. The piece concludes with a double bar line and repeat signs.

Exercises For Rapid Fingering

Allegro

0 4 2 1 2 0

Allegro

2P 1 1 4 0

Allegro

5P 1 3 1 2 1 2 1 3 2 3 4 1 3 1 1 5P 1 3 2 3 1 3 1 3 4 1 1 1 1 3 1

5P 4 3 1 3 1 2 3 4

Old Town Medley (Virginia Reel)

Arr. by G. L. LANSING
(for this work)

Elevate 4th String

THE MAID ON THE GREEN

1

Musical score for 'THE MAID ON THE GREEN' in G major, 6/8 time. The piece consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure is marked with a forte *f* dynamic. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The second staff continues the melody. The third staff includes fingering instructions: '7P.' above the first measure, '1' below the first measure, and '7P.' above the fifth measure, with '4 3 3 1' below it. The dynamic is marked *mf*. The fourth staff continues the melody with slurs and accents. The fifth staff continues the melody. The sixth staff begins with a forte *f* dynamic and includes fingering '1' and '2' below the first measure. The seventh and eighth staves conclude the piece with first and second endings, marked '1.' and '2.' above the final measures.

KITTY O'NIELLS JIG

2

Musical score for 'KITTY O'NIELLS JIG' in G major, 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure is marked with a forte *f* dynamic and includes a triplet of eighth notes. The music is characterized by eighth-note patterns and slurs. The second staff continues the melody. The third staff continues the melody and ends with the instruction *Fine.* The fourth staff includes first and second endings, marked '1.' and '2.' above the final measures, and concludes with the instruction *D.C. al Fine.*

MARCH

3 *ff*

THE SKIPPERS REEL

4 *f*

The Chieftain

March and Two-Step

GEO L. LANSING

TRIO

Piano Accomp. to this piece price 20 cents

Bolero Mexicana

JOSE MARTINEZ

The musical score consists of ten staves of guitar notation. The first staff begins with a treble clef, a 3/4 time signature, and a forte (*f*) dynamic. It features a series of chords and eighth-note patterns, with a sixteenth-note triplet (*6P. 3*) and a *rall.* marking. The second staff is marked *a tempo*. The third staff starts with a forte (*f*) dynamic and includes a seventeenth-note triplet (*7P. 1*). The fourth staff continues the melodic line. The fifth staff features a *cresc.* marking, a forte (*fz*) dynamic, and several triplet patterns (*3*), with a *p* dynamic at the end. The sixth staff has a *mf* dynamic and a triplet. The seventh staff is marked *p*. The eighth staff is marked *dolce* and *mf*, featuring triplet patterns. The ninth staff includes first and second endings, with a *fz* dynamic and a *p* dynamic. The tenth staff concludes with a forte (*f*) dynamic, a fortissimo (*ff*) dynamic, and a *fz* dynamic.

A Georgia Glide (Strut)

G. L. LANSING

3P. *f* 5P. *fz*

mf

7P. *cresc.* *f*

1. 2. *p*

2P. *f*

1. 2. *Fine.*

TRIO *mf* 5P.

6P. *fz*

D.C. al Fine.

In Banjo Land

Characteristic

G. L. LANSING

Allegro

f

mf

f

f

fz *Fine.*

f

f

p

p-f

TRIO

D.Sal Fine, then Trio

D.Cai Fine.

Harmonics

The Harmonic Tones on the Banjo are found at the 3rd, 4th, 5th, 7th, 12th, 16th and 19th Frets on the four regular Strings, and on the 17th Fret of the 5th String. They are made by laying a Finger (usually the 3rd) over the Fret designated. Do not press down, but lay the Fingers lightly on the Strings and pick firmly. The Left Hand should be raised immediately after picking the Harmonic.

Exercise

12 Har.----- 17 H. 12 H.-----

Strings ③ ② ① ⑤ ① ② ③

4th String -----

5 H. 4 H. 3 H. 4 H. 5 H. 12 H.

Some writers indicate the Notes in Harmonics on Open Strings for all Notes at the 12th Fret and write all others as though they were the regular Tones produced.

12 H. 17 H. 12 H.----- 5 H. 4 H. 3 H. 4 H. 5 H. 12 H.

③ ② ① ⑤ ① ② ③ ③ ② ① ② ③ ④

4th String -----

12 H.----- 7 H.----- 5 H.----- 7 H. 12 H.

③ ② ① ③ ② ① ② ③ ② ① ② ④ ③

12 H.----- 7 H.----- 5 H.----- 7 H. 12 H.

③ ② ① ③ ② ① ③ ② ① ④ ③

Right Hand Harmonics

When Right Hand Harmonics are well executed the effect is beautiful. To do this well requires much patient practice. The 1st Finger of the Right Hand should be *arched* so that the point lays on the String at the required Fret, the String being picked with the Thumb underneath. Form the Harmonic as far away from the 12th Fret as the Note required is from the Nut, for instance if C is desired, simply lay the tip of 1st Finger over 4th String at 12th Fret and pick the String with the Thumb. If D is desired, finger it with the Left Hand as usual and form the Harmonic at the 14th Fret.

Scale in Right Hand Harmonics

Frets 12 14 16 17 12 14 12 13 12 14 15 17 19 21 22

4th Str.----- 3rd Str. 2nd Str. 1st Str.-----

Melody

Frets 16 14 12----- 14 12 13 12 16 17 12 17 16 17 16 14 14 12 12

③

16 14 12----- 14 12 13 12----- 13 12 14 12----- 17 16 14 12

Old Time Reel

Musical score for "Old Time Reel" in 2/4 time. The piece begins with a dynamic marking of *f*. The first staff contains a melodic line with a dynamic marking of *f* and a performance instruction of *5 P.* above a triplet of eighth notes. The second staff continues the melody and includes first and second endings. The third staff features a bass line with a dynamic marking of *ff* and a performance instruction of *10 P.* above a triplet of eighth notes. The fourth staff continues the bass line and also includes first and second endings.

Fishers' Hornpipe

Musical score for "Fishers' Hornpipe" in 2/4 time. The piece begins with a dynamic marking of *mf*. The first staff contains a melodic line with a dynamic marking of *mf*. The second staff continues the melody and includes a performance instruction of *7 P.* above a triplet of eighth notes. The third staff features a bass line with a dynamic marking of *f* and a performance instruction of *7 B.* above a triplet of eighth notes. The fourth staff continues the bass line and includes first and second endings. The piece concludes with the instruction *D.C. al Fine.*

Dixie Maid

Fox Trot

LEO CATLIN

mf

f

Fine.

TRIO

mf

D.C. al Fine!

Iona

Intermezzo

G. L. LANSING

Allegretto

f *cresc.* *fz*

mf

cresc.

f accel. *fz Fine.*

a tempo *p*

mf

cresc. *f*

TRIO *mf*

f *p*

sf *mf* *fz*

D. S. al Fine.

Old Pennyroyal

(Country Dance)

SI STEBBINS
Arr. by G. L. Lansing

10P. 4
5P.
10P. 4
1. 2.
10P. 3P.
p
1. 2.
D. C. al then Trio
TRIO
3
5P. 4P.
1. 2.
fz fz

Etude in F Major

3P. 4 5P. 10P. 1
10P. 4 15P. 5P. 3P.
fz

Wooden Shoes

Dance Characteristic

BANJO SOLO

S. GIBSON COOKE
Arr. by G. L. Lansing

Allegro

The musical score is written on ten staves in treble clef with a common time signature (C). The tempo is marked 'Allegro'. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (f, cresc., ff, sf, sff), articulation (accents), and fingerings (1, 2, 3, 4). There are also performance instructions like '4 P.' and '5 P.' which likely refer to specific playing techniques or positions. The piece concludes with a double bar line and repeat signs.

Piano Accom. to this piece price 40 cents

5P.

mf

sf sf

cresc. *ff*

6P. 5P. 9P. 9P.

ff ff ff largemente ffz ff

5P. 7P. 10B.

③ ③ ③ ③

sffz
D.C. al Coda ⊕

CODA

ffz

Waltz In A Flat

The musical score for "Waltz In A Flat" is presented in ten staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings. Performance markings are placed above the notes, including:

- 1P. (First Position)
- 4P. (Fourth Position)
- 3P. (Third Position)
- 8P. (Eighth Position)
- 7P. (Seventh Position)
- 6P. (Sixth Position)
- 5P. (Fifth Position)
- 9P. (Ninth Position)
- 10P. (Tenth Position)

The score concludes with a double bar line and repeat dots. The piece is marked with a forte (*f*) dynamic at the beginning of the eighth staff.

Minstrel Medley

Arr. by G. L. LANSING

Allegro

f

1. 2.

mf

f 5P. 0

ff

3P. 1 4 1

Fast 0

fz *ff*

1. 2.

Detailed description: This musical score is for a piece titled "Minstrel Medley" arranged by G. L. Lansing. It consists of ten staves of music. The first staff is in treble clef, key of D major, and 2/4 time, marked "Allegro" and "f". The second staff contains first and second endings. The third staff continues the melody. The fourth staff is marked "mf". The fifth staff has a "5P." (5th position) marking and is marked "f". The sixth staff is marked "f". The seventh staff is marked "ff". The eighth staff has "3P." (3rd position) markings and is marked "fz". The ninth staff is marked "Fast" and "ff". The tenth staff contains first and second endings. The score includes various musical notations such as slurs, accents, and dynamic markings.

Minor Gigue

Observe slurred notes

By E. M. HALL

Left hand only - - -

mf

f

mf

p

p

f

f

trem.

0 0 4 1 0

3 2 1

4 1 1 0 1 2 3

1 1 3 1 1

"Cold Chill!" Blues

LEO CATLIN

5P. 3 2P. 3

f

4P. 3P. 7P. 4P. 5P. 7P. 10P. 9P.

f

4P. 3P. 7P. 4P. 5P. 7P. 10P. 9P.

fz

mf *mf* *f* The Chill!

dim. *p*

1. 2.

March_Militaire

G. L. LANSING

The musical score consists of several staves of music. The first staff begins with a dynamic marking of *f* and later *mf*. The second and third staves continue the melody. The fourth staff includes first and second endings. The fifth and sixth staves also feature first and second endings. The seventh staff is labeled 'TRIO' and includes performance instructions such as '10P.', '7P.', '4P.', and '9P.'. The eighth and ninth staves continue the music, with the ninth staff ending with '2nd time 8va' and 'Fine.'. The tenth and eleventh staves conclude the piece, with the eleventh staff ending with 'fz D.Sal Fine.'.

Waltz Medley

For 2 BANJOS

Arr by G. L. LANSING

1st BANJO

2nd BANJO

Golden Bird

Polka di Concert

INTRO.

Andante

Trem.
p

cresc. *f*

p

dim. *rit.*

Tempo di Polka

pp

mf

f

3P.

p

f

1 3 4

p x . x

10P.

mf

10P.

5P.

ff

9P.

fz

5P.

p

10P.

③

D. S. to ⊕

CODA

f

8P.

③

6P.

③

f

ff

The Plectrum Style of Playing

Playing with a pick or plectrum is not difficult after one has mastered the legitimate method given in the preceding pages. The pupil should use a stiff plectrum made of tortoise shell or composition rubber. This is held between the thumb and first finger of the right hand, firmly but not so tightly that the rigidity is transmitted to the wrist which must always remain flexible. In playing always arch the wrist, and begin by playing softly. Continue to play softly until the tremolo is mastered.

As the 5th or short string is never used in this style of playing it is well to lift the 5th string from the slot in the bridge when using the plectrum letting it rest against the outer edge of the bridge.

Almost any song arranged for piano can be played on the banjo in this manner.

Signs for Plectrum Strokes

Down Stroke



Up Stroke



On account of the absence of the 5th string it is necessary to use a different system of fingering on the first string.

Scale in C Major

All down strokes.

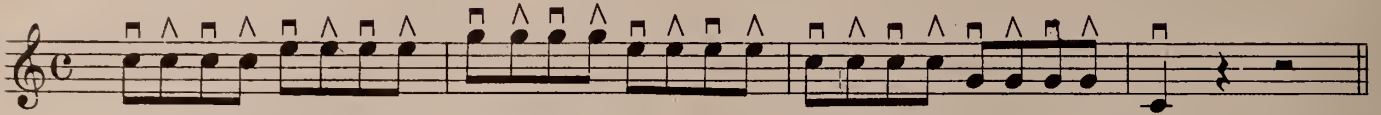
Finger 0 1 3 4 0 2 0 1 0 1 2 4 1 3 4 4 3 1 4 2 1 0 1 0 2 0 4 3 1 0

Etude Down and Up Strokes

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

The Plectrum Tremolo

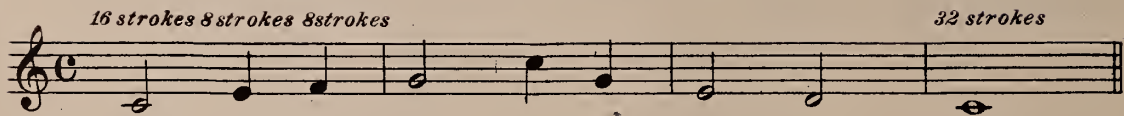
For sustaining tones the tremolo is indispensable. The following exercises lead up to the perfect tremolo.



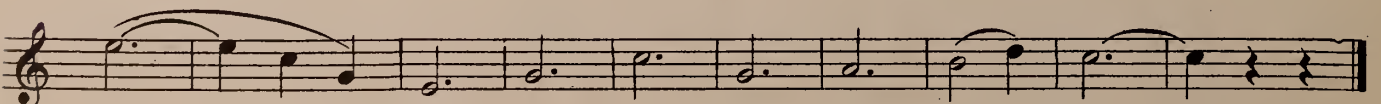
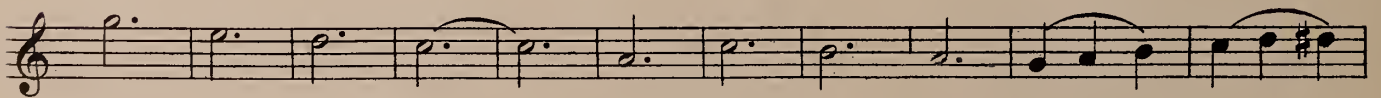
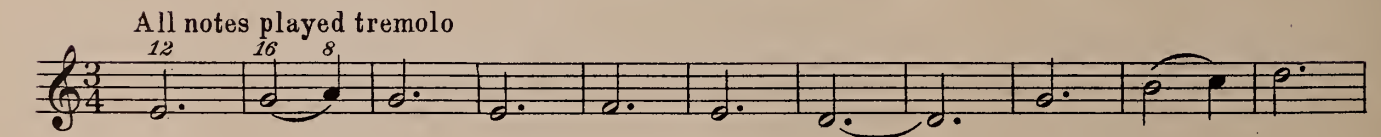
The Tremolo



Tremolo Exercise



Etude



Easy Melodies Plectrum Style

WALTZ

Trem.

ONE STEP

5 P.

FOX TROT

8 P.

Scale in G Major

(with plectrum)

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

As the other scales are fingered practically the same as indicated in finger style of playing, they will not be given in this part of the work.

Etude in G Major

To make strokes even play D on 2nd string as indicated

trem.
trem.
trem. upper note only

Banjoists' Delight March

f
fz
f
trem. upper notes
5P.
p
1. 2.

* The slur is often written to indicate tremolo

Spanish Galopade

PIRINE

Plectrum Style

f *rall.* *fz*

trem. *p* *mf* *p* *mf* *p*

f *accel.* *1.* *2.* *Fine.*

f

4 *1* *2*

1. *2.* *D.S. al Fine, then Trio*

TRIO *p*

3P. *4* *1* *1* *3* *1*

3P. *4* *1* *2* *1*

4 *1* *3* *1* *D.S. al Fine.*

All The Rage

(One-Step)

LEO CATLIN

Plectrum style
Allegro

The main body of the score consists of seven staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff starts with a dynamic marking of *f*. The second staff includes a *tr* (trill) marking. The third staff features a *tr* marking. The fourth staff contains first and second endings, with a *tr* marking. The fifth staff has a *f* dynamic marking and *v* (accents) over several notes. The sixth staff also has *v* markings. The seventh staff concludes with a *Fine.* marking.

The TRIO section begins on the eighth staff, marked with a treble clef, a key signature of one flat, and a 2/4 time signature. It starts with a dynamic marking of *mf* and a *3P.* (triple piano) marking. The ninth staff continues the music with *fz* (forzando) markings. The tenth staff concludes with first and second endings, with a *D.S. al Fine.* marking.

Minerva Waltz

LEO CATLIN

Plectrum style

p

f

p

cresc.

Fine.

D.C. al Fine.

Arkansas Traveller

②

③

②

②

②

①. 3

2.

①.

2.

In Moon-Land

Intermezzo, Two-Step

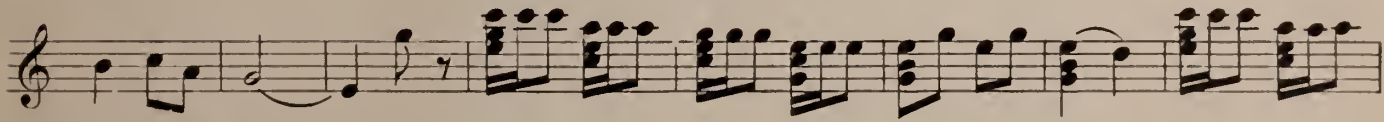

BANJO (Plectrum style)

Allegro moderato

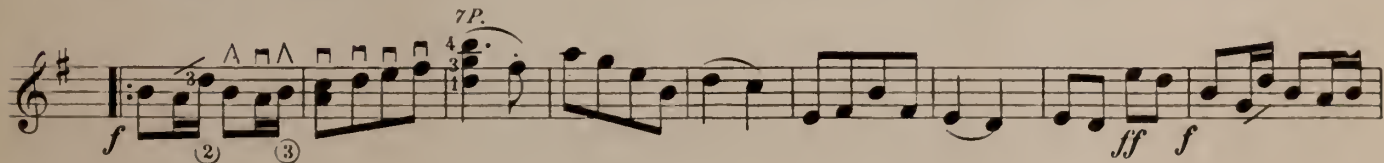
HARRIE A. PECK

Arr. by G. L. Lansing

5P. *mf* *piu lento* *mf* *accel.* *ff*



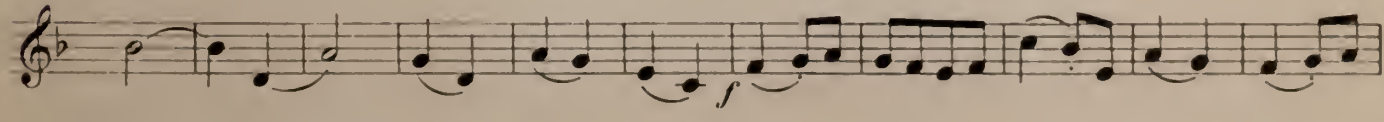
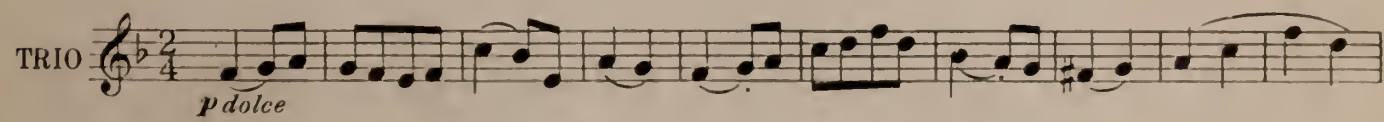
7P. *f* *ff* *f*



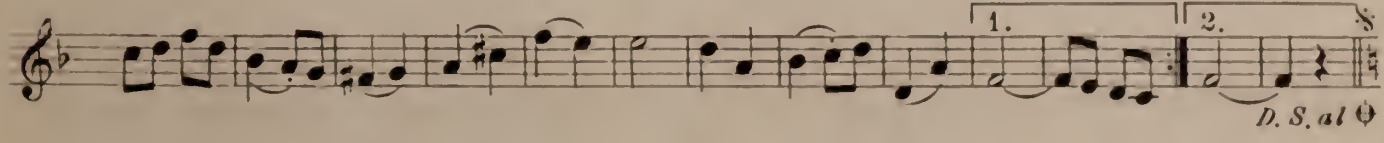
1. 2. *D.S. al.*
then Trio



TRIO *p dolce*



1. 2. *D.S. al.*



CODA *mf* *piu lento* *mf* *ff*



THE CADET'S DREAM.

BANJO SOLO.

PATROL.

C Notation.

.20

G. L. LANSING.

The musical score is written in C notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece starts with a drum roll marked 'Drums' and a dynamic of 'PPP-PP'. The notation includes various rhythmic patterns, slurs, and triplets. Dynamics range from 'p-mf' to 'f-ff' and 'fff'. There are several first and second endings marked with '1.' and '2.'. The score concludes with a double bar line and a repeat sign.

Piano Accomp. to this piece price 20 cents

12832-15

CLIFFORD E. LEIGHTON
 TEACHER OF MANDOLIN & BANJO
 STUDIO
 5424 CONGRESS STREET

Fine.
D.S.al Fine.
Softer to End.

METHODS

FOR VARIOUS INSTRUMENTS

Master Instructor Excelsior Banjo Method

TENOR BANJO
By GEORGE L. LANSING

In addition to the author has presented the tenor-banjo, thus giving the student a method which is essential to the music of the present day.

The signs used in these methods are all explained.

The book contains 38 pieces for tenor-banjo and 38 Banjo Solos (C notation).

Price

(C Notation)

GEORGE L. LANSING

Style and Plectrum, with instructions for proper playing.

38 Banjo Solos (C notation)

Lansing is recognized as one of the best performers and most successful teachers in the country, and this work is thoroughly practical experience.

75 Cents Post-Paid.

Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

It is said that every student must have a copy of this book. This is a method designed to develop the student's ability to play the tenor-banjo and 38 Banjo Solos (C notation).

VIOLIN, VIOLA, VIOLONCELLO and TRUMPET
Type

ophone.

of any to master, but one

Graded Systematic Course and be convinced.

DS FOR

NET, TROMBONE (Bass Drum, Bass Drum, GUITAR, PIANO,

POINTS OF EXCELLENCE.

Rudiments clearly and concisely explained. Easy and Progressive Exercises. Explanatory Diagrams for each Instrument. Enables a Pupil to learn any of these Instruments, with or without a teacher.

Price 75 Cents each, Post-Paid.

White - Smith Music Publishing Company

BOSTON

NEW YORK

CHICAGO

FEB 7 1927

CAUTION

Do not write in this book or mark it with pen or pencil. Penalties are imposed by the Revised Laws of the Commonwealth of Massachusetts, Chapter 208, Section 83.

