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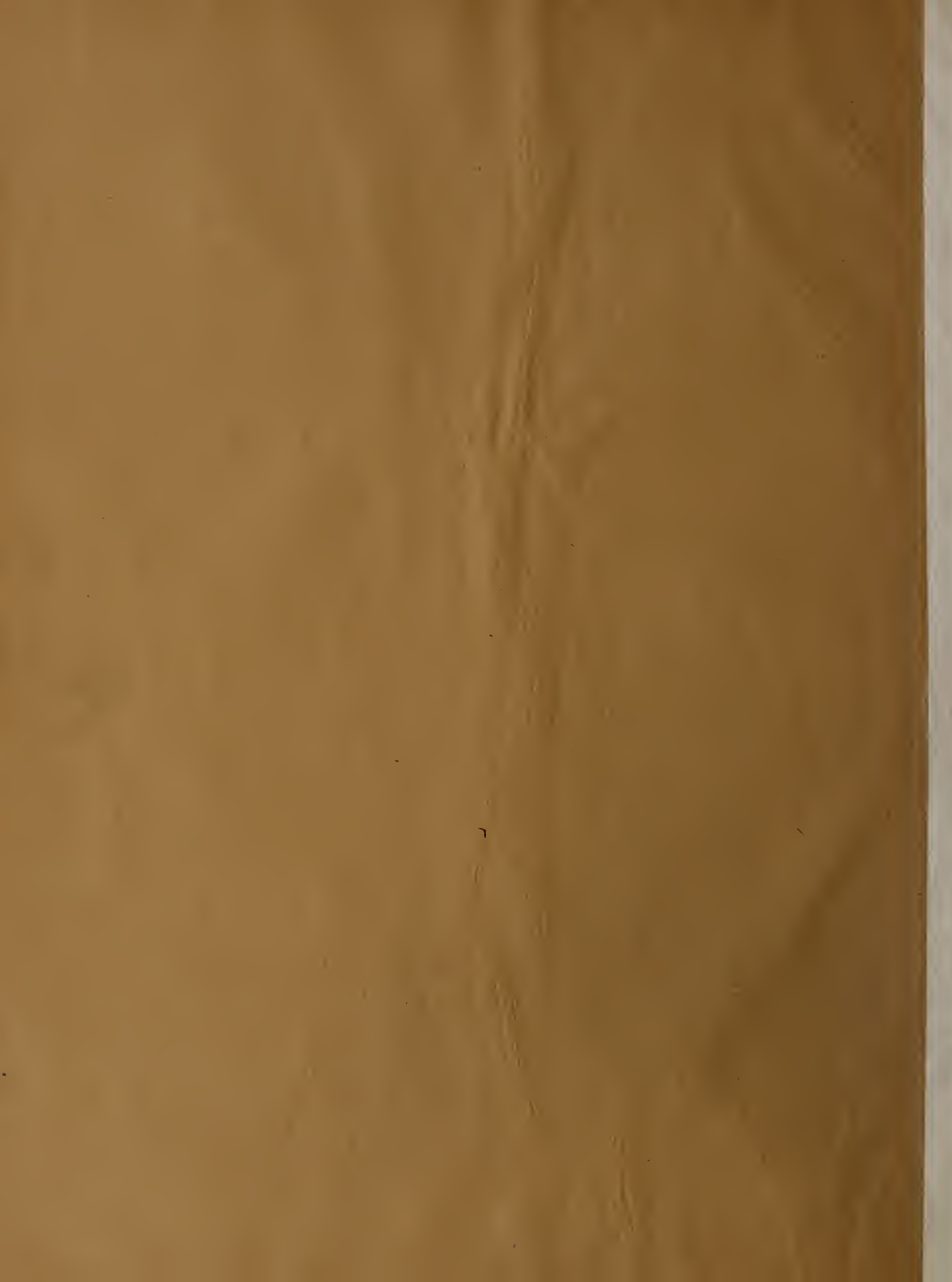


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# MASTER INSTRUCTOR

FOR THE

# TENOR-BANJO

BY  
GEORGE L. LANSING

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MADE IN U.S.A.

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON NEW YORK CHICAGO

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Boston New York Chicago

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Dec. 29, 1926  
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## Foreword

The Tenor-Banjo is the outcome of much experimenting by dance orchestra players.

Unlike the Mandolin-Banjo it retains the characteristic Banjo tone quality and by the system of tuning it becomes much easier to play than the regular five string Banjo.

In this work the author has endeavored to present the latest system of stroking as used by the leading orchestra players, thus preserving the proper accentuation which is absolutely essential in the rendition of the dance music of the present day.

The signs used to denote the strokes are those given in the latest authentic methods for all plectral instruments.

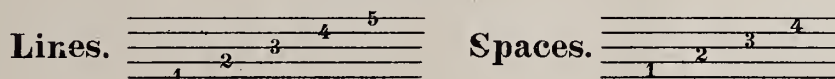
G. L. LANSING

# 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.

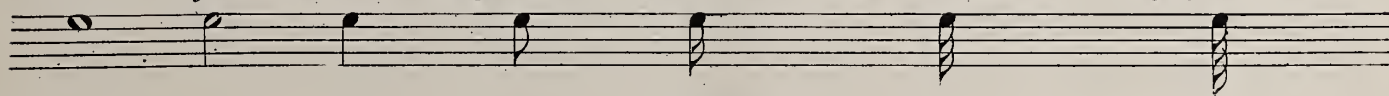


## NOTES AND RESTS.

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.*

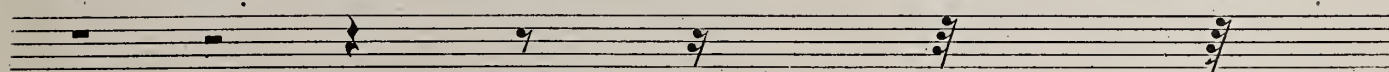






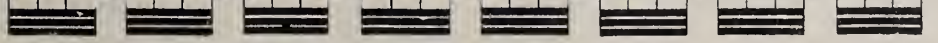


Table showing the relative time-value of notes.

A Whole note is equal	
in time-value to	
2 Half notes	
or	
4 Quarter notes	
or	
8 Eighth notes	
or	
16 Sixteenth notes	
or	
32 Thirty-second 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 Equivalents.

<i>A dotted Whole Note or Rest</i>	<i>A dotted Half Note or Rest</i>	<i>A dotted Quarter Note or Rest</i>
<i>is equal to 3 Half Notes or Rests.</i>	<i>is equal to 3 Quarter Notes or Rests.</i>	<i>is equal to 3 Eighth Notes or Rests.</i>

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

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.

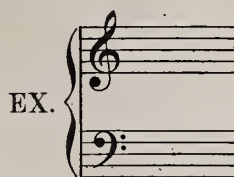
F Clef. or Bass Clef.

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

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

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.	Examples of Triple Time.	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.

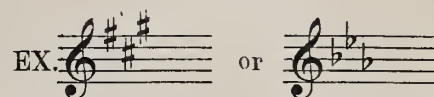
The  $\flat\flat$  " " " " " " Whole Tone.

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*.

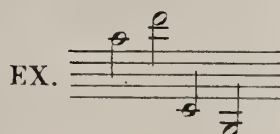


NOTE: Each Sharp or Flat in the Signature affects that particular tone upon which it is placed so long as it remains in the Signature, unless changed by the introduction of other accidentals before the notes.

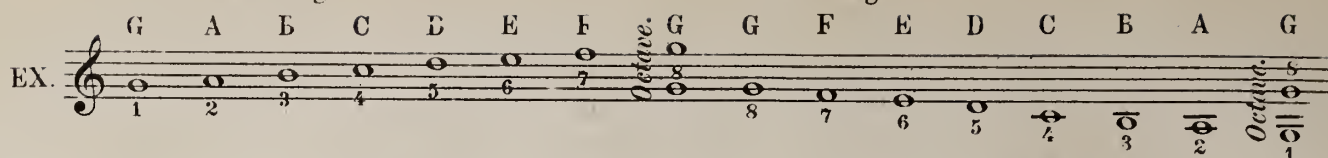
## THE SCALE.

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.






*A Scale Ascending.**Descending.*

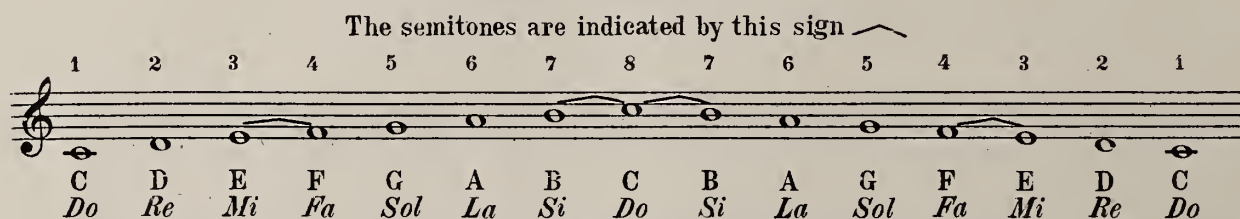
NOTE. Observe that the seven letters follow each other in regular alphabetical order, and that the eighth letter is always the same as the first, whichever one we begin with. It is therefore said to be an *Octave* (8 tones) higher or lower than the first, accordingly as we go up or down.

## 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<sup>d</sup>, Minor 2<sup>d</sup>, Major 3<sup>d</sup>, Minor 3<sup>d</sup>, Perfect 4<sup>th</sup>, Perfect 5<sup>th</sup>, and so on up to the octaves.

### The Major Scale.

#### SCALE OF C MAJOR.

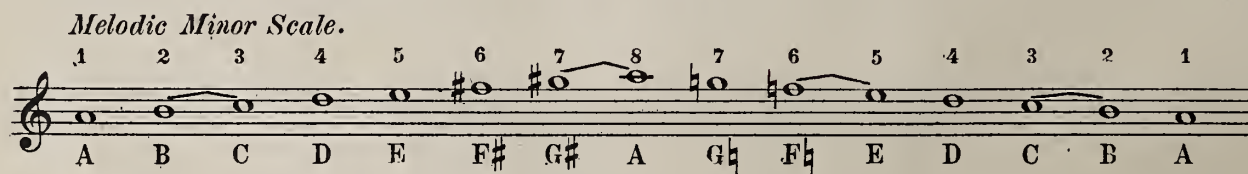


All Major Scales have the same construction and the same order of intervals, ascending or descending.

### The Minor Scale.

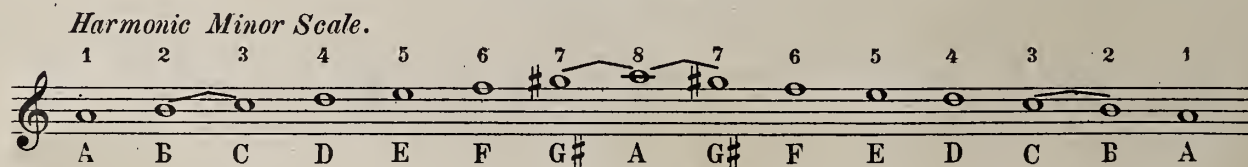
Every *Major Scale* has its relative *Minor*. The *Signature* is the same in each, and the Key-note is a *Minor Third* (tone and a half) below that of the relative Major Scale. Ex. It has also five tones and two semitones, but with a difference in the order of intervals. The semitones occur between the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



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.

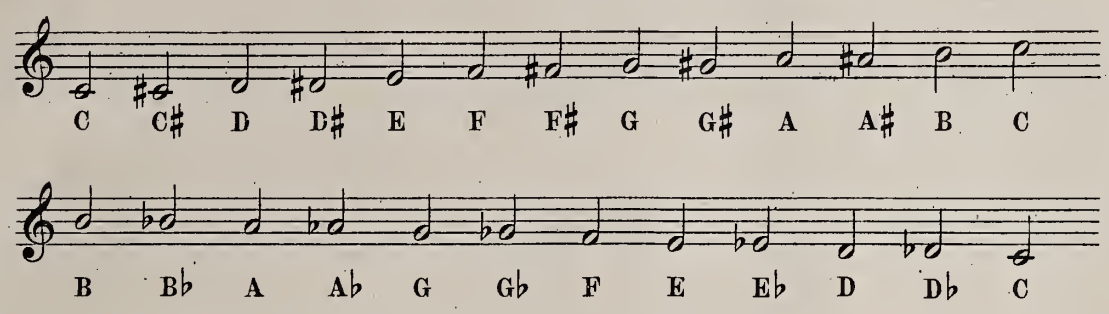
#### SCALE OF A MINOR.



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

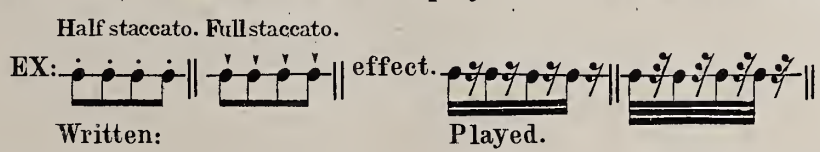
# THE CHROMATIC SCALE.

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  $\smile$  called a *Tie* when placed over two notes on the *same degree of the staff* 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.

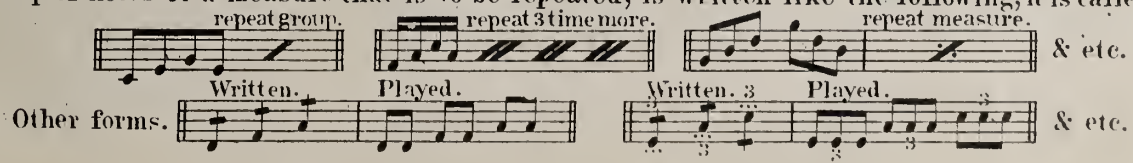
A passage that repeats, sometimes has two endings indicated thus: That marked 1º is to be played the first time and the other 2º the second time.

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 *Syneopation*.



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 *fz* 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:



## Examples of the Gruppetto.

Principal notes.

When the sign is placed above a note

It is played thus:

If between two notes it is

played thus:

If after a dotted note

Thus:

When a note in the Gruppetto is to be sharped 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:

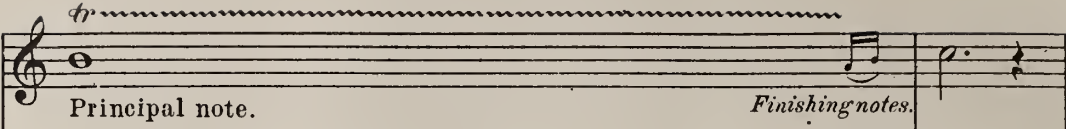
## THE TRILL (or Shake).

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 *mw*.

\* Sometimes the next one *below* is used.

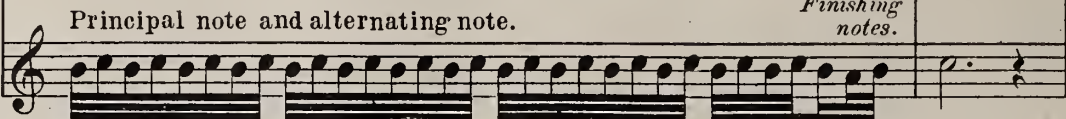
## Examples of the Trill.

### Perfect Trill.

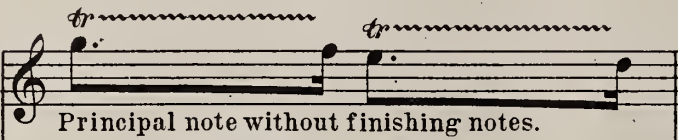
Written: 

Principal note. *Finishing notes.*


Principal note and alternating note. *Finishing notes.*

Played: 

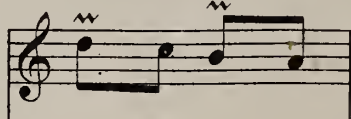
### Imperfect Trill.


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*

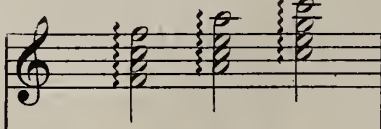
Written: 


*Tremolo.*

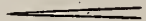

Played: 

### Arpeggios.

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

Written: 

Played: 

<i>p</i> , piano .....	means	soft.
<i>pp</i> , pianissimo .....	"	very soft.
<i>f</i> , forte .....	"	loud.
<i>ff</i> , fortissimo .....	"	very loud.
<i>mf</i> , mezzo-forte .....	"	half or moderately loud.
<i>fp</i> , forte-piano .....	"	loud and immediately soft again.
<i>fz</i> , <i>sf</i> or <i>&gt;</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.

# THE TENOR BANJO

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

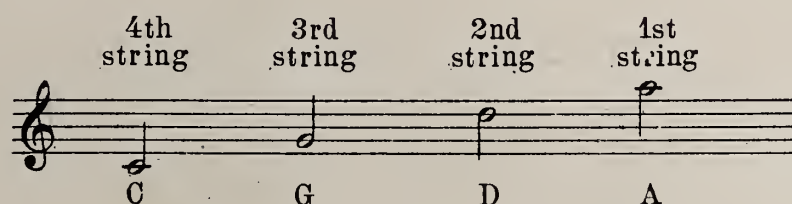
There are seventeen frets on the instrument giving a range of two octaves and two semitones.

## The Strings and Bridge

The four strings are the 1st string A, the 2nd string D, the 3rd string G, and the 4th string C.

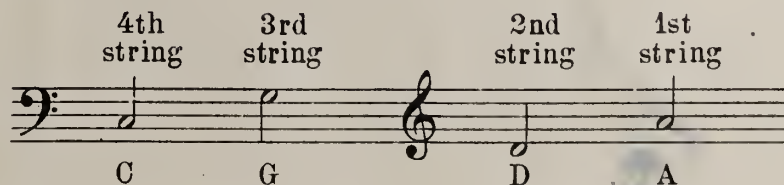
The bridge over which the strings pass should be placed at exactly the same distance from the 12th fret that the latter is from the nut.

## The Open Strings



## Tuning

Tune the 4th string to C from piano, then close the 4th string at the 7th fret and tune the 3rd string in unison producing G; close the 3rd string at the 7th fret, tune 2nd string in unison producing D, close the 2nd string at the 7th fret, tune 1st string in unison giving A. The open strings correspond to the following notes on piano.





# Diagram of the Tenor Banjo Fingerboard

Showing the Chromatic Scale on each String

The diagram illustrates the chromatic scale on each string of a tenor banjo. The strings are labeled as follows:

- 1st String: A or
- 2nd String: D or
- 3rd String: G or
- 4th String: C or

The frets are numbered 1 through 17. The notes for each string and fret are listed in the table below:

Frets	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1st String A	A# Bb B	C	C# Db D	D# Eb E	F	F# Gb G	G# Ab A	A# Bb B	C	C# Db D	D# Eb E	F	F# Gb G	G# Ab A	A# Bb B	C	C# Db D
2nd String D	D# Eb E	F	F# Gb G	G# Ab A	A# Bb B	C	C# Db D	D# Eb E	F	F# Gb G	G# Ab A	A# Bb B	C	C# Db D	D# Eb E	F	F# Gb G
3rd String G	G# Ab A	A# Bb B	B# C C#	Db D	D# Eb E	F	F# Gb G	G# Ab A	A# Bb B	B# C C#	Db D	D# Eb E	F	F# Gb G	G# Ab A	A# Bb B	B# C
4th String C	C# Db D	D# Eb E	F	F# G	G# Ab A	A# Bb B	B# C C#	Db D	D# Eb E	F	F# Gb G	G# Ab A	A# Bb B	B# C C#	Db D	D# Eb E	F

## Holding the Instrument

The performer should sit upright in a chair without arms. Rest the rim on the right leg, about four inches from the body, keeping it in place by a moderate pressure of the body on the upper part of the rim.

The arm of the banjo should be raised so that the pegs are in line with the chin. Support the arm at the nut in the hollow between the thumb and largest joint of the first finger of the left hand, the thumb being on the upper side of the arm at the nut, with the first and second fingers arched directly over the first and second strings.

## Method of Using the Plectrum (or Pick)

Place the plectrum between the thumb and first finger near the end of the finger. Keep the thumb almost straight. Strike the strings with the flat surface of the plectrum, never with the edge.

Rest the forearm on the rim about four inches from the tailpiece. Arch the wrist and strike the strings from above, not across them, except in playing chords.

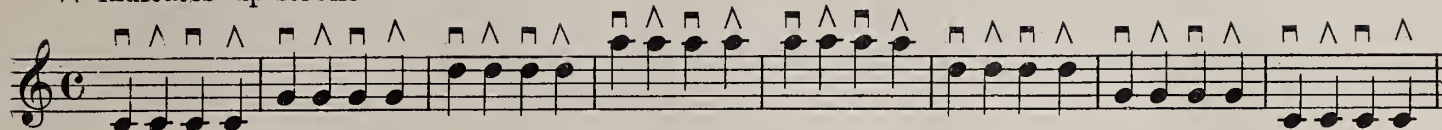
Begin by playing softly, using down and up strokes alternately. Practice these until able to play them rapidly, producing the Tremolo, which is the method of sustaining notes on all plectrum instruments.

## Stroke Exercises

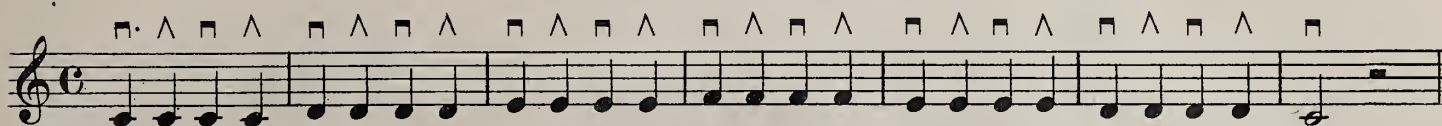
(Open Strings)

□ indicates down stroke

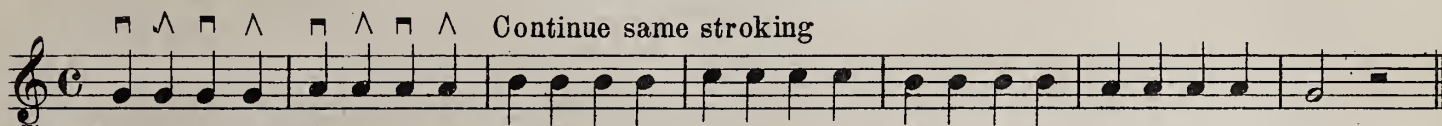
△ indicates up stroke



## Notes on the 4th String

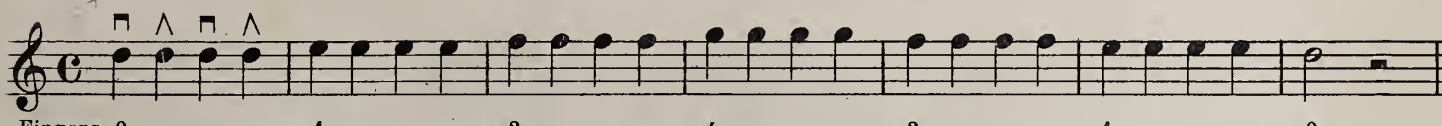
Fingers 0  
Frets 01  
23  
44  
53  
41  
20  
0

## Notes on the 3rd String

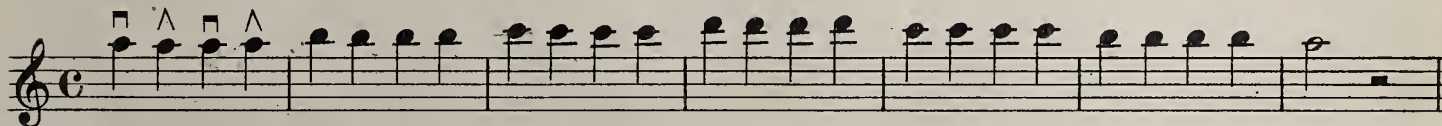
Fingers 0  
Frets 01  
23  
44  
53  
41  
20  
0

Continue same stroking

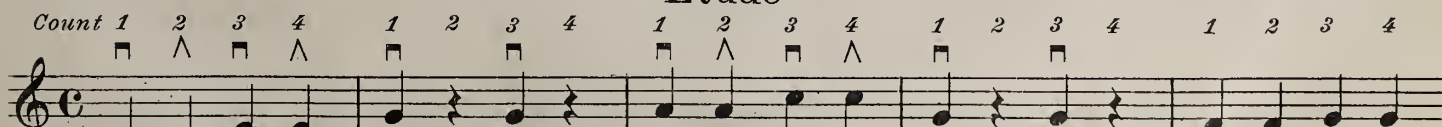
## Notes on the 2nd String

Fingers 0  
Frets 01  
22  
34  
52  
31  
20  
0

## Notes on the 1st String

Fingers 0  
Frets 01  
22  
34  
52  
31  
20  
0

## Etude



Fingers 0

3

0

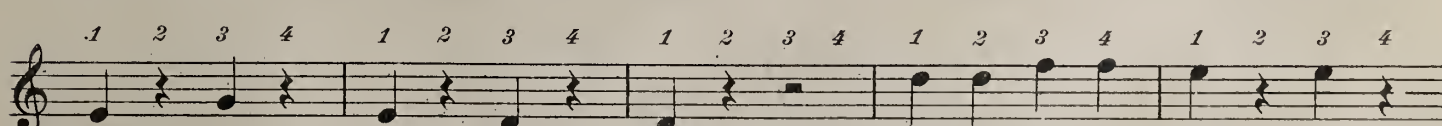
1

4

0

4

0



1

2

3

4

1

2

3

4

1

2

3

0

3

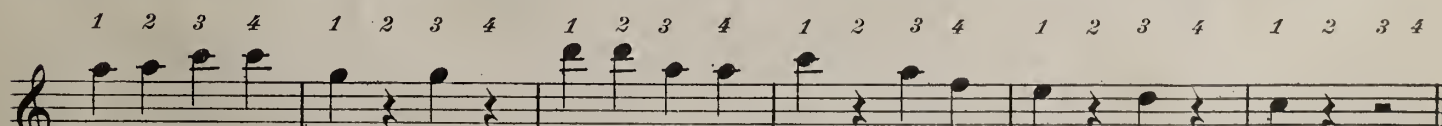
1

1

0

2

1



1

2

3

4

1

2

3

4

1

2

0

2

4

4

4

0

2

0

2

1

0

4



# Scale in C Major

All down strokes

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

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

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

Frets 0 2 4 5 0 2 4 5 0 2 3 5 0 2 3

## Chords in C Major

00 0 0 0 0 00

C F G7 C

Chords should be played with a quick down stroke unless they are written arpeggio, which indicates that they are to be played slowly from the low note to the upper note of the chord.

The arpeggio is indicated by a waved line.

C

## Scale Exercises

The student should write the fingering underneath the notes

Continue with same strokes

1.

2.

3.

Repeat each Ex. several times

# Melody Exercises Leading to Tremolo

Not too fast

Four staves of musical notation in C major, 2/4 time. The first staff begins with four eighth notes (C4, D4, E4, F4) each with an accent (^). The subsequent staves continue with eighth-note patterns, including some with accidentals (e.g., G#4 in the second staff). The fourth staff ends with a repeat sign.

Waltz time

WALDTEUFEL

Three staves of musical notation in 3/4 time. The first staff begins with four eighth notes (C4, D4, E4, F4) each with an accent (^). The music consists of eighth-note patterns, with the third staff ending with a repeat sign.

Faster

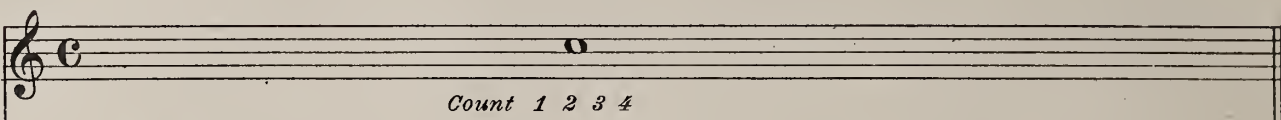
Four staves of musical notation in C major, 2/4 time. The first staff begins with four eighth notes (C4, D4, E4, F4) each with an accent (^). The music consists of fast eighth-note patterns, with the fourth staff ending with a repeat sign.

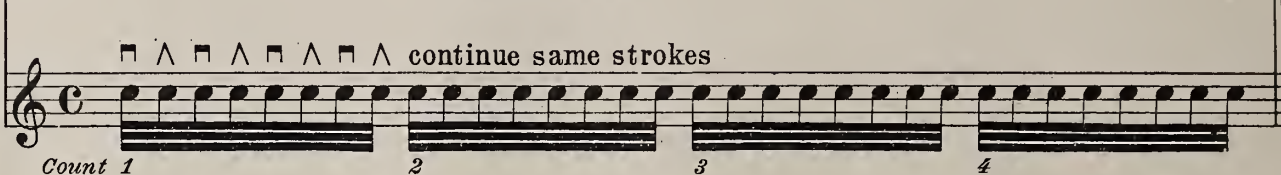


# The Tremolo or Sustained Tone

To attain proficiency in the tremolo, perfect evenness is necessary rather than speed. Always begin with a down stroke, ending with an up stroke, except in cases where the tremoloed note is tied over to a short note.

## Tremolo Exercises

As written 

As played 

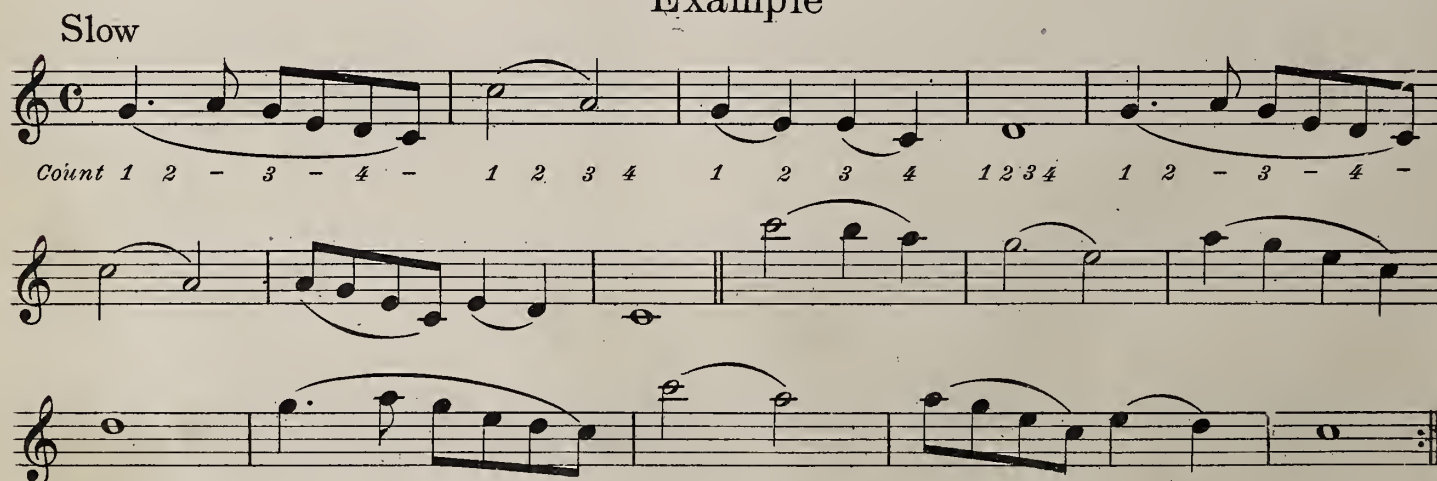
Tremolo all notes



The slur is used to denote legato or smoothness. The tremolo should be continued throughout the duration of the slur, stopping only long enough between to attack at the beginning of each slur.


## Example

Slow



## Etude

Slow



# Scale in A Minor

Relative of C Major, with same signature

Chords in A Minor

All down strokes

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

## Etude Tremolo

Slow

\* When two notes of the same degree or letter are connected by a slur they are to be sustained throughout the time value.

# Scale in G Major

F# in signature

Play all down strokes

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

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

## Chords in G Major

# Melody Exercises in G Major March

The first five staves of the March exercise are written in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, some with accents (^) and a slur with an asterisk (\*). The subsequent staves continue the melodic line with various rhythmic patterns, including slurs and accents.

\* A dash written over notes in slurred passages signifies that they are to be accented while played tremolo.

## Waltz

The next four staves of the exercise are written in G major (one sharp) and 3/4 time. The notation includes various rhythmic patterns, slurs, and accents. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves continue the melodic line with various rhythmic patterns, including slurs and accents.

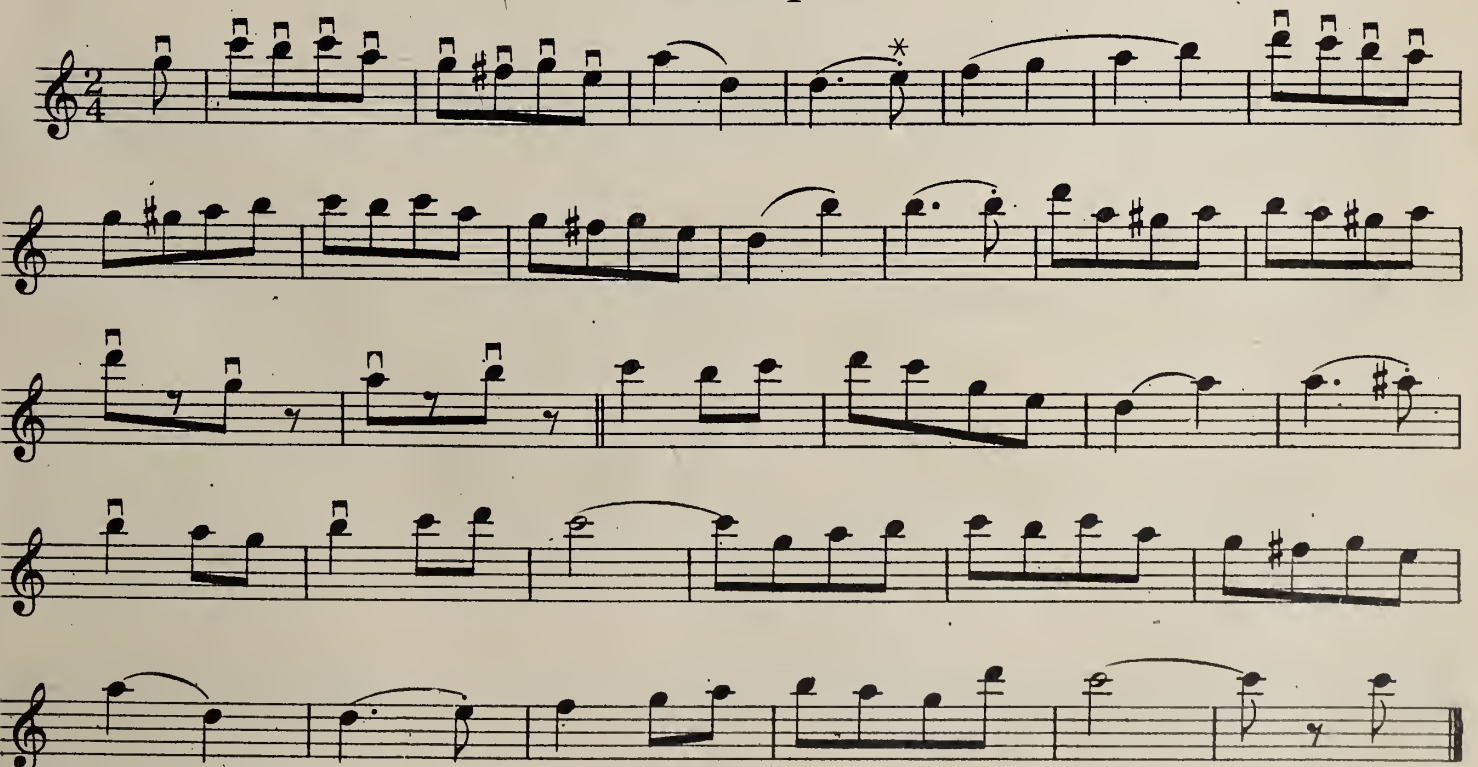


Exercises showing proper strokes on various movements as used by expert players in dance orchestras. Exercises in more difficult forms will appear later in this work.

### March or Two-Step



### One-Step



\* A dot at the end of a slur indicates that the note is to be played down stroke.

# Scale in E Minor

Relative of G Major with same signature

All down Stroke

Chords in E Minor

## Etude

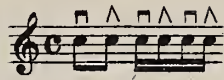
## La Vague

Waltz

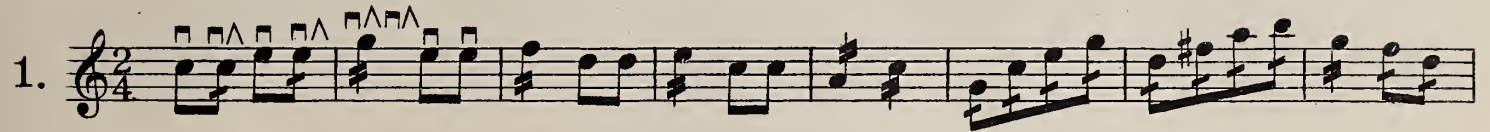
METRA

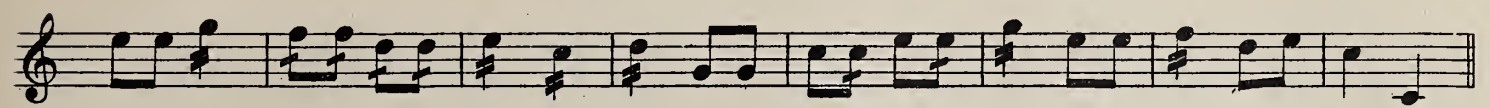
# Signs used in Abbreviating

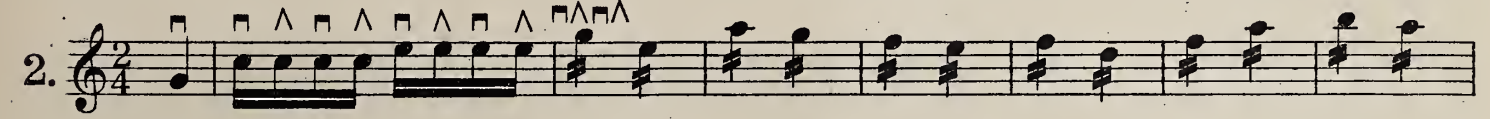
Lines drawn across the stems show that they are to be repeated as follows —

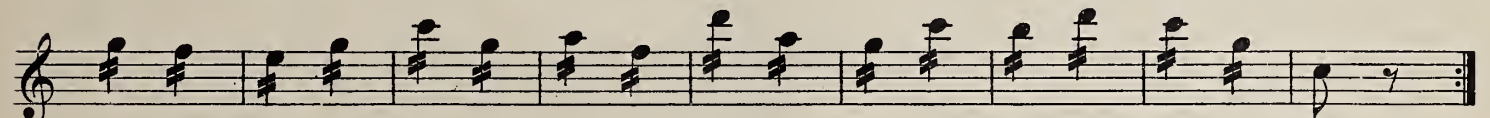
As written  As played 

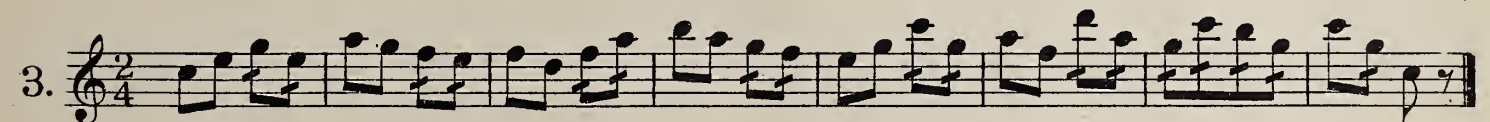
## Etude

1. 



2. 



3. 

## Fox Trot





## Easy Syncopation

(Rag Time)

Count  $\frac{4}{8}$  time






## Scale in D Major

F# and C# in Signature

To make even strokes play A on 2nd String in descending scale

Chords in D Major

Handwritten: *Copy*

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

## Exercise in D Major

Allegro

## Etude

Polka

## Rosalie Waltz

*p (softly)*

1. 2.

*Fine. (end)*

*D. C. al Fine.*  
(Repeat from beginning to Fine)





## Scale in F Major

B $\flat$  in Signature

Chords in F Major

\*Encircled figures denote Strings.

## Exercise in F Major

## Melody with Chords

## Scale in D Minor

All down Stroke

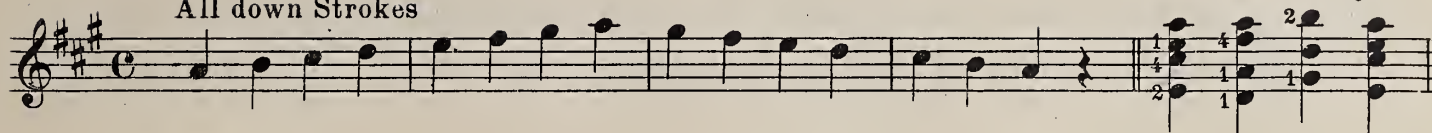
Chords in D Minor

# Scale in A Major

F# C# and G# in Signature

All down Strokes

Chords in A Major



## Etude



## Scale in F# Minor

All down Strokes

Chords in F# Minor



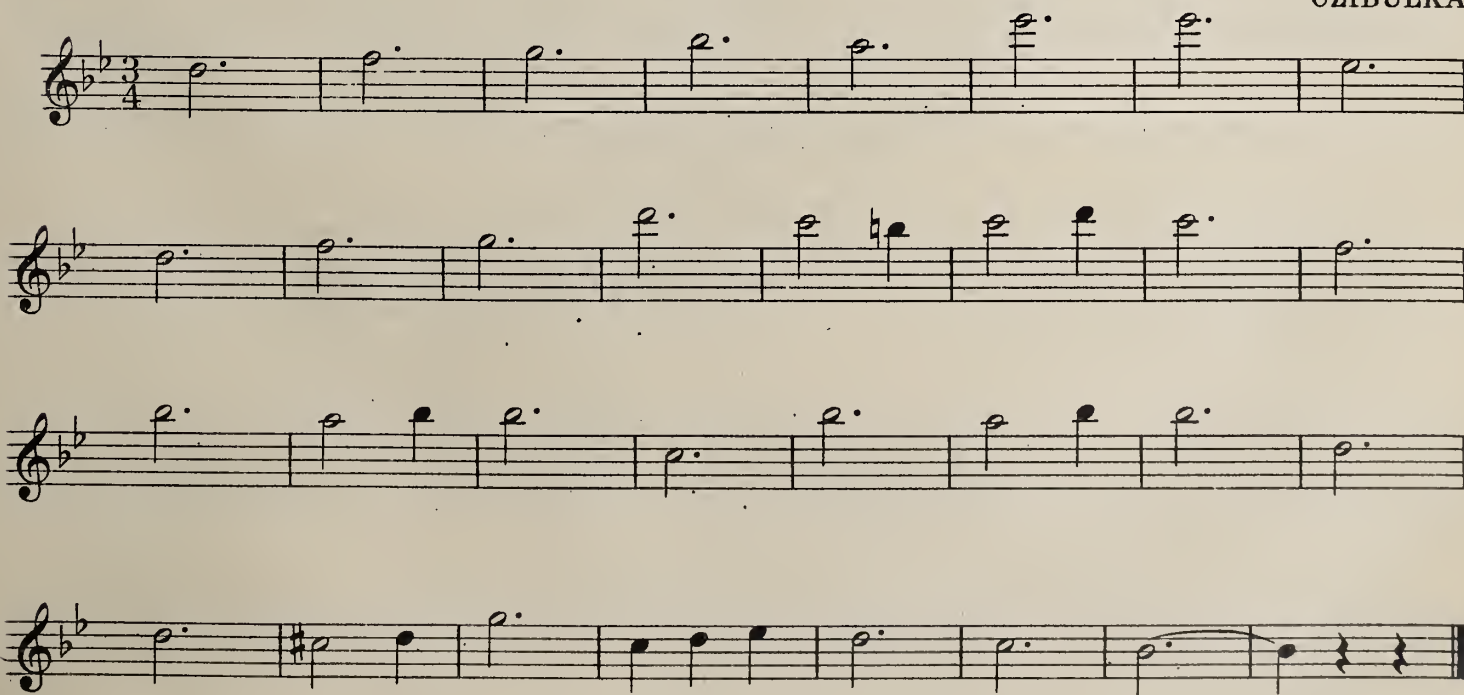
## Scale in Bb Major

Chords in Bb Major



## Waltz

CZIBULKA





# The Chromatic Scale

Two staves of chromatic scale exercises in treble clef. The first staff is in C major, showing ascending and descending scales with fingerings (0-4) and slurs. The second staff is in C minor, also showing ascending and descending scales with fingerings and slurs.

## Etude

Moderato

Five staves of a Moderato Etude in treble clef, C major. The piece features various triplet patterns and slurs across the staves, with a final double bar line at the end of the fifth staff.

## Dance Caprice

Allegretto

Three staves of a Dance Caprice in treble clef, D major. The piece includes triplet patterns and slurs. The third staff contains two first endings, labeled '1.' and '2.', leading to different conclusions.



Tremolo throughout.

Musical score for 'Study in Chords' in treble clef, common time (C). The piece is marked *mf* and features a tremolo throughout. The score consists of three staves. The first staff contains 12 measures of chords with fingerings (1-4) and a dynamic marking of *mf*. The second staff contains 12 measures of chords with fingerings (1-4). The third staff contains 12 measures of chords with fingerings (1-4).

## Syncopation Study

Musical score for 'Syncopation Study' in treble clef, 2/4 time. The piece is marked *mf* and features a tremolo throughout. The score consists of seven staves. The first staff contains 12 measures of eighth and sixteenth notes with syncopation. The second staff contains 12 measures of eighth and sixteenth notes with syncopation. The third staff contains 12 measures of eighth and sixteenth notes with syncopation. The fourth staff contains 12 measures of eighth and sixteenth notes with syncopation. The fifth staff contains 12 measures of eighth and sixteenth notes with syncopation. The sixth staff contains 12 measures of eighth and sixteenth notes with syncopation. The seventh staff contains 12 measures of eighth and sixteenth notes with syncopation.

## Scale in G Minor

Chords in G Minor

## Scale in Eb Major

Chords in Eb Major

## Scale in C Minor

Chords in C Minor

## Scale in Ab Major

Chords in Ab Major

## Scale in Db Major

Chords in Db Major

## Scale in E Major

Chords in E Major

# The Cadets' Dream

29

March or One Step

G. L. LANSING

3rd Pos.

1st Pos.

Musical score for 'The Cadets' Dream' in G major, 2/4 time. The score consists of ten staves. The first staff includes fingerings for 3rd and 1st positions and dynamic markings *f* and *mf*. The second staff has a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

## Ragtime Exercise

Musical score for 'Ragtime Exercise' in G major, 2/4 time. The score consists of two staves. The first staff includes fingerings for 3rd position and dynamic markings *f* and *cresc.*. The second staff has a *f* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



# Escort

March or One Step

G. L. LANSING

The musical score for "Escort" is written in 2/4 time and consists of several staves. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and accidentals. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also articulation marks like accents and slurs. The score is divided into sections, with a "TRIO" section starting on a new staff. The piece concludes with a double bar line.

*f* *mf* *ff* *p* *f*

TRIO

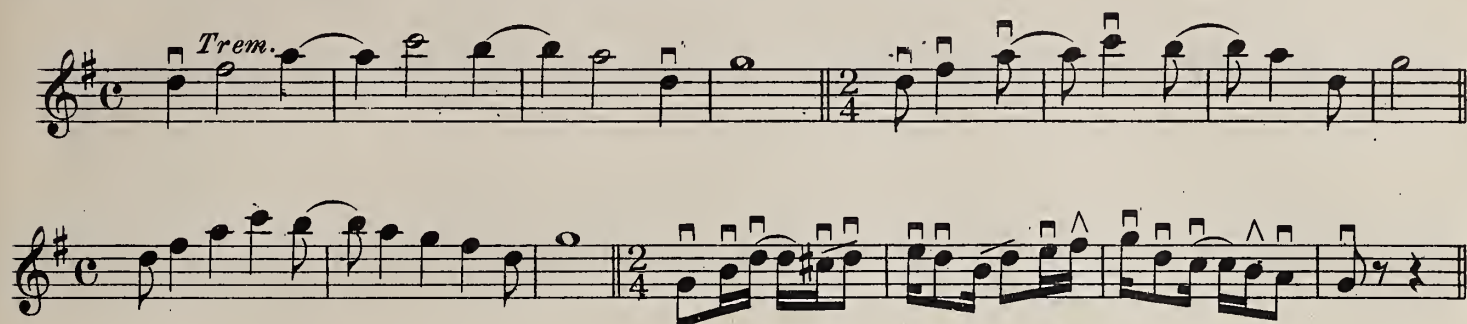
1. 2.

1 3 4 2



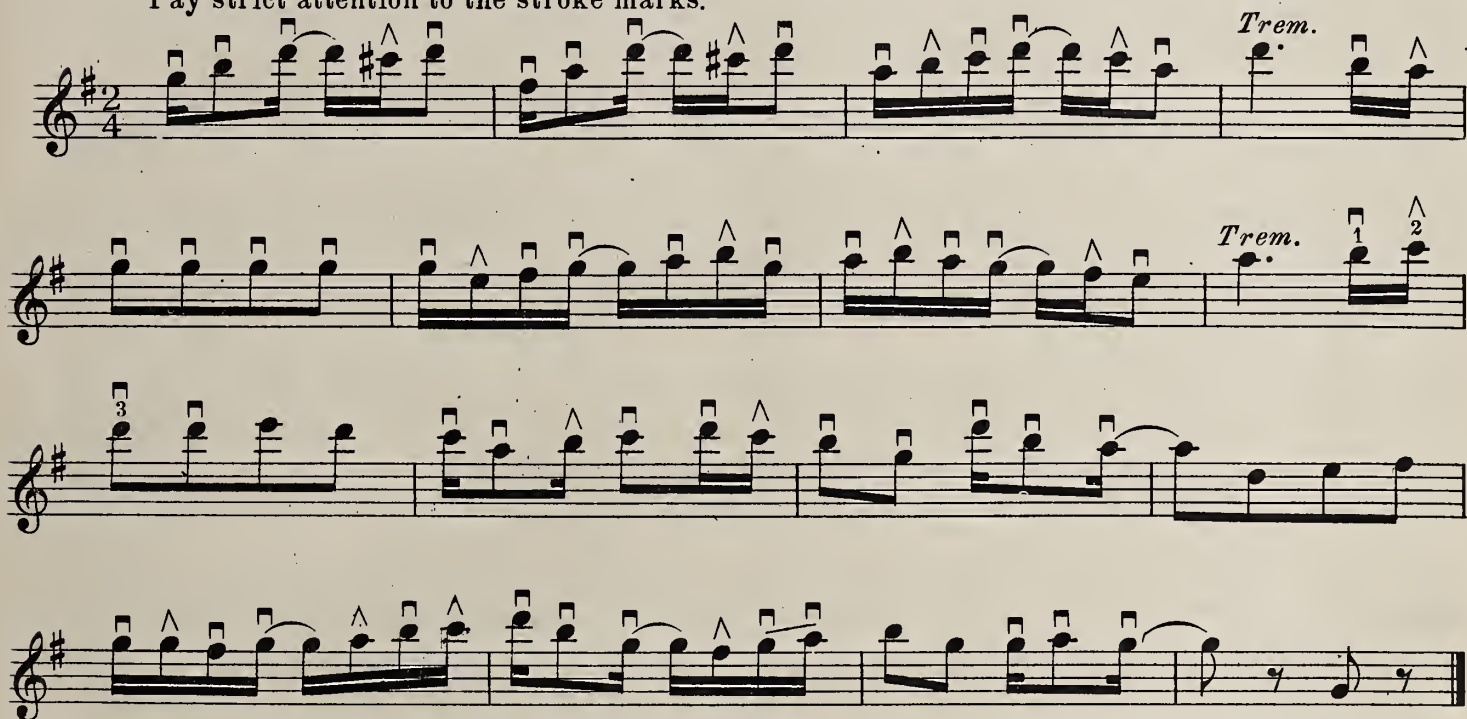
## Examples in Syncopation

When the accent is changed so that it falls on an unaccented part of a bar it is called syncopation. The term ragtime is commonly applied to the syncopated parts in dance music.



### Etude

Pay strict attention to the stroke marks.



### Chord Study



## The Invincible Rag

Rather Slow

LEO CATLIN

The musical score for "The Invincible Rag" by Leo Catlin is written in 2/4 time. The tempo is marked "Rather Slow". The key signature has one flat (B-flat). The score is divided into two main sections: a main section and a "TRIO" section.

**Main Section:** The first section consists of 10 staves. It begins with a dynamic marking of *f* (forte). The music features a variety of chords, including triads and dyads, and includes a triplet of eighth notes. The section concludes with a "Fine." marking.

**TRIO Section:** The second section, labeled "TRIO", consists of 6 staves. It begins with a dynamic marking of *p* (piano). The music features a variety of chords, including triads and dyads, and includes a triplet of eighth notes. The section concludes with a "D. C. al Fine." marking.

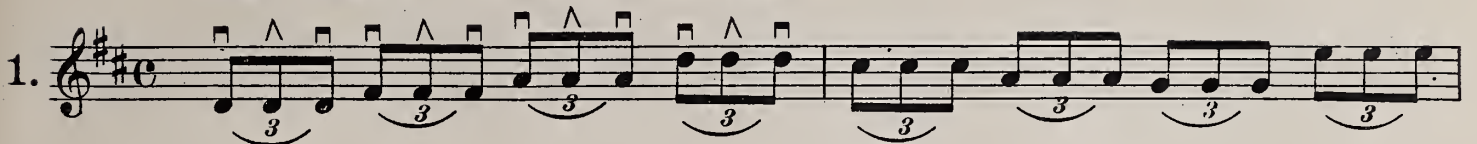
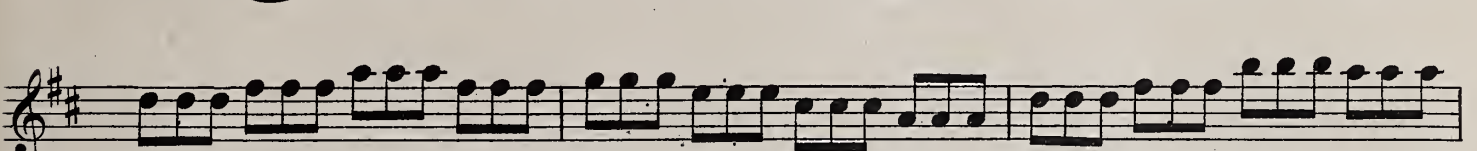
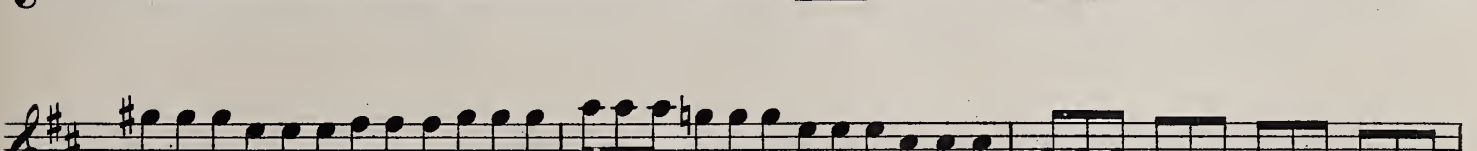

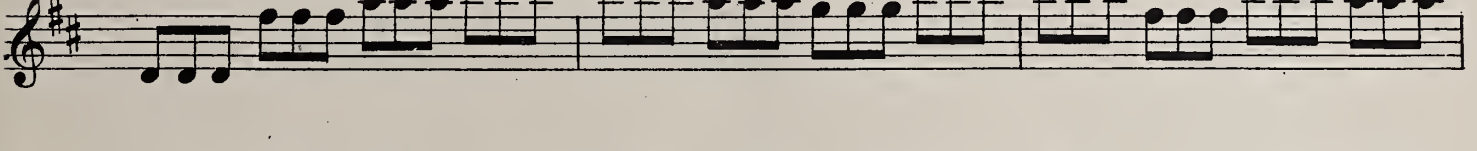
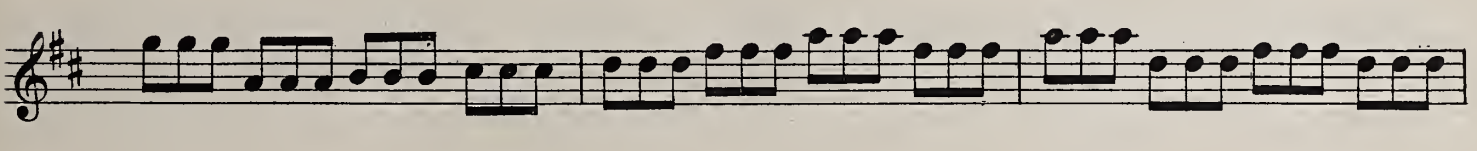
**Dynamic Markings:** The score includes several dynamic markings: *f* (forte), *mf* (mezzo-forte), and *p* (piano).

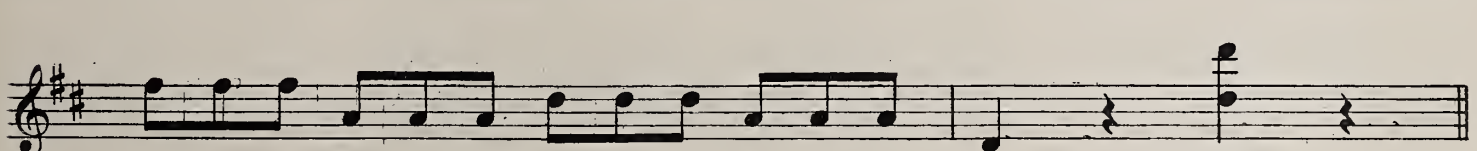
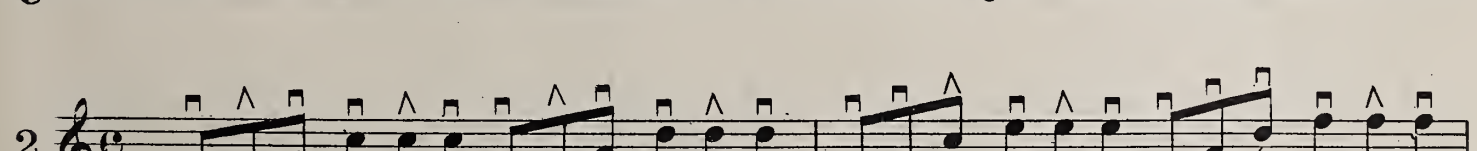
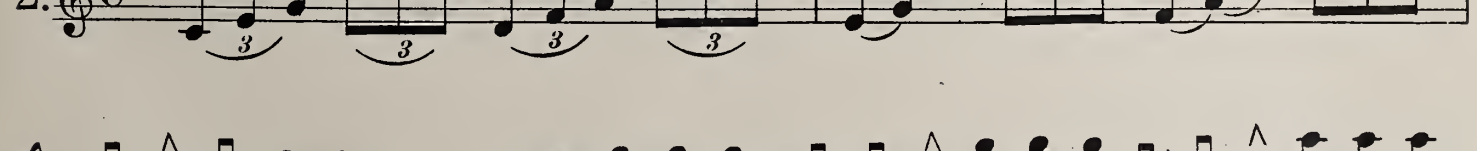
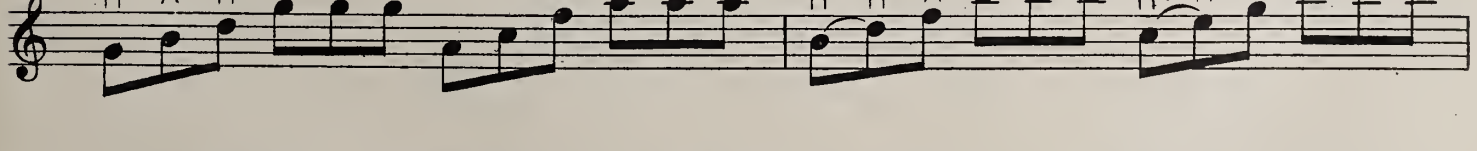

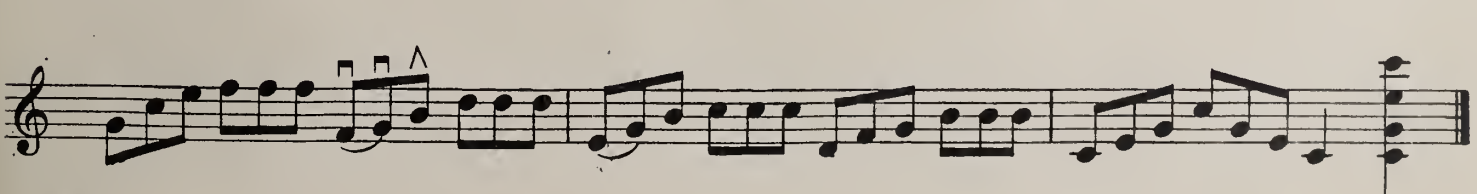
**Other Markings:** The score includes a "TRIO" marking at the beginning of the second section and a "D. C. al Fine." marking at the end of the second section.



## Studies In Triplets

Begin first note of each triplet down stroke.

1.   
  
  
  
  
  

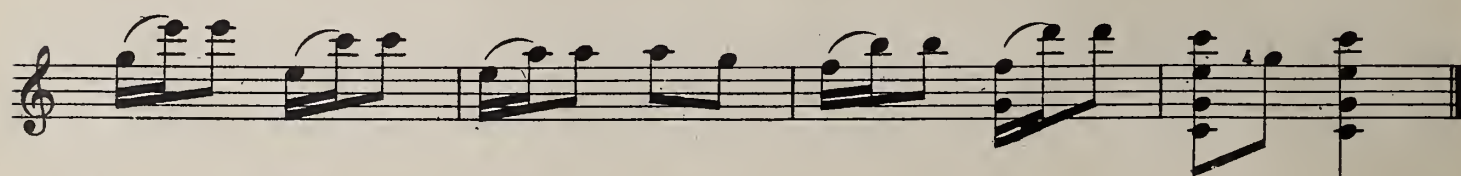
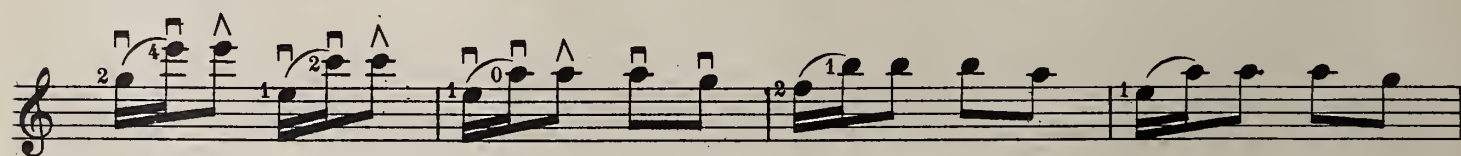
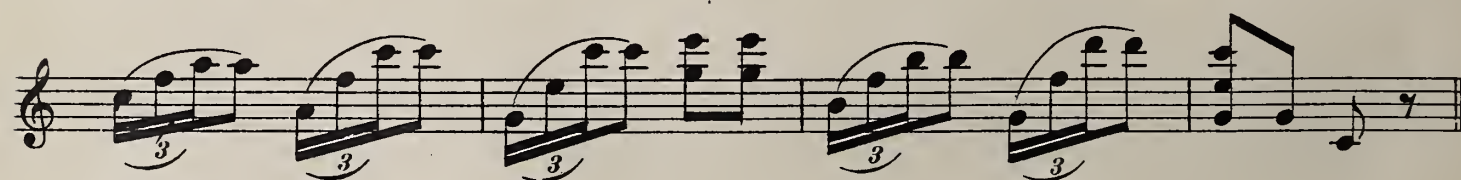
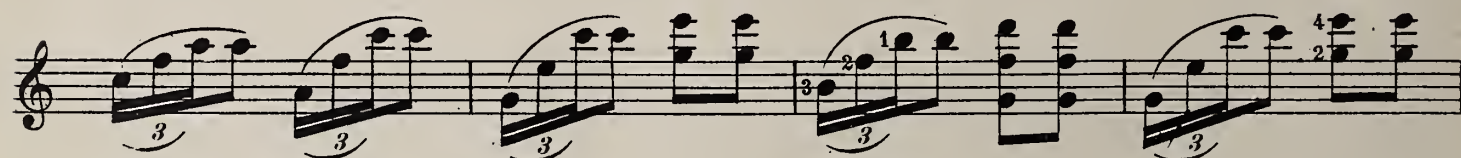
2.   
  
  
  
  


## Exercises in Gliding (Coulé)


The plectrum should pass smoothly over the slurred notes.



## Etude

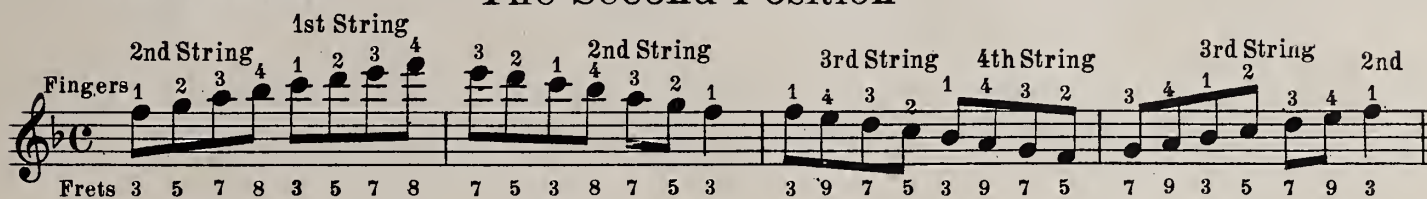




The compass of the Tenor-Banjo in the first position extends from C to upper D.  When playing in the upper register it is often found more convenient to make the lower notes on the 2nd, 3rd and 4th strings without changing the position of the left hand.

All down stroke

## The Second Position



## Exercise

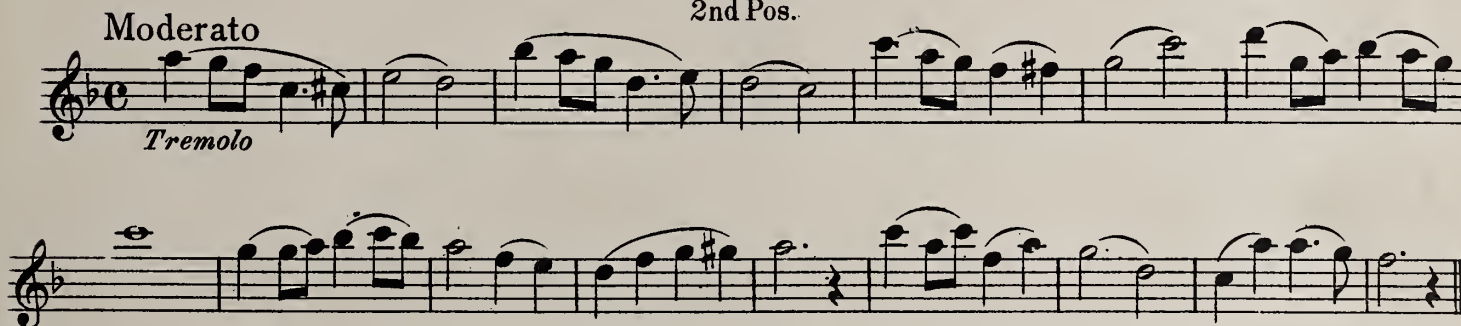


## Melody

2nd Pos.

Moderato

*Tremolo*



## Third Position



## Etude

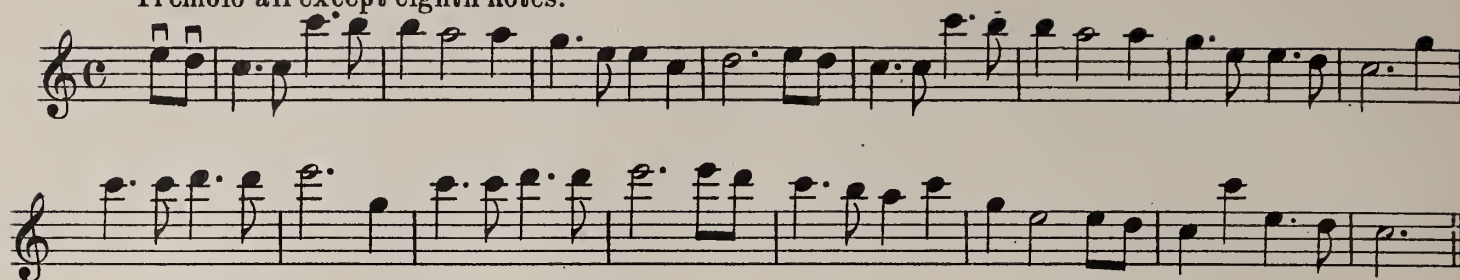
3rd Pos.



## Annie Laurie

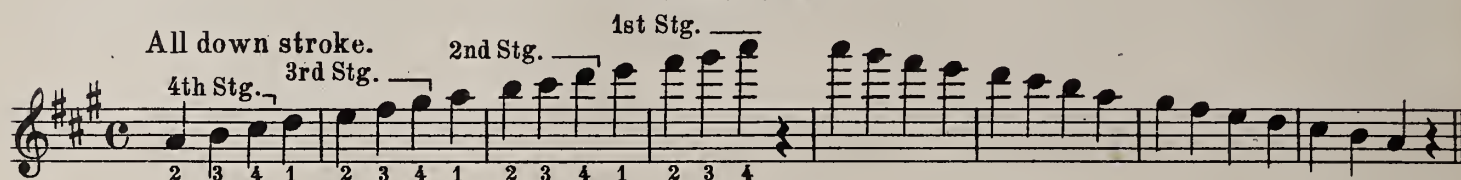
Third Pos.

Tremolo all except eighth notes.

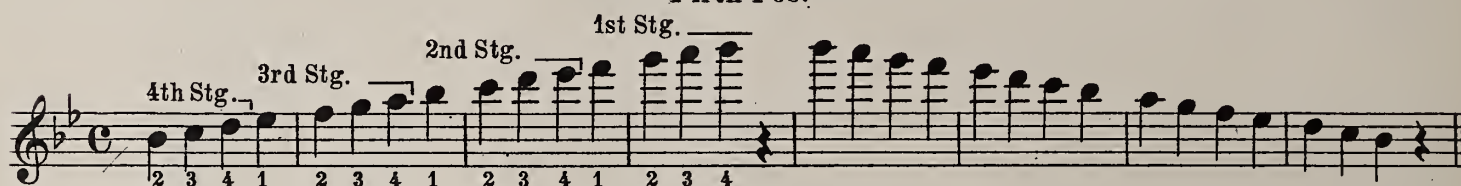


## Scale in A Major

Fourth Pos.

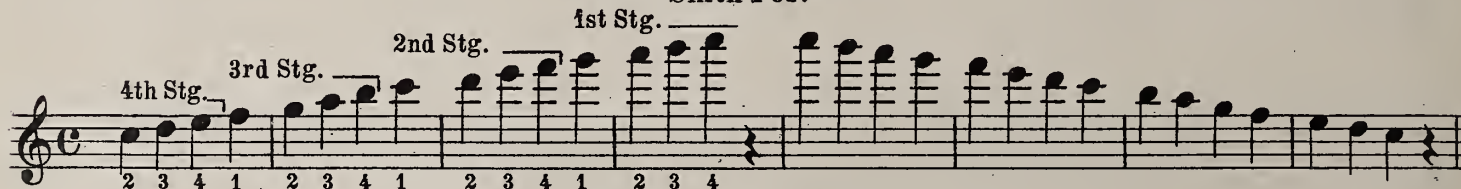
Scale in B $\flat$  Major

Fifth Pos.



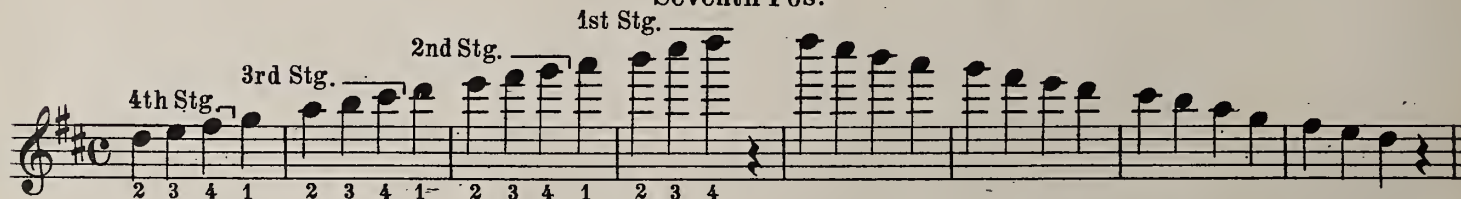
## Scale in C Major

Sixth Pos.



## Scale in D Major

Seventh Pos.



On the Tenor-Banjo the positions are used chiefly on the 1st and 2nd Strings, as shown in the following exercise.





# Scale Exercises for daily practice

Encircled figures indicate Strings

1.

2.

3.

4.

The method of stroking in No. 4 exercise, is often required for obtaining the proper accent.



# Transposing

When reading from Songs as published for Voice and Piano it is necessary to transpose the part an octave higher than written. This rule also applies to certain strains in first Violin parts as written for orchestra. The small notes in the following exercise indicates the notes to be played on the Tenor-Banjo. It is well for the Student to think of the letters in transposing.

## Old Folks At Home

Play upper notes.



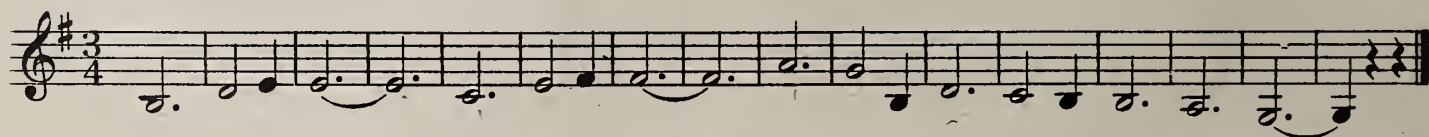
Melody as written for Voice.



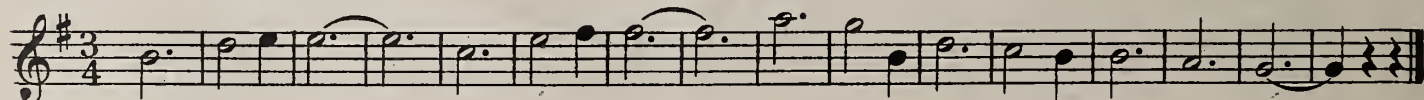
As played on Tenor-Banjo.



Skaters Waltz, as written for Violin.



As played on Tenor-Banjo.



## Exercise in Arpeggios

WOHLFAHRT

All down Strokes

Moderato

The musical score consists of ten staves of music, each containing a series of arpeggiated figures. The first staff begins with a treble clef, a common time signature (C), and a mezzo-forte (mf) dynamic. It includes the tempo marking 'Moderato' and the instruction 'All down Strokes'. The first measure of the first staff is marked '3 Pos.' and contains a triplet of eighth notes. Fingerings (1-4) and slurs are used throughout to indicate the sequence of notes. The key signature changes from C major to D major (one sharp) in the fourth staff, then to E major (two sharps) in the fifth staff, and finally to F major (one flat) in the eighth staff. The exercise concludes with a double bar line on the tenth staff.





Allegro

LEO CATLIN

LEO CATLIN

*f* *trem.* *mf*

*f*

*Fine.*

TRIO *mf*

*D.S. al Fine*

*D. S. al Fine.*

Allegro

# Arkansas Traveller

*No. 10. The Frog*

*f* *2nd Pos.* *mf*

*3rd Pos.* *1st Pos.*

## The Maid On The Green

## Contra Dance

Allegro

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and includes a repeat sign. The second staff continues the melody. The third staff introduces a mezzo-forte (*mf*) dynamic and features fingerings 2, 1, 2, 3, 4, and 3. The fourth staff continues the melody. The fifth staff returns to a forte (*f*) dynamic. The sixth staff continues the melody. The seventh staff begins with a piano (*p*) dynamic and includes a repeat sign. The eighth staff continues the melody. The ninth staff returns to a forte (*f*) dynamic and includes a finger number 4. The tenth staff concludes the piece. The notation includes various musical symbols such as eighth notes, sixteenth notes, beams, slurs, and accents.



Minnetta  
Caprice

43

G. L. LANSING

The musical score is written for a single melodic line in 3/4 time, key of B-flat major. It consists of ten staves. The notation includes eighth and sixteenth notes, rests, and various musical ornaments like slurs and accents. A dynamic marking of *p* (piano) appears on the eighth staff. The piece concludes with a double bar line and repeat dots on the tenth staff.





## Country Dance

SI. STEBBINS

Moderato

Musical score for "Country Dance" by S.I. Stebbins. The score is in 2/4 time, key of B-flat major. It features a main melody and a Trio section. Dynamics include *f*, *mf*, *p*, *fz*, and *ff*. The Trio section starts with a "TRIO" label and includes fingerings and a "3" marking.

# Honey Dew

March and One Step

G. L. LANSING

*ff*

*mf*

*f*

TRIO *p*

*fz*



# The Fascinator

Waltz

47

LEO CATLIN

The musical score is written for a single melodic line in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The notation is spread across ten staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff continues the melody with various note values and rests. The third staff concludes with a *Fine.* marking. The fourth staff introduces a forte (*f*) dynamic and features a series of beamed eighth notes. The fifth staff continues this melodic line. The sixth staff begins with a piano (*p*) dynamic and includes an accent (^) over a note. The seventh and eighth staves continue the melody. The ninth staff concludes with a *D. C. al Fine.* instruction. The final staff shows the concluding measures of the piece.

## Enterprise March

G. L. LANSING

Solo Banjo

2nd Banjo

*f* *mf*

15324-64



TRIO

49

*p-ff*

*fz Fine.* *ff*

*D. S. al Fine.*



Banjoists' Delight  
March

CATLIN

3rd Pos.

1st Pos.

3rd Pos.

1st Pos.

mf

f

p

1st Pos.

1st Pos.

1st Pos.

## Old Mose And His Banjo

G. L. LANSING

Lazily

Musical score for "Old Mose And His Banjo" by G. L. Lansing. The score is written for a single melodic line in 2/4 time, featuring a key signature of one sharp (F#). The tempo/mood is "Lazily". The score consists of eight staves of music. The first staff begins with a *mf* (mezzo-forte) dynamic. The second staff has a key signature change to two sharps (F# and C#). The fifth staff begins with a *f* (forte) dynamic. The seventh staff has a *mf* dynamic. The eighth staff contains two first endings, labeled "1." and "2.". The notation includes various musical symbols such as eighth and sixteenth notes, rests, and fingerings (e.g., 1, 4, 0, 4, 4, 3, 0, 1, 1). There are also some unusual symbols like a 'y' and a 'z' at the end of the fourth staff.



## March Militaire

G. L. LANSING

*f*

*mf*

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

TRIO *mf*

1. 2.



## Air from "Il Trovatore"

VERDI

Largo

BANJO

PIANO

This musical score is for an Air from "Il Trovatore" by Giuseppe Verdi. It is marked "Largo" and is in the key of D major (two sharps) and common time (C). The score is written for two instruments: Banjo and Piano. The Banjo part is on a single staff with a treble clef. The Piano part is on two staves, treble and bass clef. The score is divided into two systems. The first system consists of two measures. The second system consists of six measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a "3" and a slur. Dynamics include piano (*p*) and mezzo-forte (*mf*). The Banjo part has a melodic line with some grace notes. The Piano part provides a harmonic accompaniment with arpeggiated figures in the right hand and a steady bass line in the left hand.

This page of musical notation is for a piano piece, featuring a single melodic line and a complex piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation is organized into four systems, each with a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment.

The melody consists of eighth and sixteenth notes, often grouped in triplets. The piano accompaniment is highly rhythmic, featuring continuous sixteenth-note patterns in the right hand and simpler eighth-note patterns in the left hand. The piece includes various musical ornaments such as slurs, ties, and dynamic markings like *f* (forte).



55

15324 - 64



Sextet  
"Lucia di Lammermoor"

DONIZETTI

Larghetto

BANJO

PIANO

The musical score is written for Banjo and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked "Larghetto". The score is divided into five systems, each with a Banjo staff and a Piano staff. The Banjo part is written in a single melodic line with some grace notes. The Piano part is written in a grand staff (treble and bass clefs) with a complex accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score includes various musical notations such as slurs, ties, and accidentals.

*mf*

*p*

*cresc.*

*cresc.*

This musical score is for a piano and voice piece, page 57. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is organized into four systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff. The score includes dynamic markings such as *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), and *p* (piano). The first system shows the vocal line starting with a *f* dynamic, followed by a *dim.* and then a *cresc.* leading to a *p* dynamic. The piano accompaniment mirrors these dynamics. The second system continues the vocal melody with a *cresc.* marking. The third system shows the vocal line with a *cresc.* marking. The fourth system shows the vocal line with a *cresc.* marking, followed by a *f* dynamic. The piano accompaniment also shows a *cresc.* marking. The score concludes with a final measure in the fourth system.



*f* *dim.* *f* *dim.*

*cresc.* *cresc.*

*Animato* *rall.* *f*

*f*

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Musical score for piano and voice, page 59. The score is in G major (one sharp) and 3/4 time. It consists of three systems.

**First System:** The vocal line features a melody with triplets. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

**Second System:** The vocal line continues with triplets. The piano accompaniment features chords in the right hand and eighth notes in the left hand.

**Third System:** Marked *Tempo I*. The vocal line features a melody with eighth notes. The piano accompaniment features chords in the right hand and eighth notes in the left hand. Dynamics include *f*, *mf*, *ff*, and *allarg.* (allargando).

# Jazzing

The term "jazz" as applied to banjo playing is, to use the chords with or without the melody according to the ability of the performer, ragging them when possible.

Some players have the faculty of anticipating chord sequences and obtain marked effects in this respect. However, when one has to depend on reading, the chords (without the melody) can be read from the second violin part, transposing the notes an octave higher than written as in the following exercises.

## Waltz

The musical score for the 'Waltz' exercise is written for two staves. The top staff is for the 2nd Violin, and the bottom staff is for the Tenor Banjo. Both staves are in 3/4 time. The key signature has one flat (B-flat). The music consists of four measures. In each measure, the 2nd Violin part plays a half note chord, and the Tenor Banjo part plays a half note chord. The chords are: Measure 1: F2, C3, F3; Measure 2: F2, C3, F3; Measure 3: F2, C3, F3; Measure 4: F2, C3, F3.

## One Step

The musical score for the 'One Step' exercise is written for two staves. The top staff is for the 2nd Violin, and the bottom staff is for the Tenor Banjo. Both staves are in 2/4 time. The key signature has two flats (B-flat and E-flat). The music consists of four measures. In each measure, the 2nd Violin part plays a half note chord, and the Tenor Banjo part plays a half note chord. The chords are: Measure 1: F2, C3, F3; Measure 2: F2, C3, F3; Measure 3: F2, C3, F3; Measure 4: F2, C3, F3.

# Fox Trot

2nd Violin

Tenor Banjo

The pupil should memorize the chords in the various keys, thereby enabling him to add one and sometimes two notes to obtain full harmony.

## Examples

2nd Violin

Tenor Banjo

2nd Violin

Tenor Banjo

## Jazzing or Ragtime

2nd Violin

Tenor Banjo



# One Step Simple Form

1st Violin  
or 1st T. Banjo

2nd Violin

Tenor Banjo

1.

2.

## The same with Banjo part augmented

1st Violin  
or 1st T. Banjo

2nd Violin

Tenor Banjo

1.

2.

# My Old Kentucky Home

with Jazz effects

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and common time (C). It consists of eight staves of music. The notation includes various jazz effects such as accents (^), slurs, and dynamic markings. Fingering numbers (1, 2, 3, 4) are provided for many notes. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The final staff ends with a double bar line.

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