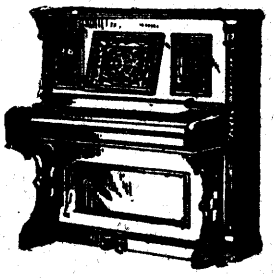

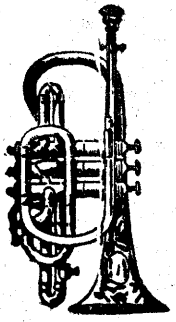

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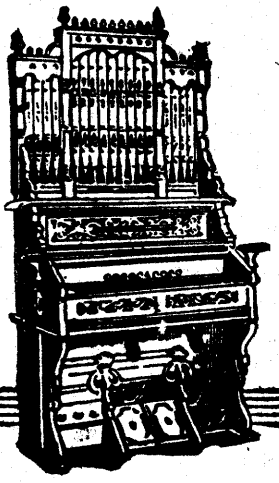

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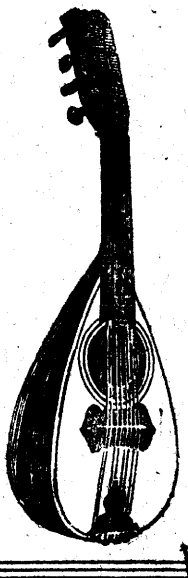

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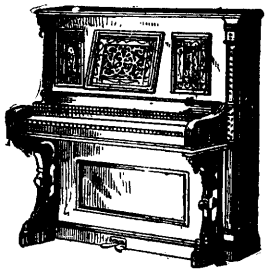

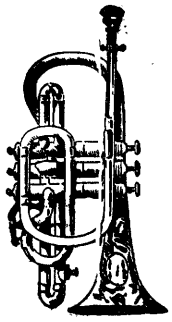

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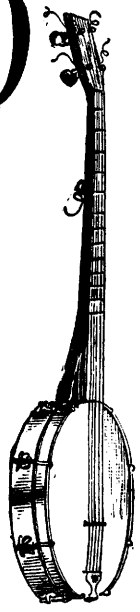

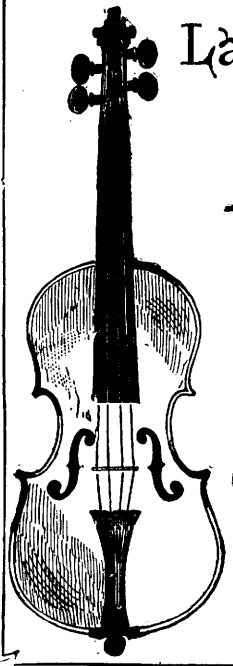

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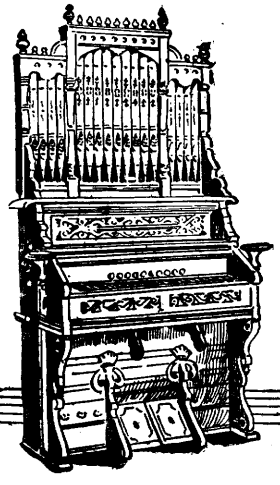

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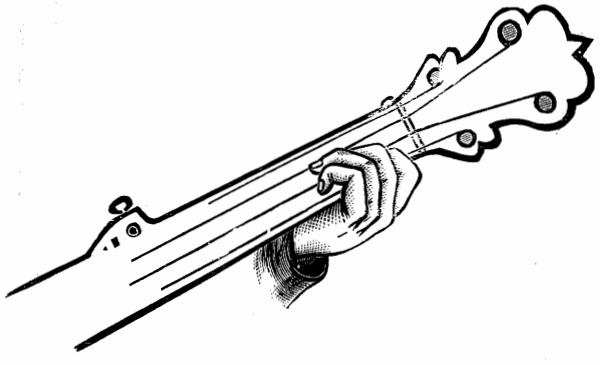
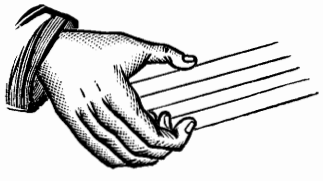
Correct Positions for Holding the Banjo.

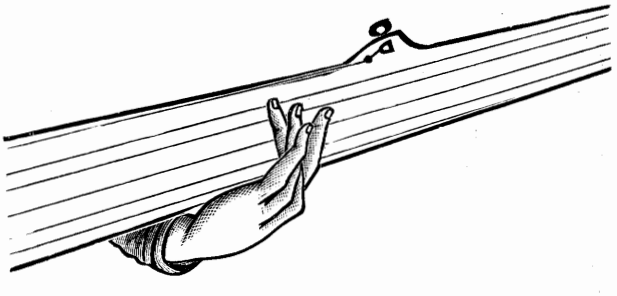
Position of the Left Hand.



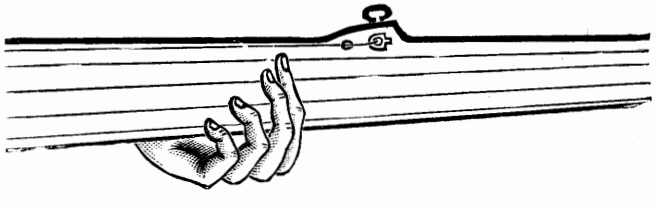
Position of the Right Hand.



Position of the Left Hand in Making Harmonics



Position of the Left Hand in Making a Barre



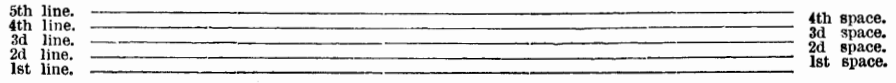
THE RUDIMENTS OF MUSIC.

How is Music written?

In various characters called Notes, upon five lines and their intermediate spaces.

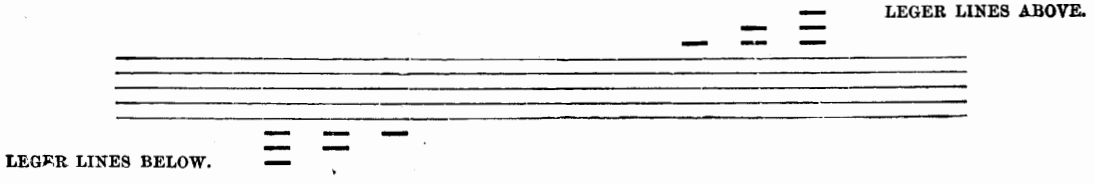
What are these Lines and Spaces called?

They are termed a Stave or Staff, the lines and spaces being numbered from the lowest upward.



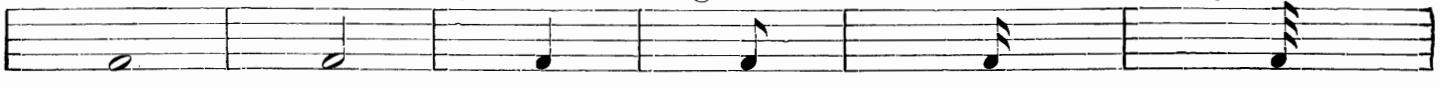
What are Leger Lines?

They are short, additional lines below or above the staff, that are used to indicate the notes that are too high or too low to be represented upon the staff.

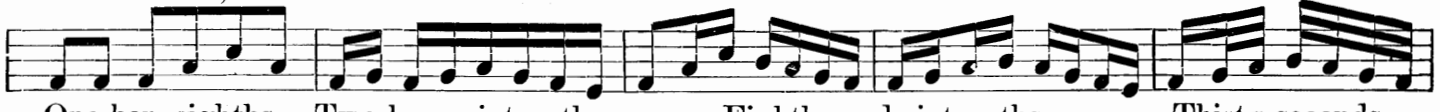


What are the different Notes in general use?

The Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirty-second note.



When two or more eighths, sixteenths, or thirty-second notes follow in succession, bars are substituted for hooks, as follows:



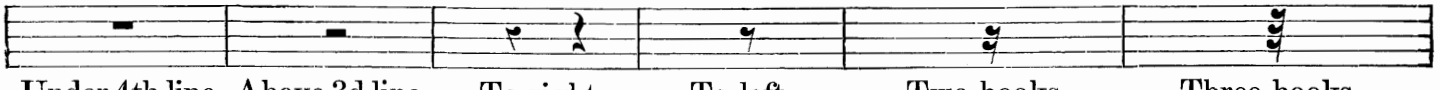
One bar, eighths. Two bars, sixteenths. Eighths and sixteenths. Thirty-seconds, three bars.

Various other combinations are made, just according to the value of the notes

What are Rests?

Rests are characters denoting silence, and every kind of note has a corresponding rest.

The Whole rest. Half rest. Quarter rests. Eighth rest. Sixteenth rest. Thirty-second rest.



Under 4th line. Above 3d line. To right. To left. Two hooks. Three hooks.

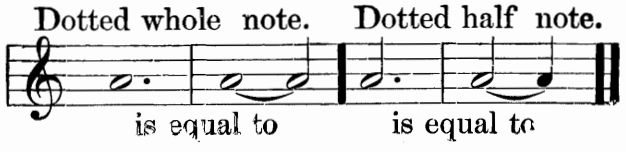
What is the use of a Dot after any Note or Rest?

It makes it half as long again.

A whole note with a dot 𝅝. is equal to 𝅗𝅥 𝅗𝅥

A half note with a dot 𝅗𝅥. is equal to 𝅗𝅥 ♩

A quarter note with a dot ♩. is equal to ♩ 𝅘𝅥𝅯



What is a Triplet?

Any three notes marked thus 3 to be played in the time of two.

How is a Double Triplet indicated?

By the figure Six over or under them. 6

How are the Notes named?

The notes are named after the first seven letters of the alphabet,—A, B, C, D, E, F, G.

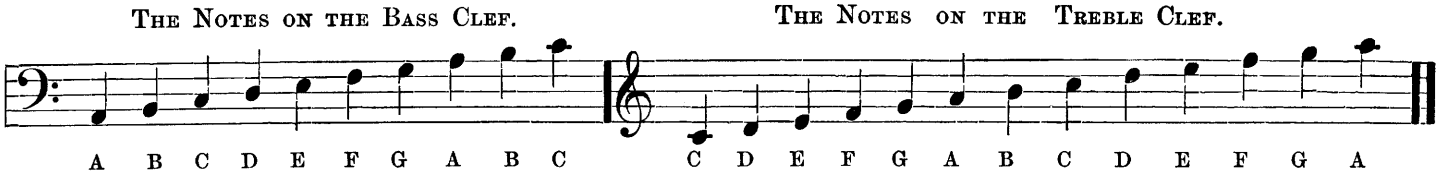
How is the Pitch, or sound, of a note determined?

By its position upon the staff, and the Clef at the left hand.

How many Clefs are there in general use?

Two,—the Treble clef 𝄞 and the Bass clef 𝄢

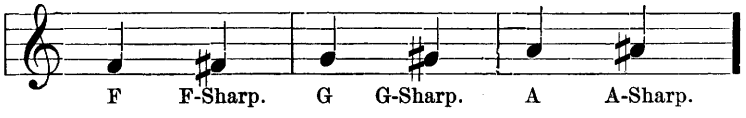
NOTE. The treble clef is used for the high notes, the bass clef for the lower ones.



Notice that we commence on the treble with the same note that we ended with in the bass.

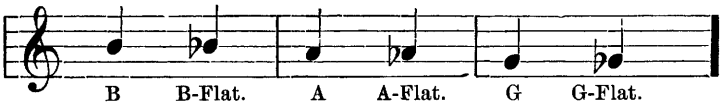
What effect has a Sharp (♯) placed before a note?

It raises the pitch half a tone, or semitone.



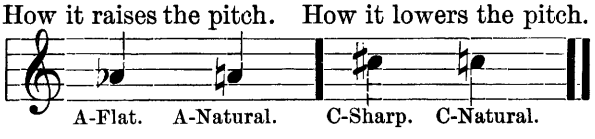
What effect has a Flat (♭) placed before a note?

It lowers the pitch half a tone, or semitone.



What is the effect of a Natural (♮)?

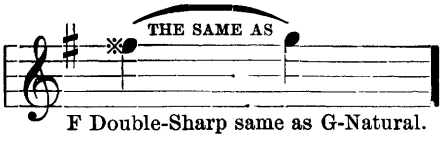
It cancels the effect of a sharp or flat, and restores it to its former condition by either raising or lowering it.



NOTE. Thus it is shown that the natural possesses the power of both the sharp and the flat.

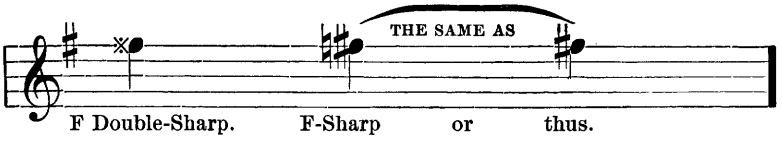
What is the effect of a Double Sharp (𝄪)?

It raises the pitch of a note already sharp another half-tone.



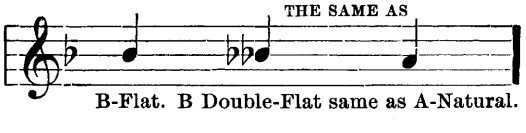
How is a double sharp canceled?

By the natural and sharp combined.



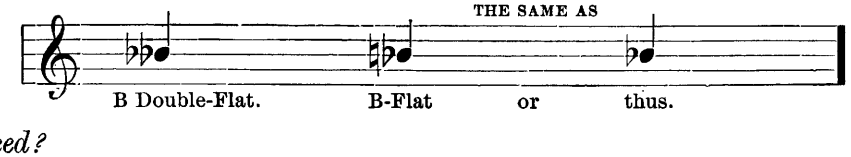
What is the effect of a Double Flat (𝄫)?

It lowers the pitch of a note already flat another half tone.



How is a double flat canceled?

By the natural and flat combined.



Where are the sharps and flats generally placed?

They are mostly placed in front of the clef.

What are they termed in this position?

The Signature.

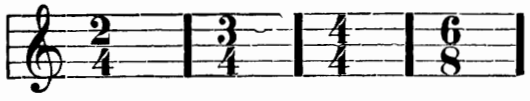
These sharps or flats affect all the corresponding notes throughout the piece

A sharp on the fifth line signifies F-sharp; and all the F's are to be made sharp on that line, as well as those on the second space.

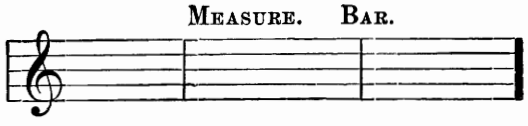
A flat on the third line signifies B-flat; and all the B's, higher or lower, must also be made flat.

Of Time.

How is Time marked?
By figures at the beginning of every piece, thus:—



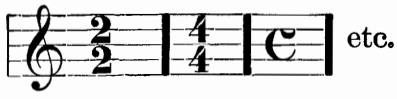
What do these figures indicate?
The amount of time in each measure.



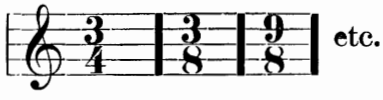
What constitutes a Measure?
A portion of music between two upright lines called Bars.

How many sorts of time are there?
Two,—Common and Triple time.

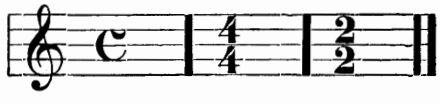
What is meant by Common time?
An even number of parts to a measure; as two or four, etc., thus:—



What is meant by Triple time?
An odd number of parts to a measure; as three or nine, etc., thus:—

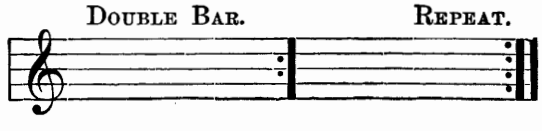


How is common time indicated?
By the letter C or the figures $\frac{4}{4}$ $\frac{2}{2}$ etc., following the clef, thus:—



How much do we count to each measure?
Four,—that is, one to the time of every quarter note.

What does a Double Bar indicate?
The close of a strain or the end of a tune.

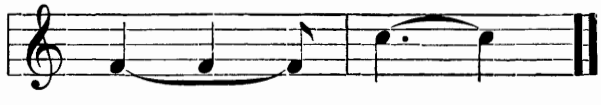


How is a Repeat expressed?
By two or sometimes four Dots at the double bar, thus:—

What is a Slur?
A curved line drawn over or under one or more notes.

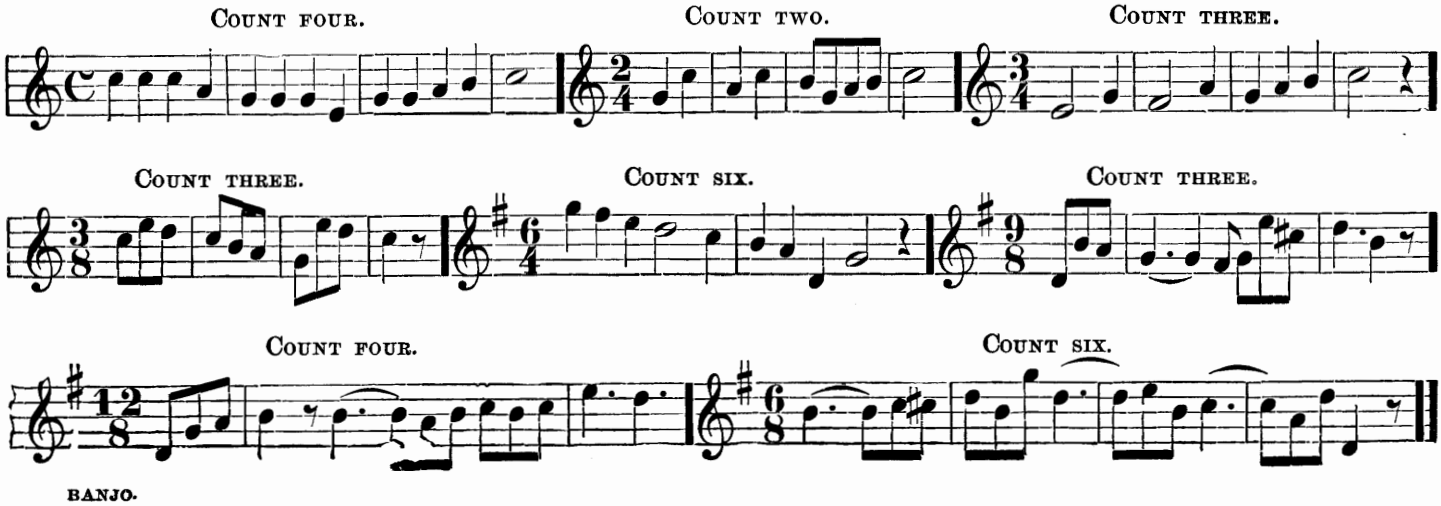
How are slurred notes performed?
By playing smoothly and keeping down one note until the next is made.

What is a Tie or Bind?
A slur that binds two or more notes of the same name.



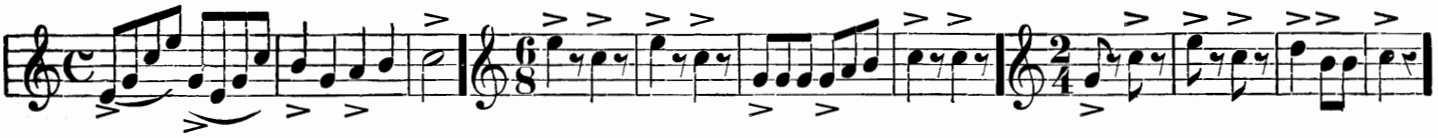
How are they performed?
The first note only is made, but the finger kept down the full time of all.

Examples of Various Degrees of Time.

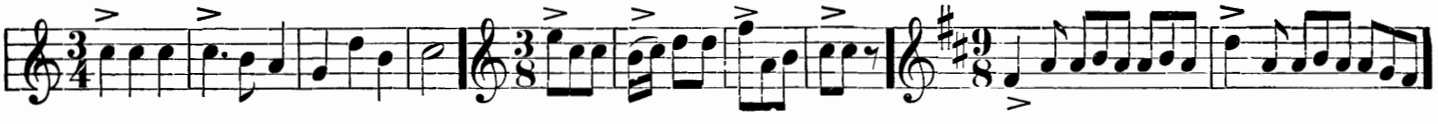


BANJO.

In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ etc., must be accented upon the beginning and middle of the measure, thus:



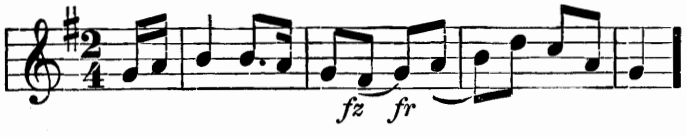
These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



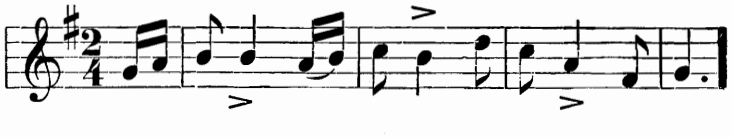
It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or ∧. And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.

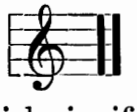
EMPHASIS.



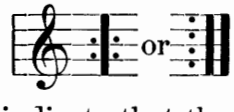
SYNCOPATION.



Double Bars indicate the end of a strain and the conclusion of a tune, thus:—

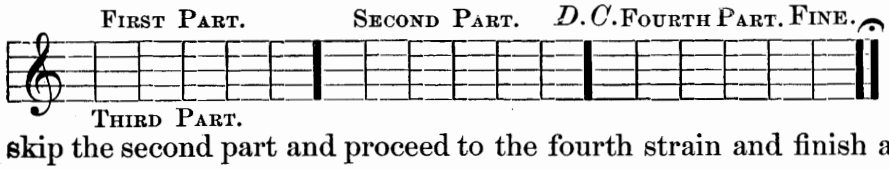


Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.

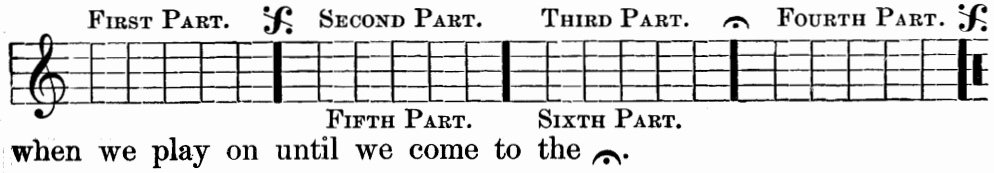


When the letters *D. C.*, which signify *Da Capo*, are found over a double bar, they indicate that the first part of the piece must be played again before proceeding to finish the piece. When found at the last strain they imply that we must return and finish with the first strain; but, if we find this character, 𝄐, which is called a Pause, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it; or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a Sign 𝄋. When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause, which occurs over the first double bar after it.

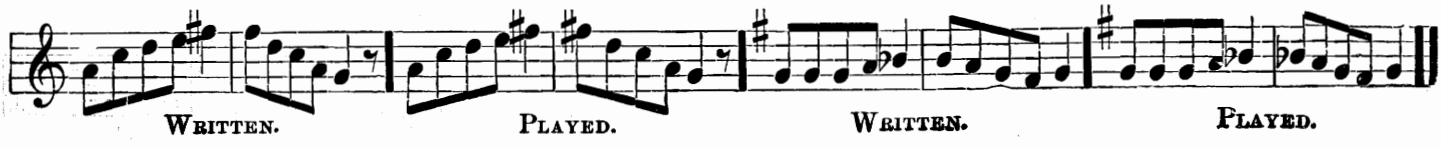


Here we play the first and second strains, when the *D.C.* directs us to play the first part again, which makes the third strain; and then we skip the second part and proceed to the fourth strain and finish at the pause.

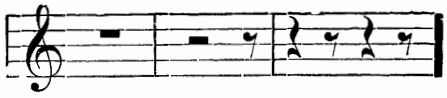


After playing the first four parts, the 𝄋 appearing the second time directs us to where it appeared at first, when we play on until we come to the 𝄐.

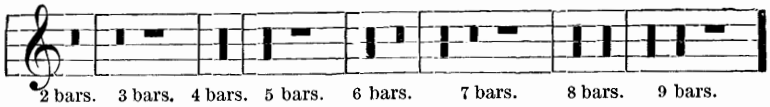
When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note, it is also affected likewise, thus:

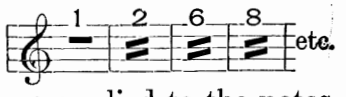


Rests are never connected by a tie, but are arranged one after the other until the required time is made up, thus:—



When more than one Bar Rest is required, it is indicated as follows:—

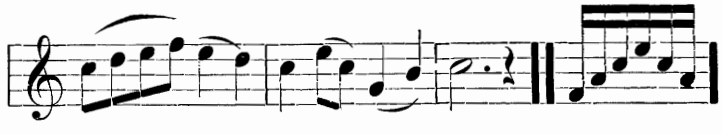


NOTE. The numbers of bars rest are usually marked by the figures over them, thus :— 

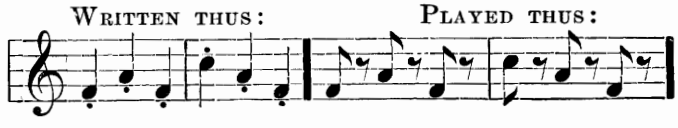
Dots are frequently used after rests to add to the time, in the same manner as applied to the notes.

Two dots following a note make it three-fourths longer than its actual length, thus:—

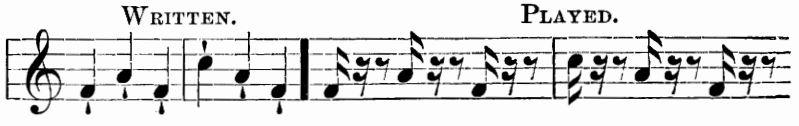
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



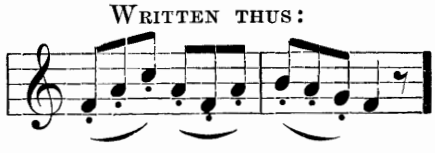
Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—



When marked in this manner, each note must be made particularly short, and very distinct.

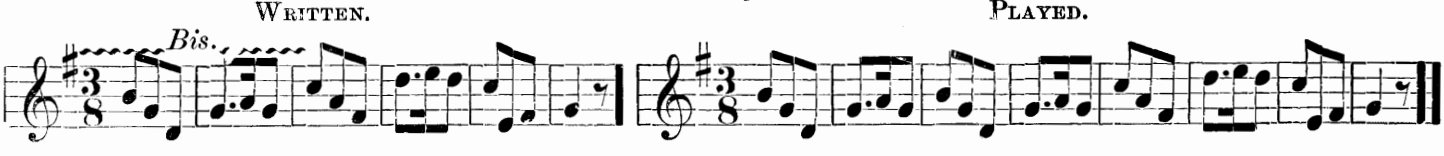


When we find the legato and staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.

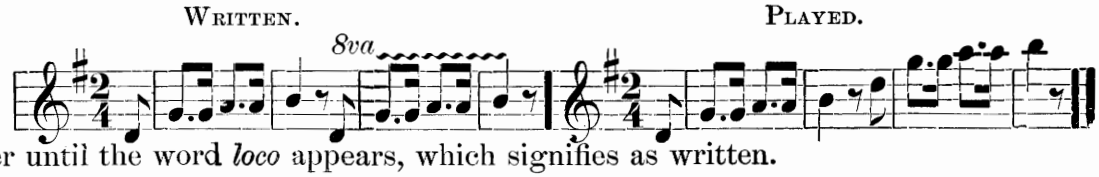


The word Bis placed over one or more bars, signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

Example.

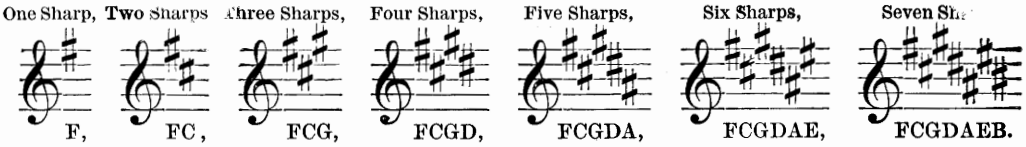


8va ~~~~~~~~ written over any number of notes implies that they are to be played eight notes, or an *octave*, higher until the word *loco* appears, which signifies as written.



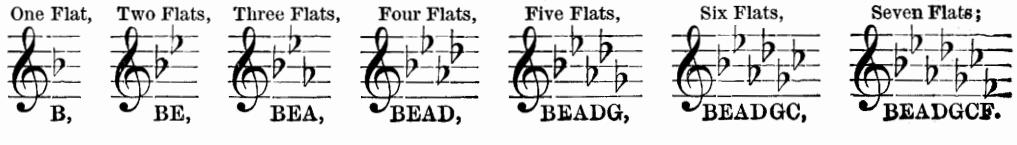
Sharps and flats before a piece of music are called the Signature.

Where the signature is



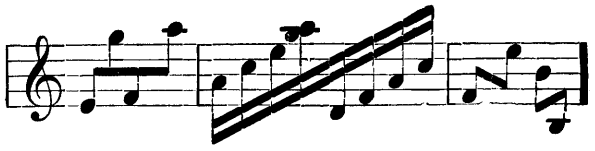
that sharp is always

Where the signature is

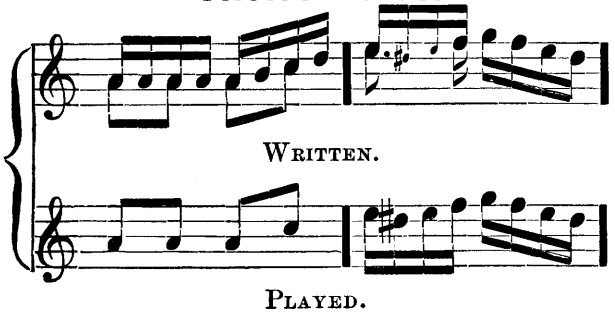


that flat is always

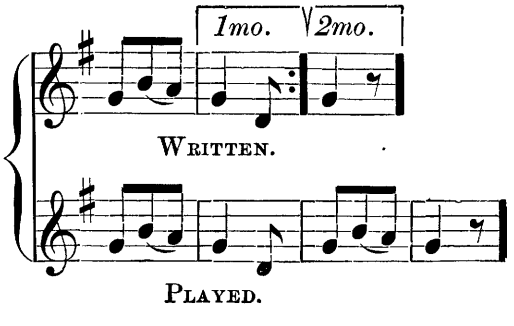
Notes are always connected in the most convenient form; for this reason we sometimes observe them in this manner: —



Choice Notes.



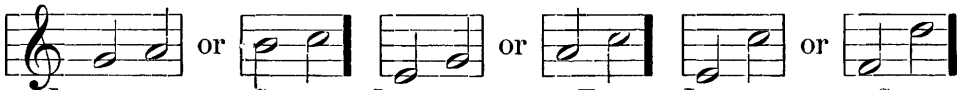
When the last two bars of a strain are marked 1*mo.* and 2*mo.* (that is, to be repeated,) it implies that when played the second time the 2*mo.* is to be substituted for the 1*mo.*, which is of course omitted.



Intervals.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last notes are included in counting the distance.

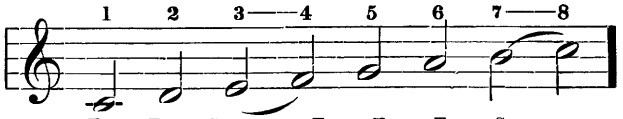
A Second is the distance from any one note in the scale to the next following one.



Intervals of a Second. Intervals of a Third. Intervals of a Sixth.

It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, etc.; the intervals of a sixth, of sixth notes, E, F, G, A, B, C, or F, G, A, B, C, D, etc.

Some intervals are small and others large. In the regular major scale we find tones and semitones in the following order:—

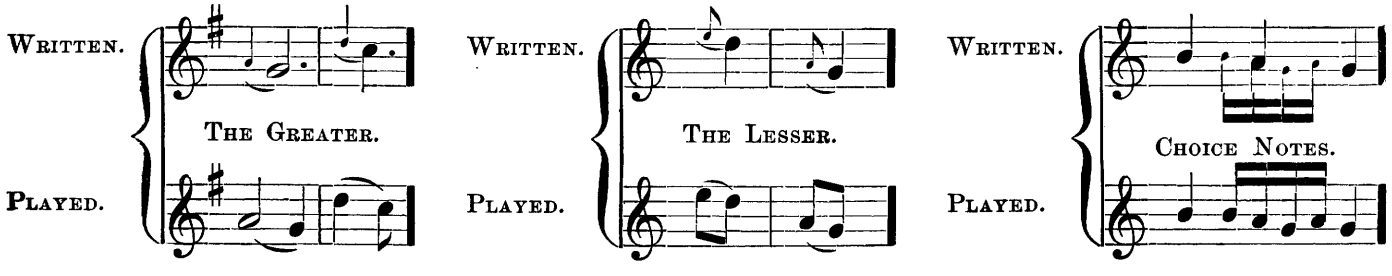


Tone. Tone. Semitone. Tone. Tone. Tone. Semitone.

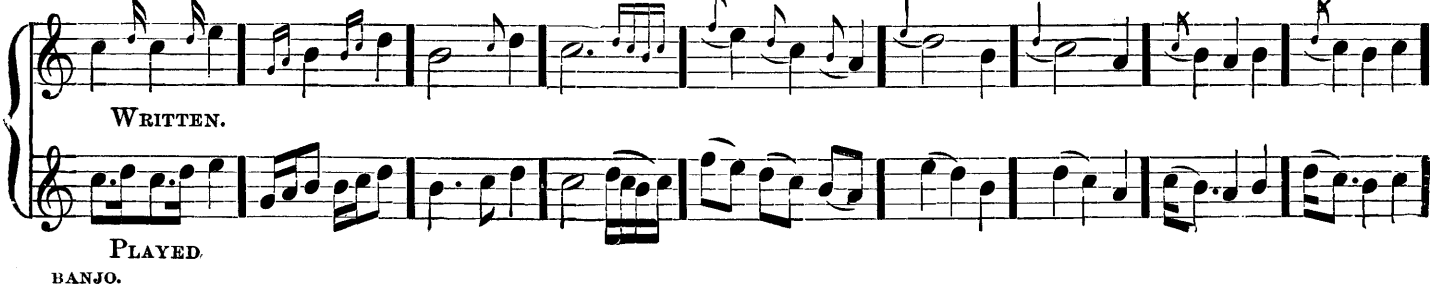
A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

Appoggiaturas; or, Grace Notes.

The Appoggiatura, or Grace Note, is a small note, reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of appoggiaturas,—the greater and the lesser. The greater appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.



Other Examples.



Banjo.

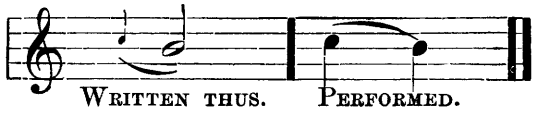
Embellishments. Etc.

What are Grace Notes or Appoggiaturas?

Small notes that are introduced for ornament or embellishment.

How are they performed?

The time is generally borrowed from the note that follows.



What does a dash through them signify?

That they are to be made shorter than the time indicated.

When two grace notes follow a note how are they to be played?

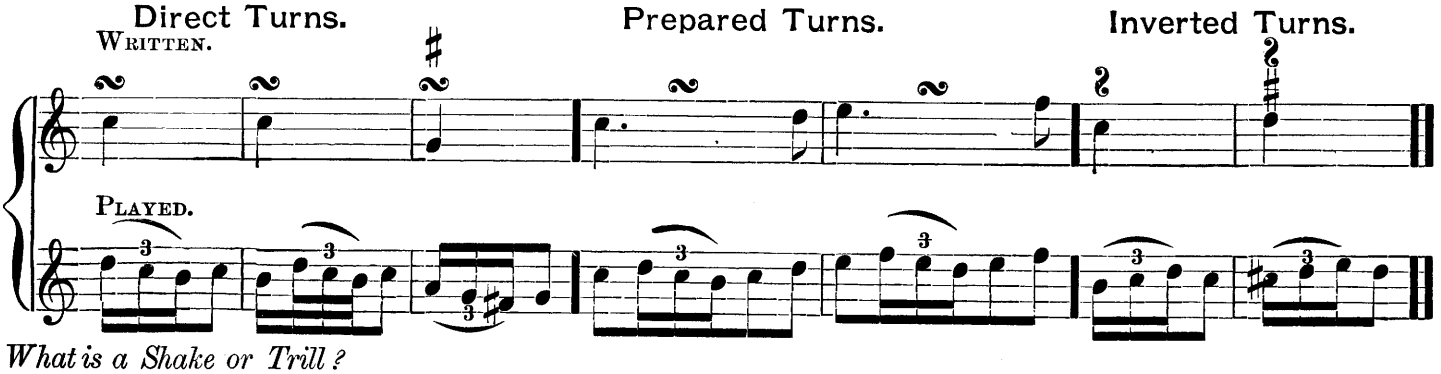
The notes are to be played as triplets. Thus:

What is a Turn?

An ornament known by this mark ∾ placed over the note.

How many different kinds are used?

Three ,— The Direct, Prepared, and the Inverted. See examples.

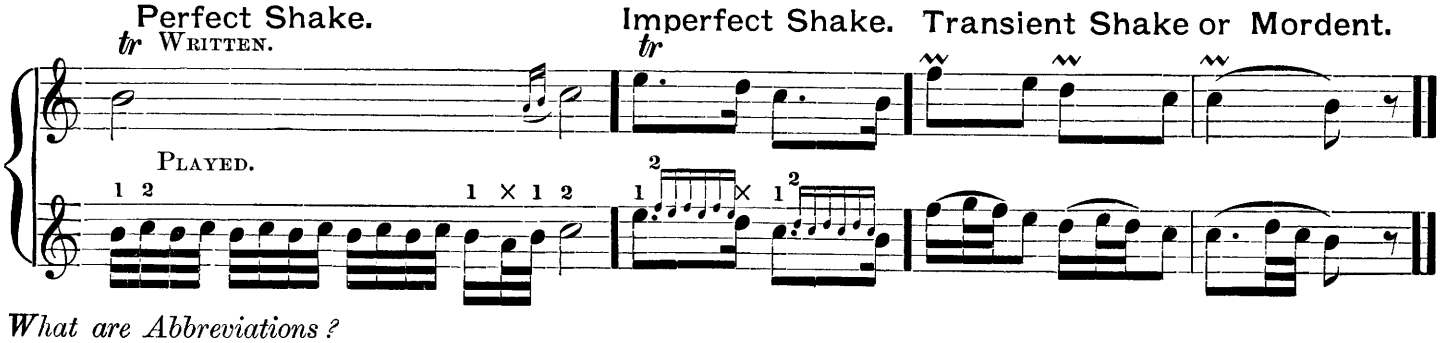


What is a Shake or Trill?

An embellishment, made by playing a note and the next above it alternately and rapidly.

How many kinds are in use?

Three — the Perfect, Imperfect, Transient or Mordent (𝆖)

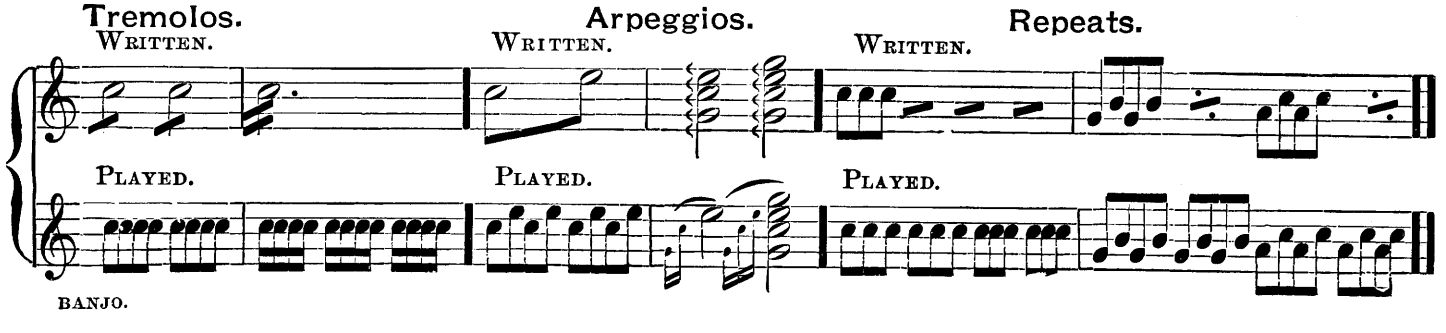


What are Abbreviations?

Short methods of expressing Tremolos or Arpeggios.

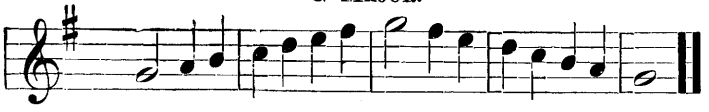
In what manner are they applied?

In repeating measures that occur a number of times in succession.

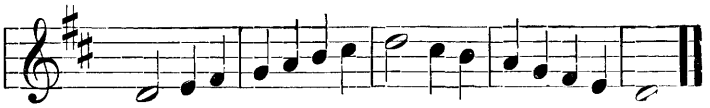


The Sharp Keys.

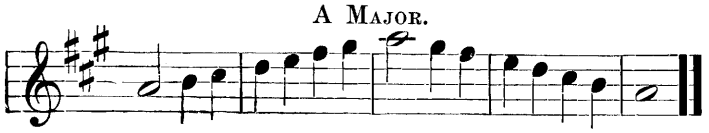
G Major.



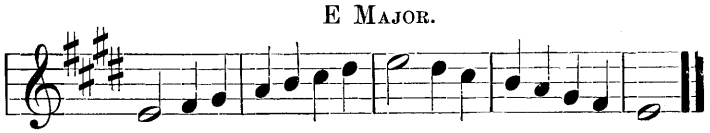
D Major



A Major.

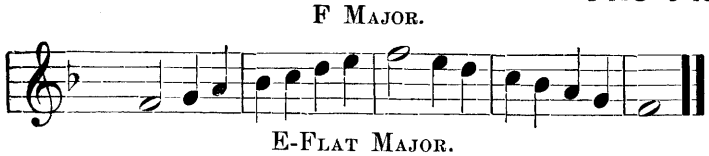


E Major.

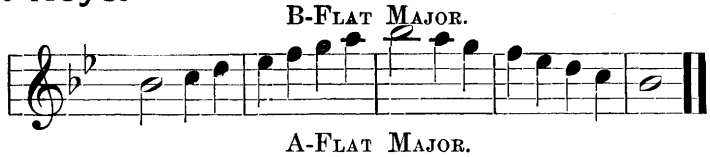


The Flat Keys.

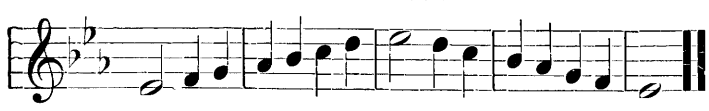
F Major.



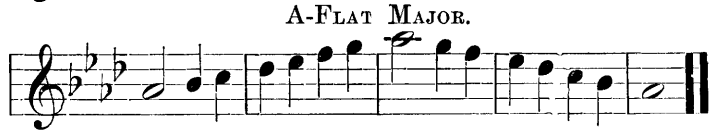
B-Flat Major.



E-Flat Major.



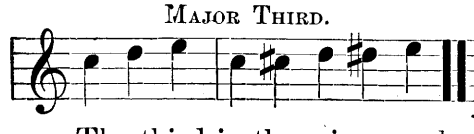
A-Flat Major.



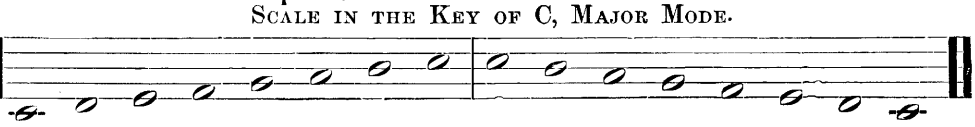
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

Examples.

Major Third.

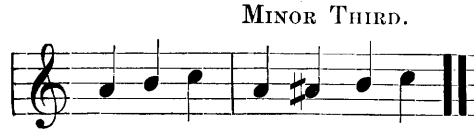


Scale in the Key of C, Major Mode.

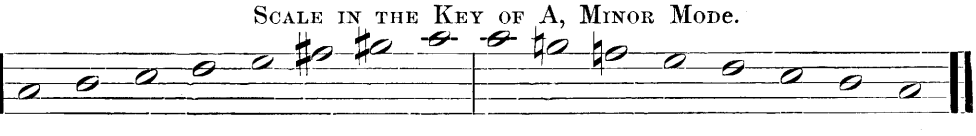


The third in the minor scale contains one whole tone and a semitone.

Minor Third.



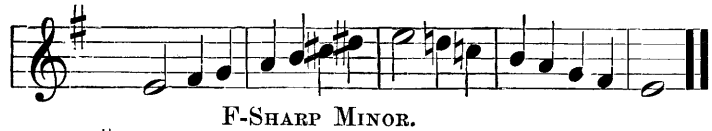
Scale in the Key of A, Minor Mode.



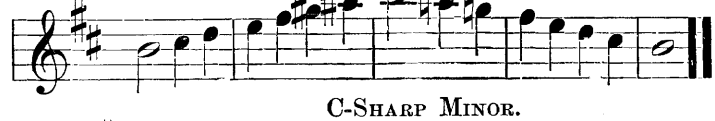
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

The Minor Scales.

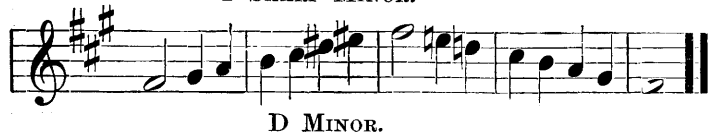
E Minor.



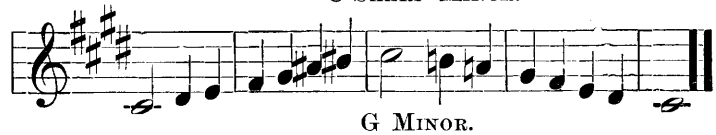
B Minor.



F-Sharp Minor.

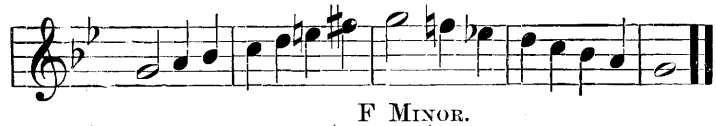


C-Sharp Minor.

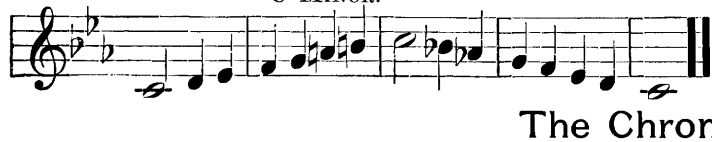


D Minor.

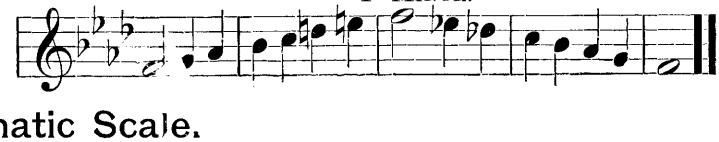
G Minor.



C Minor.

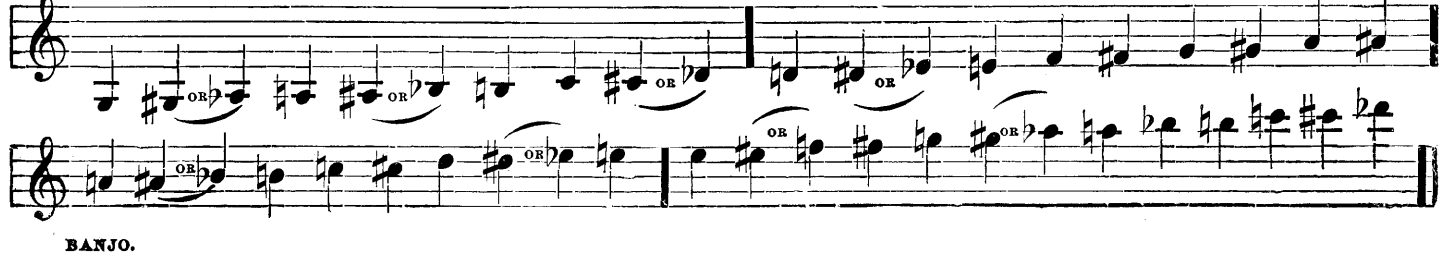


F Minor.



The Chromatic Scale.

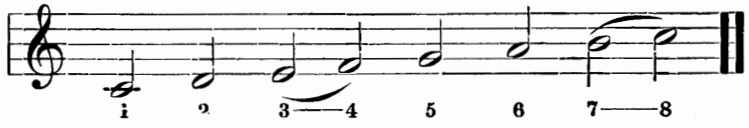
This scale contains all the notes, natural, flat, and sharp, to D above the second leger-line.



Transposition.

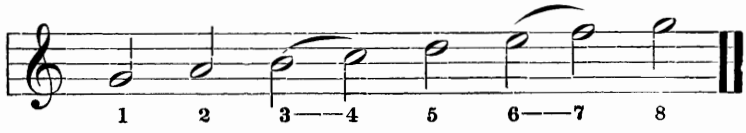
Transposition signifies changing a composition into another key from that in which it is written. The scale consists of seven tones which are reckoned from the key-note upwards. From the first note to the second it is a whole tone; also from the second to the third; but from the third to the fourth it is only a semitone; the intervals from fourth to fifth, from fifth to sixth, and sixth to seventh are also whole tones; but from the seventh to eighth, or octave of the first, it is a semitone again.

EXAMPLE:



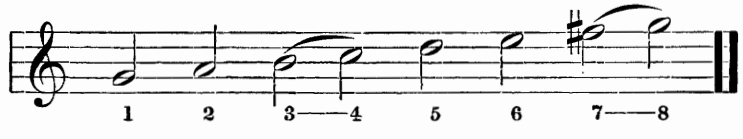
Other scales than that of the key of C are frequently used, which are but copies of the scale of C placed on other degrees of the staff, with alterations by sharps and flats in order to represent the proper movement of the tones and semitones. If we begin to reckon from G in the scale of C, we find that a semitone occurs between the sixth and seventh note, which should be a whole tone; and, *vice versa*, from the seventh to the eighth is a whole tone, which should be a semitone.

EXAMPLE:



In order, therefore, to make the degrees like that of the scale of C, we must use a transposition sign to make the interval from the sixth to the seventh larger, and that from the seventh to the eighth smaller. We, therefore, place a sharp (♯) before the note F, which raises it a semitone, thereby making a whole tone from the sixth to the seventh, and a semitone from the seventh to the eighth.

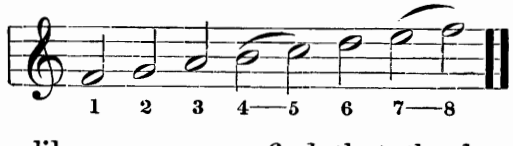
EXPLANATION:



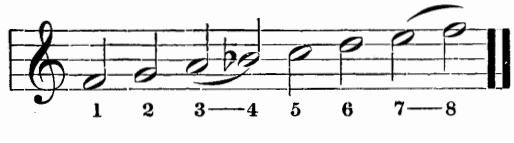
The sharp affects every F, whether upon the first space or the fifth line, and is always situated at the commencement of a piece, close to the clef. In the like manner to form the scale of D we must not only put F-sharp in the place of F, but C-sharp in the place of C, and all other scales according to their previous arrangement in this work.

In order to form the scale of F, it becomes necessary to place a flat (♭) before B for similar reasons, or in a manner for a reason opposite of that which we mentioned in the foregoing case, namely, in order to make the interval from third to fourth a semitone, whereas it would otherwise be a whole tone, thus:—

KEY OF C.



KEY OF F.

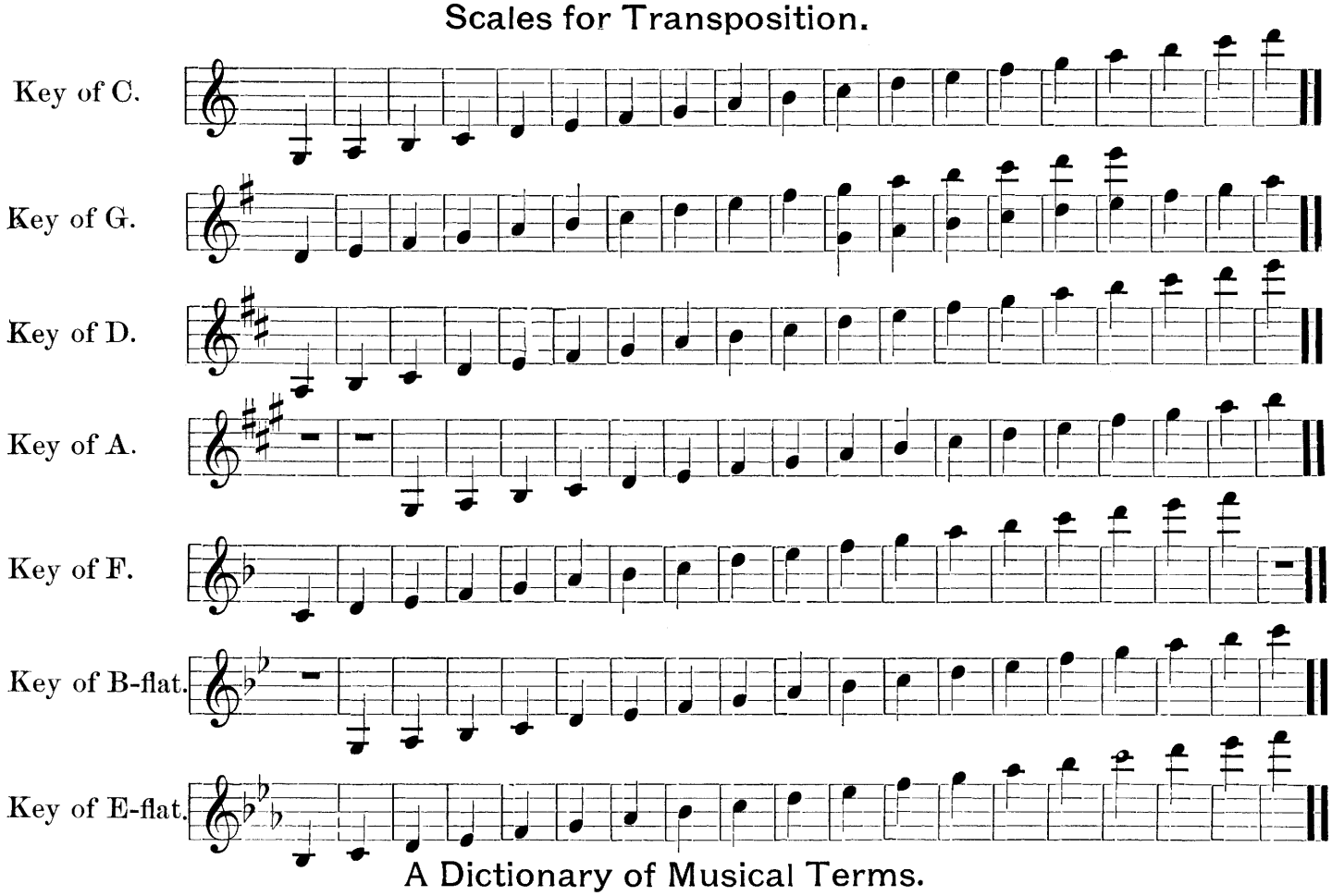


The signature of one flat is always placed at the beginning.

In the like manner we find that the key of B-flat requires two flats, namely, B-flat and E-flat. The key of E-flat requires three flats, etc., etc.

In order to assist those who have not time to study the foregoing remarks in regard to transposition, on the following page will be found a set of scales intended for their accommodation, which are explained as follows: If we have an air in the key of C, commencing with the note C, and wish to transpose the same to the key of G, or one sharp, we find under the given note C, the note G, which must be taken in its place, and so on through the entire piece, always finding the corresponding note of the new key directly under the note to be transposed.

Scales for Transposition.



A Dictionary of Musical Terms.

DEGREES OF MOVEMENT.

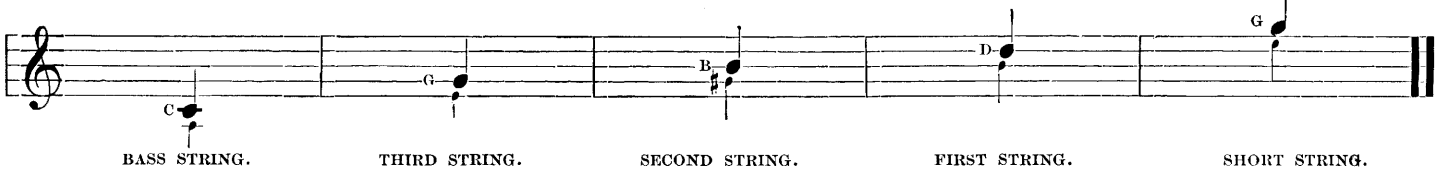
To make known the Degree of Movement, whether fast or slow, with which a piece of music is to be played, several Italian and other words are employed; such as—

Grave, slow and solemn.
Largo, slow.
Larghetto, slow and measured.
Adagio, very slow.
Lento, in slow time.
Andante, somewhat slow and sedate.
Andantino, faster than *Andante*.
Allegro, quick, lively.
Allegretto, not so quick as *Allegro*.
Moderato, in moderate time.
Presto, very quick.
Da Capo, or *D. C.*, from the begining.
Dal Segno, from the sign; a mark of repetition.
Grazioso, gracefully.
Vivace, with vivacity.
Dolce, a soft and sweet style.
Chromatic, proceeding by semitones.
Pastorale, a soft and rural movement.
Rallentando, a gradual diminution.
Tempo Giusto, in short time.
Tempo Primo, in the first time.
Volti Subito or *V.S.*, turn over quick.
Legato, in a smooth manner.
Piano, or *p.*, soft.
Pianissimo, or *pp.*, very soft.
Forte, or *f.*, loud.
Fortissimo, or *ff.*, very loud.
Maestoso, with majestic expression.

Of the Banjeaurine. This is an instrument identical with the Banjo, differing only in its proportions; the size of the head being about twelve inches in diameter, and the neck, or fingerboard, ten inches long. It is fretted and played just as the regular banjo. In order to play it with accompaniment it must be tuned as follows, being a minor third higher than the regular order of tuning.

First tune the Banjo with the Piano to get the proper pitch, then proceed as follows:

Tune the A String to C. Tune the E String to G. Tune the G♯ String to B. Tune the B String to D. Tune the E String to G.



BASS STRING. THIRD STRING. SECOND STRING. FIRST STRING. SHORT STRING.

After having tuned the Banjo as explained above, tune the bass string of the Banjeaurine in unison with the fifth fret of the Banjo, D, then tune the third an octave above the regular bass of Banjo open, and proceed the usual way. The *notation* of the Banjeaurine is a fifth higher than the regular banjo.

When the Banjeaurine plays in *four* sharps (Key of E), the Banjo plays in A (or three sharps).
When the Banjeaurine plays in *three* sharps (Key of A), the Banjo plays in D (or two sharps).

NOTE. In playing duets with the BANJO and MANDOLIN, tune the second, or A, string of the Mandolin in unison with the A, or Bass, string of the Banjo; both playing in the same key.

In playing duets with the BANJO and GUITAR, tune the A, or fifth, string of the Guitar in unison with the A, or Bass, string of the Banjo; both playing in the same key.

EUREKA METHOD

FOR THE

BANJO.

Of the Banjo. This instrument is made of many patterns and of all sizes, some having quite a number of strings and too many screws for convenience or use, which is altogether unnecessary. making it heavy and cumbersome.

The most popular kind is that having five strings, and as all music is prepared for such, it is by far the most desirable for learners.

Directions for Stringing the Banjo. The finest string is called the 1st; the next in size, the 2nd; the next, the 3rd. The 4th is generally known as the bass, and the short one, as the 5th, or thumb-string.

Place the bridge back of the centre of head near the tail-board, make the notches for the strings a convenient distance apart, so that the fingers may easily command them.

Never use heavy strings for this instrument, as they require to be so tightly drawn as to give a harsh and unpleasant tone. Thin strings allow a more full and easy vibration, and give a decidedly better tone, nor are they so likely to be broken, by change of weather. Thick strings, though stronger, require so much tighter tension to give the proper pitch, that they seldom stand the strain for any length of time. Therefore, to avoid unnecessary trouble, use all strings as thin as possible.

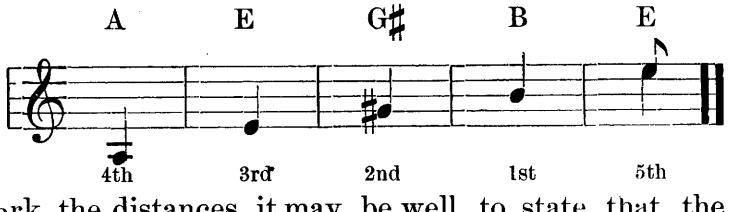
Of Holding the Banjo. Let the neck of the instrument rest lightly upon the thumb of the left hand, with the head rather elevated, so that the hand can be easily moved along the finger-board,and the fingers obtain a good position upon the strings. Sit in an easy posture, with the instrument resting upon the lap; be careful to balance it well, so that the hand need not make an effort to grasp it.

A free and easy movement of the left hand is necessary to aquire a graceful and stylish manner of performing.

Picking and Striking the Banjo. There are two styles of playing the banjo: — the first or picking style being the most used. Rest the little finger on the head, near the bridge, pick the third, fourth and fifth strings with the thumb; pick the second string with the first finger, and the first string with the second finger. After sufficient practice, the pupil should learn to use three fingers by picking the third string with first finger, second string with second finger, and first string with third finger. This facilitates execution. The striking style is now mostly used for military marches, etc., and is readily mastered, after the pupil has made himself familiar with the picking style.

How to Tune the Banjo. Tune the 4th string to a C tuning fork or pitch pipe, then place the finger on the 4th string at the 7th fret, making the tone G, and tune the 3rd string in unison. Place the finger on the 3rd string, at the 4th fret, making B, and tune the 2nd string in unison; then place the finger on the 2nd string, at the third fret, making D, and tune the 1st string in unison; then place the finger on the 1st string, at the 5th fret, which gives the tone G, and tune the 5th string in unison.

The Banjo in tune, will sound the following notes on the open strings:

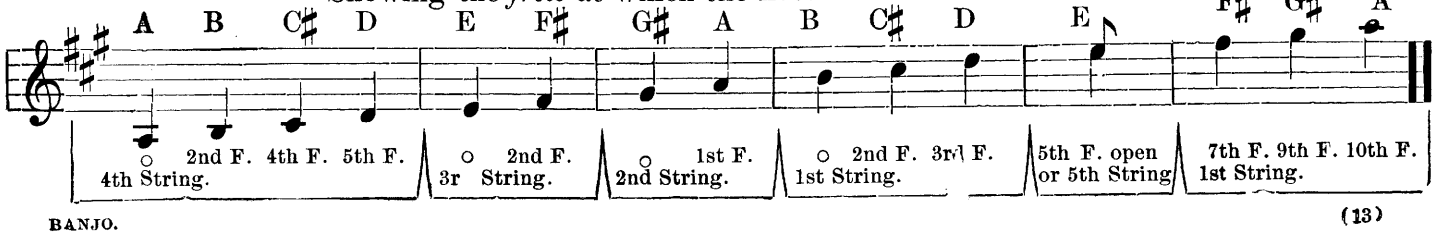


The note E on the short string, is generally indicated by a double stem in form of an eighth note, thus: 𝅘𝅥𝅯.

Of the Frets. For those who wish to mark the distances, it may be well to state, that the distance between the bridge and the nut should be divided into eighteen parts. The first fret would fall one-eighteenth from the nut, then divide the remaining distance into eighteen parts, and the position is at once determined for the second fret; proceed in the same manner until you have aquired twelve frets, which will fall upon the middle of the string. It must be remembered that the bridge must always stand in exactly the same place, after the frets are once regulated from its position.

The Natural Scale of the Banjo.

Showing the *frets* at which the notes of the scale are made.

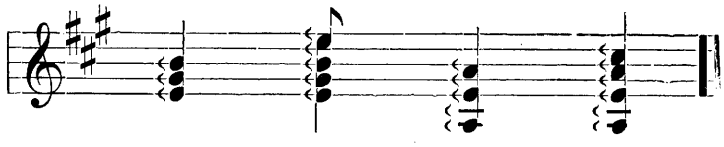


Of the Chords.

A Chord is two or more sounds struck together and played as one.

Harp Chords are used in both Banjo and Guitar styles. The notes comprising the chord are played in rapid succession, one after the other from the lowest note upward.

EXAMPLE.

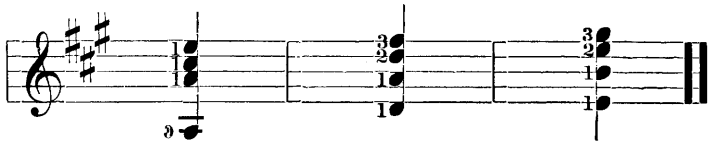


Of the Barre.

In making the Barre Chord, place the fore-finger across the width of the fingerboard. The thumb placed in the centre of the back of the neck, so that the fore-finger presses firmly down, thereby preventing the slightest vibration of the strings. The figures indicate the fingers of the left hand.

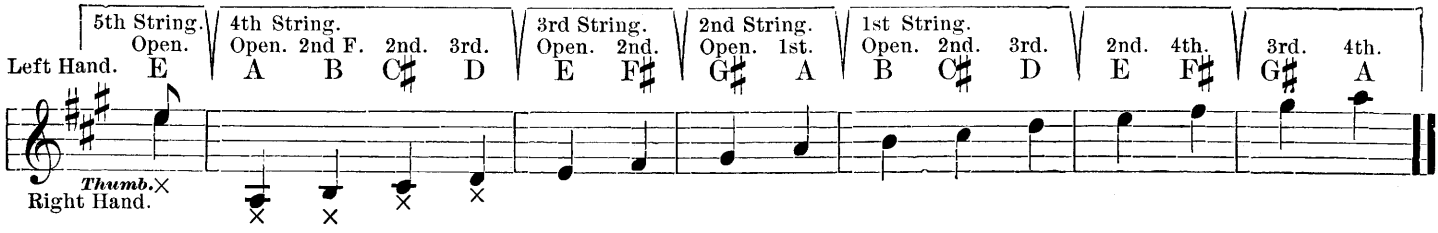
Barre Chords.

5th position, Barre. 5th position, Barre. 7th position, Barre.



Scale, or Gamut.

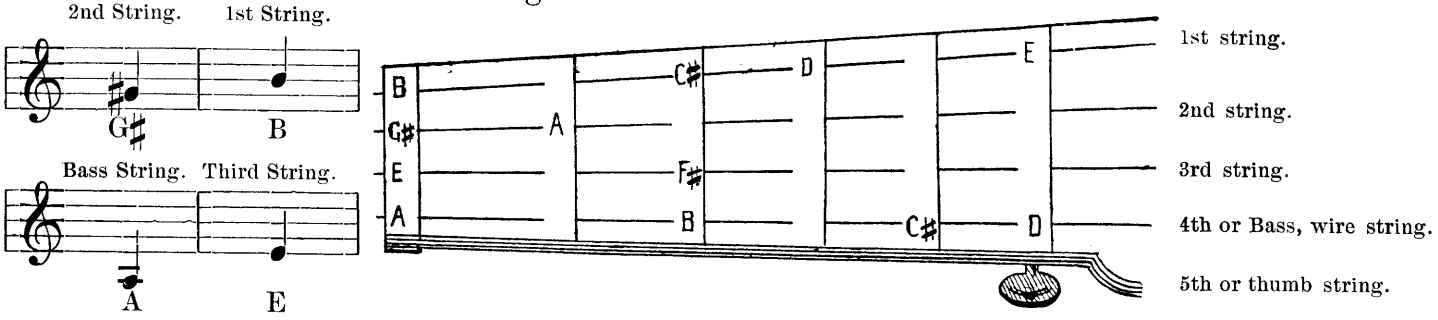
Showing the *fingering* of the Notes with the Left Hand.
In the Key of A, Three Sharps.



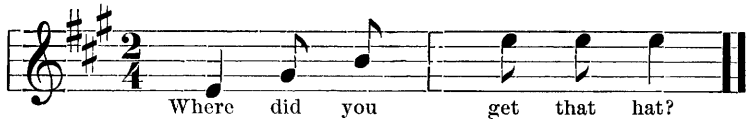
Plan of the Fingerboard.

Showing the Notes in the First Position.

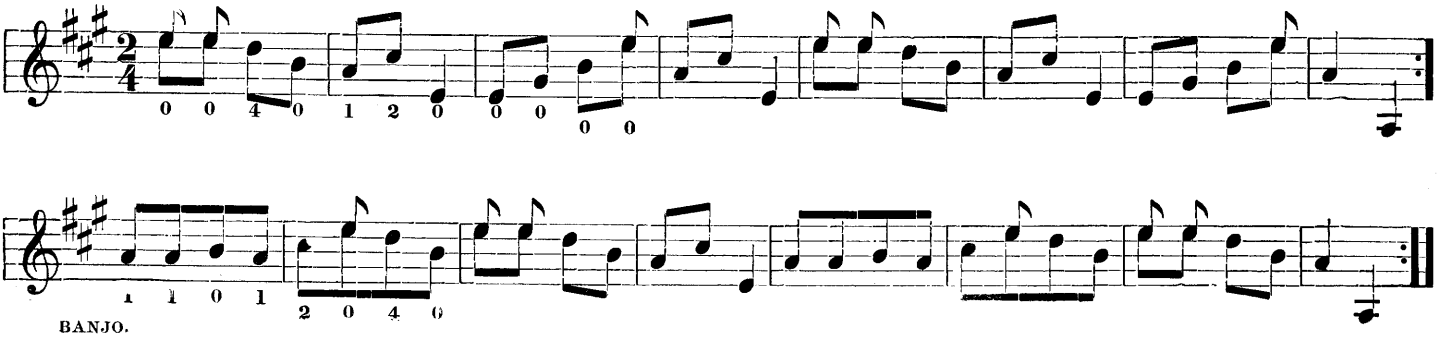
The Open Notes.



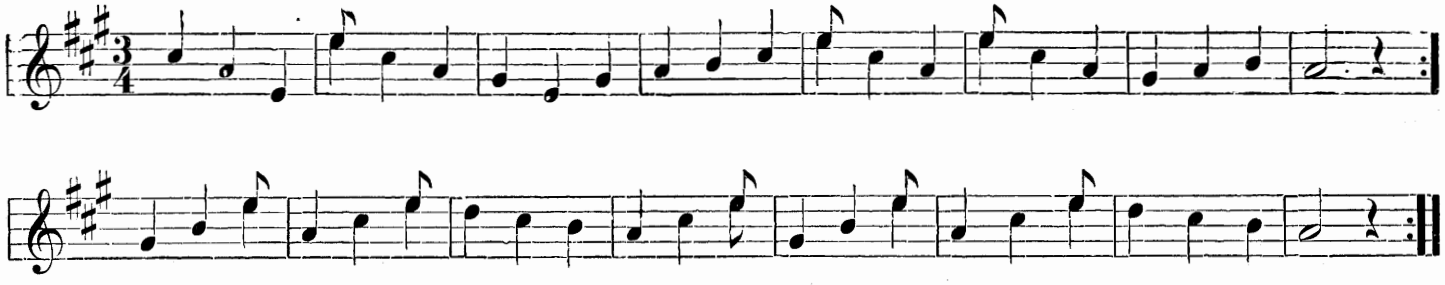
Before practicing the scale, be sure the Banjo is in good tune. It can be tested by trying the following notes upon the open strings, which will play the familiar strain of "Where did you get that hat?"



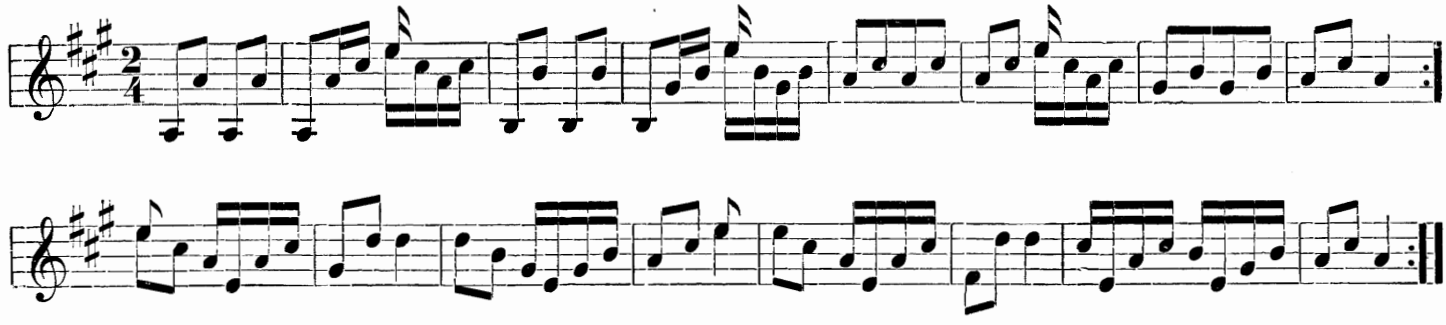
First Exercise. Jig.



Second Exercise. Waltz.

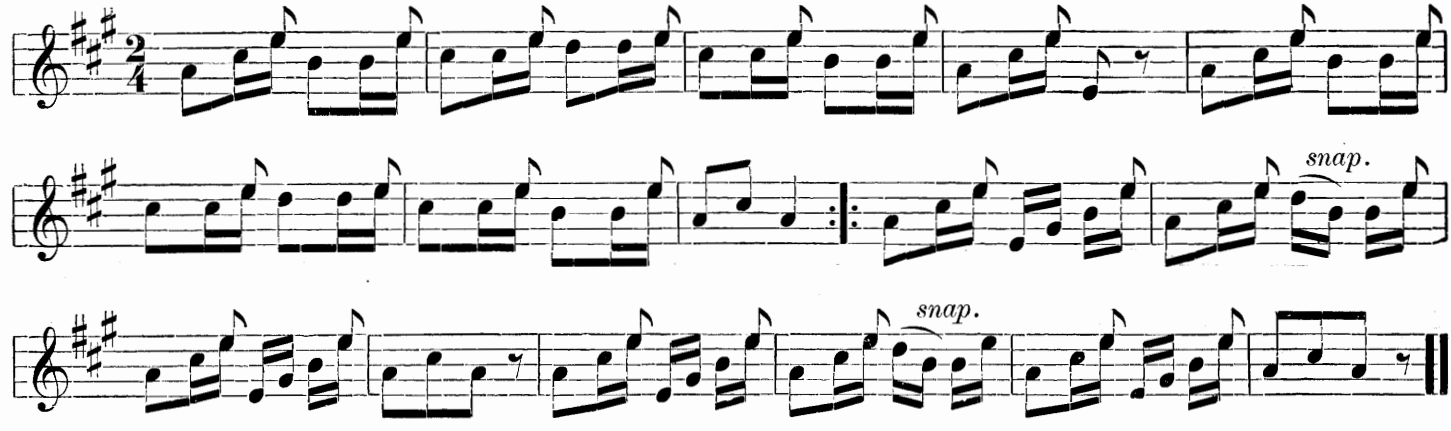


Third Exercise. Polka.

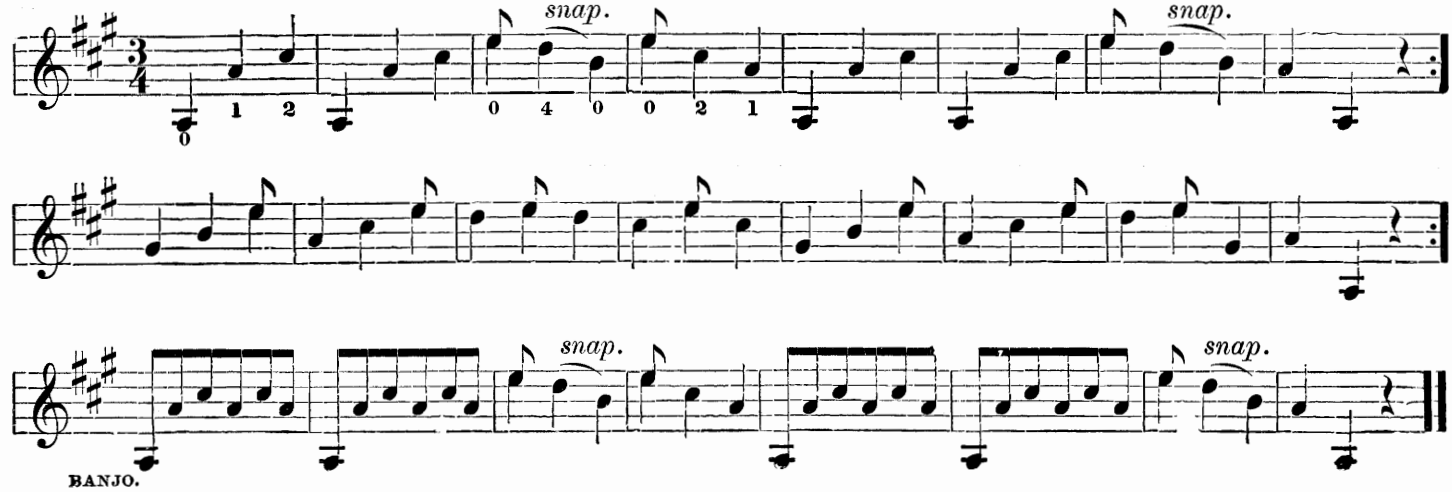


Fourth Exercise. Dance.

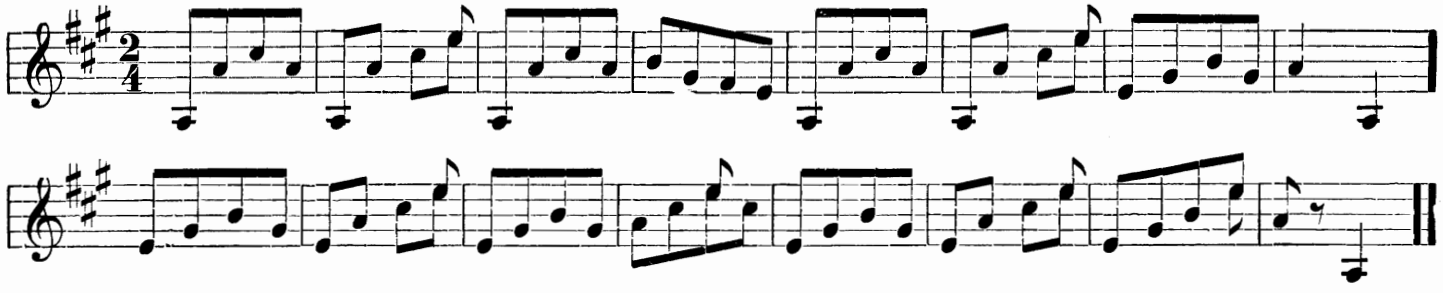
The "Snap" is made by pulling the string with the finger of the left hand which is used to make the previous note. Thus, in the following exercise, pick D as usual with the right hand and snap with the left hand to B, the open note.



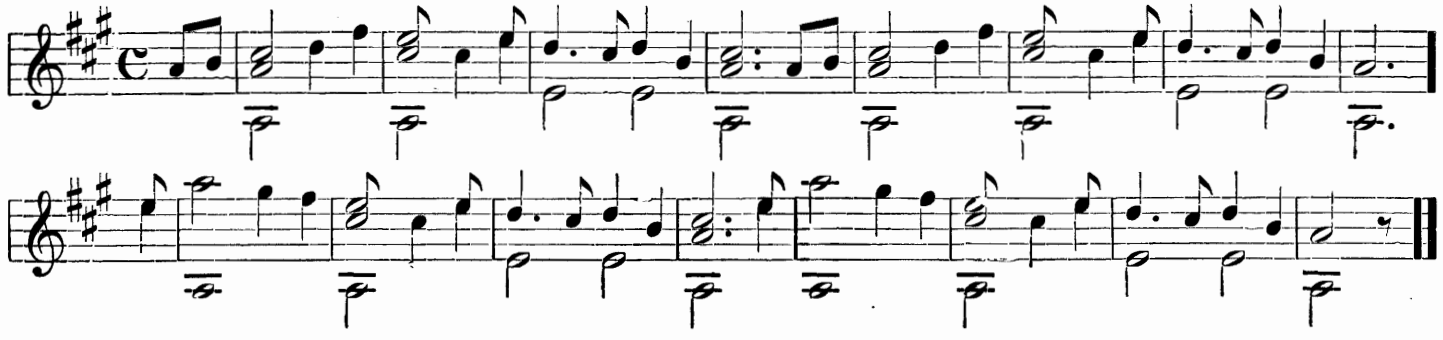
Snap Waltz.



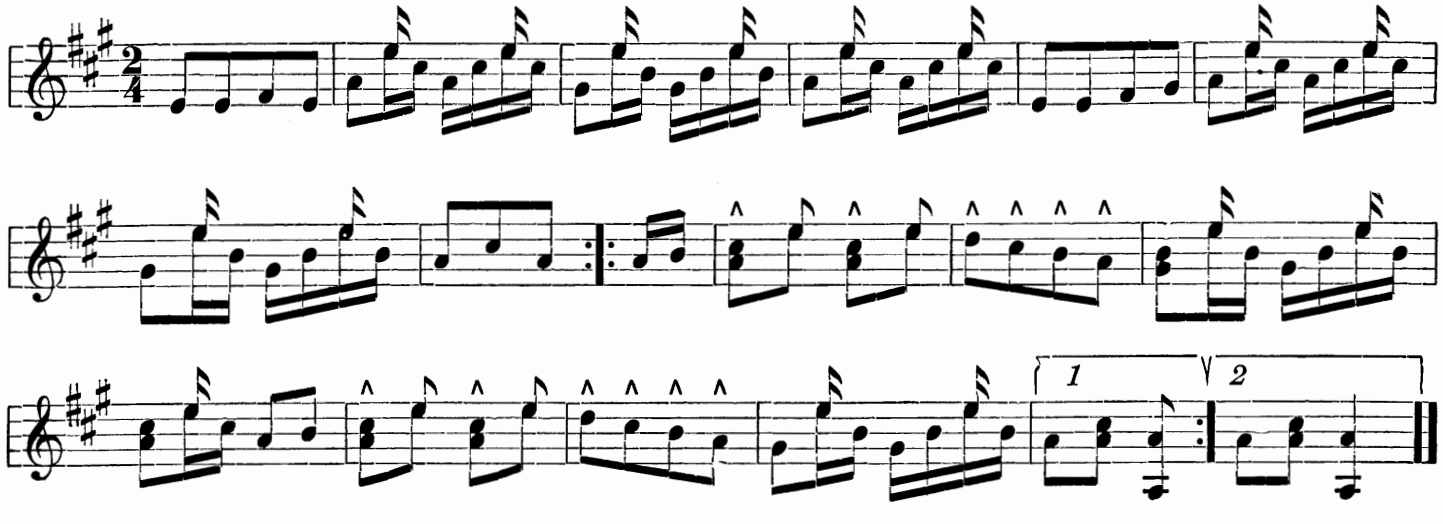
Tiddley Winks Dance.



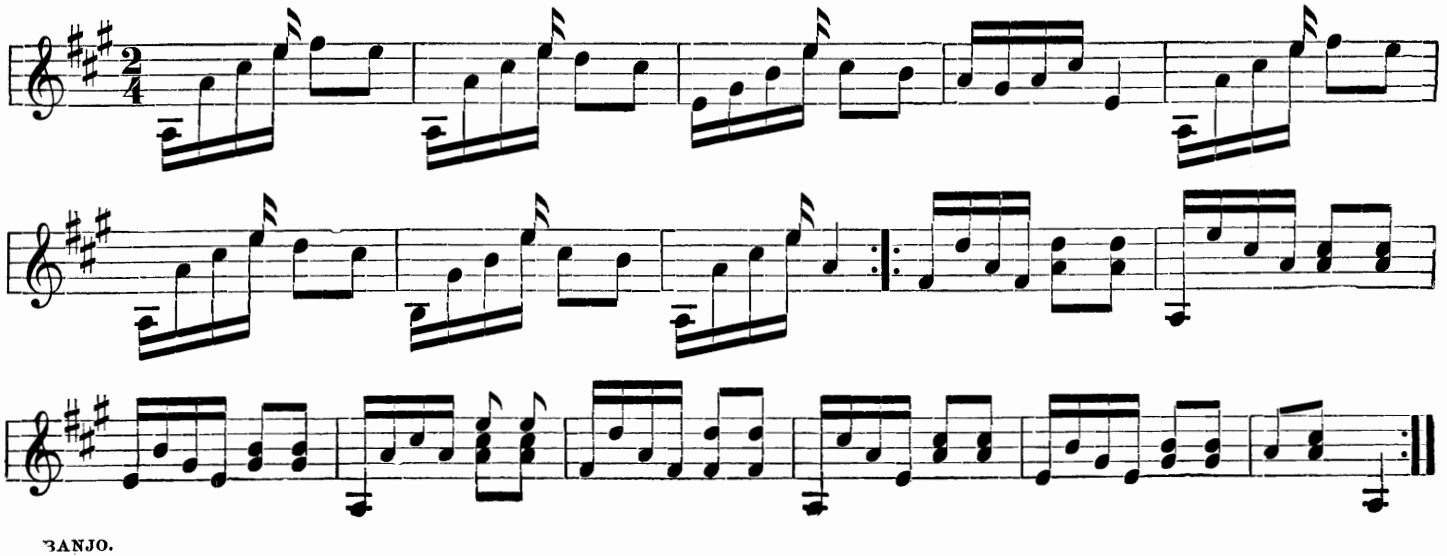
Home, Sweet Home.



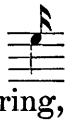
Few Days Jig.

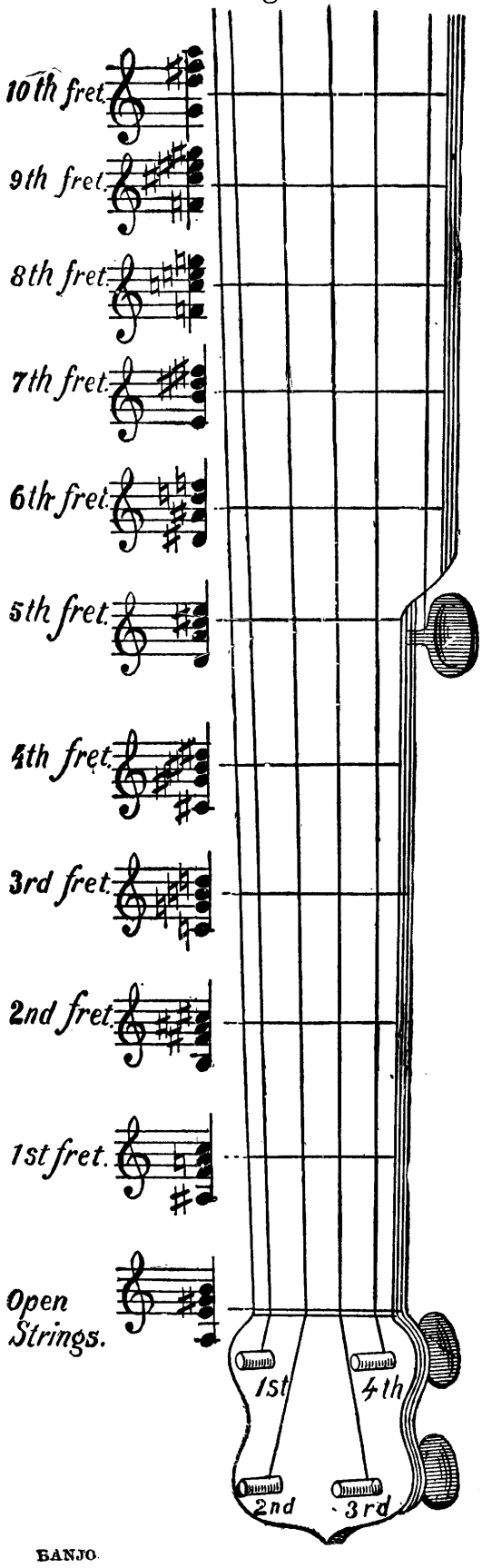


Bound Brook Polka.

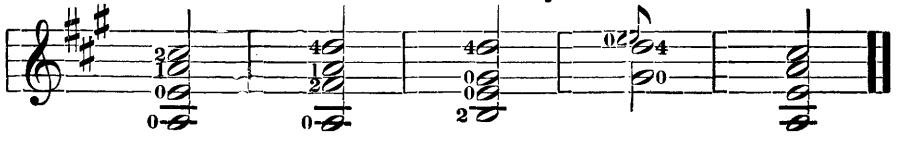


Plan of the Fingerboard.

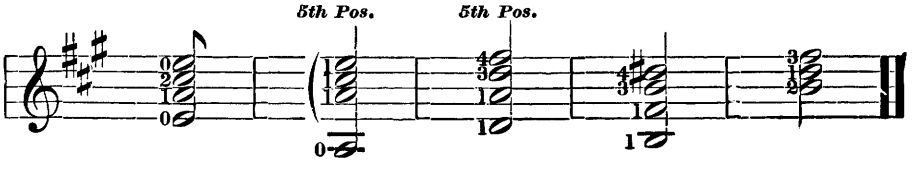
Showing the notes to be made on the strings of the Banjo up to the tenth fret. The short fifth string or " thumb string " is only used for one note, and is always played open E, thus  . Therefore we have only four strings on the Banjo to make closed notes; on 1st string, 2nd string, 3rd string and Bass or 4th string.



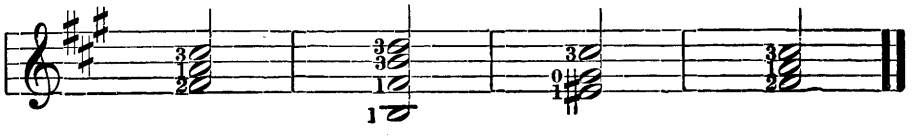
Chords in A Major.



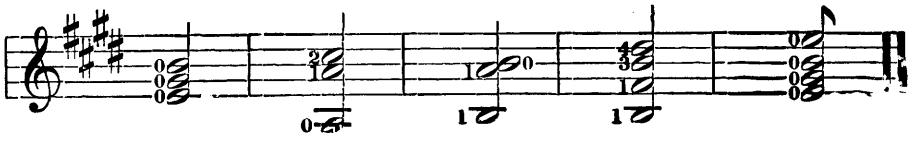
Chords in the Higher Compass, Key of A.



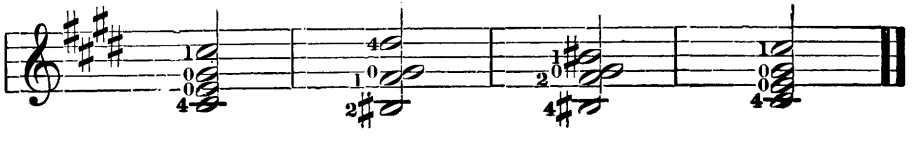
Chords in F-sharp Minor. (Relative of A Major.)



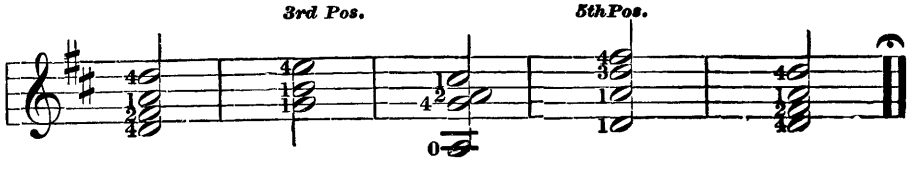
Chords in E Major.



Chords in C-sharp Minor. (Relative of E Major.



Chords in D Major.

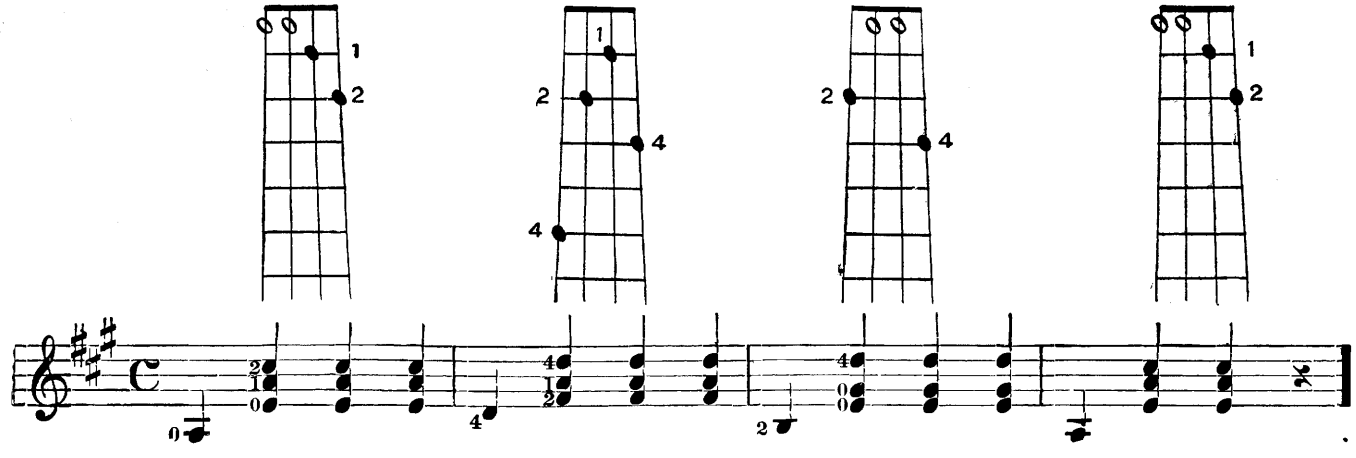


The Chords Illustrated.

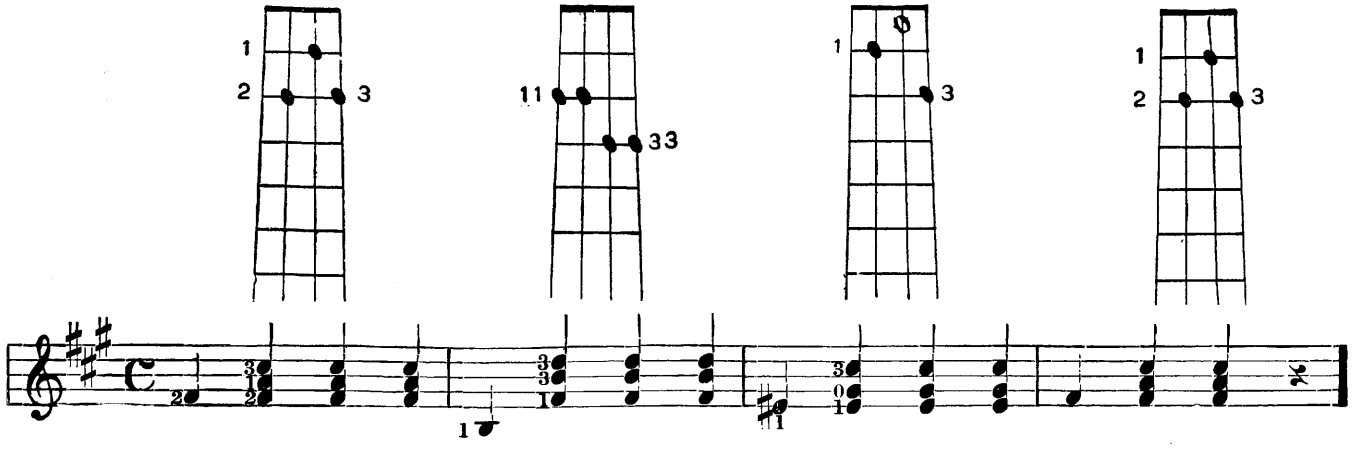
Diagrams of the banjo finger-board showing the fingering of chords in various keys. The figures near the black dots designate the fingers of the left hand to stop the frets. ○ means the open string.

CHORDS IN A MAJOR. (3 sharps.)

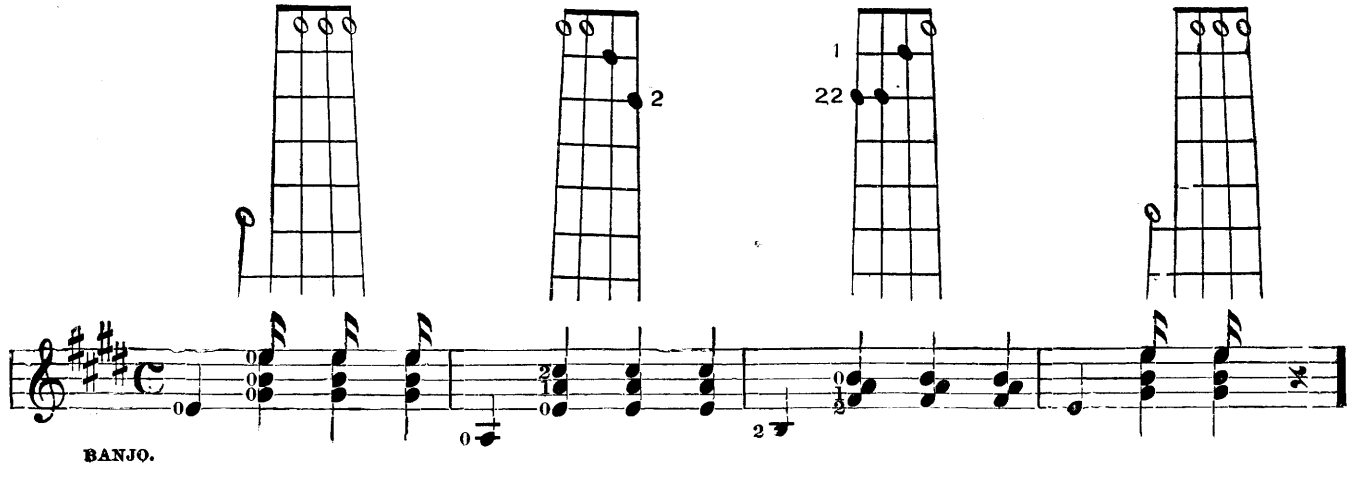
(The natural or easiest key of the banjo.)



CHORDS IN F♯ MINOR.

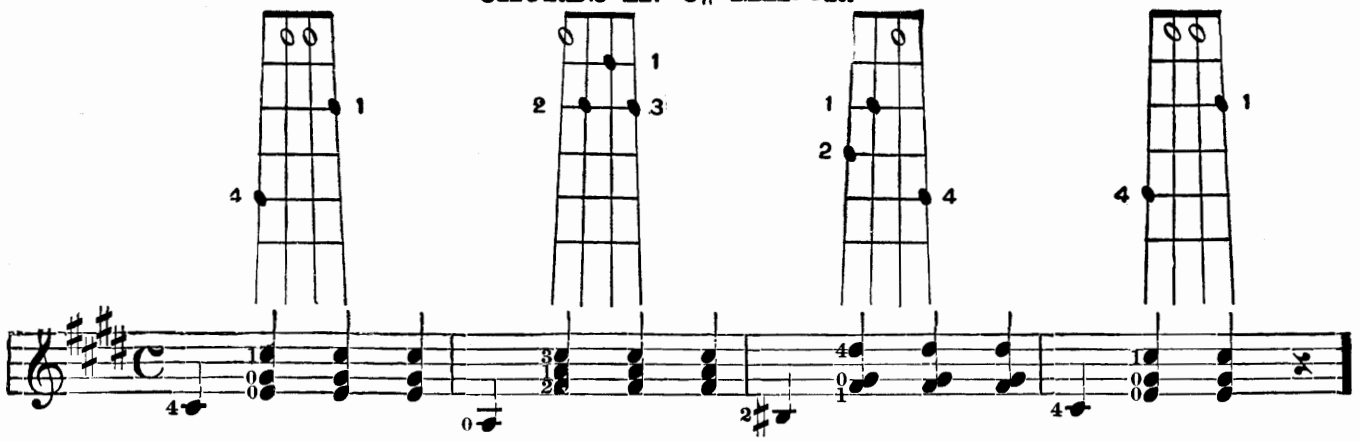


CHORDS IN E MAJOR. (4 sharps.)

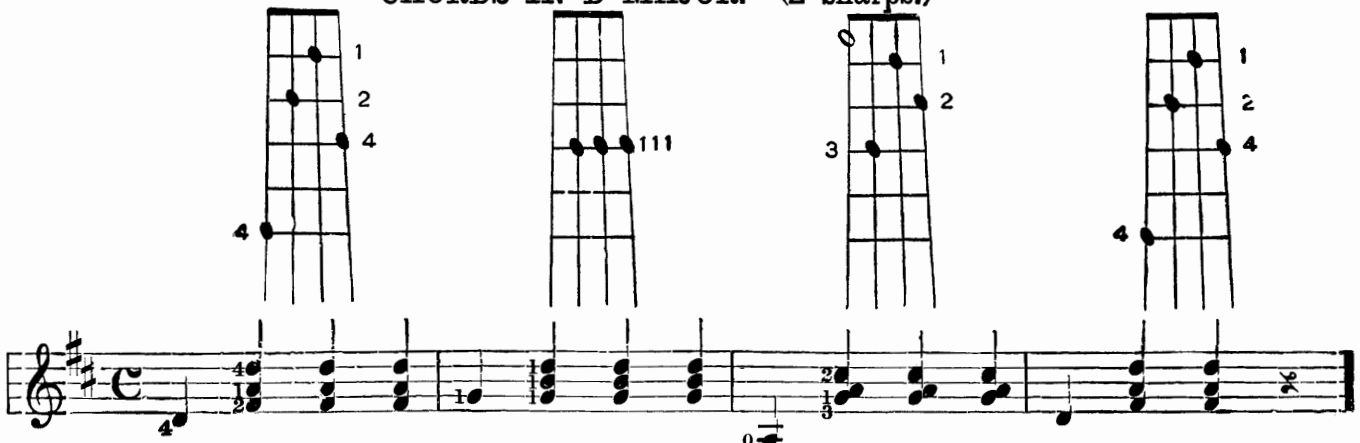


The Chords Illustrated.

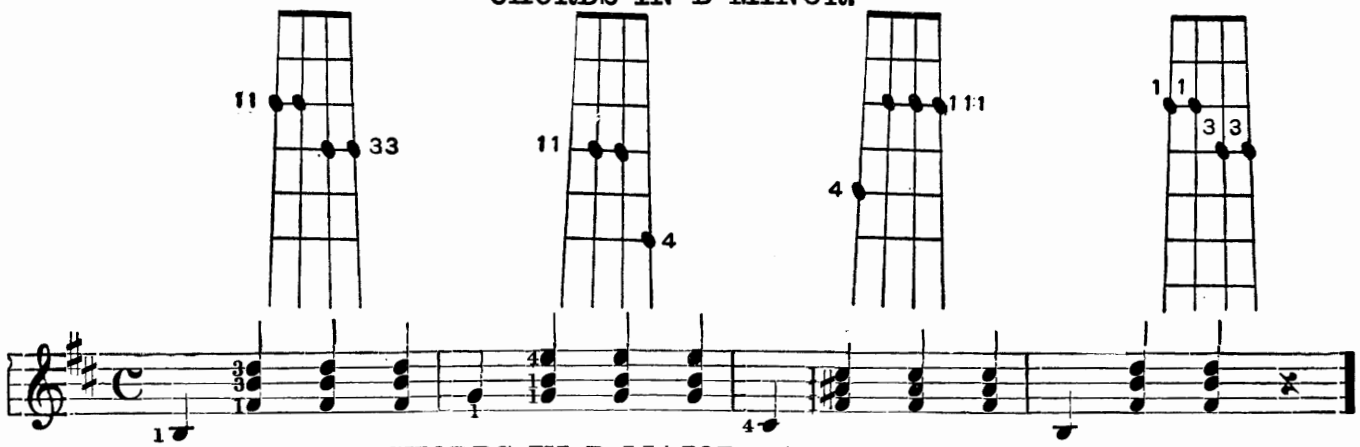
CHORDS IN C♯ MINOR.



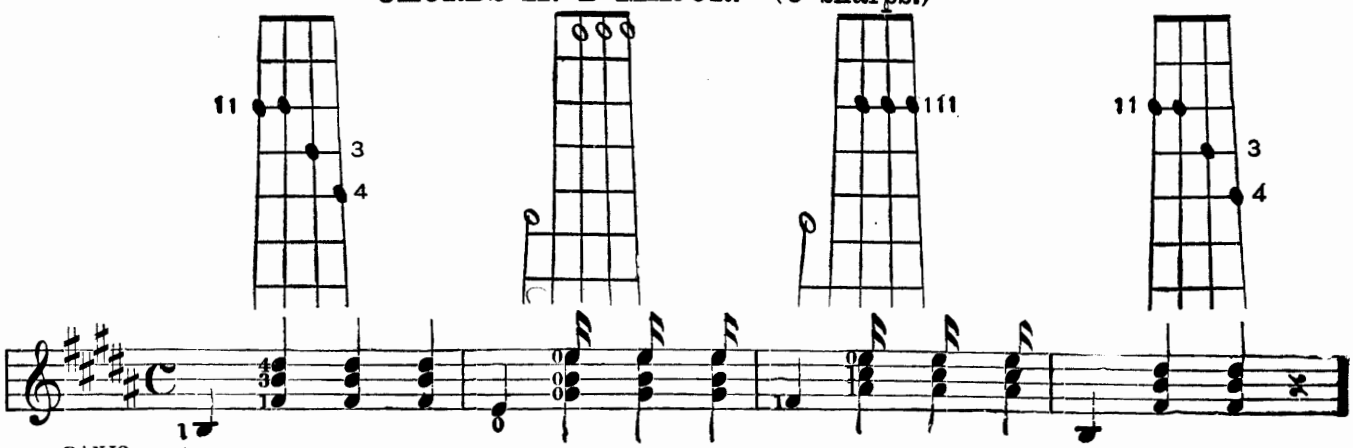
CHORDS IN D MAJOR. (2 sharps.)



CHORDS IN B MINOR.



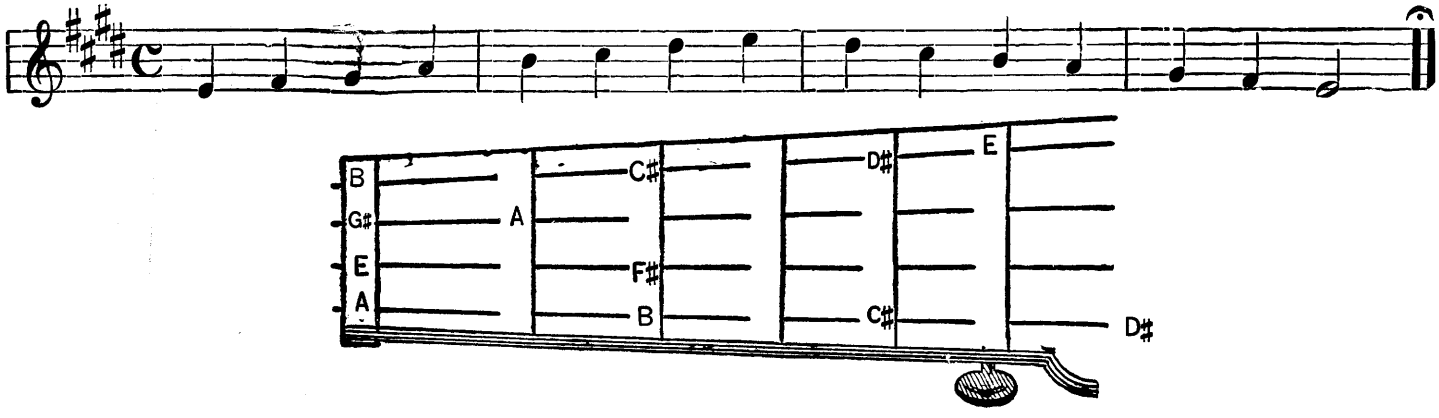
CHORDS IN B MAJOR. (5 sharps.)



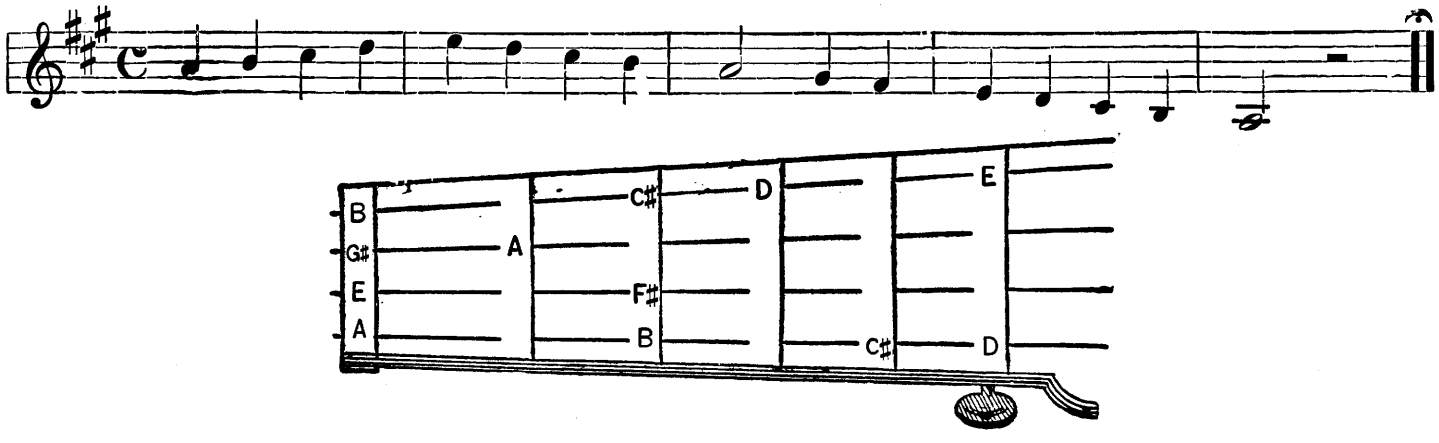
The Scales Illustrated.

The Scales with Sharps.

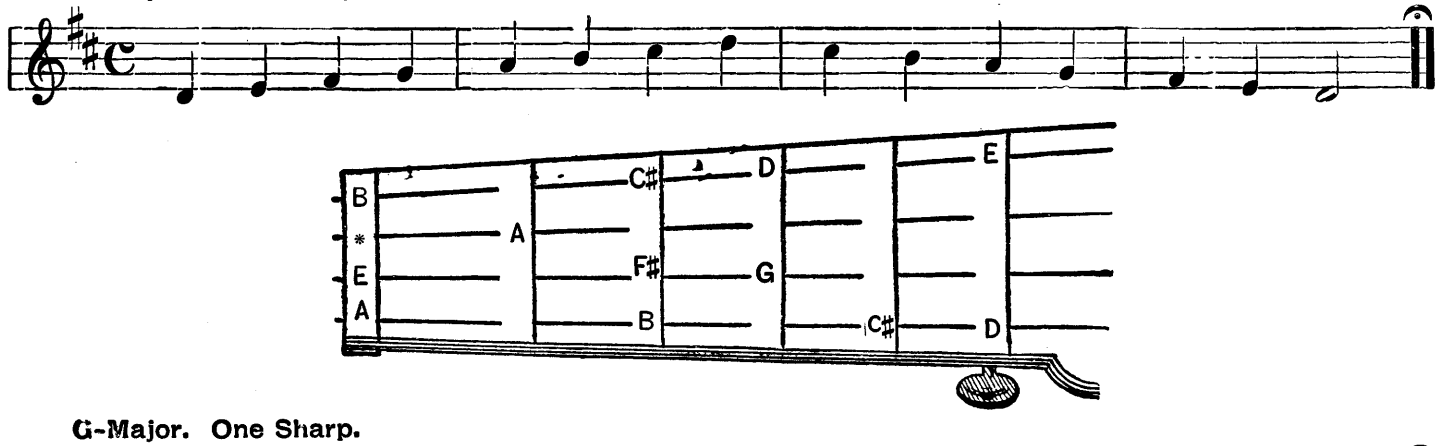
E-Major. Four Sha...



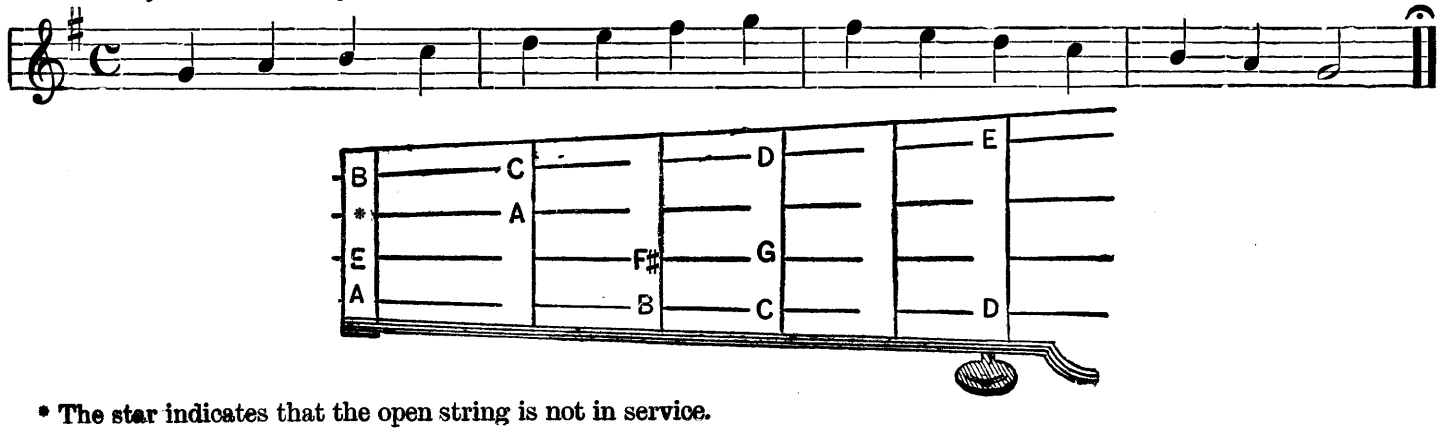
A-Major. Three Sharps.



D-Major. Two Sharps.



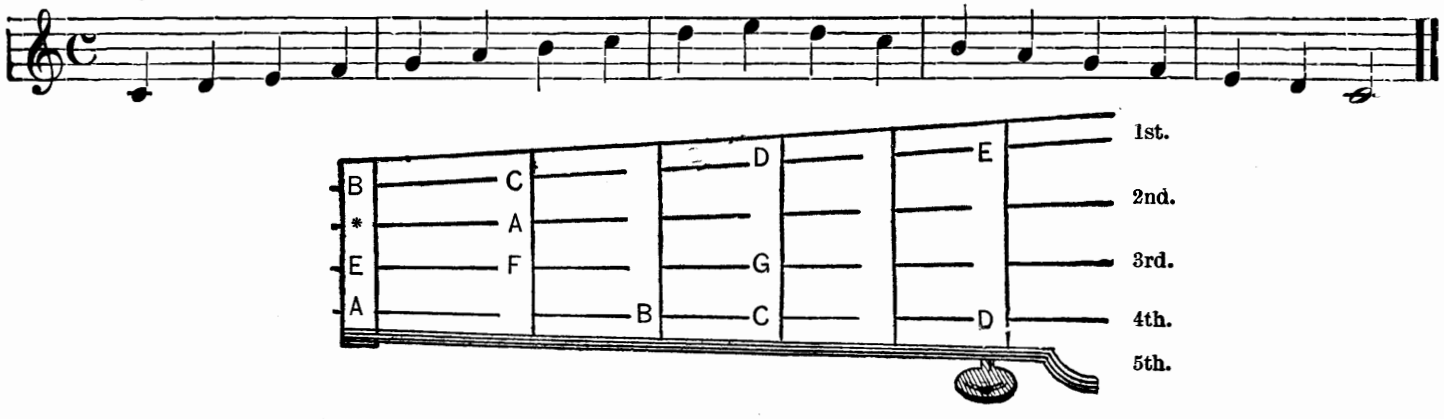
G-Major. One Sharp.



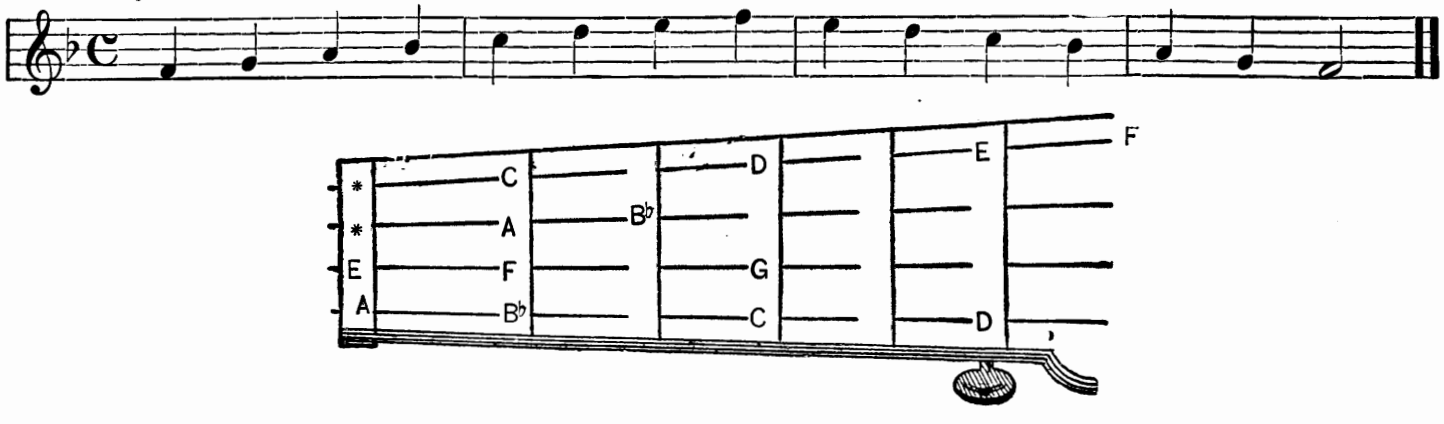
* The star indicates that the open string is not in service.

The Scales with Flats.

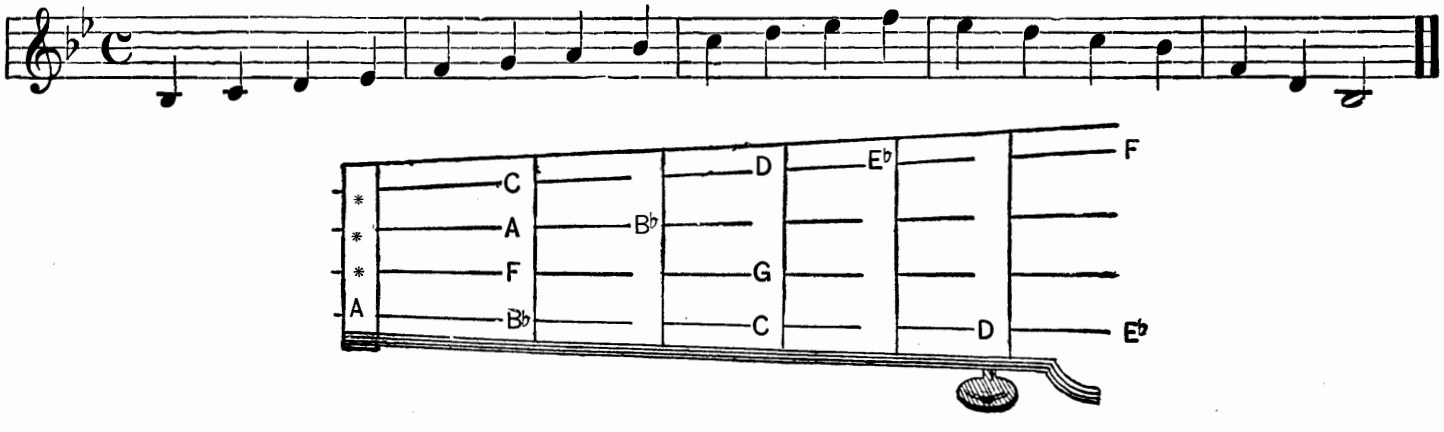
C Major. Natural Key.



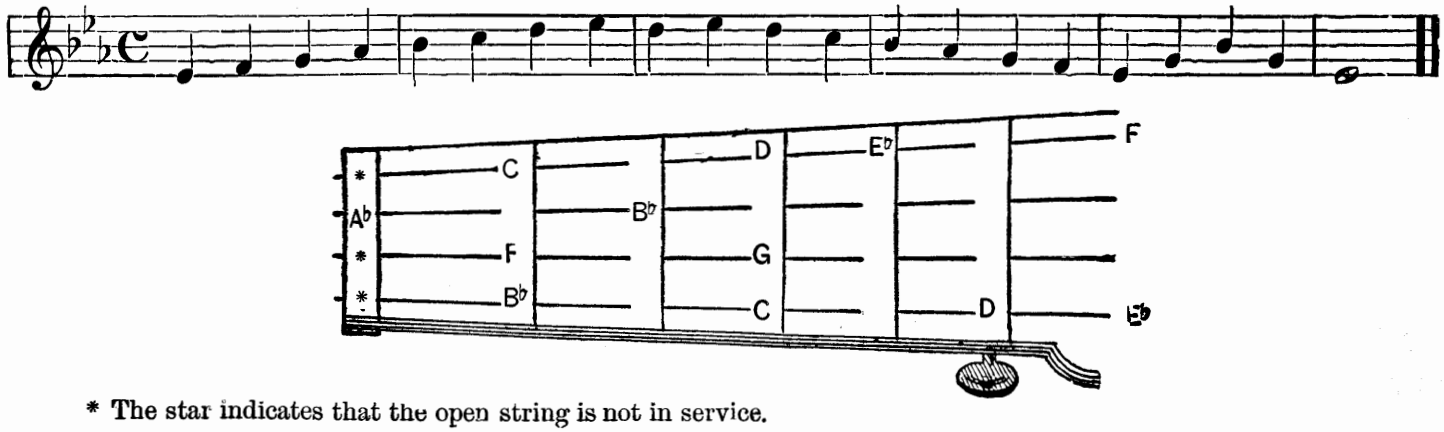
F Major. One Flat.



B-flat Major. Two Flats.



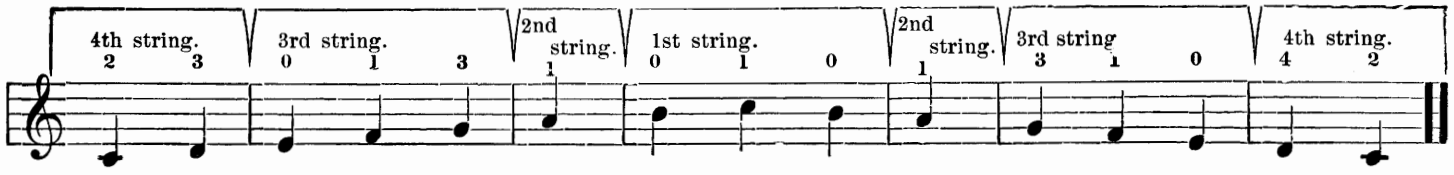
E-flat Major. Three Flats.



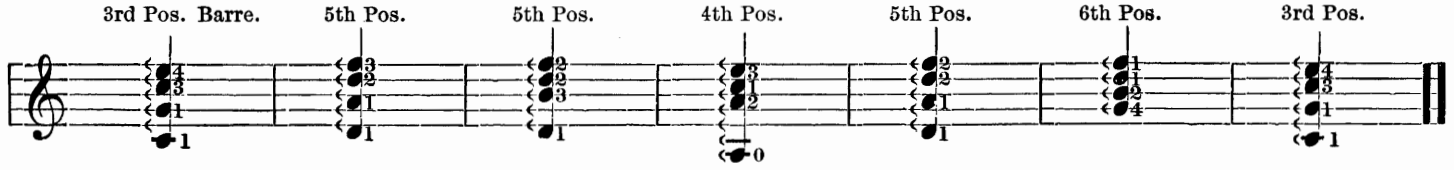
* The star indicates that the open string is not in service.

The Study of the Scales and Chords.

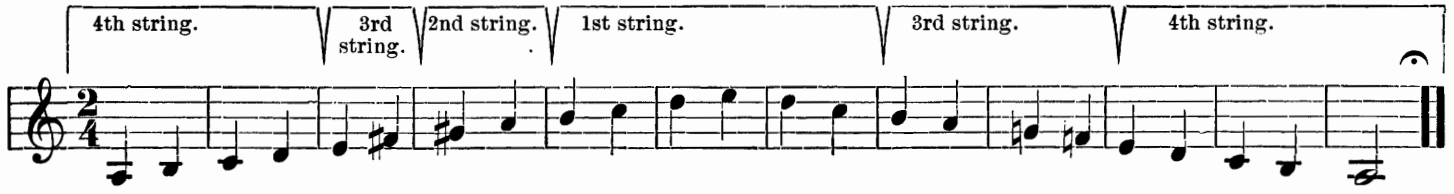
The Major Scale in C.



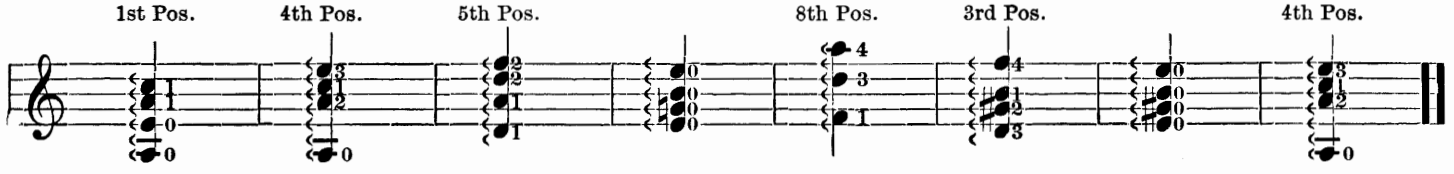
Chords in C Major.



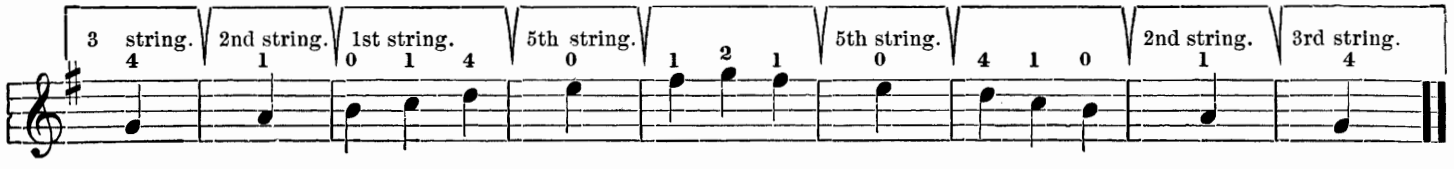
Relative Minor Scale. A Minor.



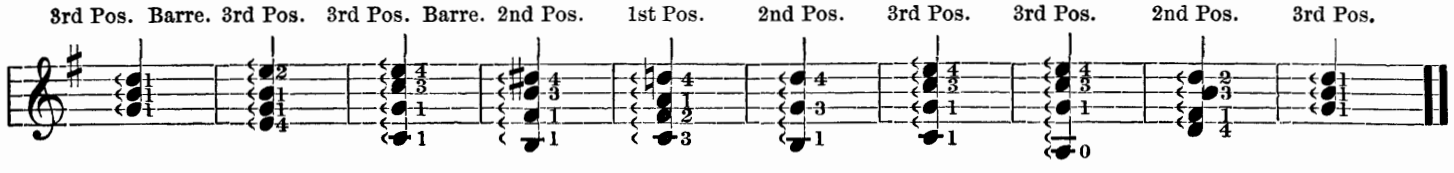
Chords in the Minor Scale of A.



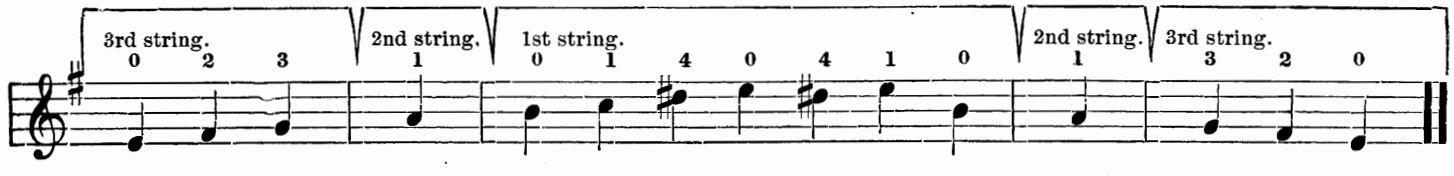
Major Scale in G.



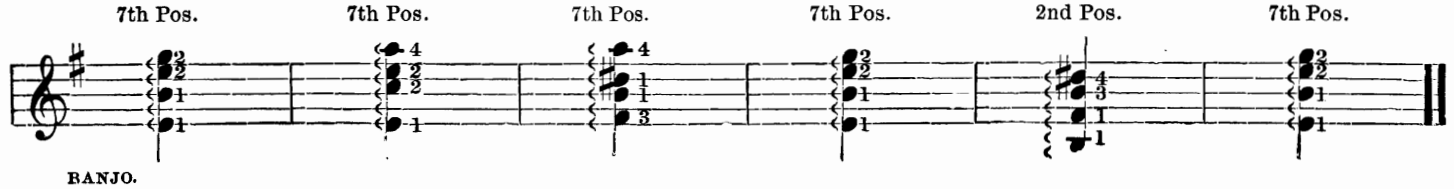
Chords in G.



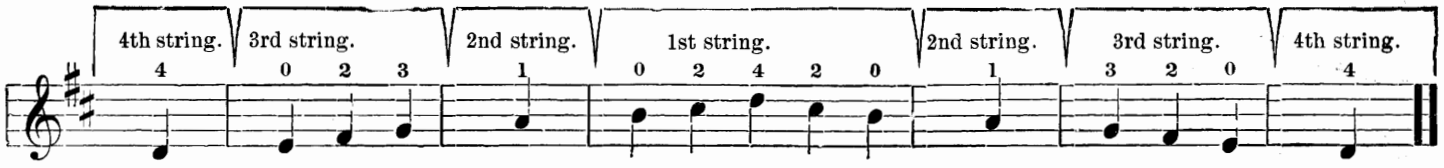
Relative Minor Scale in E.



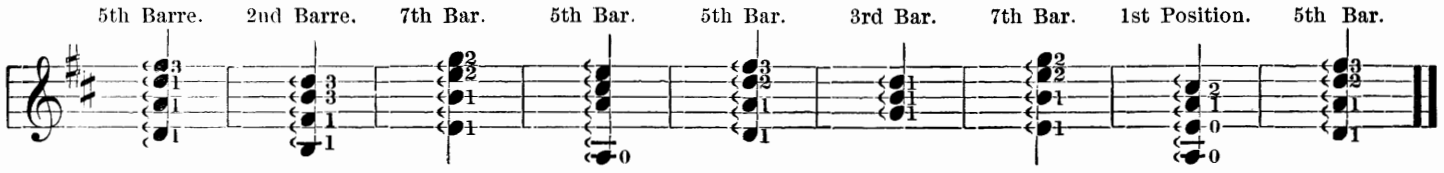
Chords in the Minor Scale of E.



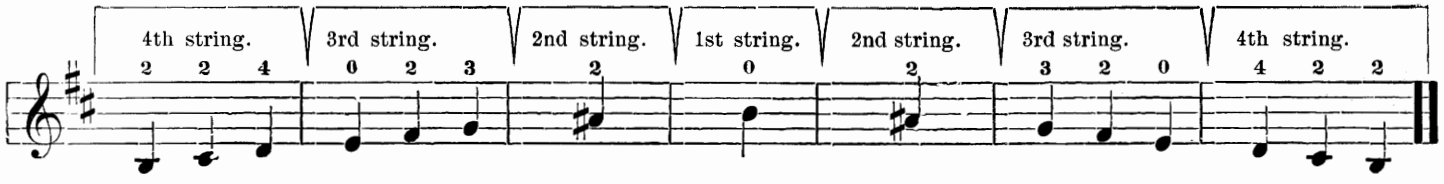
Major Scale in D.



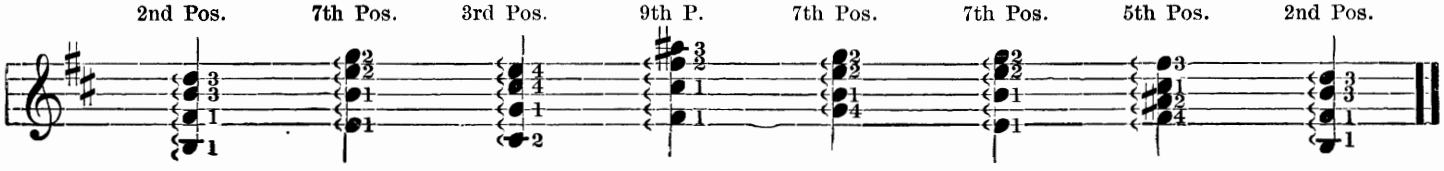
Chords in D.



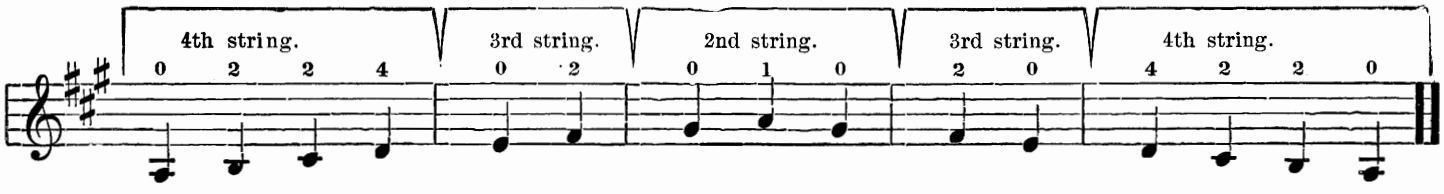
Relative Minor Scale in B.



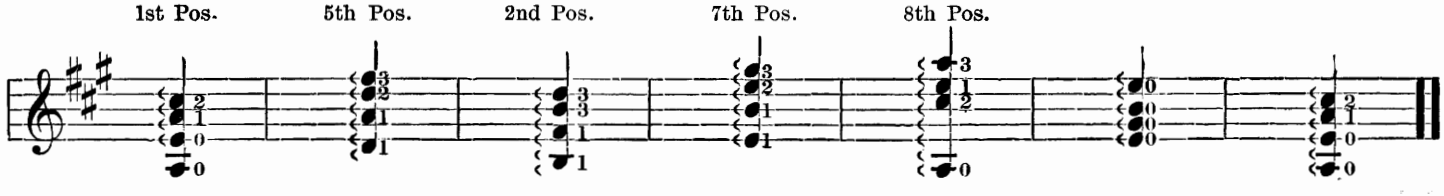
Chords in the Minor Scale of B.



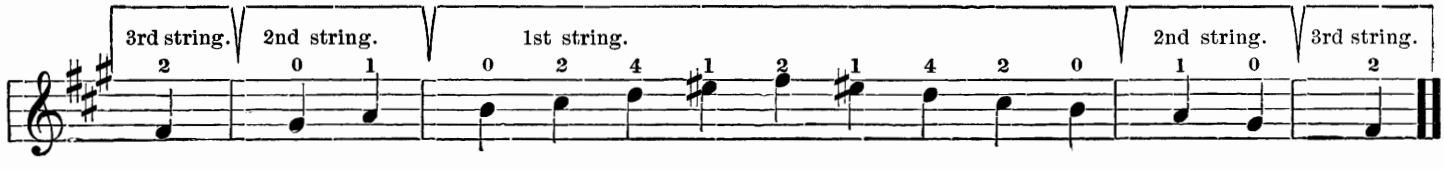
Major Scale in A.



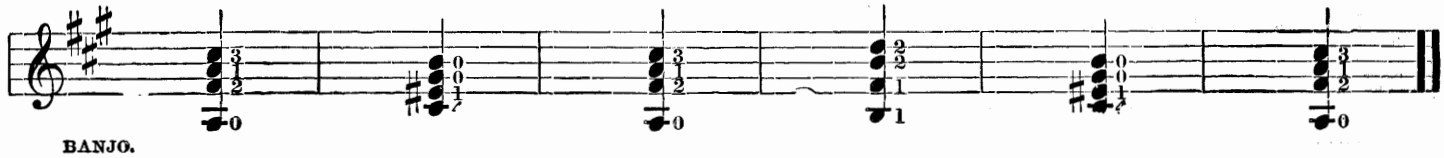
Chords in A Major.



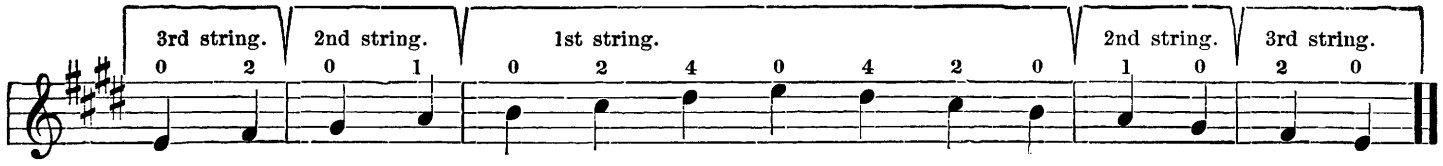
Relative Minor Scale in F-sharp.



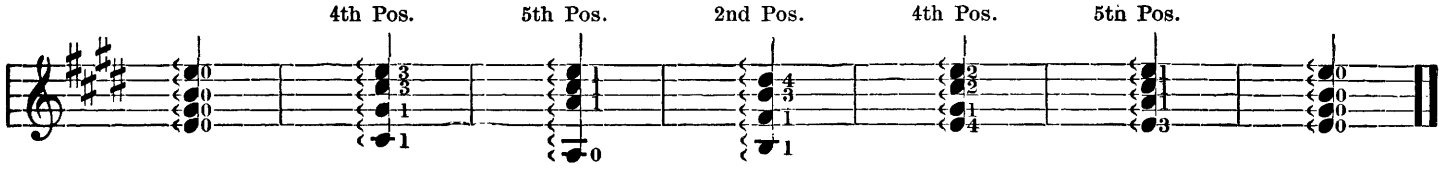
Chords belonging to the Minor Scale in the Key of F-sharp.



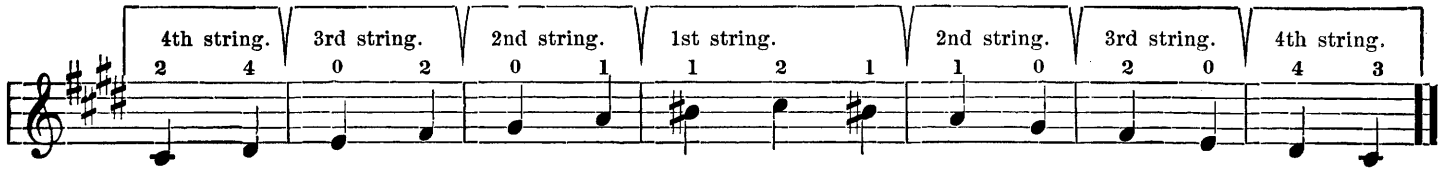
Major Scale in E.



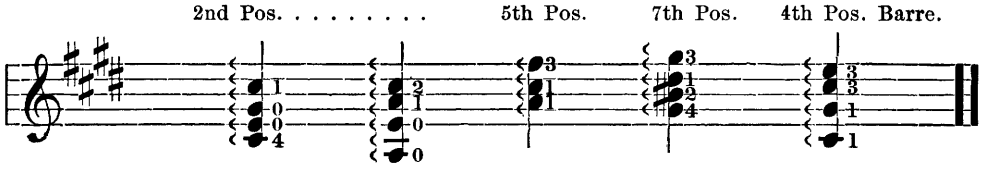
Chords in the Key of E.



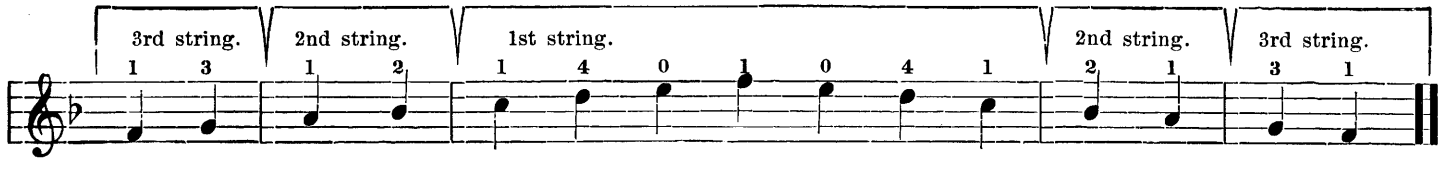
Relative Minor Scale in C-sharp.



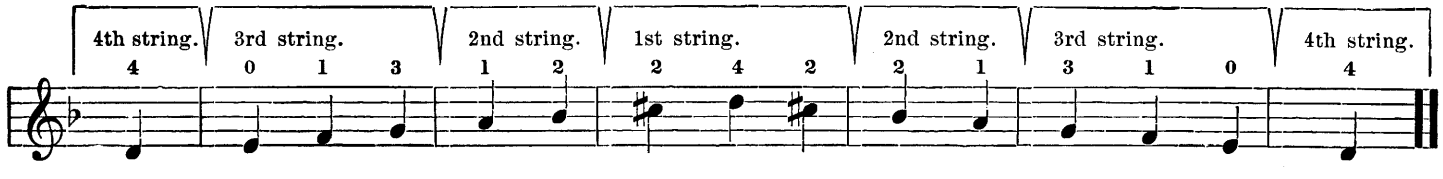
Chords in the Minor Scale in the Key of C-sharp.



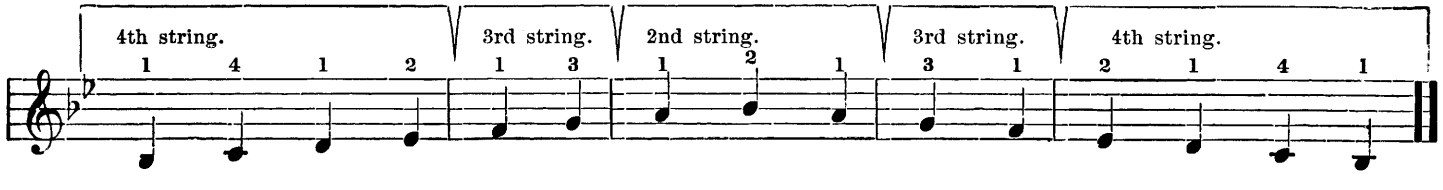
Major Scale in F.



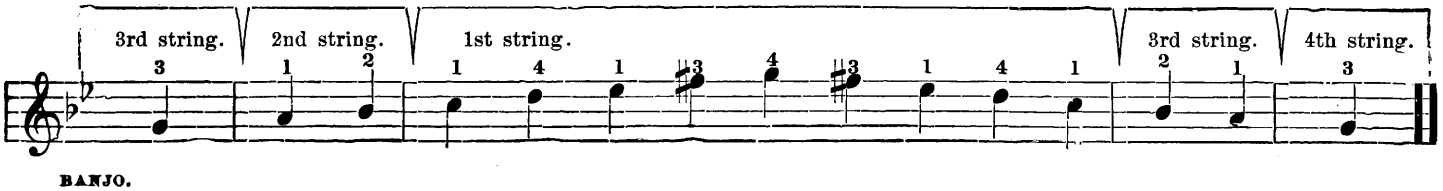
Relative Minor Scale in D.



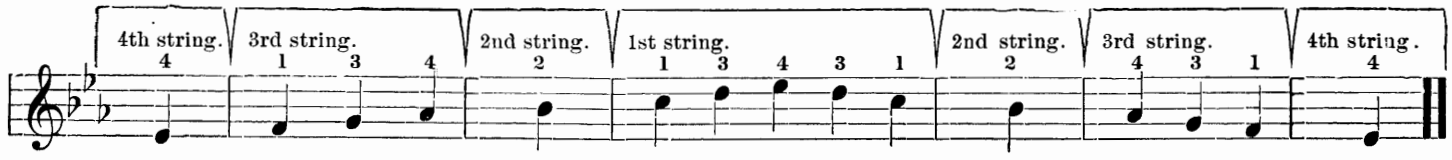
Major Scale in B-flat.



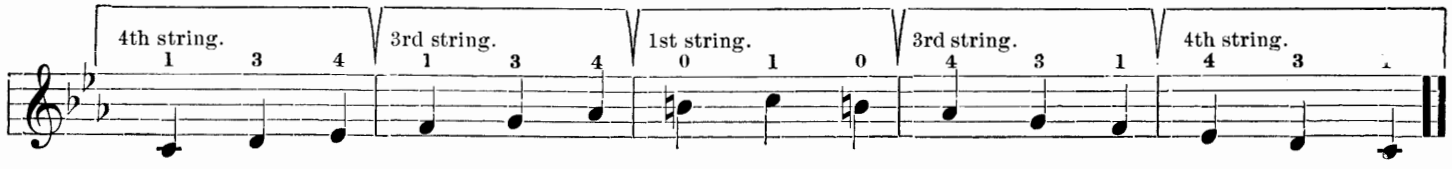
Relative Minor Scale in G.



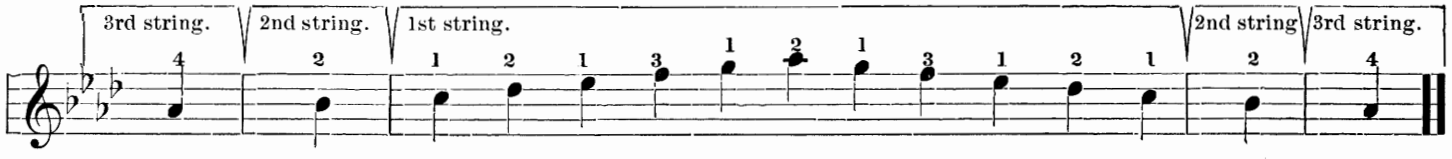
Major Scale in E-flat.



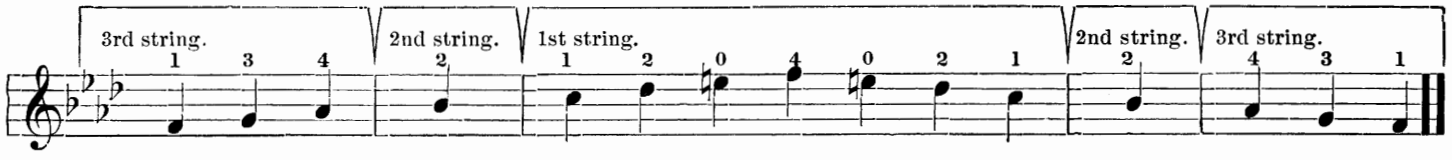
Relative Minor Scale in C.



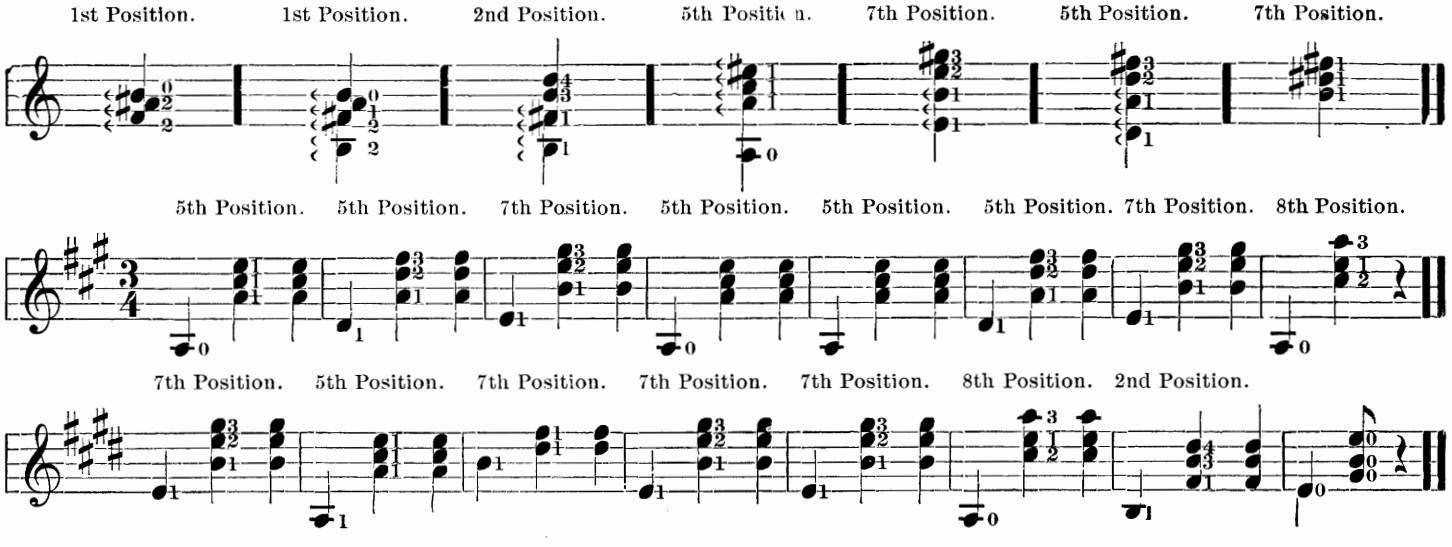
Major Scale in A-flat.



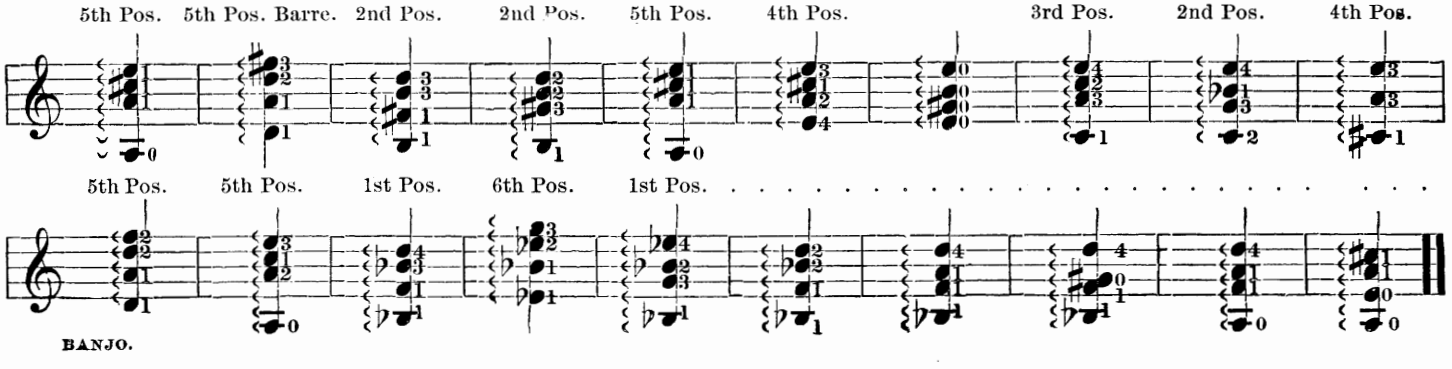
Relative Minor Scale in F.



Exercise in Barre Chords.

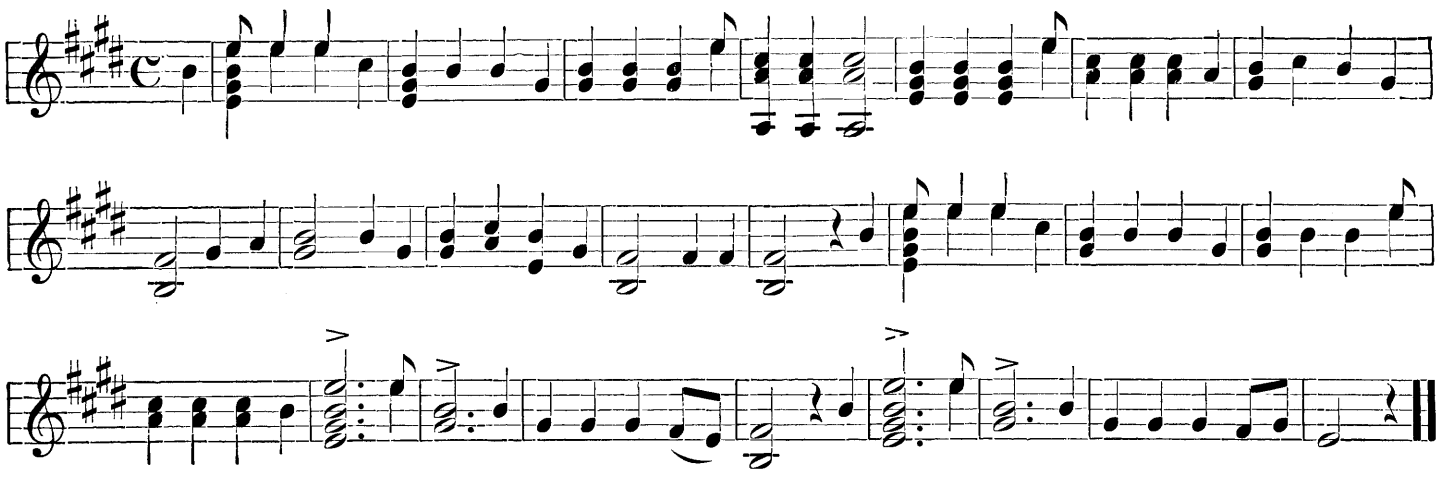


Various Chords in all Positions.

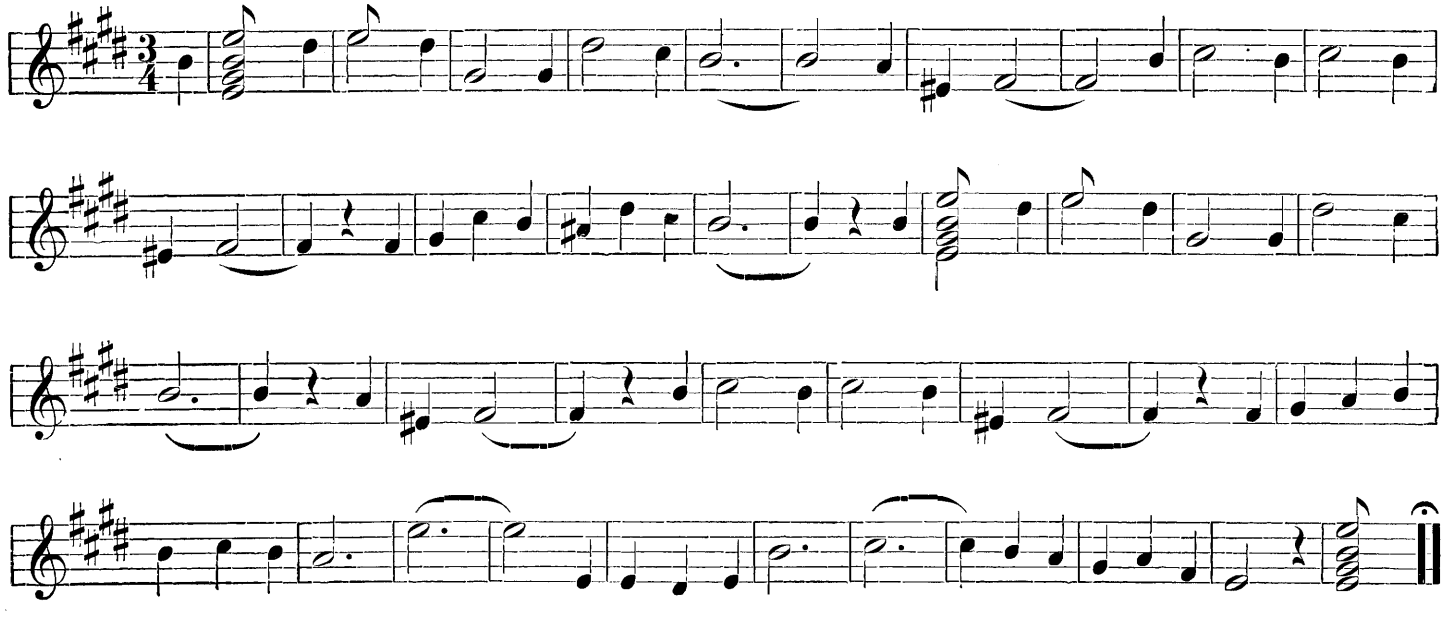


Mikado Medley March.

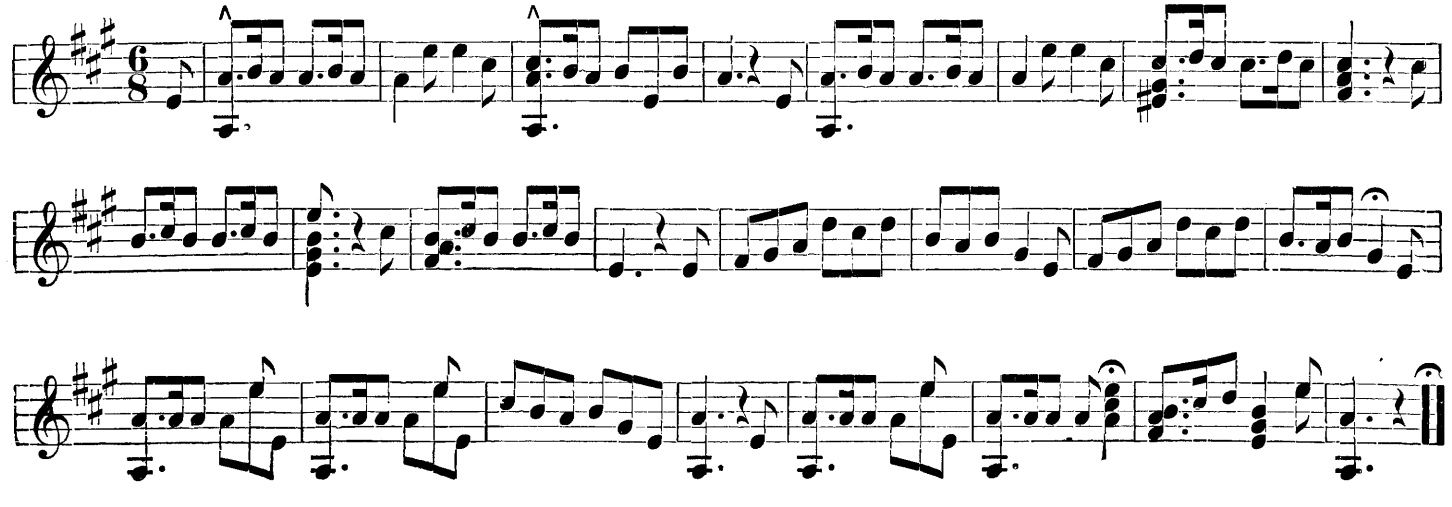
MARCH.



Mikado Waltz.

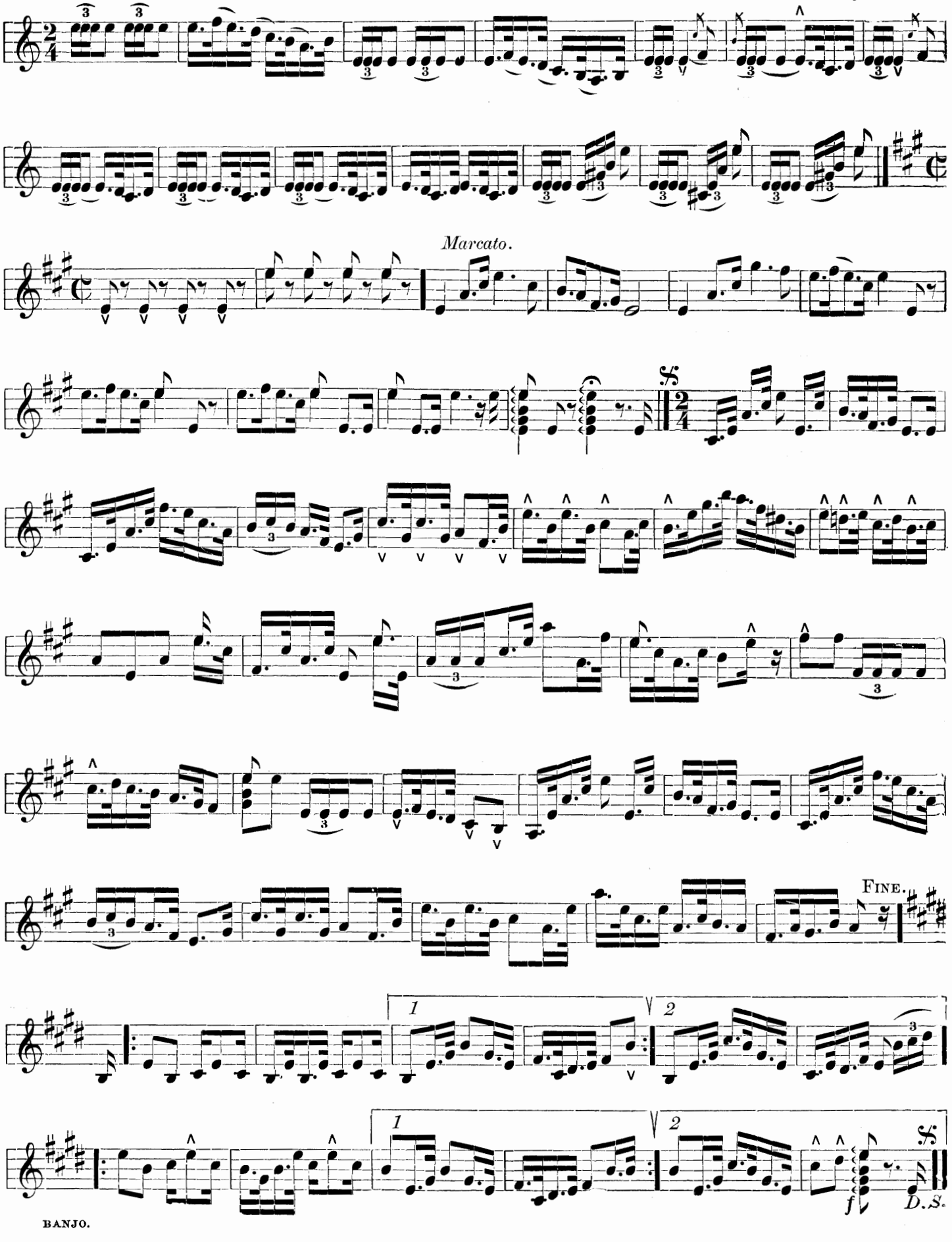


Flowers that Bloom in the Spring.



Danse Africaine.

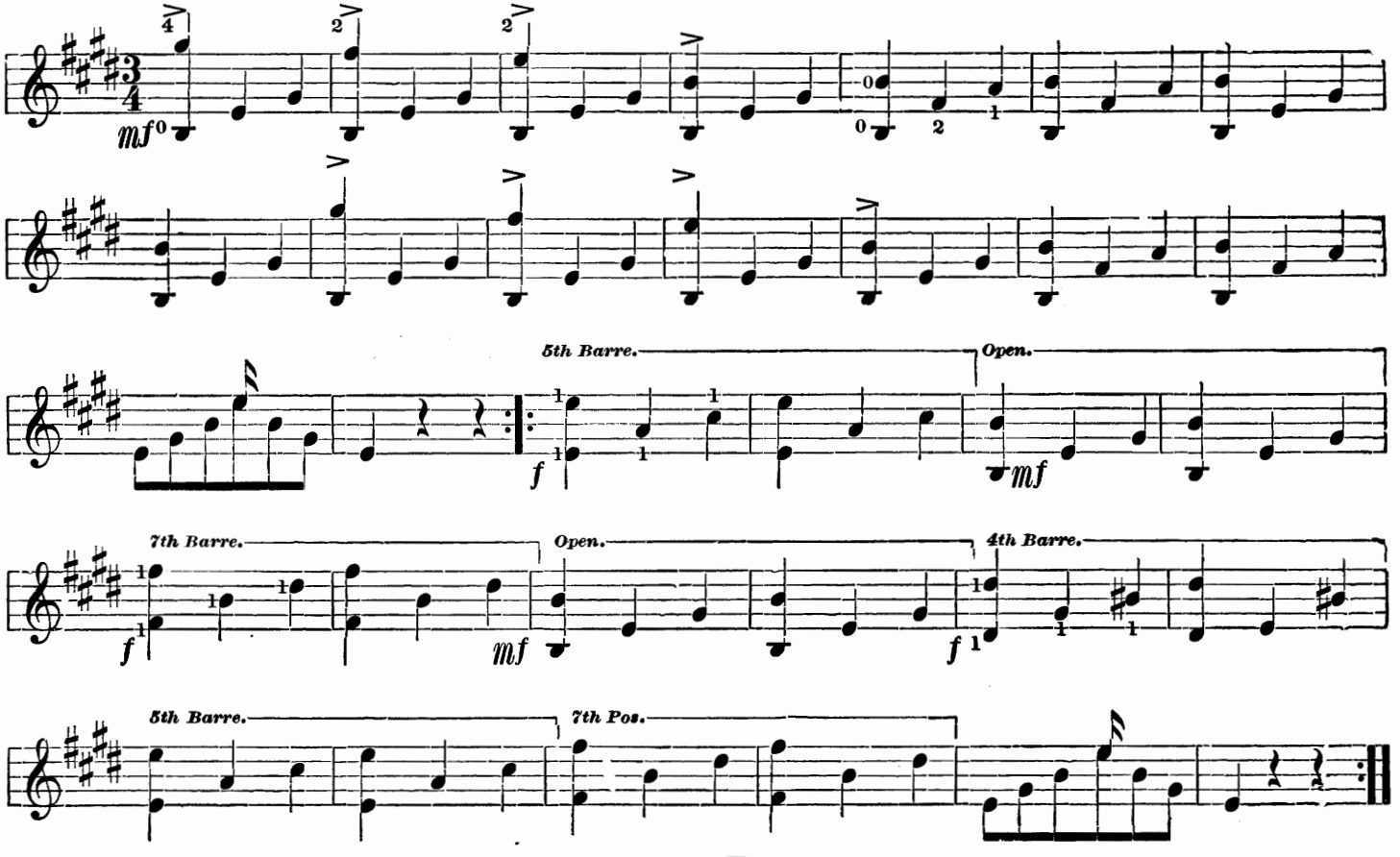
J. FRANCIS GILDER. Op. 24.



BANJO.

Spanish Fandango.

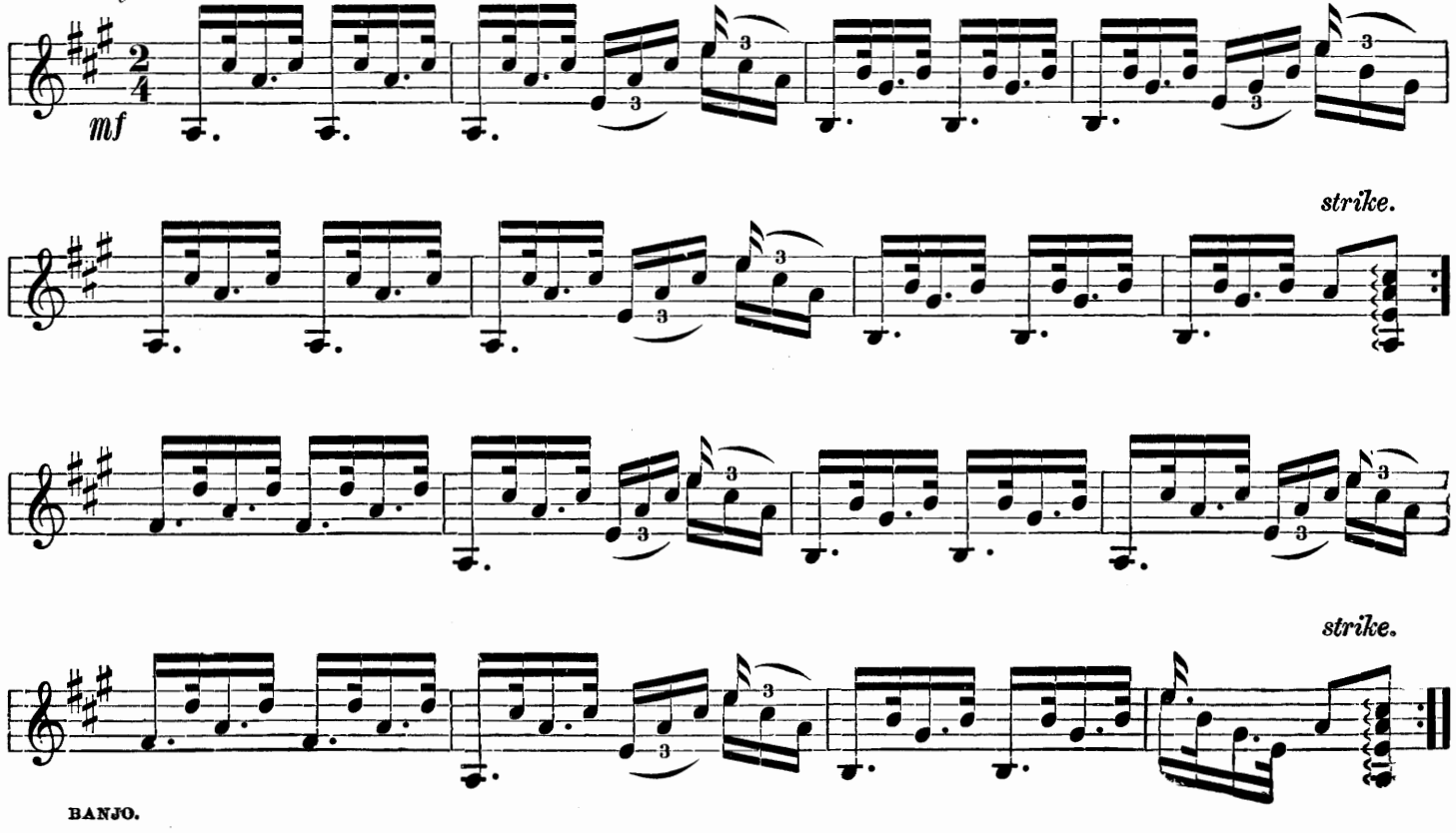
Tune the fourth or bass string to B, one note higher.



Melodic Exercise.

At the word "strike" the first finger of the right hand must glide quickly over the strings.

Allegro.



The Mocking Bird.

SEP. WINNER.

Moderato.

CHORUS.

7th Pos.

5th B.

Copyright, MDCCCXCI, by OLIVER DITSON COMPANY.

Old Folks at Home. (Suwanee River.)

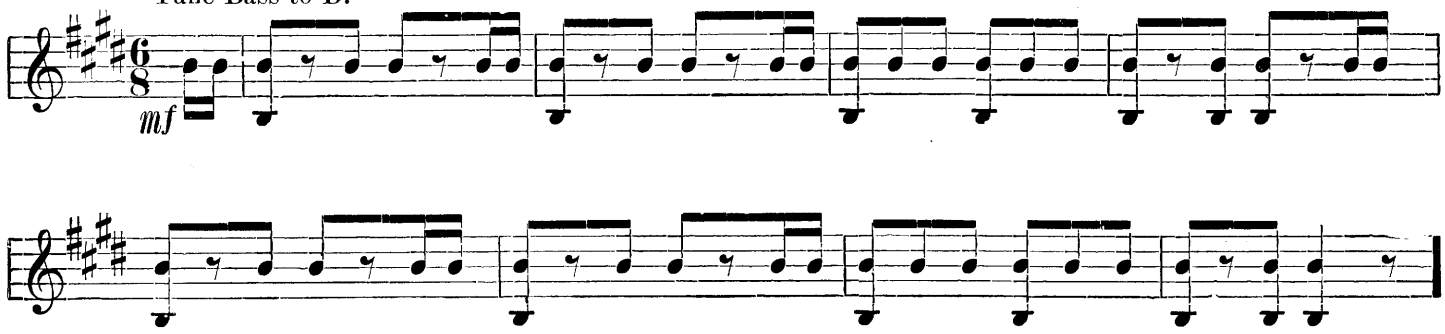
S. C. FOSTER.

Copyright, MDCCCXCI, by OLIVER DITSON COMPANY.

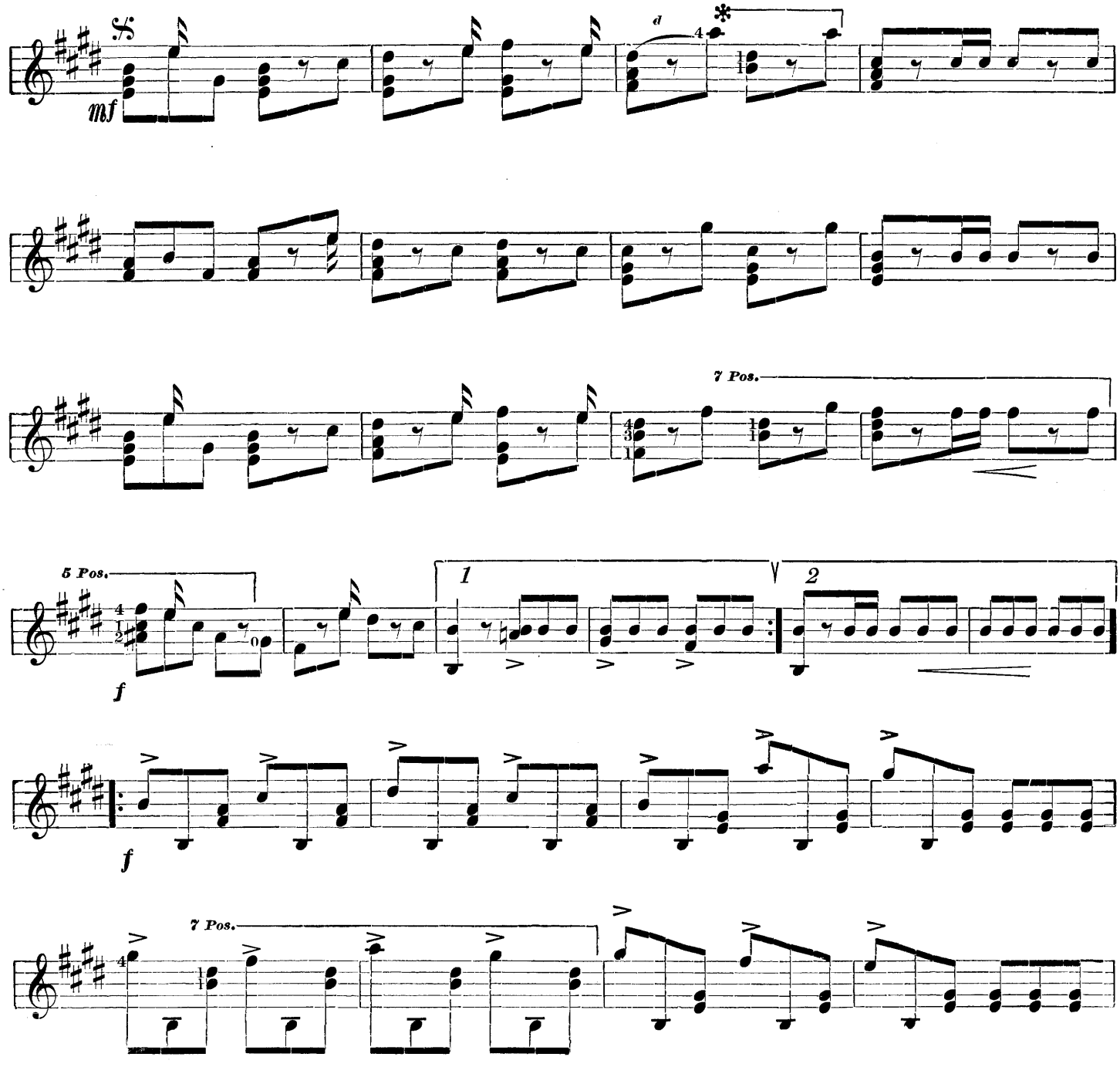
Crown March.

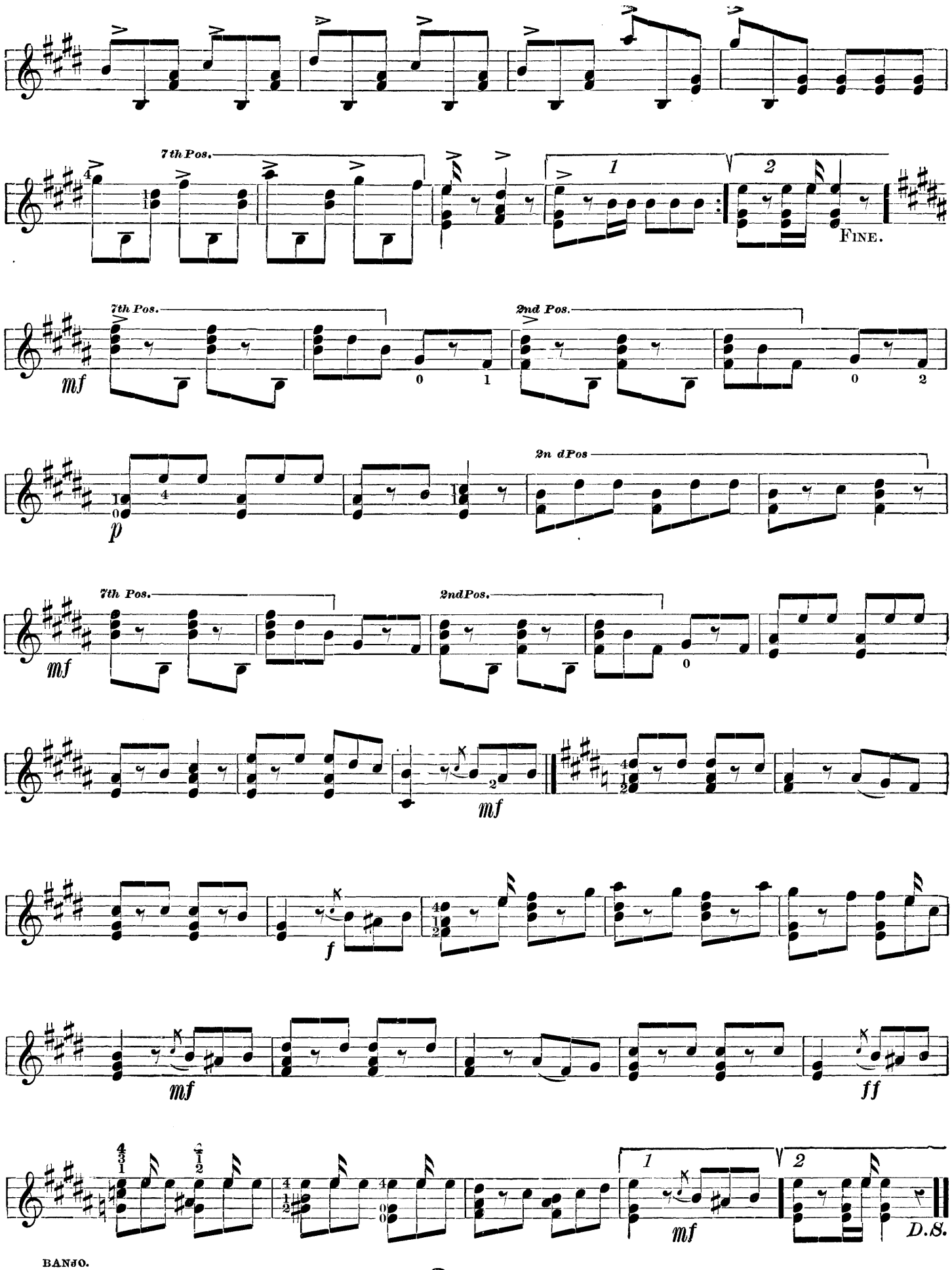
THOMAS J. ARMSTRONG.

INTRODUCTION.
Tune Bass to B.



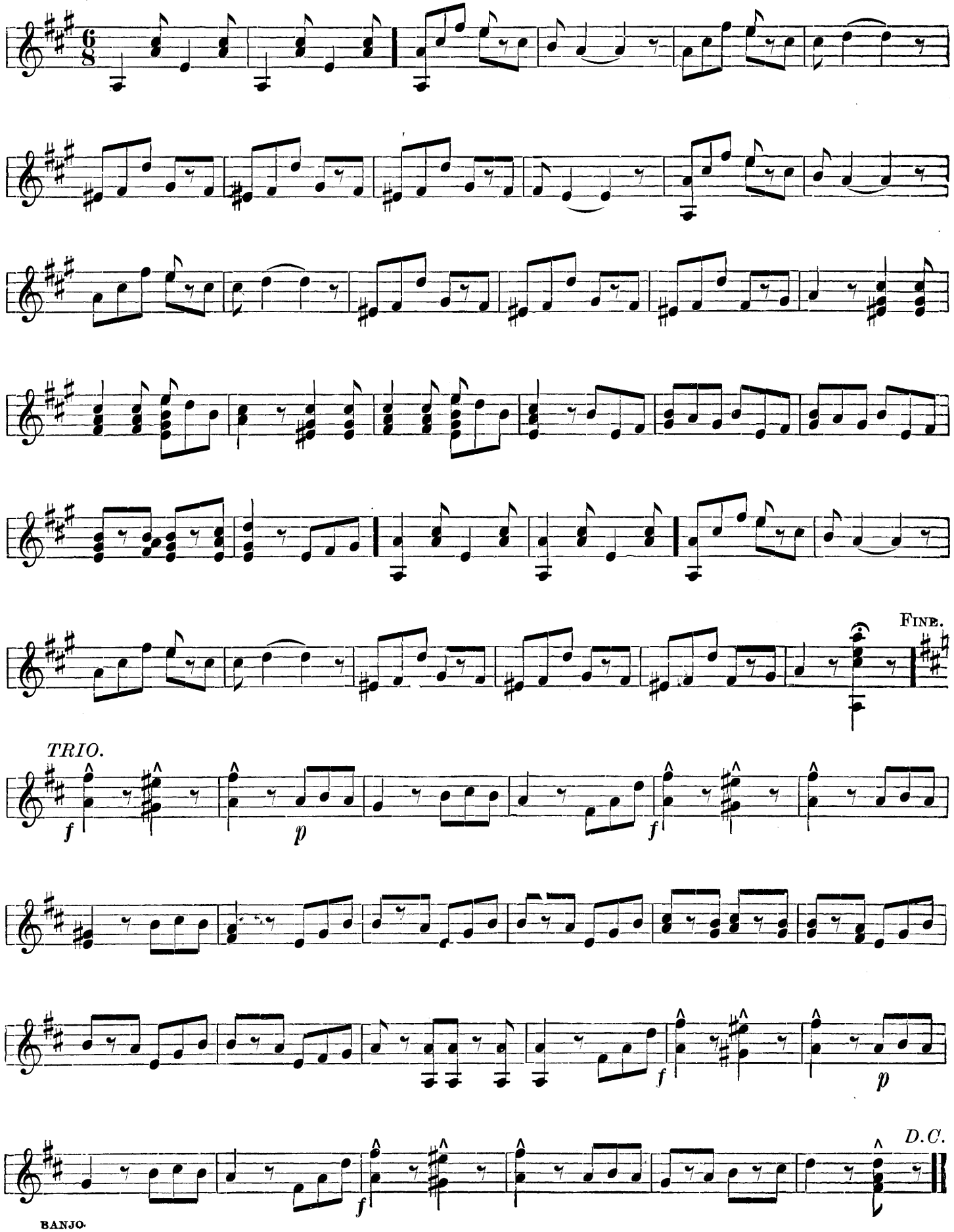
MARCH.



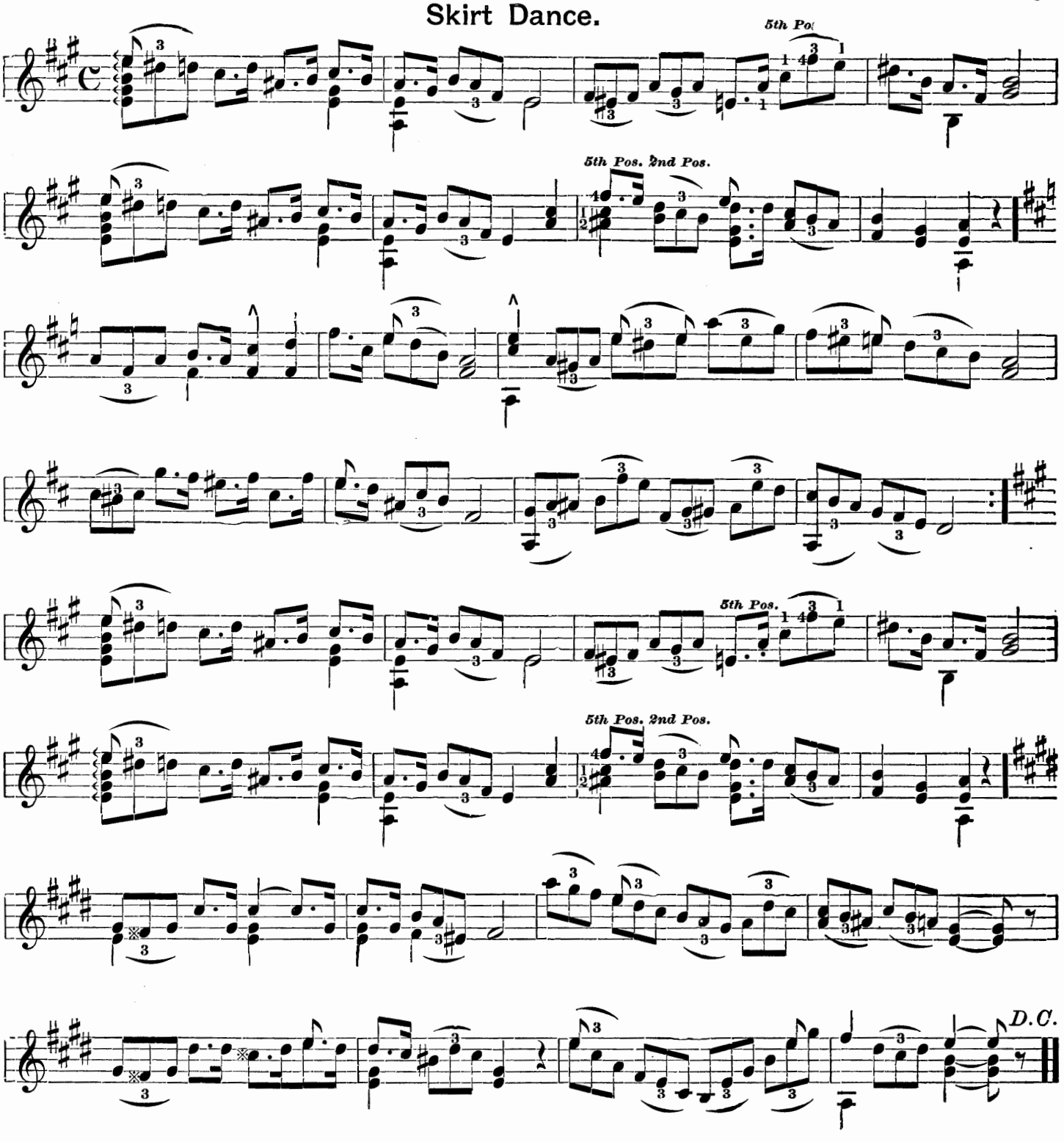

7th Pos.
1
2
FINE.
7th Pos.
2nd Pos.
mf
2n dPos
p
7th Pos.
2nd Pos.
mf
mf
f
mf
ff
1
2
mf
D.S.

BANJO.

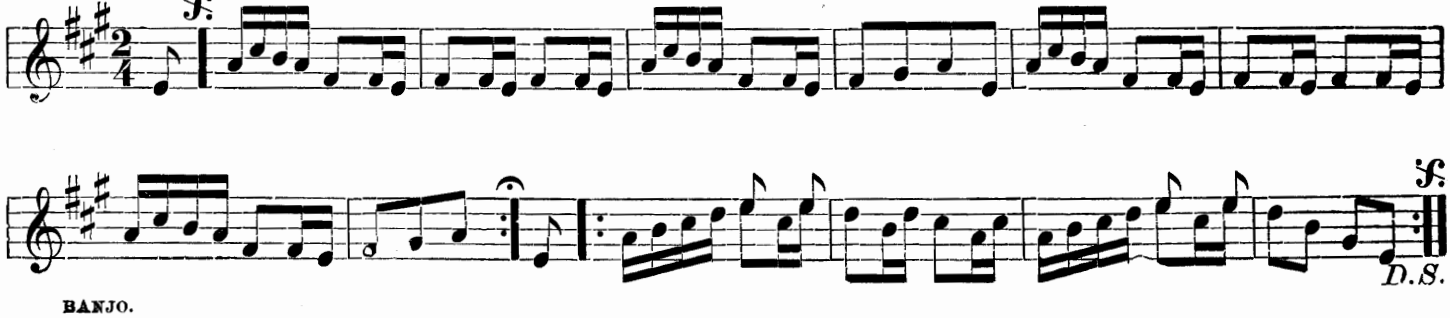
Mandolina. (Mexican Serenade.)



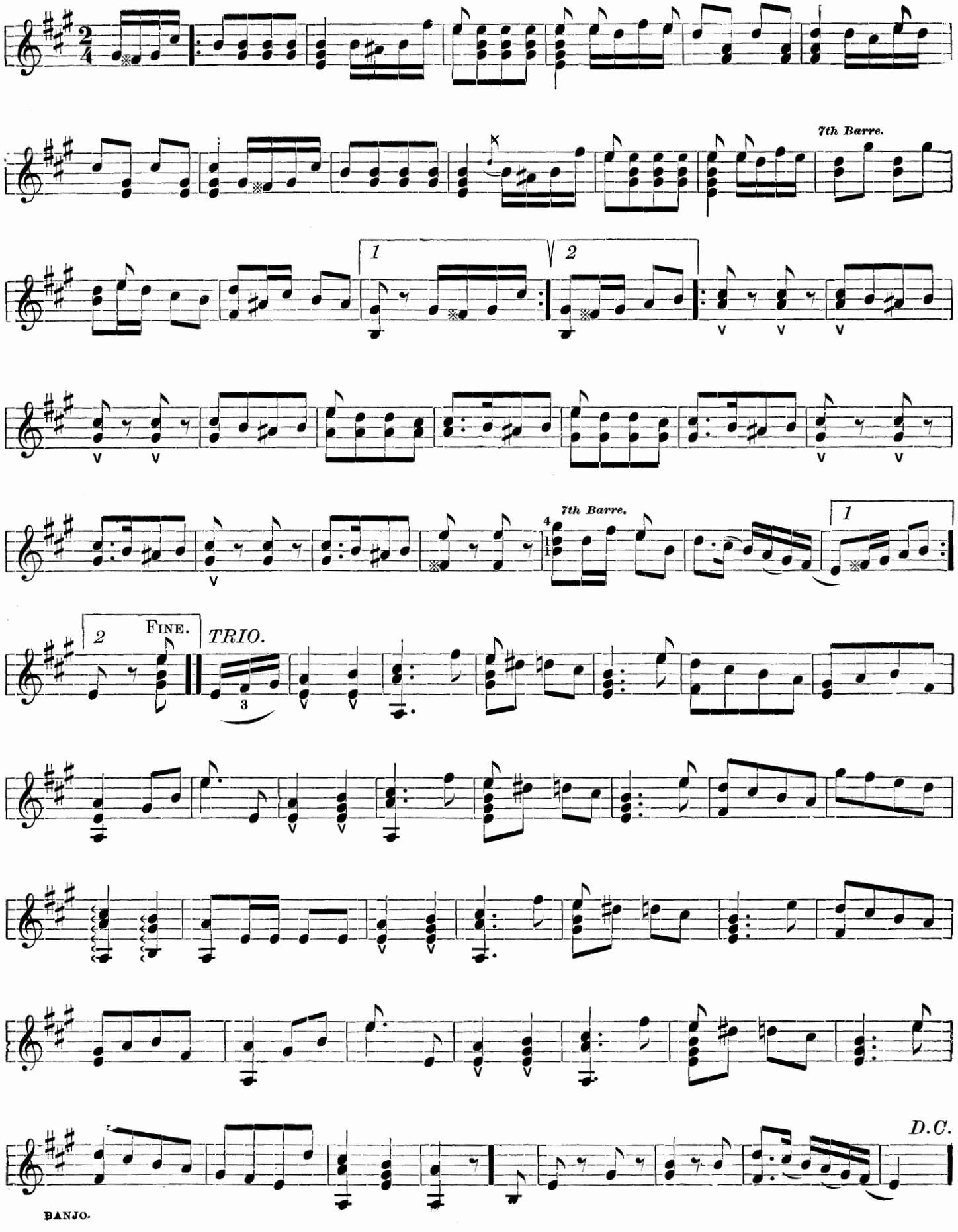
Skirt Dance.



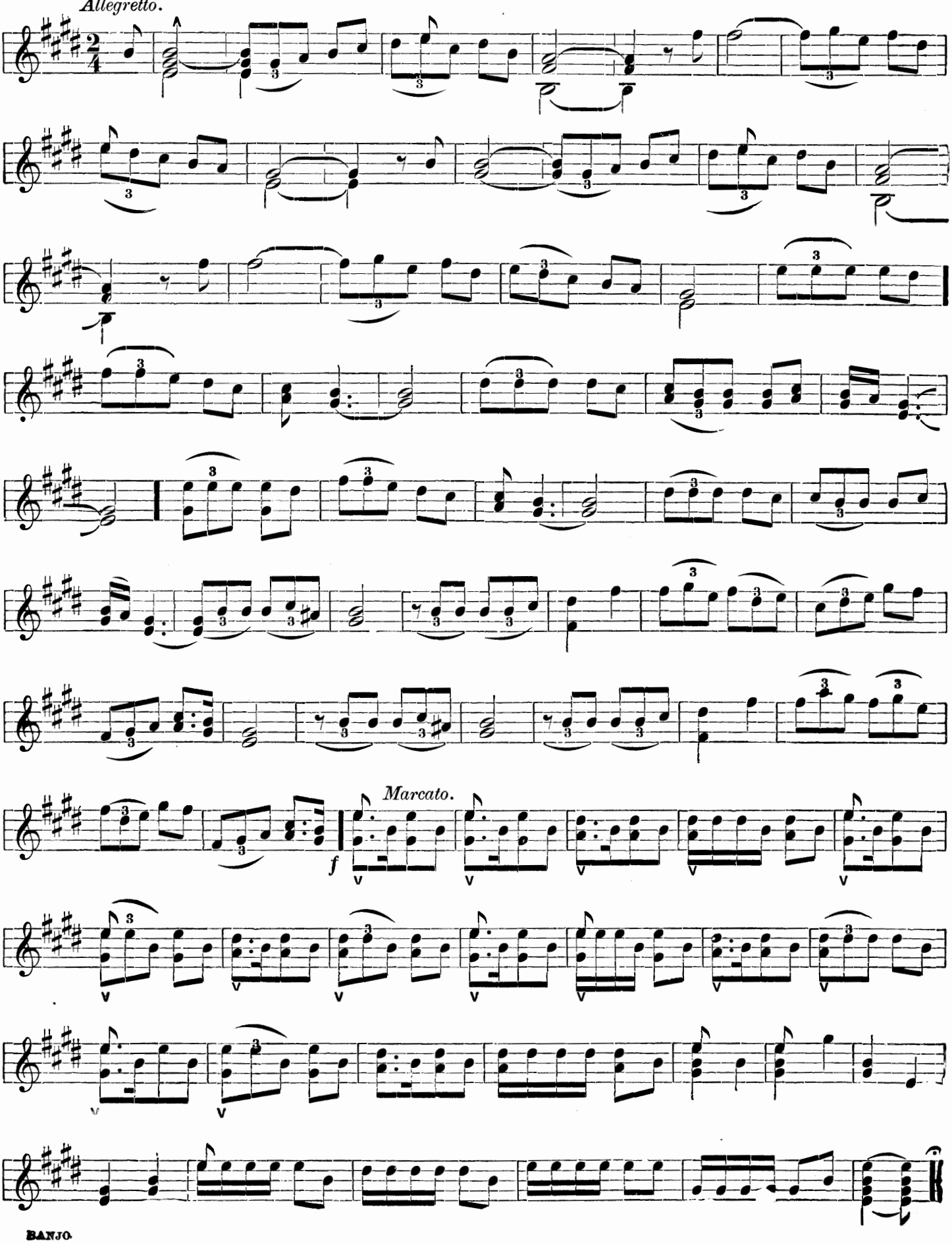
Johnny Get Your Gun. (Reel.)



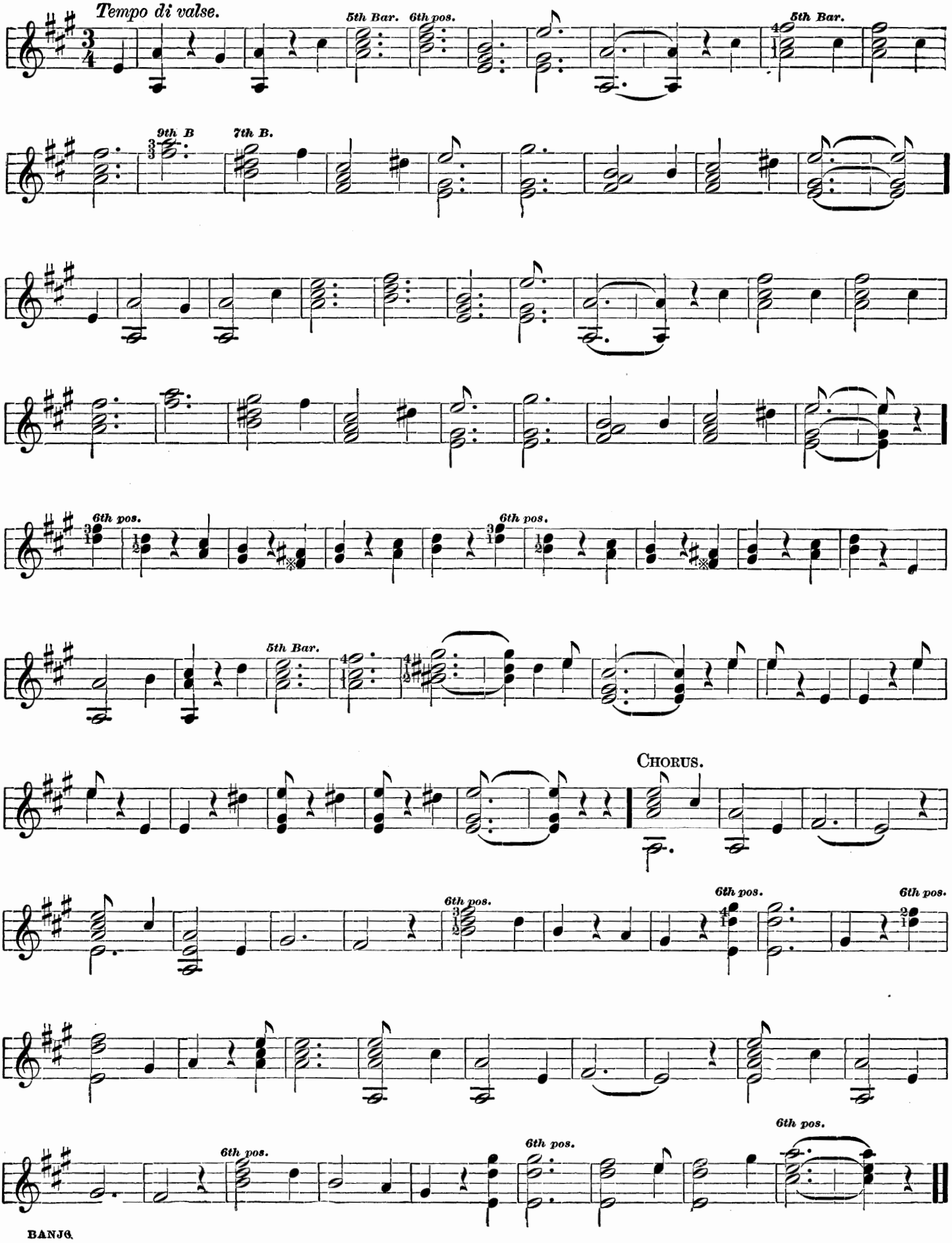
Boulanger's March.



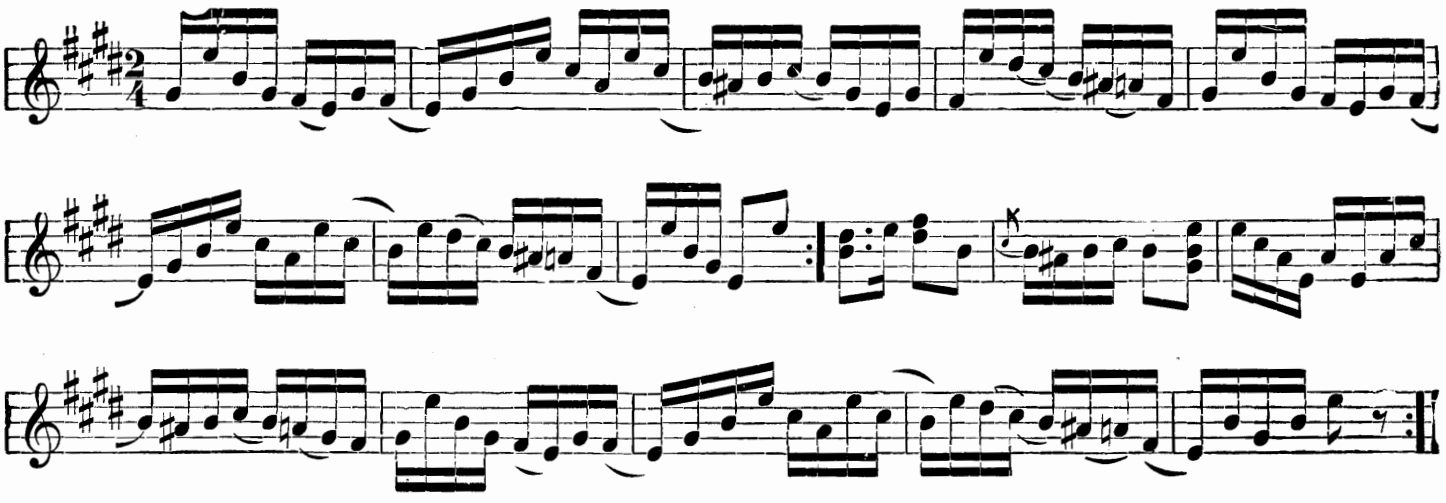
Spanish Serenade. (Paloma.) The Dove.



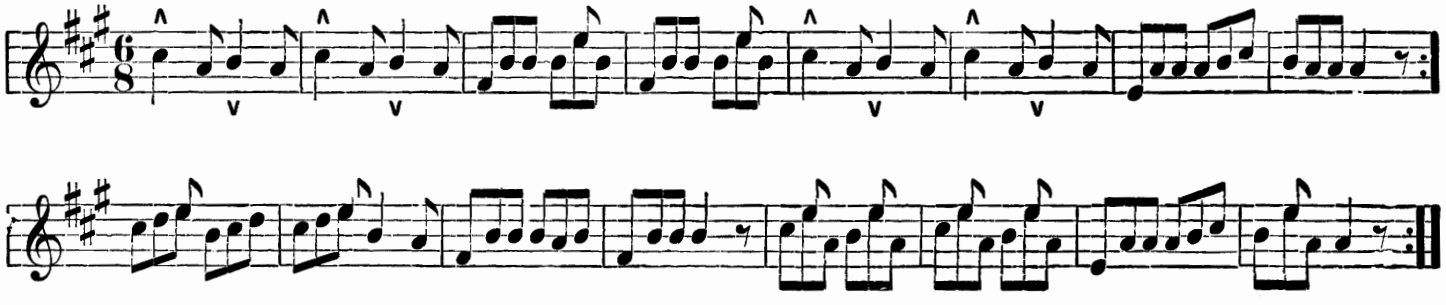
Little Fishermaiden Waltz.



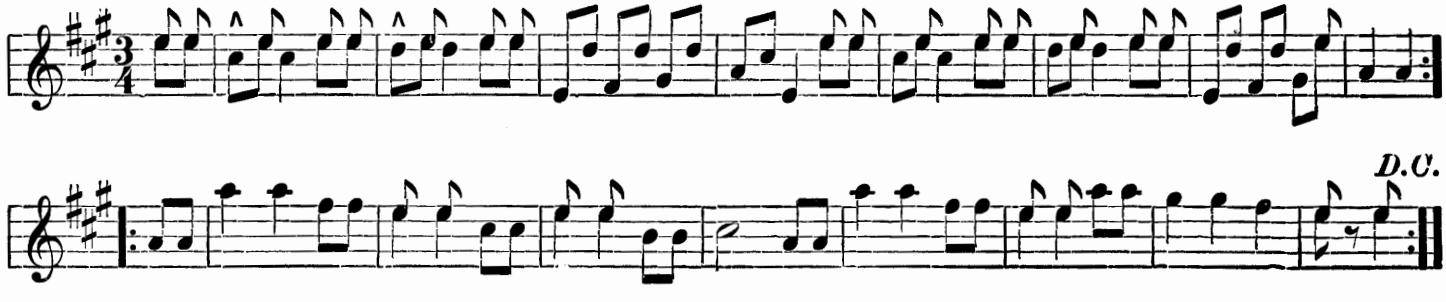
Suwanee Jig.



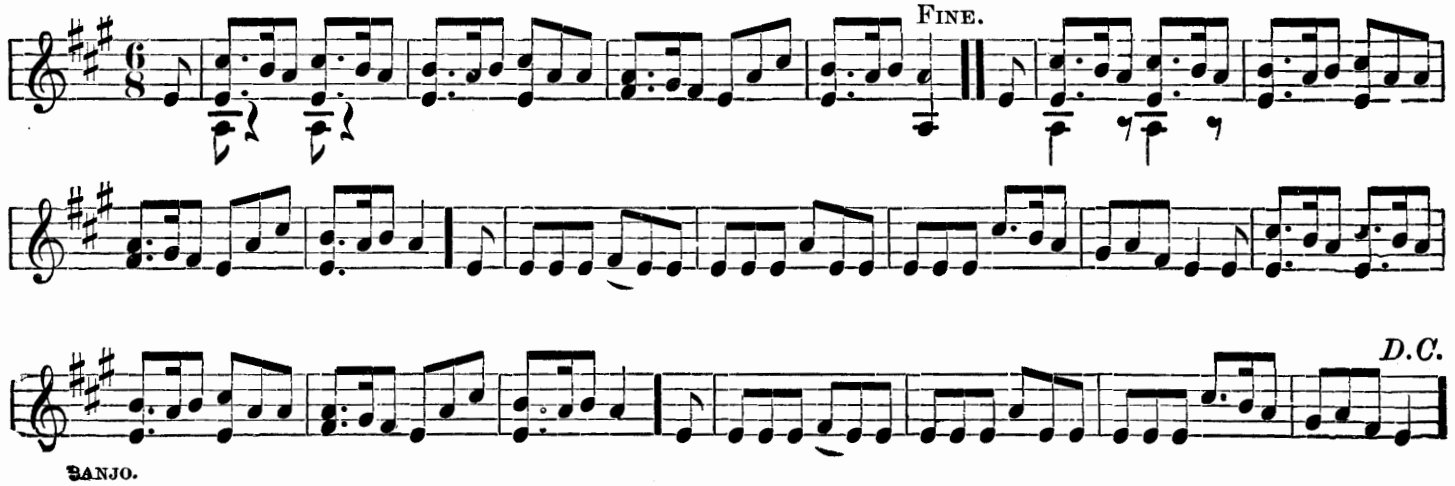
Razzle Dazzle Jig.



The Watermill.



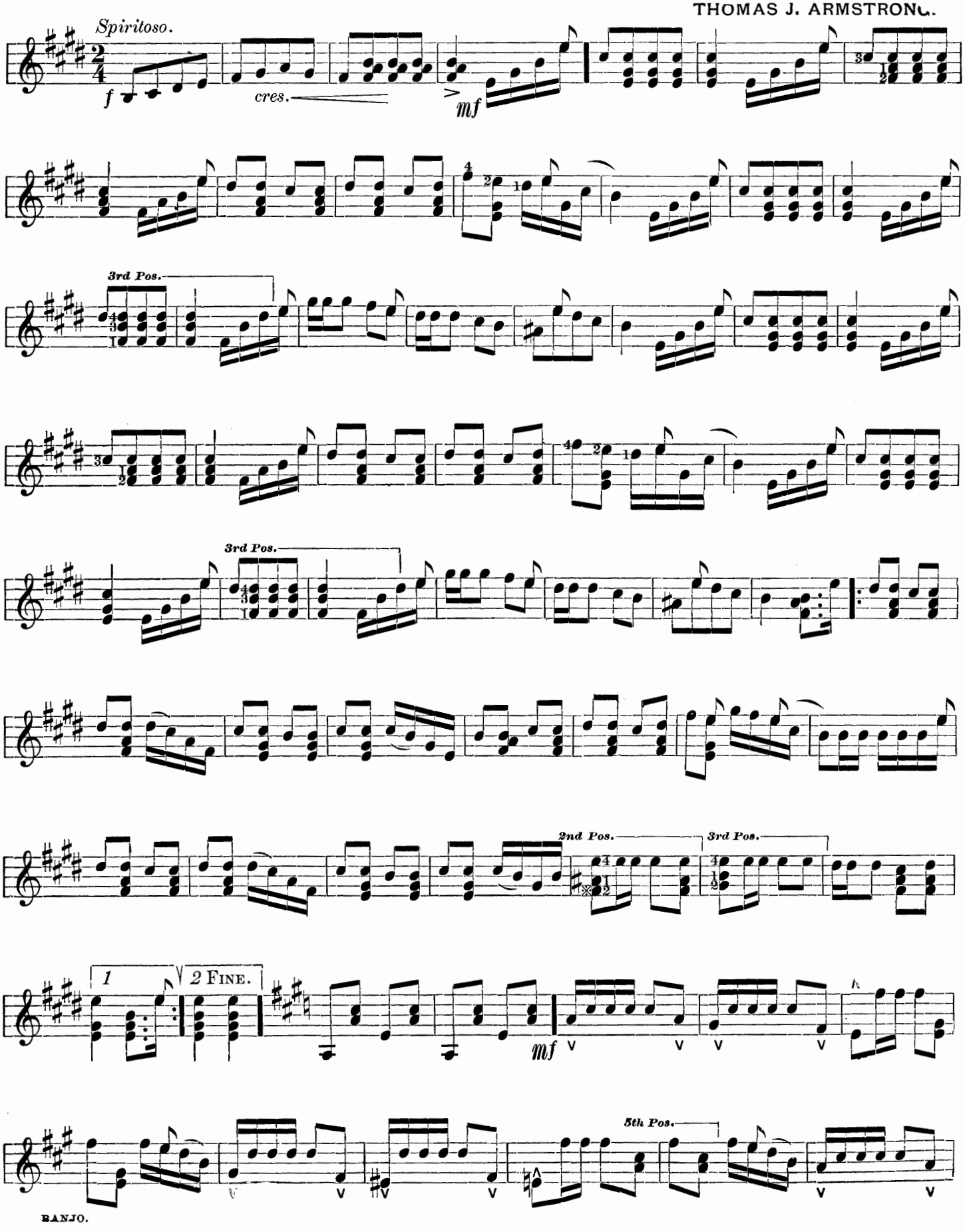
Old Oaken Bucket.

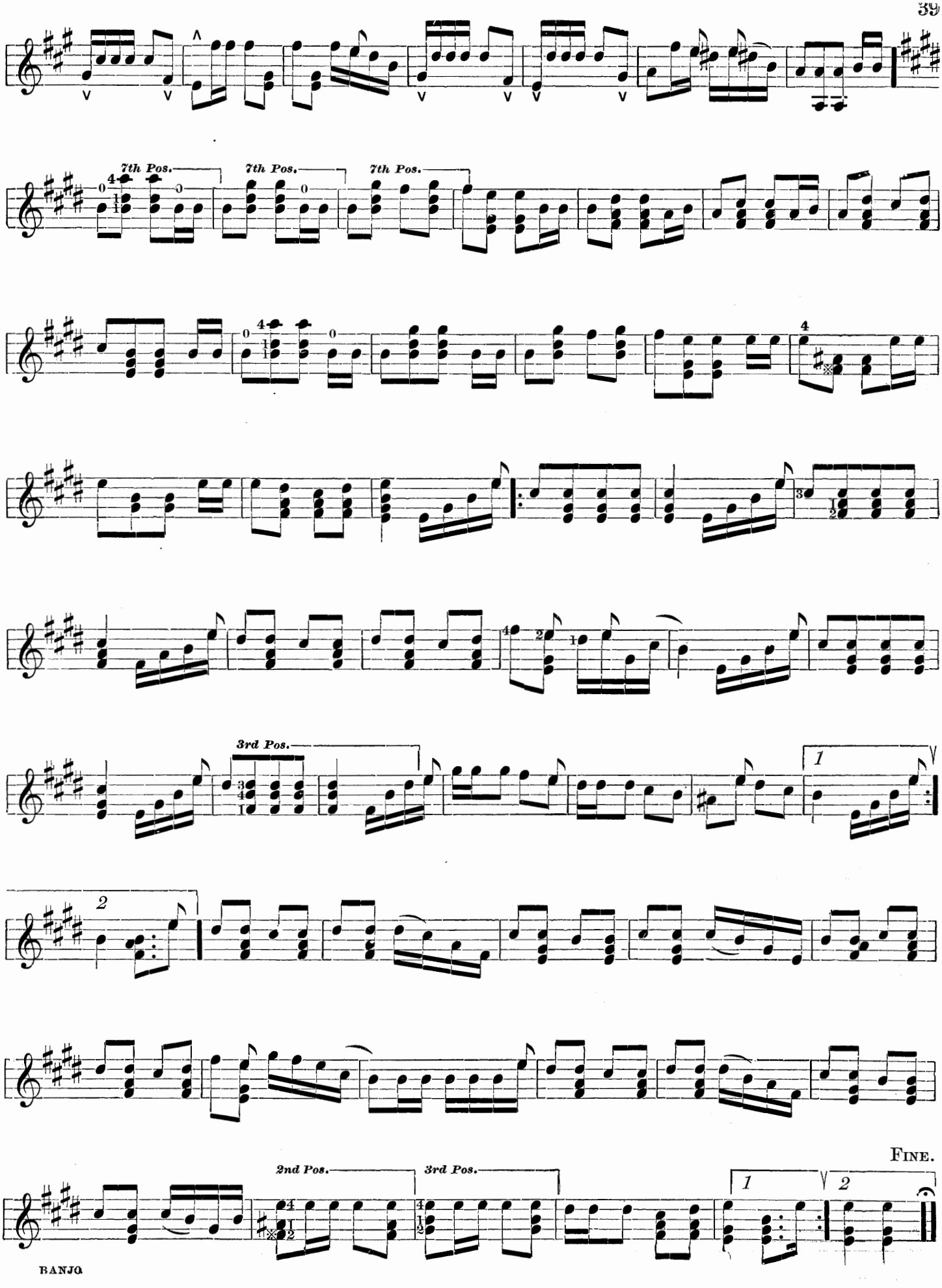


Triumph March.

Banjo Solo.

THOMAS J. ARMSTRONG.

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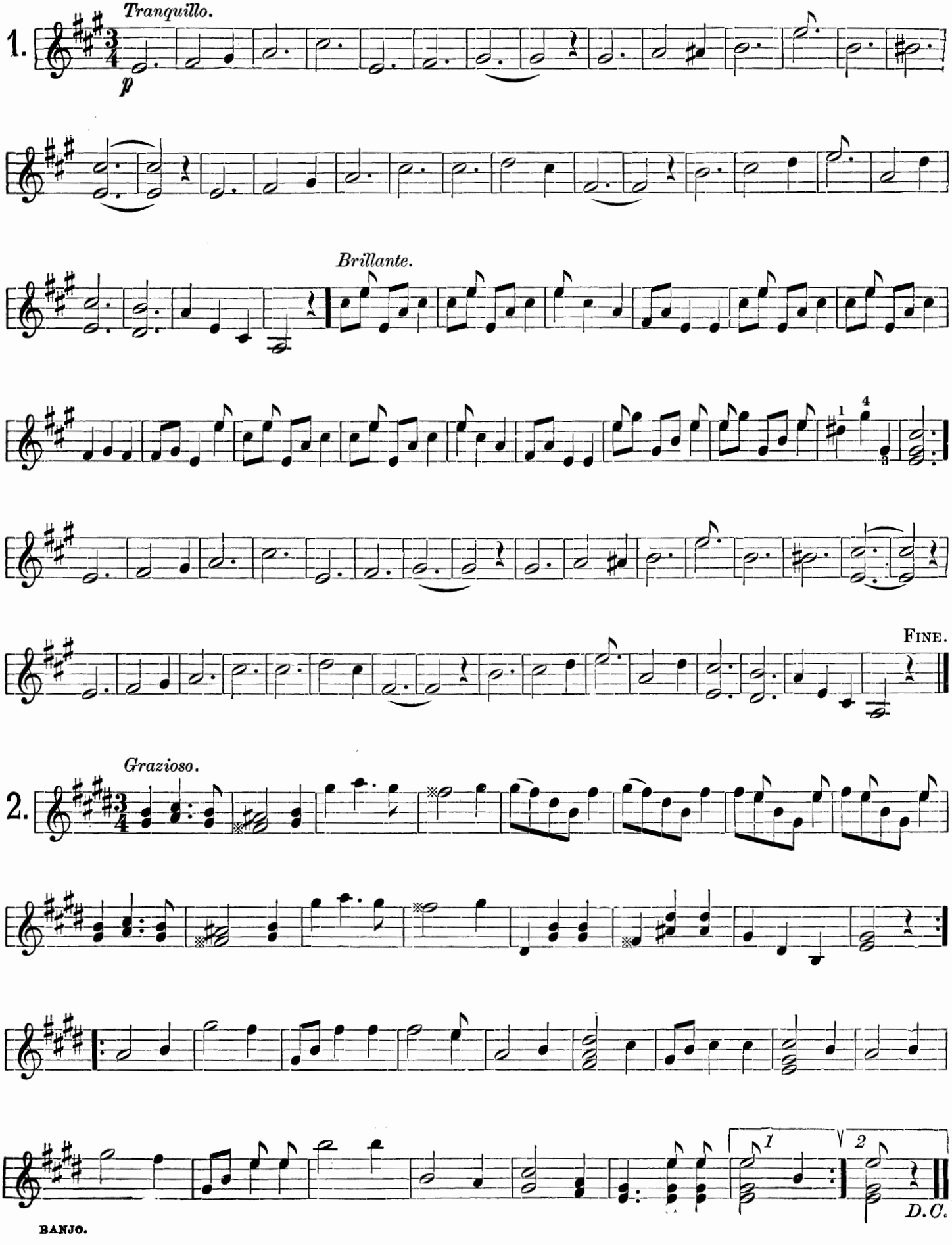
FINE.
BANJO

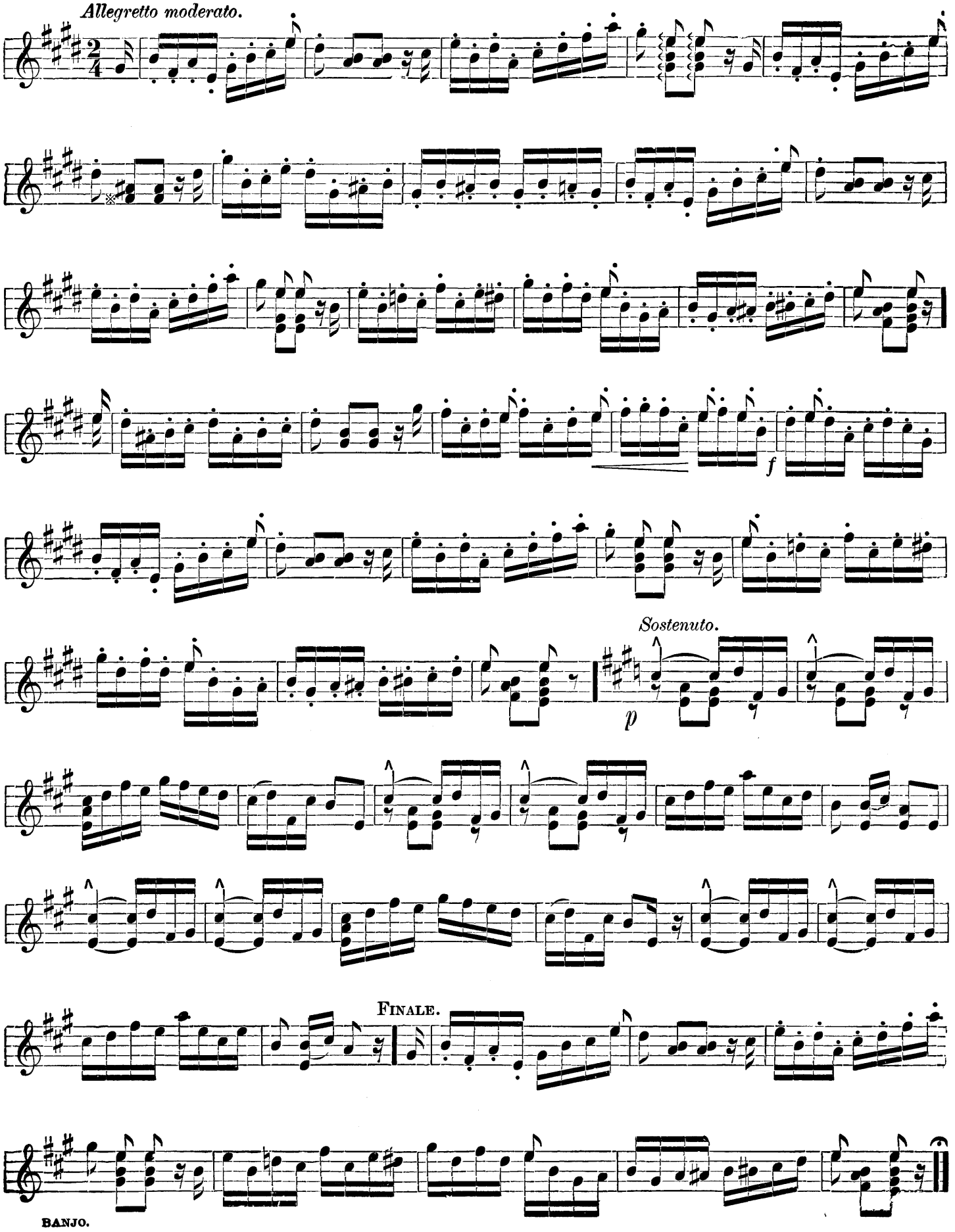
Visions of Rest Waltzes.

FRED T. BAKER.

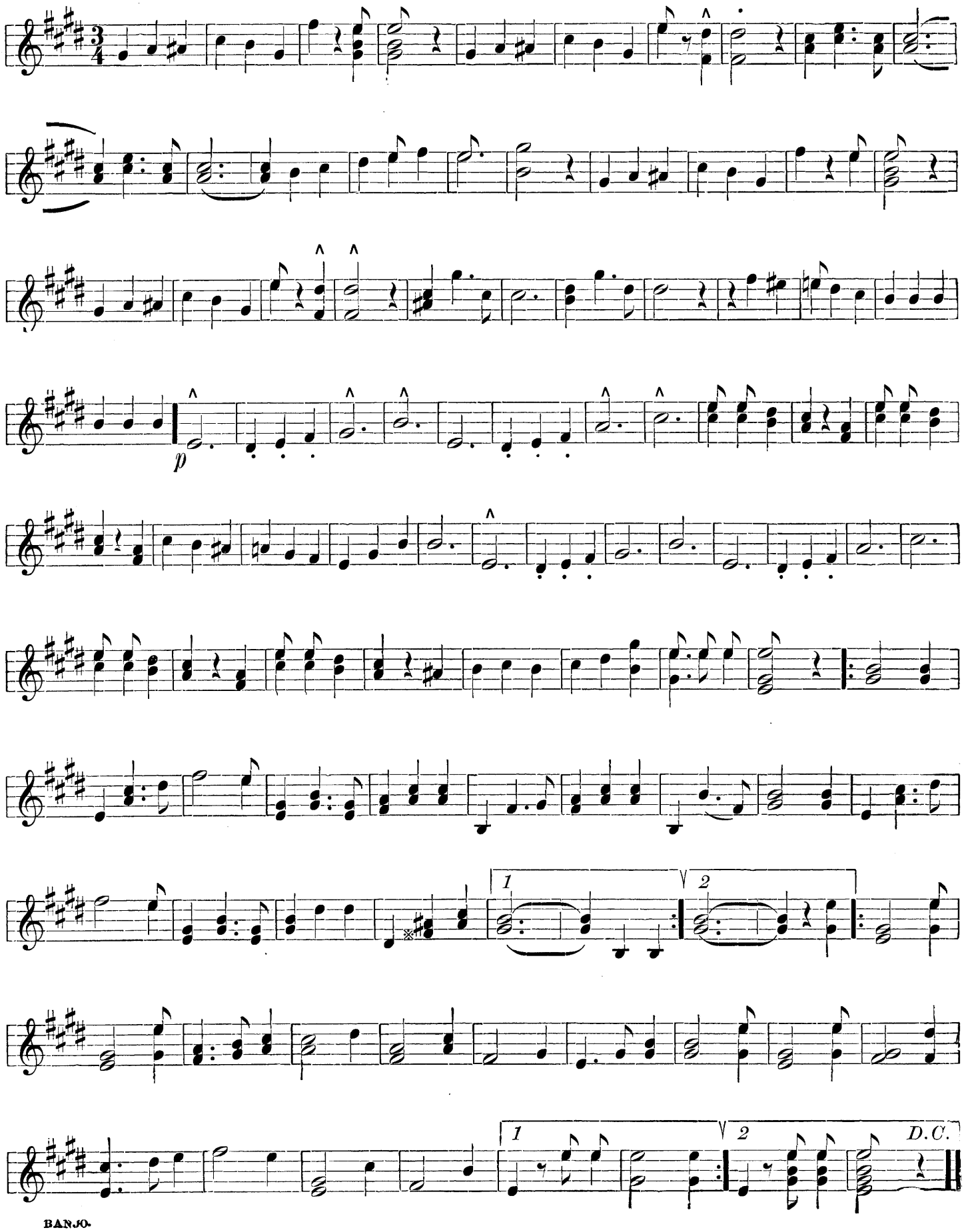


Pizzicati. (Sylvia.)

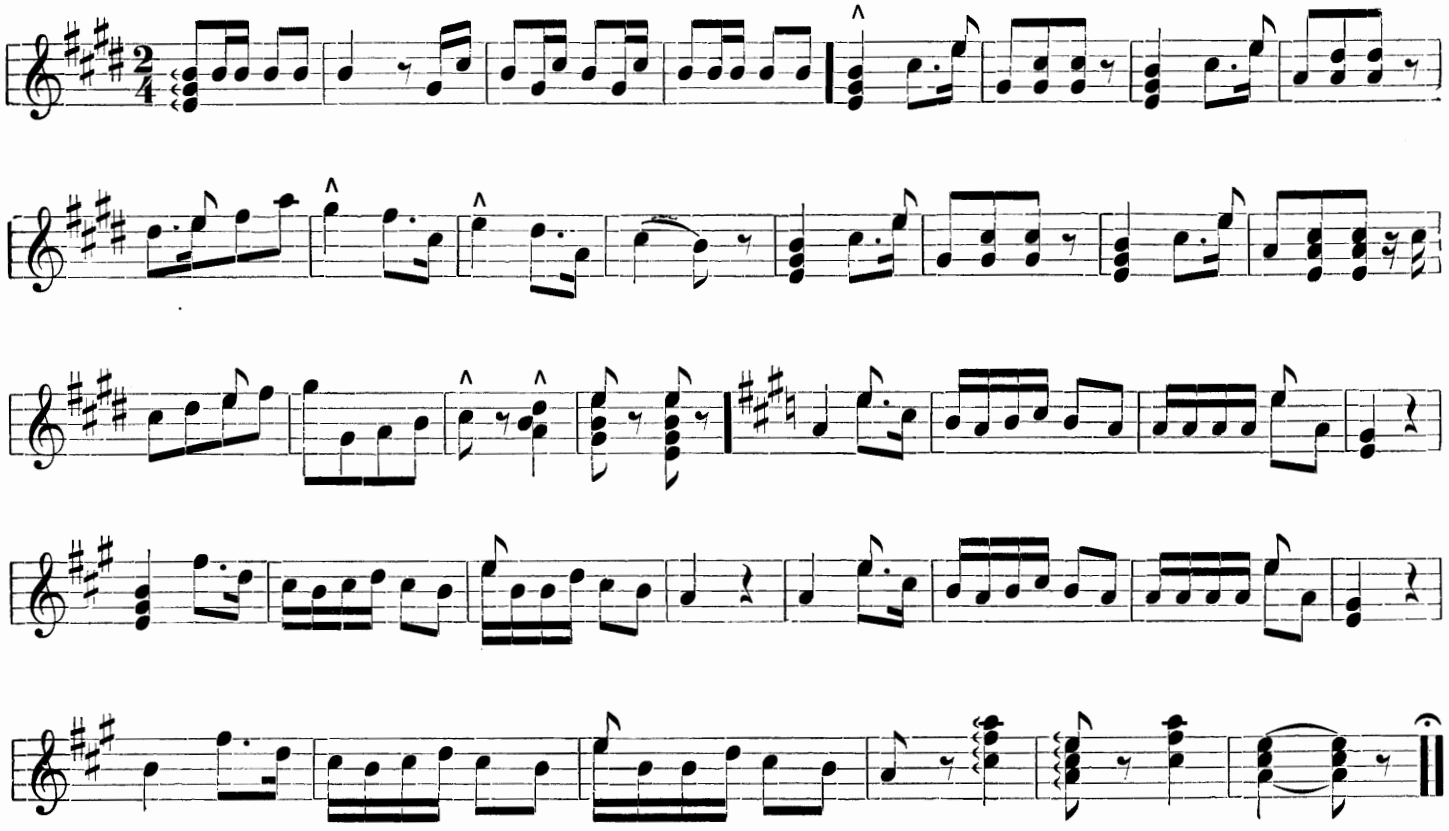
Allegretto moderato.



Merry Go-Round Waltz. (Gasparone.)

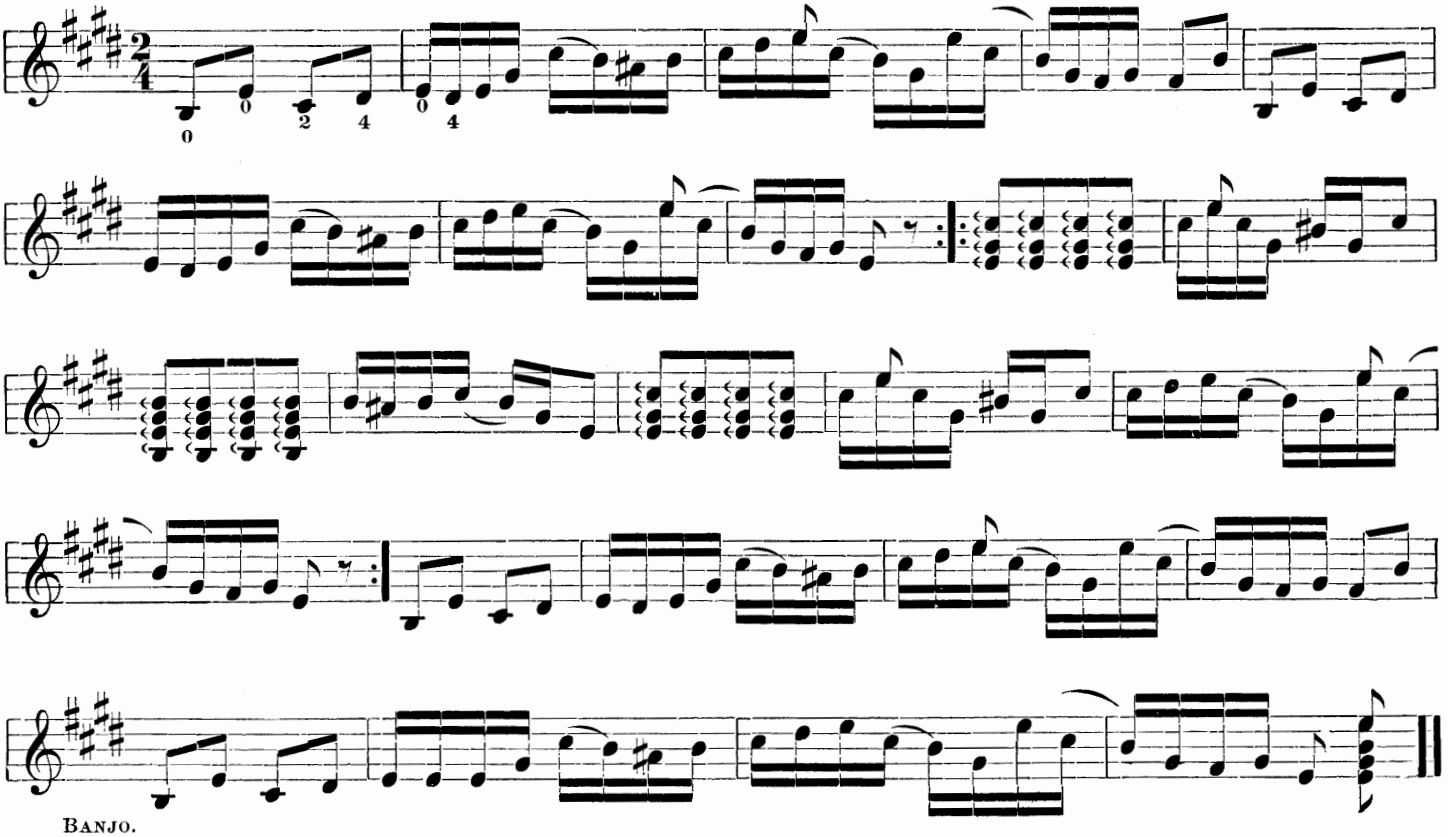


Erminie March.



Thimble Jig.

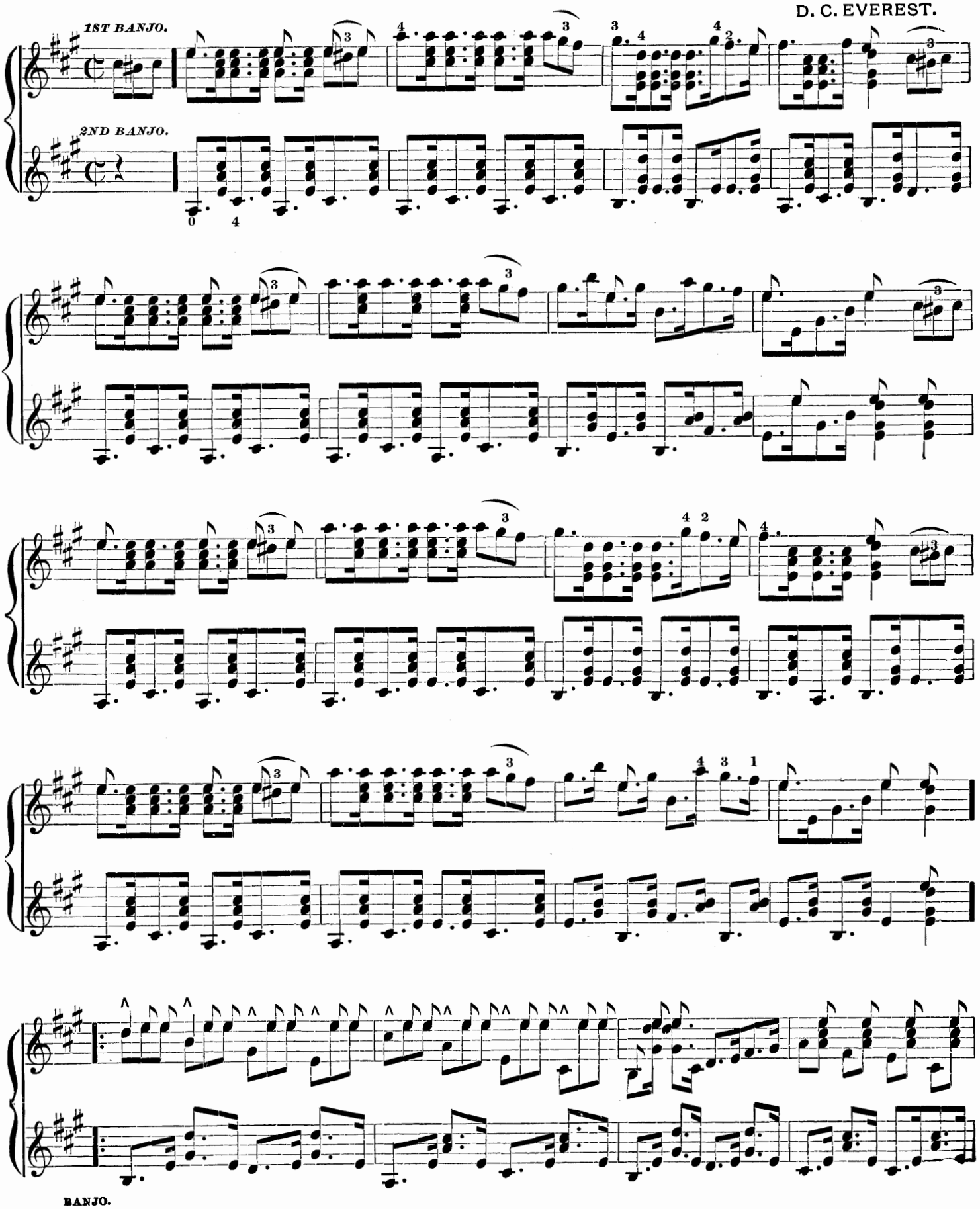
Tune the Bass string to B.



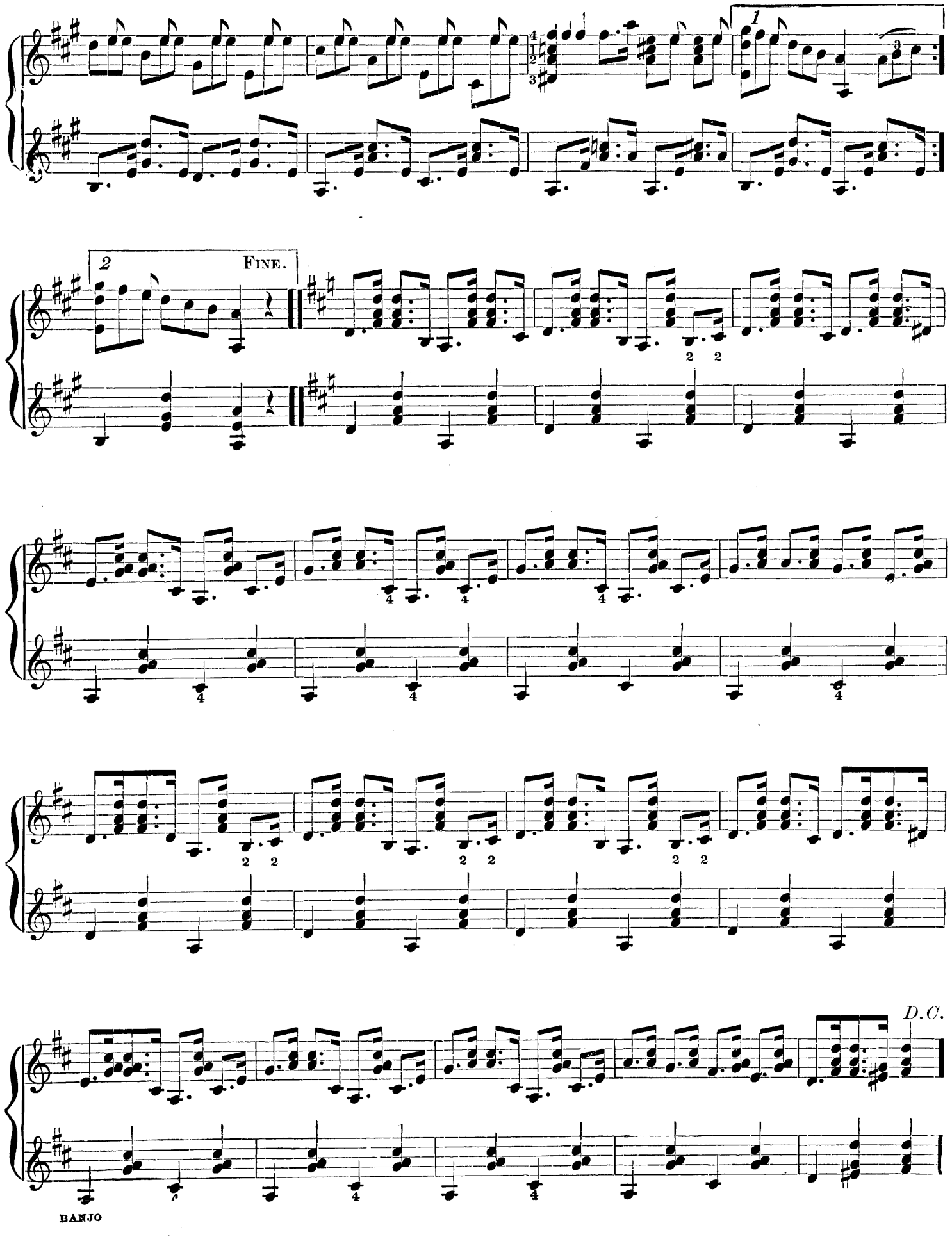
Everest's March.

Banjo Duet.

D. C. EVEREST.



BANJO.


1
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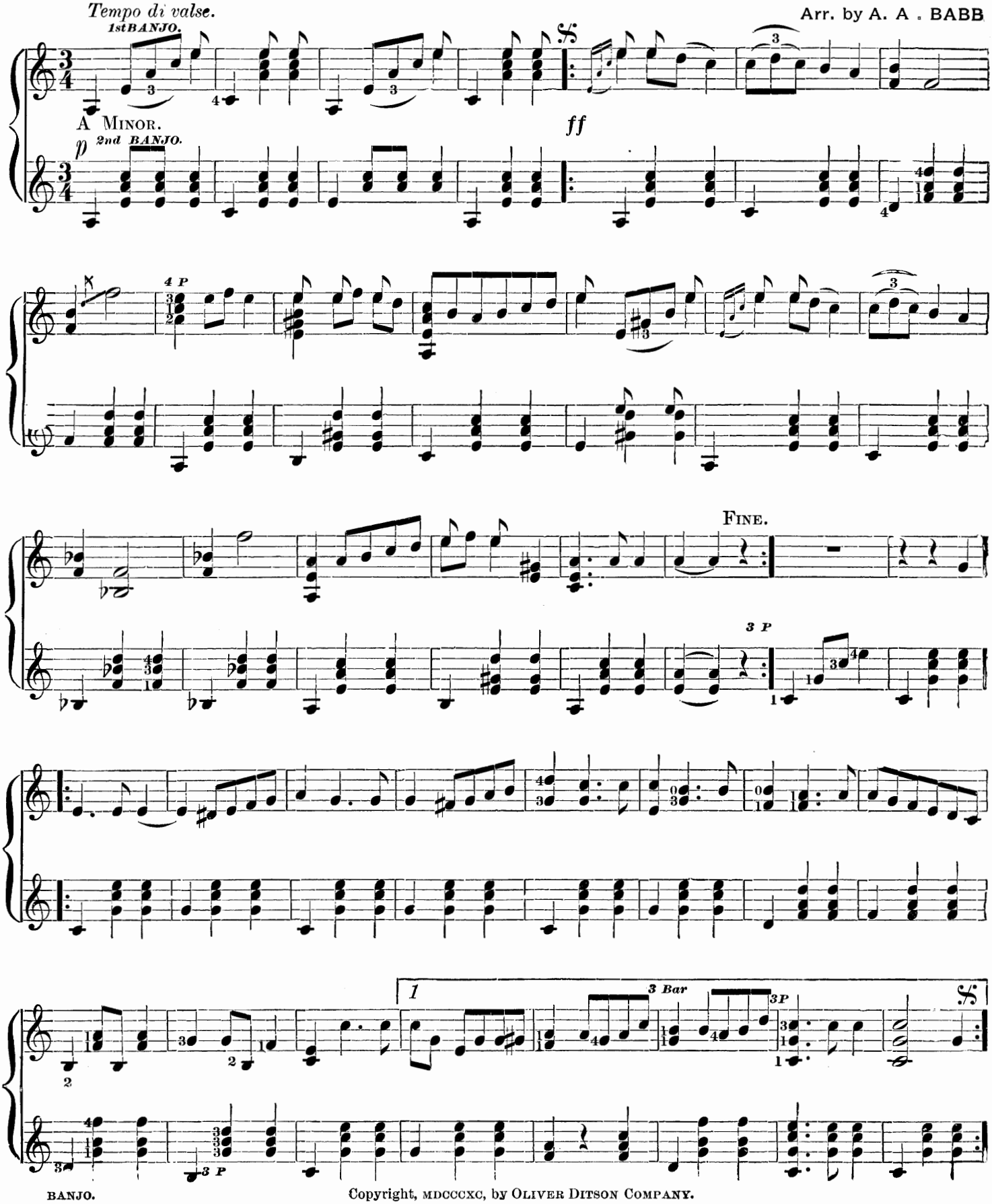
FINE.
D.C.
BANJO

Santiago Waltz.

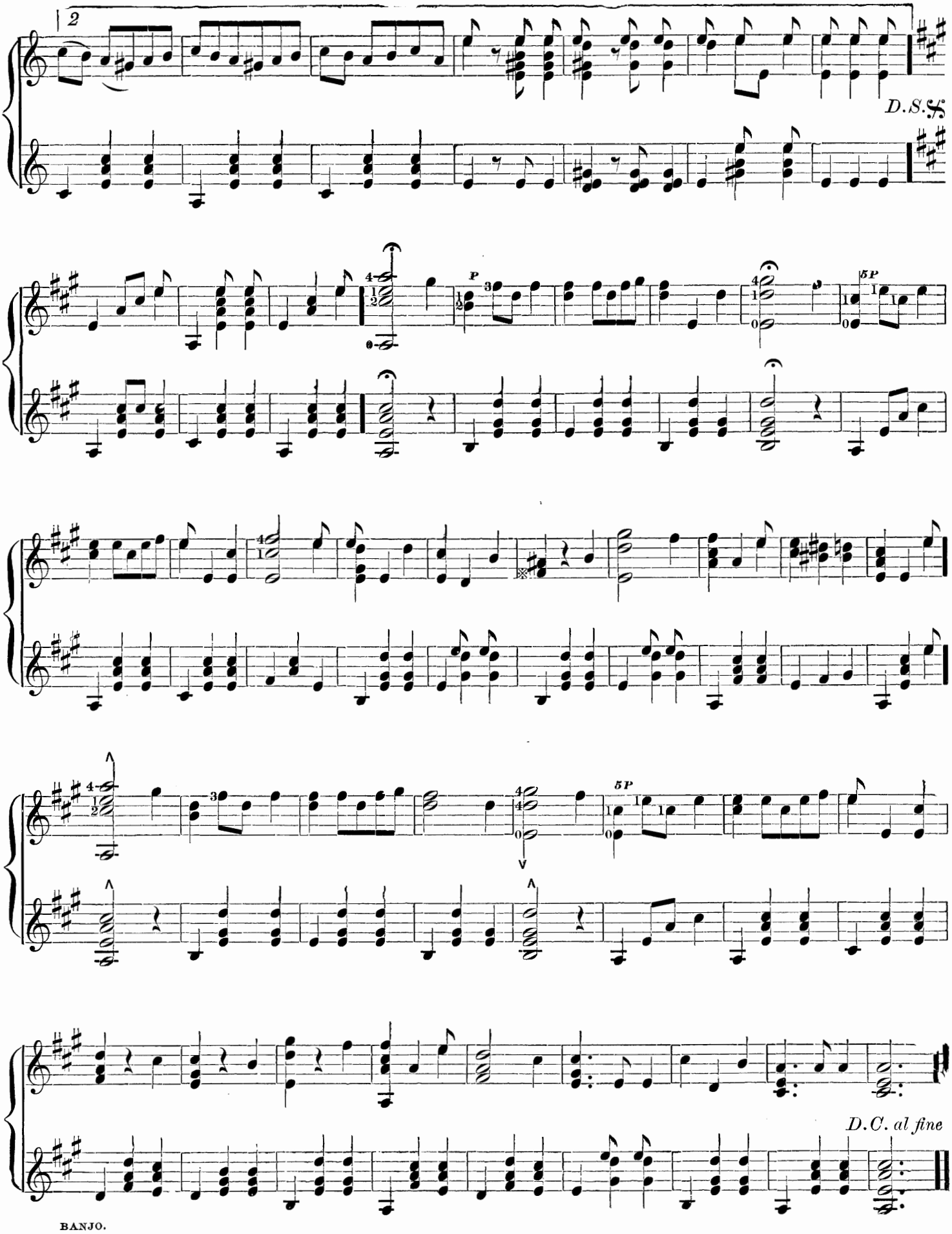
Valse Espagnole. (Banjo Duet.)

By A. CORBIN.
Arr. by A. A. BABB



BANJO.

Copyright, MDCCCXC, by OLIVER DITSON COMPANY.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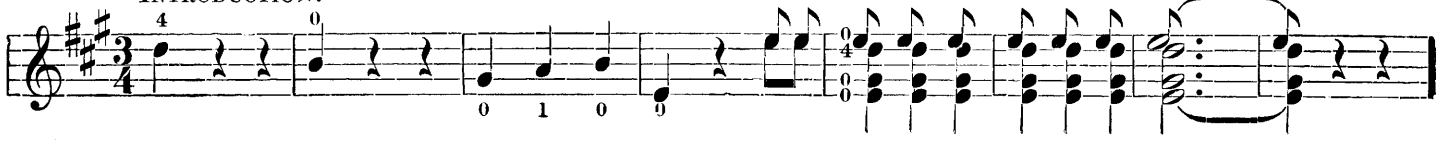
5P
5P
D.C. al fine

Electric Sparks Waltzes.

By A. BAUR

INTRODUCTION.



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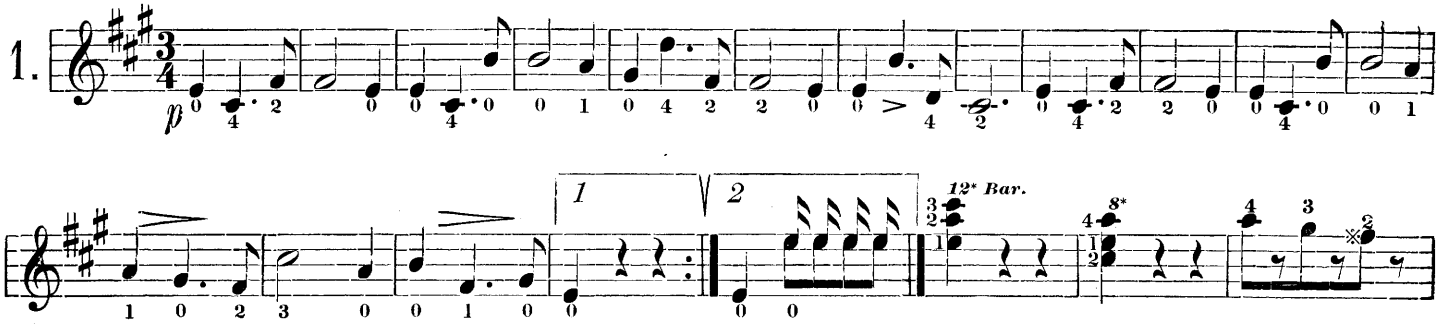

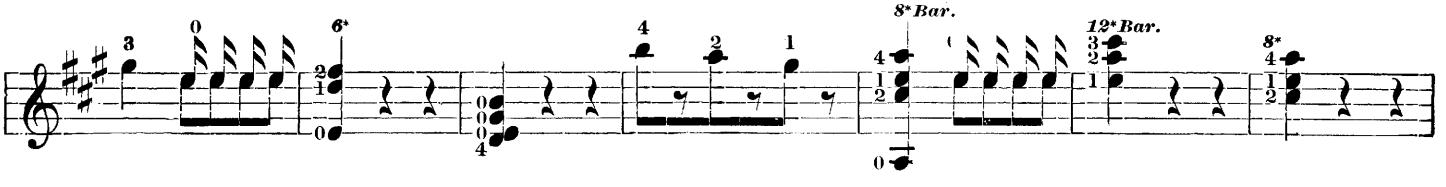

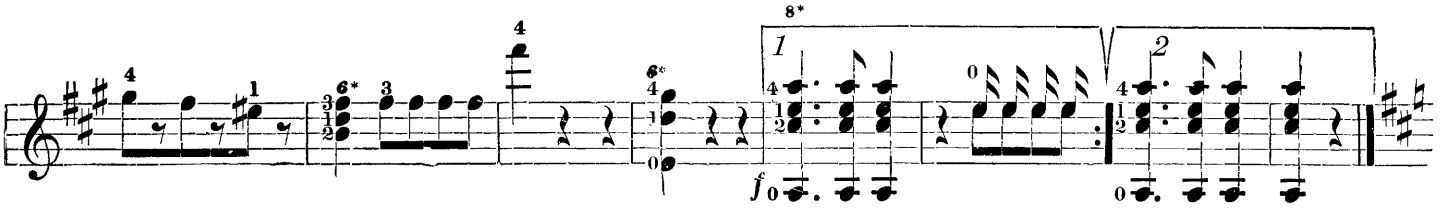

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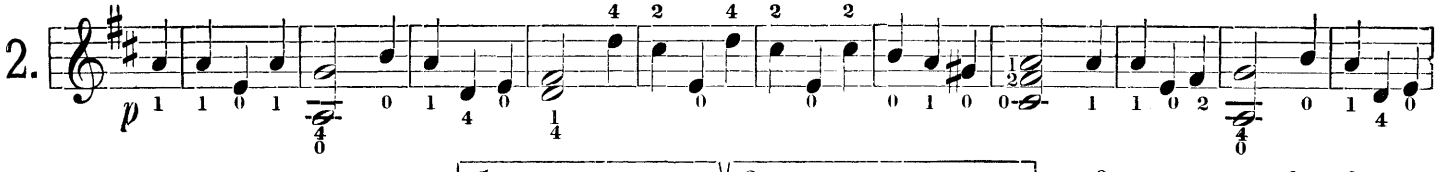
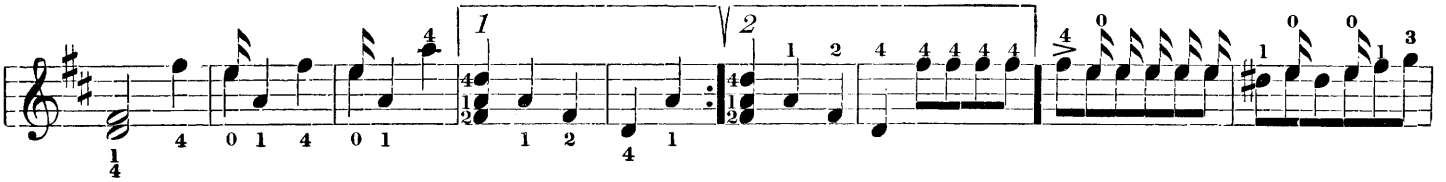
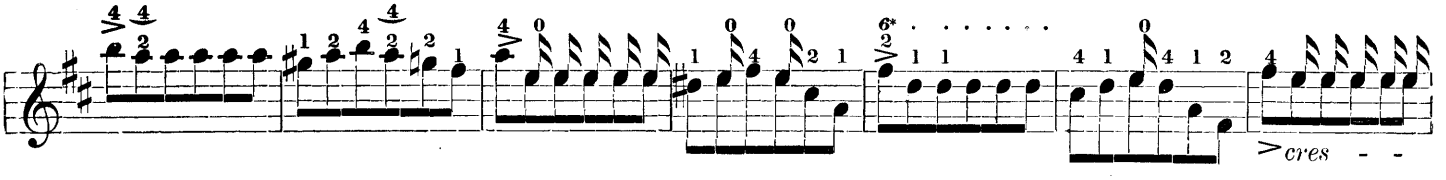
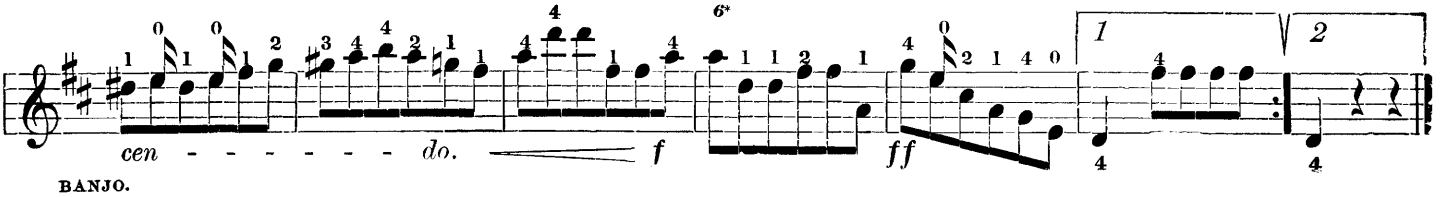
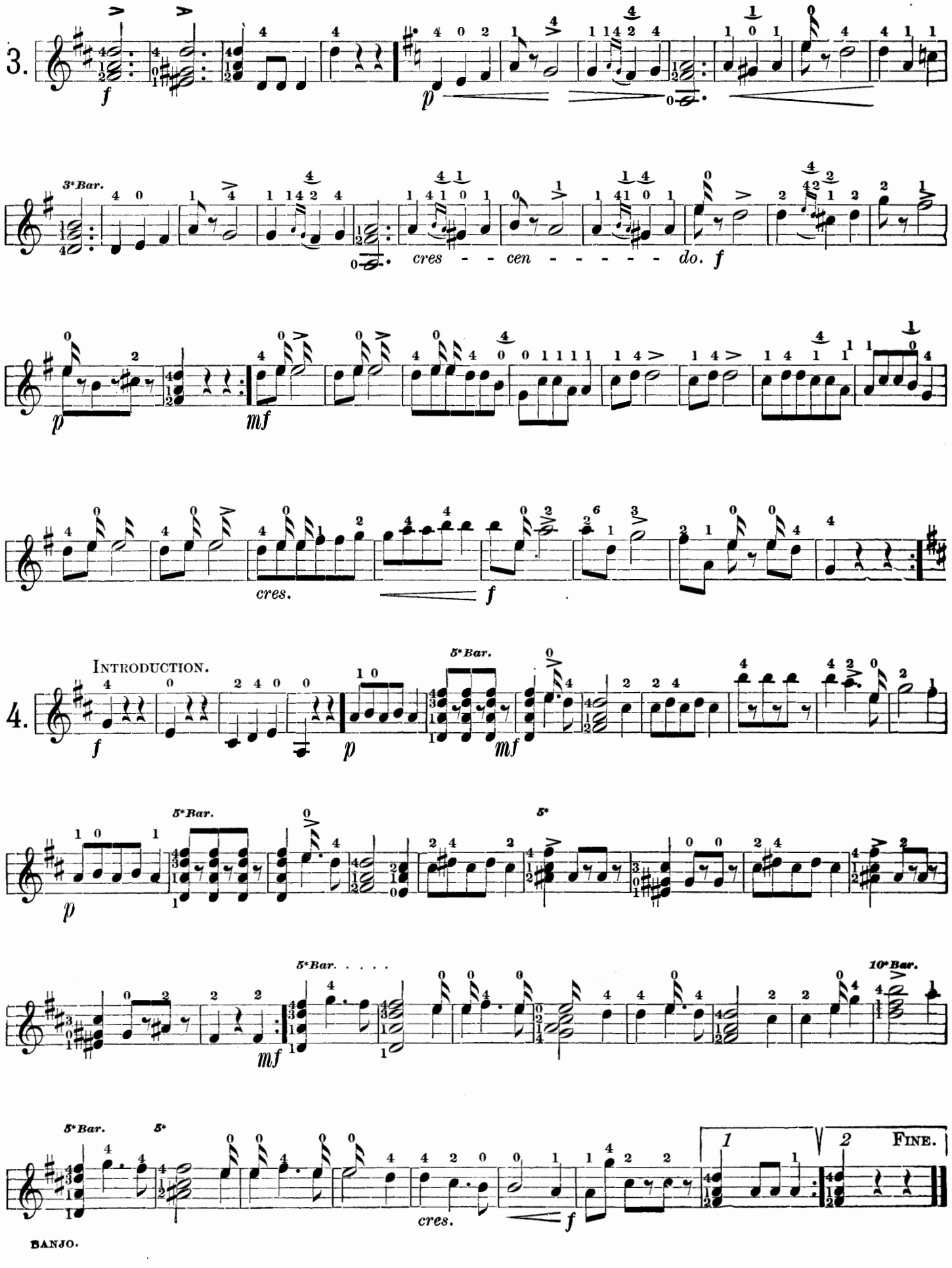








BANJO.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INTRODUCTION.
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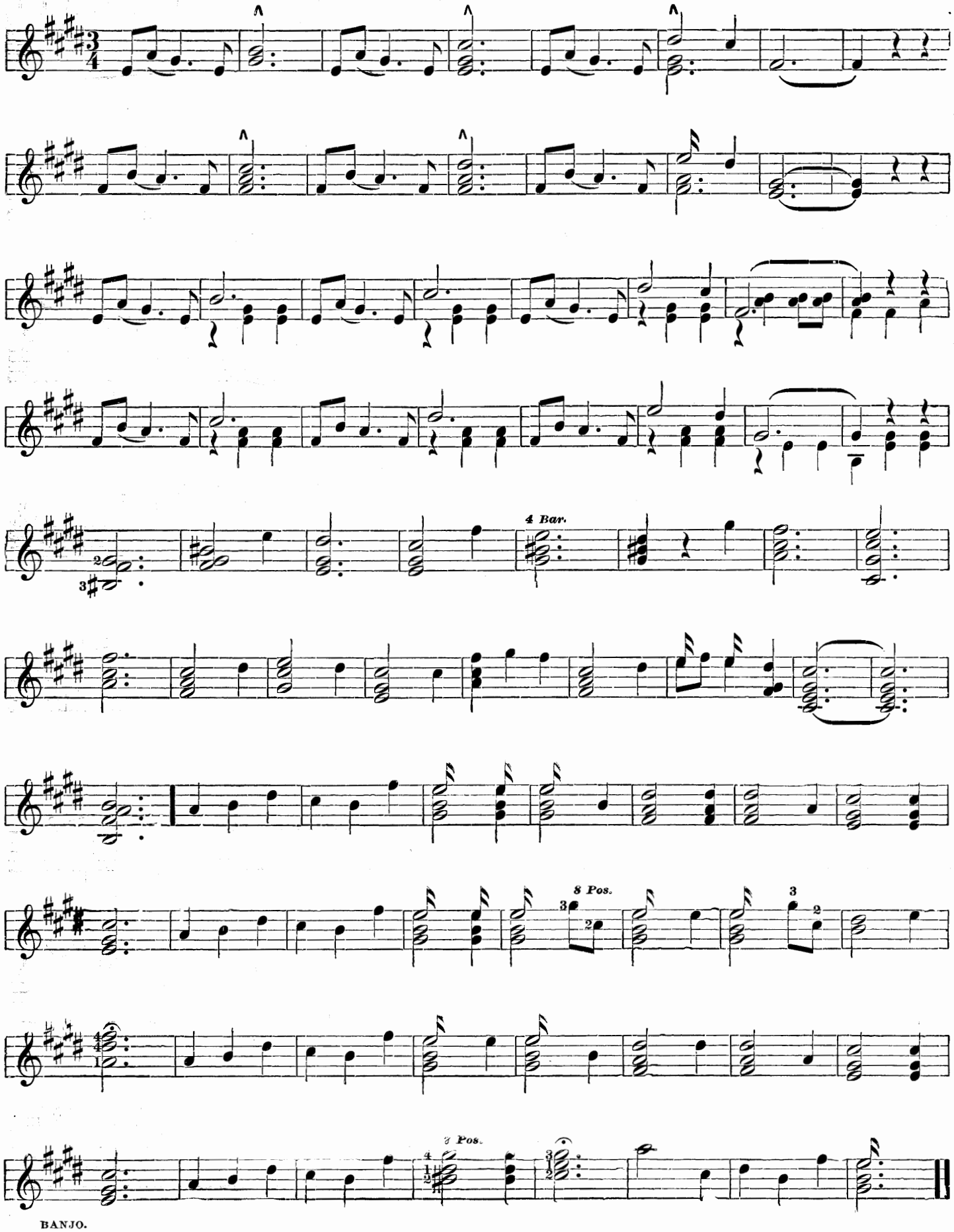
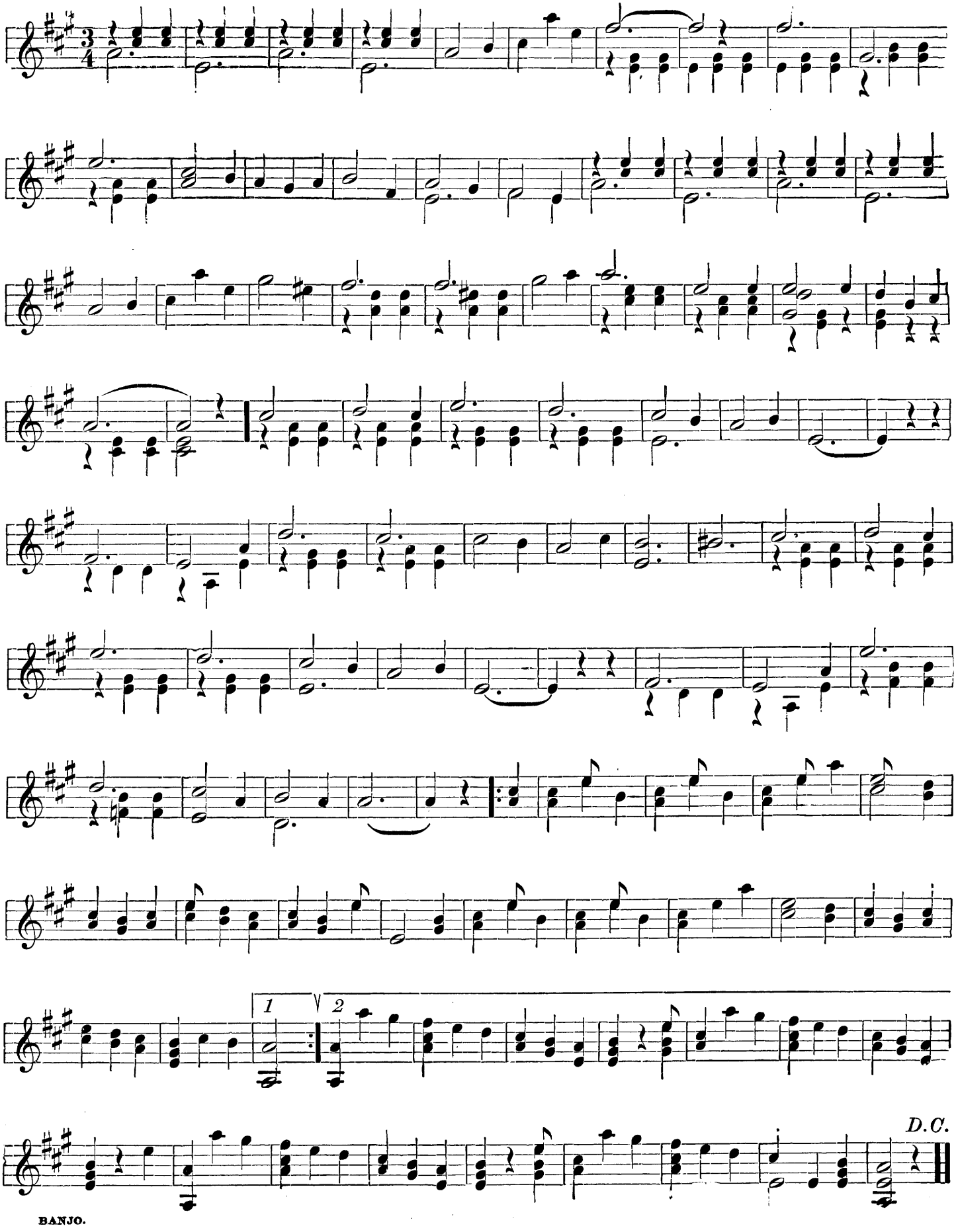
FINE.
BANJO.

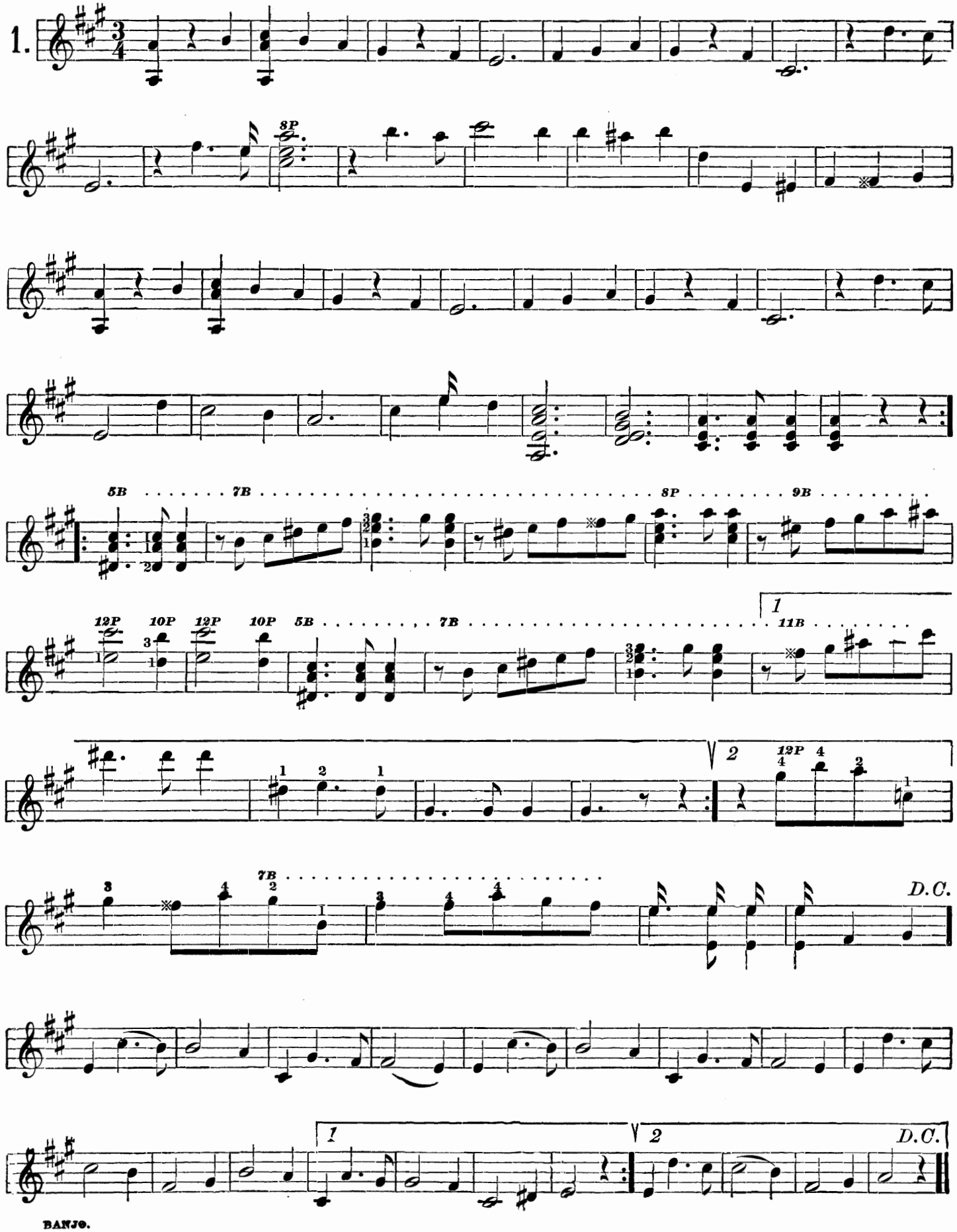
Nanon Waltz.



See Saw Waltz.



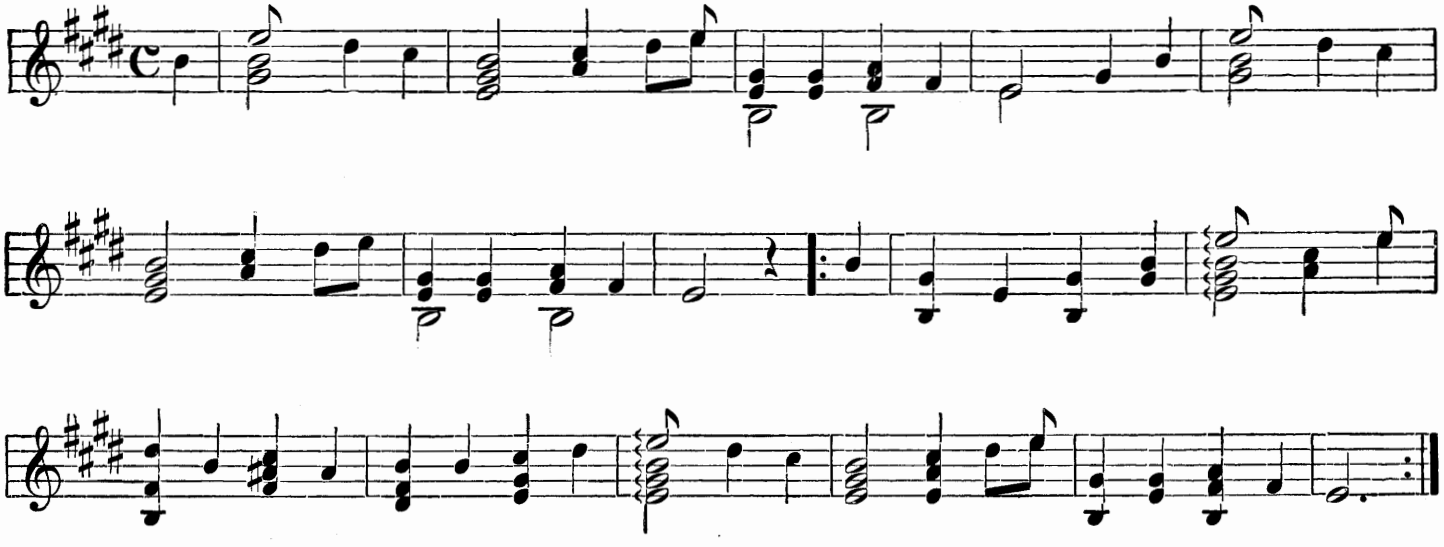
La Gitana Waltz.



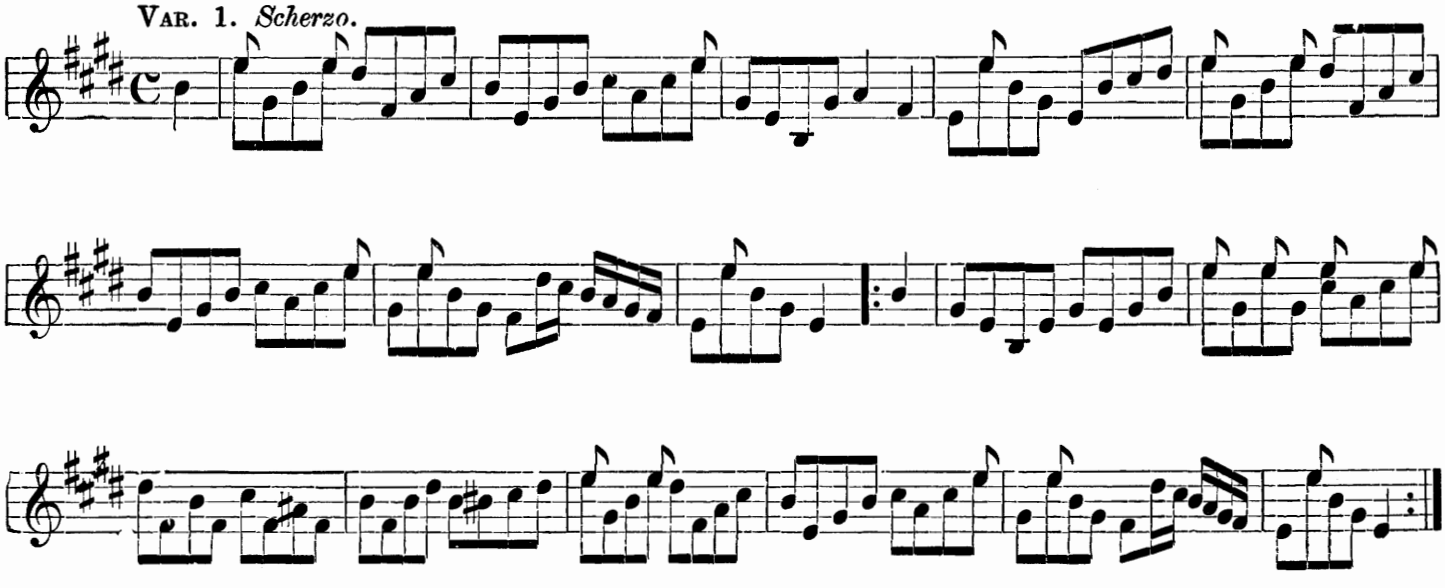
BANJO.

Blue Bells of Scotland.

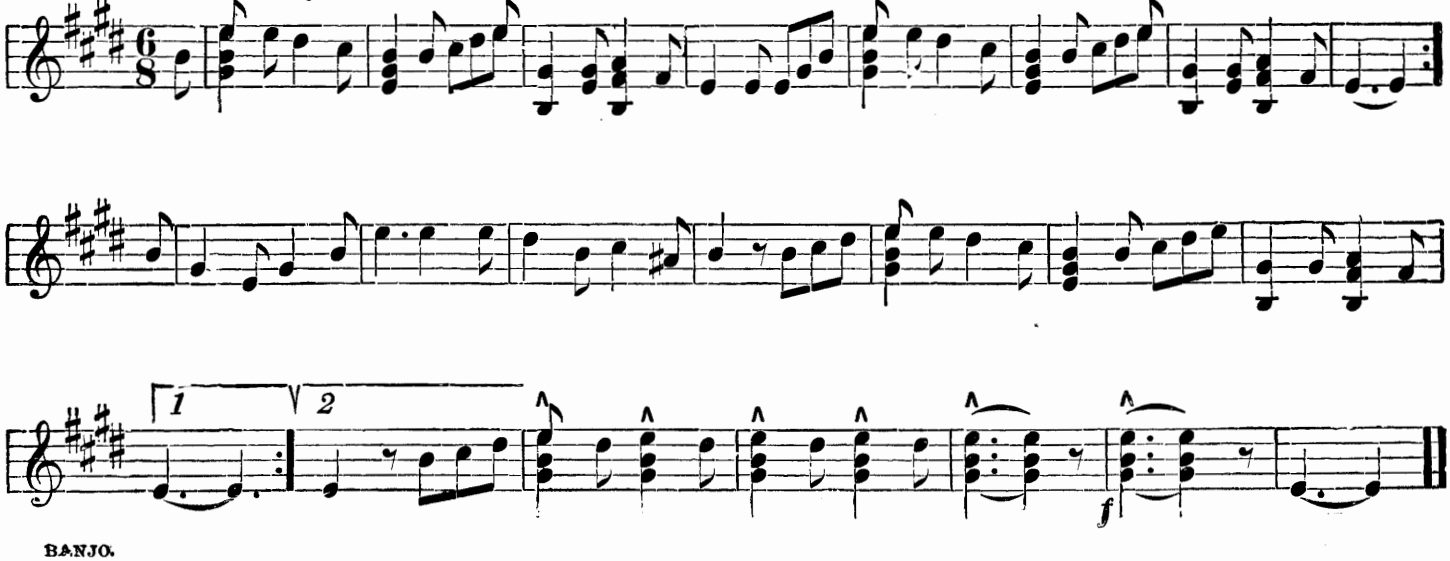
Tune the Bass string to B.



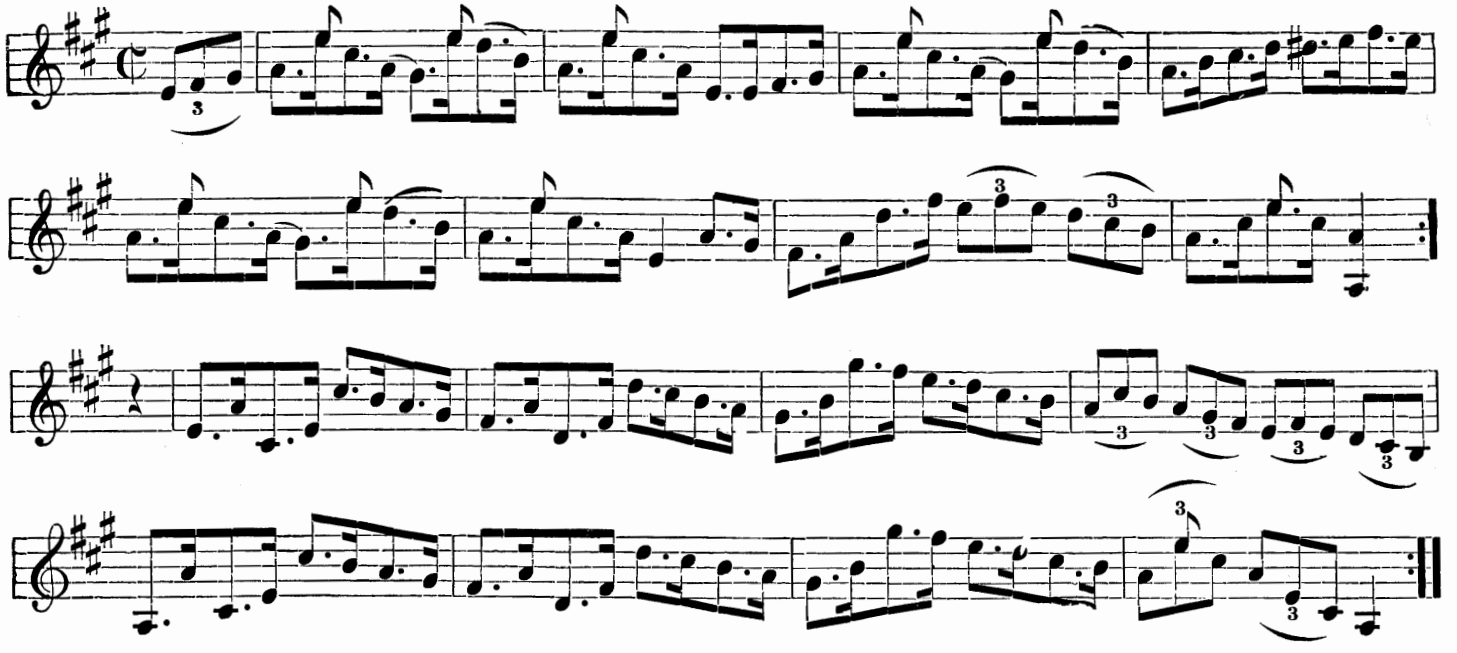
VAR. 1. *Scherzo.*



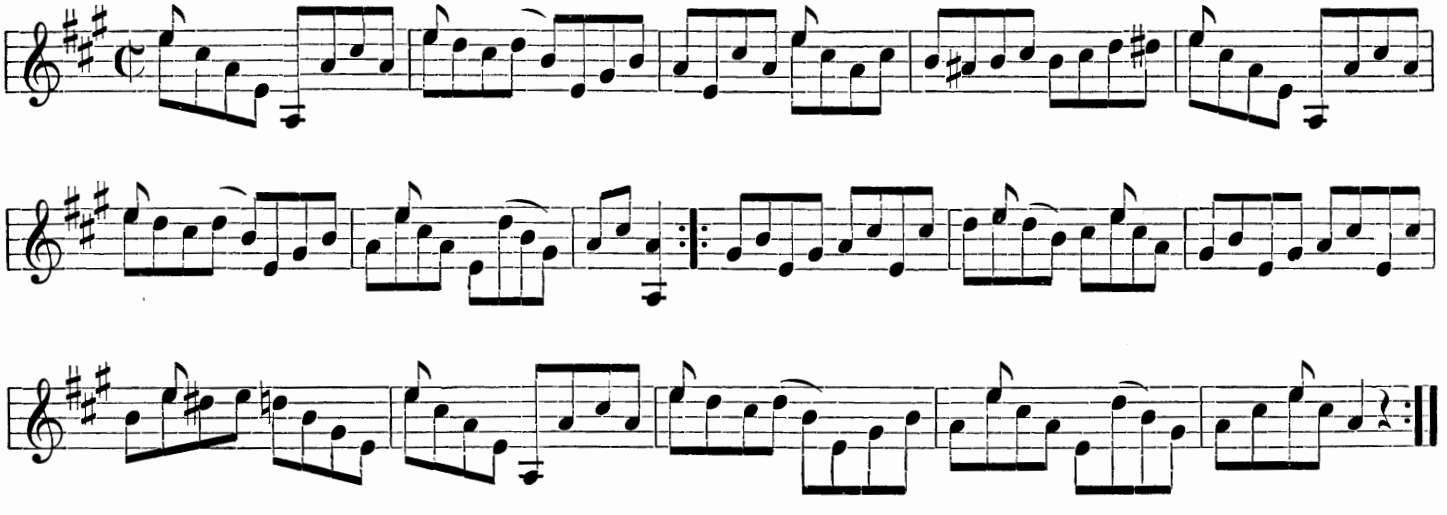
VAR. 2. *Allegretto.*



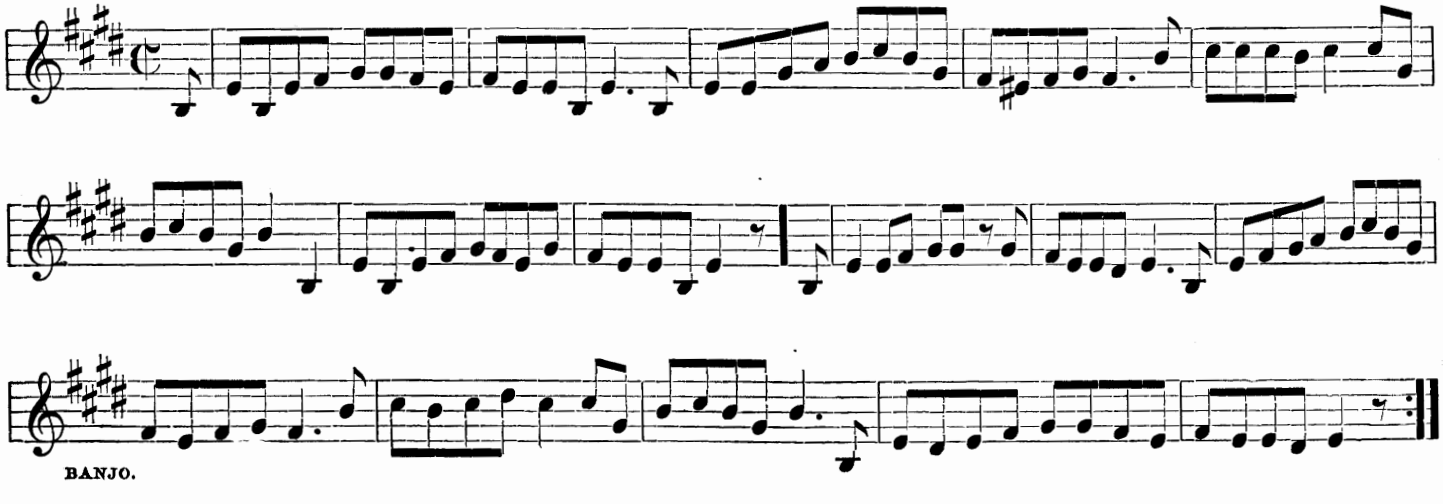
Royal Clog.



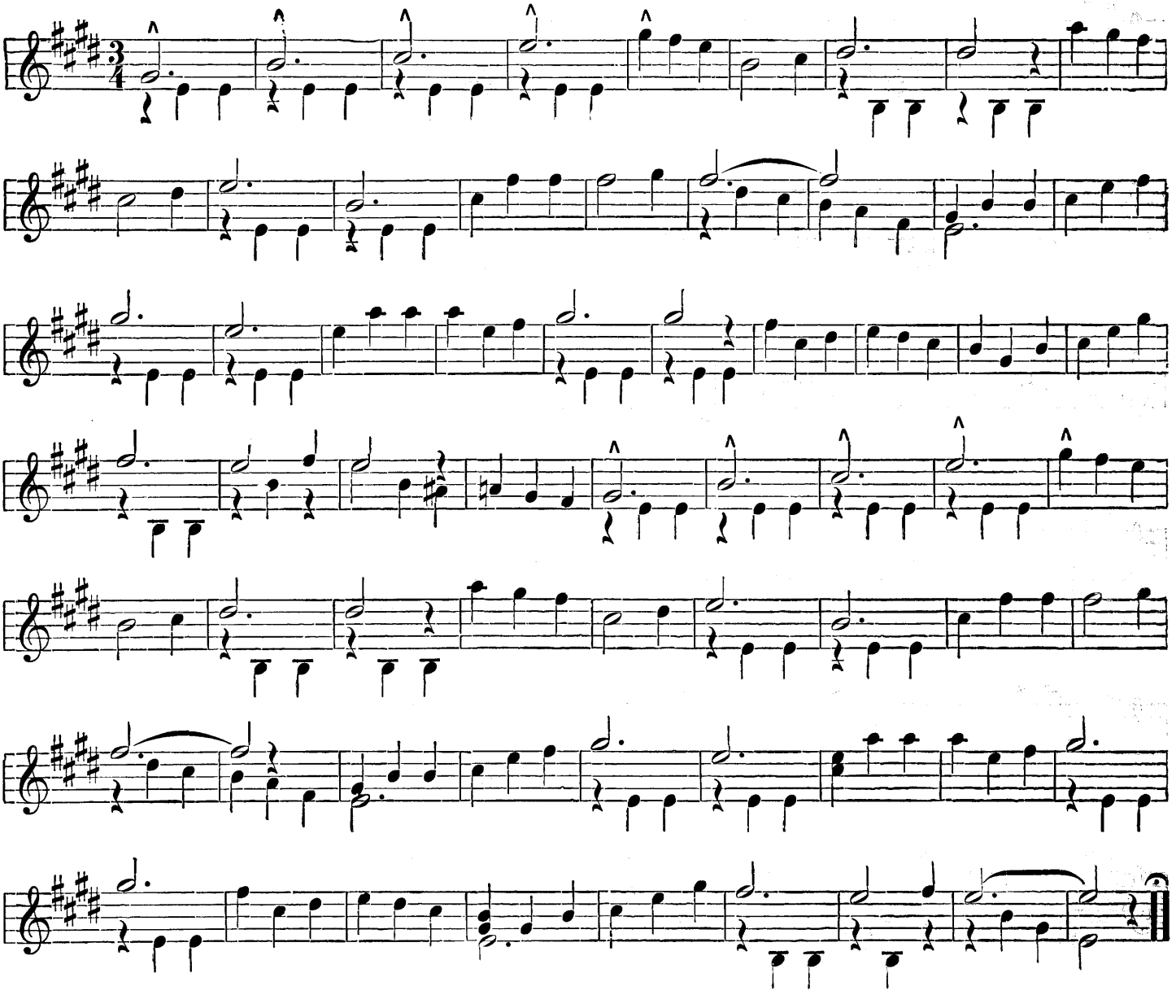
Rattling Clog.



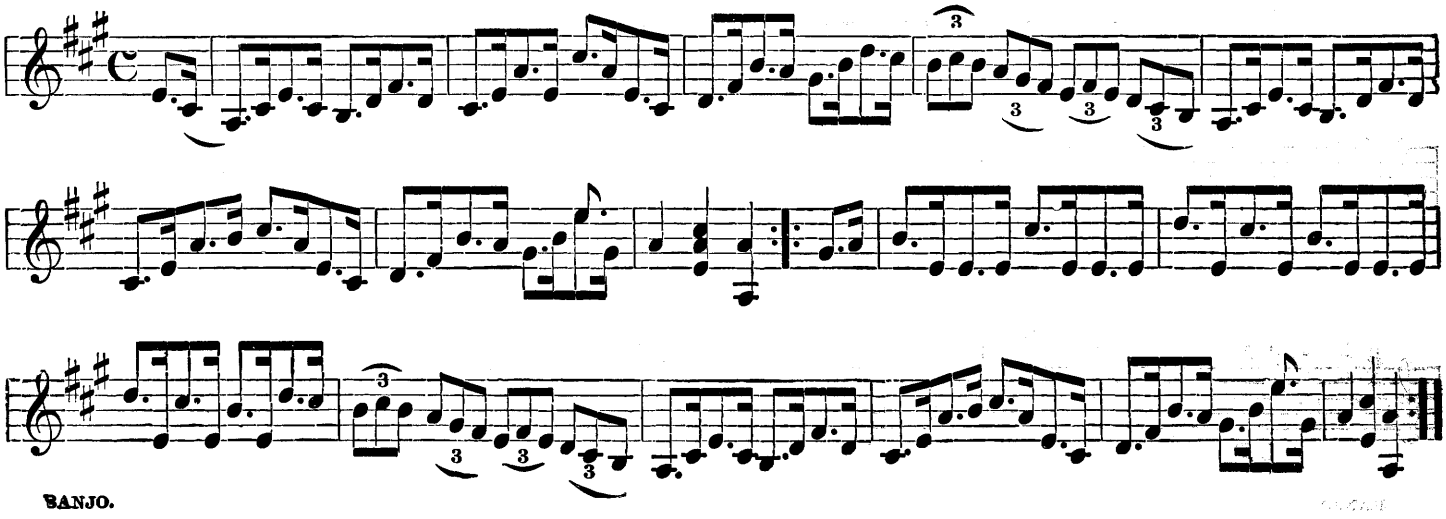
Hoist Up the Flag Hornpipe.



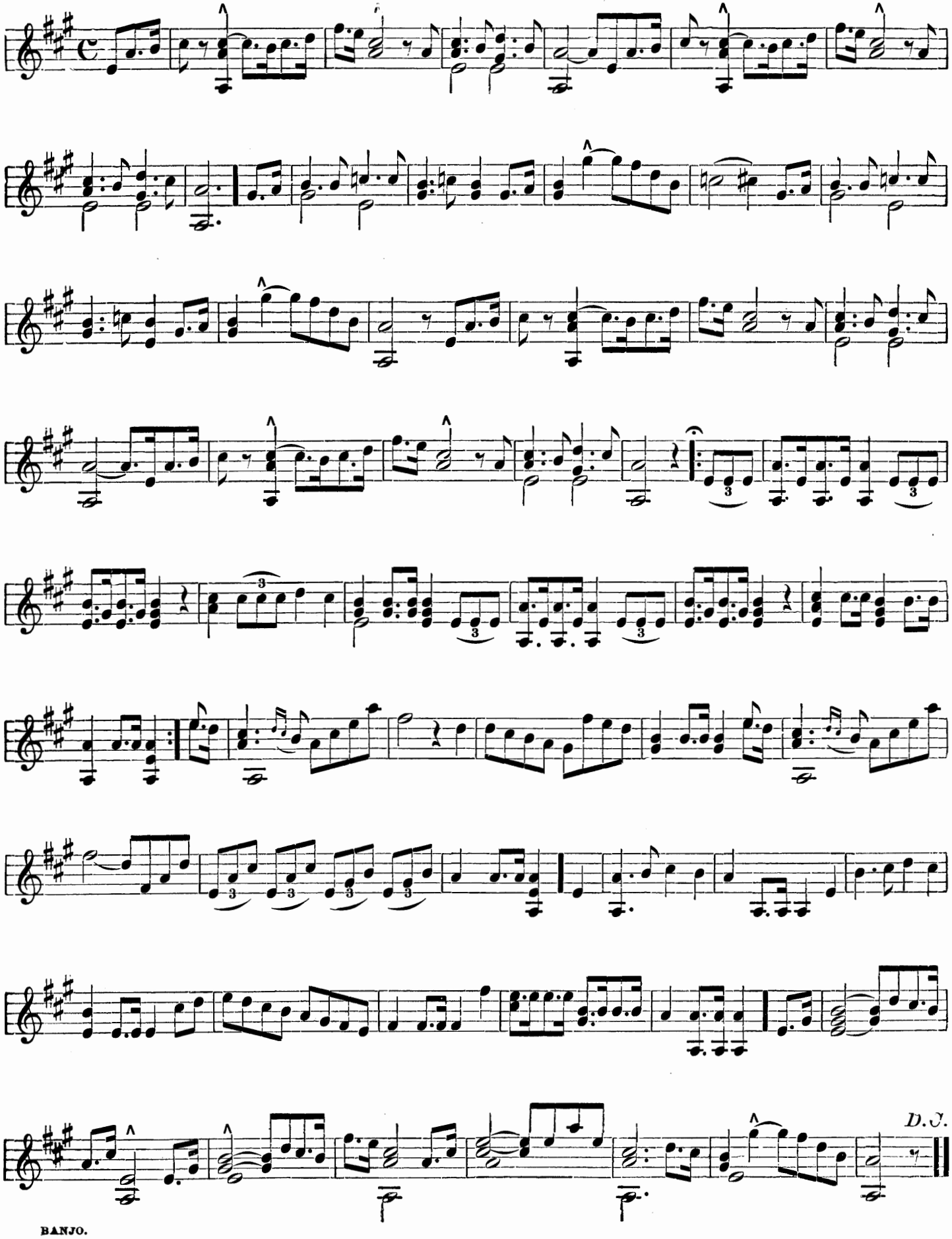
Comrades Waltz.



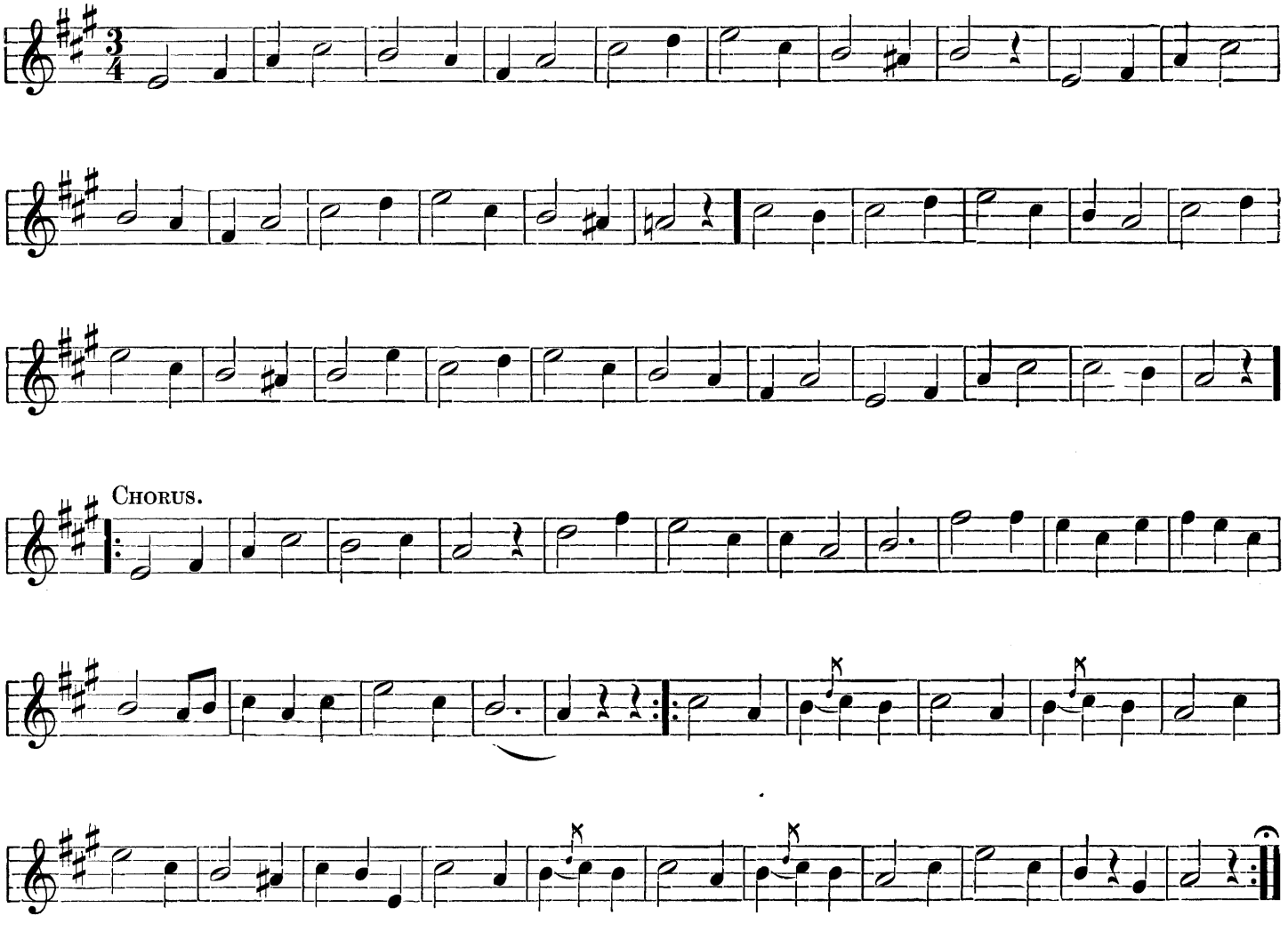
Boss Clog.



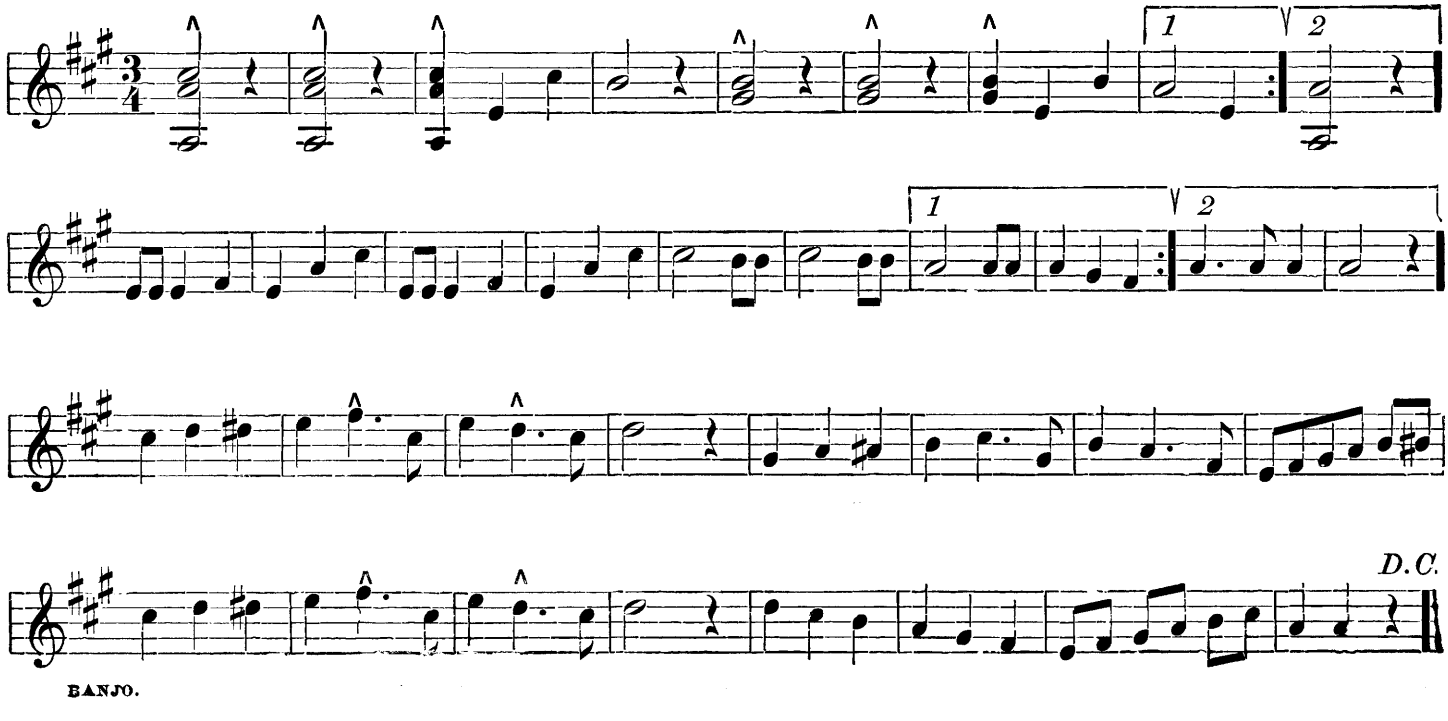
Smith's Popular March.



I Whistle and Wait for Katie. (Waltz.)

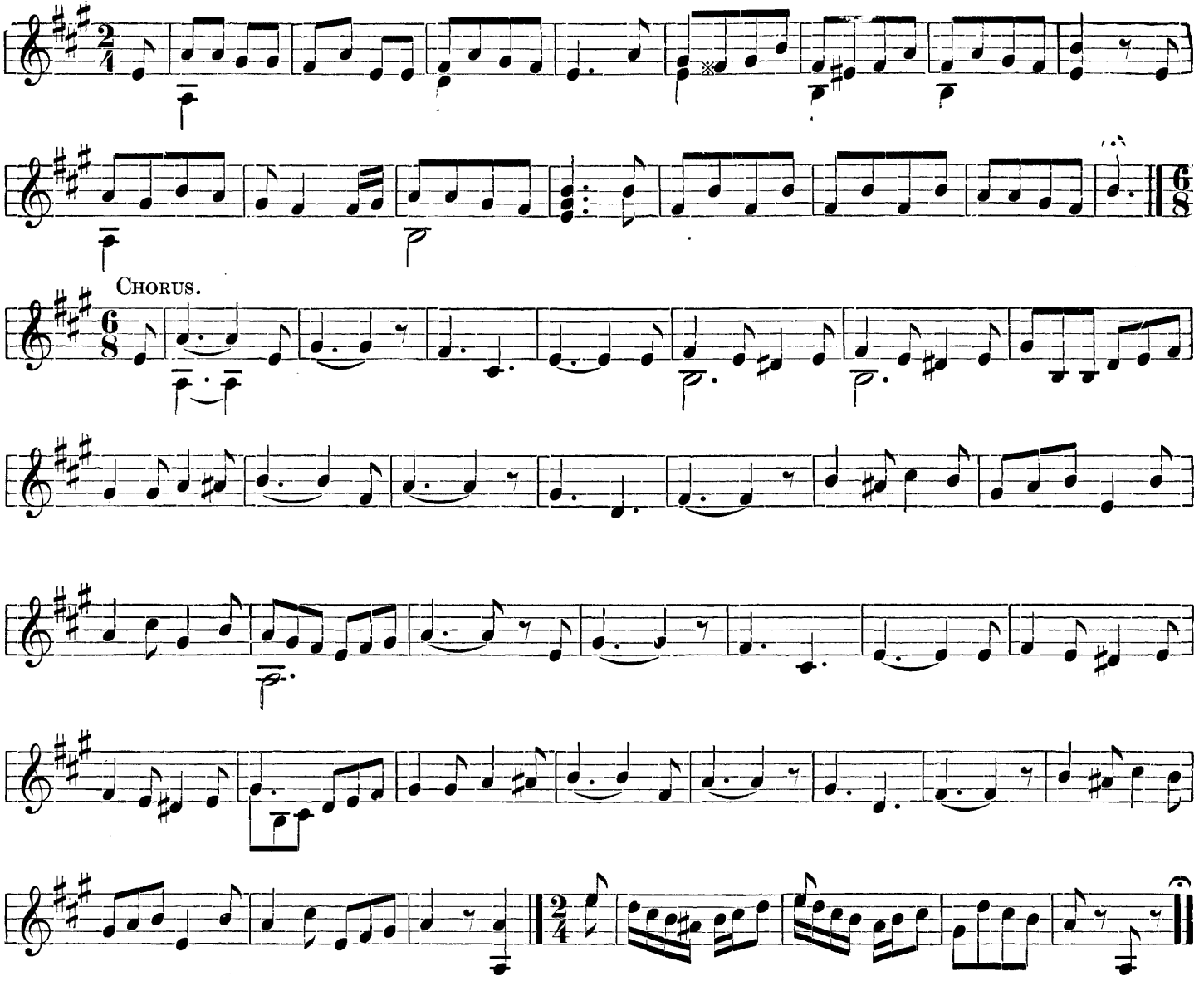


Black Hawk Waltz.

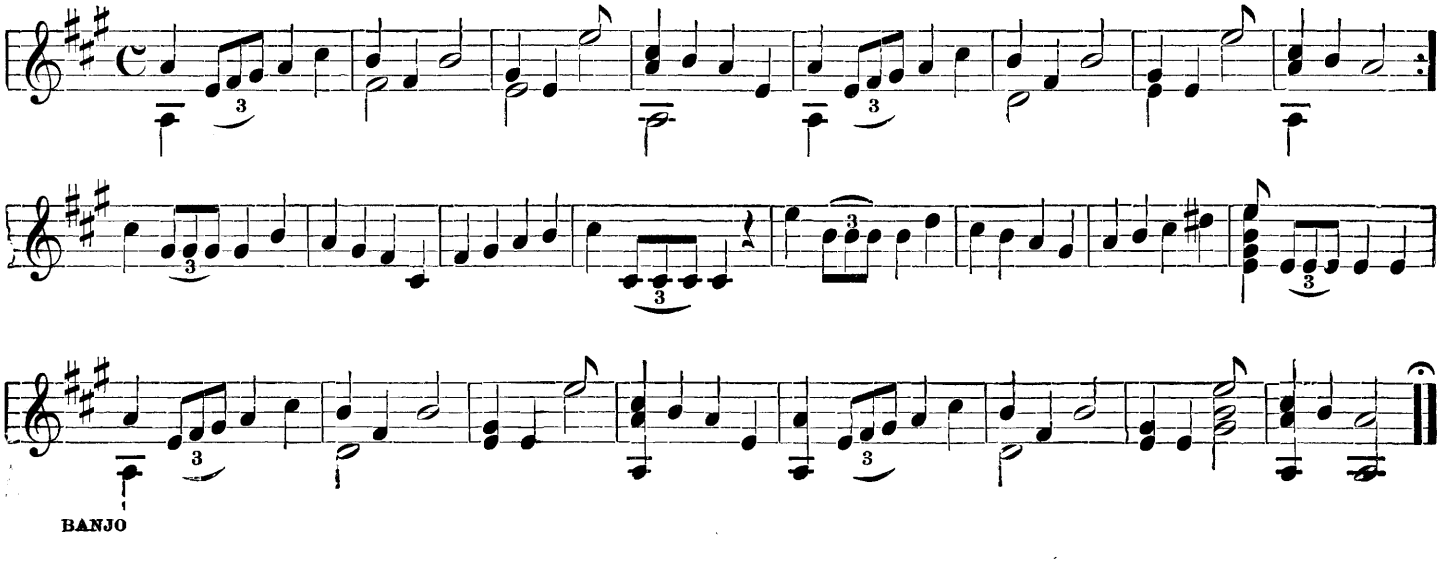


BANJO.

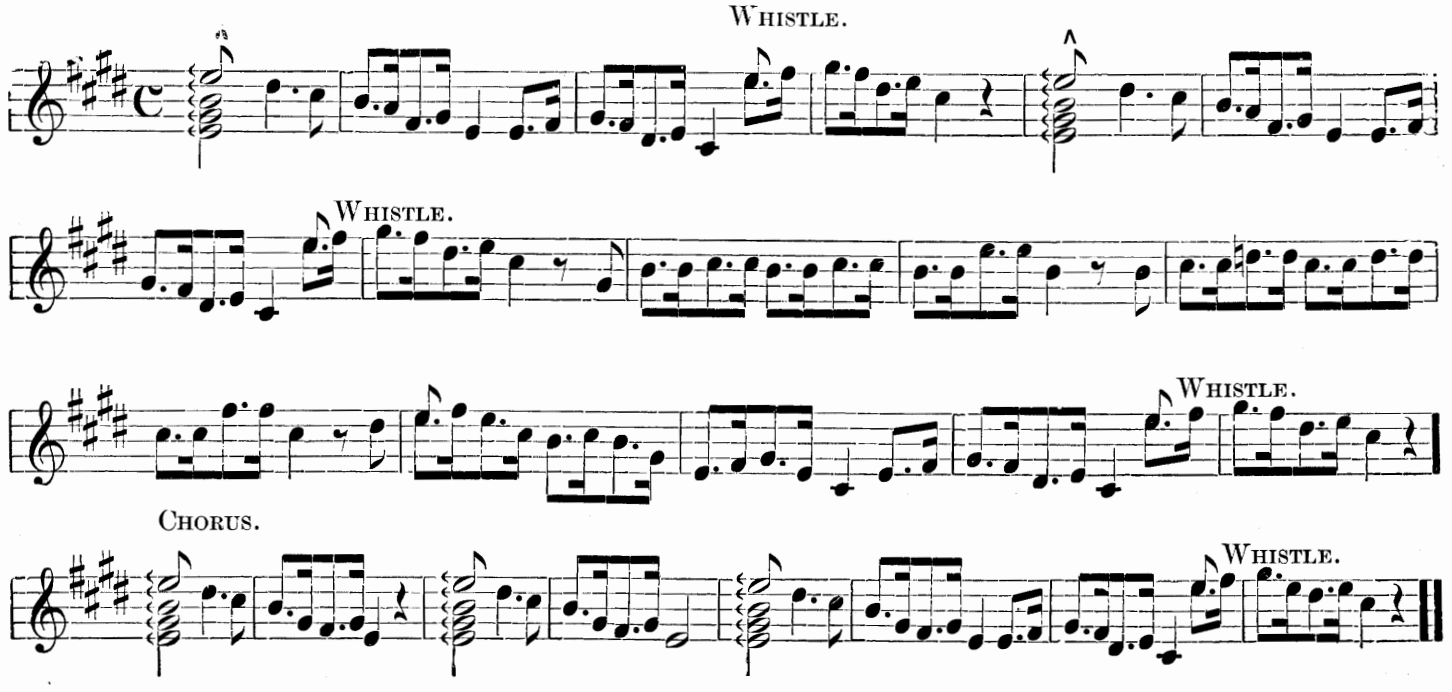
They're After Me.



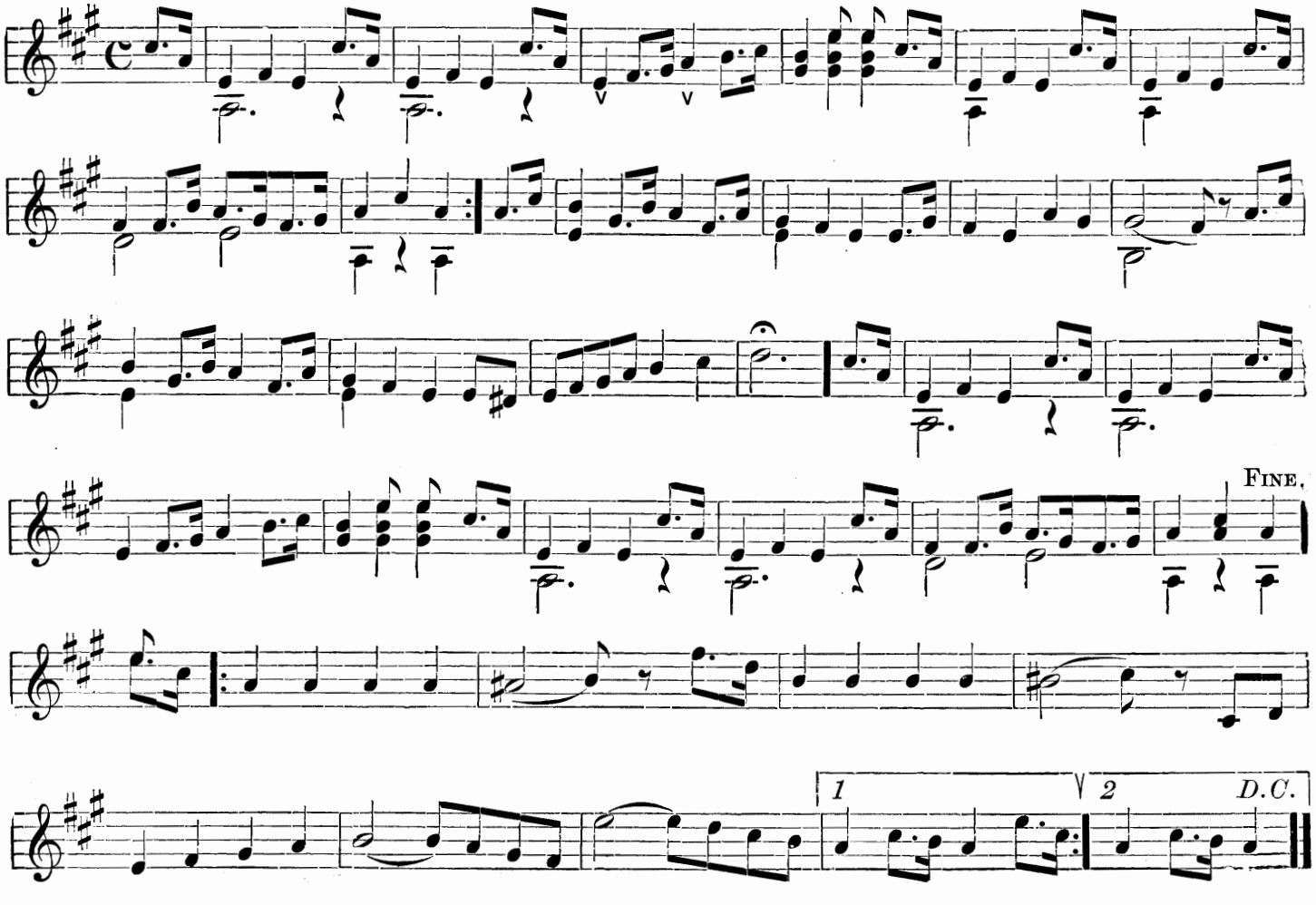
Nanon March.



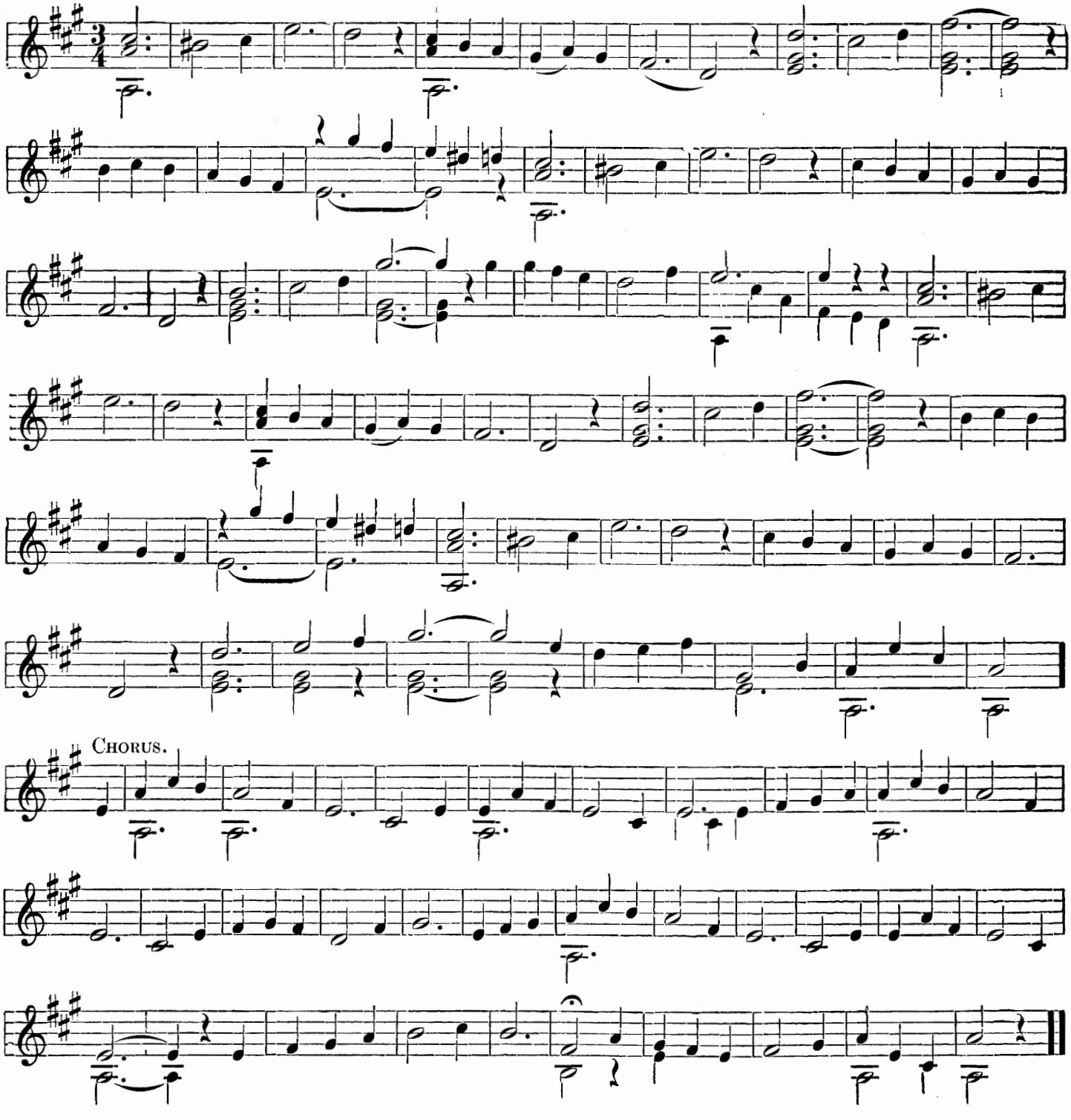
Then You Wink the Other Eye.



Rummel's Grand March.

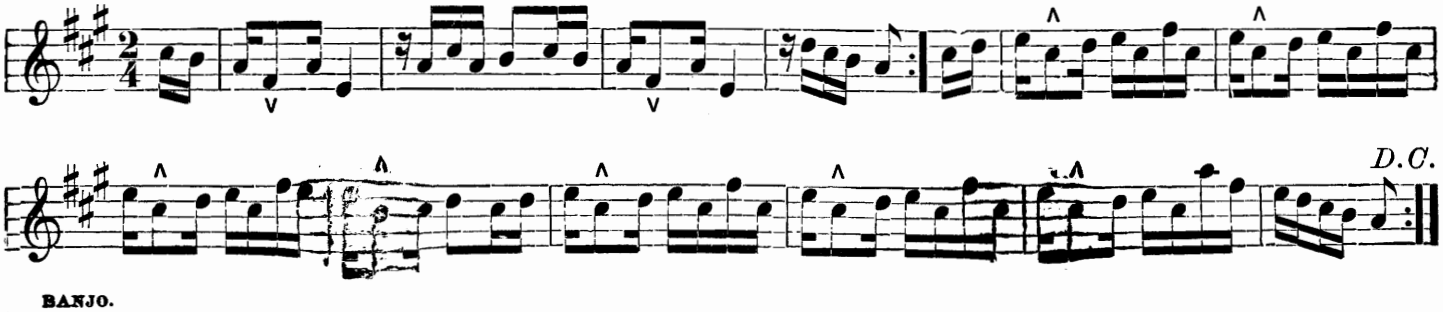


Mary and John. (Lovers' Quarrel.)

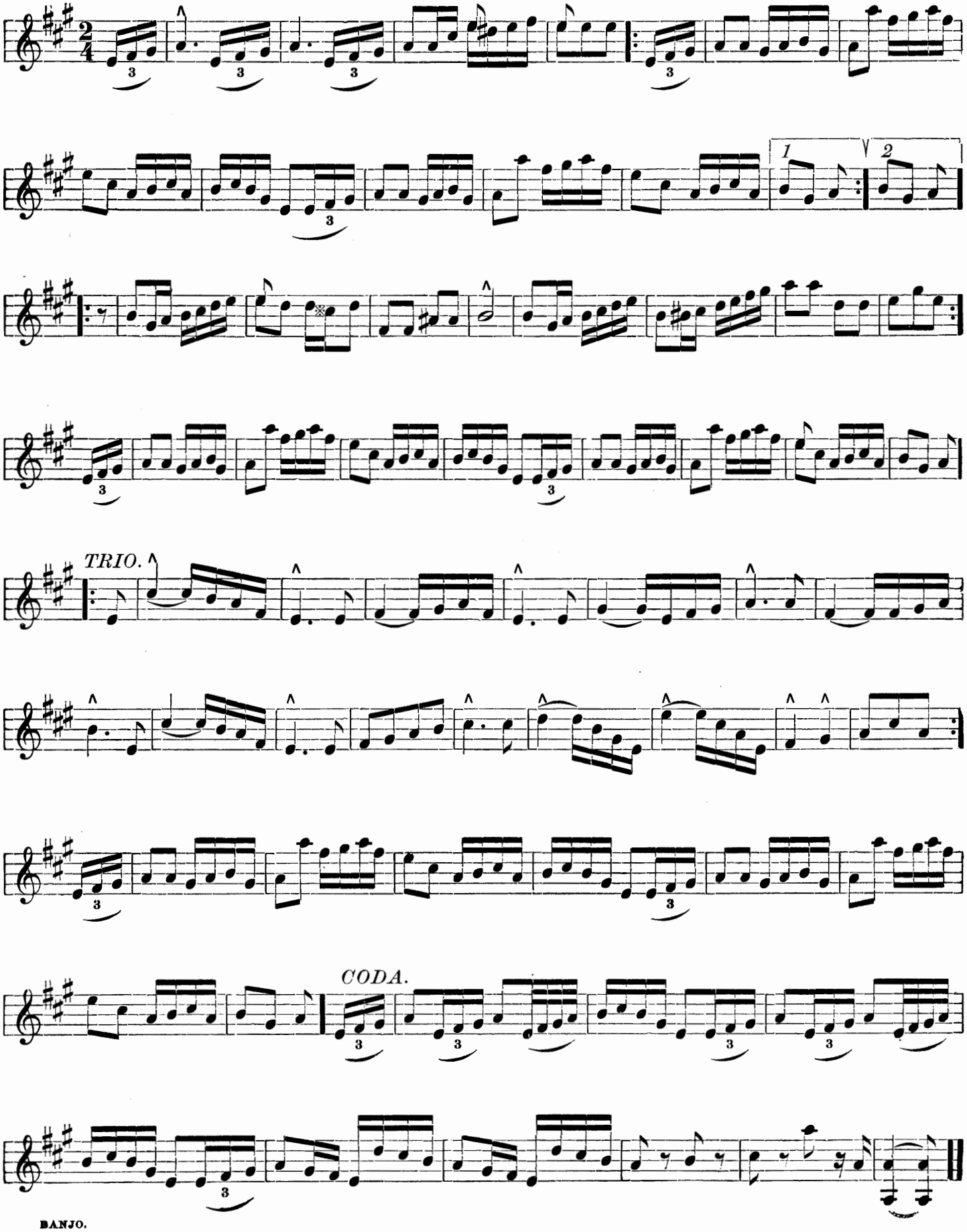


Character Dance. (Jig.)

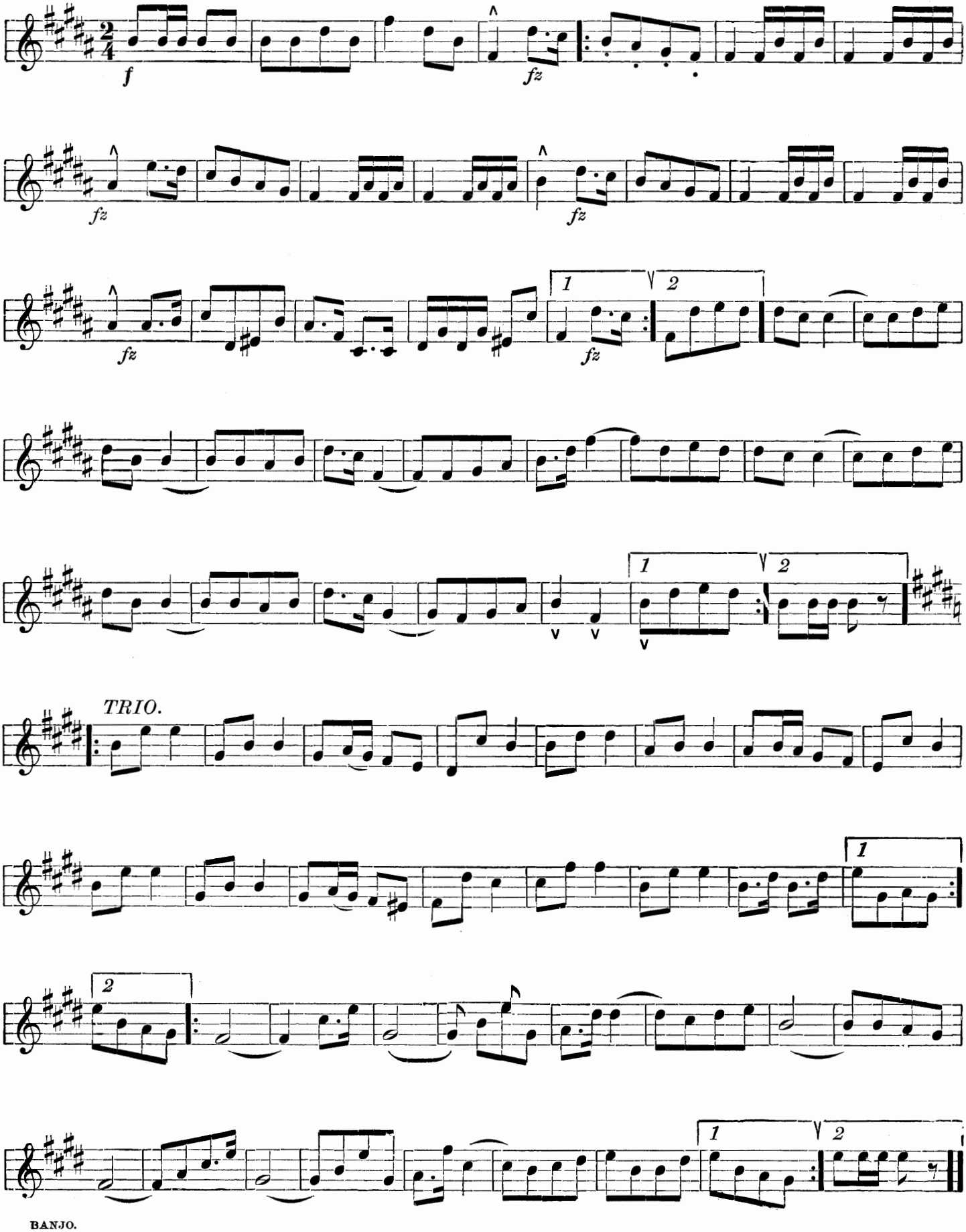
D. T. MORGAN.



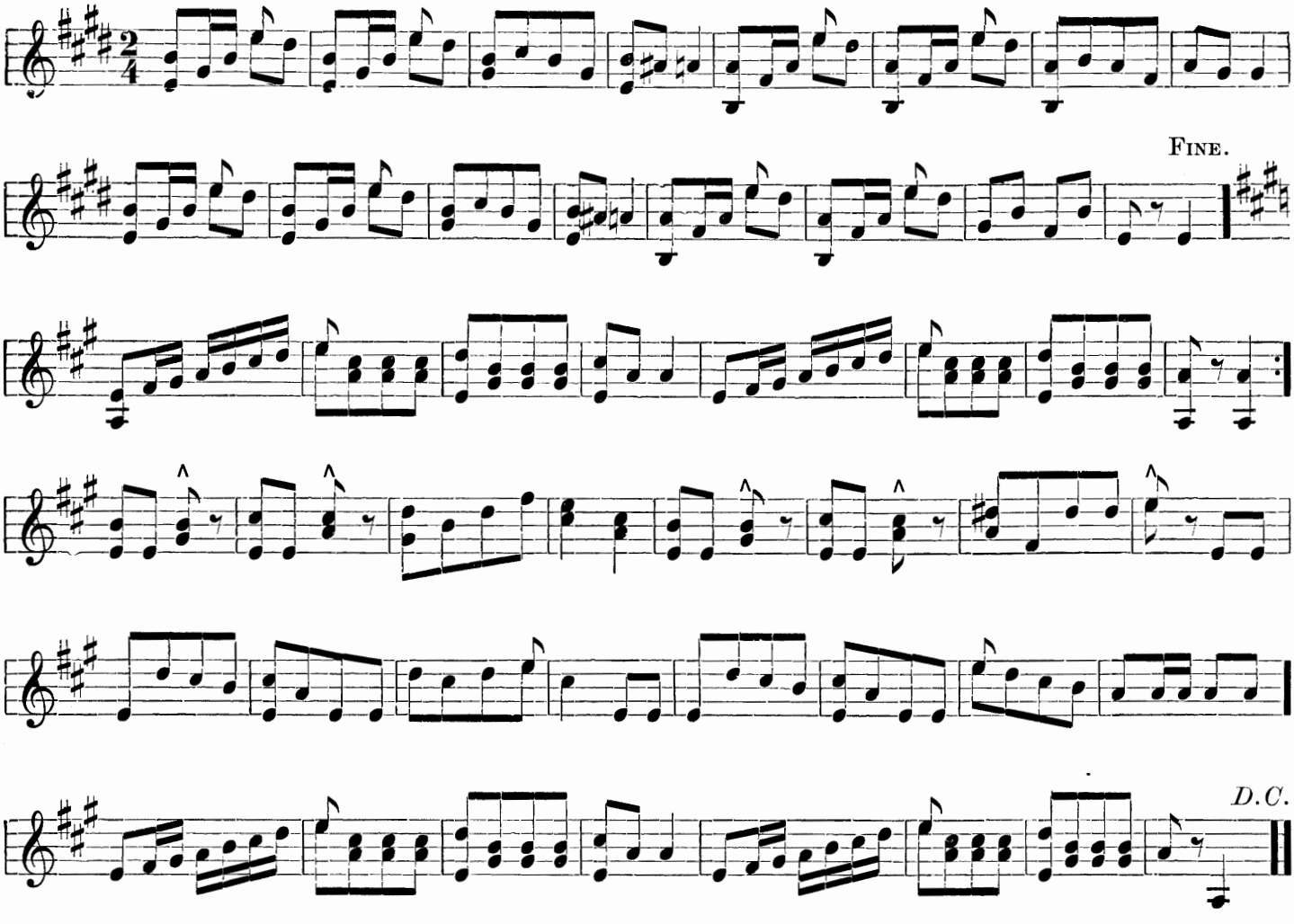
Hornpipe Polka.



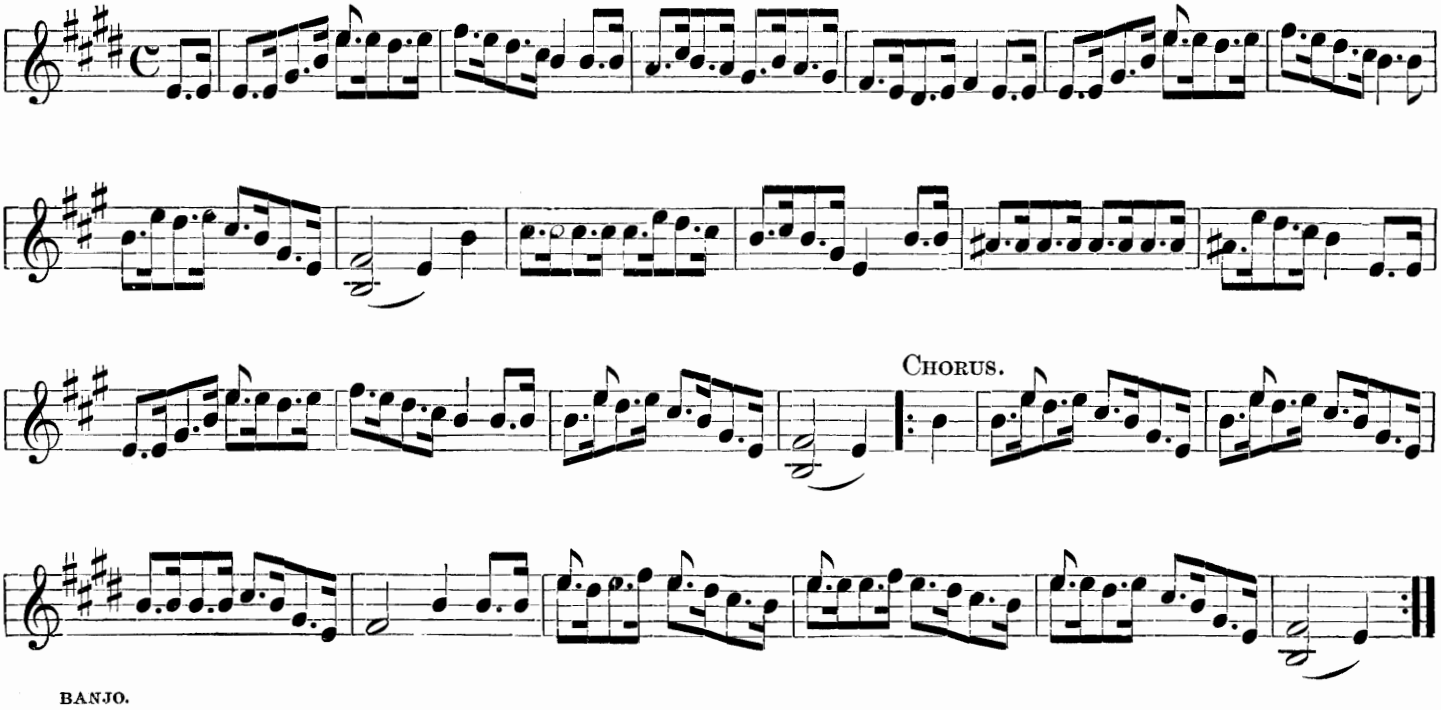
Dudes' March.



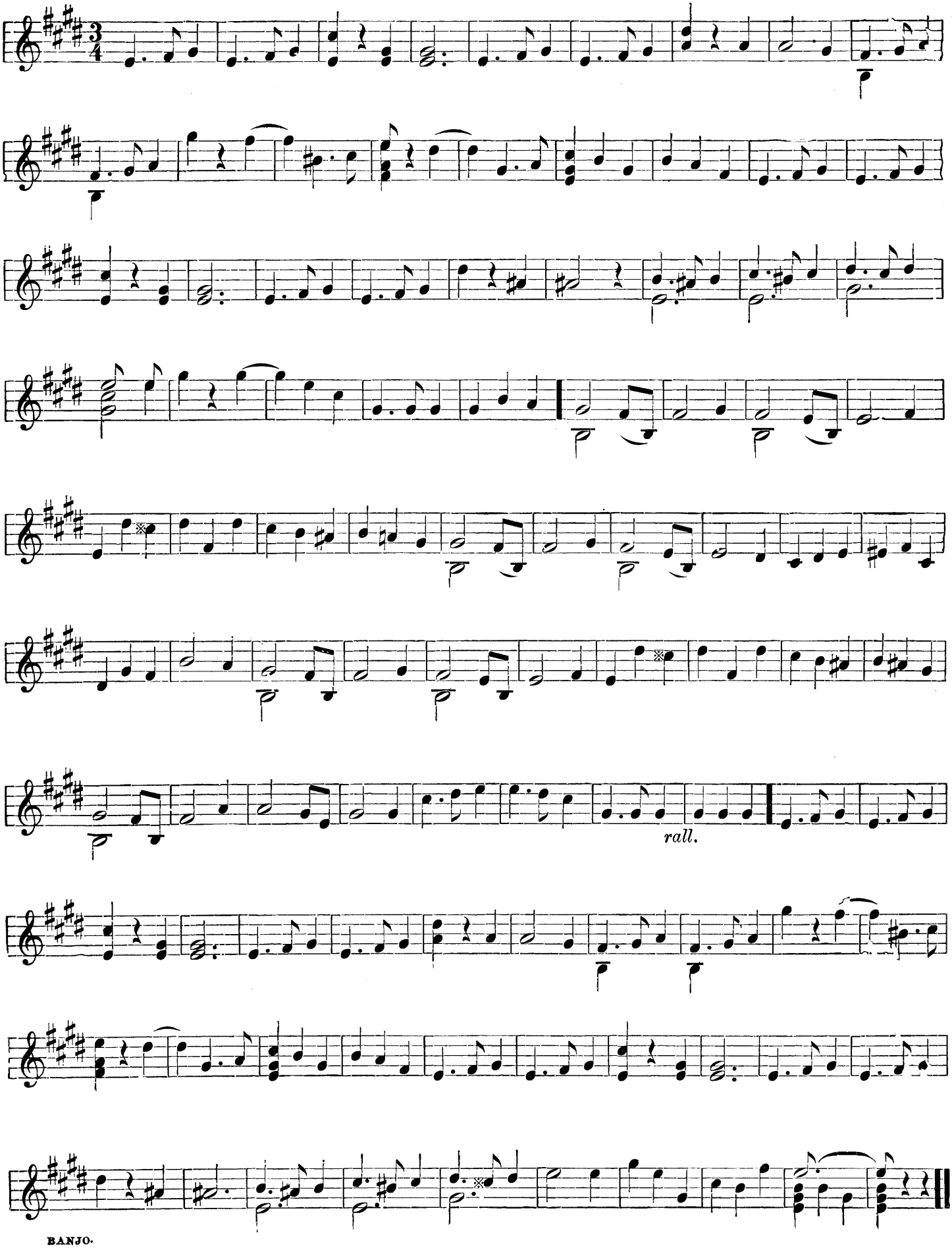
Happy Birdling Polka.



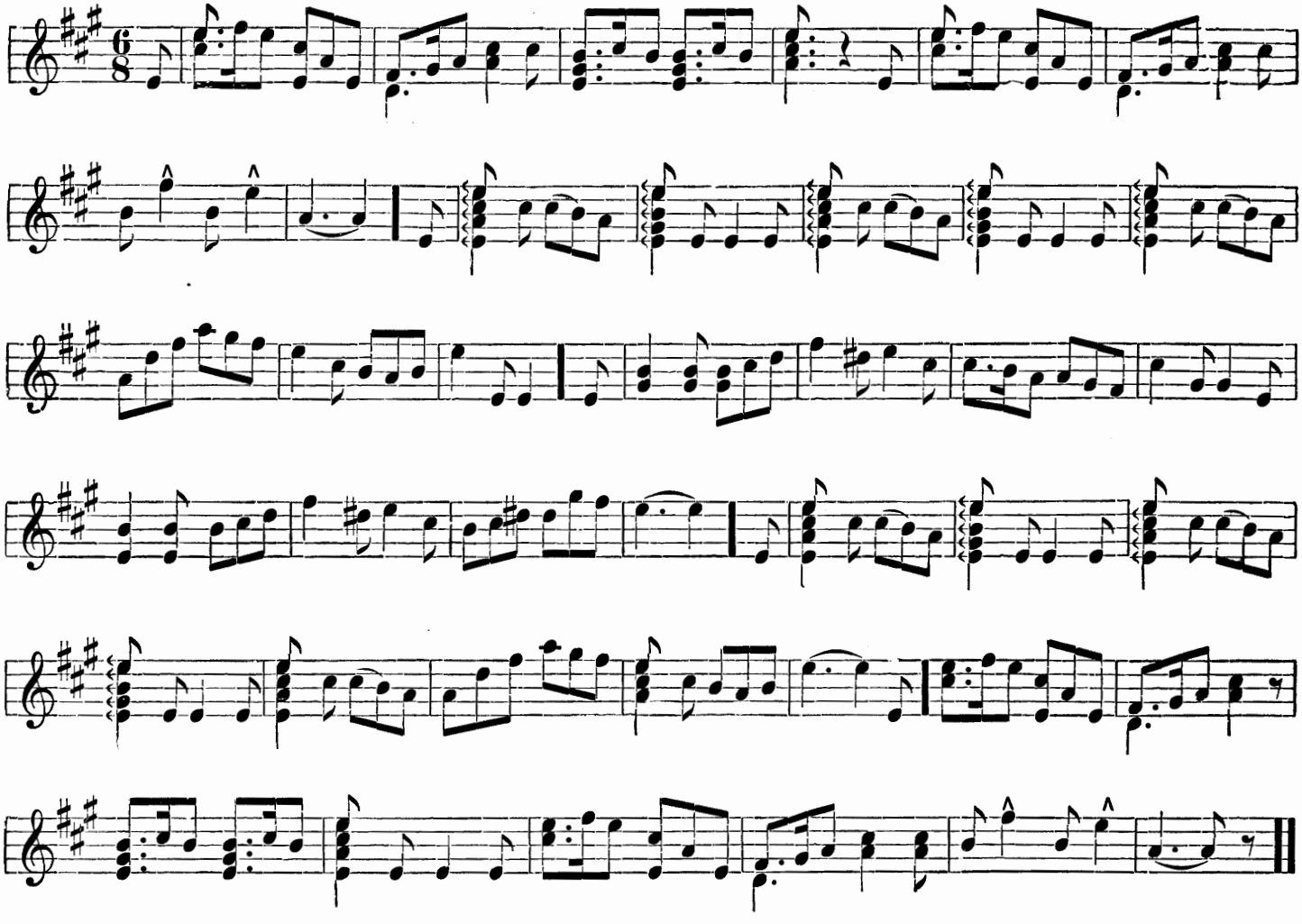
Enniscorthy Schottische.



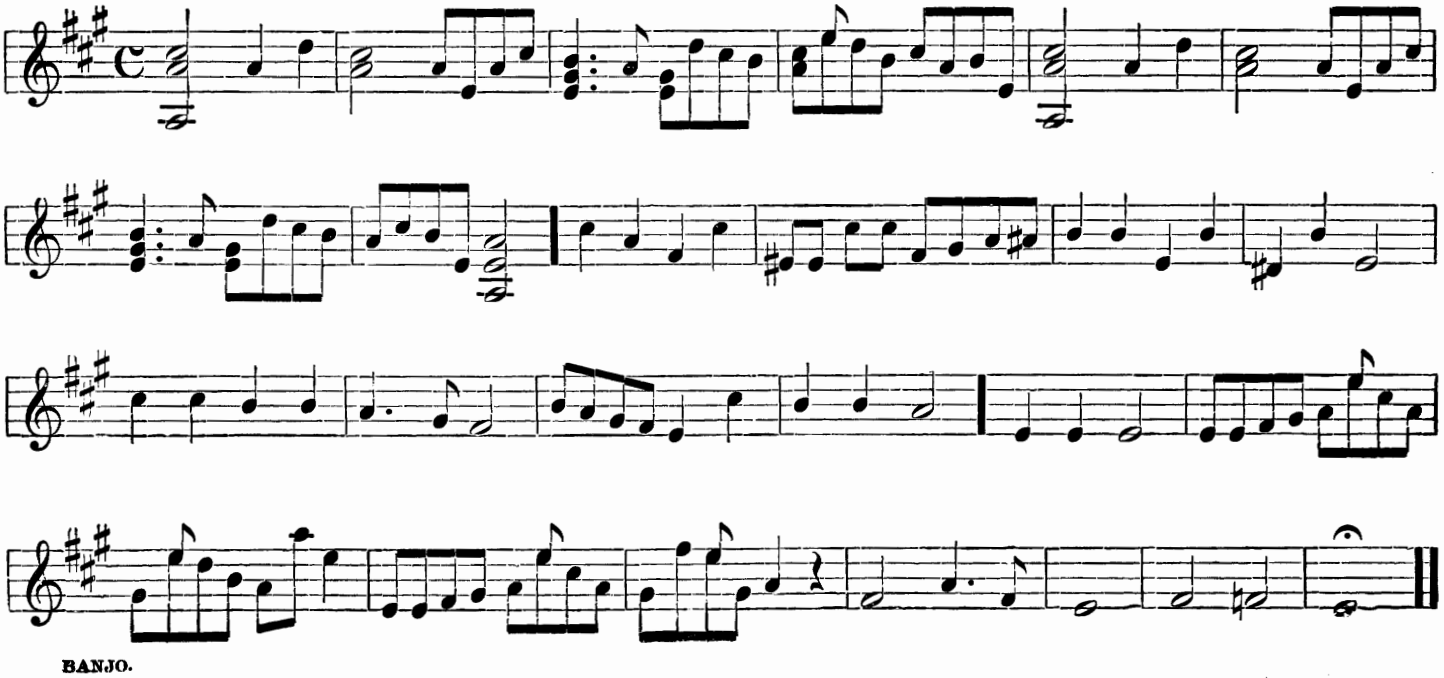
Poor Jonathan Waltz.



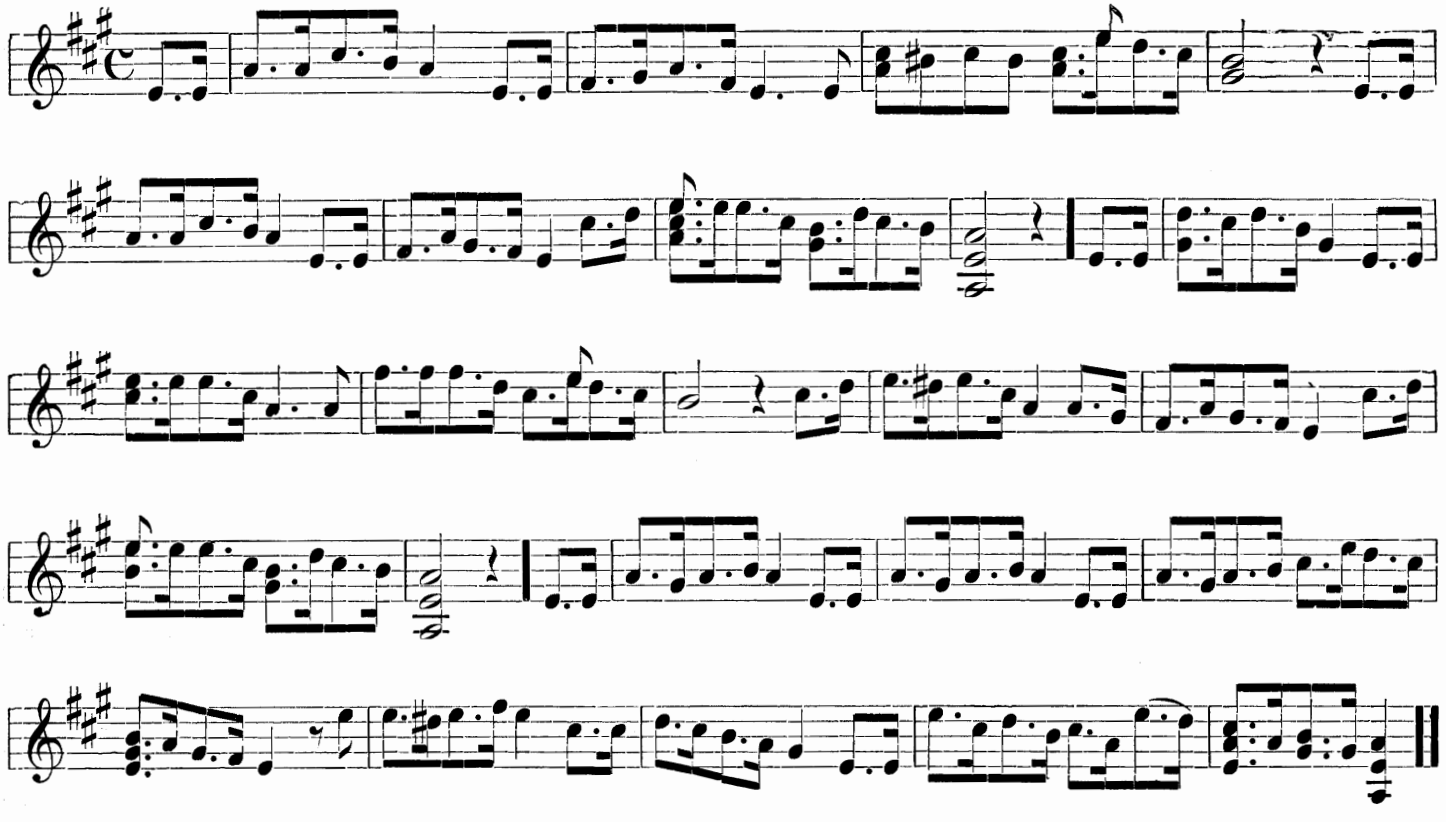
Shepherd Boy.



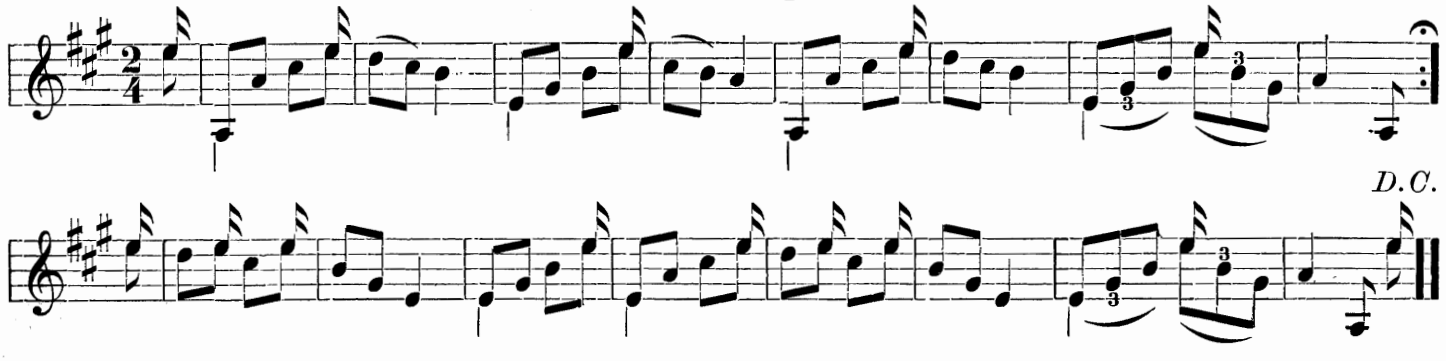
Emmett's Lullaby.



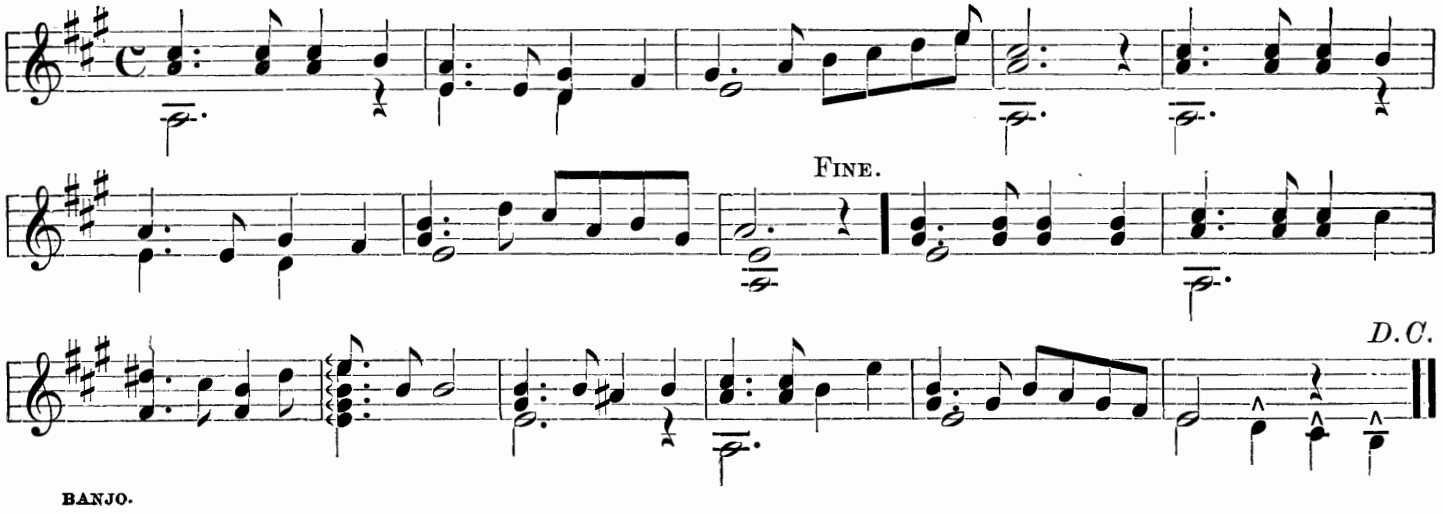
Killaloe.



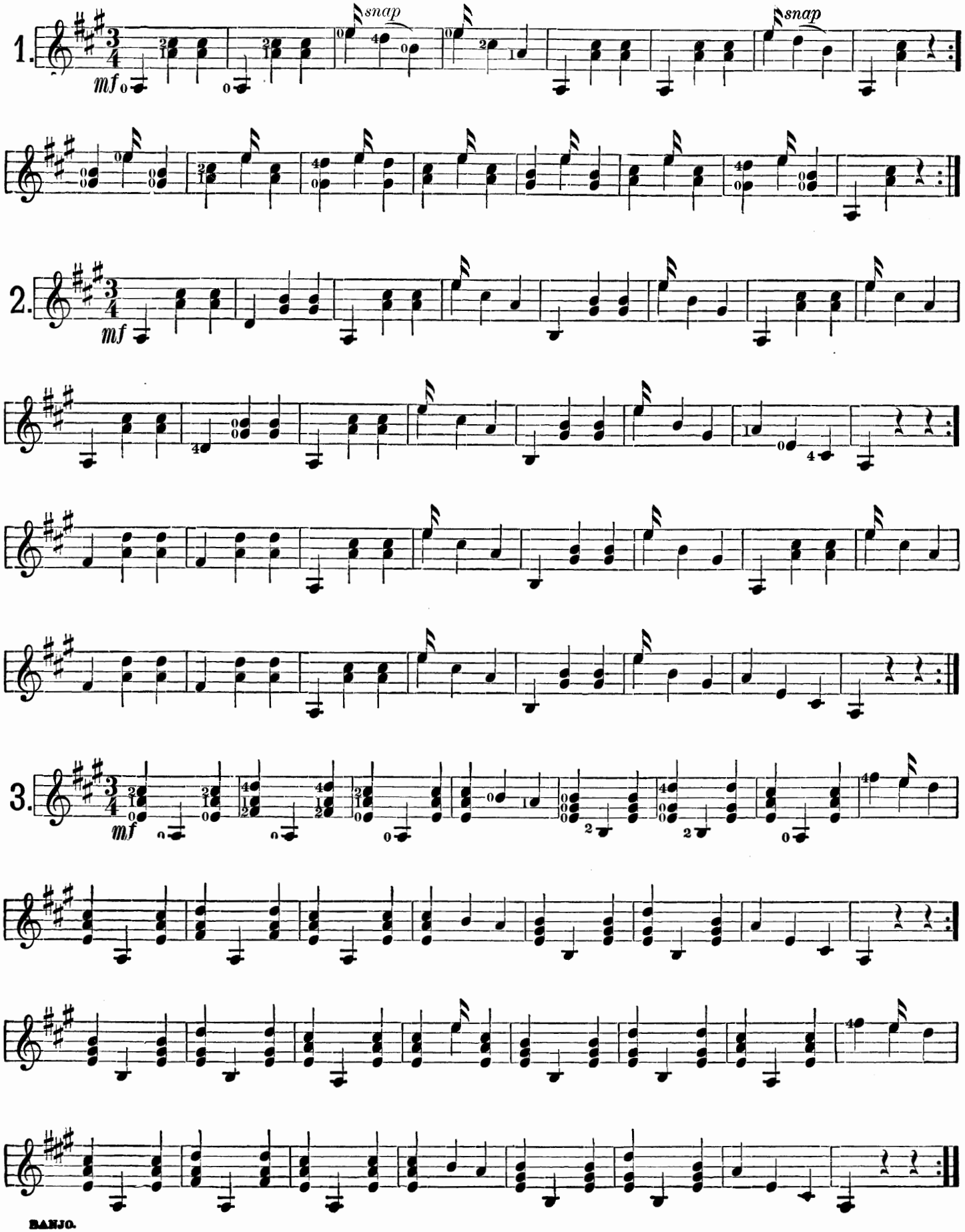
Juba Jig.

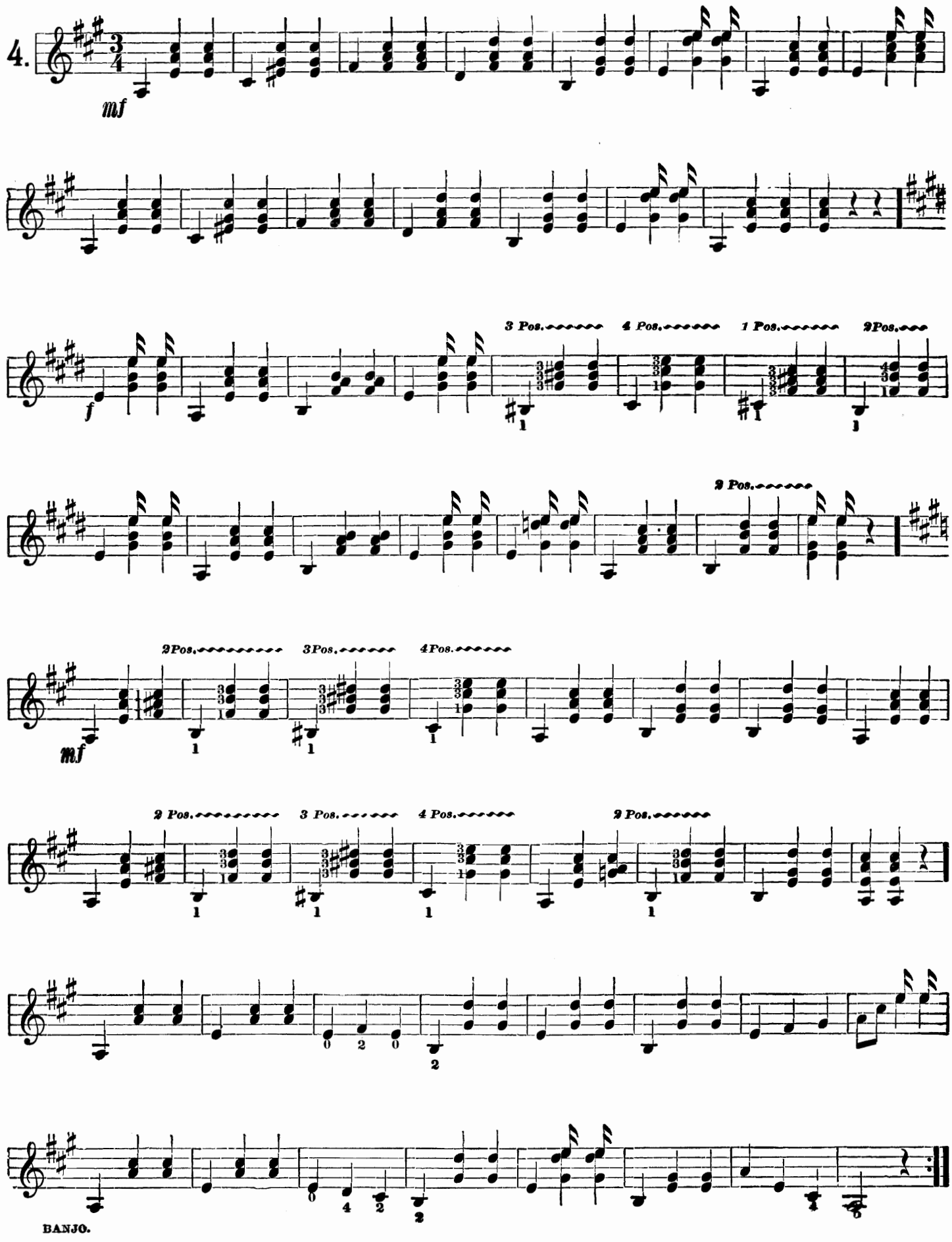


Called Away.

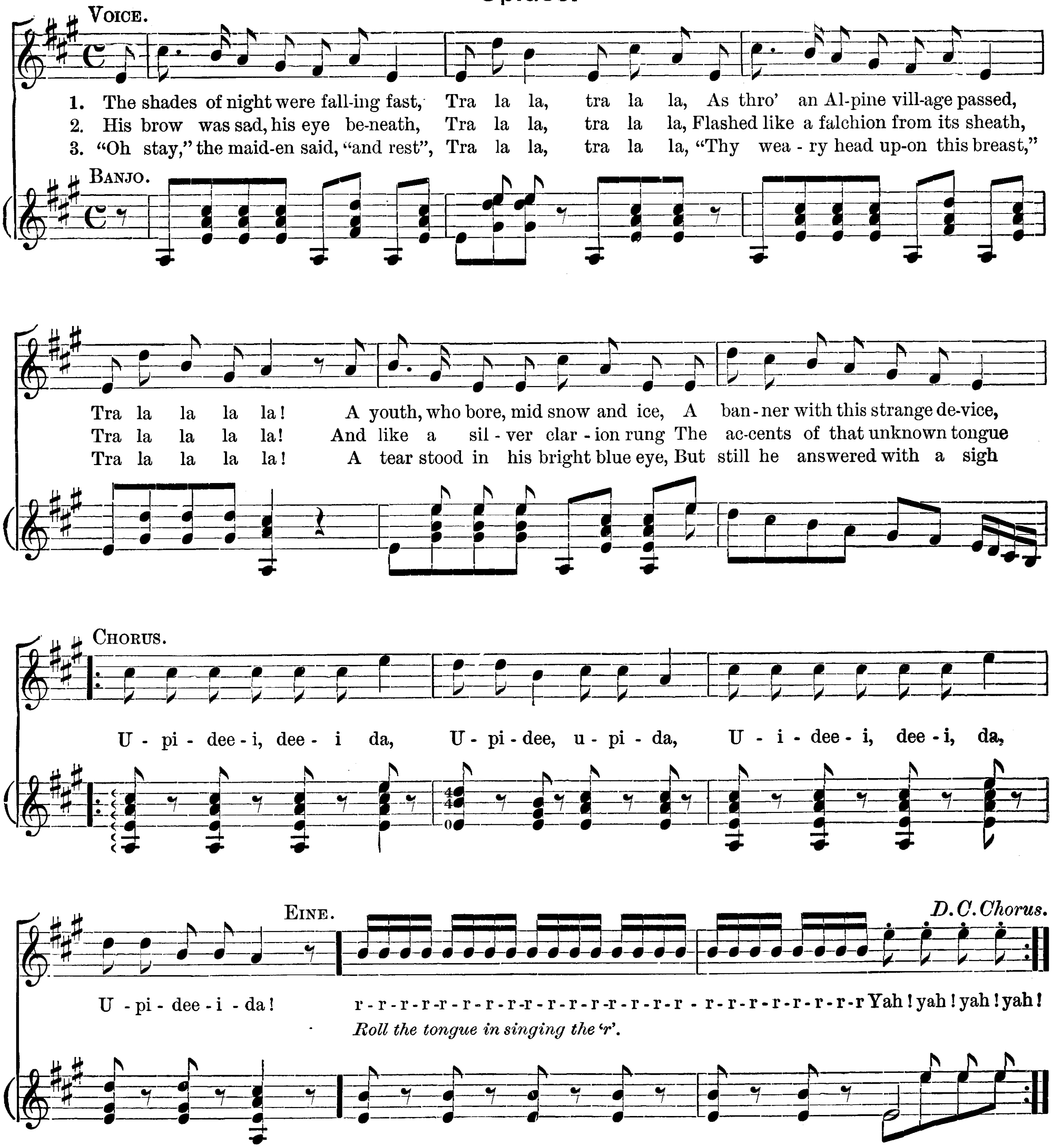


Exercises on the Various Chords.




4.
mf
f
3 Pos.
4 Pos.
1 Pos.
2Pos.
2 Pos.
3 Pos.
4 Pos.
BANJO.

Upidee.

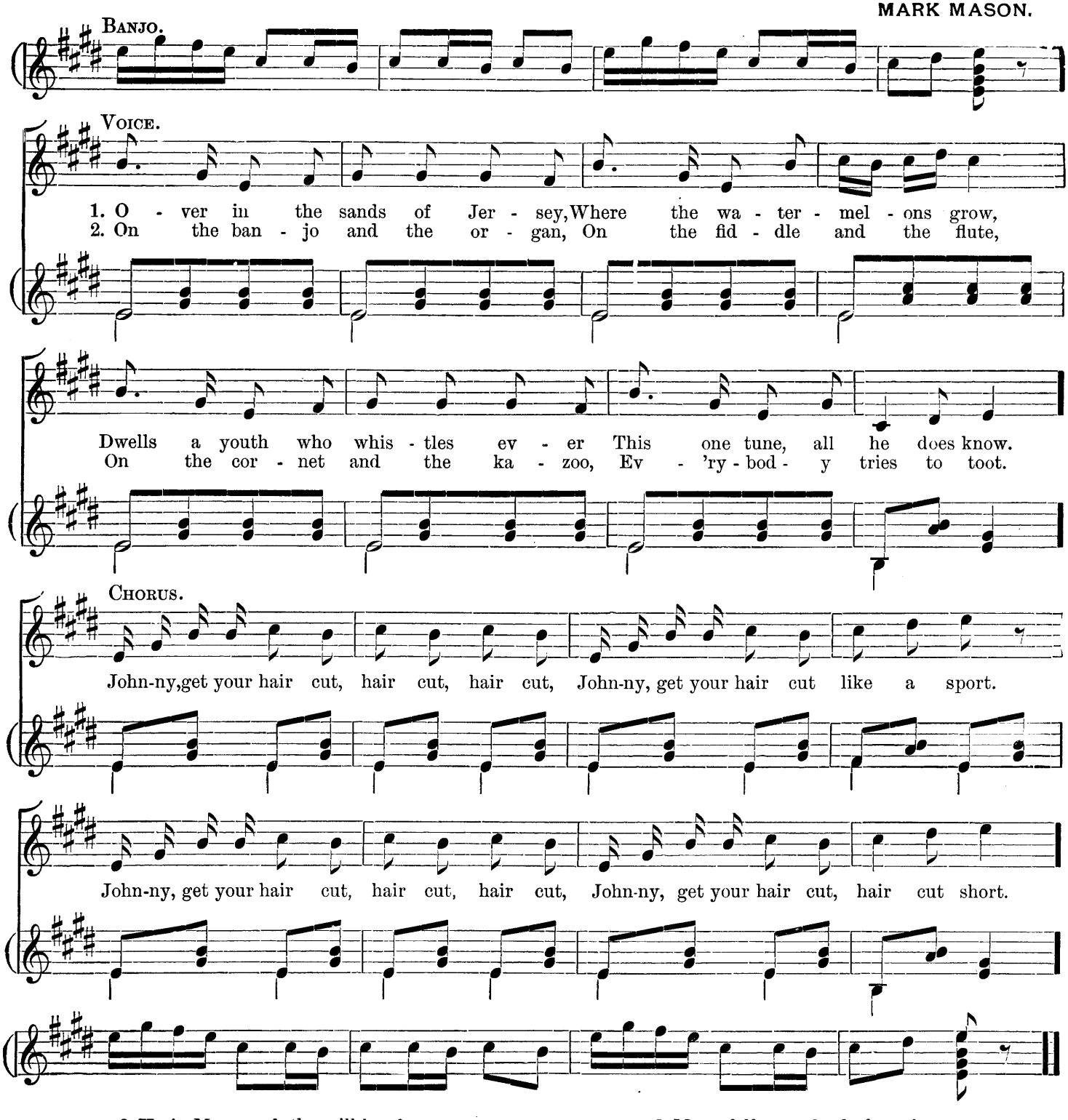


4 At break of day, as heavenward,
Tra la la, etc.
The pious monks of St Bernard,
Tra la la, etc.
Uttered the oft repeated prayer,
A voice cried thro' the startled air
Cho. U pi - dee, etc.

5 A traveler by the faithful hound,
Tra la la, etc.
Half buried in the snow was found,
Tra la la, etc.
Still grasping in his hand of ice,
That banner with the strange device
Cho. U - pi - dee, etc.

Johnny, Get Your Hair Cut.

MARK MASON.



3 Up in Manayunk the mill hands
Make the hills and valley ring,
When the long day's work is over,
As they travel home and sing:—
Johnny, get your hair cut, etc.

4 Every cheap and five-cent barber,
Tries to make his business pay,
So his sign upon the shutter
To the crowd is made to say:—
Johnny, get your hair cut, etc.

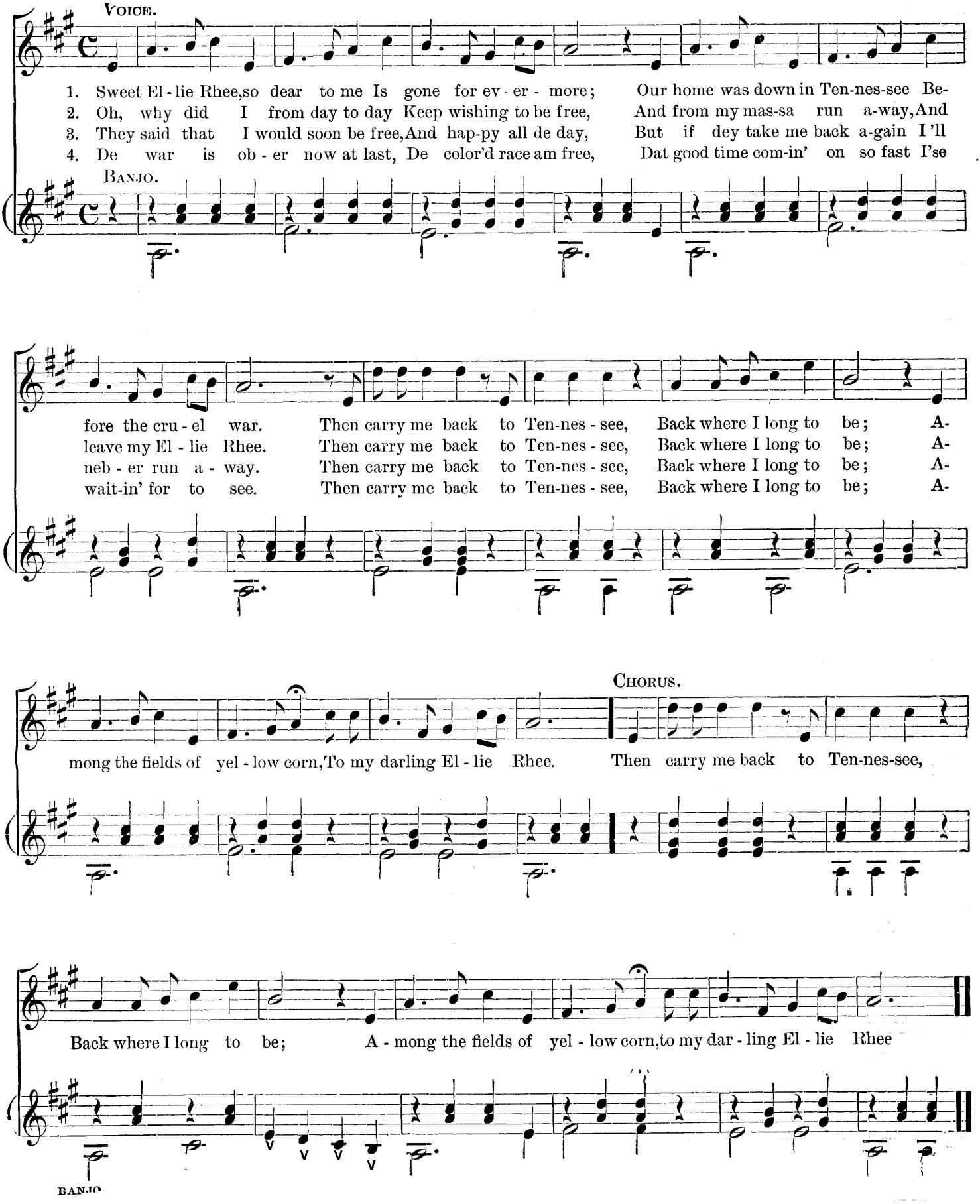
5 Many folks are fond of music,
Some, they like it not at all,
Get your gun if any neighbor
In your ear begins to squall:—
Johnny, get your hair cut, etc.

6 Now my song at last is ended,
Let me give you all a rest,
Never more to find me singing,
This old tune we love the best!
Johnny, get your hair cut, etc.

By permission of Sep. Winner & Son.

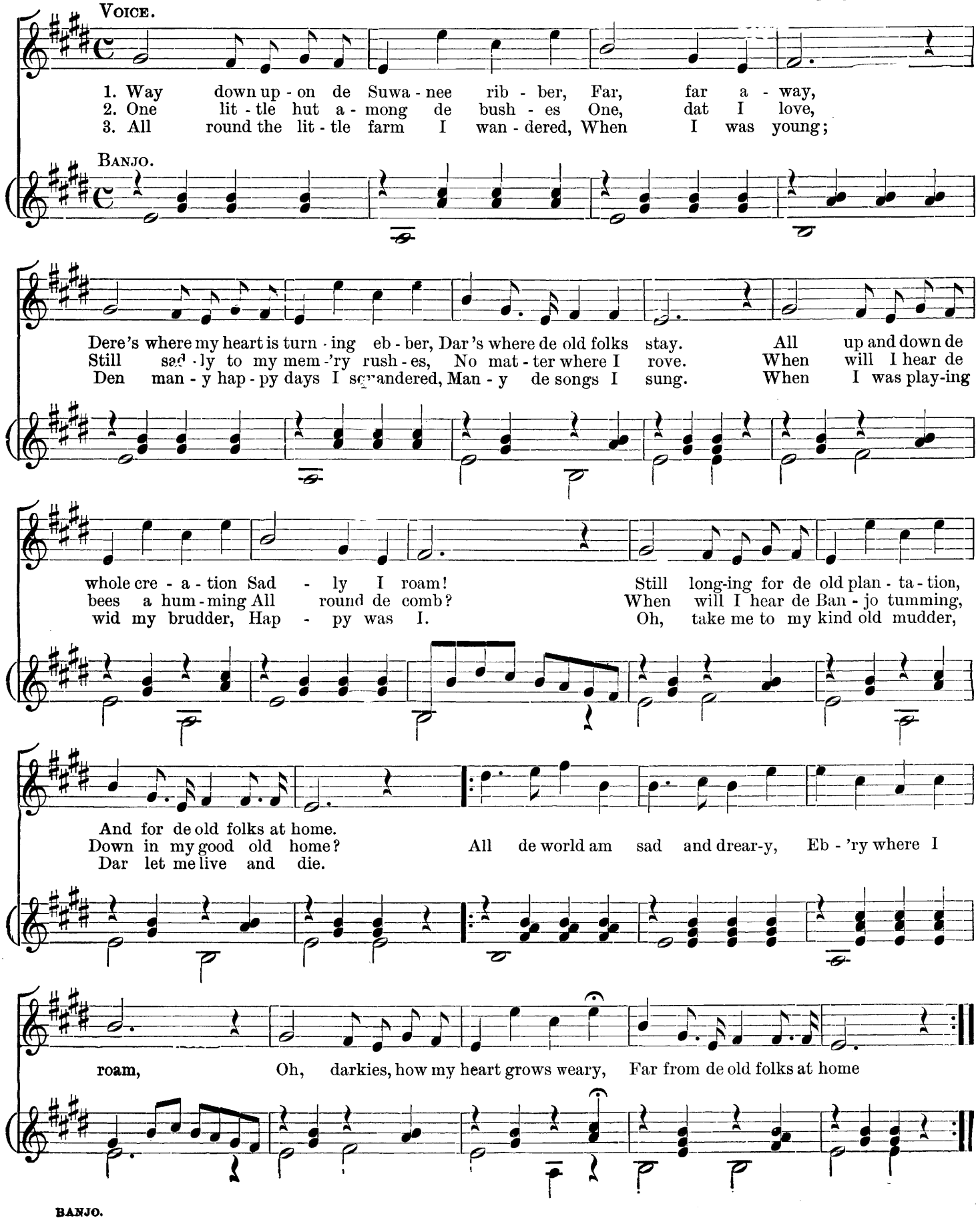
Ellie Rhee. (Carry Me Back to Tennessee.)

SEP. WINNER.



Old Folks at Home. (Suwanee Ribber.)

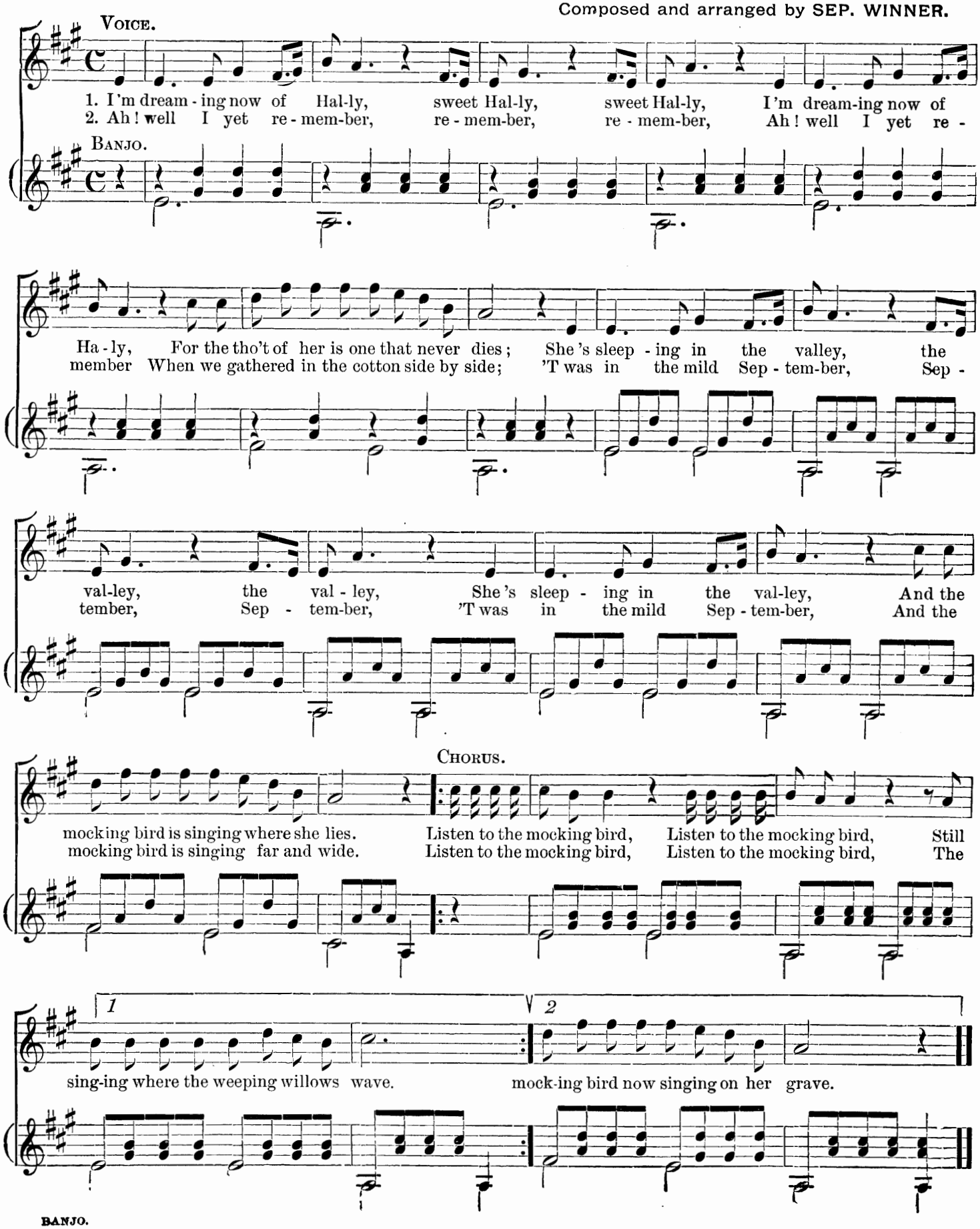
S. C. FOSTER.



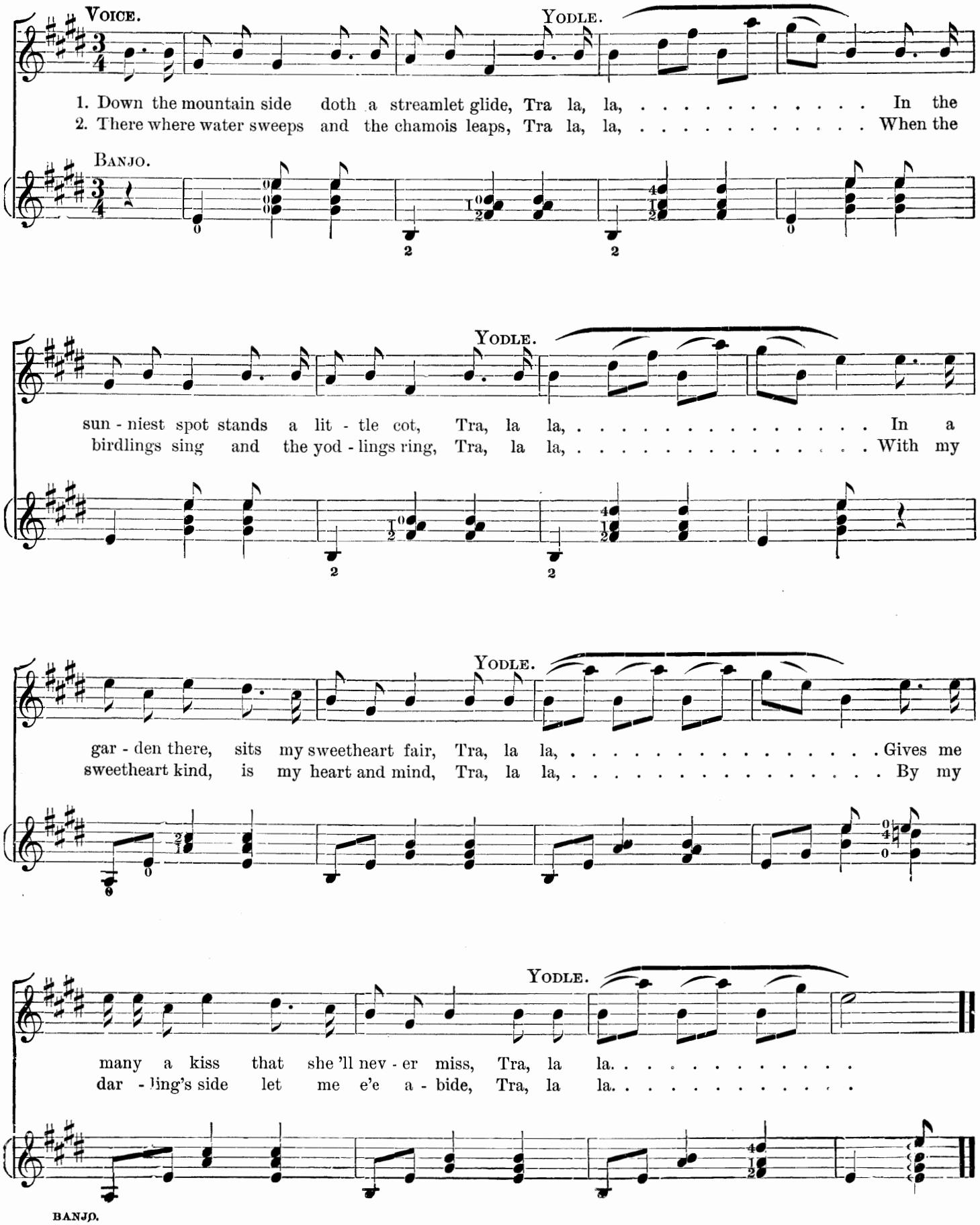
BANJO.

Listen to the Mocking Bird.

Composed and arranged by SEP. WINNER.



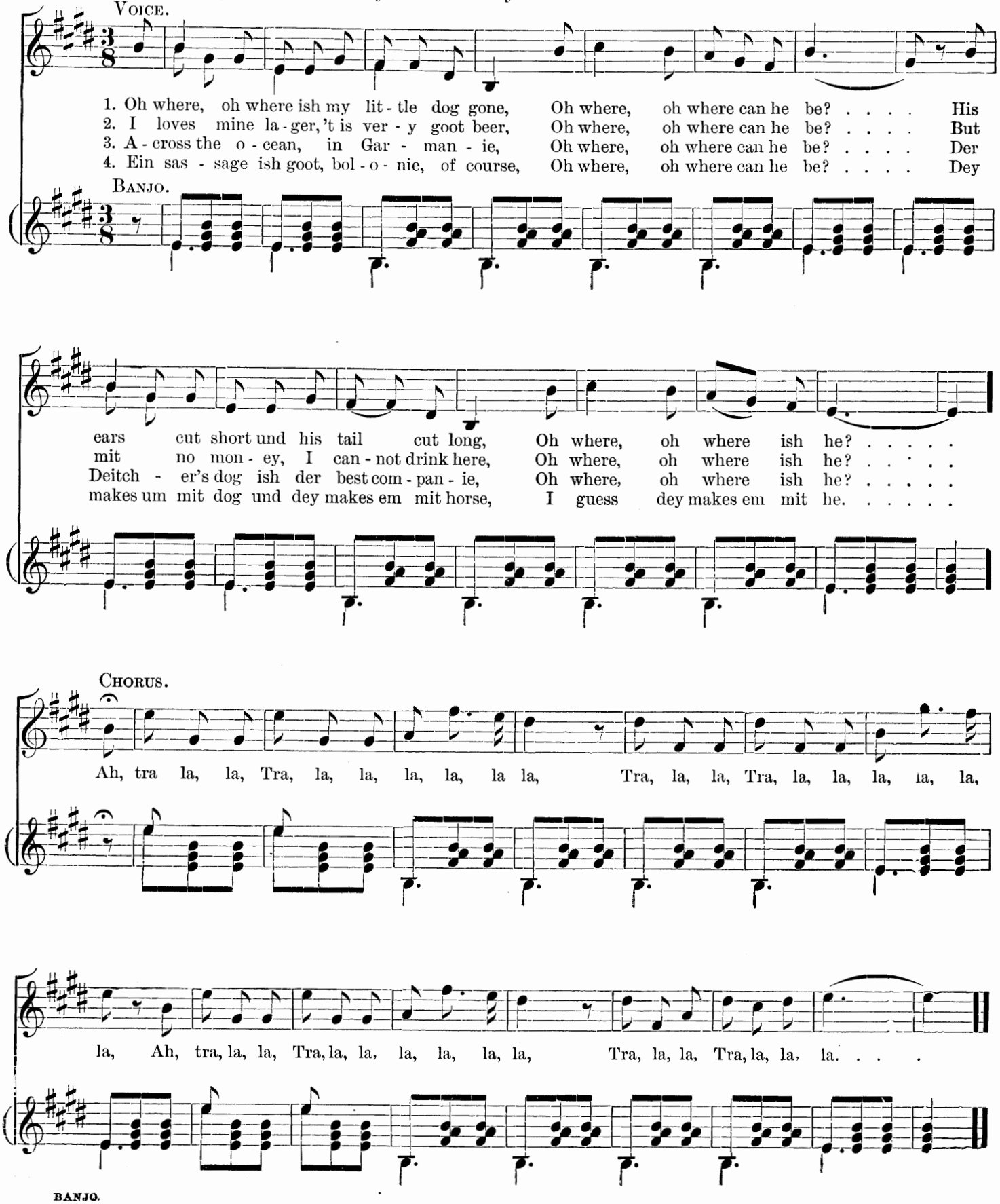
The Waterfall. (Yodle.)



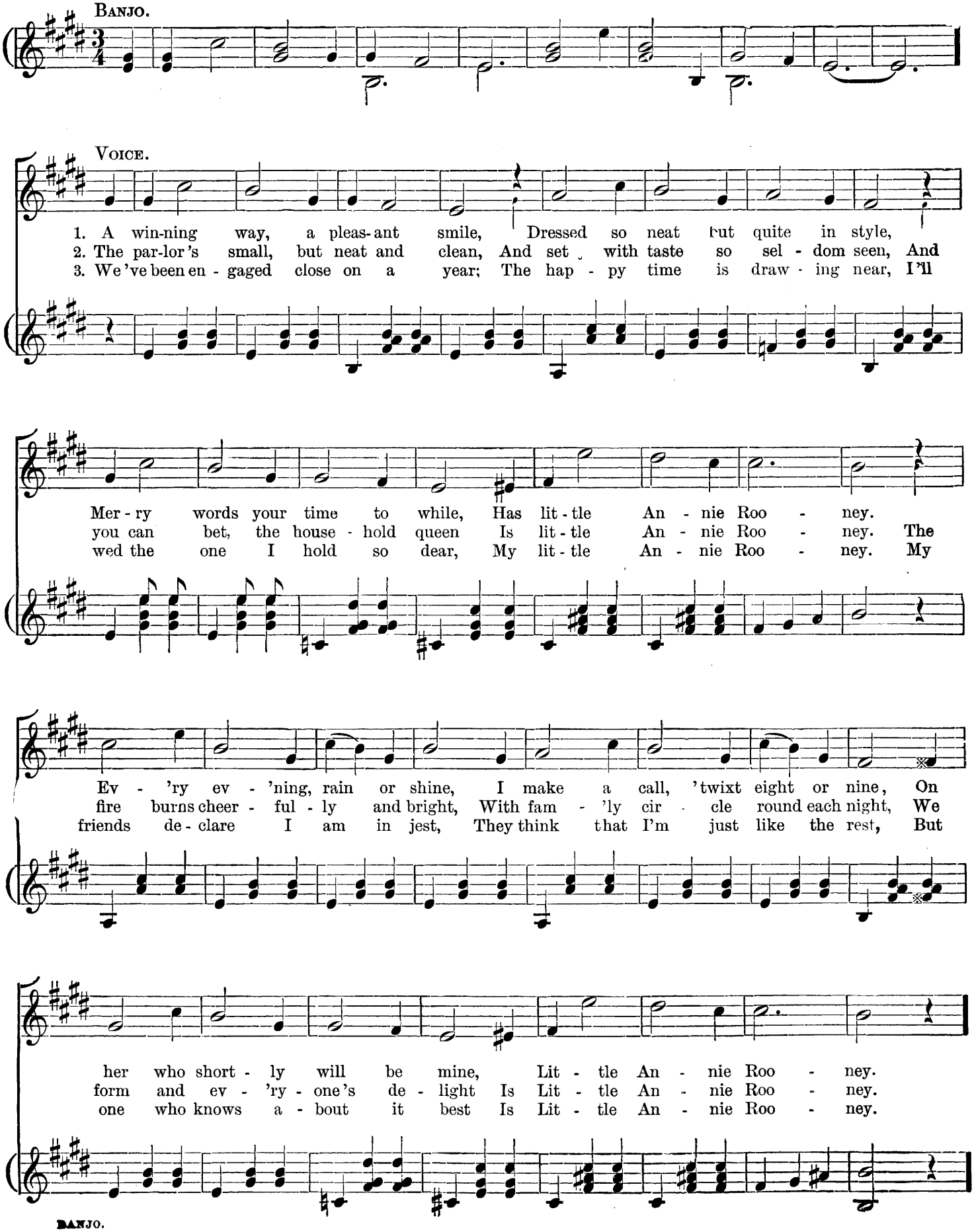
Deitcher's Dog.

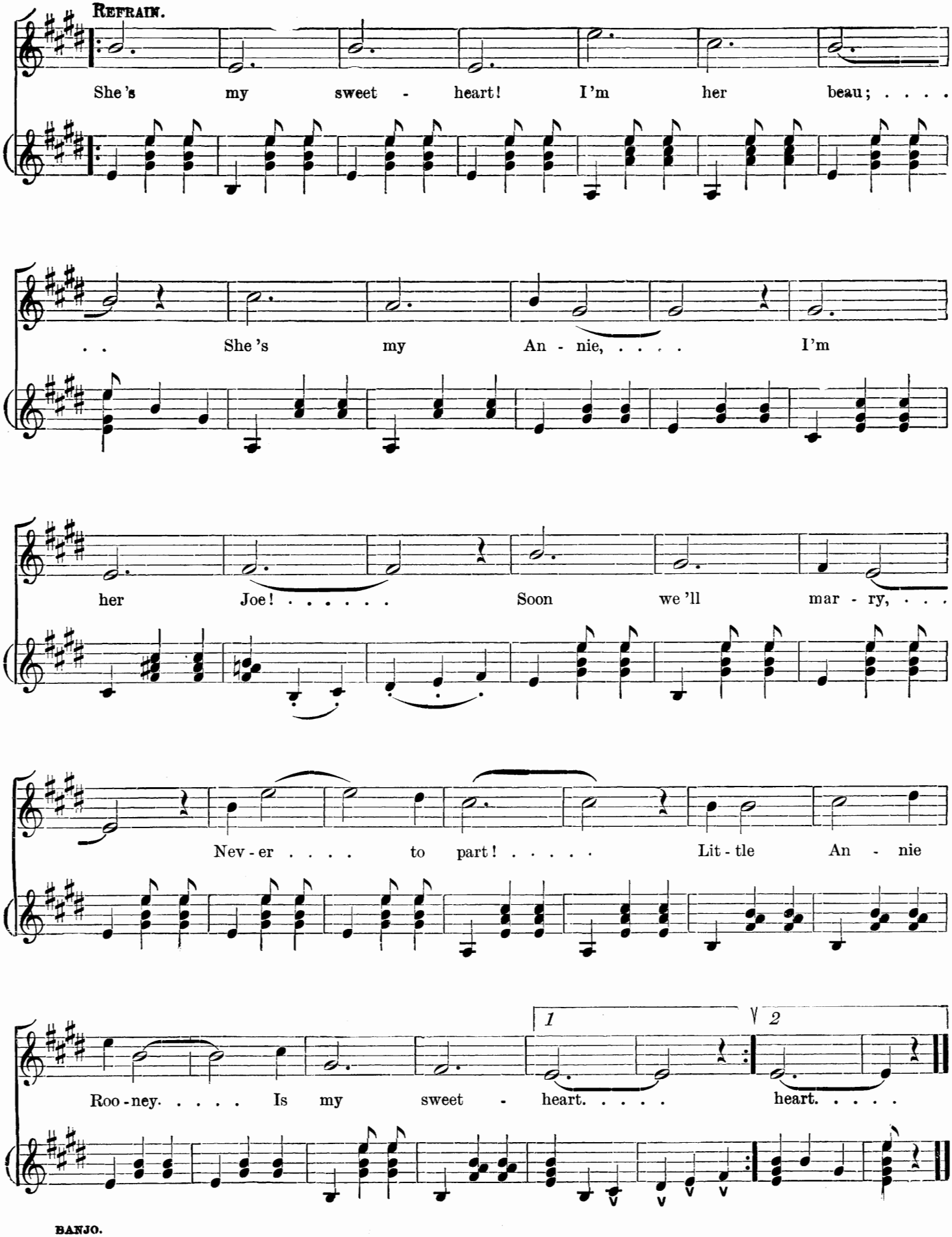
SEP. WINNER.

Tune the bass string to B, one note higher than the regular scale.



Little Annie Rooney.



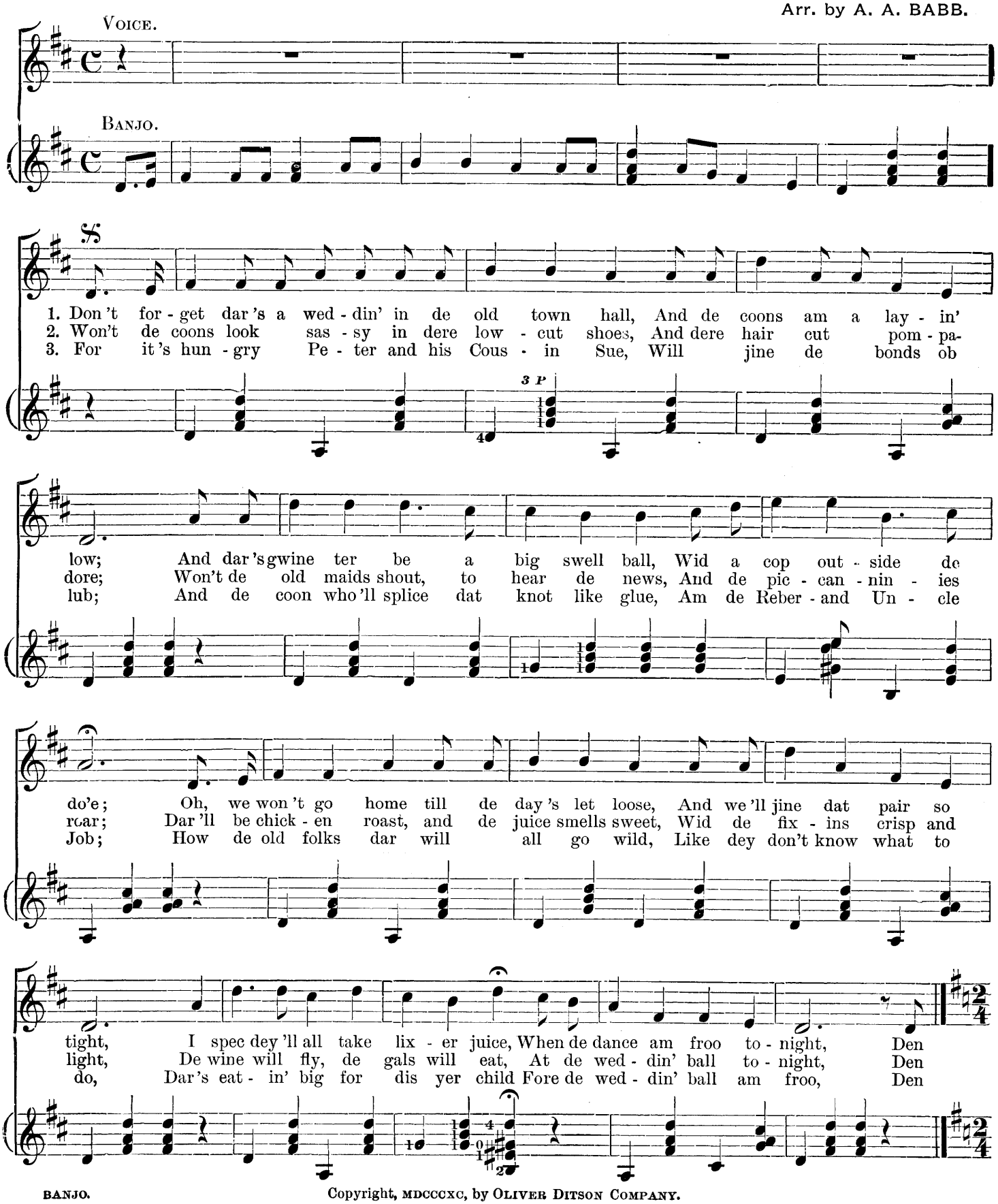

REFRAIN.
She's my sweet - heart! I'm her beau; . . . .
. . She's my An - nie, ... I'm
her Joe! . . . . . Soon we'll mar - ry, . . .
Nev - er . . . . to part! . . . . . Lit - tle An - nie
Roo - ney. . . . . Is my sweet - heart. . . . . heart. . . . .
1
2
BANJO.

Don't Forget Dar's A Weddin' To-Night.

END SONG AND CHORUS.

Words by J. W. WHEELER.

Music by H. J. BALLOU.
Arr. by A. A. BABB.



BANJO.

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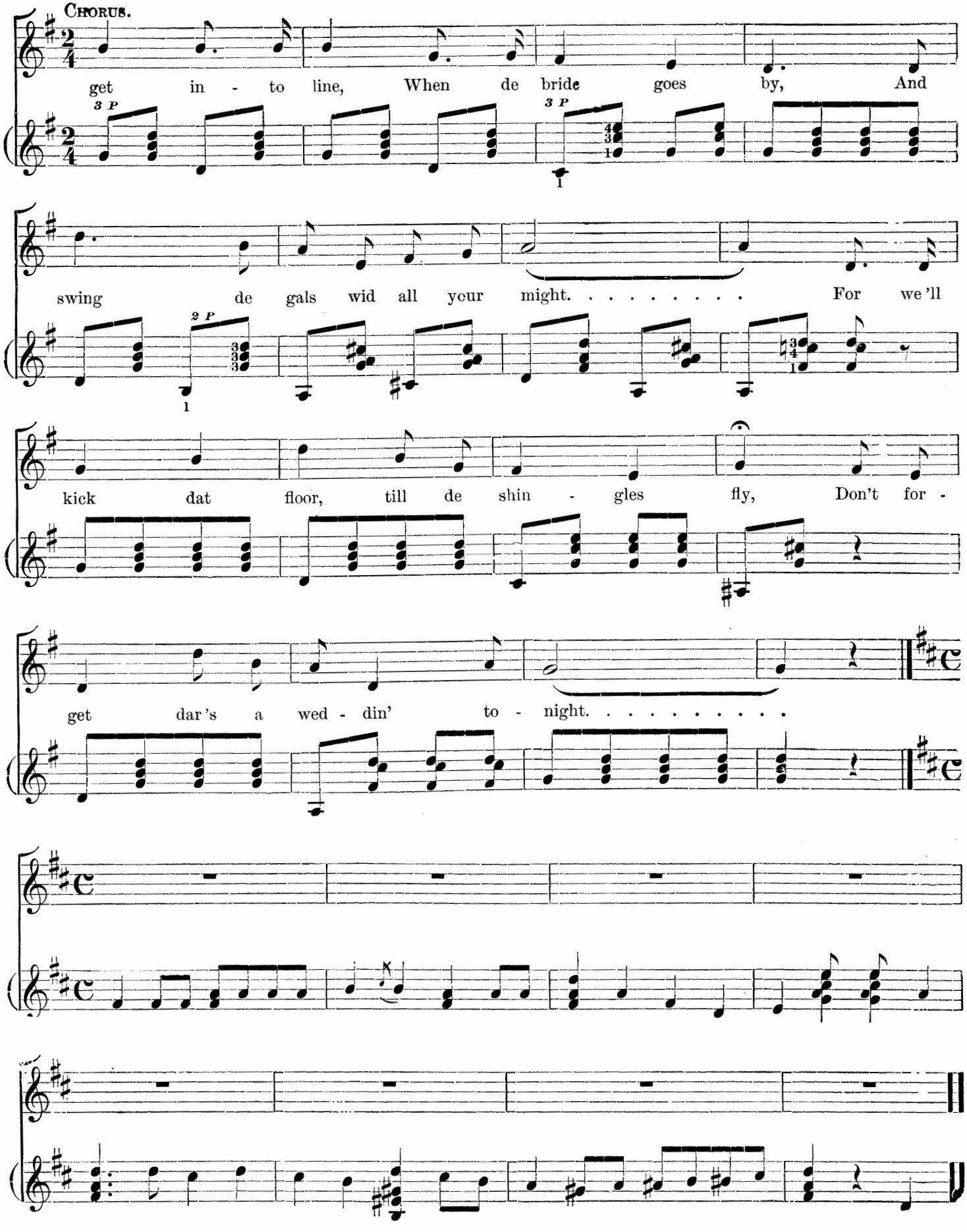
Chorus.
get in - to line, When de bride goes by, And
swing de gals wid all your might. For we'll
kick dat floor, till de shin - gles fly, Don't for -
get dar's a wed - din' to - night.
BANJO.

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