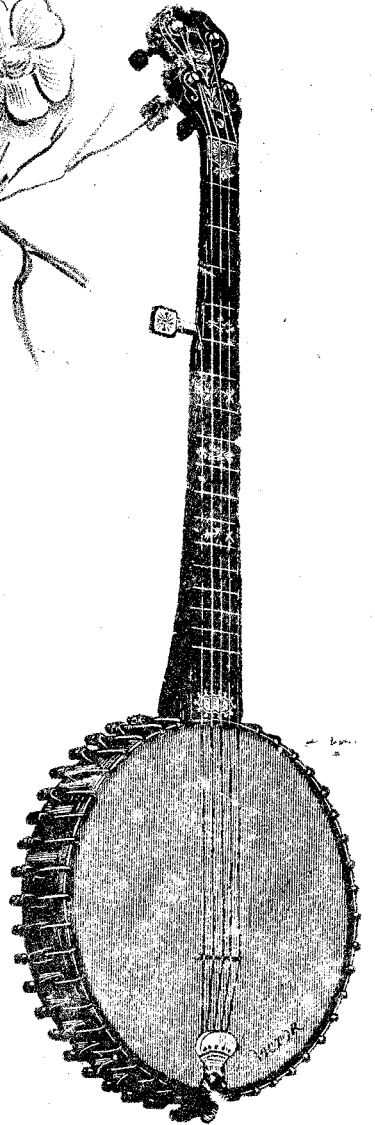
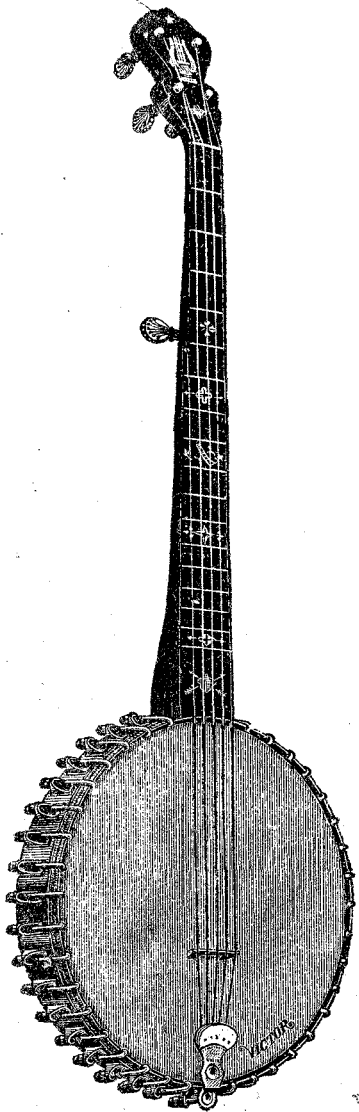


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"VICTOR" *Ray*



MANUAL.

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BANJO MANUAL

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“VICTOR”

BANJO MANUAL

SKETCH OF GEORGE C. DOBSON, THE AUTHOR.

[FROM “THE FOLIO,” FEBRUARY, 1886.]

George C. Dobson, the well-known banjo player and teacher, today stands at the head of his profession. To him more than to any other individual or number of individuals is due the wide-spread popularity of the banjo in all circles of society. This has been accomplished primarily by the attention which Mr. Dobson has for years given to improving the instrument, until it now seems perfect in all its parts. Compared with what it was a quarter of a century ago, and with its musical limitations then, the banjo of the present is practically a new instrument of great popularity. As a player and teacher of the instrument, he stands at the head of all others. Mr. Dobson was born in Williamsburg, N. Y., about forty years ago, and inherited and early exhibited strong musical talent. The banjo was the instrument to which his attention was first attracted in a marked degree, and he soon mastered the instrument, his playing when a mere boy attracting the attention of leading theatrical and concert managers of New York, Philadelphia, Baltimore, Washington, and other cities South and West. He first began teaching in New York, where he at once took high rank, and met with immediate success.

James Gordon Bennett was one of his first pupils in that city. In 1870 he came to Boston, where, at 294 Shawmut Avenue, he has since lived, and where he has taught with equally great success. Among his many pupils may be mentioned Lotta, Judic, and a daughter of Lawrence Barrett. Mr. Dobson frequently appears on the concert platform, and always achieves signal triumphs. He is an author of repute, having written seven different works which have attained a great sale, and his instruction books are not only standard, but indeed the only ones of the kind in use. In directing the manufacture of the banjo, Mr. Dobson stands without a rival. His thorough knowledge of music, his familiarity with this instrument, his experience as performer and teacher, have all been applied by him in improving the instrument so that the banjos made under his personal supervision are everywhere acknowledged to be the best in the world. In his superb “Victor” banjo it may well be believed that he has attained perfection. Certain it is that no other banjo has ever been or is now made that compares with this in all those qualities of beauty and of tone that go to make up the perfect instrument.

"VICTOR"

BANJO MANUAL


BY GEO. C. DOBSON.


PART I.



RUDIMENTS.



RELATIVE VALUE OF NOTES.



Every musical sound is expressed by characters called Notes; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.



The longest sounds are designated by this character, , which is called a **WHOLE NOTE**, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order:—down, left, right, up.


A sound continued but half the time, that is, while counting two, or making two beats, is expressed by a **HALF NOTE**, the stem of which may be turned either upward or downward, thus: 


A **QUARTER NOTE**, the time of which is but one beat, is made thus:  or  with the stem either way.


All notes of shorter duration are expressed by bars across the stems, thus: **EIGHTH NOTE**,  or .


A **SIXTEENTH NOTE**, thus:  or 

A **THIRTY-SECOND NOTE**, thus:  or 

When several notes of the same character follow in succession, the bars are usually connected in this manner. Eighth notes with one bar, thus: 

Sixteenth notes with two bars, thus: 







Thirty-second notes with three bars, thus: 

Often we find eighth and sixteenth notes connected in this manner, 

And various other combinations, as follows:



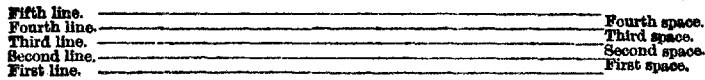
TABLE OF THE NOTES AND THEIR PROPORTIONS.

One whole note,	-	-	-	-	-	
is equal to two half notes,	-	-	-	-	-	
is equal to four quarter notes,	-	-	-	-	-	
is equal to eight eighth notes,	-	-	-	-	-	
is equal to sixteen sixteenth notes,	-	-	-	-	-	
is equal to thirty-two thirty-second notes.	-	-	-	-	-	

THE STAFF.

As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

THE STAFF.

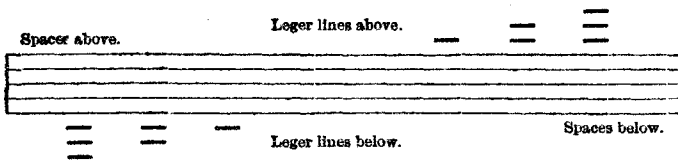


A note is on the line when the line passes through it, and on the space when between the lines.




When more than five lines are required to designate any particular note that is too high or too low to be represented upon the staff, we use small lines both above and below the staff. These lines are called **LEGER LINES**, and are designated as the first leger line above, second leger line above, &c., or first leger line below, second leger line below, &c.


The first note above the staff is said to be upon the space above.



The first note below the staff is said to be upon the space below.

All Staves commence with a character called a **CLEF**.

There are two clefs in common use. The **TREBLE**, or **G CLEF**,  which is used for the *right hand* in Pi-

ano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife and Clarionet. The **BASS**, or **F CLEF**, 

is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a **BRACE**.

A duet for two violins, or for Flute and Violin, would be connected thus:—



Music for the Piano-Forte, or Melodeon, thus:—

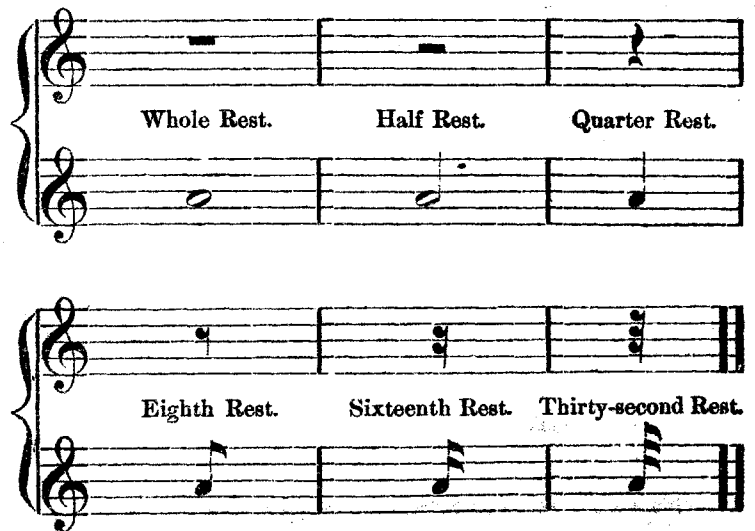


THE RESTS.

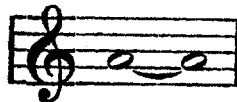
Every note has its corresponding **REST**, denoting **silence**, or a **stop**. They are placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

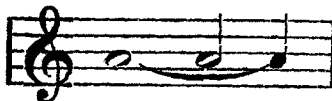
A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

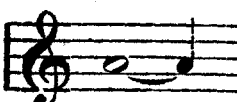
THE USE OF NOTES AND THEIR CORRESPONDING RESTS.

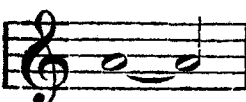


A **TIE** — above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.

 is equivalent to one note, the time of which is eight beats.

 is equivalent to one note, the time of which is seven beats.



 is equivalent to one note or five beats.

 is equivalent to one note of six beats.

By combinations of this sort we can express a sound of any duration required.

A dot *following* a note or rest makes it half as long again.

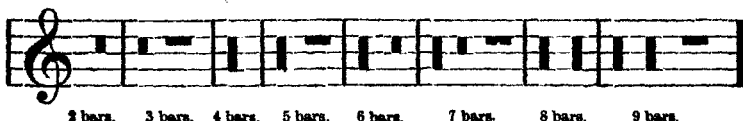
 is equal to   is equal to 

 is equal to 



Rests are never tied, 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:—



Two dots placed after a note, or rest makes it three-fourths longer than its actual length, thus:—

 is equal to 

 is equal to 



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 called 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:—

Written.  Played. 

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

Written.  Played. 

We frequently find the *Legato* and *Staccato* movements combined, which mostly occurs in music written for the violin, and is played by detaching the notes with the movement of the bow in one direction, either up or down.



A *Triplet* is a group of three notes played in the time of two.

A figure 3 is always placed over or under a triplet.



A figure 6 signifies that six notes are to be played in the time of four.



Other combinations of notes are made, and the number marked above them, thus:

Seven to be played in the time of four.



Ten to be played in the time of eight.



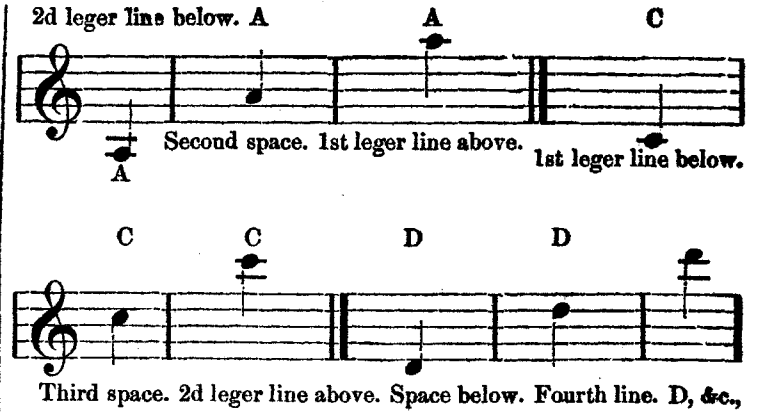
Nine to be played in the time of eight, &c.,



THE SCALE.

Notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a SCALE. It will be observed that notes of the same name or letter occur several times in a regular scale, but always in a different position on the staff.

THE SCALE.



The notes upon the lines are

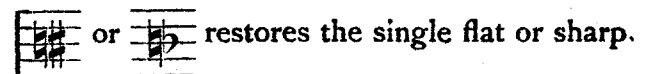
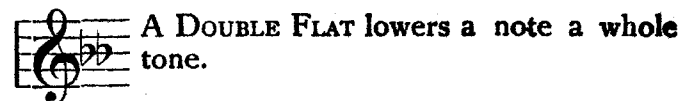
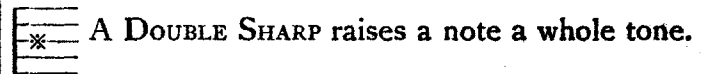
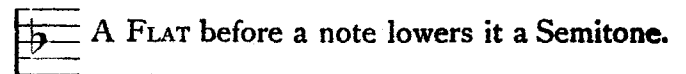
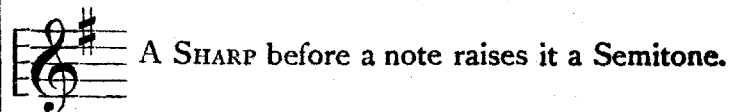


The notes upon the spaces spell the word *Face*.



SHARPS AND FLATS.

The pitch of any note may be changed by prefixing any of the following characters.



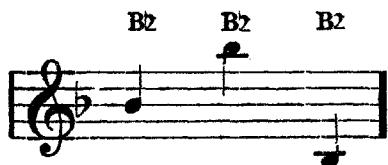
Flats or Sharps placed at the commencement of a piece of music affect every note throughout the piece

upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff.

Any flat or sharp that is not so situated is called an ACCIDENTAL



Here every F and C are to be made sharp, no matter what their situation upon the staff.



When flats are situated in the same position, the effect is the same as that of the sharps.

All music is divided into equal portions of time by perpendicular lines called BARS, and the music between any two bars is called a MEASURE. When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus:—

EXAMPLE OF THE SHARP.



EXAMPLE OF THE FLAT.



EXAMPLE OF THE NATURAL.



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:—



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

One sharp. Two sharps. Three sharps. Four sharps.

Where the signature is

that sharp is always F FC FCG FCGD

Five sharps. Six sharps. Seven sharps.

FCGDA FCGDAE FCGDAEB

One flat. Two flats. Three flats. Four flats

Where the signature is

that flat is always B BE BEA BEAD

Five flats. Six flats. Seven flats.

BEADG BEADGC BEADGCF

Thus it will be seen that every note can be made sharp or flat; and therefore the signature which determines a key, may contain seven sharps or flats.

TIME.

By COMMON TIME, which is expressed by these characters C and sometimes by the figures $\frac{4}{4}$ etc., we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus:—





The various kinds of Time are indicated by the following figures. The upper figure indicates the number of notes to a measure, and the under one the kind of notes.

Common Time. Three-four Time. Two-four. Three-eight.



Four-quarter notes. Three-quarter notes.

Six-eight. Nine-eight. Twelve-eight. Common Time.



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 $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ &c., 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 be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups. 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 receive a particular emphasis, it is shown by the characters *fs*, *rf*, or >, or \wedge . 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.



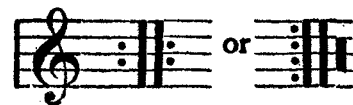
SYNCOPIATION.



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



Dots before or after a double bar, signify repetition.



When the letters D. C.—which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last

strain, it implies 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.

EXAMPLES.

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; 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 till we reach the ☉.

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.

ABBREVIATIONS.

When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

A whole note with a single dash signifies that it is to be played as eighth notes.

A double dash, to be played thus:—

OTHER EXAMPLES OF ABBREVIATIONS.

Written. Played.

Written. Played.

This character signifies repetition:

Written. Played.

Written. Played.

A SWELL \langle and DIMINUENDO \rangle are often united, $\langle \rangle$ the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness.

This character is called a TURN, and is executed in the following manner:—

Written. Played. Written. Played.

There are several kinds of turns: the plain turn , inverted turn , turn after a dot, &c., which are fully explained in the following examples:

Plain turn. Inverted. Turn after a dot.

Written. Played.

A SHAKE () is one of the principal embellishments of music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is the sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two its resolution. Shakes, and all other kinds of Graces, must be played in proper time.

PLAIN SHAKE.

Written. Played.

PASSING SHAKE.

Written. Played.

TURNED SHAKE.

Written. Played.

Preparative. Resolution.

APPOGIATURA OR GRACE NOTE.

The Appoggiatura, or Grace note, is a small note reversed and added to other notes for sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note immediately after it. There are two kinds of Appoggiaturas, the greater and the lesser.

OTHER EXAMPLES.

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 1mo and 2mo, (that is to be repeated,) it implies that when played the second time, the 2mo is to be substituted for the 1mo, 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 note are included in counting the distance.

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

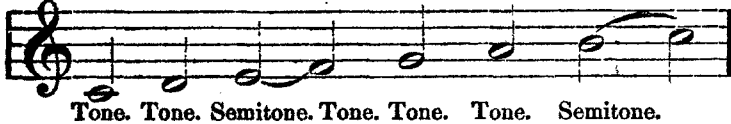
Intervals of a Second. Intervals of a Third.

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, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, &c.

Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order:

1, 2, 3, — 4, 5, 6, 7, — 8.



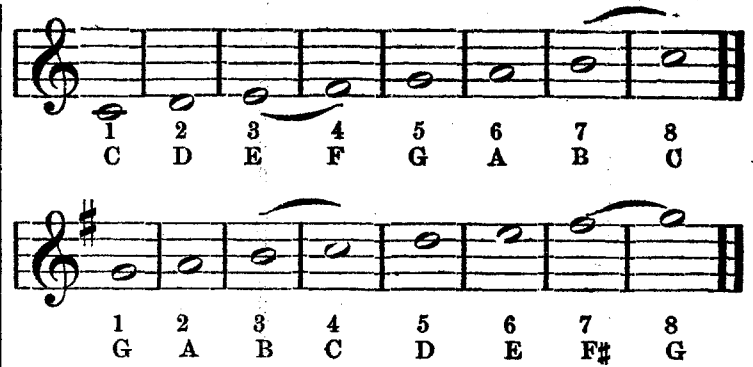
A Semitone always between E and F, also between B and C, which are the third and fourth, seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

TRANSPOSITION OF THE KEYS, OR SCALE.

When C is taken as 1, the scale is to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.

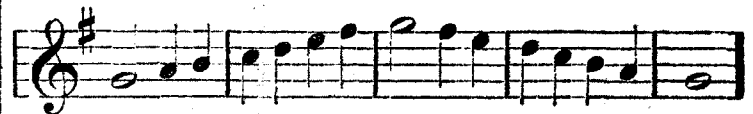


The same method is followed in all transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F). The order of intervals must be the same in the flat keys as in the sharp; hence the B must be made flat.

THE SHARP KEYS.

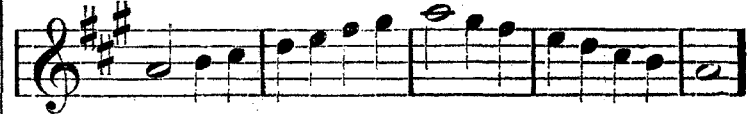
G MAJOR.



D MAJOR.



A MAJOR.

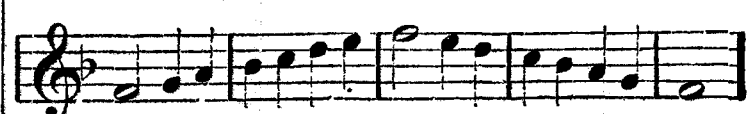


E MAJOR.



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).

EXAMPLE.

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.

MINOR SCALES.

E MINOR.

B MINOR.

F \sharp MINOR.

C \sharp MINOR.

D MINOR.

B MINOR.

G MINOR.

F MINOR.

CHROMATIC SCALE.

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

CHORDS.

CHORDS, or double notes, are written one above the other, and can be played upon the Banjo, Guitar, Violin, Piano, Melodeon, &c. In music for the Flute, Clarinet, Fife, &c., the upper note only must be played.

DICTIONARY OF MUSICAL TERMS.

A. (Balken) by, for.
ACCELERANDO, (*Ac.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, (*Ad.*) a very slow degree of movement.
ADAGISSIMO, (*Ad.iss.*) extremely slow.
AD LIBITUM, (*Ad. lib.*) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETTOSO, (*Aff.*) affectionate, tender.
AGITATO, **CON AGITAZIONE**, (*Ag.*) with agitation, anxiously.
AL, **ALL'**, **ALLA**, (*Al.*) to the; sometimes, in the style of.
ALLEGREMENTE, (*Alleg.*) with quickness.
ALLEGRETTO, (*Alleg.*) somewhat cheerful, but not so quick as allegro.
ALLEGRETTO SCHERZANDO, (*Alleg.*) moderately playful and vivacious.
ALLEGREZZA, (*Alleg.*) joy; as, *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*Alleg.*) extremely quick and lively.
ALLEGRO, (*Alleg.*) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation.
AL SEGNO, **AL SEG.**, or the character S signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark A over a double bar.
ANDANTE, (*And.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*And.*) somewhat slower than *andante*.
ANIMATO, **CON ANIMA**, **ANIMOSO**, (*An.*) with animation, in a spirited manner.
A PIACERE, **A PIACIMENTO**, (*Plac.*) at the pleasure of the performer.
APPOGGIATURA, (*App.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*App.*) dwelt, leaned upon.
ARIA, (*Aria*) an air or song.
ARIOSO, (*Ari.*) in the style of an air.
ARPEGGIANDO, (*Arpeg.*) passages formed of the ARPEGGIATO, notes of chords taken in rapid ARPEGGIO, succession, in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (*Ass.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very *adagio*.
A TEMPO, (*Temp.*) in the regular time.
A TEMPO GIUSTO, (*Temp.*) in strict and equal time.
ATTACCA, **ATTACCA SUBITO**, (*Att.*) implies that the performer must directly commence the following movement.
BALLAD, a short and familiar song.
BARCAROLLE, (*Barcar.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*Ben.*) well; as, *ben marcato*, (*Ben.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly-accented manner.
BIS, (*Bis.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRILLANTE, (*Brill.*) an expression indicating a showy and sparkling style of performance.
BRIOSI, (*Briosi*) with brilliancy and spirit.
CON BRIO, (*Con Br.*) sprinkled, broken into arpeggios.
CADENCE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENZA, (*Cad.*) a shake; also, a cadence in harmony; as, *cadenza parlata*, a perfect cadence; *cadenza romanza*, an interrupted cadence.
CADENZA, (*Cad.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (*Cal.*) gradually diminishing in tone and quickness.
CALORE, (*Cal.*) with much warmth and animation.
CANONE, (*Can.*) a canon, or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (*Can.*) in a graceful and singing style.
CANTANTE, (*Can.*) a part to be executed by the voice.
CAPELLA, **ALLA**, (*Cap.*) in the church style.
CAPO, (*Cap.*) the head, or beginning.
CAPRICCIO, (*Cap.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts of a humorous character.
CAYATINA, (*Cay.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Chant.*) a song or melody; the vocal part.
CHE, (*Che.*) than; as, *poco piu che andante*, rather slower than *andante*.
CHORD, a combination of sounds forming harmony.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*Coda*) a few bars added at the close of a composition, beyond its natural termination.
COLLA PARTE, (*Colla P.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*Con.*) with; as, *con espressione*, with expression; *con brío*, with brilliancy and spirit.
CONCORD, (*Conc.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*Conc.*) a composition intended to display the powers of some particular instrument.
CON DOLEZZA, (*Con Dole.*) with sweetness.
CON DOLORE, (*Con Dole.*) mournfully, with sadness.

CON GRAVITA, (*Con Grav.*) with gravity.
CON GRAZIA, (*Con Graz.*) with grace.
CON GUSTO, **GUSTOSO**, (*Con Gust.*) with taste.
CON IMPETO, (*Con Imp.*) with impetuosity.
CON MOTO, (*Con Mot.*) in an agitated style, with spirit.
CON SPIRITO, (*Con Spir.*) with quickness and spirit.
CRESCENDO, or **CRES.**, (*Cres.*) with a gradually increasing quantity of tone.
DA, (*Da.*) by.
DA CAPO, or **D. C.**, (*Da Cap.*) from the beginning, an expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.
DAL, (*Dal.*) by; as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (*Decres.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*Delic.*) delicacy; as, *con delicatezza*, with delicacy of expression.
DELICATO, (*Delic.*) delicately.
DIATONIC, (*Diato.*) naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.
DILUENDO, (*Dilu.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or **DIM.**, (*Dim.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*Di Mol.*) an expression which serves to augment the signification of the word to which it is added, as *allegro di molto*, very quick.
DIVERTIMENTO, (*Div.*) a short, light composition, written in a familiar and pleasing style.
DOLCE, or **DOL.**, (*Dol.*) implies a soft and sweet style.
DOLCEZZA, or **CON DOLCEZZA**, (*Dol.*) with sweetness and softness.
DOLCEMENTE, (*Dol.*) in a sweet and graceful style.
DOLOROSO, (*Dolor.*) indicates a soft and pathetic style.
E, **ED**, the Italian conjunction *and*; as, *flauto e violino*, flute and violin; *nobiltamente ed animato*, with grandeur and spirit.
ELEGANTE, (*Eleg.*) with elegance.
ELEGANTE, (*Eleg.*) with elegance, gracefully.
ENERGICO, **CON ENERGIA**, **ENERGICAMENTE**, (*Energ.*) with energy.
ESPRESSIVO, or **CON ESPRESSIONE**, (*Exp.*) with expression.
ESTRAYAGANZA, (*Est.*) extravagant and wild, as to composition and performance.
FACILITA, (*Fac.*) a facilitation, an easier adaptation.
FANTASIE, (*Fant.*) a species of composition in FANTASIA, (*Fant.*) which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, or other piece.
FINE, (*Fine*) the end.
FORTE, or **FOR.**, or simply **f.**, (*For.*) loud.
FORTISSIMO, or **ff.**, (*Fort.*) very loud.
FORZANDO, or **FORZ.**, or **ffz.** implies that the note is to be marked with particular emphasis or force.
FUGO, **CON**, (*Fug.*) with intense animation.
FUGIONE, or **CON FUGA**, (*Fug.*) with fire.
GALEONEN, (*Galeon.*) in a cheerful and lively style.
GALLOPPE, (*Gallo.*) a gallop; a quick German dance-tune.
GALOP, (*Gallo.*) a quick species of dance, generally in 2-4 time.
GIUSTO, (*Giust.*) in just and exact time.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.
GRANDIOSO, (*Grand.*) in a grand and elevated style.
GRAN GUSTO, (*Grand.*) in an elevated, grand style.
GRAVEMENTE, (*Grav.*) dignified and solemn.
GRAVE, (*Grav.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (*Grav.*) gravity; as, *con gravita*, with gravity.
GRUPPETTO, (*Grup.*) a group of notes; a turn.
GUETTO, (*Gu.*) a turn, or grace.
GUSTO, **GUSTOSO**, or **CON GUSTO**, (*Gust.*) with taste, elegantly.
IL, (*Il.*) the.
IMITAZIONE, (*Imit.*) an imitation.
IMPETUOSO, (*Imp.*) with impetuosity, impetuously.
IMPROMPTU, (*Imp.*) an extemporaneous production.
IMPROVISARE, (*Imp.*) to compose or sing extemporaneously.
IN, (*In.*) in; as, *in tempo*, in time.
INNOCENTE, **INNOCENTEMENTE**, (*Innoc.*) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, (*Intr.*) a short introductory introduction.
INTRODUZIONE, introduction.
ISTESSO, (*Ist.*) the same; as, *istesso tempo*, the same time.
LARGHETTO, (*Larg.*) indicates a time slow and measured in its movement, but less so than *Largo*.
LARGHISSIMO, (*Larg.*) extremely slow.
LARGO, (*Larg.*) a very slow and solemn degree of movement.
LEGATO, (*Leg.*) in a smooth and connected manner.
LEGATISSIMO, (*Leg.*) exceedingly smooth and connected.
LEGGEREMENTE, (*Legg.*) with lightness and gayety.
LEGGIARDO, (*Legg.*) light, gentle.
LEGGIERAMENTE, (*Legg.*) lightly, gently.
LEGGIERO, or **CON LEGGIEREZZA**, (*Legg.*) with lightness and facility of execution.
LEGGIERISSIMO, (*Legg.*) with the utmost lightness and facility.
LENTANDO, (*Lent.*) with increasing slowness.
LENTAMENTE, (*Lent.*) in slow time.
LENTO, (*Lent.*) slow.
LEISON, (*Leis.*) smoothness of connection; also, a connection.
LOCO, (*Loc.*) This word implies that a passage is to

be played just as it is written in regard to pitch; it generally occurs after *Sia alla*, or *Sea bassa*.
MA, (*Ma.*) but; as, *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, (*Ma.*) with majestic and dignified expression.
MAIN, (*Main.*) the hand; as, *main droite*, *main gauche*, or *M. D.*, *M. G.*, the right or left hand in piano-music.
MANO, (*Man.*) the hand. *Mano dritta*, or *destra*, the right hand; *mano sinistra*, the left hand.
MARCATO, (*Mar.*) in a marked and emphatic style.
MARZIALE, (*Mar.*) a martial style.
MELANGE, (*Mel.*) a composition founded on several favorite airs; a medley.
MEME, (*Mem.*) the same; as, *memme mouvement*, in the same time.
MESTO, (*Mest.*) mournfully, sadly, pathetically.
MESTOSO, (*Mest.*) sadly, pensively.
METRONOME, (*Met.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*Mezz.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARATTERE, (*Mezz.*) implies a moderate degree of expression and execution.
MODERATO, (*Mod.*) with a moderate degree of quickness.
MOLTO, (*Molto*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (*Mor.*) a piece or musical composition of any kind.
MORDENTE, (*Mor.*) a beat or transient shake.
MORENDO, (*More.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*Moss.*) quicker; as, *piu mosso*, with more movement, quicker.
MOTO, or **CON MOTO**, (*Mot.*) with agitation.
MOVIMENTO, (*Mov.*) time, movement.
NOBLE, (*Nob.*) with nobleness, grandeur.
NOBILMENTE, (*Nob.*) with nobleness, grandeur.
NOTTURNO, (*Not.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*O.*) or, as *flauto o violino*, flute or violin.
OBBLIGATO, or **OBBLIGATI**, (*Obbl.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or **Sva.**, (*Ott.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*Pass.*) in an impassioned manner.
PATETICO, (*Pat.*) pathetically.
PATHEIQUE, (*Pat.*) pathetic.
PASTORALE, (*Past.*) a soft and rural movement.
PEDALE, (*Ped.*) a pedal or stationary bass. In piano-music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, **PERDENDOSI**, or **PERDEN.**, (*Perd.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Peu.*) a little.
PHRASE, a short musical sentence, containing an incomplete idea.
PIACERE, (*Piac.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or **pp.**, (*Pian.*) extremely soft.
PIANO, or **p.**, (*Pian.*) soft.
PIU, (*Piu.*) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.
PIU ANIMATO, (*Piu An.*) expressively, plaintively.
PLUS, (*Plus.*) more; as, *plus anime*, with greater animation.
POCO, (*Poco.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (*Poco a Poco.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POU, (*Pou.*) men; as, *piano pou forte*, soft then loud.
POLONA, (*Pol.*) a slow, Polish dance, in 3-4 time.
POLONAISE, (*Pol.*) time, of a peculiar rhythmic construction, as the melodial members usually terminate on the third quarter of the measure.
POMPOSO, (*Pom.*) in a grand and pompous manner.
PORFAMENTO, (*Porf.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBLE, (*Poss.*) possible; as, *piu forte possibile*, as loud as possible.
POTPOURRI, (*Potp.*) a fantasia on favorite airs.
PRECIPITATO, (*Pre.*) in a hurried manner.
PRECISIONE, (*Pre.*) with precision, exactitude.
PRELUDIO, (*Pre.*) a prelude or introduction.
PREMIERE FOIS, (*Pre.*) first; as, *premiere fois*, first time.
PRESTISSIMO, (*Pre.*) the most rapid degree of movement.
PRIMO, (*Pr.*) very quick.
PRIMO VIOLIN, (*Pr.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Quad.*) a French dance.
QUASI, (*Quasi*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUITTO, (*Quit.*) with calmness or repose; quietly.
RADDOLCENTE, (*Radd.*) with augmented softness.
RALDOLCENTE, (*Rald.*) with augmented softness.
RALLEZANDO, (*Rall.*) implies a gradual diminution of the speed of the movement.
RAPIDO, (*Rap.*) rapidly.
REFRAIN, (*Ref.*) a burden, or tag-end to a song.
RINFORZANDO, **RINFORZATO**, or **rinf.**, or **rf.**, (*Rinf.*) with additional tone and emphasis.
ROMANCE, (*Rom.*) a short lyric tale set to music; *romanza*, (*Rom.*) a or simple and elegant melody suitable to such words.
RONDÉAU, (*Rond.*) a composition of several strains repeated 4 or members, at the end of each of which the first part or subject is repeated.

RITENENTE, **RITENUTO**, (*Rit.*) a decrease in the speed of the movement.
SCHERZANDO, **SCHERZATO**, **SCHERZOSO**, or **SCHERZ.**, (*Sch.*) in a light, playful, and sportive manner.
SEGNÒ, or S (*Seg.*) a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.
SEQUE, **SEQUITO**, (*Sequ.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the finale now follows. It is also used in the sense of, in similar, or like manner, to show that a subsequent passage is to be played like that which precedes it.
SEMPLICE, **SEMPLICEMENTE**, (*Sem.*) with simplicity, artlessly.
SEMPRE, (*Sem.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
SERIOSO, (*Ser.*) in a serious style.
SERPEGLIANDO, (*Serp.*) gently and silently creeping onwards, quietly advancing.
SFORZATO, **SFORZANDO**, or **sf.**, (*Sfor.*) implies that a particular note is to be played with emphasis.
SICILIANO, (*Sic.*) a movement of a slow, soothing pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*Sinf.*) a symphony or orchestral composition in many parts.
SILVANDO, (*Silv.*) a gradual diminution in the time or speed of the movement.
SMORZANDO, (*Smorz.*) a gradual diminution as to tone.
SOAVE, (*Soav.*) in a soft, sweet, and delicate style.
SOGETTO, (*Soget.*) the subject or theme.
SOLI, plural of **SOLO**, (*Soli*) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, **SOLA**, (*Solo.*) alone.
SOLO, (*Solo.*) a composition, or even a passage, for a single voice or instrument.
SONATA, (*Son.*) a composition consisting of SONATE, (*Son.*) several movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or **SOST.**, (*Sost.*) sustained; continuous in regard to tone.
SPIRITO, **CON SPIRITO**, (*Spir.*) with spirit.
SPIRITOSO, (*Spir.*) with great spirit.
STACCATO, (*Stac.*) implies that the notes are to be played distinct, and detached from one another.
SUBITO, (*Sub.*) the same.
SUBITO, (*Sub.*) quickly; as, *volti subito*, turn quickly.
SUITE, (*Suite*) a series, a collection; as, *une suite de pieces*, a series of lessons.
SYNCOPE, (*Syn.*) in a constrained and syncope style.
SYNCOPE, (*Syn.*) When a tone begins on a suspended part of a measure, and is continued in the next part of the measure or on the first part of the succeeding measure.
TACET, (*Tacet.*) implies that during a movement, or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play.
TANTO, **NON**, (*Tanto.*) not so much; not too much.
TARDO, (*Tard.*) slowly, in a dragging manner.
TEMA, (*Tema.*) a subject or theme.
TEMPO, (*Temp.*) in a temperate manner.
TEMPO COMODO, (*Temp.*) in a convenient degree of movement.
TENDREMENTE, (*Tendr.*) affectionately, tenderly.
TENERAMENTE, **TENERO**, or **CON TENEREZZA**, (*Tener.*) tenderly.
TENUTO, or **TEN.**, (*Ten.*) implies that a note, or notes, must be sustained or kept down the full time.
TIEME, (*Tiem.*) a subject.
TIROSO, (*Tiro.*) with timidity and awe.
TRANQUILLO, **TRANQUILLAMENTE**, or **CON TRANQUILLEZZA**, (*Tran.*) tranquilly, composedly.
TREMENDO, (*Trem.*) with a tremendous expression, horribly.
TREMANDO, (*Trem.*) implies the reiteration of a TREMOLATE, note or chord with great rapidity.
TREMOLATO, (*Trem.*) so as to produce a tremulous kind of sound.
TRILLANDO, (*Trill.*) a succession of shakes on different notes.
TRILLE, (*Trill.*) a shake, a trill.
TRILLO, (*Trill.*) a shake, a trill.
TRIO, (*Trio.*) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (*Tutta For.*) with the utmost vehemence, as loud as possible.
TUTTI, (*Tutti.*) a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN, (*Un.*) a; as, *un poco*, a little.
VALCE, (*Val.*) a waltz.
VALSE, (*Val.*) a waltz.
VELOCE, or **CON VELOCITA**, (*Vel.*) in rapid time.
VELOCISSIMO, (*Vel.*) with extreme rapidity.
VIBRANTE, (*Vibr.*) a peculiar manner of touching the keys of the piano.
VIGOROSO, **VIGOROSAMENTE**, (*Vigor.*) boldly, vigorously.
VISTAMENTE, (*Vist.*) with quickness.
VITE, (*Vite.*) with vivacity, or **CON VIVACITA**, (*Vite.*) with briskness and animation.
VIVACISSIMO, (*Vite.*) with extreme vivacity.
VIVACITA, (*Vite.*) vivacity.
VIVO, **CON VIVEZZA**, (*Vivo.*) animated, lively.
VOCE, (*Voc.*) the voice.
VOLANTE, (*Vol.*) in a light and rapid manner.
VOLTA, (*Vol.*) time of playing a movement; as, *prima volta*, the first time of playing, &c.
VOLTA SUBITO, or **S.**, (*Vol.*) turn over quickly.
WALZER, (*Wal.*) a waltz.

"VICTOR"

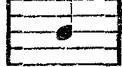
BANJO MANUAL


HOW TO STRING THE BANJO.


Select the very fine strings which are now manufactured abroad expressly for the instrument and may be purchased of all dealers. The fourth string is the Bass, which should be a fine silver string, wound on white silk, which are wound of late expressly for the Banjo, while formerly a Guitar D string was used in its stead, which is not so good for the Banjo, in tone or durability. On inserting the strings in the tail piece, fasten the knot on the upper side of the same, which lifts it from the head, and in winding the string around the peg, always let the coil lie close to the surface of the handle, thereby holding the peg in place, while, if the string be wound on the upper portion of the peg, it continually slips and gets out of tune.

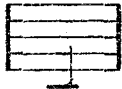
THE TONES, AS REPRESENTED ON THE STAFF, PRODUCED ON THE FIVE OPEN STRINGS.


It will be seen by the above diagram, that when the Banjo is properly tuned,

the first string open, is B. 

the second string open, is #G. 

the third string open, is E. 

the fourth string open, is A. 

The fifth string open, is E. 

Now take four of these notes, as per example, and we produce the chord of E Major, the chord most readily performed on the Banjo, especially by a beginner, as they are all on open strings.

Arpeggio chord.

Having performed the above chord in a peggio style, (arpeggio is to play one note after the other, commencing with the lowest, in quick succession, the sign for which is a curved line,) we place down two fingers of the left hand, as follows: The first finger at the first fret of the second string; the second finger on the second fret of the first string, and we produce the following chord of A Major.

It will be observed that there is an additional sharp to the one occurring on the second string open, that one which occurs on the first string, at the second fret, C#, will be explained farther on.

HOW TO TUNE THE BANJO TO PRODUCE THE TONES AS SHOWN IN THE DIAGRAM ON PRECEDING PAGE.

Tune the fourth string to A, from a pitch pipe, then place the second finger on the seventh fret of the fourth string, which tone produced, will be E, then tune the third in unison with it, place the second finger on the fourth fret, of the third string, which gives #G, and tune the second in unison with it; then place the second finger on the third fret, of the second string, which gives B, and tune the first in unison with it, then place the second finger on the fifth fret, of the first string, which gives E, and tune the fifth in unison with it; then play the following exercise on the two chords already explained to familiarize the sounds.

EXERCISE AFTER TUNING.

HOW TO HOLD THE BANJO.

The rim of the Banjo should rest on the centre of the right thigh, and kept in that place by the right breast resting on the upper portion of it. Rest the left foot flat on the floor, and elevate the right foot on the ball, rest the neck (or handle) of the Banjo in the hollow of the left hand, the first and second fingers directly over the second and first string. (See cut.)



The wrist of the right hand should rest directly over the tail piece, bringing the right hand just in front of the bridge, resting the third or fourth finger on the parchment, (or head) to steady the hand while picking.

SIGNS FOR RIGHT HAND FINGERING, IN PICKING, OR GUITAR STYLE.

For the first finger, one dot, thus, •; for the second finger, two dots, thus, ••; for the third finger three dots, thus, •••. See cut showing the position of the right hand, in picking or guitar style.



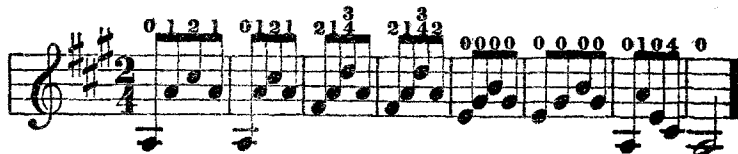
LEFT HAND FINGERING.

One figure above or below the staff, indicates the finger employed, also the fret at which the string is stopped. When there are two figures added to a note, the upper one indicates the fret, while the lower one indicates the finger that stops the string. The zero, thus, 0, indicates an open string.

EXERCISES.

RIGHT AND LEFT HAND FINGERING.

No. 1.



No. 2.



STROKE PLAYING.

Partly close the hand, bringing the forefinger near the palm, then each of the following fingers a little farther from the palm, bringing the forefinger an inch and a half from the inside of the thumb. Notes to be made by the thumb will have a cross, thus: x. Notes to be made by the back of the nail of the forefinger, will have the letter N.

EXAMPLE.



See following cut for position of the right arm from the shoulder, also of the right hand in playing the stroke.

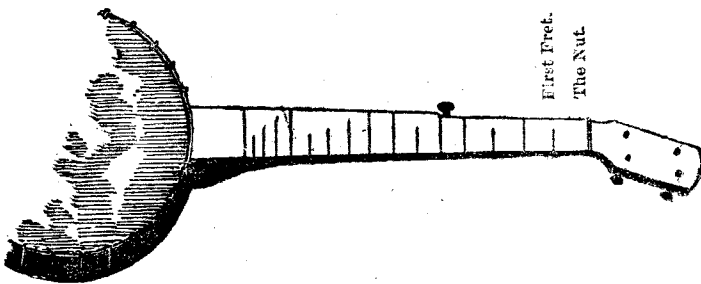


THE RULE FOR FRETTING THE BANJO WITH RAISED OR LEVEL FRETS.

As many Banjos vary in size, it would be useless to make a diagram (to insert in this book) to fret them all by, therefore, whatever length the handle of your Banjo is, the following rule will enable you to fret it correctly: Place the bridge on the parchment, about three inches from the edge of the hoop, (the edge where the tail piece rests,) and mark the same with a pencil, then divide the distance from the nut (the small piece of wood over which the strings pass to the pegs) to the bridge into 18 equal parts, and mark the first fret, then divide from the first fret to the bridge into 18 equal parts, and mark for the second fret, and so on until you get 16 frets. The frets should be of fancy wood, about an 8th or a 16th of an inch in width, inlaid level with the surface of the fingerboard. The first, third, sixth, ninth, and thirteenth frets, should be inlaid half the width of the finger-board.

The second, fourth, fifth, seventh, eighth, twelfth, and sixteenth, should be inlaid the full width of the finger-board, while the rest of them should taper from two-thirds a little less than each other, as shown in the following cut.

ILLUSTRATING THE ABOVE MANNER OF FRETTING THE BANJO WITH LEVEL INLAID FRETS.



By this manner of fretting, the positions on the Banjo can be readily committed to memory, and greater facility in performing can be attained in less time, than where the frets extend the entire width of the finger-board. The latest and most modern manner of fretting the Banjo is with raised frets. They should extend the full width of the finger-board and the positions should be inlaid in front of the 5th, 7th, 8th, 12th and 18th frets. The wire for fretting the Banjo in this manner can be purchased in brass, or German silver. They are inserted by using a fine saw which makes a cut the size of insertion part of the fret. We give the instruction for fretting the Banjo both ways, our preference is for the raised frets.

HOW TO PUT A HEAD ON A BANJO.

Select a good lime cured, calf skin head, one that is not too thick, or too thin. It should be even in all parts; be sure to not get one that is made transparent by a preparation, as they are without tone or durability. Where a portion of a head is clear, (transparent) and a portion is white, they are the best, as there has been no artificial means employed to make it clear. Wet the head for about five minutes, until the rattling stiffness disappears, then place it over the top of the hoop, place on the wire hoop, then the straining hoop, upon which the hooks are used to stretch the same; if the head is too small to pull through with the fingers, use a small pair of plyers, and get all the wrinkles out around the wire hoop, before pressing the upper hoop down, then put on the screws, about four, in equal distances around the hoop; these four hooks will hold the rim in its place, while you once more go around the hoop of the Banjo, and see that the edge of the head is well drawn through, having every wrinkle drawn out. Then put on the remainder of the hooks, and with your wrench, draw down the head, until it is within an eighth of an inch from the edge of the wooden hoop, then trim the surplus head, with the sharp edge of a small knife; let it rest, while trimming the head, on the brass hoop, taking care not to let the knife slip and cut any other portion but the part you are cutting off. Let the brass hoop remain up the eighth of an inch, until the head becomes thoroughly dry, and then tighten it a little, from time to time (every few days,) and by the time the brass hoop is drawn level with the wooden hoop, it will have become thoroughly dry and seasoned, and will not be apt to stretch much more. All Banjo heads, no matter how tight they are, are more or less affected in damp weather, and at such a time they should not be meddled with, as the head will resume that toughness and tightness, as the atmosphere changes; but in a case where the performer wishes to use the instrument specially, the head may be tightened at any time. The best Banjo may be spoiled, as far as the tone is concerned, in putting on the head, while an inferior Banjo may be greatly improved, when the head is properly put on.

HOW TO CLEAN A SOILED BANJO HEAD WITHOUT REMOVING IT.

Wet a sponge, or cloth, in a little soap water, and rub lightly over the part soiled, which will remove all

the dirt at once, then rub it off with a moist cloth, of clean water, finishing with a dry cloth. The dampness you have subjected the head to through this process will soon dry off, leaving the head looking as clean and good as new.


THE CARE OF THE INSTRUMENT.


The Banjo should not be kept in a hot, or damp room, as excessive heat would be apt to warp the wood work, while the head would absorb the dampness. The bridge may be left up, in its place, if the instrument is frequently used, otherwise, taken down. The Banjo is an instrument which requires great care and nursing, to give, at all times, satisfaction to the performer and his auditors. When not in use, it should be kept in a green baize bag, or a box lined with the same.



THE PROPER DIMENSIONS FOR CONSTRUCTING A BANJO.

The width of the hoop should be eleven inches; the depth, two and five-eighths inches. The length of the handle, from the nut to the front edge of the hoop, seventeen and one-half inches. The 5th peg should come directly opposite the fifth fret. The handle should be black walnut, veneered with rosewood, or ebony, on the surface. The hoop may be ash, maple, or oak (a good, heavy rim should be selected). The number of hooks and brackets generally used in tightening the head, are 24; 36, however, adds to the appearance of the instrument, and subjects each hook to less strain, whereby, the threads are less liable to give out, and a still better tone may be produced, as the tighter the head the better the tone, of a properly constructed Banjo. The above dimensions for the length of the handle, (with a 11 inch hoop) bring all the chords in a natural order of fingering, that is, the frets are just a proper distance from each other. Where the handle is longer, the fingering is more difficult, as the frets are wider apart. A bridge made of soft wood, pine, or cedar, is best for tone, a hard wood bridge deadening the tone.

THE NATURAL KEY OF THE BANJO (A MAJOR,) EXPLAINED.

The natural key in music is C Major, having for its signature the G clef. The natural key, however, for the Banjo is the key of A Major, which has, in addition to the G clef,  (and placed next to the same,)

three sharps, thus:  placed on the degrees, F, C, and G, and are equal to a sharp occurring before each individual tone, during the progress of the scale, a piece, or an exercise.

Why is the key of A Major, with three sharps, the natural key of the Banjo? Because the size of the string adopted is suited to the bulk and structure of the instrument, and when tuned with a male voice, the strings are less liable to break than if tuned to a higher pitch; and the tone is more brilliant and satisfactory than if tuned lower. The Banjo, like all other instruments, has its favorite keys, and those keys most suitable for beginners are A and E Major, and  F Minor, and for those advanced, the following keys are often performed in: B Major, D Major, G Major, C Major, F Major,  C Minor, B Minor, D Minor, A Minor, E Minor, &c. All of these keys may be performed in without tuning the Banjo any different from the instructions already given.

THE SCALE OF A MAJOR, IN SECTIONS.

The first four notes of the scale are all made on the fourth string, and are represented below the staff. These four notes must be committed to memory, (before going to the next string,) the literal name, also, at what fret each note is made on the finger-board, also, the position of the note on the staff, and the fingers of the left hand that stops it, must be committed at one and the same time, practically and theoretically.

A zero above the note indicates an open string; a single figure indicates the finger and fret at which it is stopped: of two figures the upper one indicates the fret, the lower one the finger.

PART II.

A COLLECTION OF PIECES FOR THE BEGINNER.

FIRST EXERCISE.

Musical notation for the first exercise, consisting of two staves with treble clefs and a key signature of two sharps (F# and C#). The first staff has a 3/4 time signature and includes fingerings: 3 0 2 1, 4 0 2 1, 2. The second staff has a 4/4 time signature and includes fingerings: 4 2 1 0, 3 0 2 1, 5 6.

SECOND EXERCISE.

Musical notation for the second exercise, consisting of two staves with treble clefs and a key signature of two sharps (F# and C#). The first staff has a 3/4 time signature. The second staff has a 4/4 time signature.

Waltz.

Musical notation for the waltz, consisting of two staves with treble clefs and a key signature of two sharps (F# and C#). The first staff has a 3/4 time signature. The second staff has a 4/4 time signature.

Banjo Jig.

Musical notation for the Banjo Jig, consisting of two staves with treble clefs and a key signature of two sharps (F# and C#). The first staff has a common time signature (C). The second staff has a 4/4 time signature.

Easy Jig.

Musical notation for the Easy Jig, consisting of two staves with treble clefs and a key signature of two sharps (F# and C#). The first staff has a 2/4 time signature. The second staff has a 4/4 time signature.

Simple Waltz.

Musical notation for 'Simple Waltz' in 3/4 time, key of A major. The piece consists of two staves. The first staff ends with a double bar line and the word 'Fine'. The second staff ends with a double bar line and the marking 'D.C.' (Da Capo).

Pretty Polka.

Musical notation for 'Pretty Polka' in 2/4 time, key of A major. The piece consists of two staves. The first staff has a '7 4' marking above the first measure and a '3 4' marking above the second measure. The piece ends with a double bar line.

Mary Polka.

Musical notation for 'Mary Polka' in 2/4 time, key of A major. The piece consists of two staves. The piece ends with a double bar line.

Star Polka.

Musical notation for 'Star Polka' in 2/4 time, key of A major. The piece consists of two staves. The first staff ends with a double bar line and the word 'Fine'. The second staff ends with a double bar line and the marking 'D.C.' (Da Capo).

Cloe Jig.

Musical notation for 'Cloe Jig' in 2/4 time, key of A major. The piece consists of two staves. The piece ends with a double bar line.

Modulation Polka.

G. C. D.

First line of musical notation for Modulation Polka, G. C. D. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, ending with a double bar line and the word "Fine." written below.

Second line of musical notation for Modulation Polka, G. C. D. It continues the melody from the first line. A wavy line above the staff indicates a "5th Pos." (5th position) shift. The piece concludes with a double bar line and the initials "D.C." (Da Capo) written below.

Jig.

G. C. D.

First line of musical notation for Jig, G. C. D. The staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes with accents. The number "2" is written above the staff.

Second line of musical notation for Jig, G. C. D. It continues the jig's melody. The number "3" is written above the staff.

Third line of musical notation for Jig, G. C. D. It concludes the piece with a double bar line and repeat dots.

Fandango.

Tune 4th to B.

First line of musical notation for Fandango. The staff is in treble clef with a key signature of two sharps and a 6/8 time signature. It includes fingerings (9, 4, 7, 2, 5) and a "5th Pos. Barre." instruction above the staff.

Second line of musical notation for Fandango. It continues the melody with fingerings (9, 4, 7, 2, 5, 1) and a "7th Pos. Barre." instruction above the staff.

Third line of musical notation for Fandango. It features a "5th Pos. Barre." instruction below the staff and a "7th Pos. Barre." instruction above the staff.

Fourth line of musical notation for Fandango. It includes fingerings (1, 2, 4, 9, 2, 5, 1) and a "5th Pos. Barre." instruction below the staff.

Fifth line of musical notation for Fandango. It concludes the piece with a double bar line and repeat dots.

THE PRINCIPAL SCALES AND CHORDS.

The Major Scale in A.

On the 4th String. 0 2 4 5 4 | 3d String. 0 2 | 2d String. 0 1 | 1st String. 0 2 3 4 | 5th String. 0 | 1st String. 7 3 4

Chords belonging to the Key of A major.

7th Pos. Barre. 4th Pos. Barre. 5th Pos. 2d Pos. 7th Pos. 8th Pos.

The tones represented in the chords before which the signs for the arpeggio (the curved lines,) are placed, are to be played at equal intervals of time consecutively, beginning with the lowest note. The upper note must be taken on the count; hence all the other notes contained in the chord must be taken before the count.

The Melodic Minor Scale in F#.

The relative minor of A major, under the same signature (three sharps).

2 0 1 0 2 4 6 7 7 0 3 4 2 0 1 0 2

Chords belonging to F# Minor.

The Major Scale in E.

3d String. 0 2 | 2d String. 0 1 | 1st String. 0 2 4 | 5th String. 0 4 2 0 | 1 0 | 2 0

Chords belonging to Key of E Major.

2d Pos. Barre.

The Melodic Minor Scale in C#.

4th String. 6 4 | 3d String. 0 2 | 2d String. 0 2 | 1st String. 1 2 2 0 | 2d String. 1 0 | 3d String. 2 6 | 4th String. 6 4 2

Chords belonging to C# Minor.

The Major Scale in D.

Chords belonging to the Key of D major.

The Melodic Minor Scale in B.

Chords belonging to B minor.

The Major Scale in G.

Chords belonging to the key of G major.

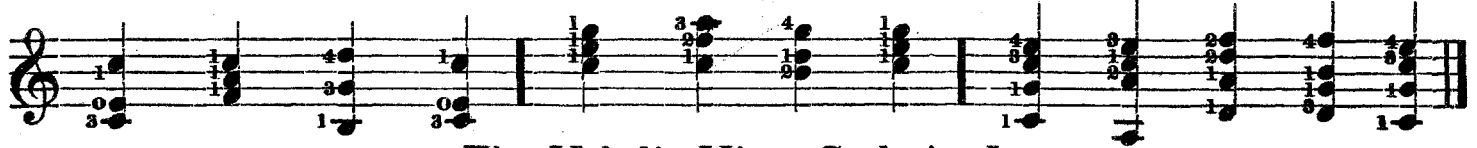
The Melodic Minor Scale in E.

Chords belonging to E Minor.

The Major Scale in C.



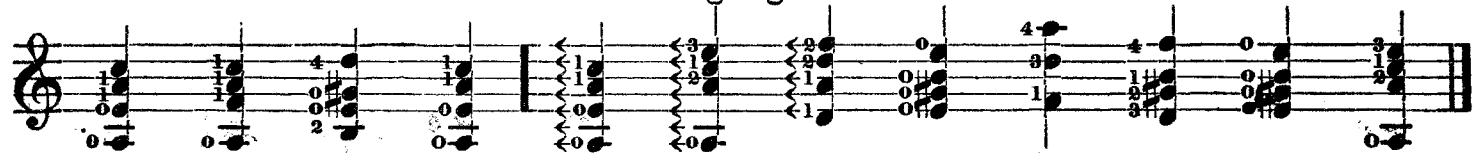
Chords belonging to the Key of C major.



The Melodic Minor Scale in A.



Chords belonging to A minor.



The following Diagram gives a complete illustration of the FINGER-BOARD, and shows where the tones, as expressed on the individual string and fret, are represented on the staff.

DIAGRAM.

NUT. OPEN STRING

1st FRET. " " " " " " " " " " " " " " " "

2nd " " " " " " " " " " " " " " " "

3rd " " " " " " " " " " " " " " " "

4th " " " " " " " " " " " " " " " "

5th " " " " " " " " " " " " " " " "

6th " " " " " " " " " " " " " " " "

7th " " " " " " " " " " " " " " " "

8th " " " " " " " " " " " " " " " "

9th " " " " " " " " " " " " " " " "

10th " " " " " " " " " " " " " " " "

11th " " " " " " " " " " " " " " " "

12th " " " " " " " " " " " " " " " "

13th " " " " " " " " " " " " " " " "

14th " " " " " " " " " " " " " " " "

15th " " " " " " " " " " " " " " " "

16th " " " " " " " " " " " " " " " "

5th String.

B, 1st String.

G#, 2d String.

E, 3d String.

A, 4th String.

E, 5th String.

THE BARRE.

When the forefinger is placed lengthwise across the finger-board, stopping all the strings at one and the same time, it is called the BARRE. We sometimes are required to stop two strings with one finger, this is also a Barre. Let us designate each by calling the first Barre No. 1, and the latter No. 2.

EXAMPLE ILLUSTRATING THE BARRES.

POSITION OF LEFT HAND MAKING BARRE NO. 1 AT 7TH POSITION.



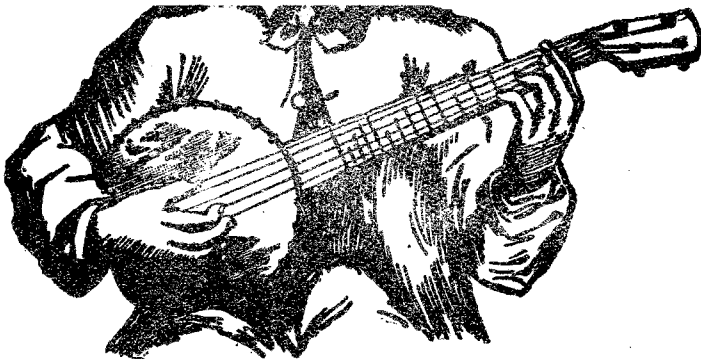
EXERCISE IN BARRE CHORDS. KEY OF A MAJOR.

KEY OF E MAJOR.

In making the Barre No. 1 at the first, second, third and fourth position, use the third and fourth finger.

EXAMPLE, 2d POS. BARRE NO. 1.

THE SAME CHORD ILLUSTRATED IN THE FOLLOWING CUT.



For those Barre Chords occurring at or above the fifth fret, use the second and third finger in place of the third and fourth finger, as the frets are nearer together. The fourth finger is reserved for further use.

EXAMPLE.

Barre Chord at the fifth and seventh positions.

Barres showing further use for fourth finger.

EXAMPLE.

EXERCISE INTRODUCING BARRE NO. 2.

HARMONICS.

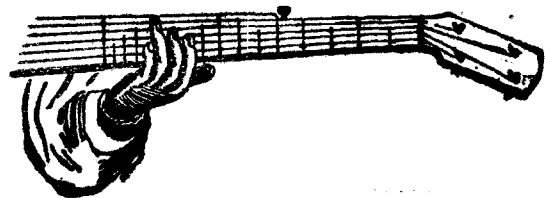
The principal harmonics are found at the fourth, fifth, seventh, twelfth, twentieth and twenty-fourth frets; also at the eighteenth fret on the fifth string.

In making harmonics, use the same right hand fingering as illustrated in guitar style, while the fingering of the left hand is as follows:

Press the fore-finger lightly on the string, sufficiently to prevent its vibration, as if open.

Touch the strings delicately with the right hand: all the notes on the banjo may be played harmonically; that is, a harmonic tone may be produced at any fret; but, like the Guitar, there are just so many which sound the best. These are the ones which give the most clear and distinct tone, which have been mentioned, and will be made use of in this work.

Cut showing the delicate manner of touching the strings with the third finger of the left hand producing harmonics.



PART III.

INSTRUMENTAL

COMPOSITIONS

BY

GEO. C. DOBSON

AND

CONTRIBUTORS TO THE WORK.

Lotta Polka.

GEORGE C. DOBSON.

Musical score for "Lotta Polka" in G major, 2/4 time. The score consists of six staves of music. It features numerous triplet figures and a "FINE." marking on the second staff. The piece concludes with a "D.C." (Da Capo) instruction.

Golden Clog.

GEORGE C. DOBSON.

Musical score for "Golden Clog" in G major, 4/4 time. The score consists of two staves. The first staff includes a "3d Pos. Barre." instruction. The second staff includes "4th Pos." and "Loco." instructions, along with fretting numbers (0, 1, 2, 3, 4) written below the notes.

7th Pos. ~~~ } Locs.
2 1 3 4 5
6th Pos.
3 1 2
D.C.

Banjo Harmony.

GEORGE C. DOBSON.

Gleason Polka.

GEORGE C. DOBSON.

3d Pos. Bar. ~~~

2d Pos. Bar. ~~~

2d Pos. Barre. ~~~

2d Pos. Bar. ~~~

9 4 7 3 12 4 10 2

3 3 3 7 3 4 9 1 12 4 3 4 1 2

2d Pos. Barre. ~~~

2d Pos. Barre. ~~~ FINE.

TRIO MEDLEY.
Irish Jig.

GEORGE C. DOBSON.

Tune 4th to B.



Swanee Jig.



Lily Jig.



GENEVEIVE MAZOURKA.

GEO. C. DOBSON.



THE VENICE WALTZ.

By Geo. C. Dobson.

WALTZ.

Loco.

MABEL SCHOTTISCHE.

Geo. C. Dobson.

4th to B.

JOE'S POLKA.

Geo. C. Dobson.

GERALDINE MARCH.

FOR BANJO.

TUNE 4 th. to B.

GEO. G. DOBSON.

The musical score for 'GERALDINE MARCH' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of six staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody is primarily composed of eighth and sixteenth notes, with some chords and rests. The piece concludes with a final chord in the sixth staff.

POP GUN GALOP.

FOR BANJO.

TUNE 4 th. to B.

GEO. G. DOBSON.

The musical score for 'POP GUN GALOP' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The melody is characterized by a fast, rhythmic galop style, featuring many eighth and sixteenth notes. The piece concludes with a final chord in the third staff.

The first part of the music consists of five staves of notation. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody is written on a single staff, while the accompaniment is written in a bass clef on a lower line. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

VIOLETTA WALTZ.

FOR BANJO.

TUNE 4th. to B.

GEO. G. DOBSON.

The second part of the music consists of four staves of notation. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody is written on a single staff, while the accompaniment is written in a bass clef on a lower line. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

BIRD WALTZ .

Henry E. Le Valley .

5* 5*

5* 5* 5* 5*

7* Bar 12* Bar

7* Bar

1. 2.

5* 5* 5* 5*

5* 5*

BLUE DANUBE WALTZ.

Arr. By G. C. DOBSON.

5 Pos

12 14 15

1 2

DIAMOND POLKA.

By Geo. C. Dobson.

Musical score for Diamond Polka, consisting of seven staves of music in treble clef, 2/4 time, and D major. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A first and second ending are marked with '1.' and '2.' in the fourth staff.

PEARL WALTZ.

By Geo. C. Dobson.

Musical score for Pearl Waltz, consisting of three staves of music in treble clef, 3/4 time, and D major. The score features a waltz-like melody with eighth and sixteenth notes.



RIPPLING CLOG HORNPIPE.

By Geo.C.Dobson.



LITTLE DAISY SCHOTTISCHE.

Easy teaching pieces.

*Composed & Arranged by
Stephen Shepard.*

Musical score for 'Little Daisy Schottische' in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is simple and rhythmic. The second staff includes a first ending bracket labeled '1.' and a second ending bracket labeled '2. FINE.'. The third staff continues the melody. The fourth staff features triplets of eighth notes, indicated by a '3' above the notes, and ends with the instruction 'D.C.'. The fifth staff is marked 'TRIO.' and begins with a new key signature of two sharps (D major). The sixth staff includes a '6* 3*.....' marking above the notes and ends with the instruction 'D.C. to FINE.'.

FAVORITE MINOR JIG.

S. Shepard

Musical score for 'Favorite Minor Jig' in D minor, 2/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody is lively and characteristic of a jig. The second staff continues the melody.

The first section of the music consists of four staves of notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the section with a double bar line and repeat dots.

ADA POLKA.

By E.D. Goldby.

The second section of the music consists of seven staves of notation. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm. There are several triplet markings, with the number '3' placed above the notes. The section concludes with a double bar line and repeat dots.

WAUREGAN SCHOTTISCHE.

Composed by
HENRY E. Le VALLEY.
Pupil of Geo. C. Dobson.

BANJO.

The musical score is written for a Banjo in 2/4 time and the key of D major (two sharps). It consists of eight staves of music. The notation includes various rhythmic patterns, including triplets and five-finger exercises marked with '5*'. The piece concludes with a final cadence on the eighth staff.

FRED WESSENBERG CLOG.

Musical score for 'Fred Wessenberg Clog' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature 'C'. It features a triplet of eighth notes and a series of eighth-note patterns. The second staff continues the melody with a triplet of eighth notes and a fermata. The third staff shows a continuation of the eighth-note patterns. The fourth staff concludes the piece with a double bar line and the instruction 'D.S.' (Da Capo).

THE HOUSE IS HAUNTED.

Musical score for 'The House is Haunted' in G major, 2/4 time. The score consists of five staves of music. The first staff is marked '5th Pos.' and 'loco.' and features a triplet of eighth notes. The second staff continues with eighth-note patterns. The third staff is marked '5th Pos.' and includes a cross symbol above a note. The fourth staff is marked '5th Pos.' and '5th Pos.' and includes fingerings '2', '4', '1', '1'. The fifth staff is marked '6th Pos.' and '5th Pos.' and includes fingerings '2', '2', '1', '2', '2', '1', '1', '2'. The score concludes with a double bar line.

FAVORITE WALTZ.

Arr. by Geo. C. Dobson.

The musical score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff contains the opening melody. The second staff includes the instruction "Loco." and shows a sequence of chords with fingerings: 2, 4, 1, 2#, and 0. The subsequent staves continue the melody and accompaniment. The eighth staff also includes the instruction "Loco." and shows fingerings: 2, 4, 0, and 2. The piece ends with a final cadence on the tenth staff.

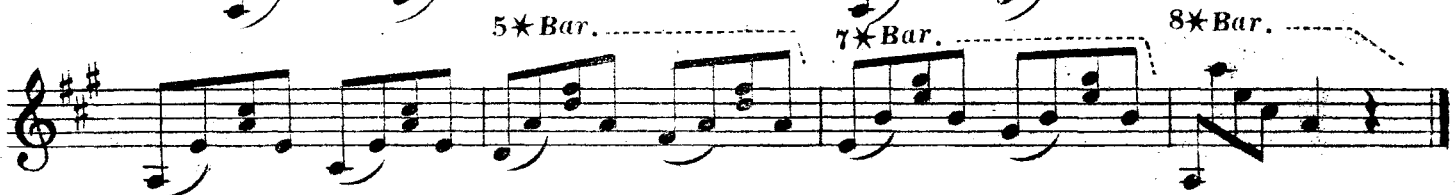
BILLIE OLIVER'S FAVORITE SCHOTTISCHE. 43

H. E. LeValley



EXERCISE IN CHORDS.

H. E. LeValley.



SNOW FLAKE SCHOTTISCHE.

W. G. Collins.
Washington, D.C.



THE KNIGHT'S QUICKSTEP.

S. Shepard.

INTRO.

MARCH.

TRIO.

HARRY POLKA.

By S. Shepard.

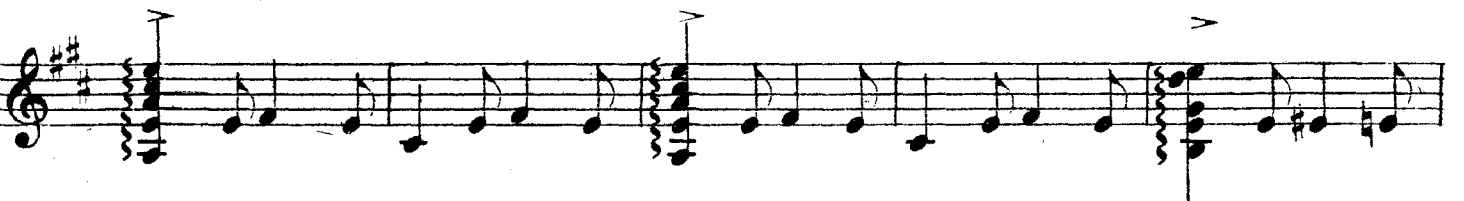
The musical score for "Harry Polka" consists of ten staves of music. The first nine staves are in a 2/4 time signature with a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including many triplet markings (indicated by a '3' above a group of notes). The first ending is marked with a '1.' and the second ending with a '2.'. The TRIO section begins on the seventh staff, marked with the word "TRIO." and a change in time signature to 2/4. The final staff includes a first ending marked '1.' and a second ending marked '2.' followed by the instruction "D.C." (Da Capo).

ELISE MARCH.

FOR BANJO.

By Geo.C.Dobson.

Stroke.



Picking.



2nd Pos.

4th Pos. 5th Pos. 4th Pos.

1. 2.

Stroke.

LIDA POLKA.

By Geo. C. Dobson.

The musical score for "LIDA POLKA" consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written in a single melodic line on a treble clef. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings, indicated by a '3' and a slur over the notes. The piece concludes with a double bar line and repeat signs.

LAURA'S FAVORITE.

HENRY E. Le VALLEY.

BANJO.

The musical score is written for a Banjo in 2/4 time, with a key signature of one sharp (F#). It consists of eight staves of music. The notation includes eighth and sixteenth notes, often beamed together in groups. There are several triplet markings, indicated by a '3' above the notes. The piece concludes with a double bar line and a final key signature change to one sharp (F#).

MARION WALTZ.

For BANJO.

Composed & Arranged by
GEORGE C. DOBSON.

INTRODUCTION.

WALTZ.

5th Pos. Barre.

3^d Pos. Barre. 6th Pos. 8th Pos. Barre.

3^d Pos. Barre. 6th Pos. 3^d Pos. Barre.

CODA.

4th Pos. 6th Pos. Barre. 8th Pos. 4th Pos. rit - - ar - - dan - do.

THE NEW MAUD SCHOTTISCHE.

For BANJO.

Composed & Arranged by
GEORGE C. DOBSON.

BANJO. INTRODUCTION. *legato.* 15th Pos. *ritard.* loco.

First musical staff with treble clef and key signature of two sharps (F# and C#). It contains a sequence of eighth and sixteenth notes with some chords.

Second musical staff, continuing the piece. It includes a double bar line and two measures labeled '19' and '20' with a repeat sign.

Third musical staff, featuring fret positions: '5th Pos. Barre.', '3rd Pos.', and '5th Pos. Barre.'. It includes fingerings like '4', '1', '3', and '1'.

Fourth musical staff, featuring fret positions: '7th Pos. Barre.', '14', '12', and 'loco.'. It includes measures labeled '19' and '20'.

Fifth musical staff, featuring '10th Pos.' and fingerings '2', '3', '17', '2', '1', '4', '3'.

Sixth musical staff, continuing the melodic and harmonic progression.

Seventh musical staff, continuing the piece.

Eighth musical staff, labeled 'CODA.' at the beginning. It features a series of chords and rests, ending with a double bar line.

THE DRUM MARCH.

Tune 4th to B.

Arr. By G. C. DOBSON.

The musical score is presented on seven staves. The first three staves contain the melody for the 'Tune 4th to B.' in a key of B major (indicated by two sharps) and a 2/4 time signature. The melody includes various rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5 above the notes. The fourth staff is labeled 'Drums' and shows a drum accompaniment with a complex, syncopated rhythm. The remaining three staves continue the drum accompaniment, featuring a variety of rhythmic patterns and rests.

MARCH.



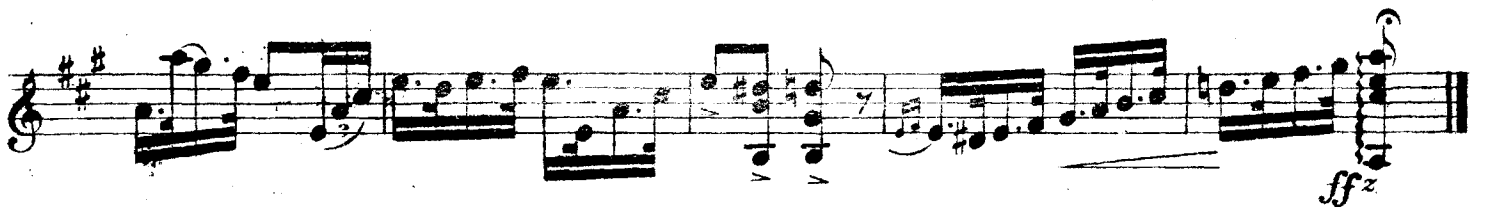
Dedicated to F. H. LITTLEFIELD,

Lotus Banjo Club.

LOTUS CLUB POLKA.

G. C. Dobson.

The musical score for "Lotus Club Polka" consists of six staves of music. The first staff begins with a dynamic marking of *ff* (fortissimo) and includes a *mf* (mezzo-forte) marking later in the line. The second staff features a *mf* marking. The third staff continues the melodic and rhythmic development. The fourth staff starts with a *p* (piano) dynamic marking. The fifth and sixth staves complete the piece with various rhythmic patterns and melodic lines. The music is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature.



THIMBLE WALTZ:

Arranged by
HENRY E. Le VALLEY.

BANJO. 

Fine.

D.C.

THE PROVIDENCE CLOG HORNPIPE.

Composed by
HENRY E. Le VALLEY.
Pupil of Geo. C. Dobson.

BANJO.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

STRATTON'S POLKA.

Composed by Geo. C. Dobson.

5th. Pos. Barre.....

5th. P. Barre..... loco.

5th. P. Barre.....

5th.Pos. Barre. 4th.Pos. 5th.Pos. 4th.Pos.

5th.P.

2d.Pos. Barre.

5th.Pos. 4th.Pos. 5th.P.

2d.Pos. Barre.

The musical score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic values, accidentals, and fretting instructions. A dashed line at the top indicates a specific fretting pattern with fingerings 2, 4, 4, 4, 4, 1. The piece features several barre techniques and position changes, with labels such as '5th.Pos. Barre.', '4th.Pos.', '5th.Pos.', '2d.Pos. Barre.', and '5th.P.' indicating specific playing techniques and fret positions. The music is written in a style typical of classical guitar or advanced guitar pedagogy.

STRATTON'S CLOG.

Composed by GEO. C. DOBSON.

The musical score for 'Stratton's Clog' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece consists of ten staves of music. The first staff begins with a triplet of eighth notes. The second and third staves feature a complex rhythmic pattern with a triplet of eighth notes and a sequence of notes with fingerings 4, 1, 2, 4. The fourth and fifth staves continue this pattern, with the fifth staff ending in a triplet of eighth notes. The sixth and seventh staves introduce a new rhythmic motif with fingerings 4, 0, 6, 2, 0. The eighth and ninth staves continue this motif, with the ninth staff ending in a triplet of eighth notes. The tenth staff concludes the piece with a final triplet of eighth notes and a sequence of notes with fingerings 4, 1, 2, 4.

STRATTON'S FAVORITE

Composed by GEO. C. DOBSON.

3

3

3

3

2nd Pos. Barre...

2nd Pos. B...

2nd Pos. Barre...

3

3

3

MABEL MAZOURKA.

For BANJO by Geo.C.Dobson.

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff features a first ending bracket labeled '1.' over the final two measures. The fourth staff features a second ending bracket labeled '2.' over the first two measures, followed by a double bar line and a repeat sign, and then a triplet of eighth notes. The fifth staff continues with more triplet notation. The sixth and seventh staves complete the piece with further melodic lines.

CODA.

CHRISTMAS MARCH.

For Banjo.

By GEO. C. DOBSON.

INTRODUCTION.

The introduction consists of a single staff of music in treble clef, key of D major (two sharps), and 6/8 time. It begins with a series of chords and a melodic line. The first measure contains a chord with a '0' above it, followed by notes with '1', '3', and '4' above them. The piece concludes with a final chord.

MARCH.

The first staff of the march features a rhythmic melody in treble clef, D major, 6/8 time. It starts with a series of eighth and sixteenth notes, followed by a repeat sign and continues with a steady melodic line.

The second staff continues the melodic line from the first staff, maintaining the 6/8 rhythm and D major key signature.

The third staff continues the melodic line, showing a variety of rhythmic patterns and chordal accompaniment.

The fourth staff continues the melodic line, featuring a mix of eighth and sixteenth notes.

The fifth staff continues the melodic line, ending with a double bar line and a repeat sign.

The sixth staff continues the melodic line, showing a variety of rhythmic patterns and chordal accompaniment.

The seventh and final staff of the march concludes the piece with a final melodic phrase and a double bar line.



CLAYTONS GRAND MARCH.

Ch. D. BLAKE.

Arr. for Banjo. by G. C. Dobson.

Maestoso.

INTROD.

Tempo di Marcia.

Marcato Melodia.
con amore.

a tempo.

brillante.

ff *Grandioso.* *fr*

TRIO. *ff* *pp* *pp*

fr *ff* *pp*

fr *ff* *pp*

A musical score for piano, consisting of eight staves of notation. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score features a variety of dynamic markings and articulations. The first staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff features a fortissimo (*ff*) dynamic and a fortissimo *ritardando* (*ff rit.*) section. The third staff shows a piano (*p*) dynamic and a fortissimo *ritardando* (*ff rit.*) section. The fourth staff starts with a fortissimo (*ff*) dynamic and includes a fortissimo *ritardando* (*ff rit.*) section. The fifth staff begins with a fortissimo *ritardando* (*ff rit.*) section and ends with a fortissimo *ritardando* (*ff rit.*) section. The sixth staff features a fortissimo *ritardando* (*ff rit.*) section and a fortissimo *ritardando* (*ff rit.*) section. The seventh staff starts with a fortissimo *ritardando* (*ff rit.*) section and ends with a fortissimo *ritardando* (*ff rit.*) section. The eighth staff begins with a fortissimo *ritardando* (*ff rit.*) section and ends with a fortissimo *ritardando* (*ff rit.*) section. The score concludes with the instruction *D.C. al Fine.*

HOLIDAY GALOP.

Composed by GEO. C. DOBSON.

5th Pos. *Fine*

1 2

D.C. *Fine*

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THE COLONEL'S SOLO

FROM PATIENCE

For Banjo
By Geo.C. Dobson.

2nd Pos. Barre.....

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is written in a single melodic line with a bass line indicated by dots below the notes. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A '2nd Pos. Barre' is indicated by a dotted line above the staff at the beginning of the seventh measure. The score concludes with a double bar line at the end of the seventh staff.

4th Pos. Barre.....

2nd Pos. Barre.....

WALTZ EXERCISE.

5th Pos. loco.

JUMBO JIG.

By GEO. C. DOBSON.

The Tuning

SCALE.

CHORUS.

C Major A. Minor.

Copyright, 1884, by White, Smith & Co.

THE JIG.

The musical score for "THE JIG" is written in 2/4 time and consists of ten staves of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (representing the open string). Position markings are provided for several sections: "3^d Pos." on the first staff, "7th Pos.", "6th Pos.", and "8^d Pos." on the third staff, and "1" and "2" on the fifth and seventh staves. The piece concludes with a double bar line on the tenth staff.

BANJO FANCY.

By Geo. C. Dobson.

The musical score for "Banjo Fancy" is written for a single melodic line on a treble clef staff. The key signature is G major (one sharp) and the time signature is 4/4. The piece consists of eight staves of music. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as chords and triplets. Some measures feature slurs over groups of notes, and there are several instances of wavy lines (trills or ornaments) under specific notes. The music concludes with a final chord on the eighth staff.

URETTA SCHOTTISCHE.

By Stephen Shepard.

The musical score consists of ten staves of music in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into sections by the following annotations:

- Staff 3:** Ends with the word **FINE.**
- Staff 4:** Starts with **5th Bar. Pos.** and includes **4th Str.** markings.
- Staff 5:** Includes **5th Bar. Pos.** and **4th Str.** markings.
- Staff 6:** Includes **6th Pos.** and **5th Bar. Pos.** markings.
- Staff 7:** Starts a new section labeled **TRIO.** and includes **3rd Bar. Pos.** markings.
- Staff 8:** Includes **3rd Bar. Pos.**, **5th Bar. Pos.**, and **4th Str.** markings.

THE WHITE BOY'S POLKA.

G.C.Dobson.

Ritardo.
INTROD. *f^r*

POLKA.
3^d Pos. B *f^r* *loco.*

3^d Pos. *loco.* 3^d Pos. *loco.*

3^d Pos. 3^d Pos.

5th Pos.

5th Pos. 1 1 0 2 4

Detailed description of the musical score: The score is written for a single melodic line on a treble clef staff in the key of D major (one sharp) and 2/4 time. It begins with an 'INTROD.' section marked 'Ritardo.' and 'f^r', consisting of a series of chords and single notes. This is followed by the 'POLKA.' section, which starts with a '3^d Pos. B' instruction and a 'loco.' marking. The first staff of the polka contains two measures of 'loco.' playing, followed by a measure with a '3^d Pos.' instruction and a 'loco.' marking. The second staff continues with 'loco.' playing and another '3^d Pos.' instruction. The third staff features 'loco.' playing and a '3^d Pos.' instruction. The fourth staff has 'loco.' playing and a '5th Pos.' instruction. The fifth staff continues with 'loco.' playing and a '5th Pos.' instruction, with specific fingering numbers (1, 1, 0, 2, 4) written below the notes. The sixth and final staff concludes the piece with 'loco.' playing and a '3^d Pos.' instruction.



To my pupil
Robert N. Cutler.

"VICTOR" MAZURKA.

Composed & arranged
expressly for the BANJO.

Aug. 1st., 1887.

Geo. C. Dobson's Latest.

Cadenza ad lib.

The musical score is written on a single treble clef staff in the key of D major (two sharps) and 3/4 time. It begins with a series of chords and eighth-note patterns. A section marked 'Cadenza ad lib.' features a rapid, ascending scale-like run. The score includes various musical notations such as triplets, slurs, and fingering numbers (1, 2, 3, 4) for the left hand. The piece concludes with a final chord and a double bar line.

The image displays ten staves of musical notation for guitar. The music is written in a key with three sharps (F#, C#, G#). The notation includes various rhythmic patterns, chords, and fingerings. A bracket labeled "8th Pos." spans the first two staves of the lower section. Fingerings are indicated by numbers 1-4 below notes.

trem.

ritard.

Coda.

BOULANGER'S MARCH.

("EN REVENANT DE LA REVUE.")

C. L. DESORMES.

Arr. by GEO. C. DOBSON.

BANJO. *trem.*
f

2d. Pos. Barre

5th. Pos.

f *p* *f* *p*

7th. Pos.

1. 2.

TRIO.

p

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of chords and melodic lines. Fingering numbers 1, 2, 3, 4 are visible below the notes.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines. A dynamic marking *f* is present.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines. Fingering numbers 0, 1, 2, 3, 4 are visible below the notes.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines. A dynamic marking *f* is present. The text "2d. Pos. Barre..." is written above the staff.

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines. The text "1." and "2." are written above the first two measures, and "5th. Pos." is written above the subsequent measures.

Musical staff 8: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines. Fingering numbers 0, 1, 2, 3, 4 are visible below the notes.

Musical staff 9: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines. Fingering numbers 1, 2, 3, 4 are visible below the notes. The text "7th. Pos. ..." is written above the staff.

"VICTOR" BANJO MANUAL.

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