WINNER'S PRIMARY SCHOOL

FOR THE

BANJO.

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WINNER'S PRIMARY SCHOOL

FOR THE

BANJO;

A Thorough and Complete Course of Instruction for the Banjo,

WRITTEN AND ARRANGED FOR

SELF-INSTRUCTION AS WELL AS FOR TEACHERS' USE.

CONTAINING

FULL EXERCISES AND EXPLANATIONS,

AND A LARGE COLLECTION OF THE

NEW AND POPULAR MELODIES OF THE DAY.

By SEP. WINNER.

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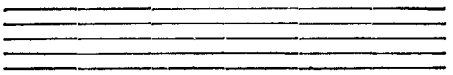
RUDIMENTS OF MUSIC.

OF THE STAFF, CLEFS, &c.

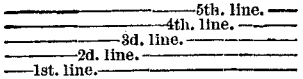
The five LINES upon which all music is written are called a STAFF. The lower line is known as the *first*, there being five, the upper one is consequently the *fifth* line.

Notes written between the lines are designated as being situated in the SPACES. There are *four* spaces, the lowest being described as the *first space.*

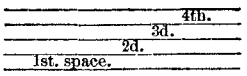
THE STAFF.



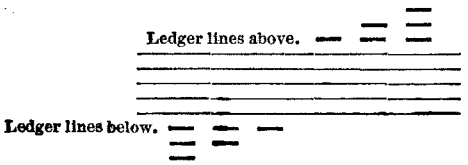
THE LINES.



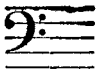
THE SPACES.



LEDGER LINES are small added lines above or below the staff, used to represent sounds that are too high or low to be expressed upon it. From one to five, or more of these lines are required, which are designated as the first, second, or third ledger line *above*; the first, second, &c. ledger line *below.*



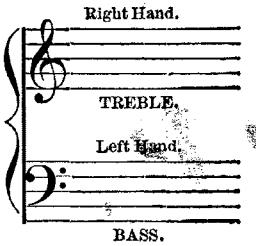
Every Staff is headed by a character called a CLEF. There are two clefs in general use, viz:

The TREBLE CLEF. BASS CLEF. 

The Treble Clef is used in music adapted to the Treble or Female voice, the Violin, Flute, Guitar, Accordeon, Concertina, and other *high* toned instruments; also for the *Right hand* in music for the Piano, Melodeon, Organ, etc.

The Bass Clef is used to represent that which is written for the Left hand on these instruments, also for the Bass, or male voice, and for the Violincello, deep-toned Horns, &c.

When these clefs are both required, as in music for the Piano, Melodeon, Organ, etc. The Treble clef is situated over the Bass, and both are connected by a BRACE, ⌒ thus:



All music consisting of several voices or parts, connected by a Brace, extending and including a staff for each and every movement, is designated a SCORE.

The Staff is divided into MEASURES by perpendicular lines, which are termed BARS. A *double bar* marks the end of a strain.

DOTS at the double bar indicate *Repeat.*

OF THE NOTES.

There are six varieties of Notes in general use, which vary in form according to their relative value.

The longest Note is a *Semibreve*, or WHOLE NOTE, 𝅝 indicating the unit of time, of which all other forms of notes represent fractional parts. This note is measured by *four* counts or beats, the time of which being indefinite, as we may count at pleasure, either slowly or in a rapid manner, according to the character of the composition.

The next is called a *Minim*, or HALF NOTE, 𝅗𝅥 being but half the duration of the former, the stem may also be reversed as the body of the note alone determines its situation upon the staff. This note requires *two* counts or beats, and may be long or short according to the same conditions as the Whole note.

The QUARTER NOTE or *Crotchet*, is represented with a *black* body, the same form as the Half note or but smaller, being the value of *one* beat or count.

The EIGHTH NOTE or *Quaver*, is of the same form with one hook, or stem or being half the time of a Quarter note.

The SIXTEENTH NOTE has two hooks, or and is just half the duration of an Eighth note.

The THIRTY-SECOND NOTE has three hooks or the time being one half the Sixteenth.

As the signification of time is more definately expressed by Whole note, Half note, &c. the original terms, Semibreve, Minim, &c., have almost been abandoned.

TABLE OF THE NOTES.

One Whole Note

𝅝

is equal to Two Half Notes,

or Four Quarters,

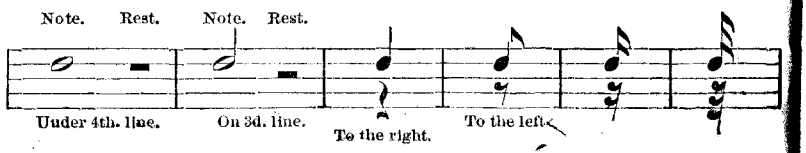
or Eight Eighths,

or Sixteen Sixteenths,

or Thirty-two Thirty-second notes.

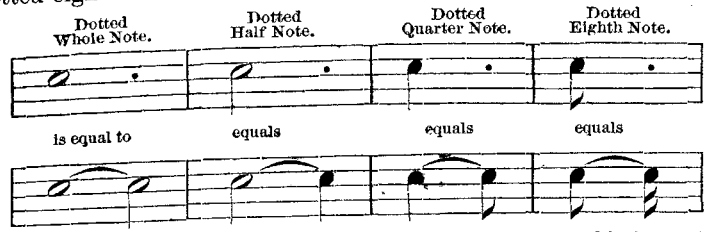
Characters denoting silence are called RESTS, they afford rest to the performer, and aid in producing musical effects. Each Note has its corresponding rest, which bears the same relative value under all conditions, its silence being of the same importance as a note signifying sound.

THE NOTES AND RESTS.

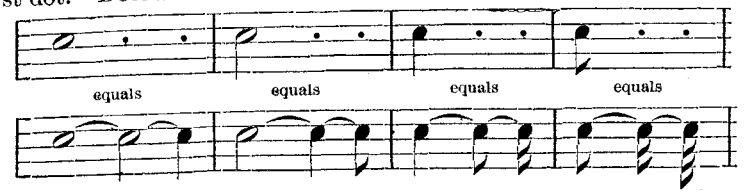


THE DOT AND DOUBLE DOT.

A Dot placed after a note or rest, increases its length or value one half: thus, a dotted whole note is equal to three half notes; a dotted half note to three quarters; a dotted quarter to three eighths; a dotted eighth to three sixteenths.



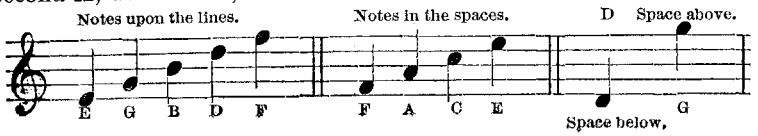
When a second dot is added, its value is equal to half that of the first dot. Dots after rests increase their value in the same proportion.



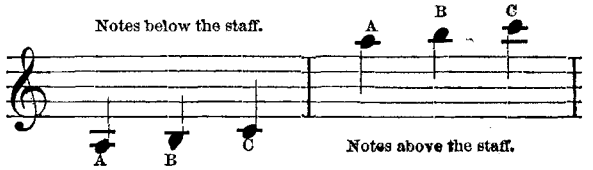
THE SCALE OR GAMUT

The notes are named according to their situation upon the staff, and the Clef that precedes them.

When the Treble Clef is used, the first line is E, the second G, the third B, the fourth D, the fifth F. The first space is F, the second A, the third C, the fourth E.

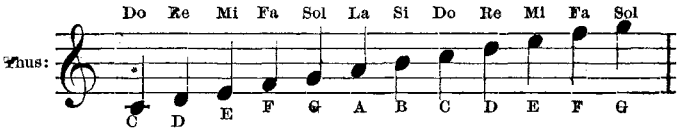


The notes are said to be upon the lines when the lines pass through them; and in the spaces when situated between the lines. D is said to be on the space below, and G upon the space above.



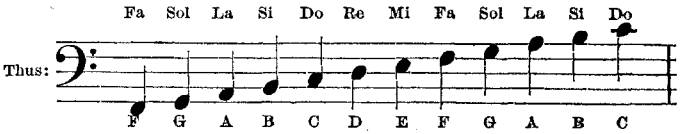
OF THE SCALES.

When these notes are arranged in regular succession, they form what constitutes the SCALE.



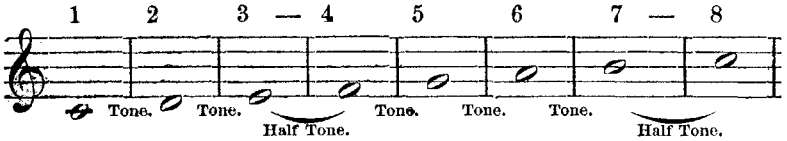
The first seven letters of the Alphabet, A, B, C, D, E, F, G, are used to distinguish them; this of course, brings to our notice several of the same name, but they are explained as being an octave (or eight notes) distant; for instance, the E upon the fourth space is an octave above E on the first line; and F in the first space, is an octave lower than F on the fifth line.

When the Bass Clef is used, the notes upon the staff are named in the following order.



In vocal music the syllables over the notes are sung to the sounds they produce, and are pronounced Doe, Ray, Me, Fah, Sol, Lah, See, Doe.

The distance between any two sounds is called an *interval;* the smallest interval is called a *half-tone* or *semitone;* the next is a *tone.* A succession of tone and half-tone intervals, in the following order, occurs in the Natural Major Scale.



The semitones occuring always between the third and fourth, and the seventh and eighth interval, or Mi and Fa, Si and Do.

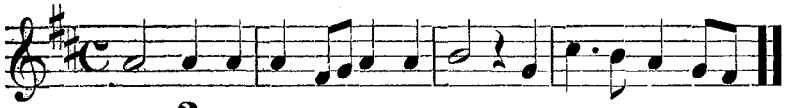
OF TIME.

The movement of all music is expressed by figures, following the Clef, indicating the time.

There are two distinct species of time, consisting of *odd* and *even* divisions. The even measures are known as Common time and the odd ones as Triple time.

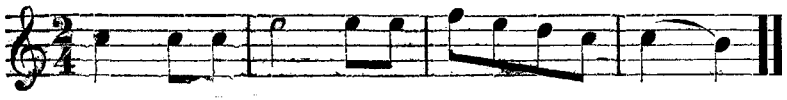
In Common Time which is indicated by the figures $\frac{4}{4}$ or the character $\mathbf{C}$ or $\mathbf{\Phi}$ each measure contains exactly the *value* of a Whole note, which may be composed of the various notes or rests.

COMMON TIME.



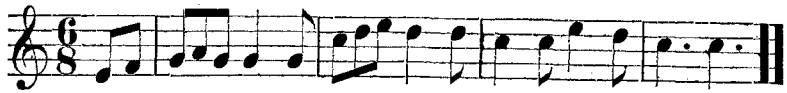
The figures $\frac{2}{4}$ indicate another kind of Common time, wherein each measure contains the value of two fourth notes.

TWO-FOUR TIME.

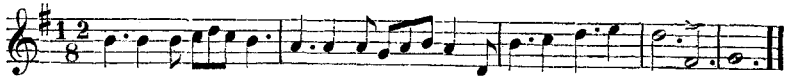


Another character of Common time is marked by the figures $\frac{12}{8}$ also $\frac{6}{8}$, which is termed Compound Common time, being a kind of doubled Triple. thus.—

SIX-EIGHT TIME.



TWELVE-EIGHT TIME.



Triple Time is marked $\frac{3}{4}$ $\frac{3}{8}$ etc., the upper figure denoting the quantity, and the lower figure the quality of note, that is $\frac{3}{4}$ signifies *three* Eighth notes or their value to a measure; $\frac{3}{8}$ expresses *three* Eighth notes or their value. It is the same in regard to all figures at the commencment of any composition.

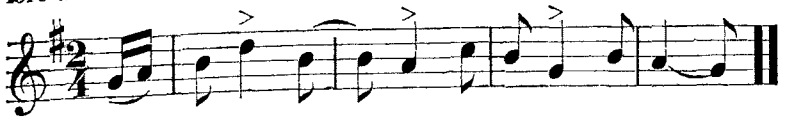
In Triple time the first note of every measure must be accented. In Common time the first and third beats are both accented.

In common time Eighth notes, Sixteenths, etc., are grouped in even numbers, as two, four, etc.

In Triple time they are grouped in *odd* numbers, thus &

A figure *three* (3) over or under any three notes thus, or signifies that they are to be played in the time of *two* of the same kind, with an accent similar to the word Mer-ri-ly, and are called Triplets. A figure *six* (6) in the same manner denotes the time of *four* being a Double Triplet.

SYNCOPATION occurs when an unaccented part of a measure is united with the next accented part, and is therefore subject to emphasis before the ear anticipates it; thus—



Any deviation from the established rules pertaining to accent are marked in this manner, > ∧ < *sf. fz.* ≺ ≻ etc.

OF THE SHARPS, FLATS, &c.

In addition to the seven principal, or natural sounds of the Scale, there are five others called *Chromatic* sounds; they have their places between the whole tones, but, as every degree of the staff is occupied already, new signs are used to represent them, indicated by the SHARP ♯, FLAT ♭, and NATURAL ♮.

A Sharp ♯ before any note *raises* it a semitone.

A Flat ♭ *lowers* any note a Semitone.

A Natural ♮ *restores* any chromatic note to its original condition.

When a Sharp or Flat is placed beside a Clef, it effects every note throughout the piece in the situation of such a character; also any other note of the same letter upon the Staff, and is called the SIGNATURE.

Any Sharp or Flat that does not stand beside the Clef is called an ACCIDENTAL, and effects only the notes before which it is placed, except the same note may again occur in the measure.

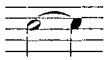
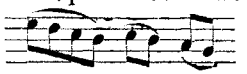
When the last note of a measure is influenced by an Accidental, if the next measure should commence with the same note it is also made in a like manner.

The *Signature* governs all sounds throughout the piece, which are found on the same degree of the staff with itself, unless contradicted by an *accidental;* that is, a ♮ on a degree which has already a flat or sharp, which are themselves accidentals when used in any other manner than as the signature. The number of flats or sharps forming the signature of a piece varies, in accordance with the sound taken for the key-note.

The letters D. C., at the end of a strain signify DA CAPO., which denotes a return to the first part before proceeding to the next. If at the end of a tune it signifies to finish with the first part, or at that double bar where we find a pause 𝄐.

Dal segno, or 𝄋, at the end of a piece, directs the performer back to the sign, 𝄋, from which he is to play to the close. A *pause* or *hold*, 𝄐, placed over a note or rest, denotes that the time of such note or rest is to be sustained beyond its value, at the pleasure of the performer.

Dots placed above or below any series of notes, thus, indicate a Staccato movement; that is, a particularly distinct and marked style, round dots signifying moderately so, but pointed ones, thus, exceedingly animated. Whenever we find a passage marked thus, which most frequently occurs in music written for the Violin, we play it in a staccato movement, but with one continued draw or push of the bow.

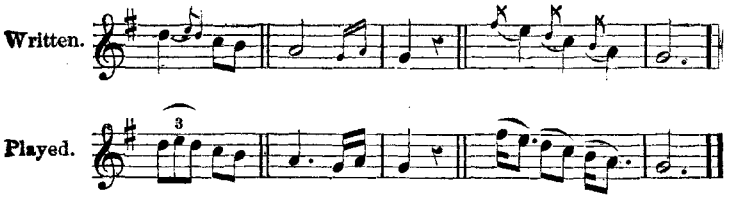
When two notes on the same degree of the staff are connected by a *Tie*,  the sound must be sustained during the time of both; the same sign is called a *Slur* when placed over two or more notes on different degrees of the staff;  and signifies that the sound must glide smoothly from one note to the next.

This sign, (>) denotes a sudden accession of force to be given to the note over which it is placed. *Piano*, *pia.*, or *p*, signifies that the passage must be played softly; *pp*, very soft; *forte*, *for.*, or *f*, loud;

ff, very loud. A gradual increase of strength is denoted by *crescendo*, *cres.*, or *cr.;* decrease of strength by *calando*, *decrescendo*, or *decres.* A soft followed by a loud sound is indicated by *pf;* the contrary by *fp.* A small number of sounds louder than others have *fz*, *sfz*, or *sf*, placed under or over them; a sudden incr of sound is indicated by ; a decrease by ; the two combine , form a *swell.*

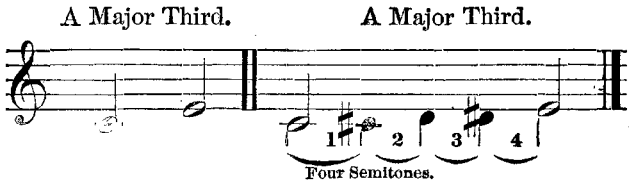
Small notes or GRACE NOTES are often introduced as embellishments; the time of these notes is not considered a portion of the measure, but is taken sometimes from the *previous* note, but most generally from the notes which follow them.

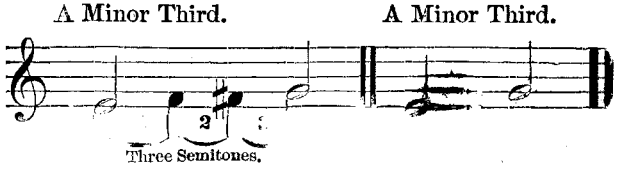
GRACE NOTES.



OF THE SCALES.

There are three kinds of Scales. The DIATONIC, the CHROMATIC, and the ENHARMONIC. The *Diatonic Scale* is a progression of eight notes, proceeding by degrees, including tones and semitones. There are two modes of the Diatonic Scale, viz. The MAJOR and MINOR. Both contain *five tones*, and two semitones in an octave, yet they differ in the distribution of intervals. In the Major mode the semitones occur between the third and fourth, and the seventh and eighth intervals. In the Minor mode they are found between the second and third, and also the seventh and eighth intervals. The seventh, being the leading note, is always raised a semitone by an accidental in the Minor Scale. The surest way of recognizing the difference between the Major and Minor, is by observing the distance from the first to the third note of the scale. In the Major it is four semitones, and in the Minor but three.





The CHROMATIC SCALE moves in semitones, and is represented in ascending with sharps, and in descending with flats.

The ENHARMONIC SCALE occurs when the same sound is represented by different notes, as C♯ and D♭, E♯ and F♮, G♯ and A♭, &c. &c.

Dictionary of Musical Terms.

Accellerando or *Accel.* Quicken the time gradually.
Adagio. Very Slow.
Ad Libitum or *Ad Lib* with
Affetuoso. Affecting, in pathos.
Agitato. Agitated.
Al. To the, as *Al Fine* to the end.
Allegretto. Somewhat cheerful, but not so quick as *Allegro.*
Allegro. Quick.
Al. Segno. To the Sign, signifying that the performer must go back to the sign 𝄋 and play from that mark to the word *Fine.*
Amoroso. Lovingly.
Andante. Somewhat slow.
Andantino. Not quite as slow as *Andante.*
Animato. In an animated style.
A poco a poco. Little by little.
Aria. An air or song.
Assai. Very, extremely.
A tempo. In the regular time.
Bis. Twice (repeat).
Brilliante. Brilliant.
Calando. Diminishing gradually in tone and speed.
Cantabile. In a graceful singing style.
Con. With, as *con espressione,* with expression.
Con Moto. In an agitated style—with spirit.
Con Spirito. With quickness and spirit.
Coda. A few bars added to terminate a composition.
Colla Voce. With the voice or melody.
Con Brio. With brilliancy.
Con Expressione. With expression.
Crescendo or Cres. Gradually increase the volume of tone
Da Capo or *D. C.* Repeat from the beginning to the word *Fine.*
Decrescendo or *Decres.* Graduall diminish the volume of tone.
Delicato. Delicately.
Diminuendo or *Dim.* Same as *Decrescendo.*
Dolce or *Dol.* In a sweet, smooth style.
Doloroso. In a mournful, pathetic style.
E. and.

Espressivo. / *Espressione* } With expression.
Fine. The end.
Forte or *f.* Loud.
Fortissimo or *ff.* Very loud.
Forzando or *fz.* Signifies that the note is to be given peculiar emphasis or force.
Forza. Force.
Fuoco. With fire.
Grave. Extremely slow.
Grazioso. In a graceful, elegant style.
Impromptu. An extemporaneous production.
L. H. Left Hand.
Larghetto. Slow and solemn, but less so than *Largo.*
Largo. Very slow and solemn.
Legeremento. Lightly, gaily.
Lentando. Slower by degrees.
Legato. In a smooth and connected manner.
Lento. In slow time.
Loco. Place, play as written.
Maestoso. Majestic and dignified.
Martelato. Struck with force.
Meno. Less.
Mezzo or *M.* Neither loud nor soft—medium.
Mezzo Forte or *mf.* Rather loud.
Mezzo Piano or *mp.* Rather soft.
Moderato. Moderate.
Molto. Very.
Mosso. Movement.
Moto or *Con Moto.* With agitation and earnestness.
Morendo. Dying away.
Non Troppo. Not too much.
Obligato. Cannot be omitted.
Octava, 8*va.* An octave higher.
Patetico. Pathetically.
Pastorale. A soft and rural movement.
Piano or *p.* Soft.
Pianissimo or *pp.* Very soft.
Piu. Very.
Poco. A little, somewhat.

Pomposo. Pompous, grand.
Presto. Very quick.
Prestissimo. As quick as possible.
Quasi. As if.
Rallentando or *Rall.* A gradual diminution of tone and retarding of movement.
Religioso. In a solemn style.
Ritardando, or *Ritard* or *Rit.* Gradually slower.
Rinforzando, Rf. With additional force.
Ritenuto. Hold back the time at once.
Scherzando. Playfully.
Segue. Continue as before.
Seria. Seriously.
Sempre. Throughout—always.
Semplice. In a simple, unaffected style.
Segno or 𝄋, sign, as *Al Segno,* to the sign; *Da Segno,* repeat from the sign to the word *Fine.*
Senza. Without.
Sforzando. Emphasized.
Sincopato Forced out of time.
Smorzando. Smoothed, decreased.
Soave. Soft and delicate.
Sotto Voce. In an undertone.
Sostenuto. In a smooth, connected style.
Spirito or *Con Spirito.* With spirit.
Staccato. Detached, short.
Tempo. In time.
Tempo di Marcia. In marching time.
Tempo di Valse. In waltz time.
Tempo Primo. In the original time.
Trillando. Shaking on a succession of notes.
Tranquillo. Tranquilly.
Tutto Forza. As loud as possible.
Veloce. With velocity.
Vigoroso. Boldly, vigorously.
Vivace. With extreme briskness and animation.
Vivo. Animated, lively.
Volto Subito. Turn over the page quickly.
Zeloso. With zeal.

WINNER'S

PRIMARY SCHOOL FOR THE BANJO.

OF THE POSITIONS, &c.

The hoop of the Banjo should rest upon the right thigh against the body, so that the wrist of the right arm may rest over the strings near to the bridge, the thumb over the small, or short string, (5th string) and the third finger over the first string. Keep the right arm steady, with the hand perfectly free, directly over the strings. The neck, or handle of the instrument should be a little elevated, held by the left hand between the first finger and the thumb, at a distance from the nut, enough to allow the first finger to touch the strings about an inch from the end. The tips of the fingers must be pressed firmly down when making the *closed notes*, the *open* notes being made without using the fingers of the left hand upon the strings.

There are three ways of making the notes; *open notes* with the fingers off, *closed notes* with the fingers down, and ***picked notes***, which are done by snapping the string with a finger of the left hand.

OF TUNING THE BANJO.

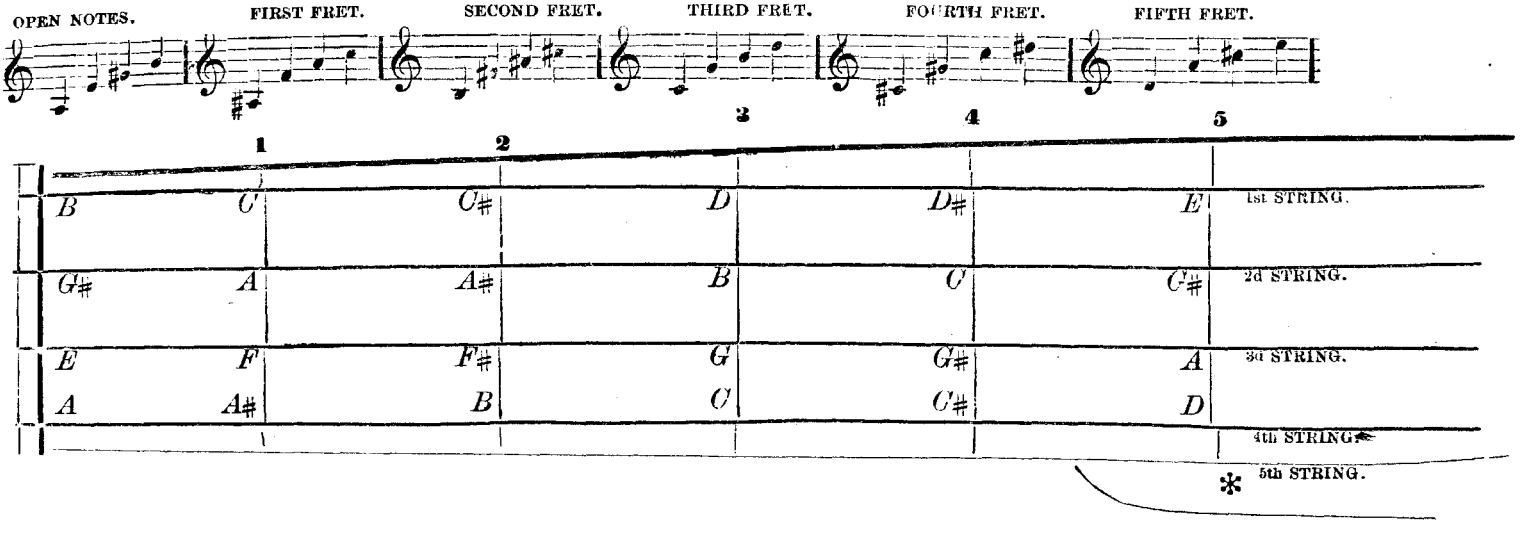
Begin by tuning the 4th. or wire string (Bass) to the note A, or as near as you can get it.
Then stop the string at the 7th. fret, which will give the note E, to which the 3d. string, **open, must be tuned.**
Stop the 3d. string at the 4th. fret, which will give the note G♯, to which the 2nd. string, **open, must be tuned.**
Stop the 2nd. string at the 3d. fret, which will give the note B, to which the 1st. string, **open, must be tuned.**
Stop the 1st. string at the 5th. fret, which will give the note E, to which the 5th. string, open, **must be tuned.**

After tuning, the following notes may be sounded upon the open strings.

OF THE FINGER-BOARD.

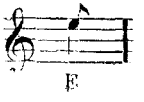
Whenever notes occur that are higher than those here represented, the thumb of the left hand should be moved up the finger-board, and placed just about the fifth string, so as to bring the first finger upon the fret, or place where the 4th. finger makes E; when the hand is in its usual position, making E with the 1st. finger; then, to make F, put down the 2d. finger, to make G, put down the 3d. finger, and stretch, or extend the 4th. finger to reach the note A.

PLAN OF THE FINGER-BOARD.



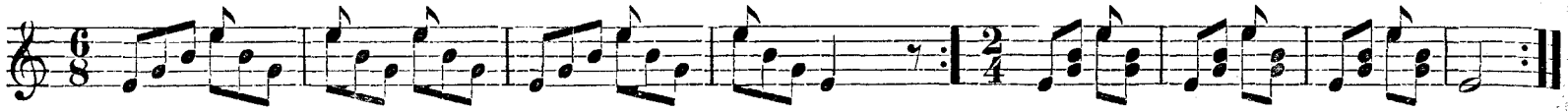
This mark 0 signifies the open string.
The figures 1, 2, 3, 4, indicate the first, second, third and fourth fingers, left hand.
This mark × signifies the thumb of the right hand, as the thumb of the left hand is never used in striking the strings.

Thumb or Fifth string open.



FIRST EXERCISE. UPON THE OPEN STRINGS.

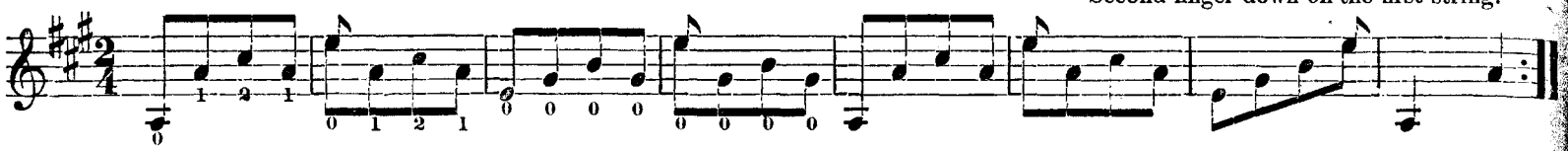
SECOND EXERCISE. DOUBLE NOTES.



Notes upon the fifth string are represented by the double stem, thus :

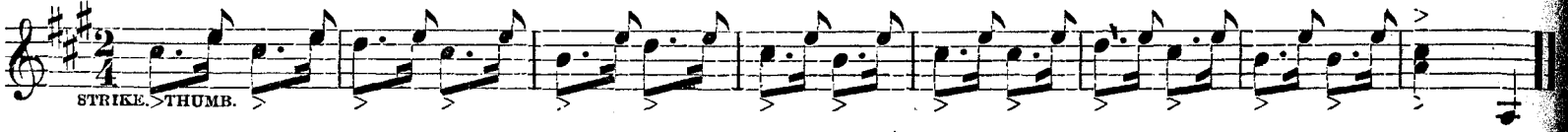
EXERCISE WITH FIRST AND SECOND FINGERS DOWN.

First finger down on the second string.
Second finger down on the first string.

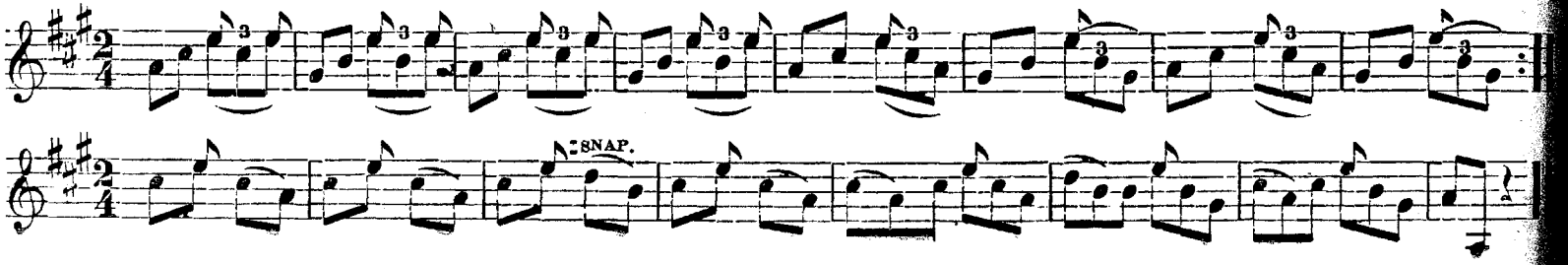


THE STRIKE is made by hitting the first string with the back of the nail of the second finger, and the fifth string directly afterwards with the thumb.

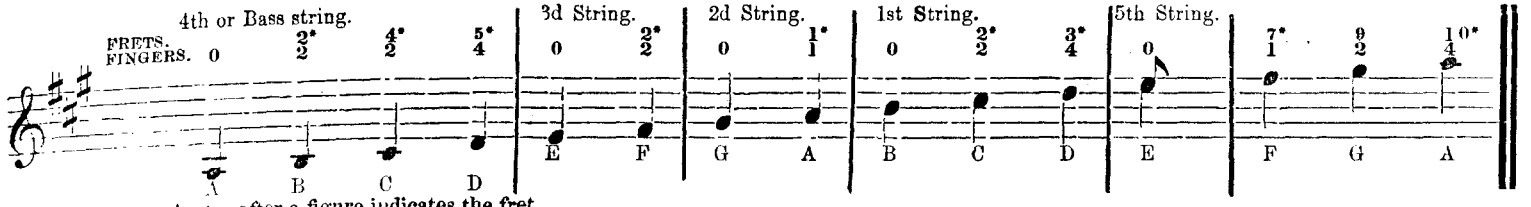
EXERCISE FOR MAKING THE STRIKE.



INTRODUCING THE TRIPLET MOVEMENT.

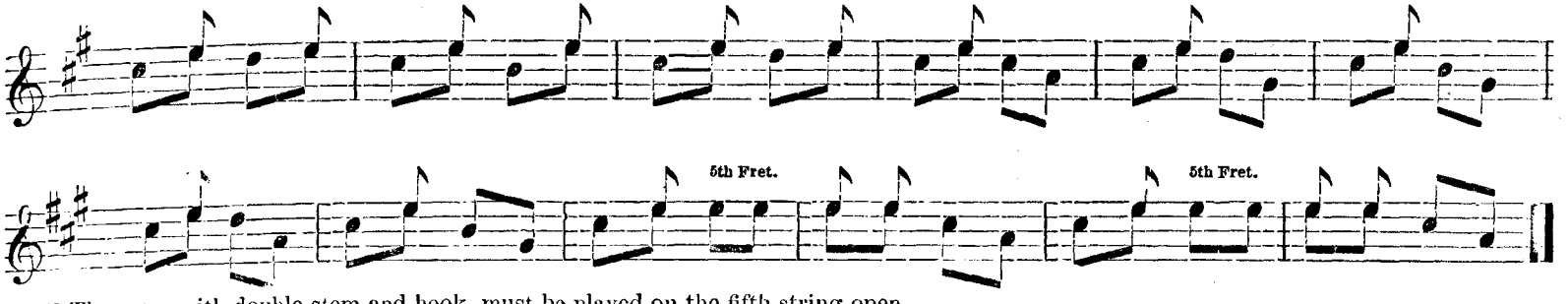


SCALE FOR THE BANJO.



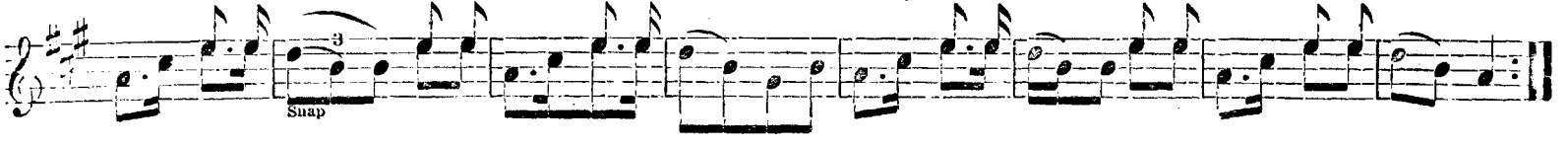
A star after a figure indicates the fret.

FIRST EXERCISE.

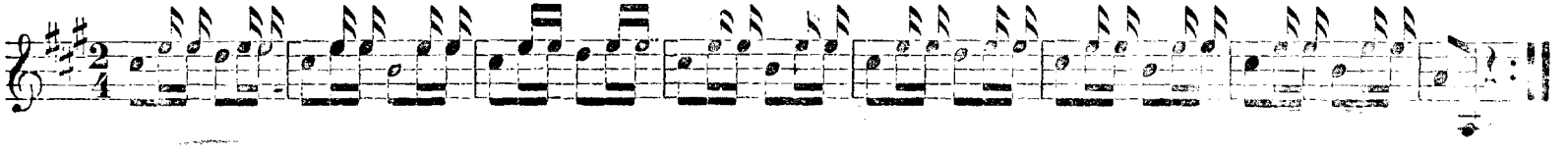


☞The notes with double stem and hook, must be played on the fifth string open.
☞The same notes (E) without the hook, are made at the fifth fret upon the first string.

SECOND EXERCISE.



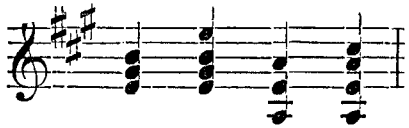
THIRD EXERCISE.



OF THE CHORDS.

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

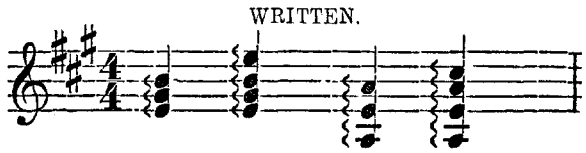
EXAMPLE.



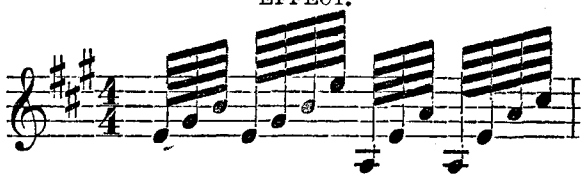
Harp Chords are used in both Banjo and Guitar styles. The notes comprising the chord are played in rapid succession one after the other from the lowest note upward.

HARP CHORDS.

WRITTEN.



EFFECT.



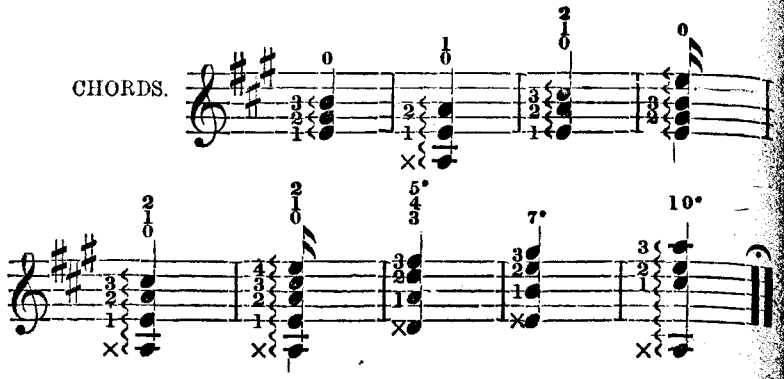
Barre Chords are used in both Banjo and Guitar styles. To make a Barre, press the first finger of the left hand across the strings at the required position, the thumb under and pressing the neck directly opposite the first finger, leaving the remaining fingers free to stop the strings when desired.

DRUM CHORDS.

These chords are frequently used in marches, for giving a drum-like effect to certain passages. They are designated by a ✻ placed under them.

Straighten the fingers, keeping them together, raise the fore-arm from its position on the rim, bringing the hand in position across the strings, then, with a hammer-like movement, strike the strings near the bridge, making the desired chord.

CHORDS.



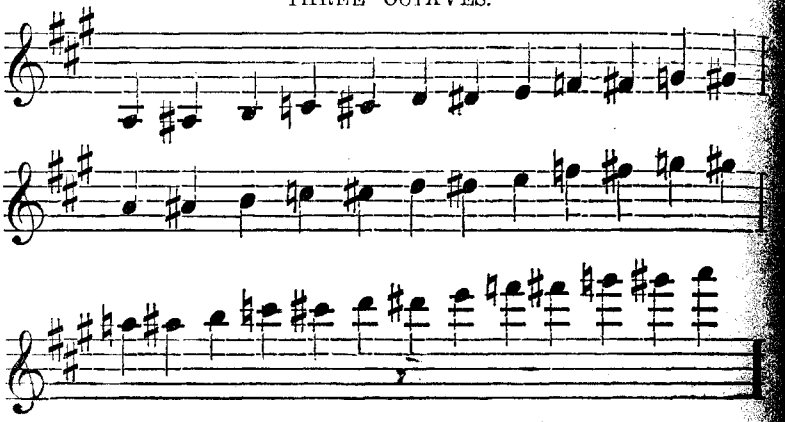
OF THE SCALES.

FAVORITE KEYS.

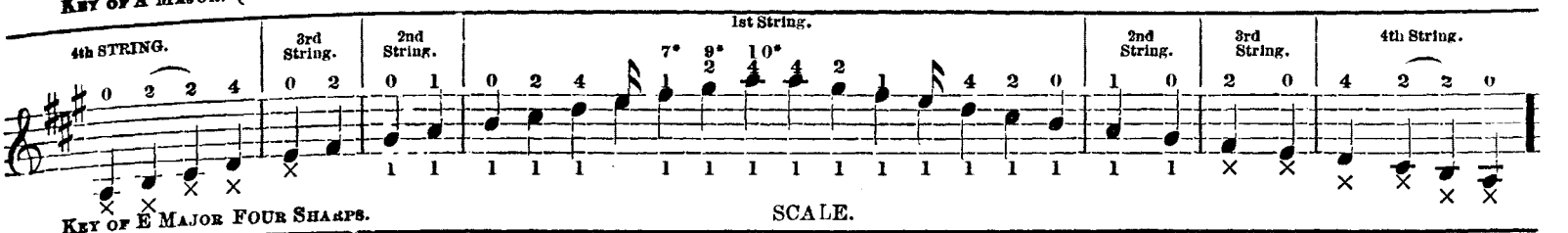
The Banjo can be played in any key, but, like the Guitar, it has its favorite ones, or those easiest of execution, viz., A, [three sharps,] E, [four sharps,] D, [two sharps,] G, [one sharp,] A minor, [natural signature,] and F♯ minor, [three sharps.]

CHROMATIC SCALE FOR THE BANJO.

THREE OCTAVES.

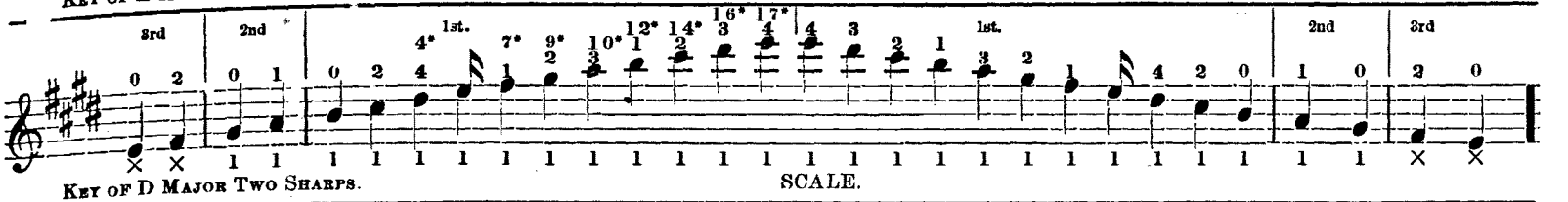


KEY OF A MAJOR. (NATURAL KEY OF THE BANJO.) THREE SHARPS.



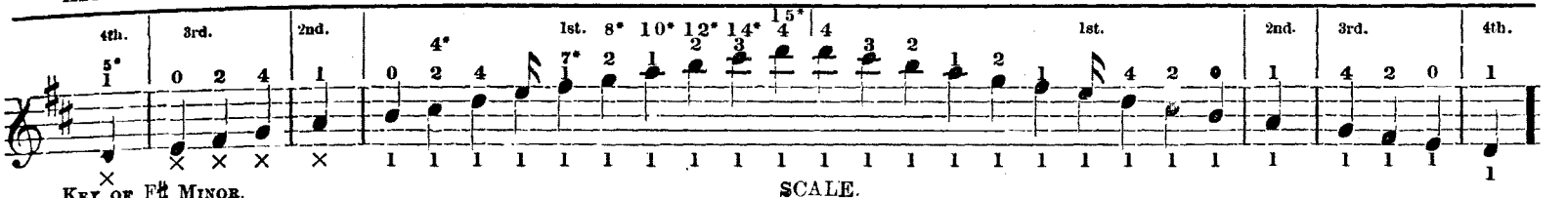
SCALE.

KEY OF E MAJOR FOUR SHARPS.



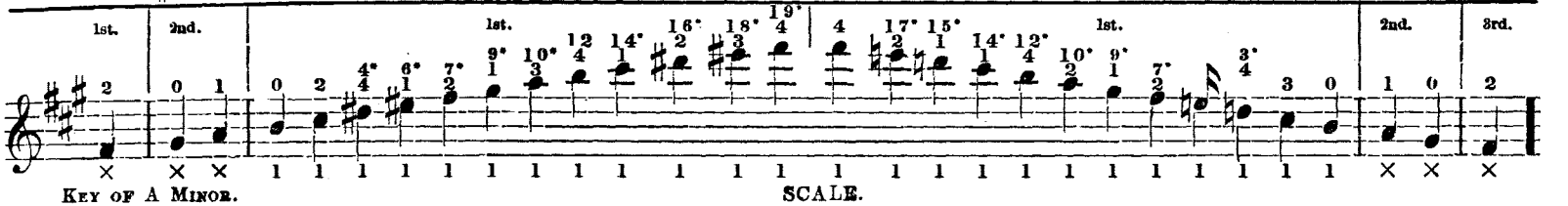
SCALE.

KEY OF D MAJOR TWO SHARPS.



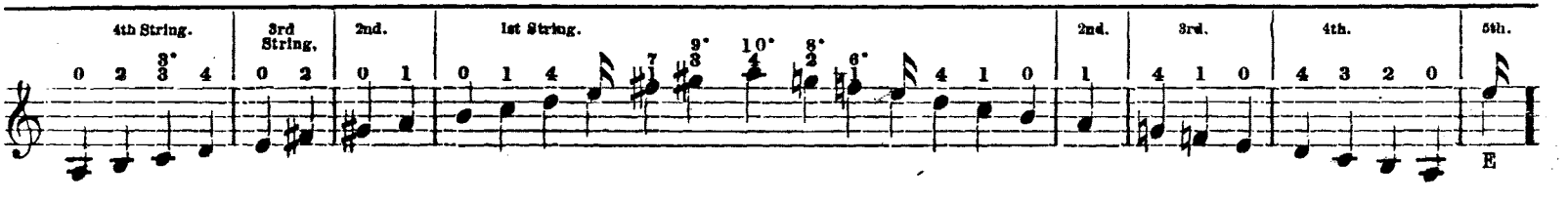
SCALE.

KEY OF F♯ MINOR.

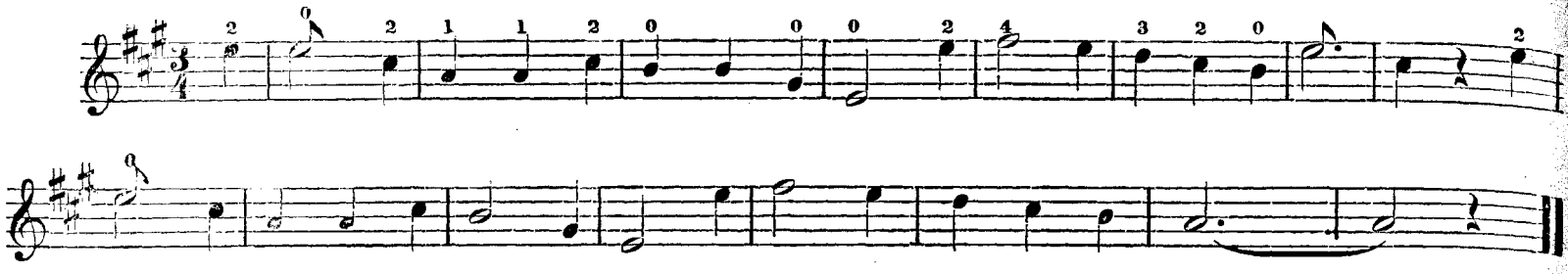


SCALE.

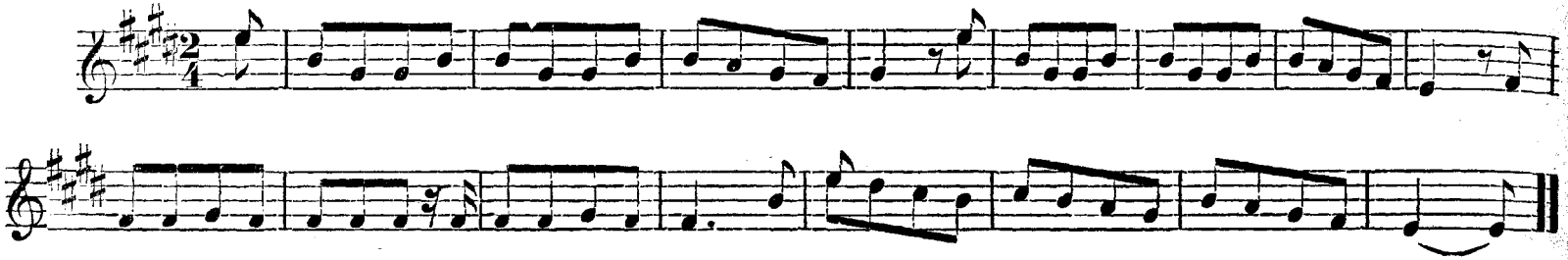
KEY OF A MINOR.



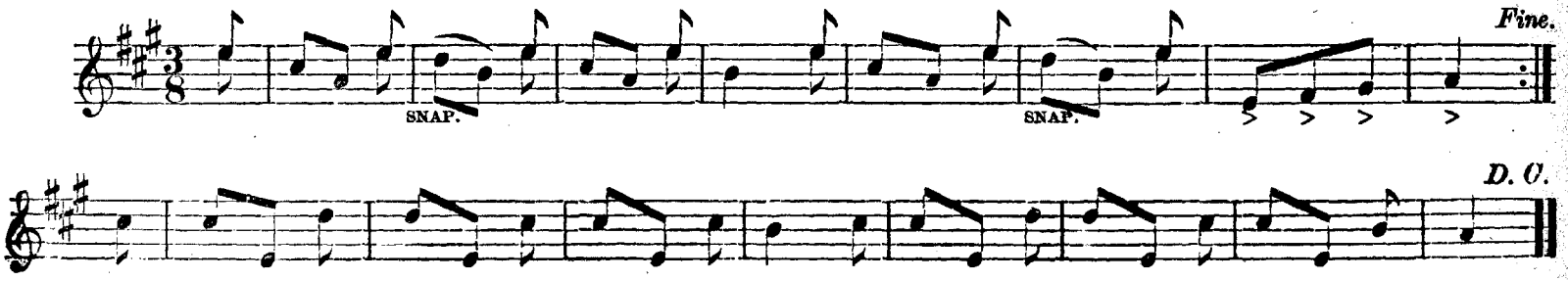
DEITCHER'S DOG.

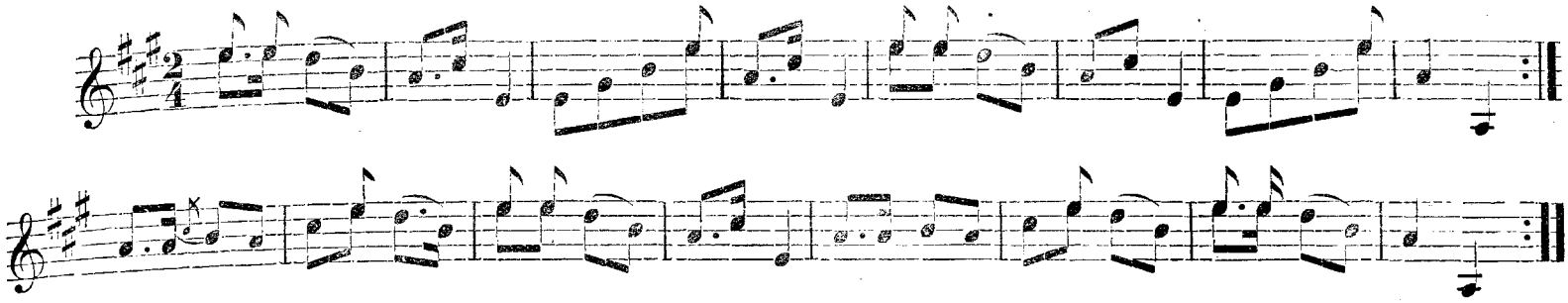


FANNY GREY.

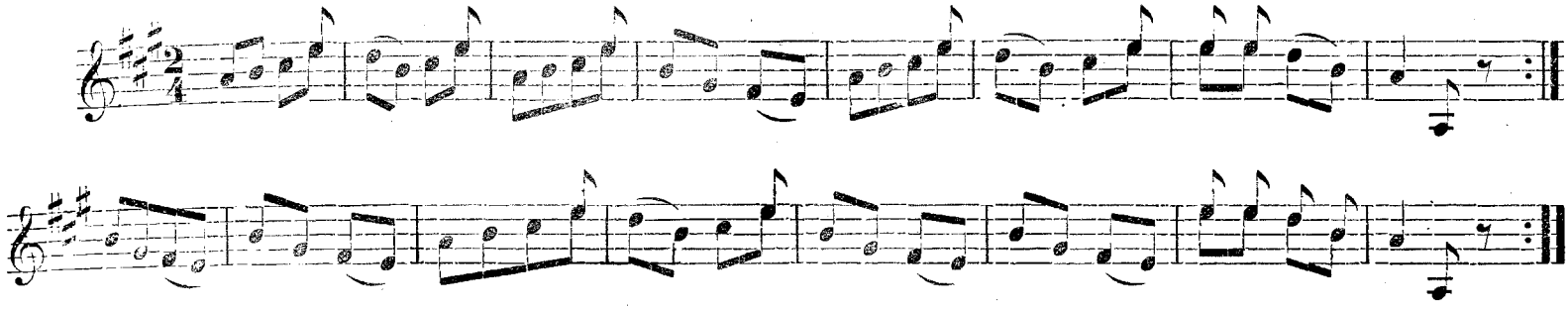


SNAP WALTZ.

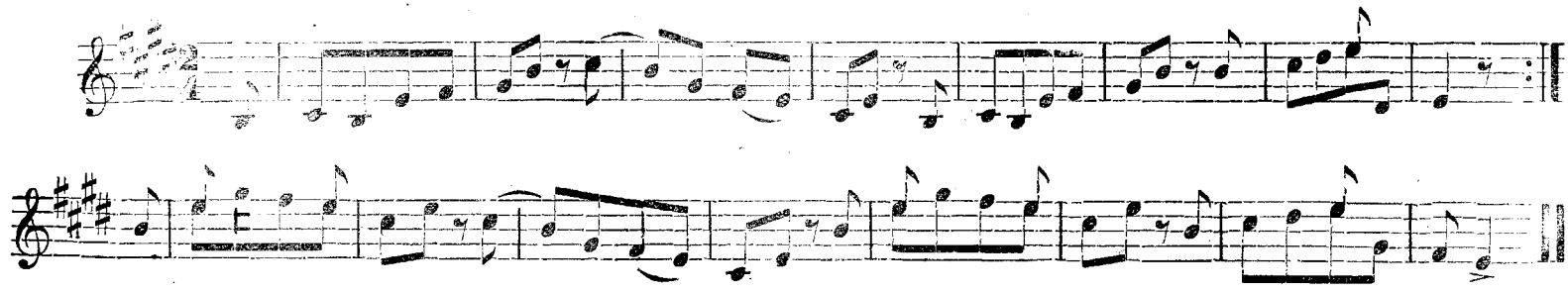




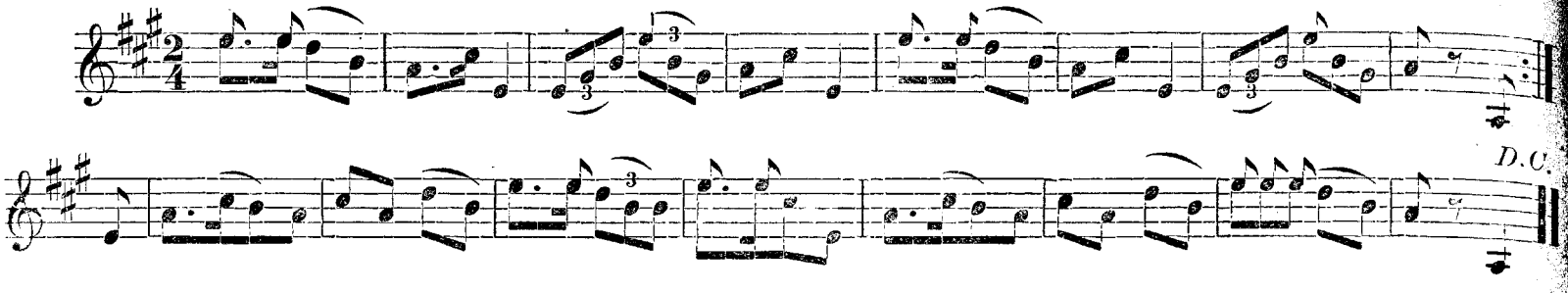
THE "HUB" JIG.



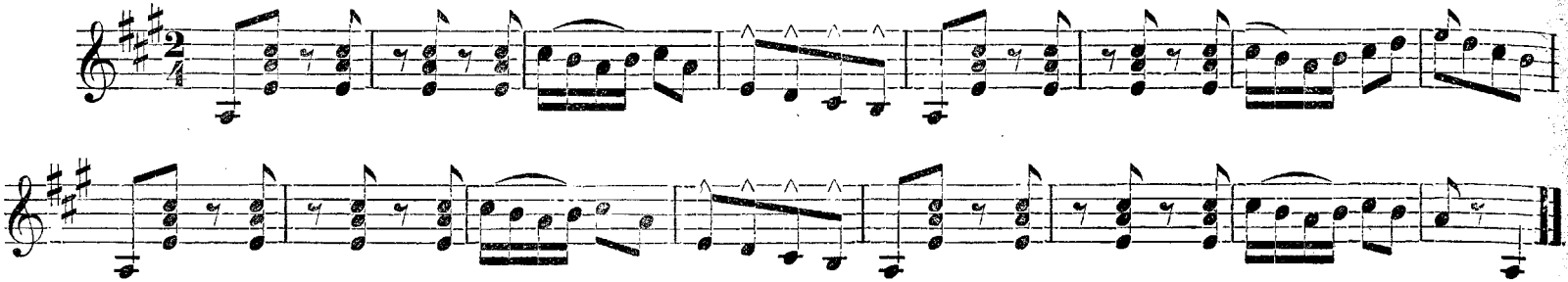
ESSENCE OF OLD VIRGINNY.



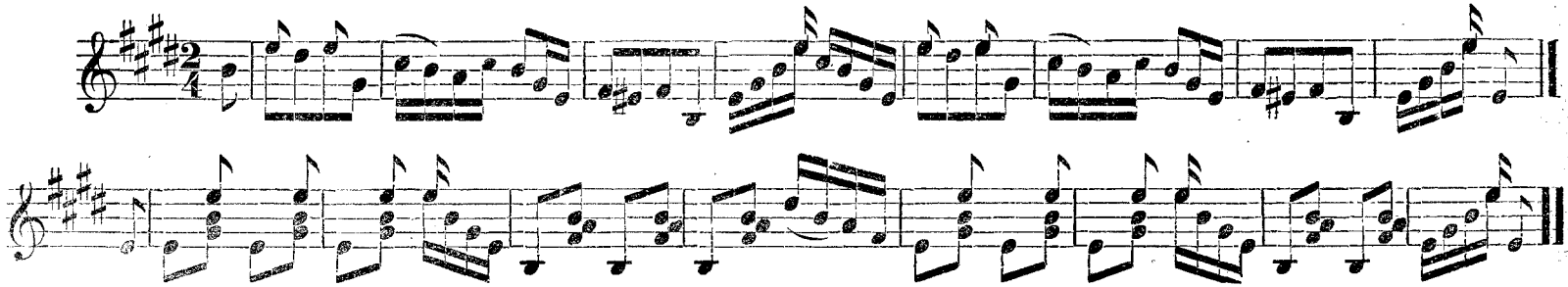
SILVER SPOONS. (Variations of the Rattlesnake.)

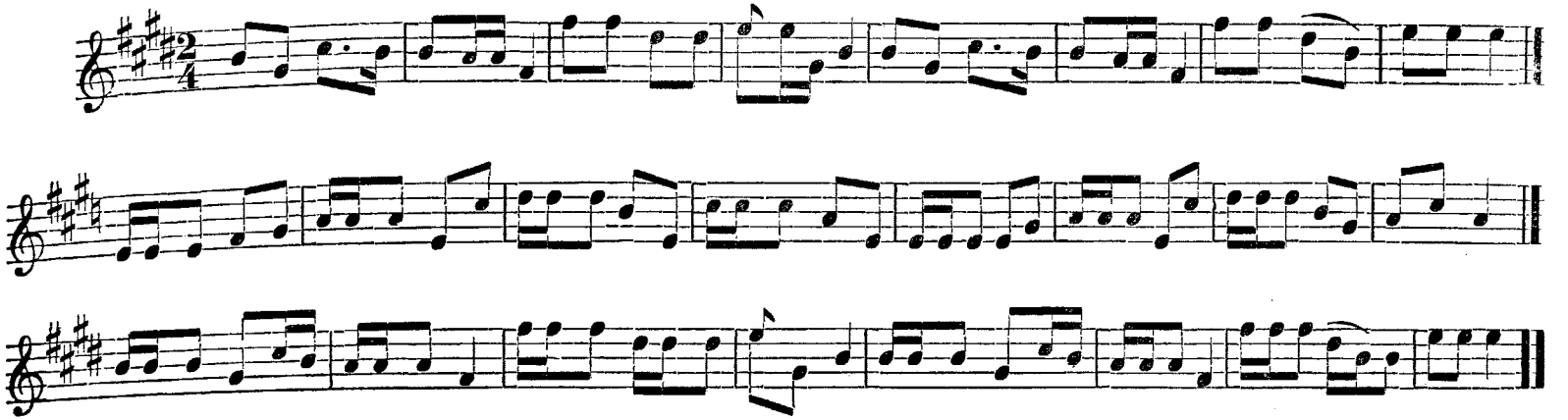


WALK AROUND.

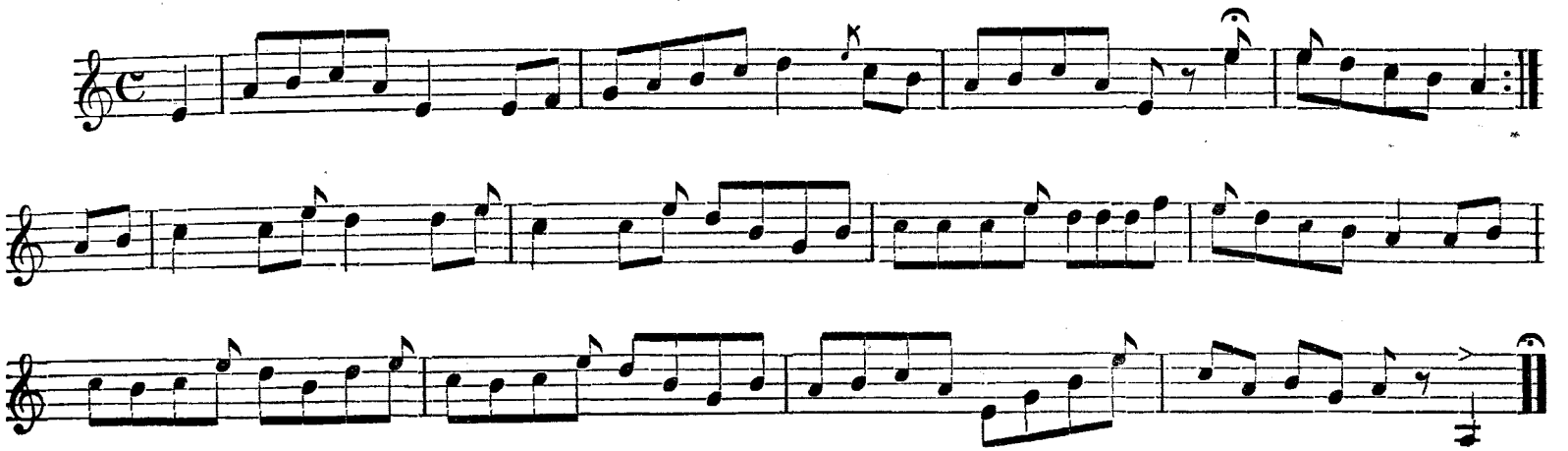


EMANCIPATION DAY.

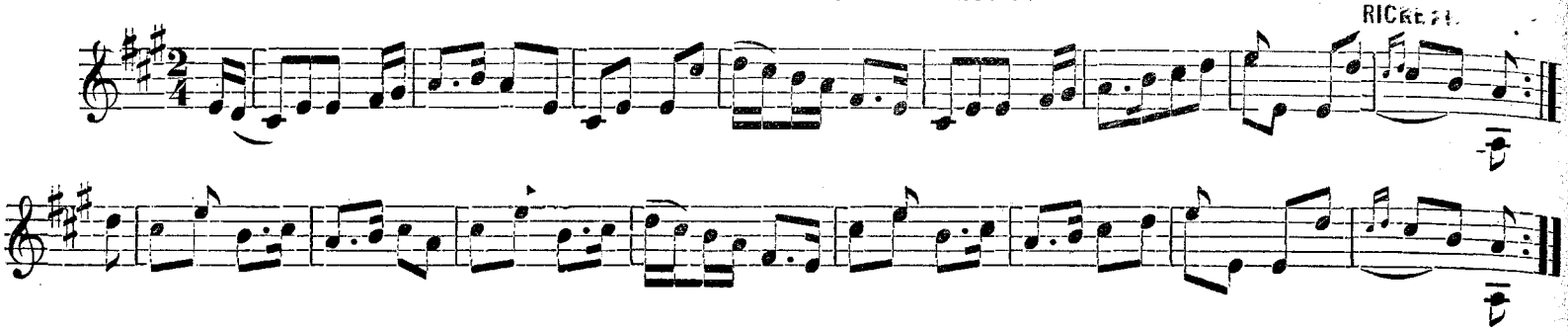




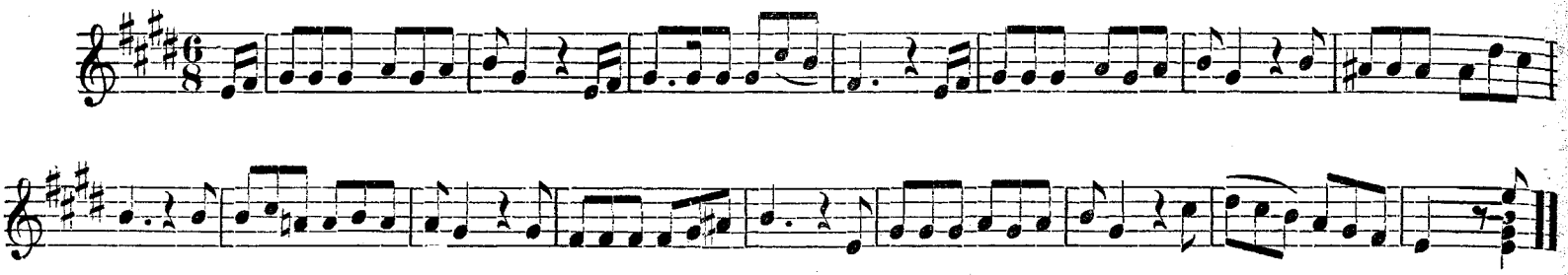
MINOR REEL.



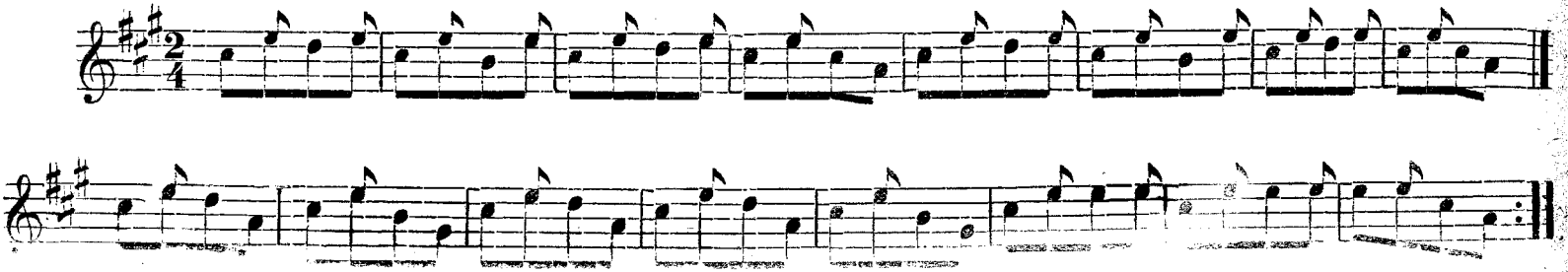
WANTON WAG. (Scotch Reel.)

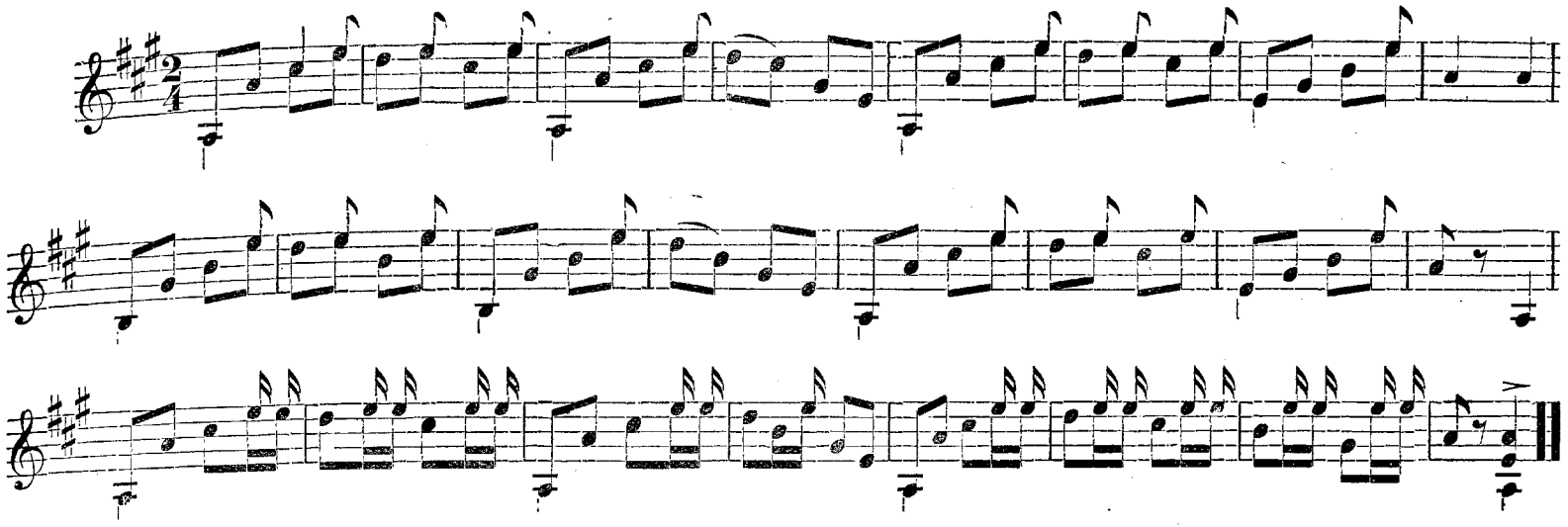


NEVER GO BACK ON YOUR WORD.

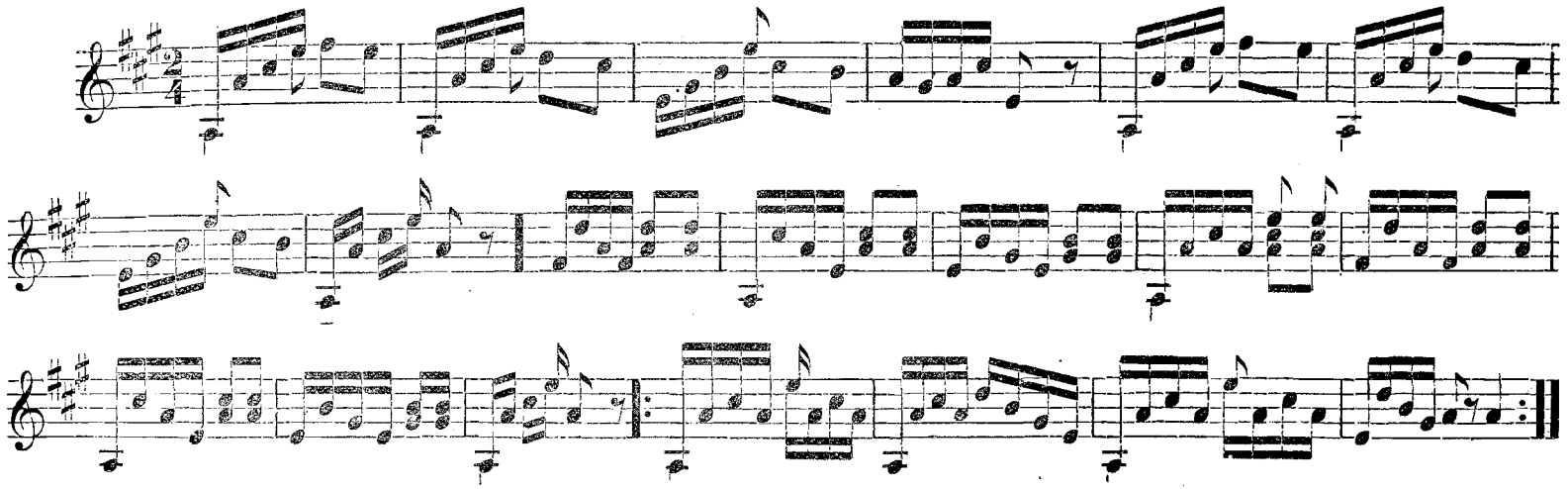


CIVIL RIGHTS JUBA.

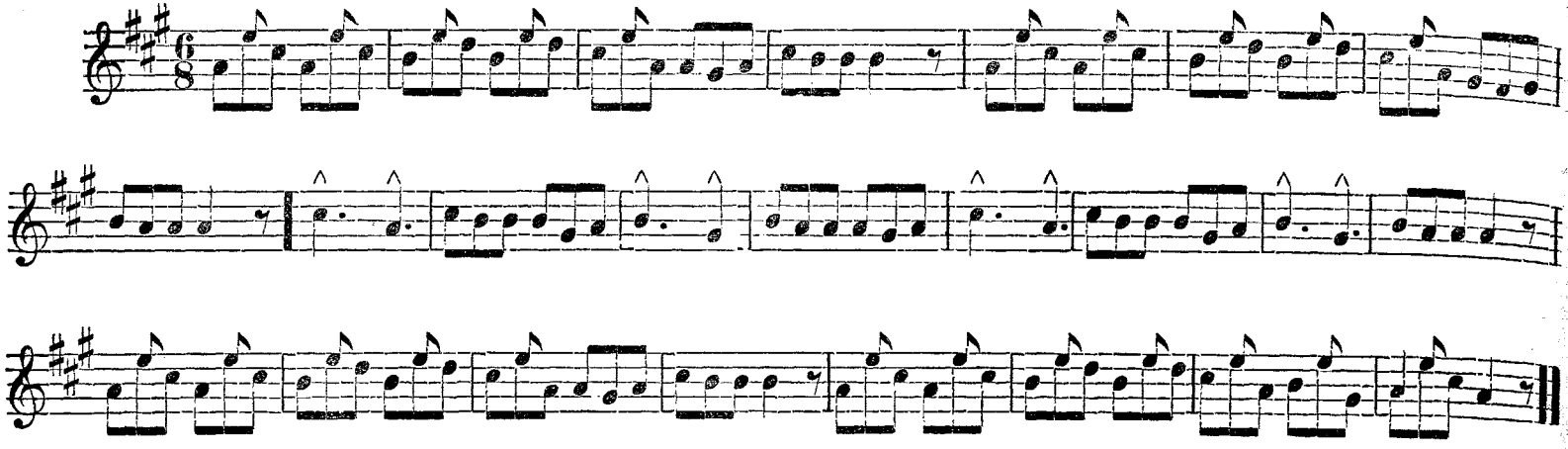




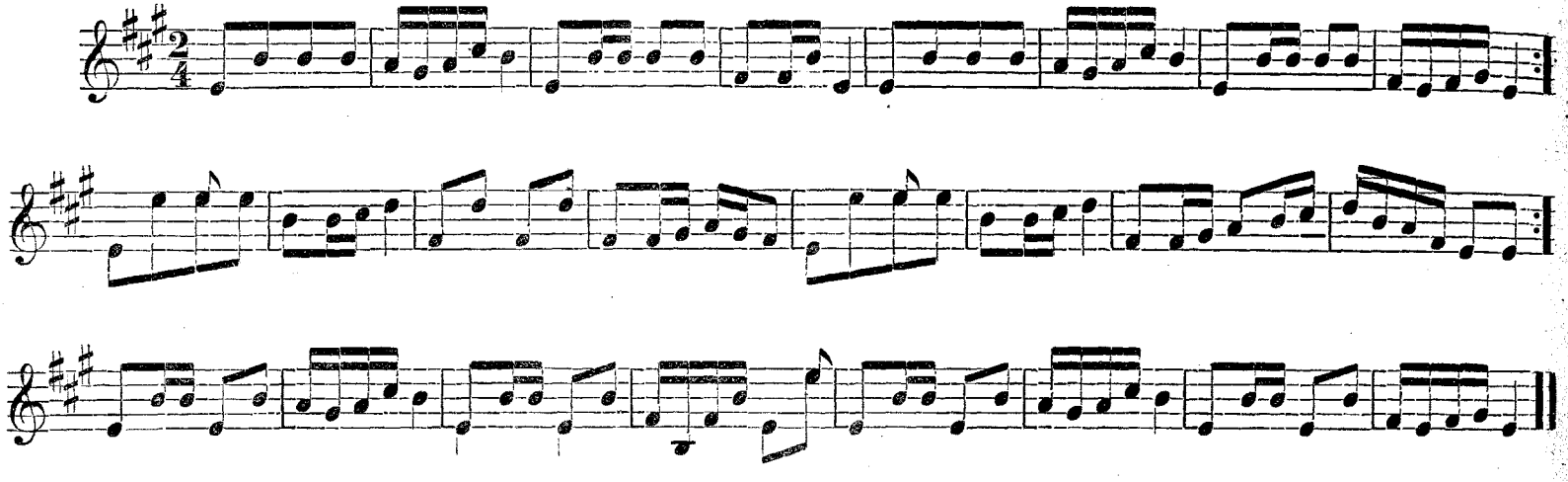
POLKA SCHOTTISCHE.

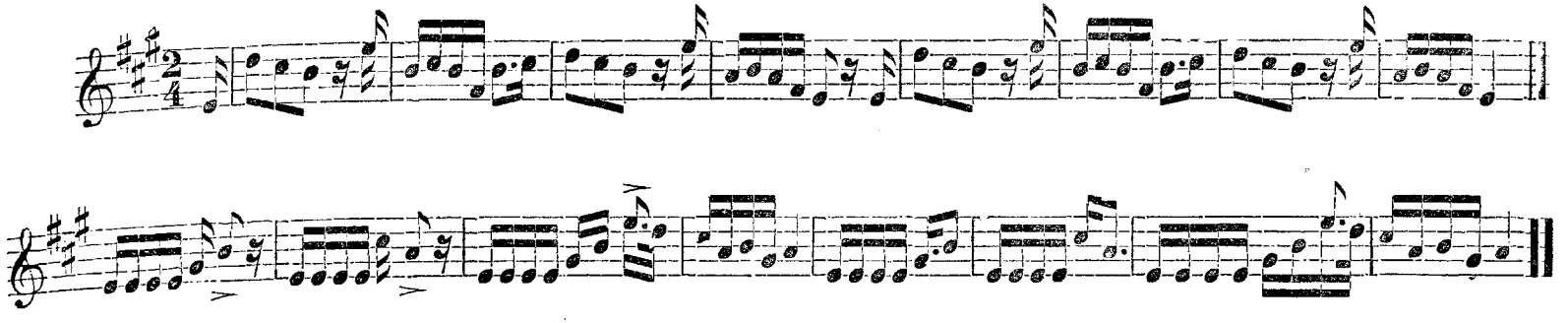


STANDARD COTILLON.

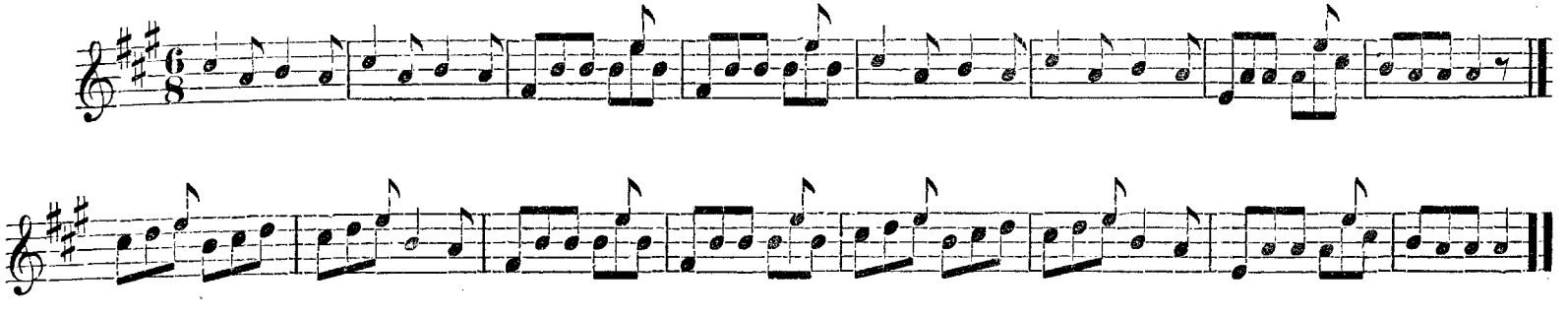


SQUAMKUM FLATS.

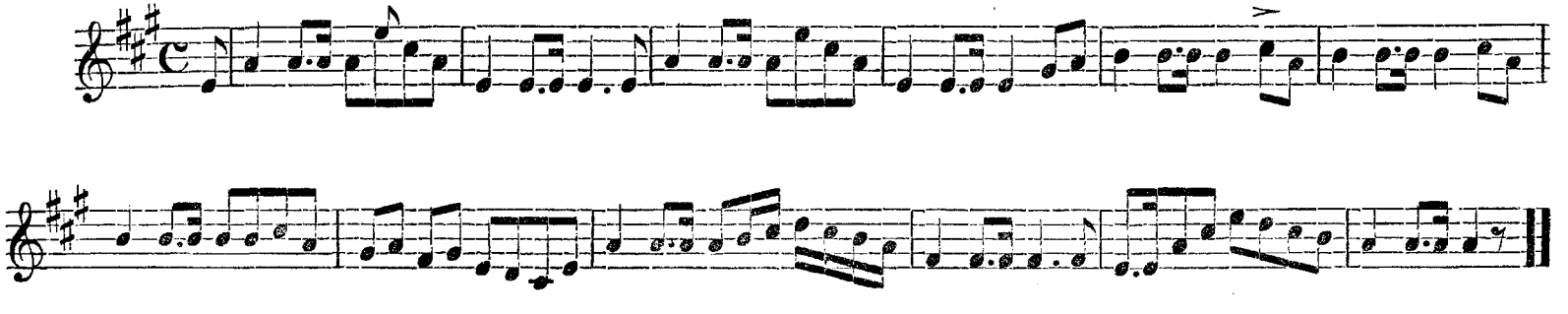




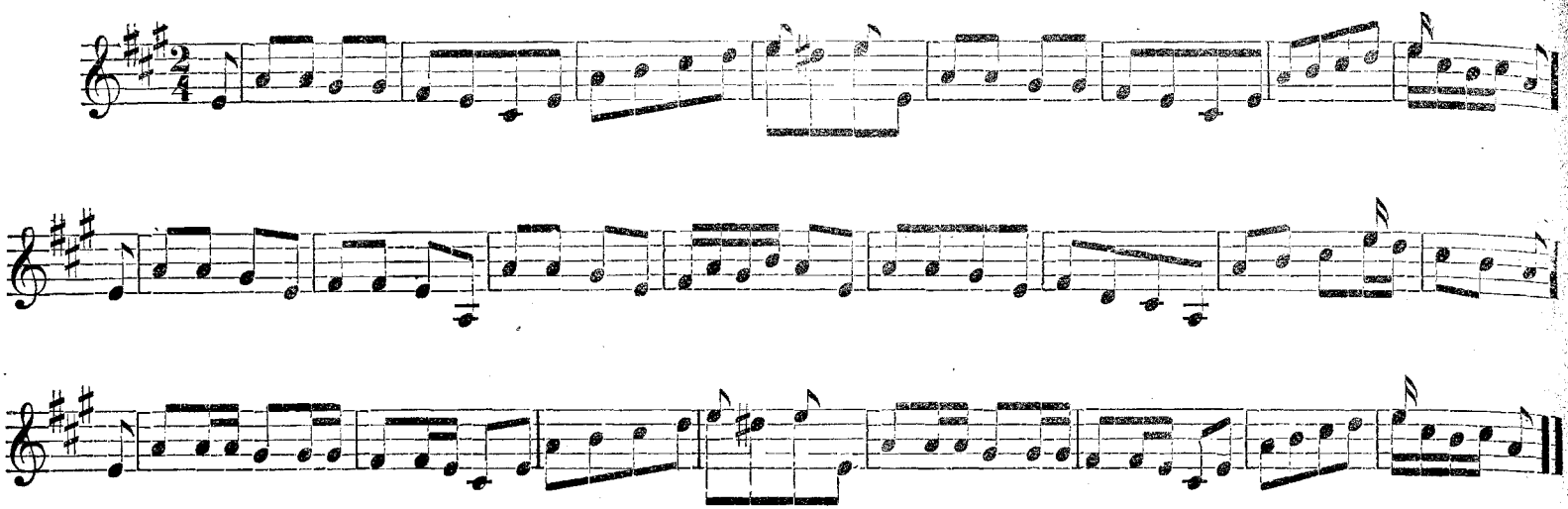
BULLY FOR YOU.



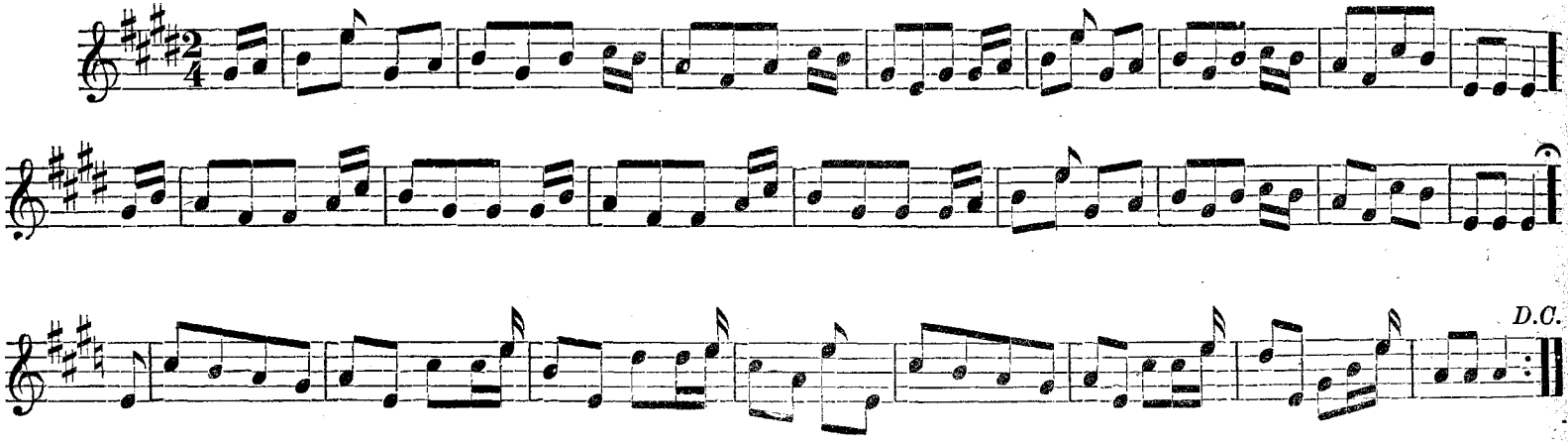
BOLD PRIVATEER.

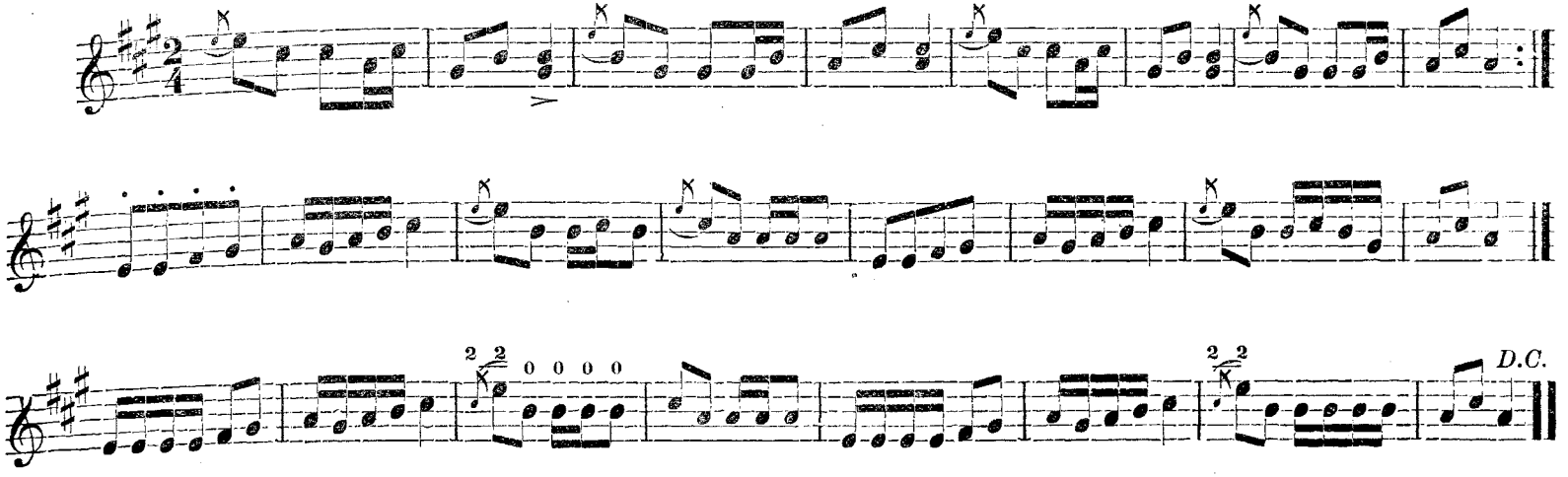


COLORED GEORGE'S POLKA.

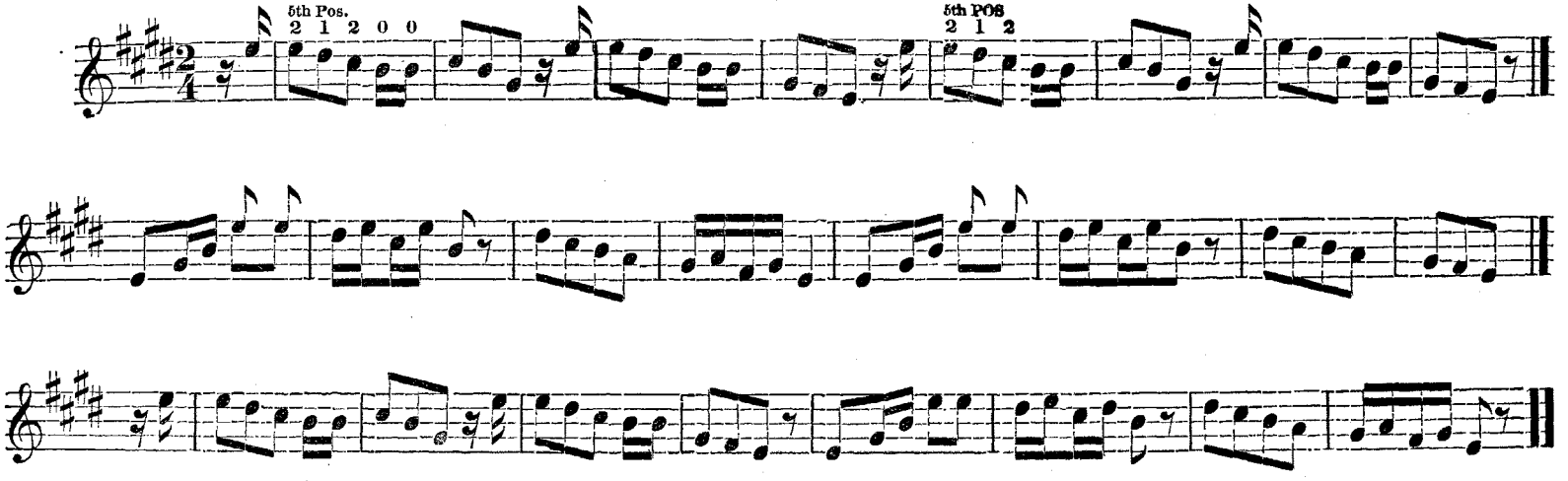


PICININI GALOP.

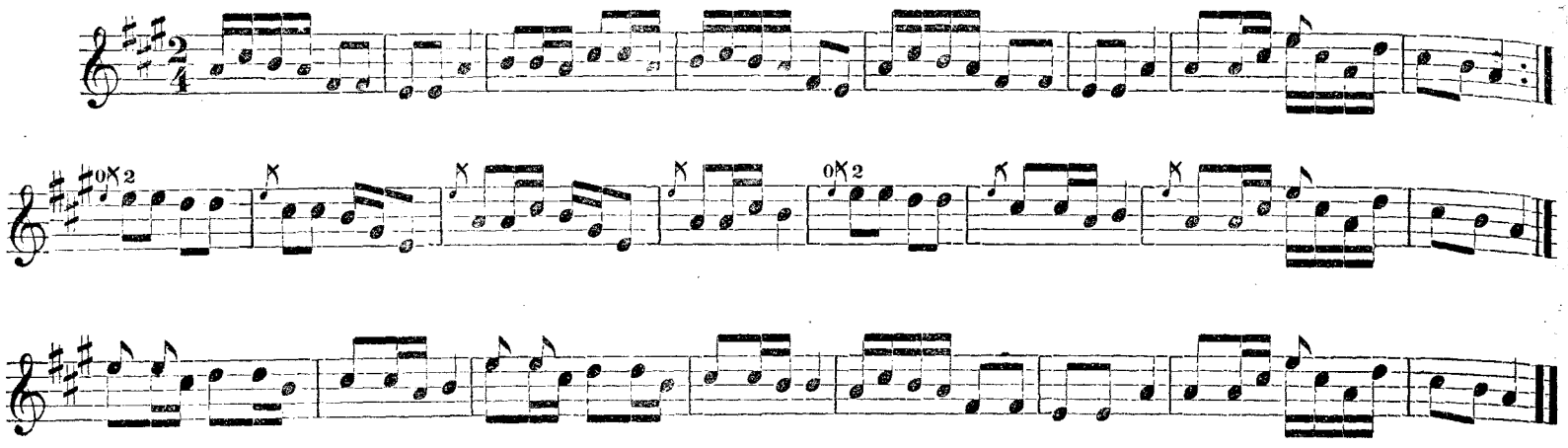




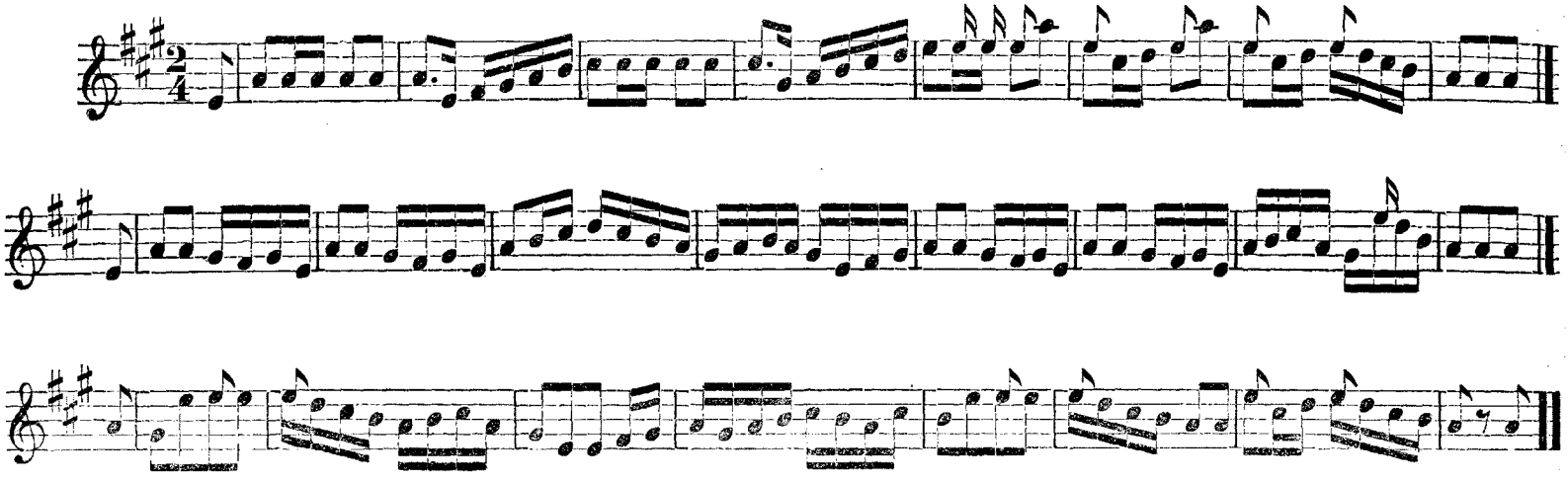
MILL JIG.

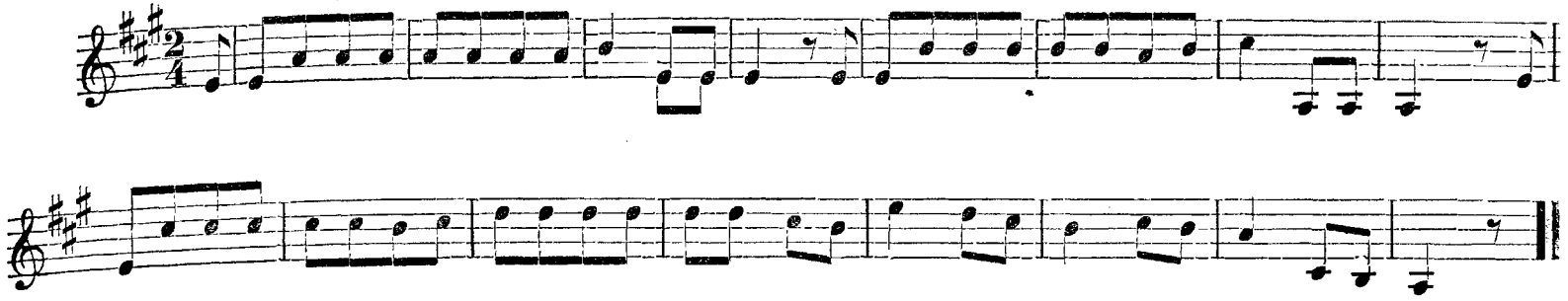


ARKANSAS TRAVELLER.

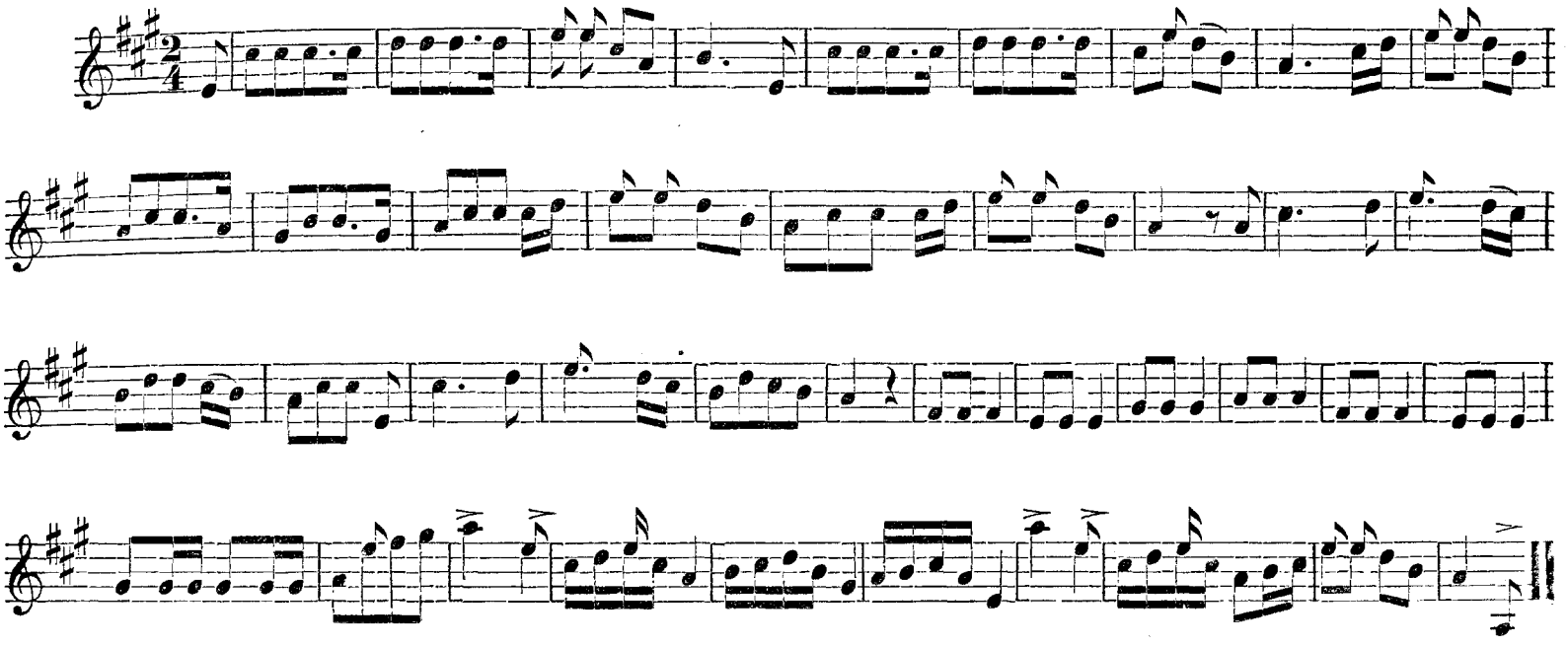


LANCER QUADRILLE.

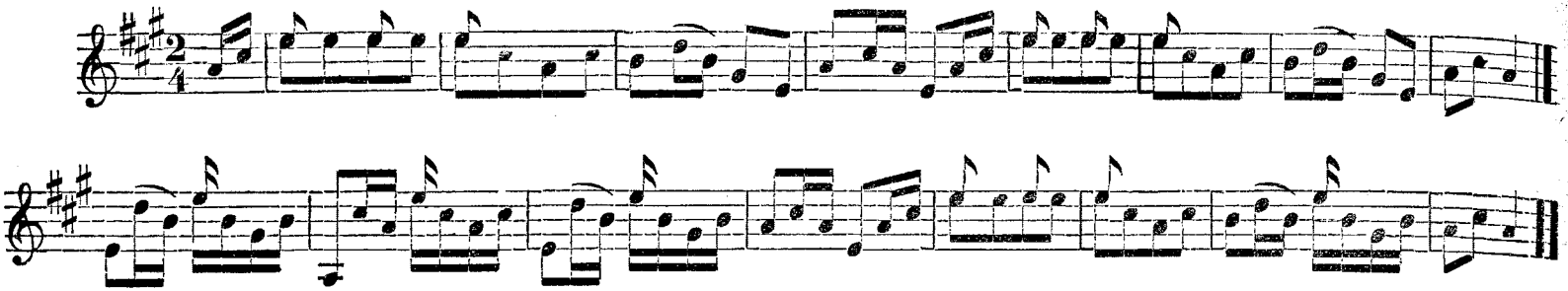




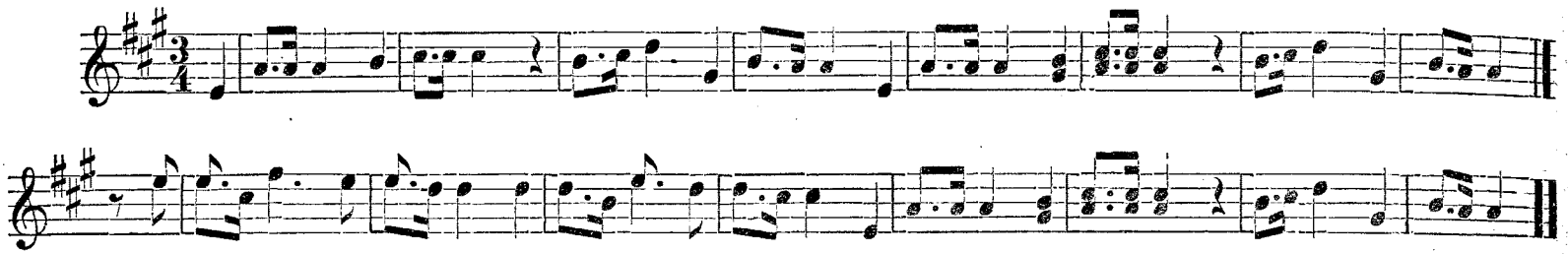
JOLLY DOG'S POLKA.



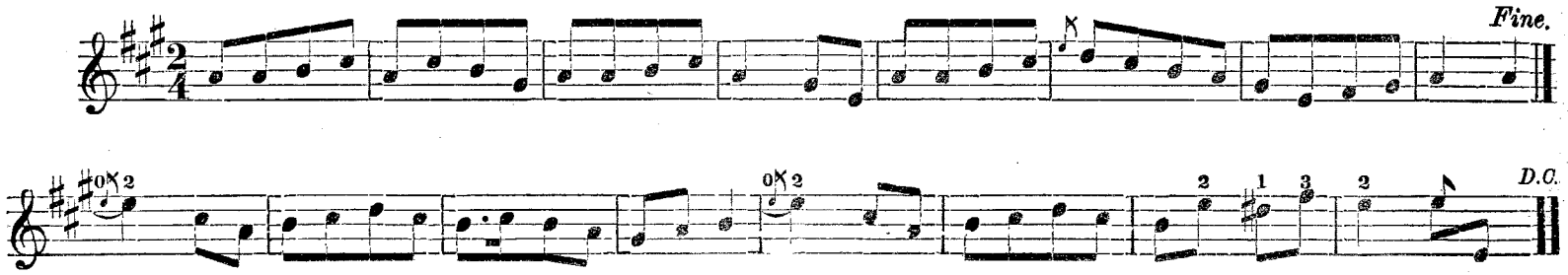
MORMON ROOSTER.

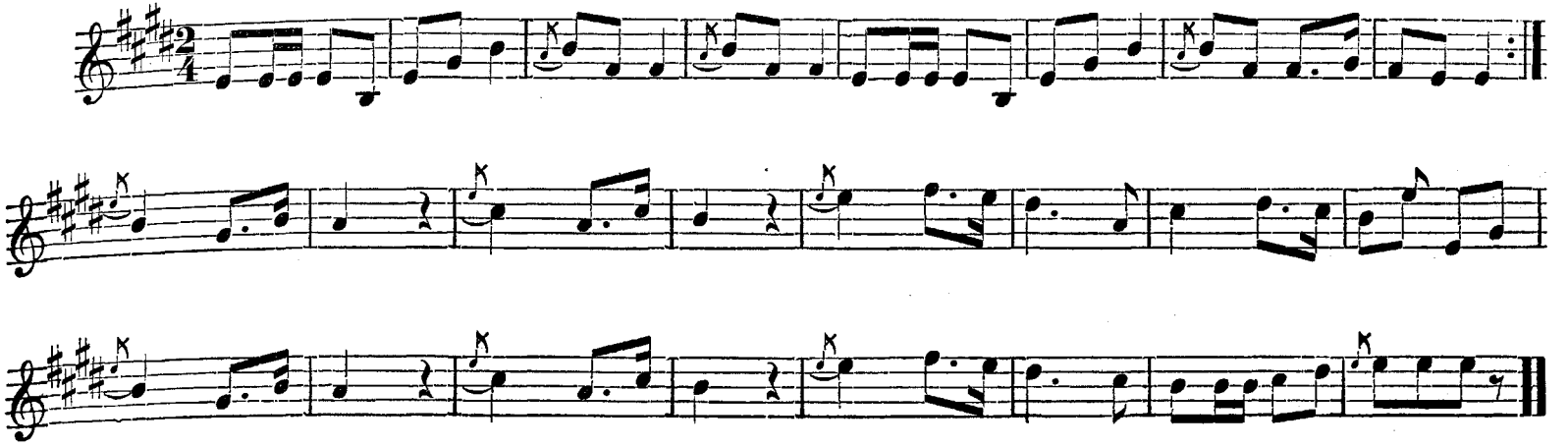


MARYLAND, MY MARYLAND.

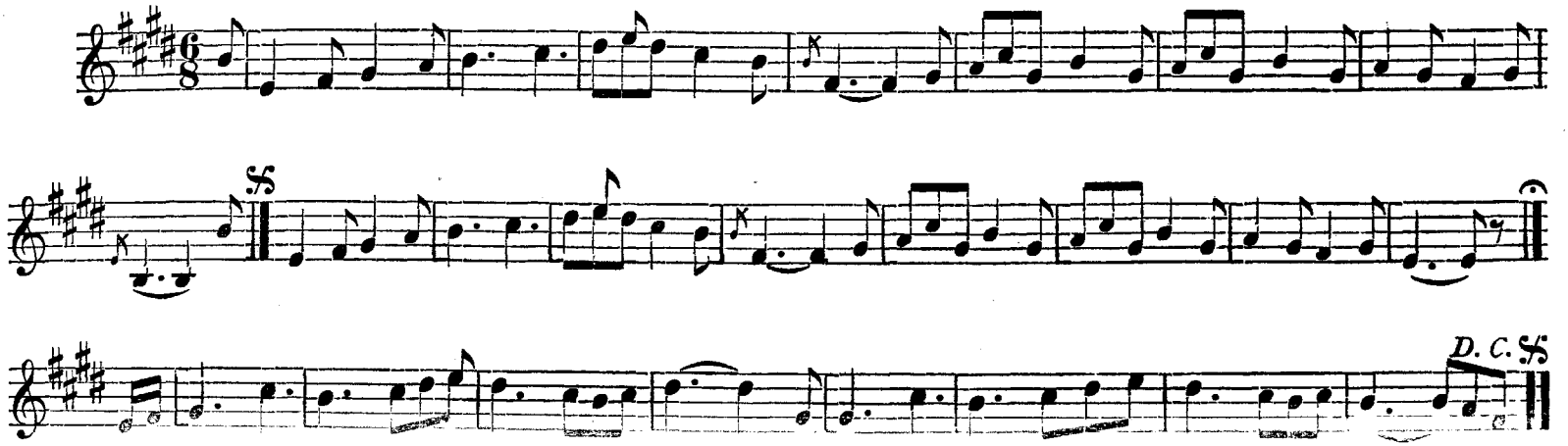


YANKEE DOODLE.

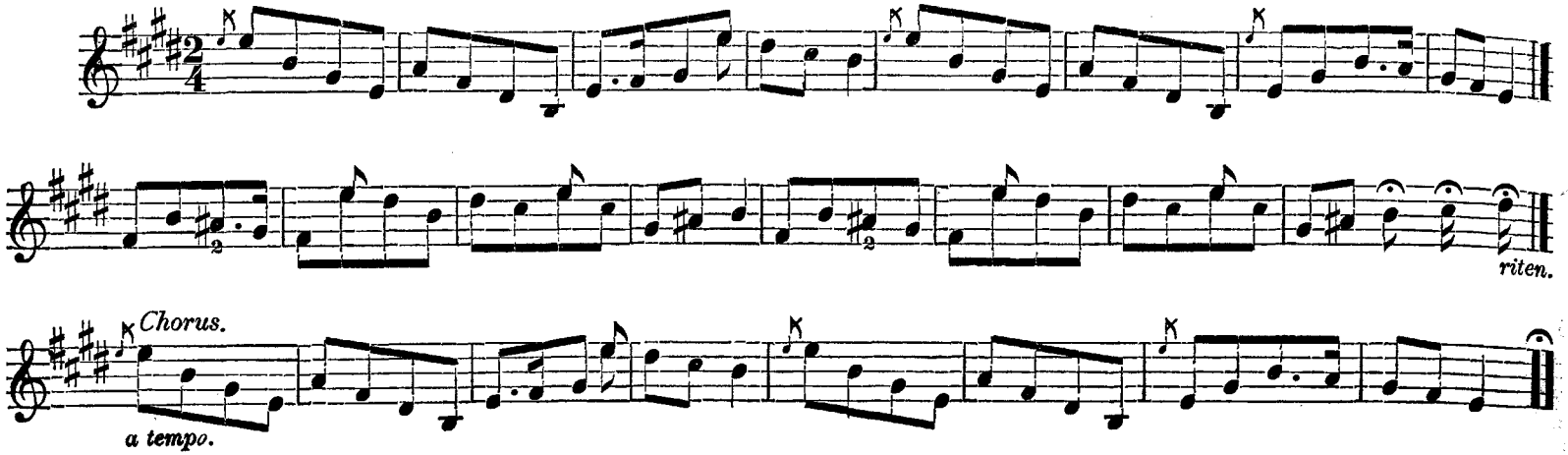




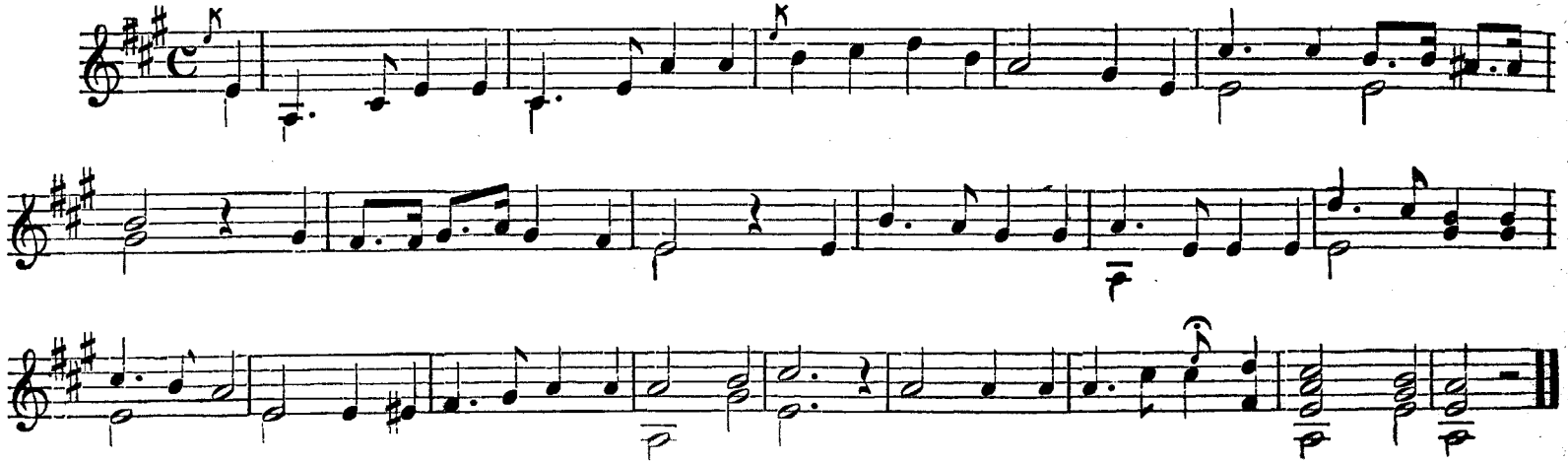
I WISH I WAS DE MAJOR.



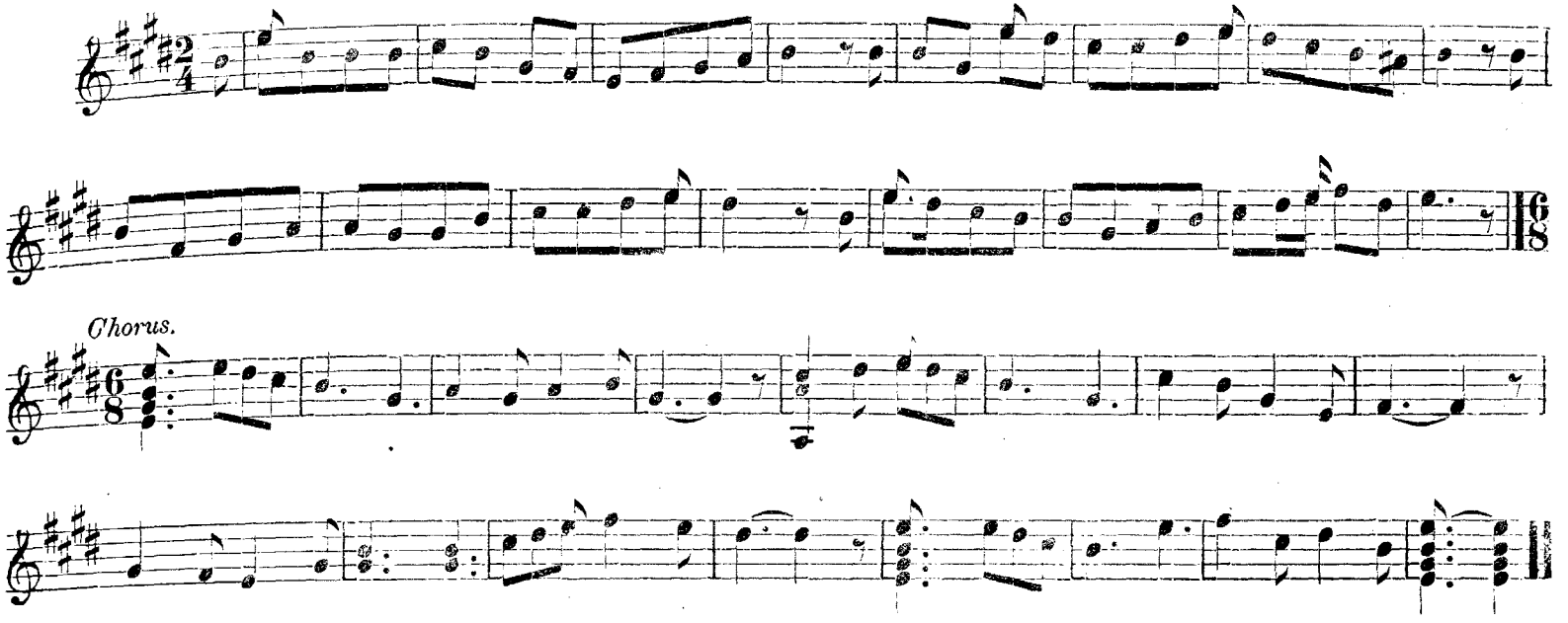
PULLING HARD AGAINST THE STREAM.



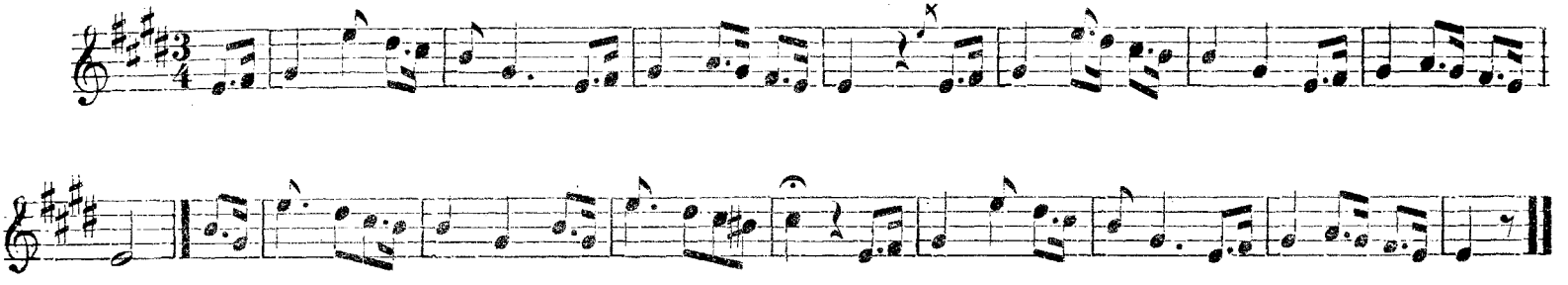
WACHT AM RHINE.



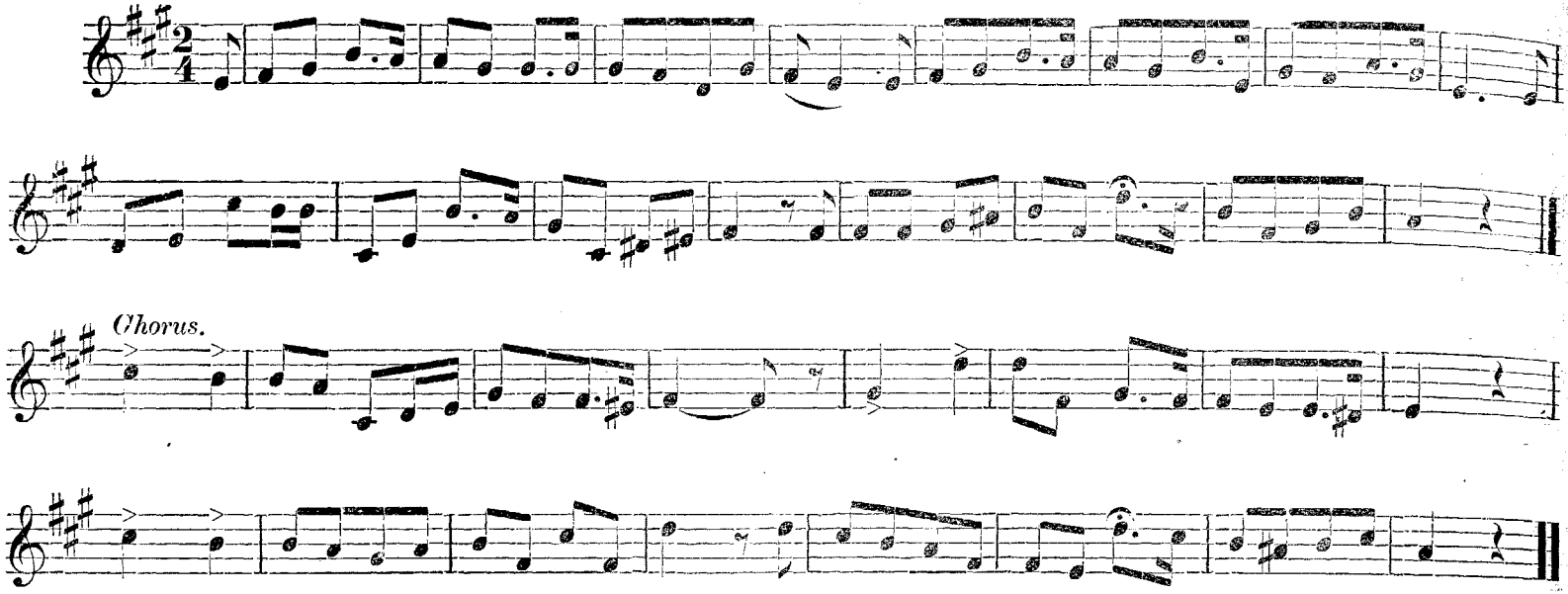
DOWN IN A COAL MINE.



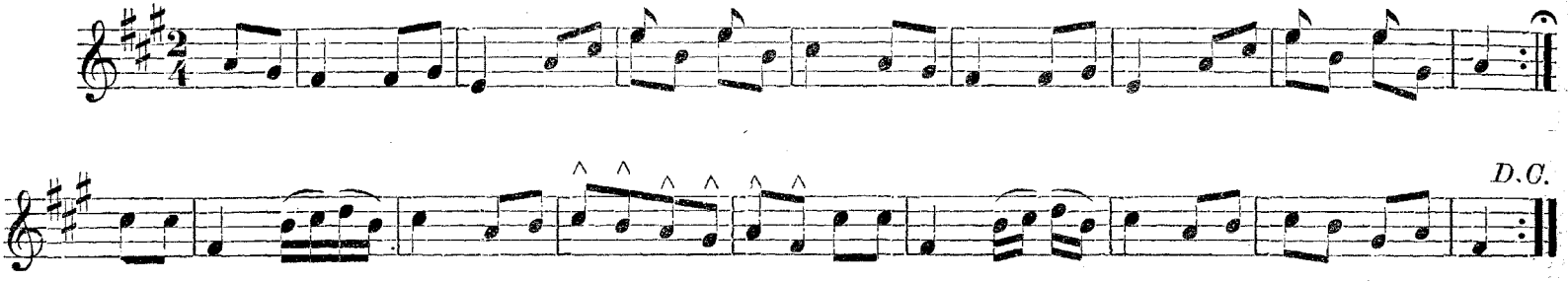
LAST ROSE OF SUMMER.



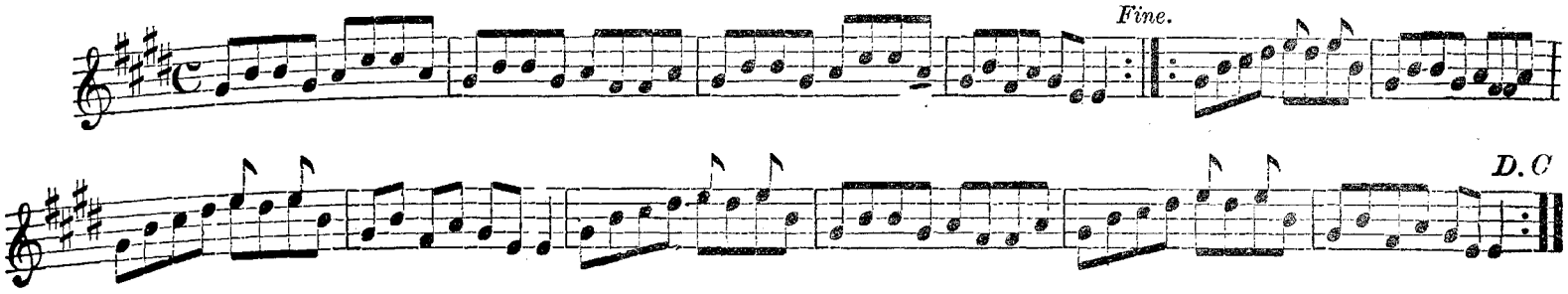
PAR EXCELLENCE.



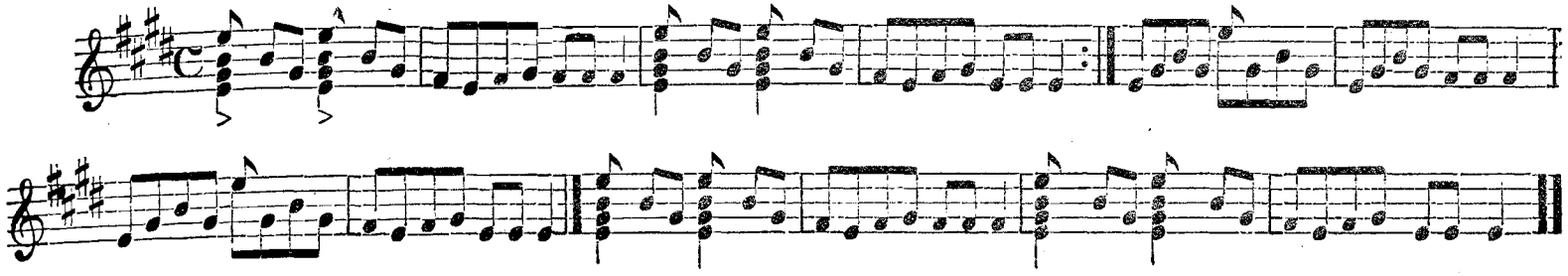
MODOC FUNERAL DANCE.



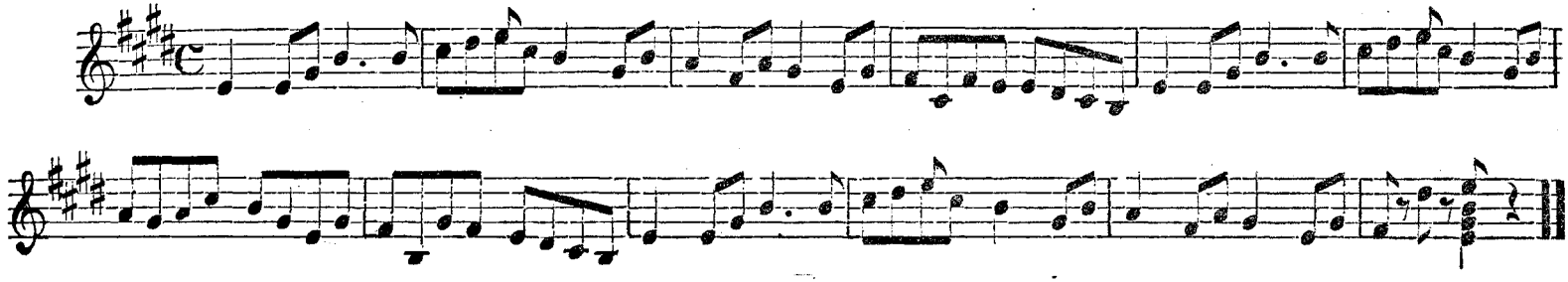
HEATHEN CHINEE.



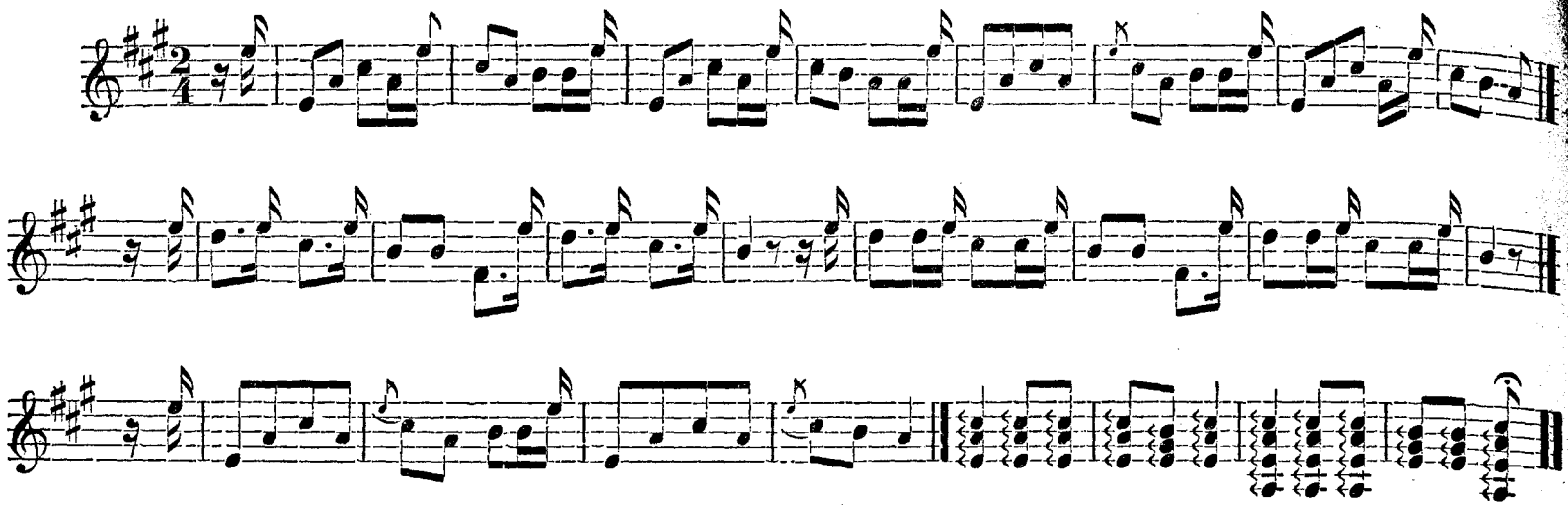
LUNCH ROUTE.



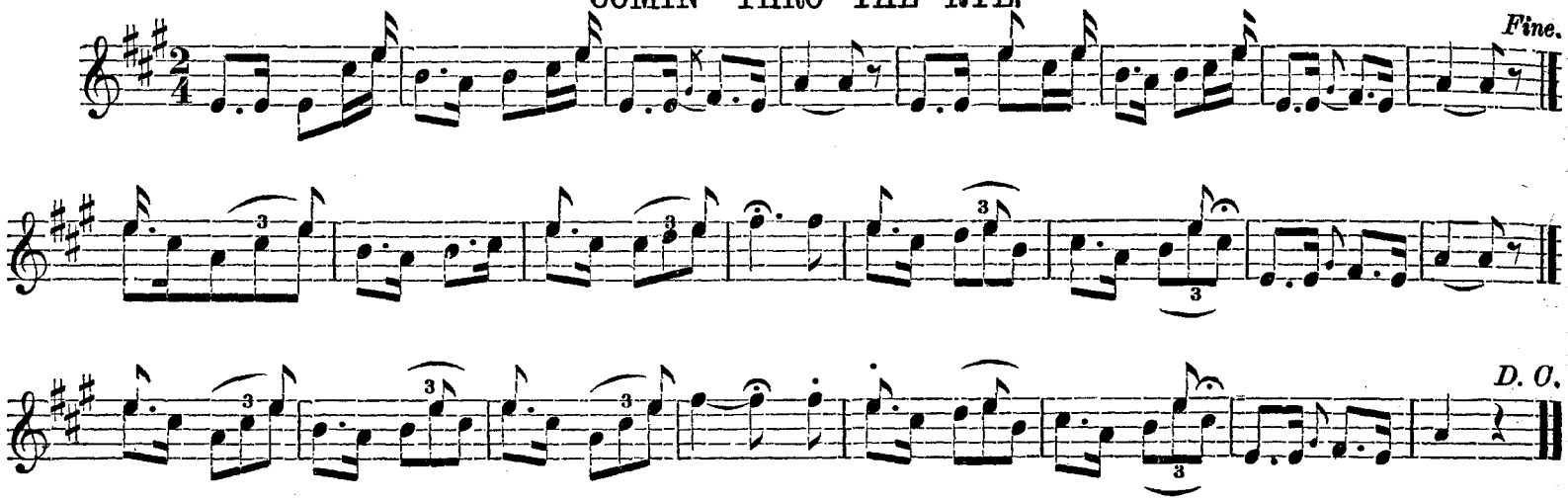
THE HAPPY MAN.



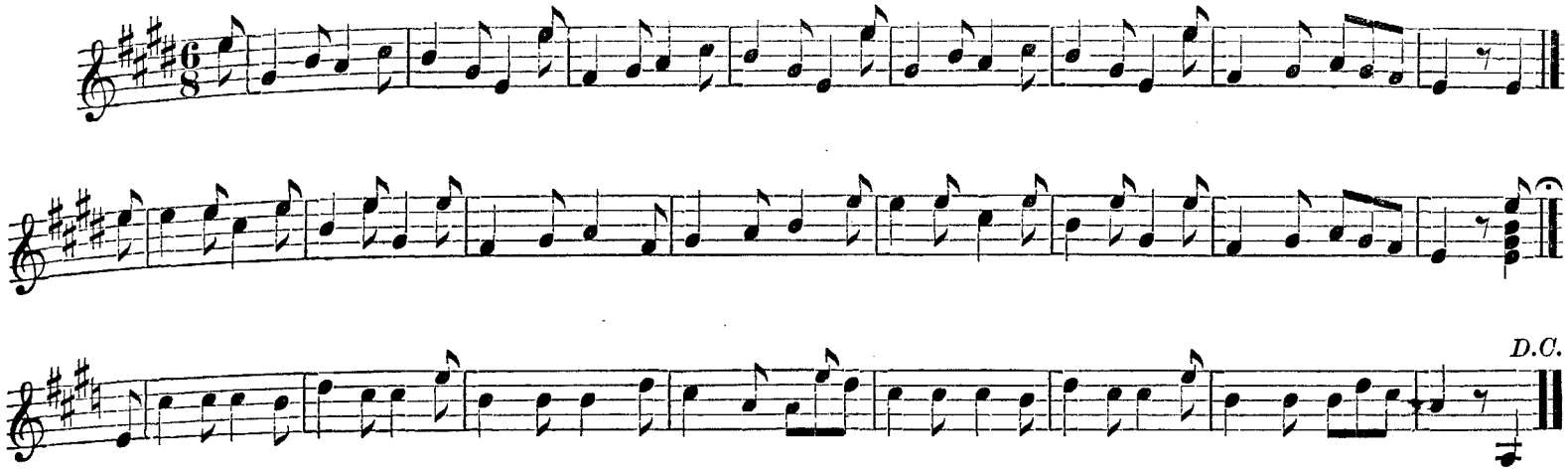
HOMINY MAN.



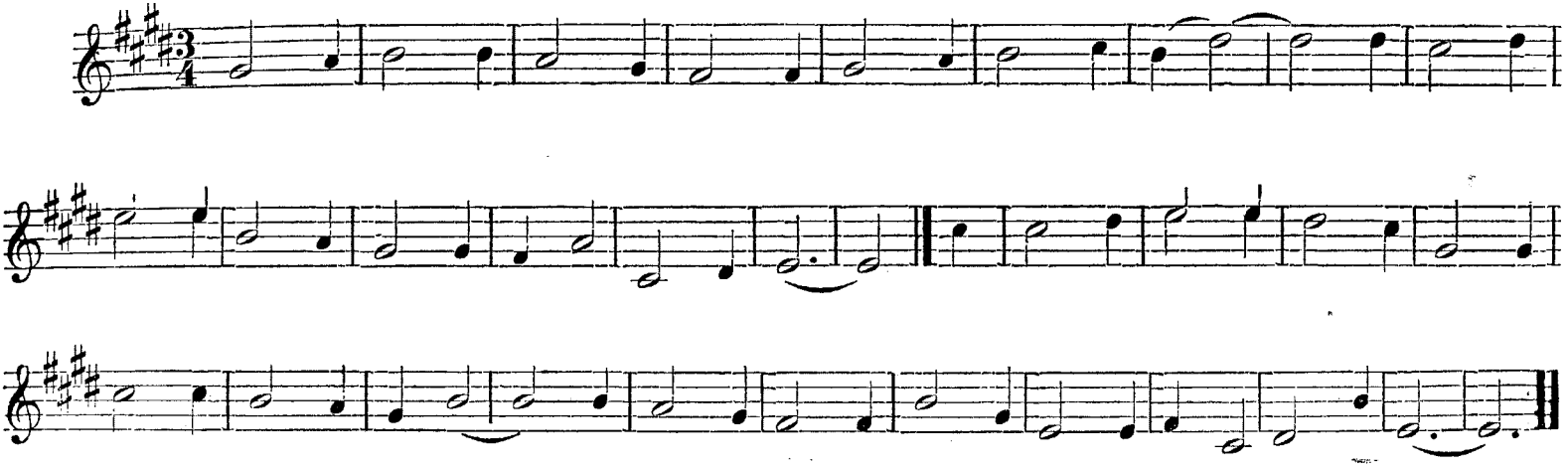
COMIN' THRO THE RYE.



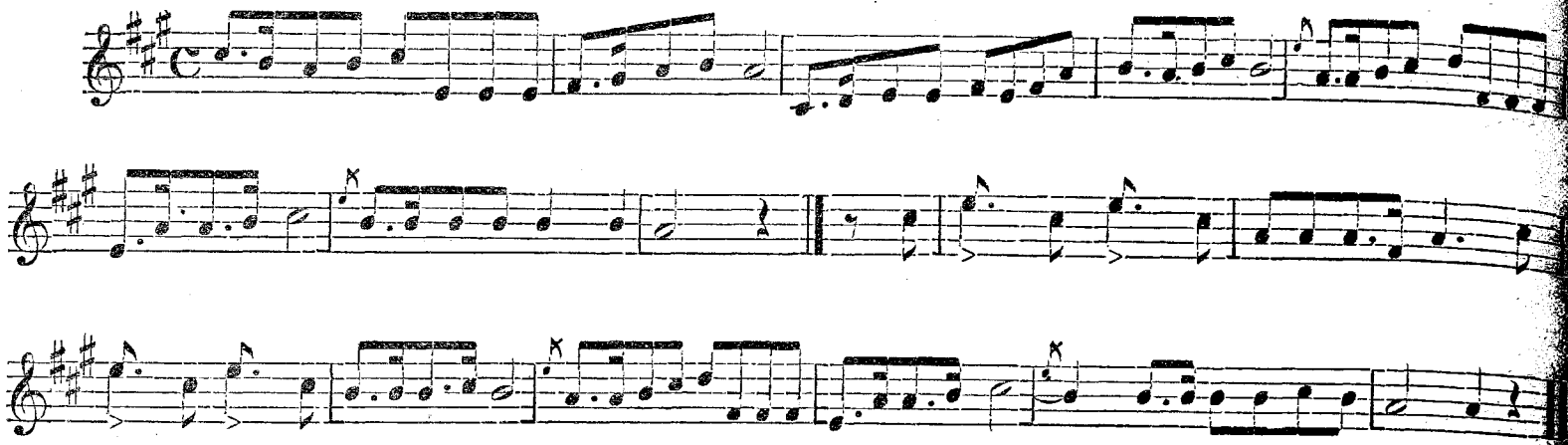
NEVER GIVE UP.



MARY HAD A LITTLE LAMB.

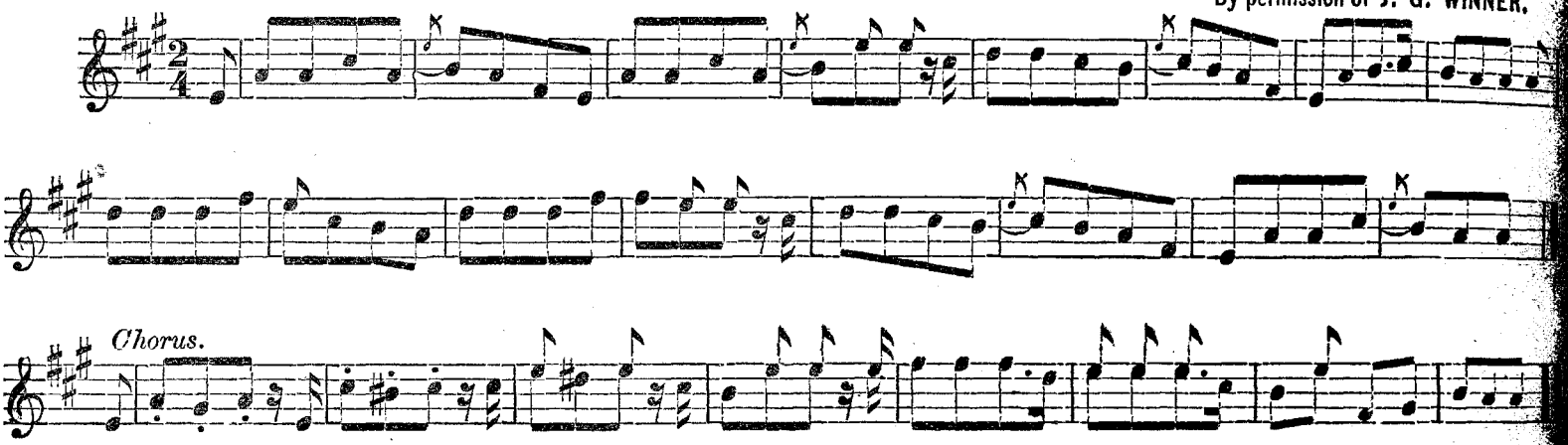


MARCHING THRO' GEORGIA.

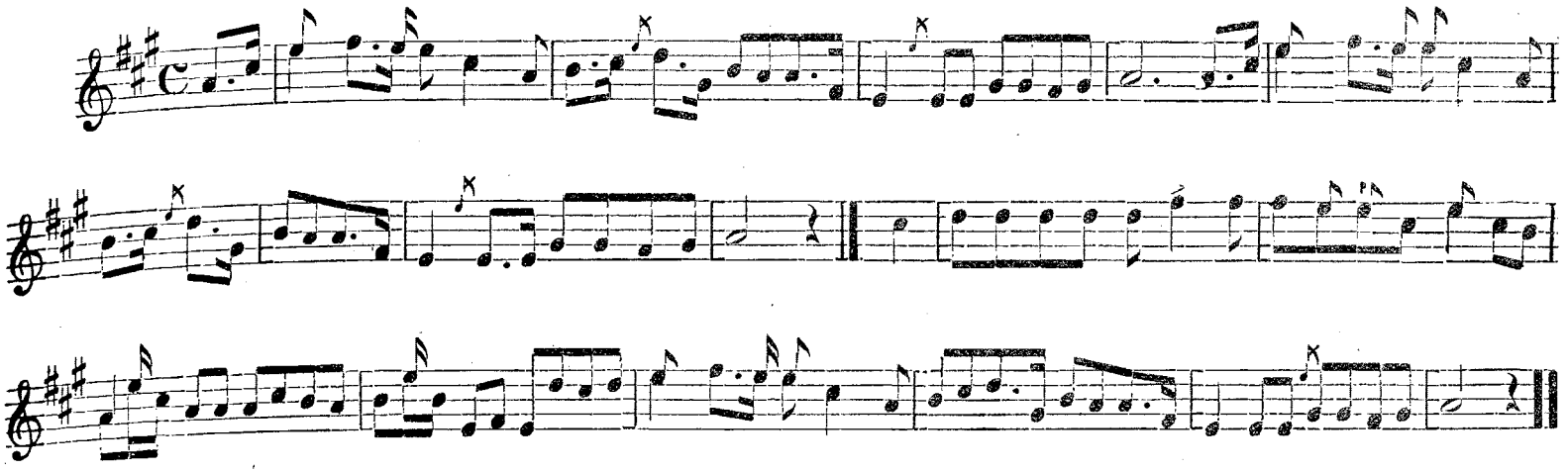


ON THE BROADWALK AT CAPE MAY.

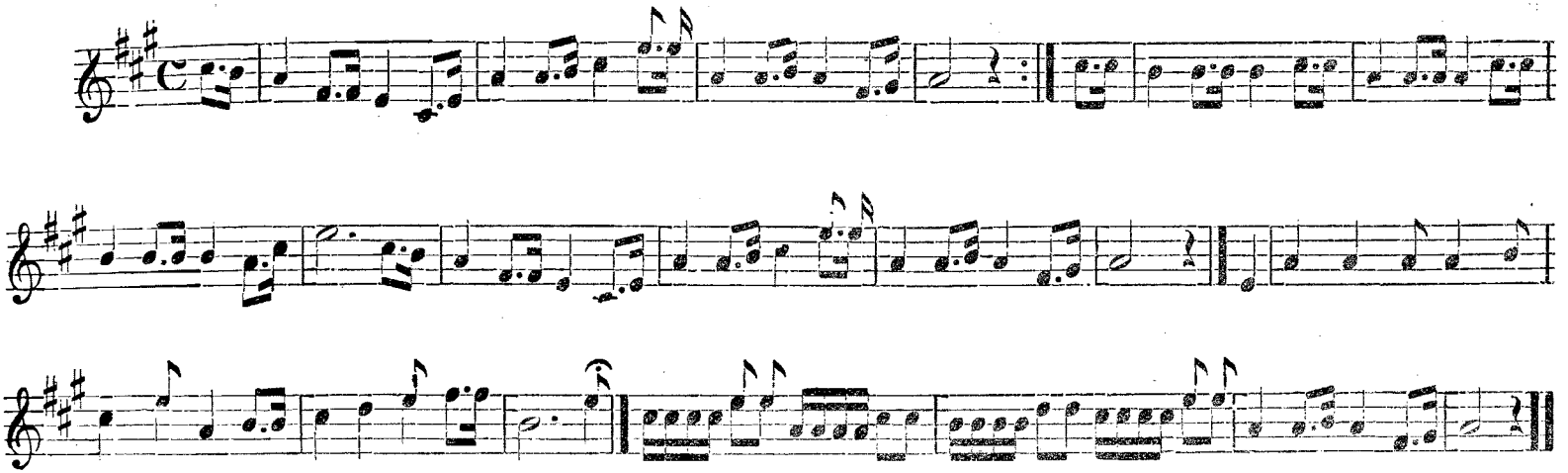
By permission of J. G. WINNER.



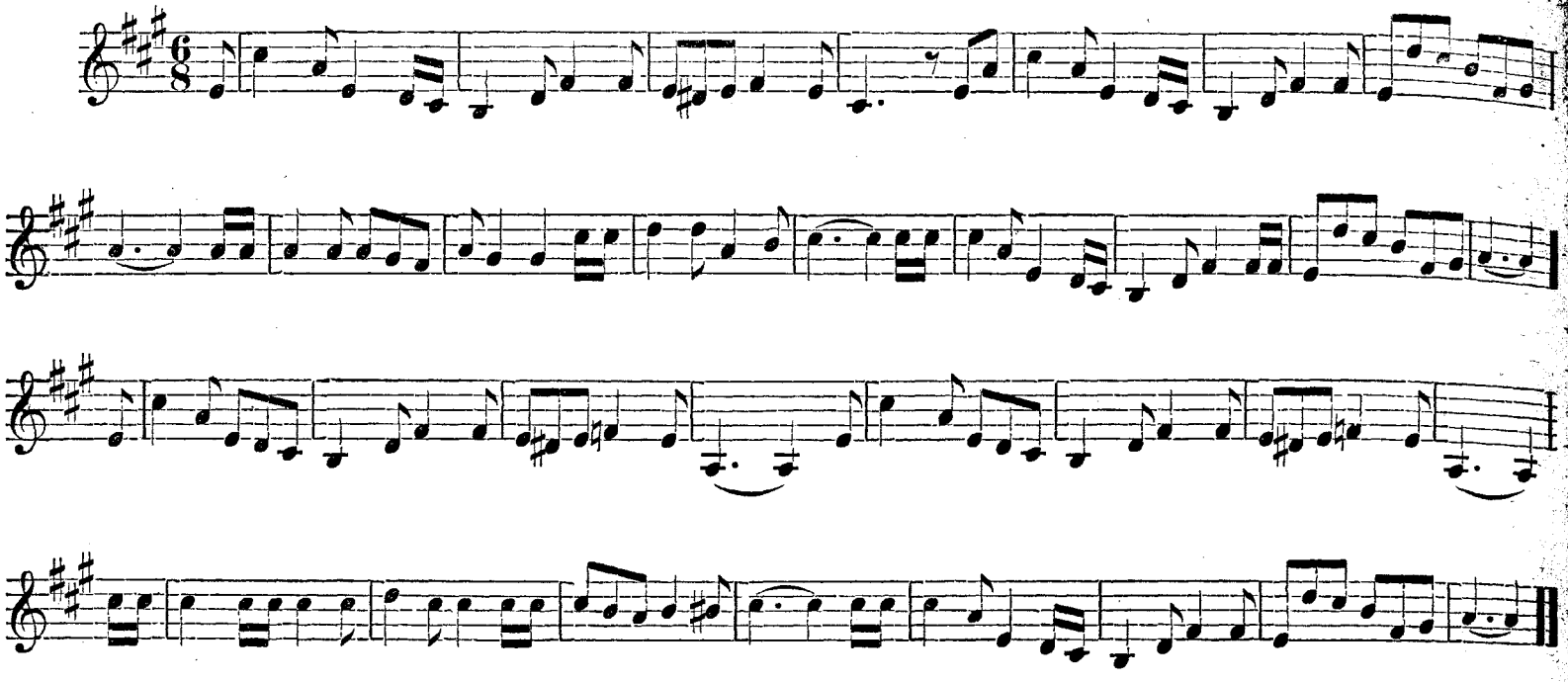
DAISY DEANE.



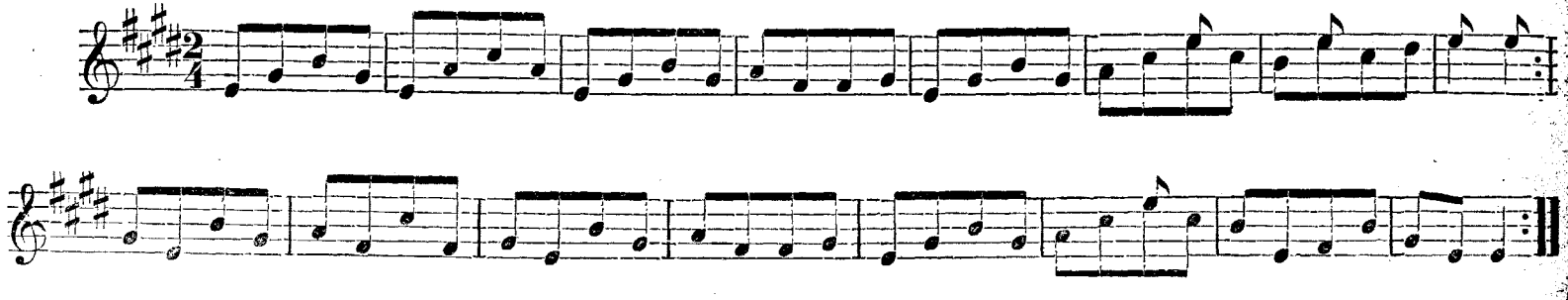
WAKE NICODEMUS.

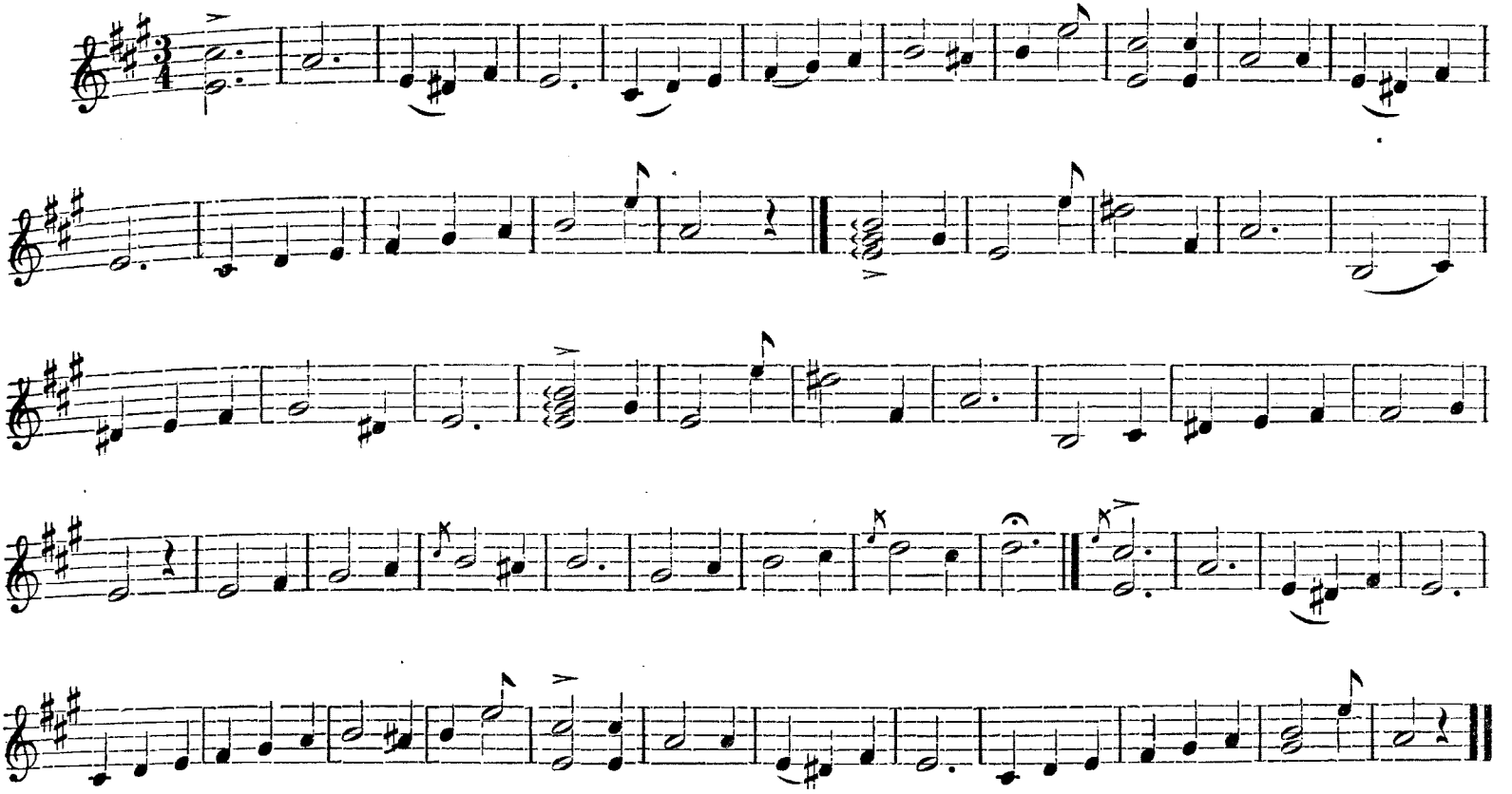


DUBLIN BAY.

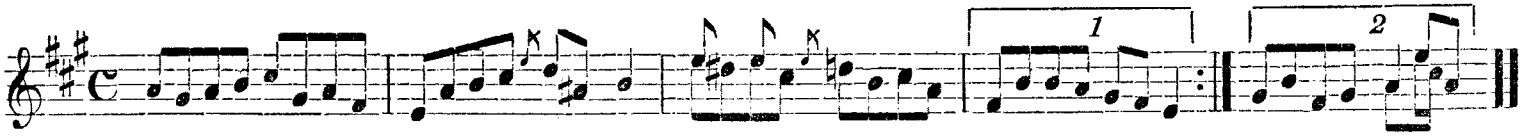


JAPANESE HORNPIPE.

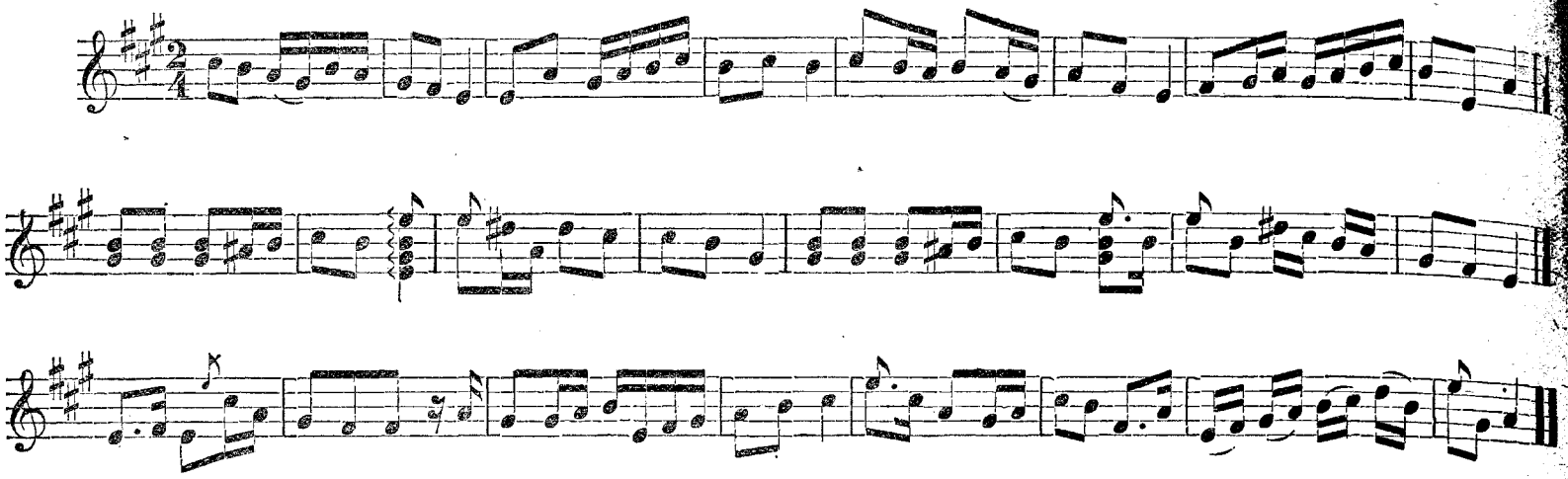




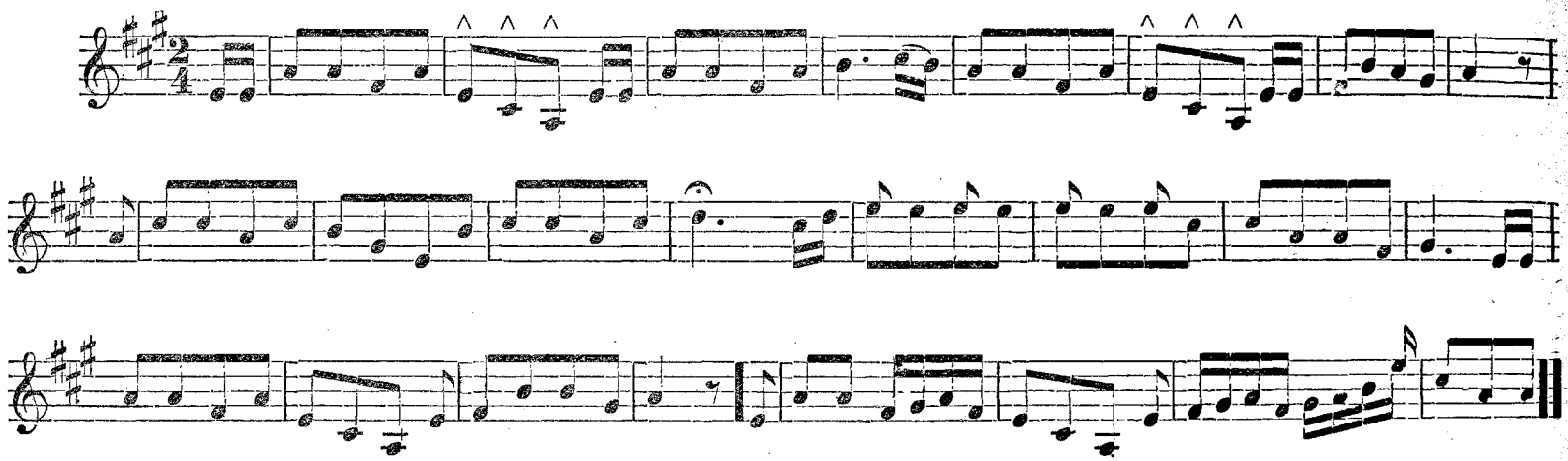
PETIT JIG.



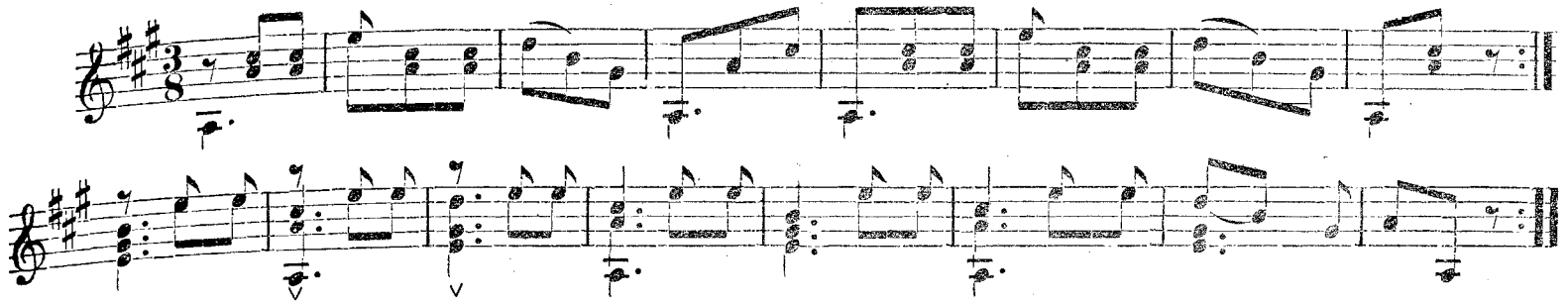
TAPPING AT THE GARDEN GATE.



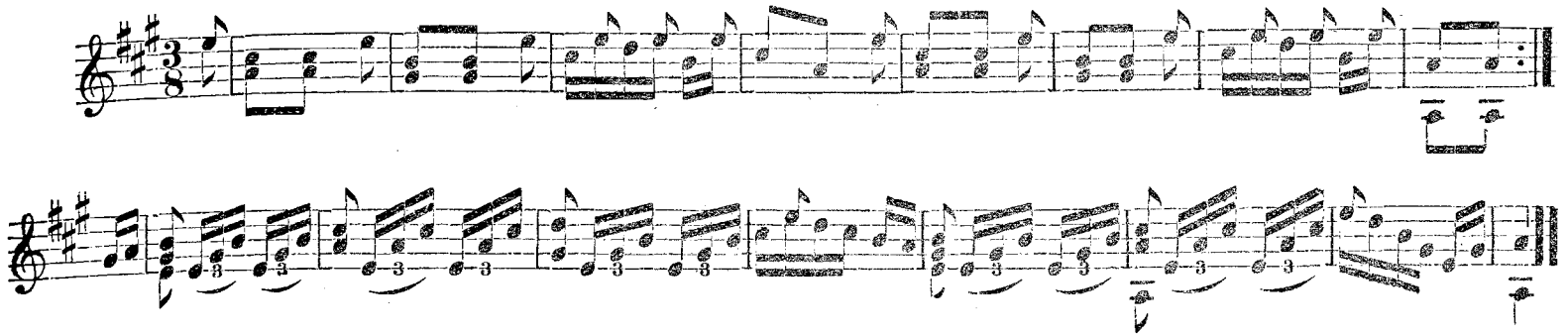
YOUNG MAN FROM THE COUNTRY.



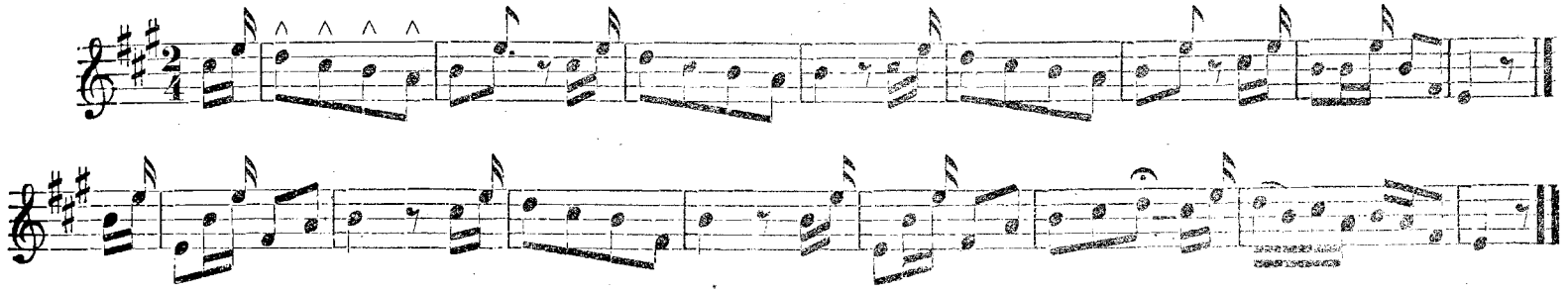
TRAMPS WALTZ.



SLOW WALTZ.



ONE AND TWENTY.

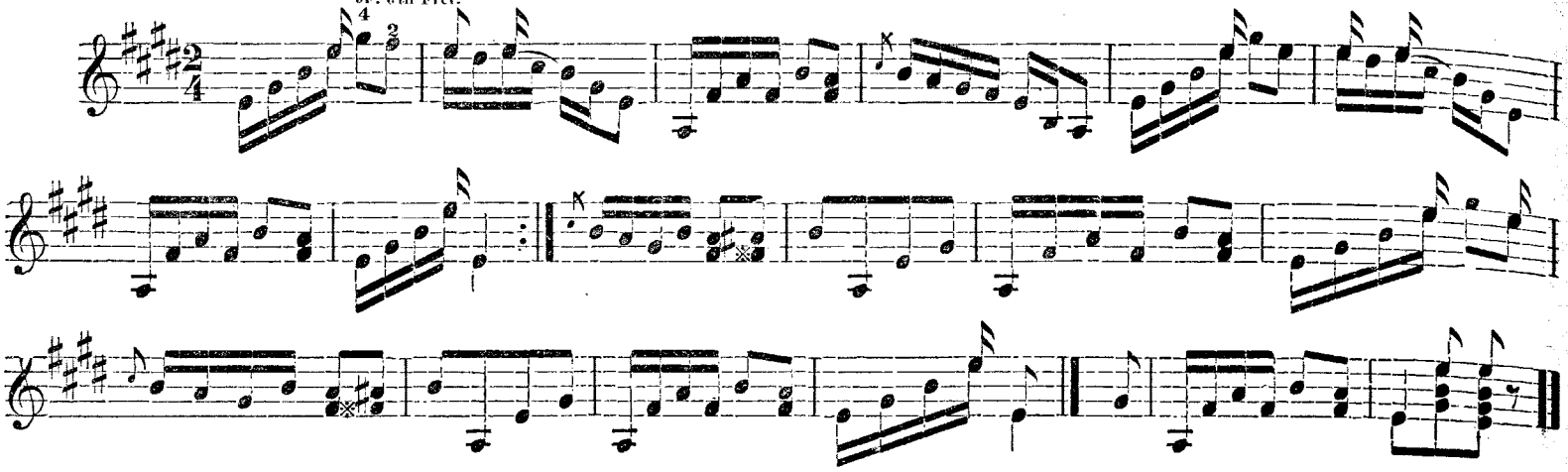


CAVENDER POLKA.

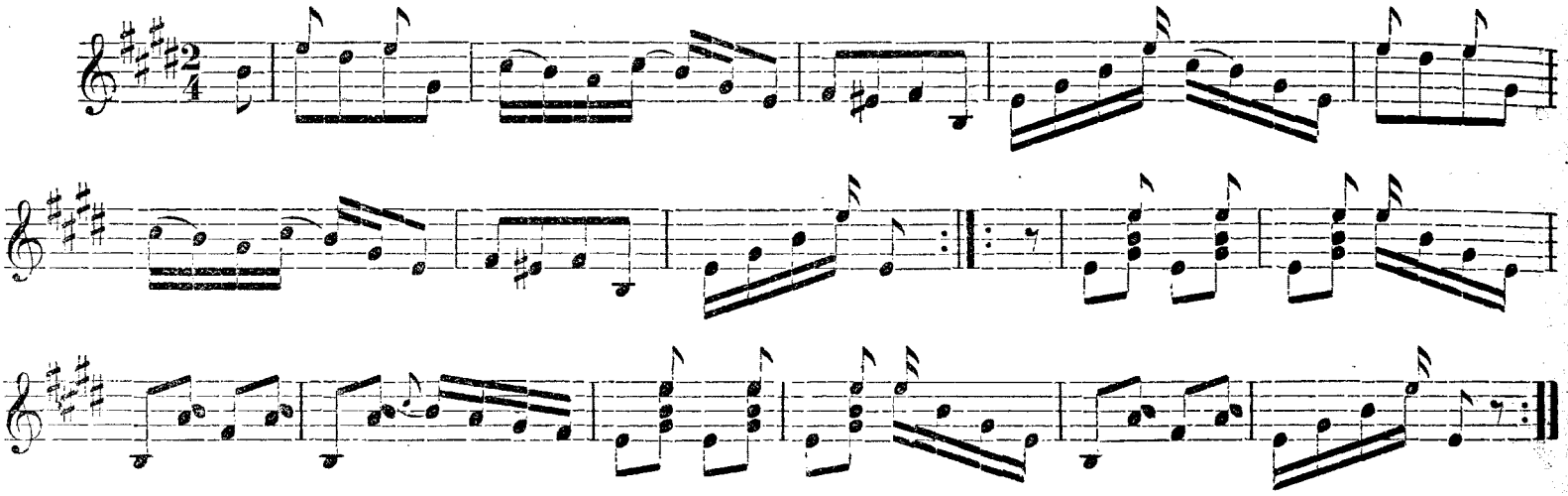
Tune 4th String to B.

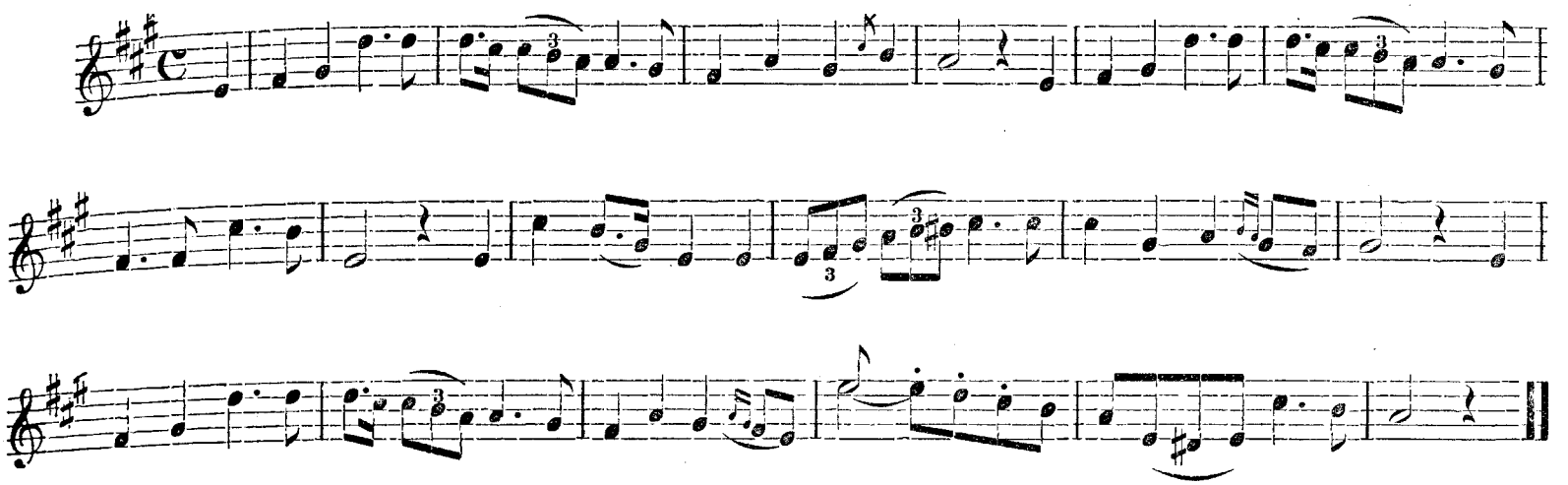
J. RICKETT.

9F. 6th Fret.

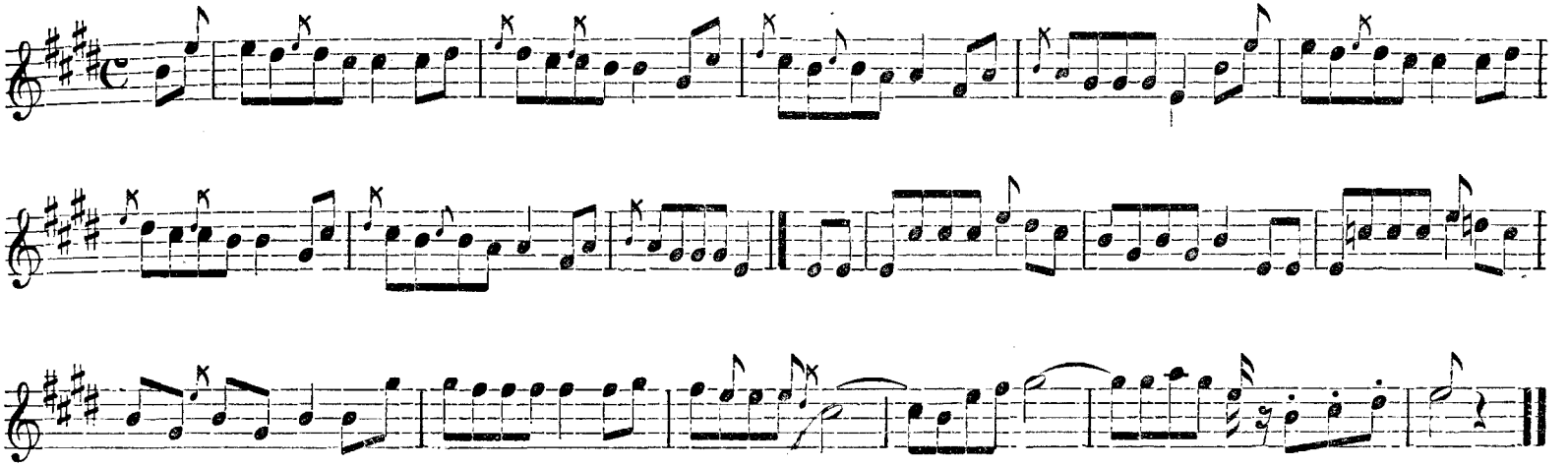


TOM COLLIN'S JIG.

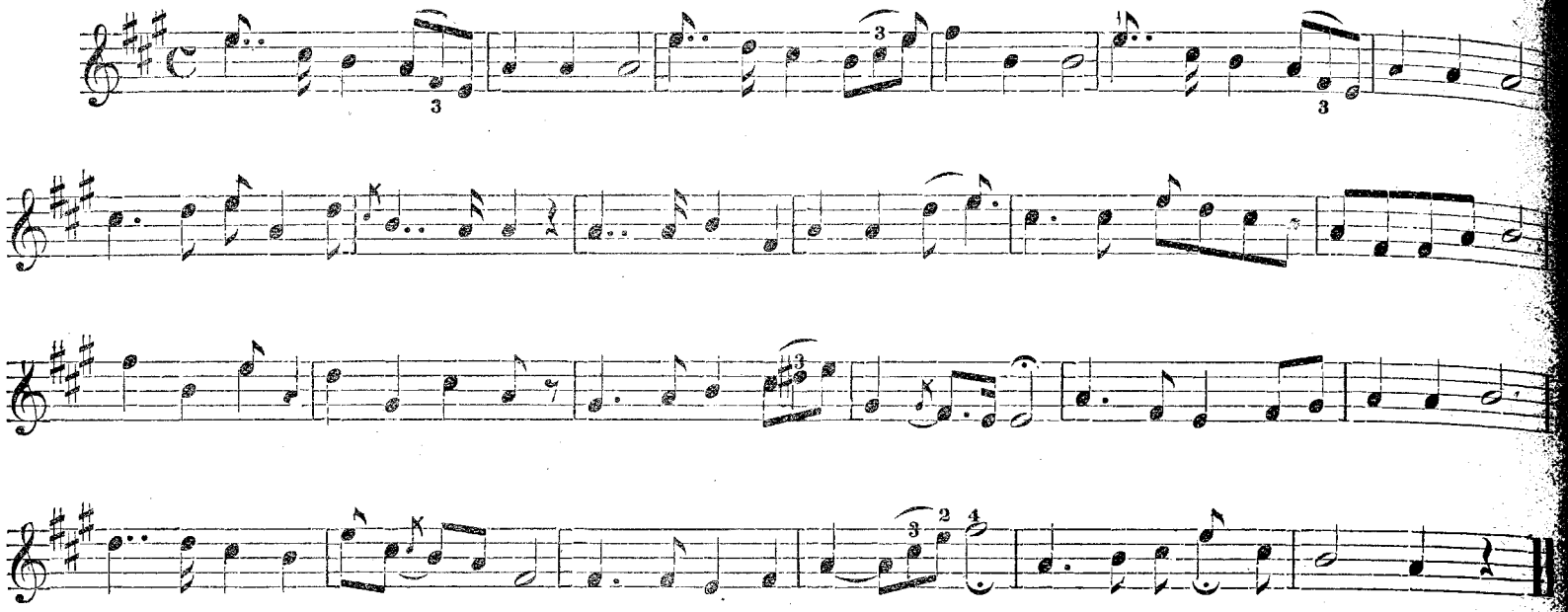




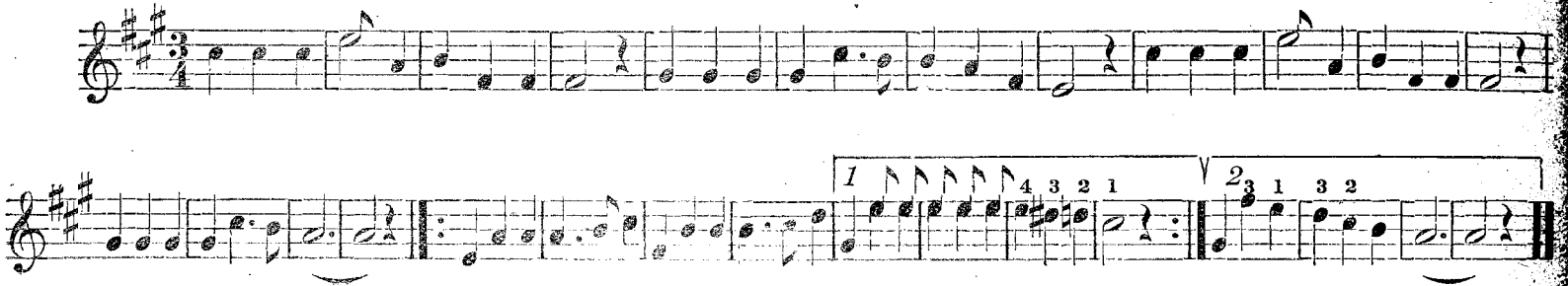
TRAVIATA.

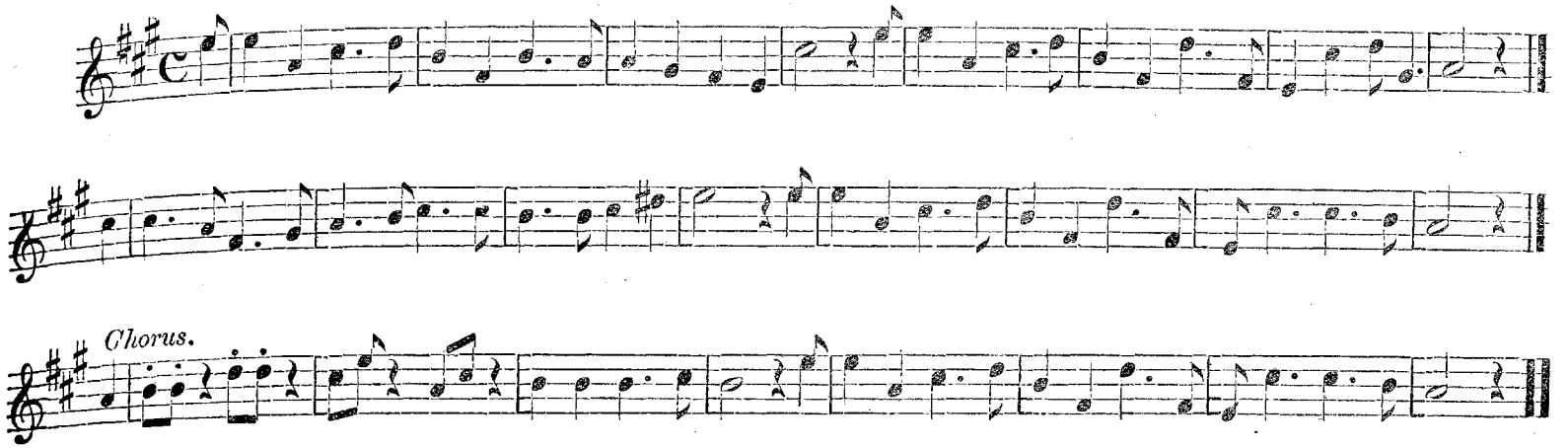


KILLARNEY.

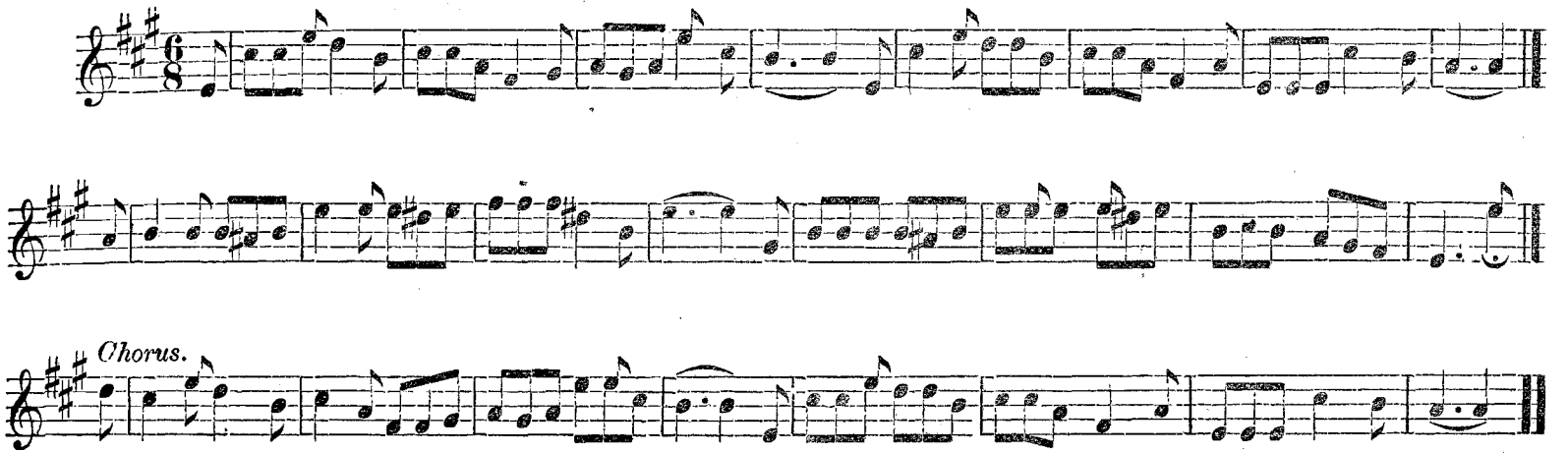


BEAUTIFUL BELLS.

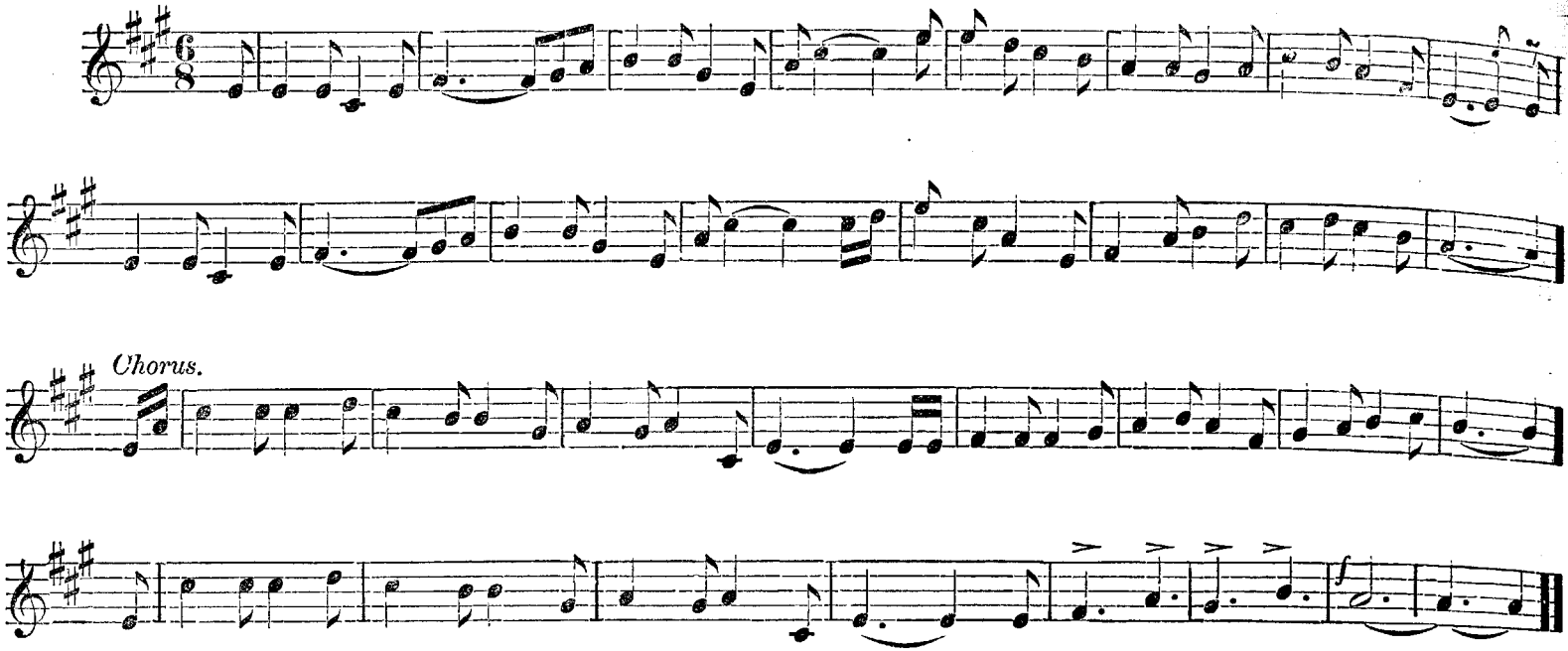




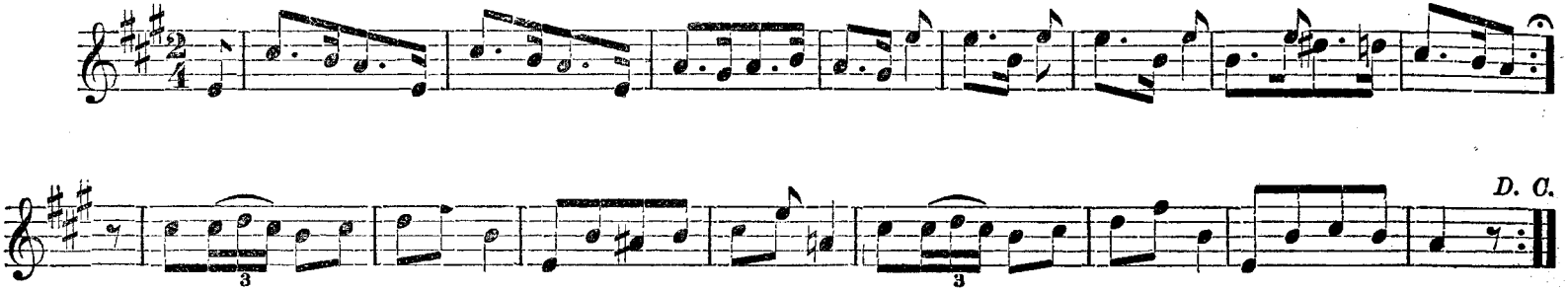
PADDLE YOUR OWN CANOE.

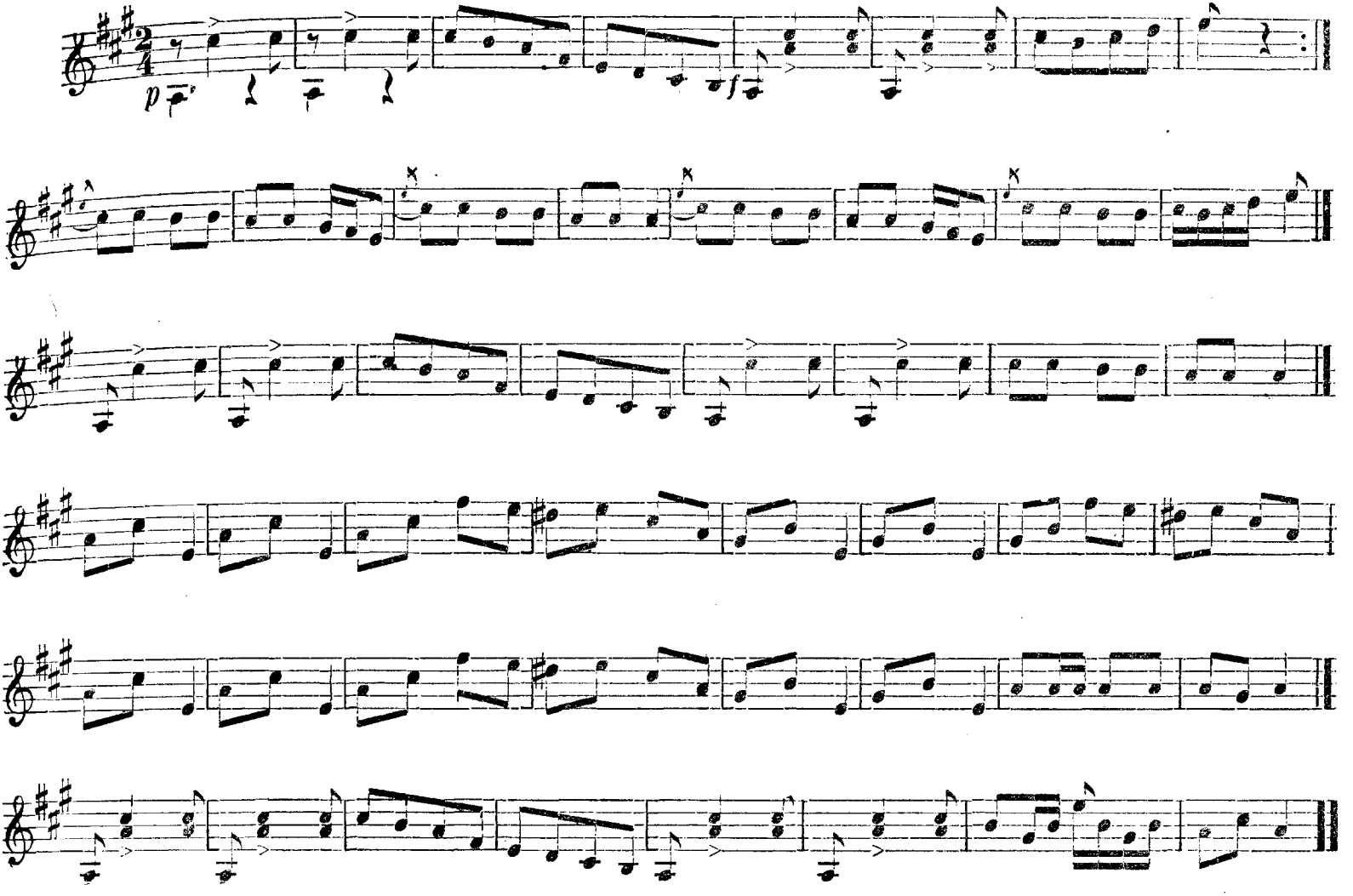


BEHIND THE KITCHEN DOOR.



CROWN DIAMONDS GALOP.

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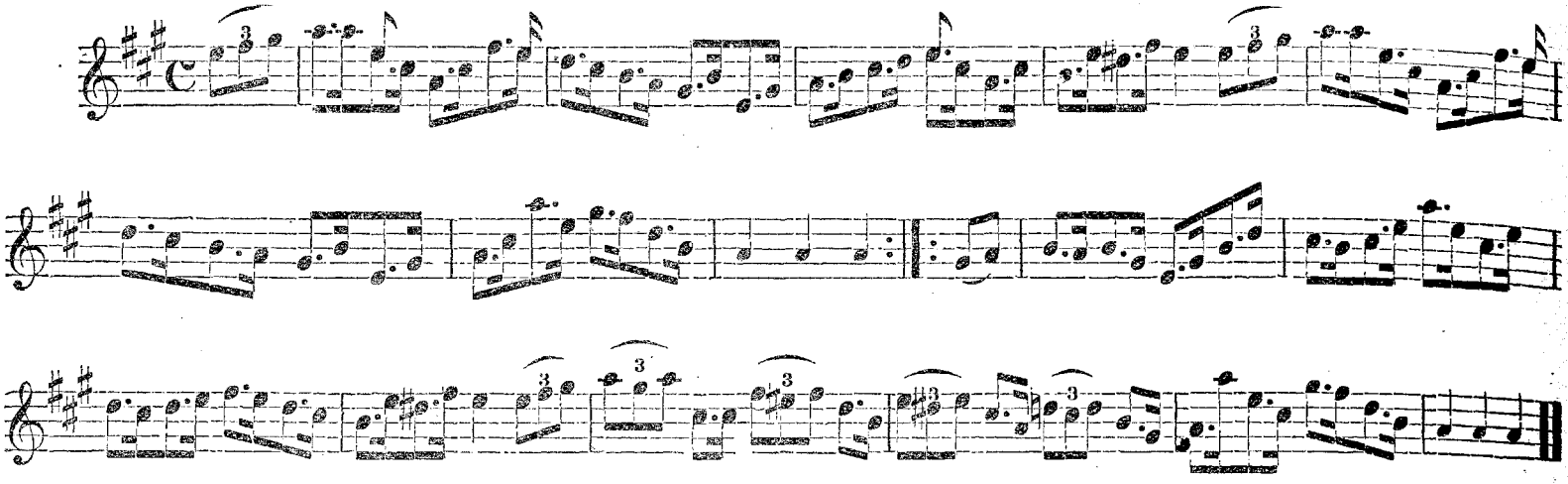
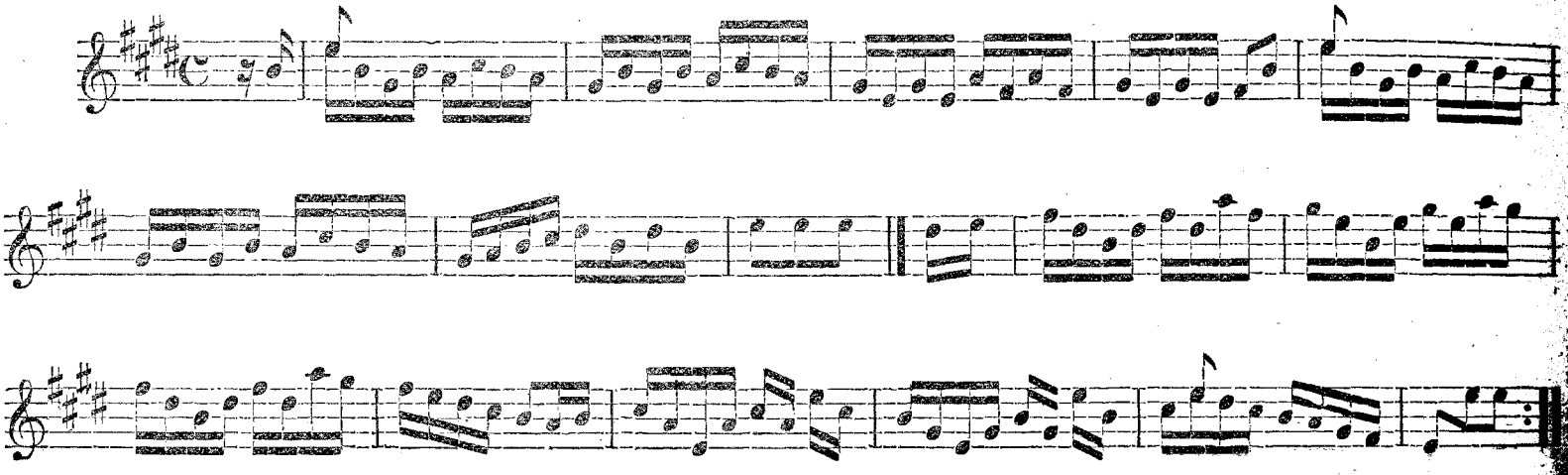
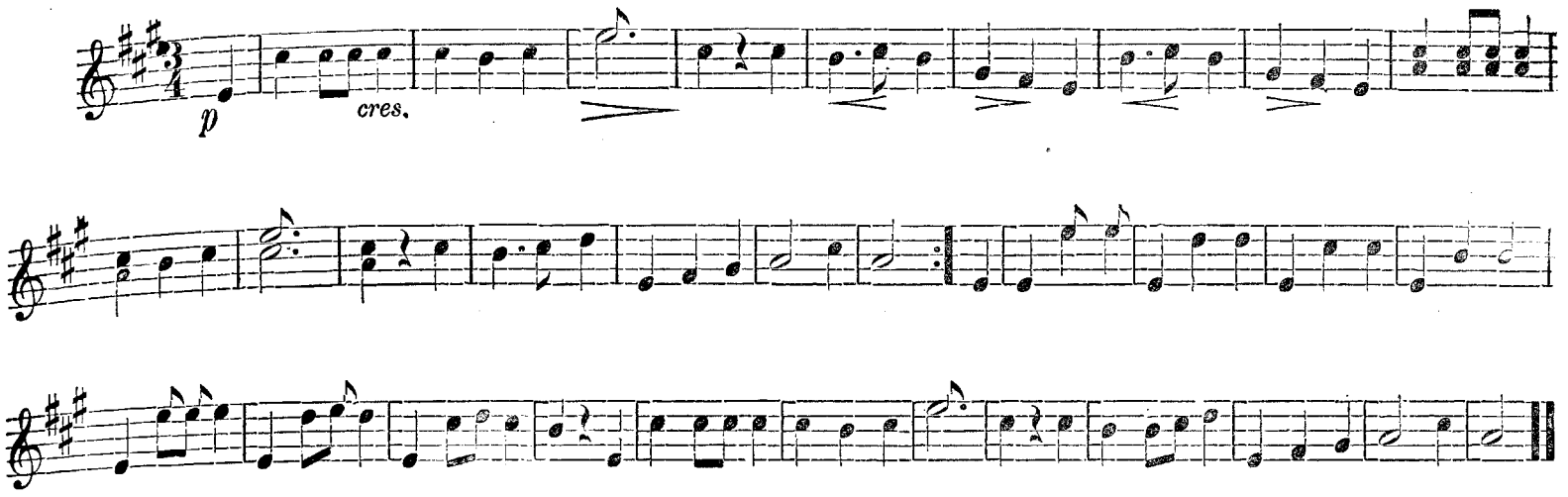
GOLDEN CLOG DANCE.

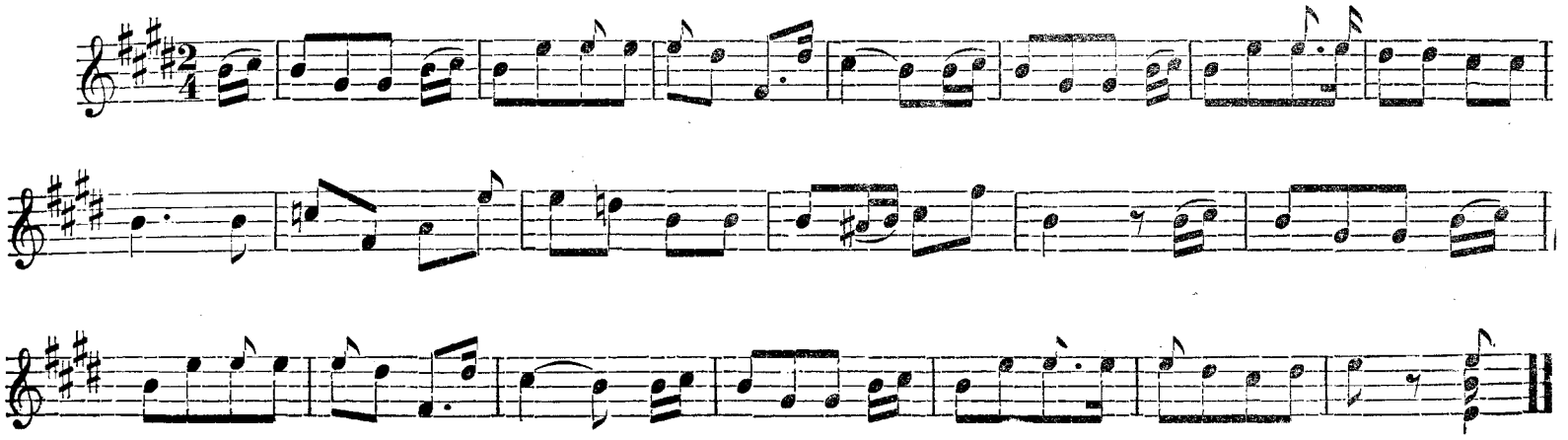


SAILOR'S HORNPIPE.

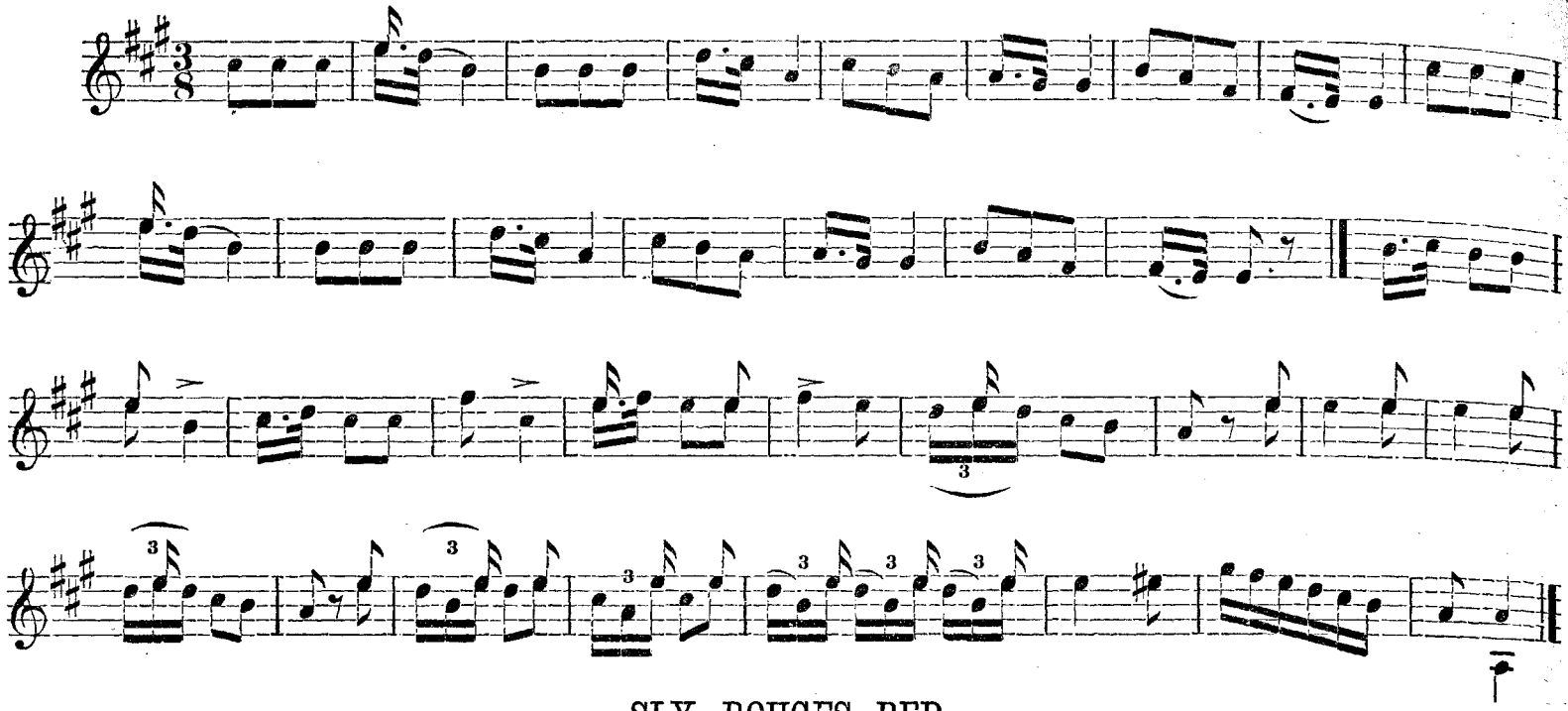




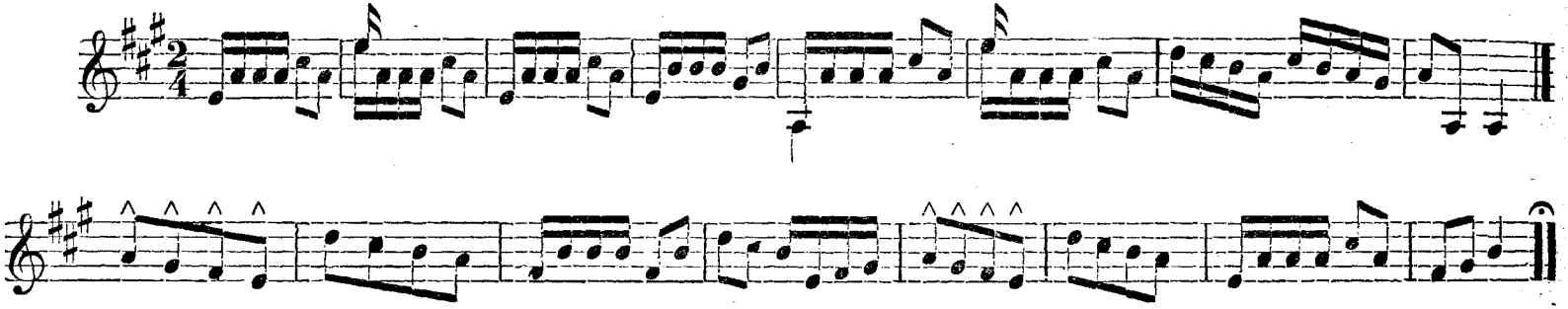
THE ENCHANTRESS.



RIGOLETTO WALTZ.

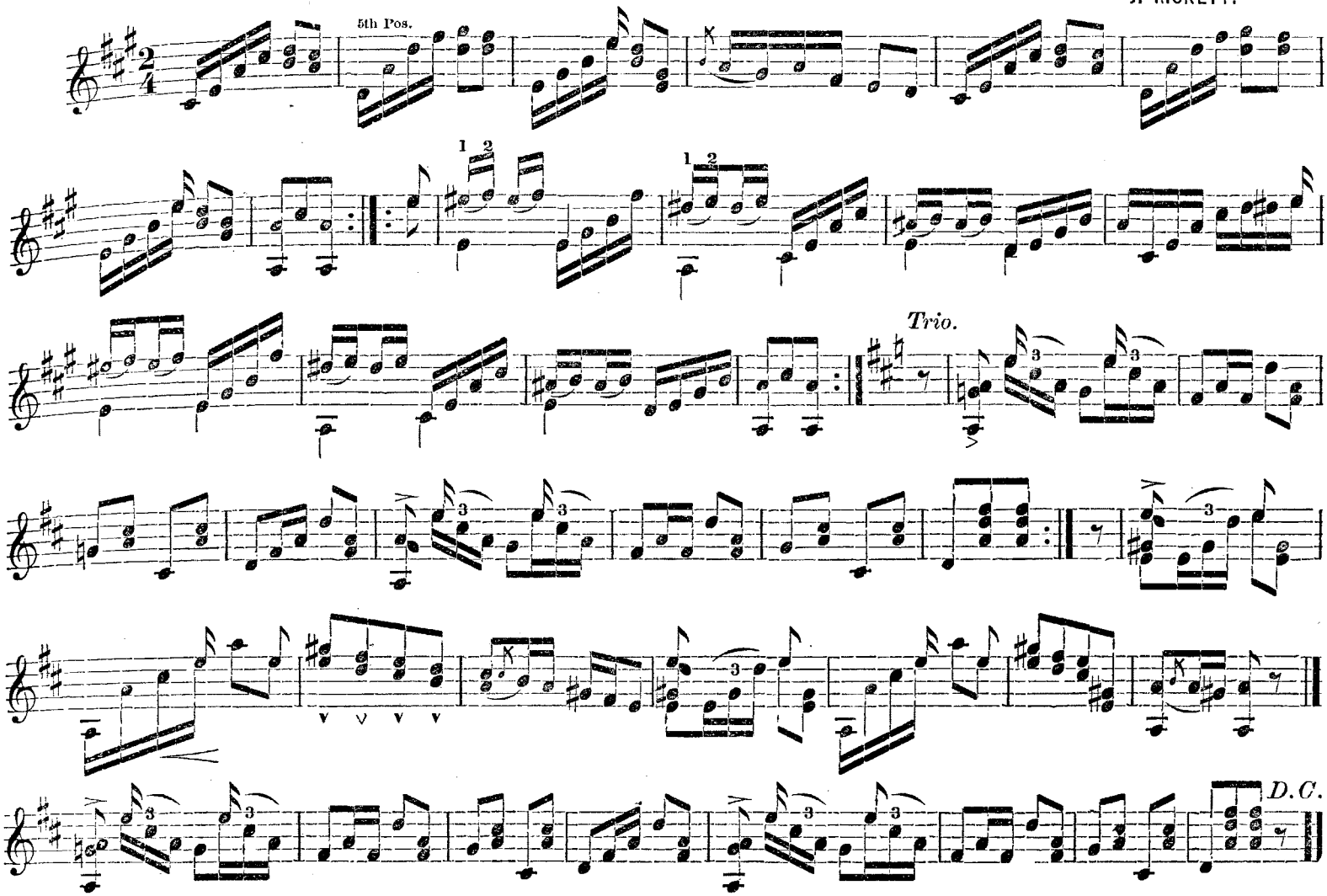


SLY ROUGES RED.



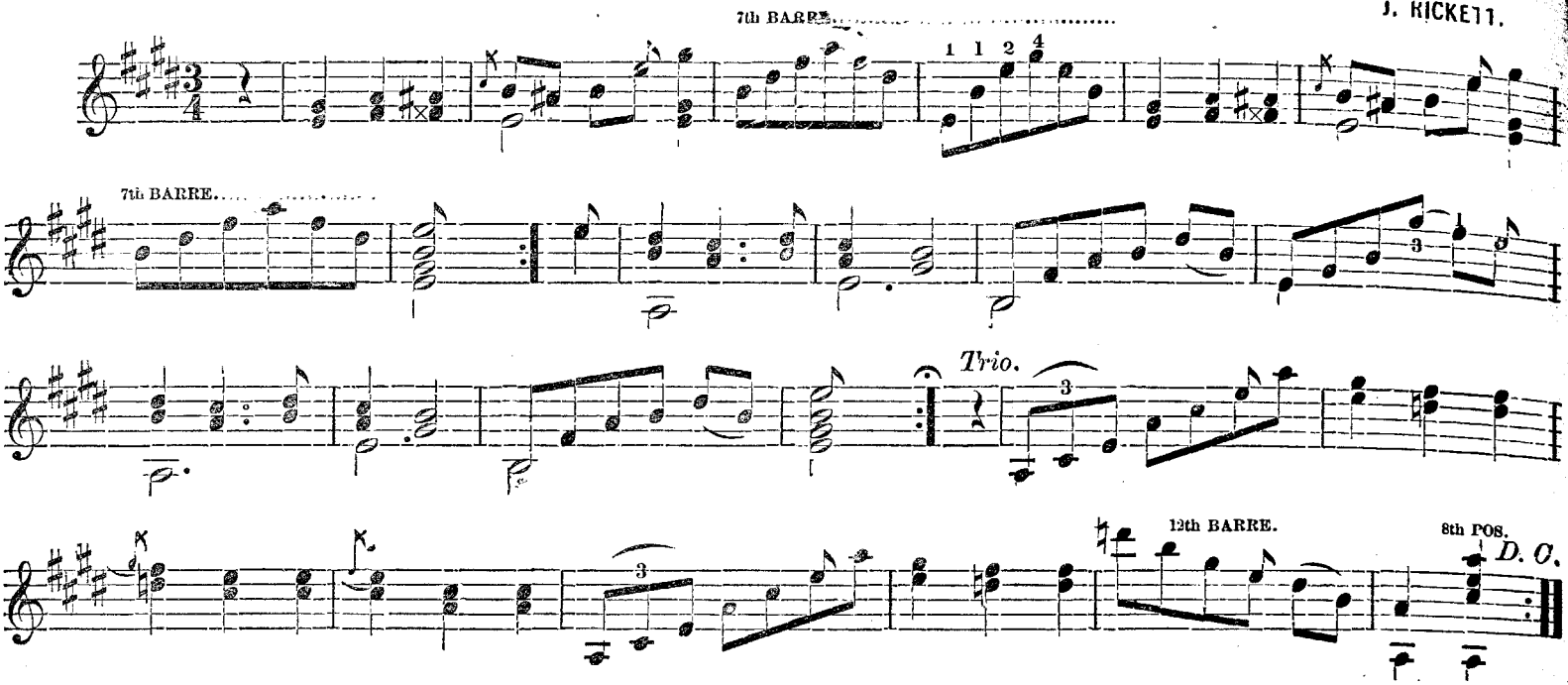
HODGE PODGE POLKA.

J. RICKETT.

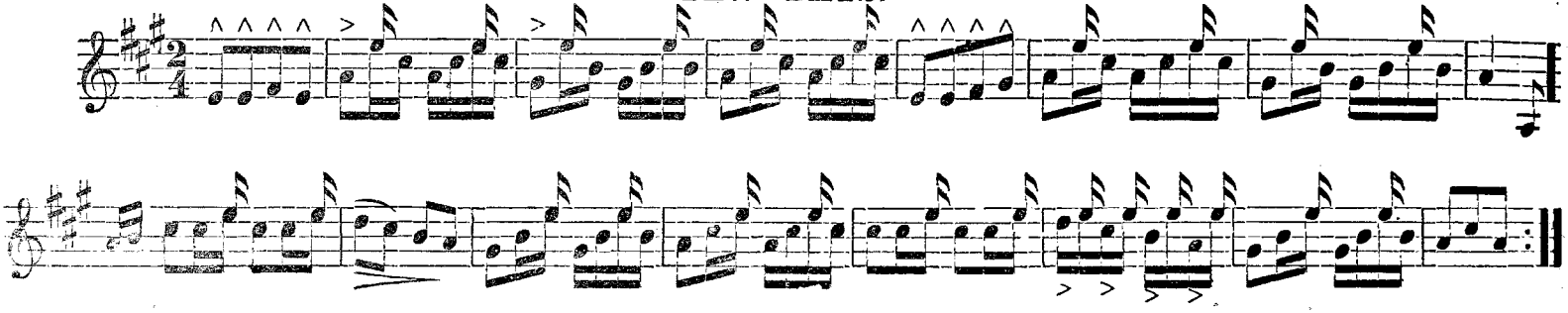


DAISY WALTz.

J. RICKETT.

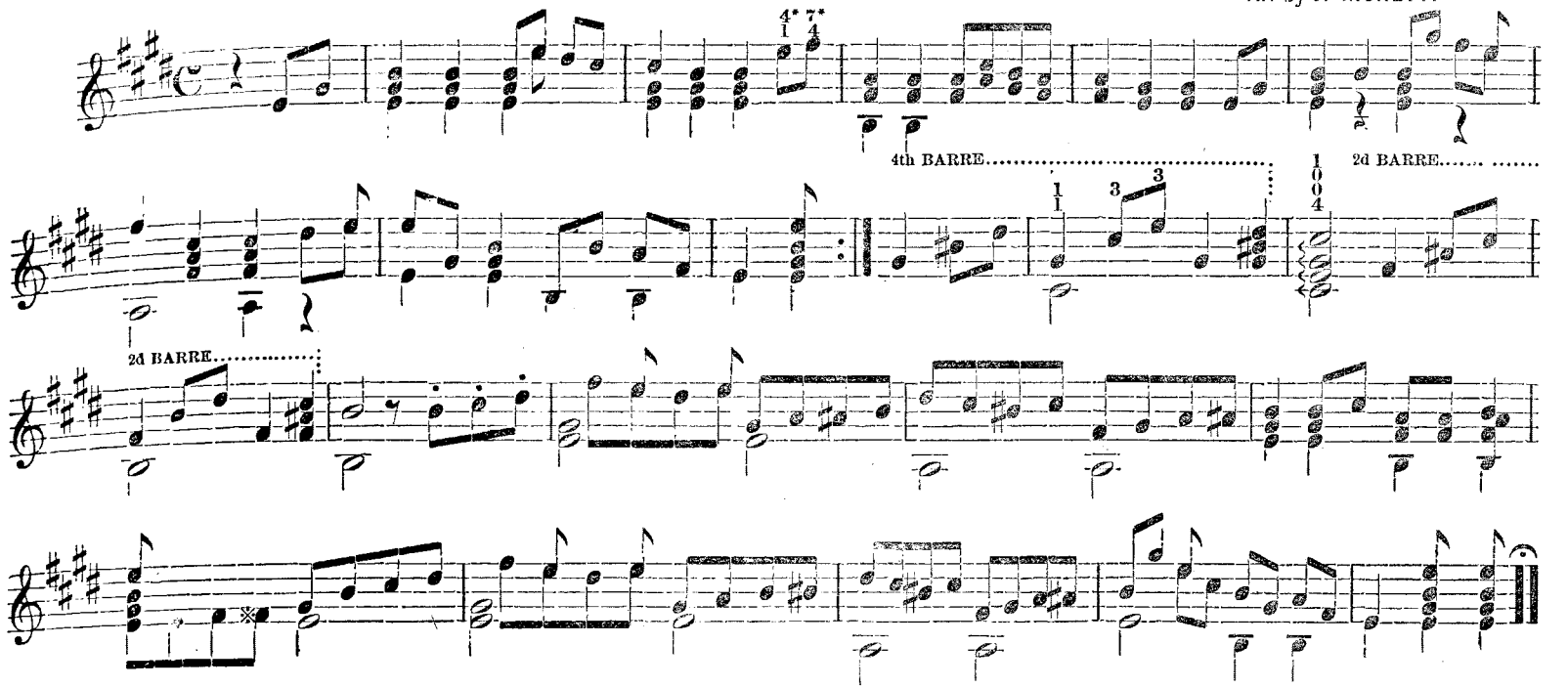


FEW DAYS.

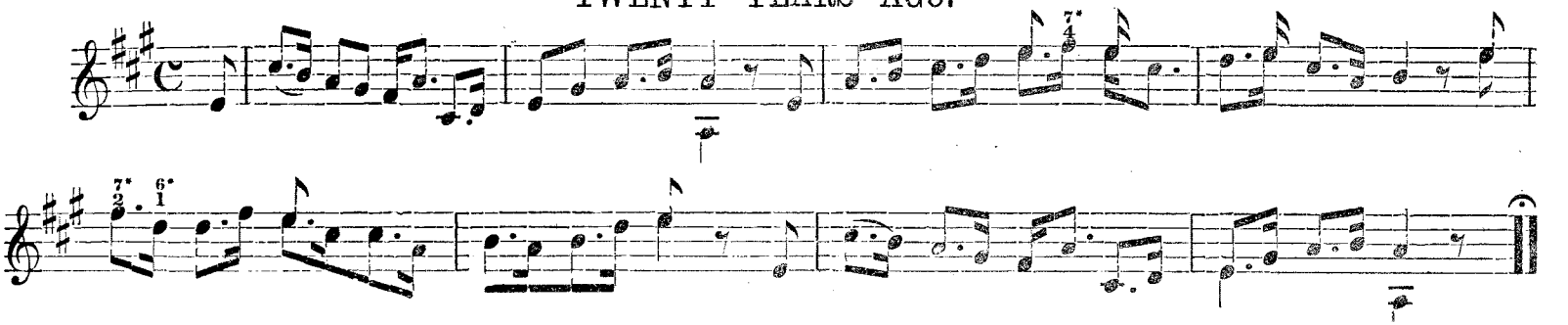


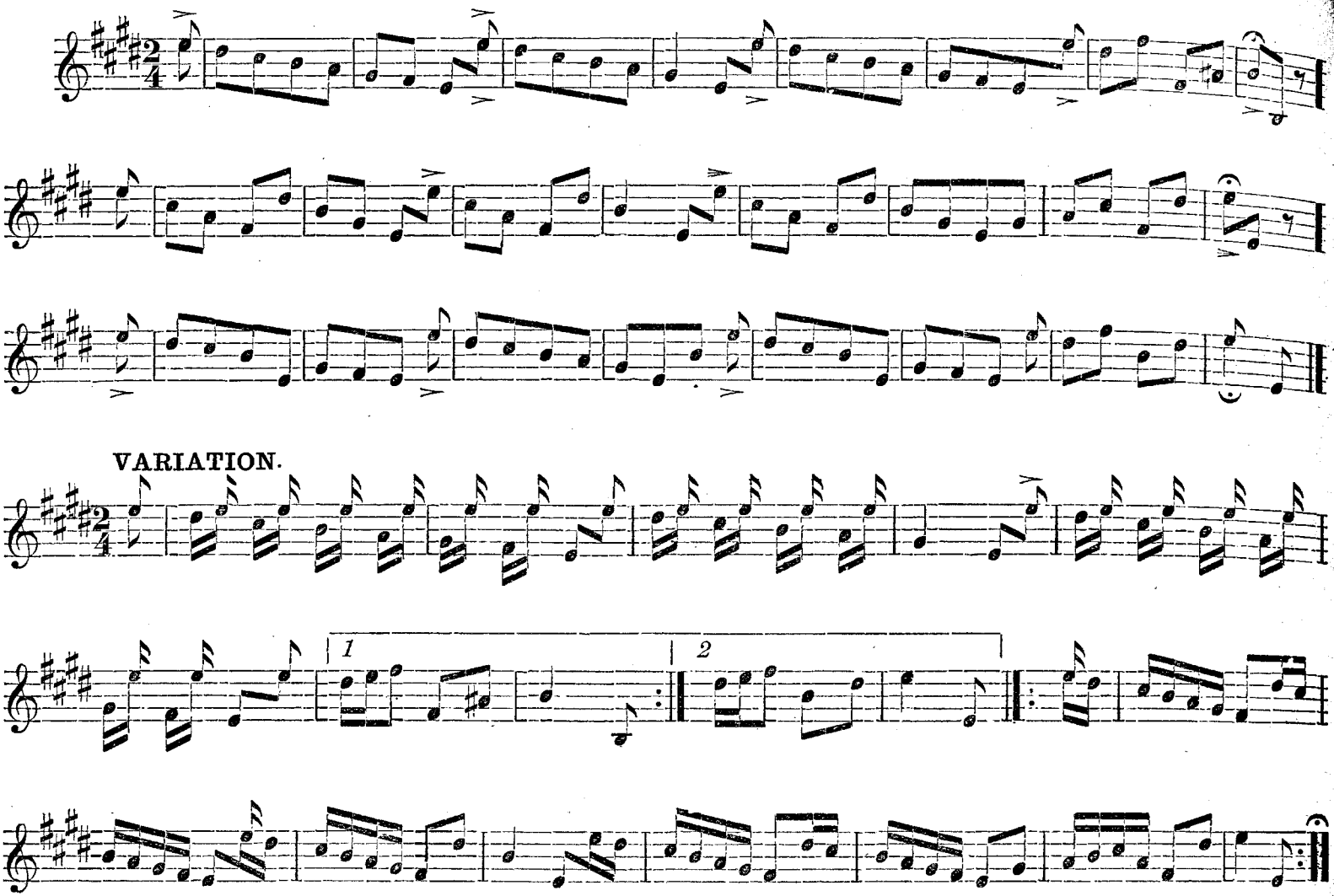
MADAME ANGOT.

Arr by J. RICKETT.

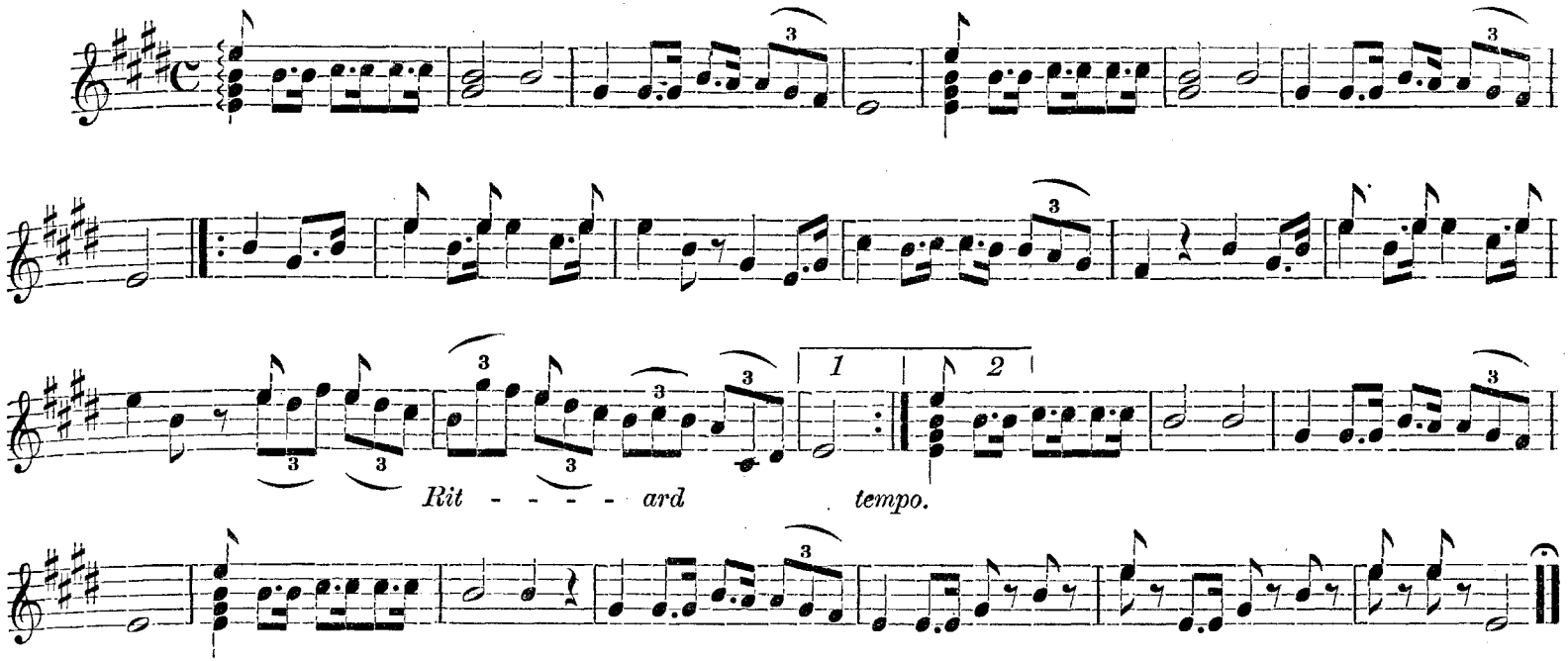


TWENTY YEARS AGO.

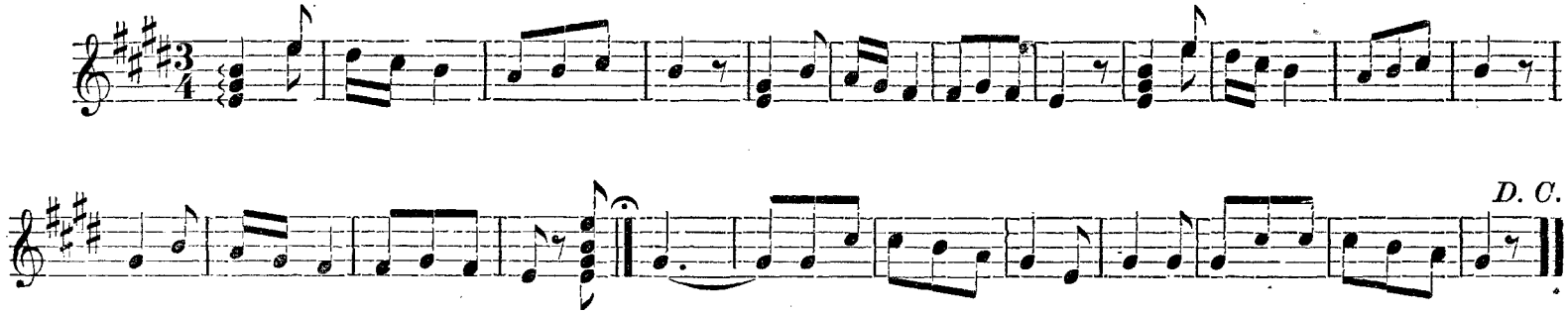



VARIATION.
1
2

SWORD MARCH. (Grand Duchess.)

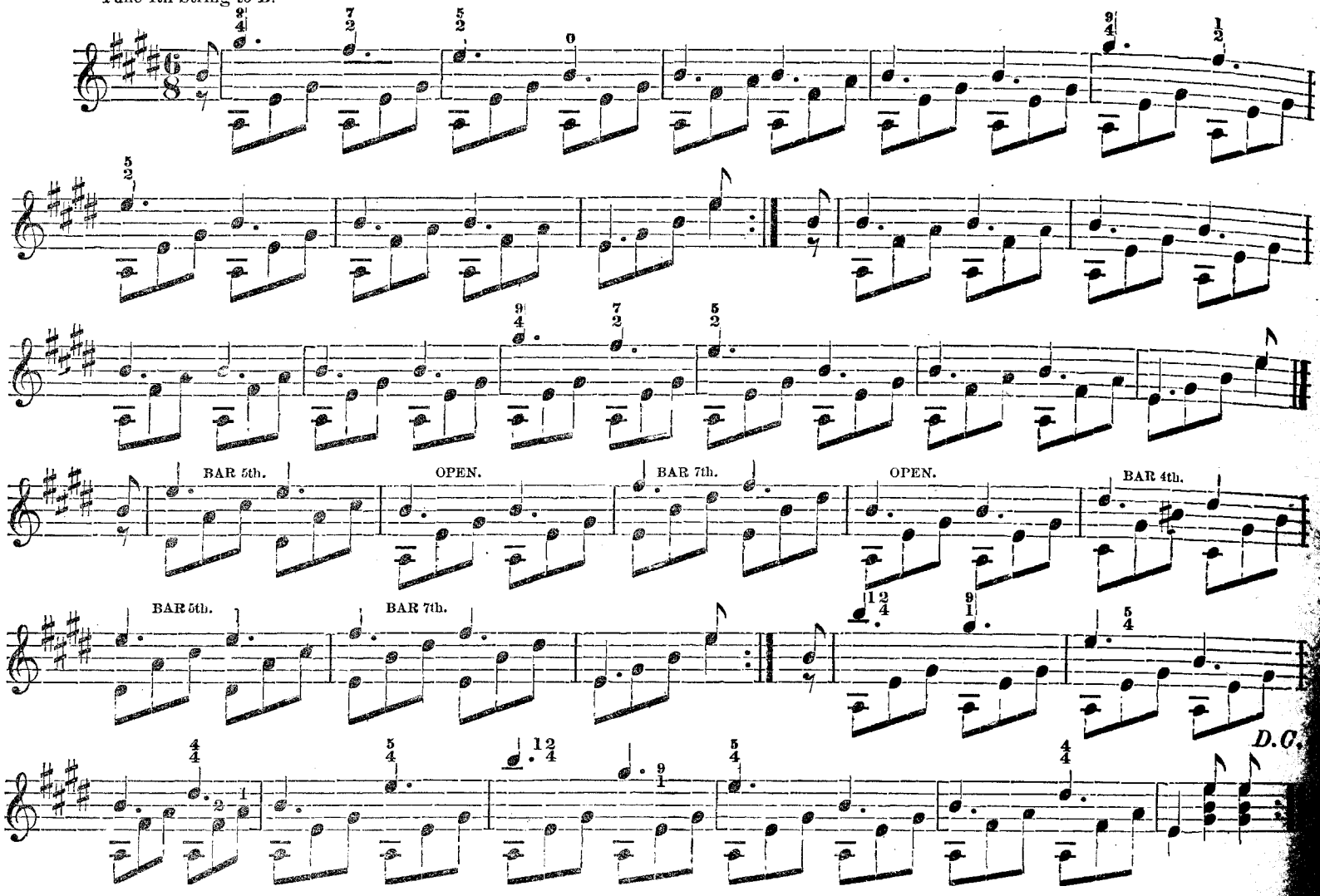


AIR FROM LUCRETIA.



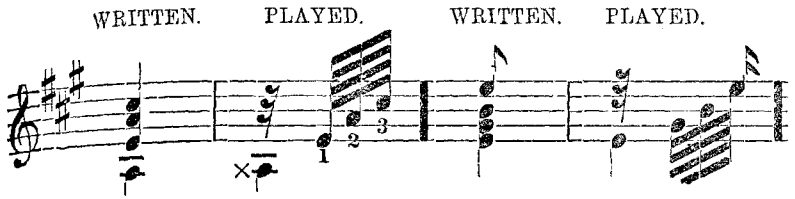
SPANISH FANDANGO.

Tune 4th String to B.

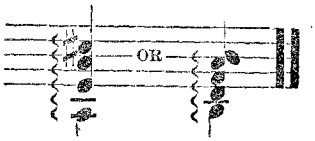


CHORDS IN VARIOUS KEYS

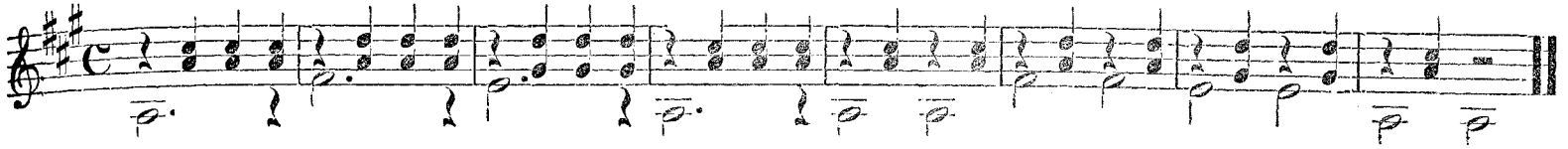
When playing chords, do not pick the strings simultaneously, but the notes after each other (from the lowest to the highest,) in rapid succession; as a general rule, the first finger should take the third string, the second finger the second string, and the third finger the first string; the fifth or short string always being struck with the thumb, and likewise the Bass string, thus,—



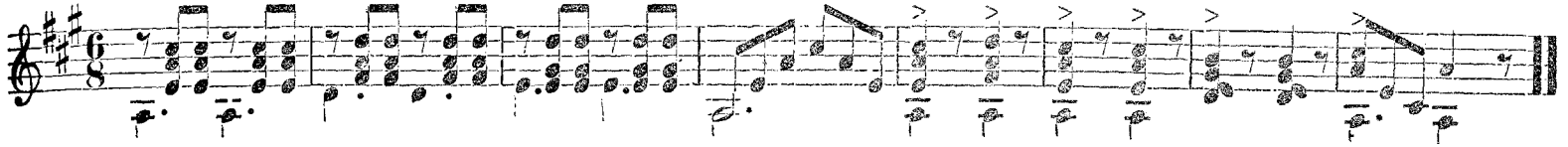
The thumb should be swept across the strings for all chords written in this manner.



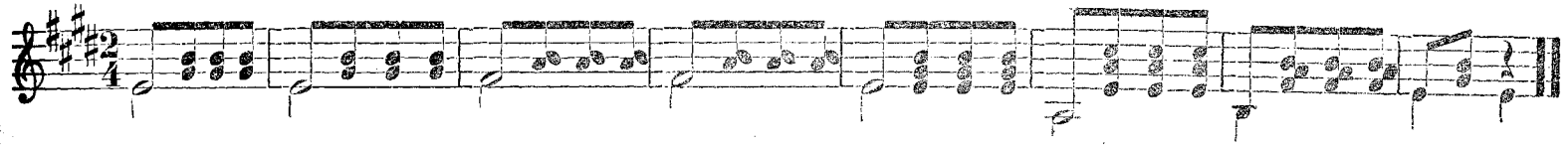
Chords in A.



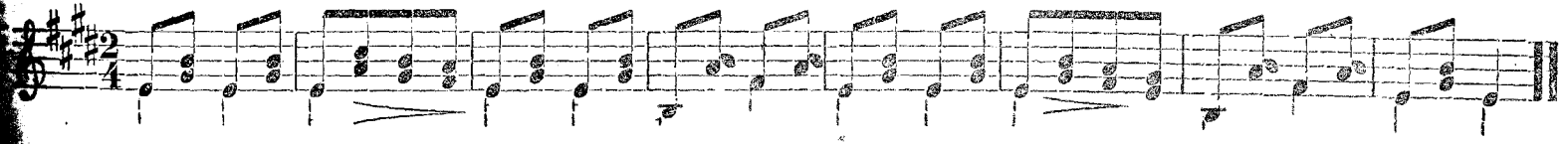
Chords in A.



Chords in E.

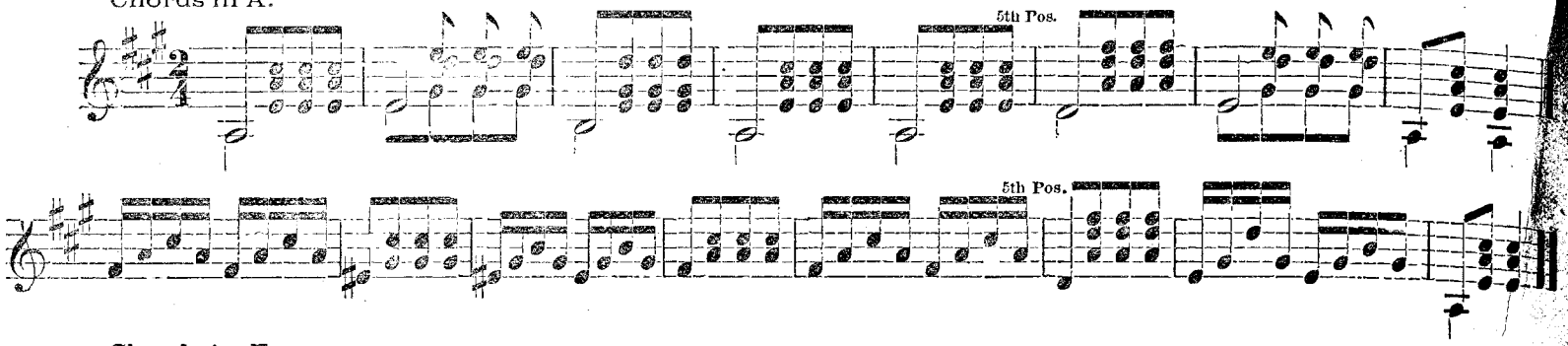


Chords in E.

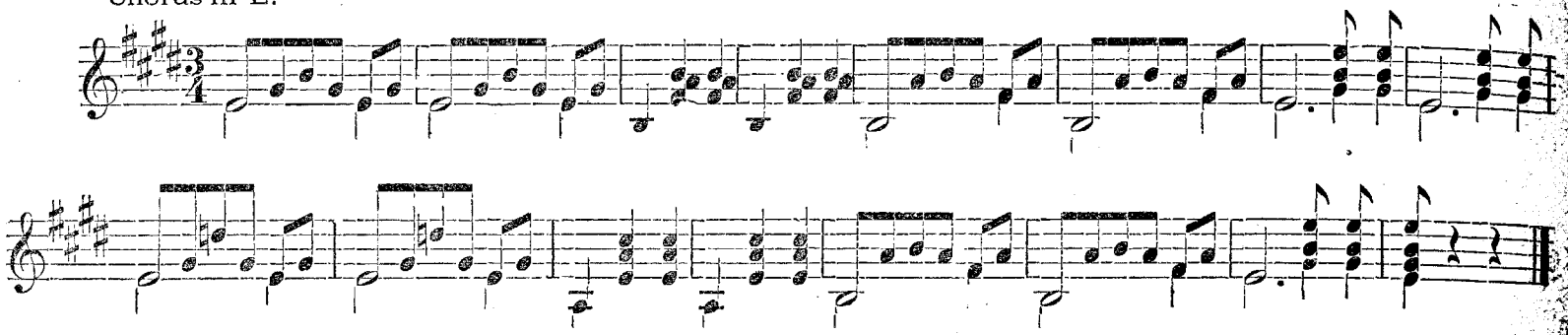


EXERCISES IN CHORDS. Continued.

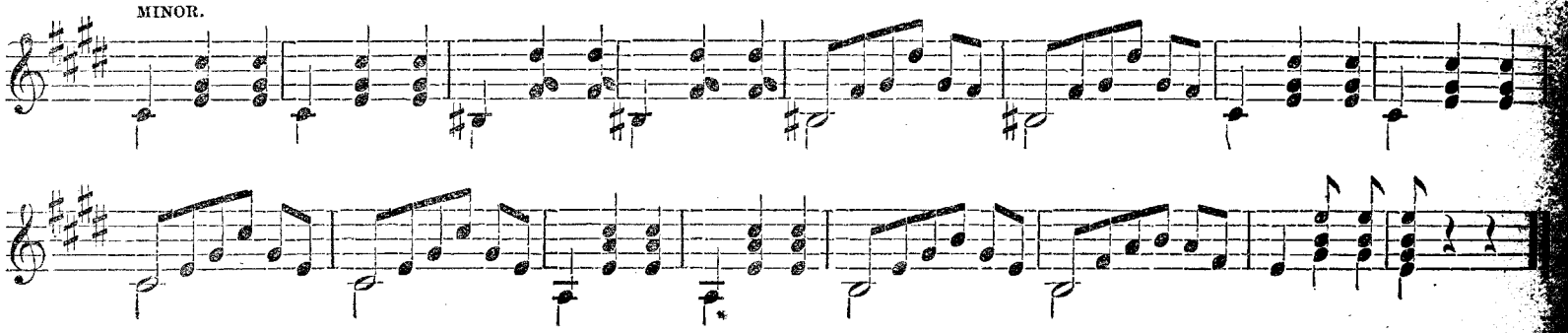
Chords in A.



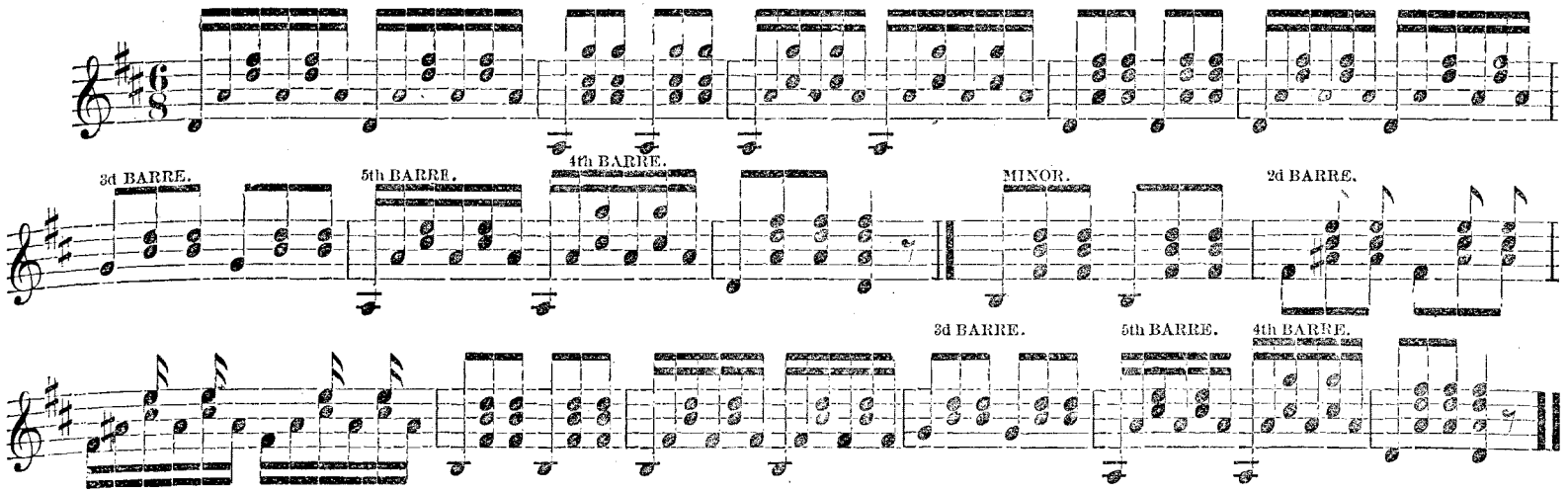
Chords in E.



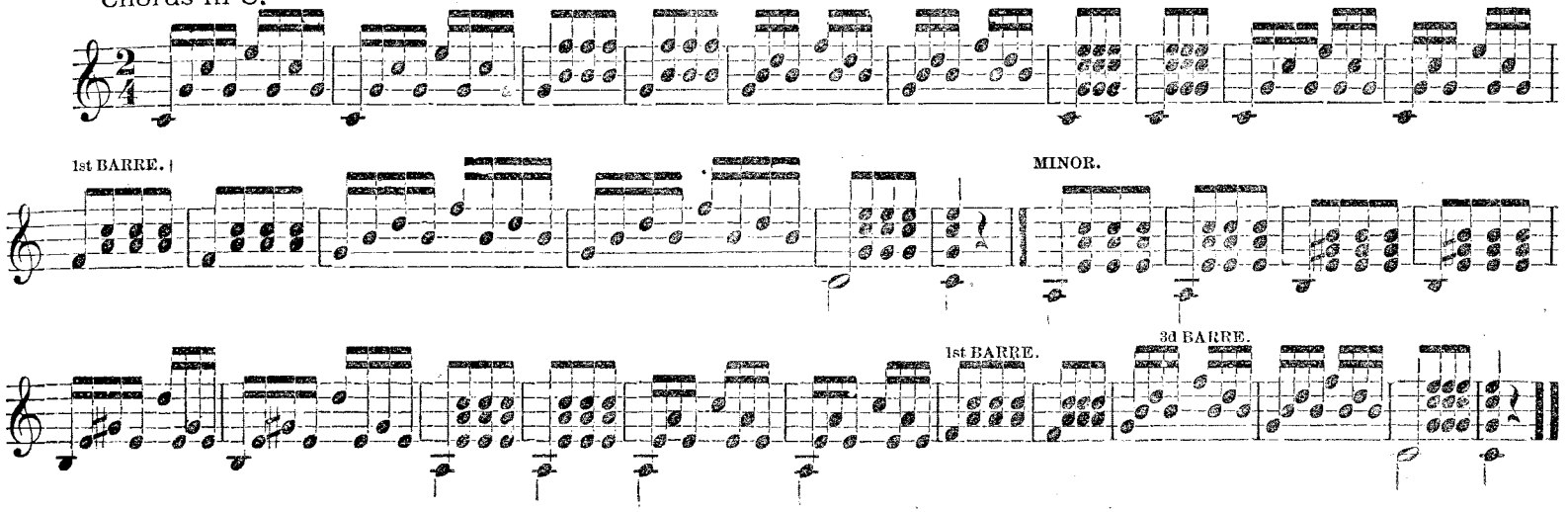
MINOR.



Chords in D.

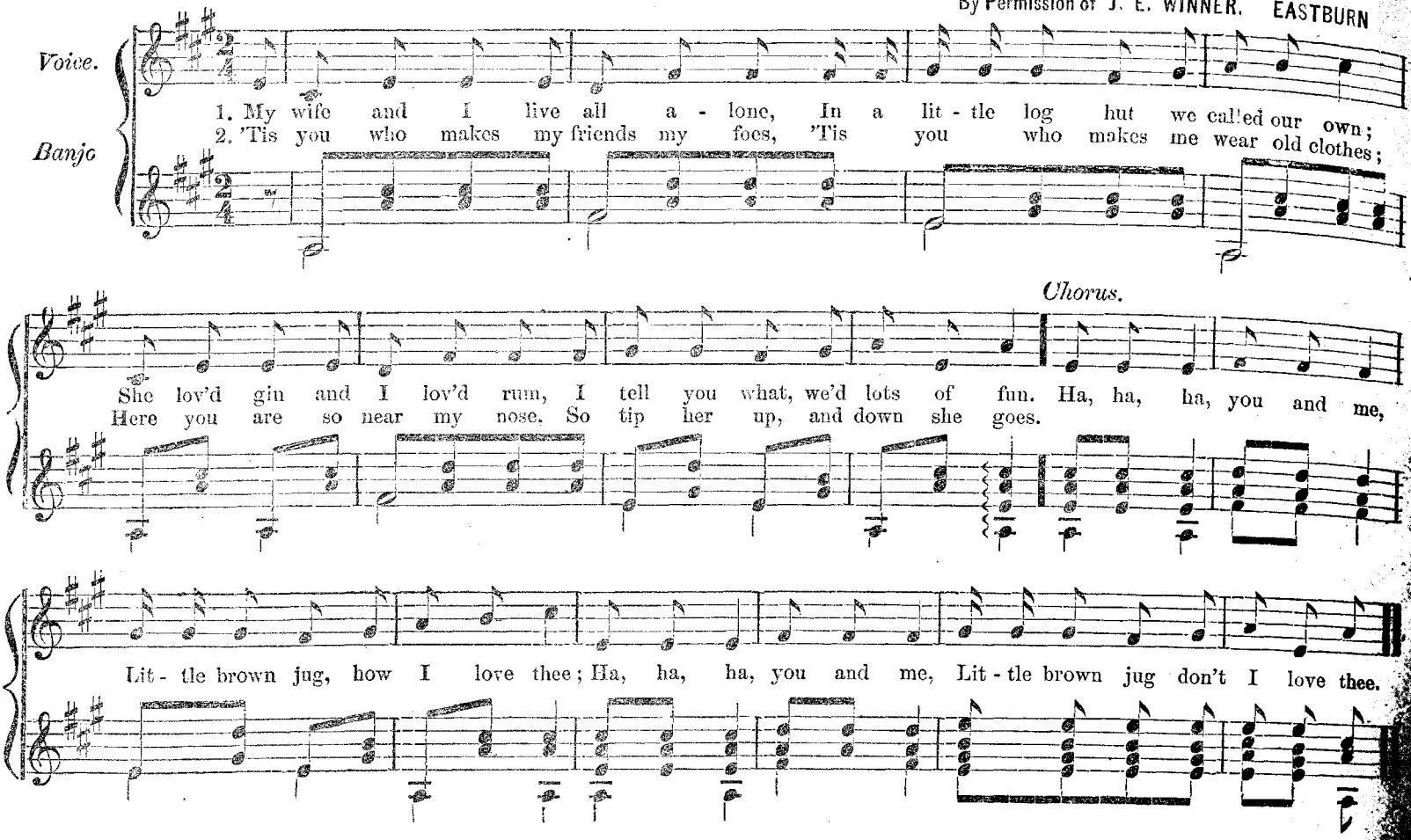


Chords in C.



LITTLE BROWN JUG.

By Permission of J. E. WINNER. EASTBURN

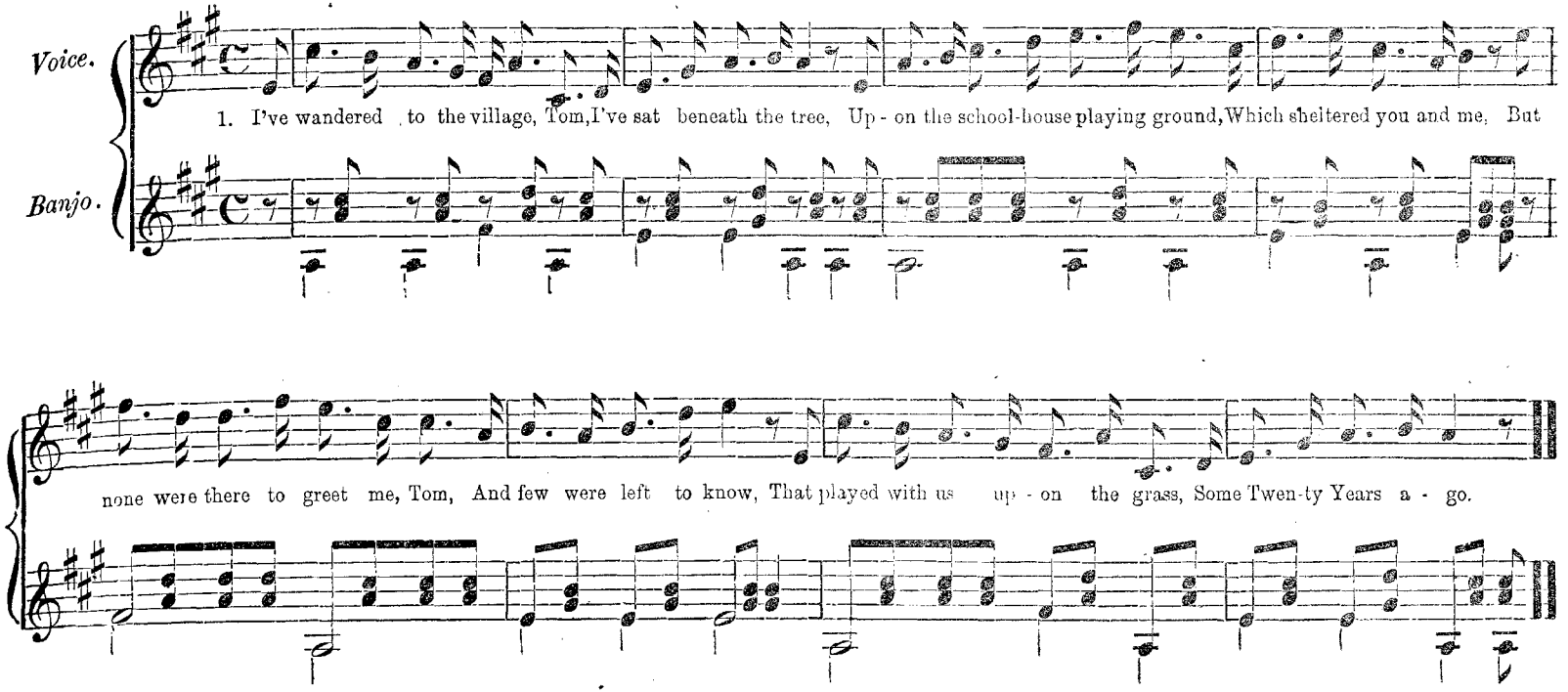


3. If I'd a cow that gave such milk,
I'd clothe her in the finest silk;
I'd feed her on the finest hay,
And milk her forty times a day. CHORUS.

4. The rose is red, my nose is, too,
The violet's blue. and so are you;
And yet I guess before I stop,
We'd better take another drop. CHORUS.

TWENTY YEARS AGO.

WM. WILLING.



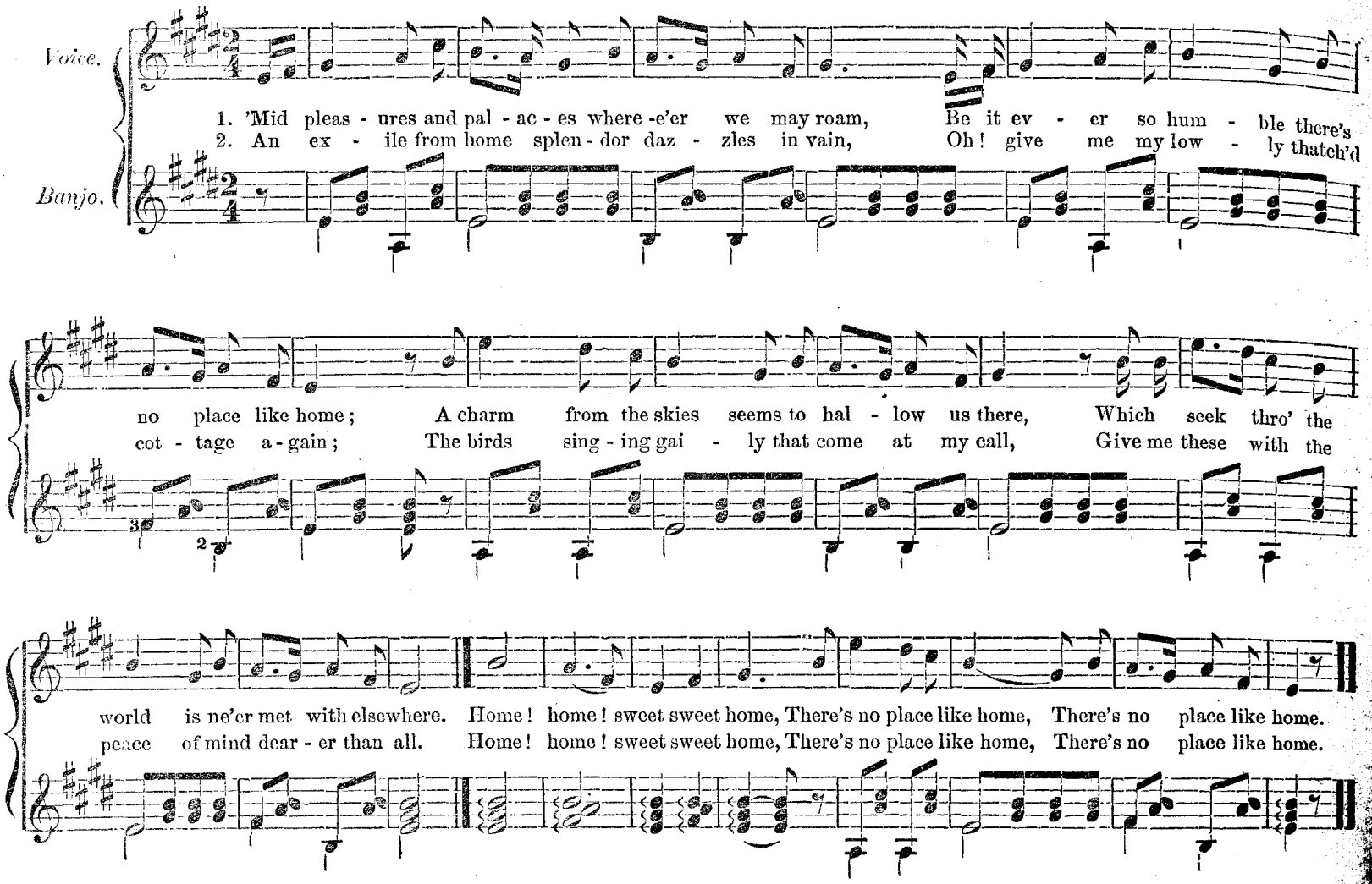
2. The grass is just as green, dear Tom, barefooted boys at play,
Were sporting just as we did then, with spirits just as gay,
But the Master sleeps upon the hill, which, coated o'er with snow,
Afforded us a sliding place, just twenty years ago.

3. The river's running just as still; the willows on its side,
Are larger than they were, dear Tom, the stream appears less wide,
The grape vine swing is ruined now, where once we played the beau,
And swung our sweethearts, pretty girls, just twenty years ago.

4. Near by the spring, upon an elm, you know I cut your name,
Your sweethearts just beneath it, Tom, and you did mine the same;
Some heartless wretch has peeled the bark, 'twas dying sure but slow,
Just as that one whose name we cut, died twenty years ago.

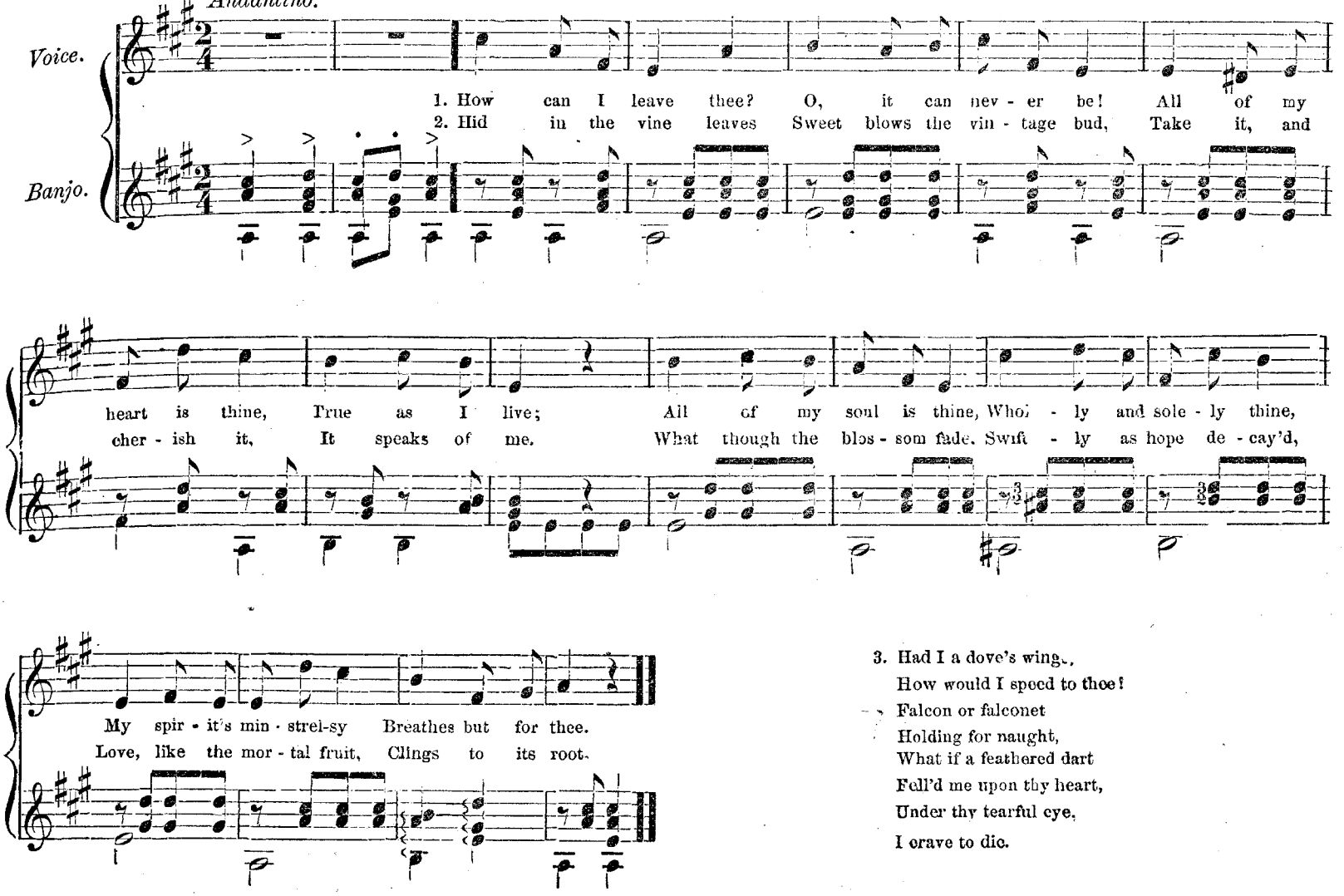
5. Some now are in the church-yard laid, some sleep beneath the sea,
But few are left of our old class, excepting you and me;
And when our time shall come, dear Tom, and we are called to go,
I hope they'll lay us where we played, some twenty years ago.

HOME SWEET HOME.



HOW CAN I LEAVE THEE.

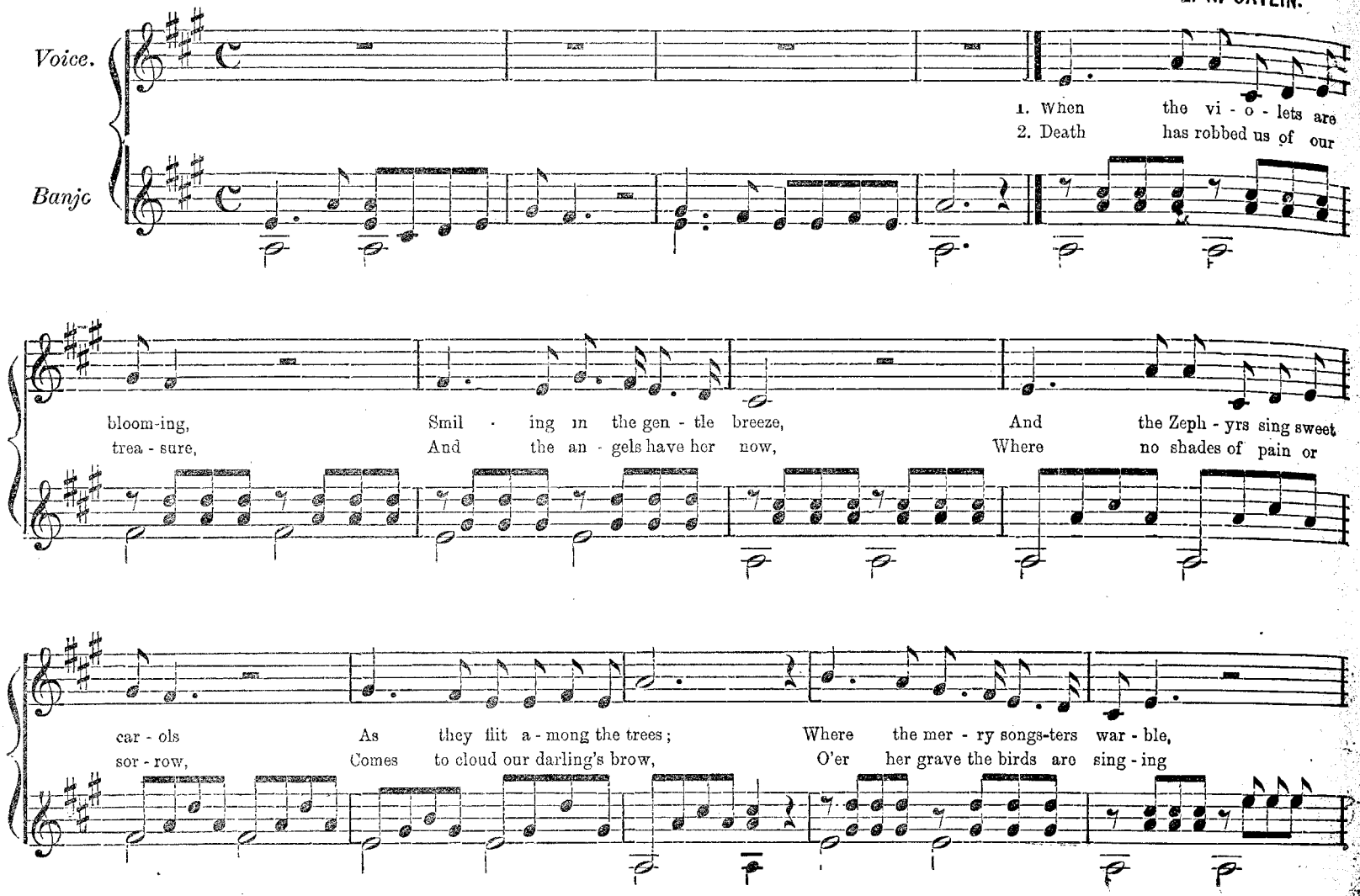
Andantino.

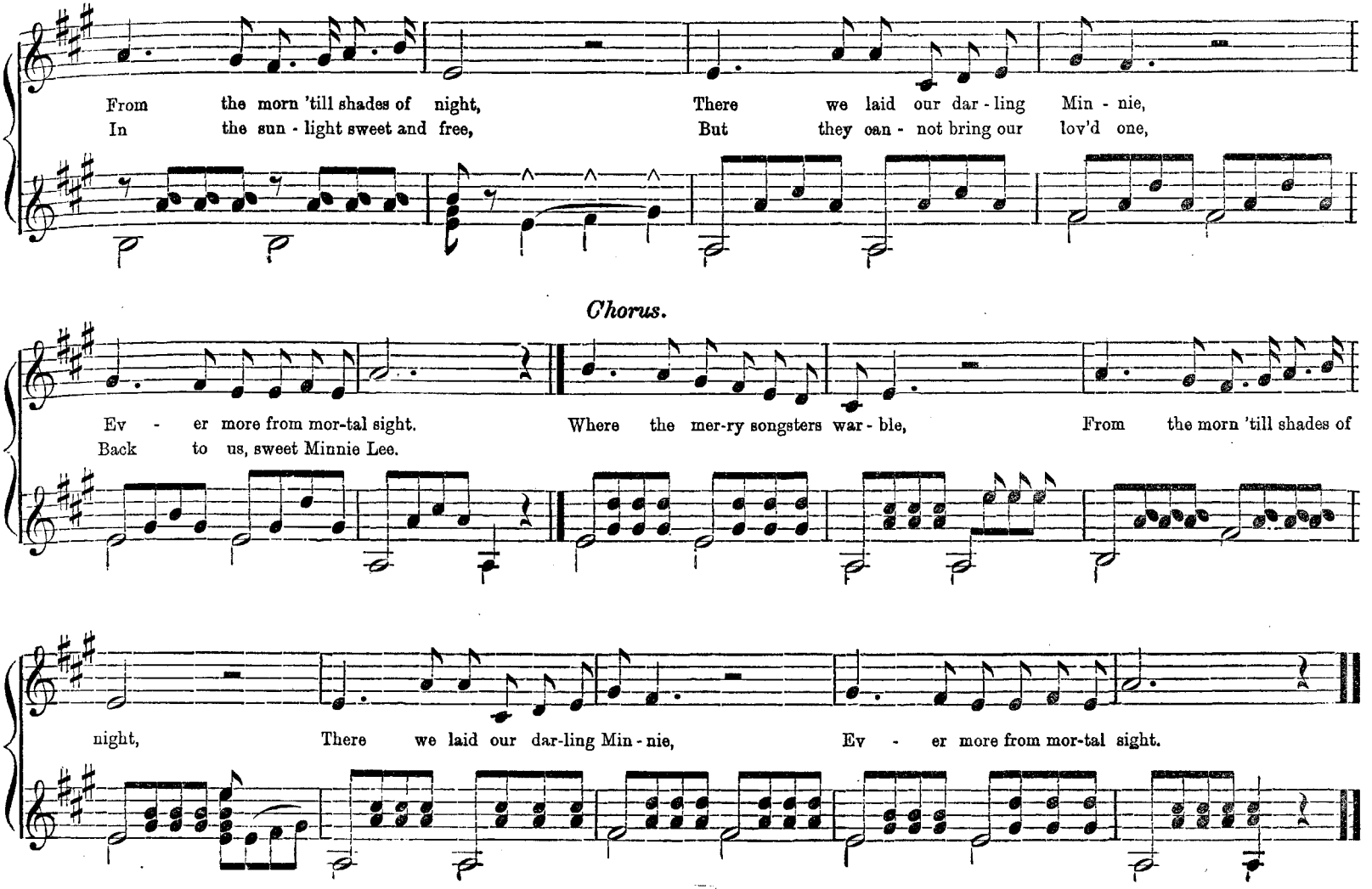


3. Had I a dove's wing,
How would I speed to thee!
Falcon or falconet
Holding for naught,
What if a feathered dart
Fell'd me upon thy heart,
Under thy tearful eye,
I crave to die.

DARLING MINNIE LEE.

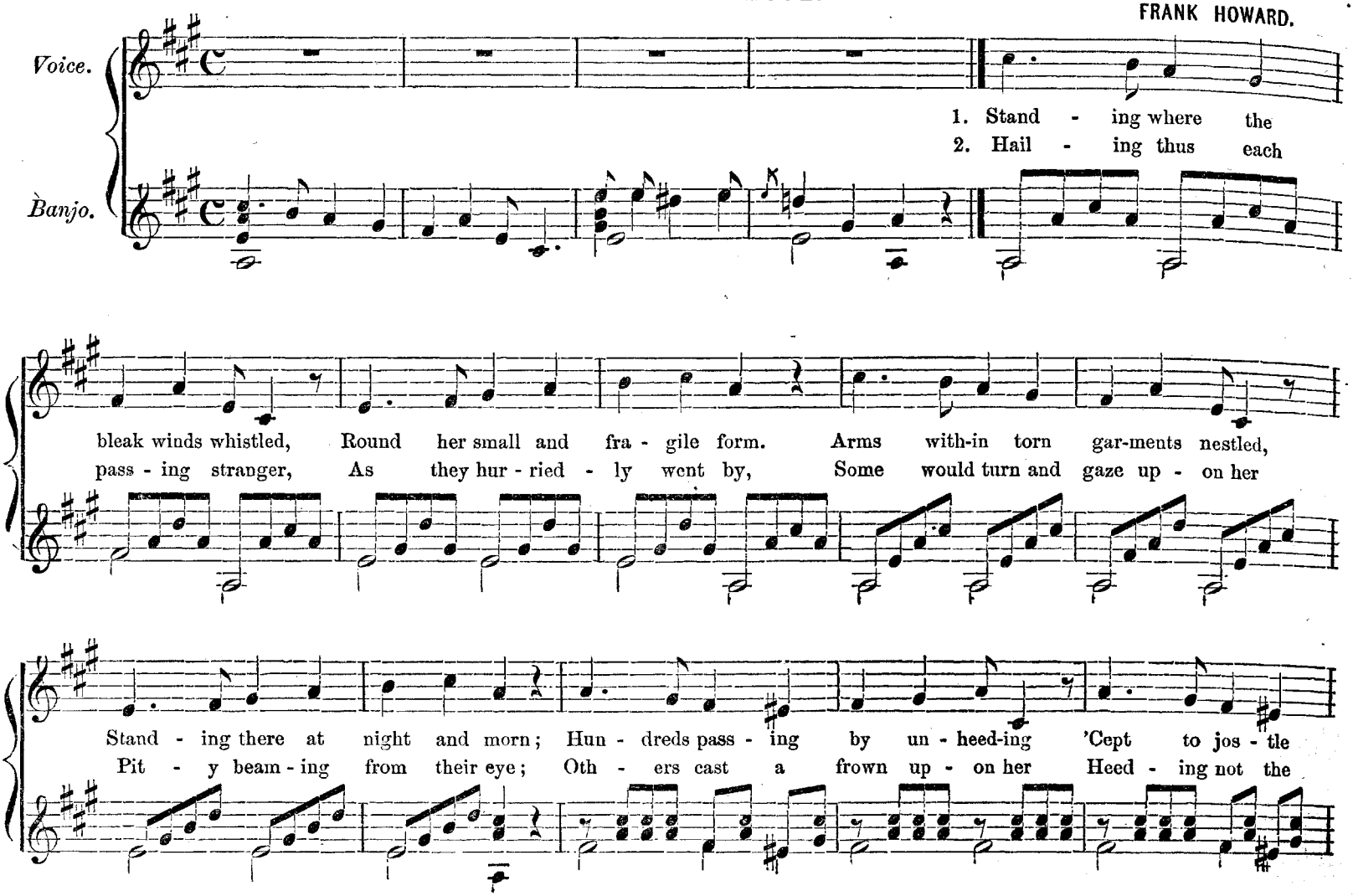
E. N. CATLIN.

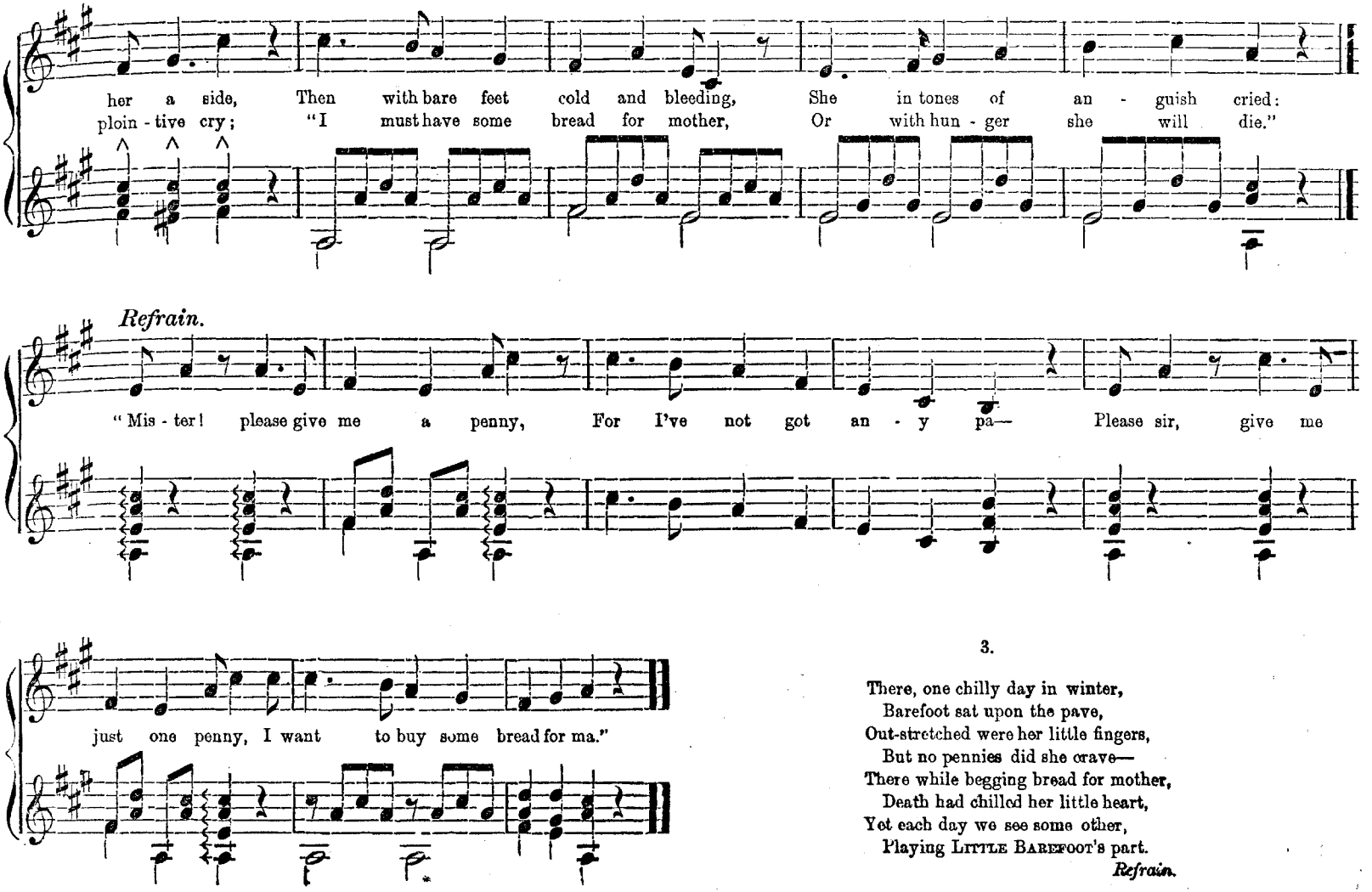



From the morn 'till shades of night,
In the sun - light sweet and free,
There we laid our dar - ling Min - nie,
But they can - not bring our lov'd one,
Chorus.
Ev - er more from mor-tal sight.
Back to us, sweet Minnie Lee.
Where the mer-ry songsters war - ble,
From the morn 'till shades of
night,
There we laid our dar-ling Min - nie,
Ev - er more from mor-tal sight.

LITTLE BAREFOOT.

FRANK HOWARD.





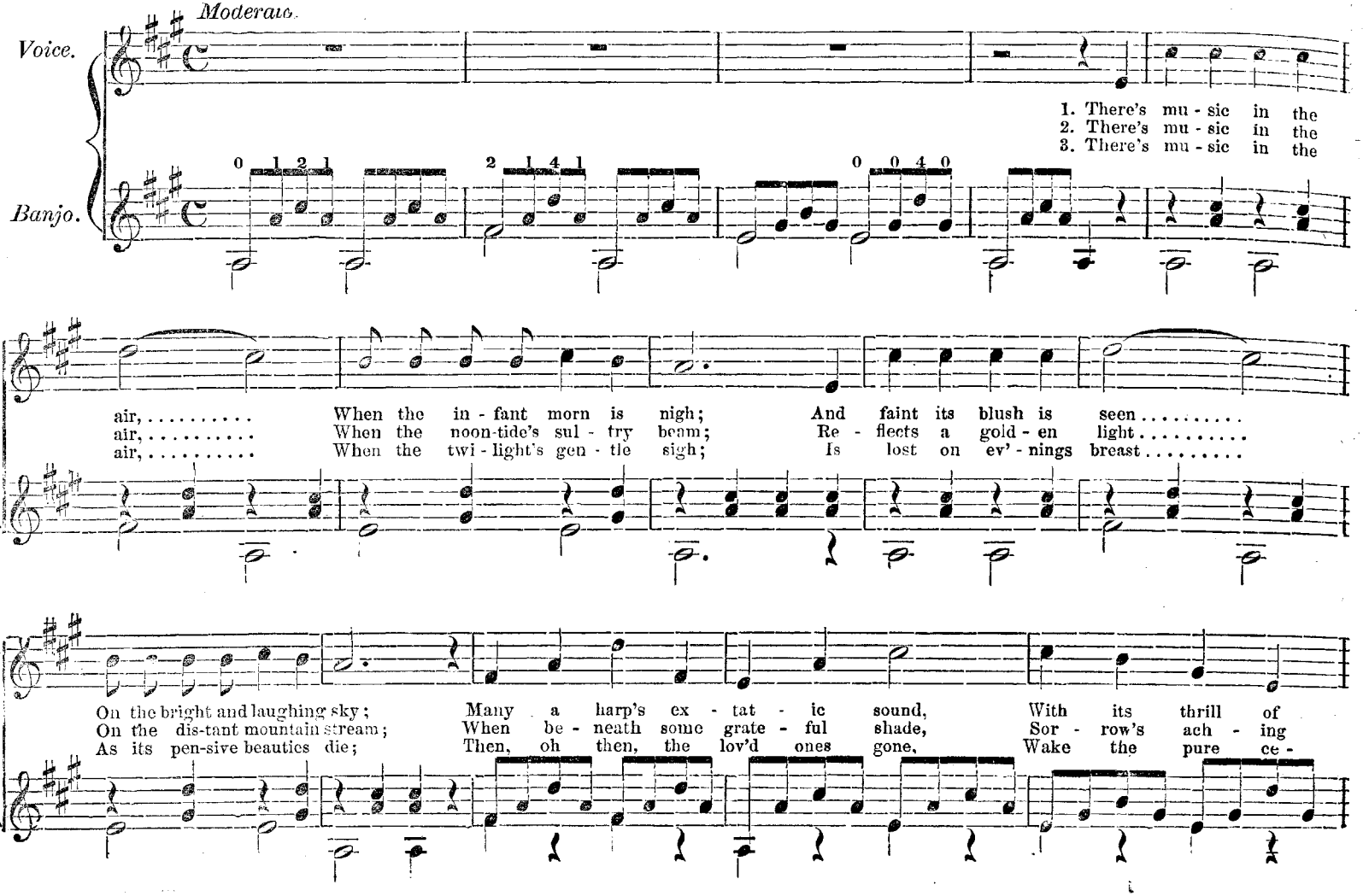
3.

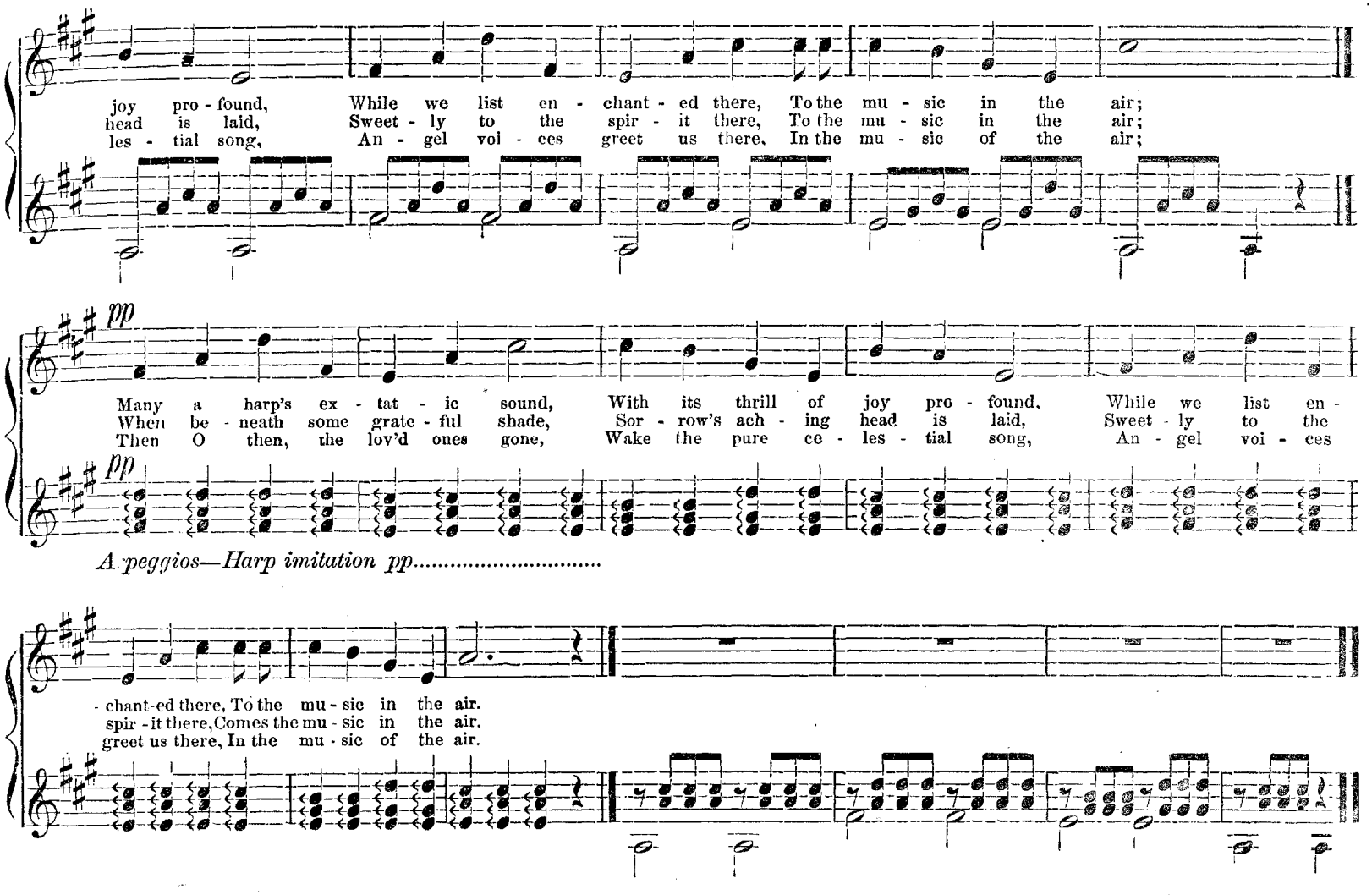
There, one chilly day in winter,
Barefoot sat upon the pave,
Out-stretched were her little fingers,
But no pennies did she crave—
There while begging bread for mother,
Death had chilled her little heart,
Yet each day we see some other,
Playing LITTLE BAREFOOT's part.

Refrain.

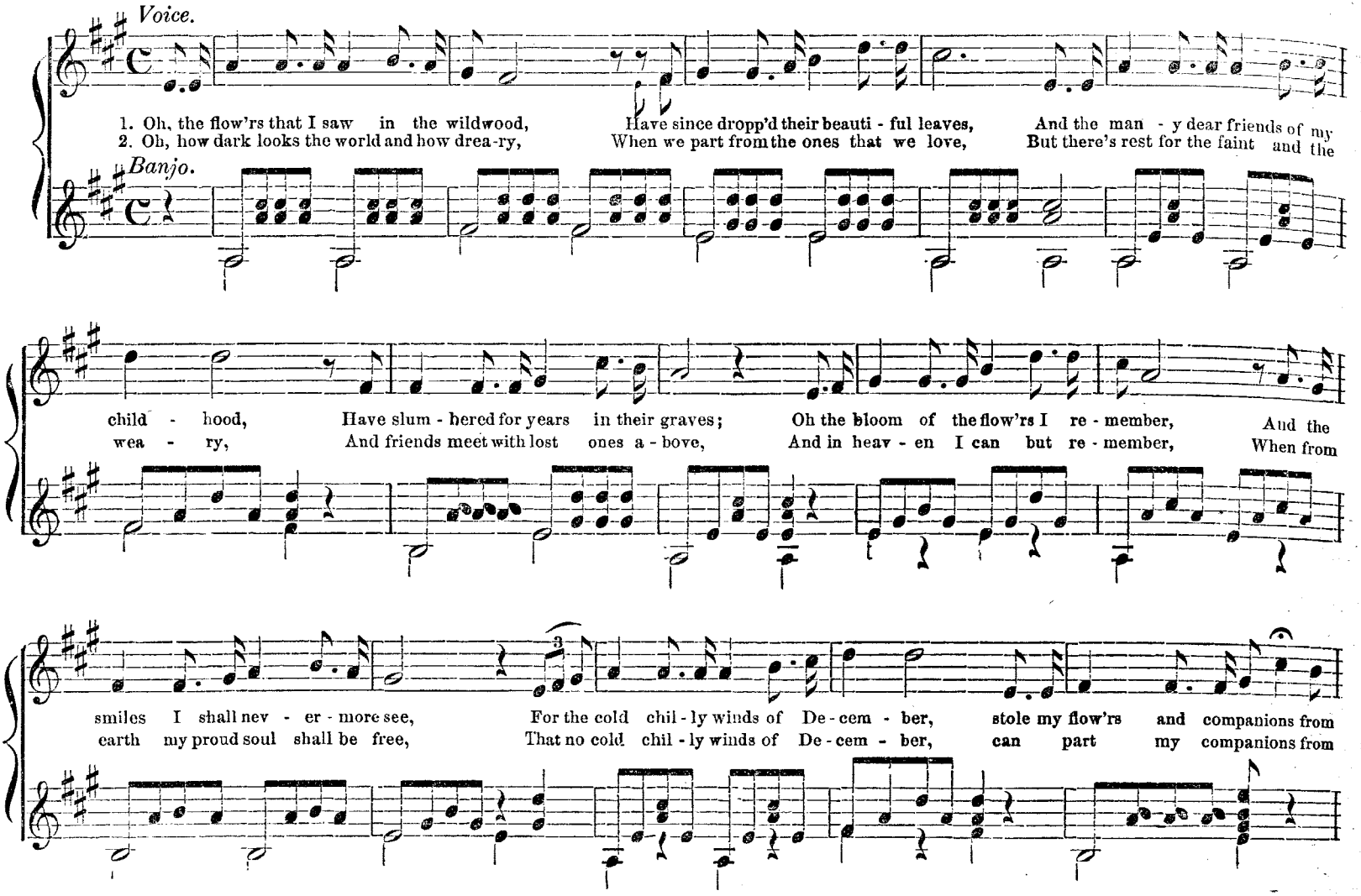
THERE'S MUSIC IN THE AIR

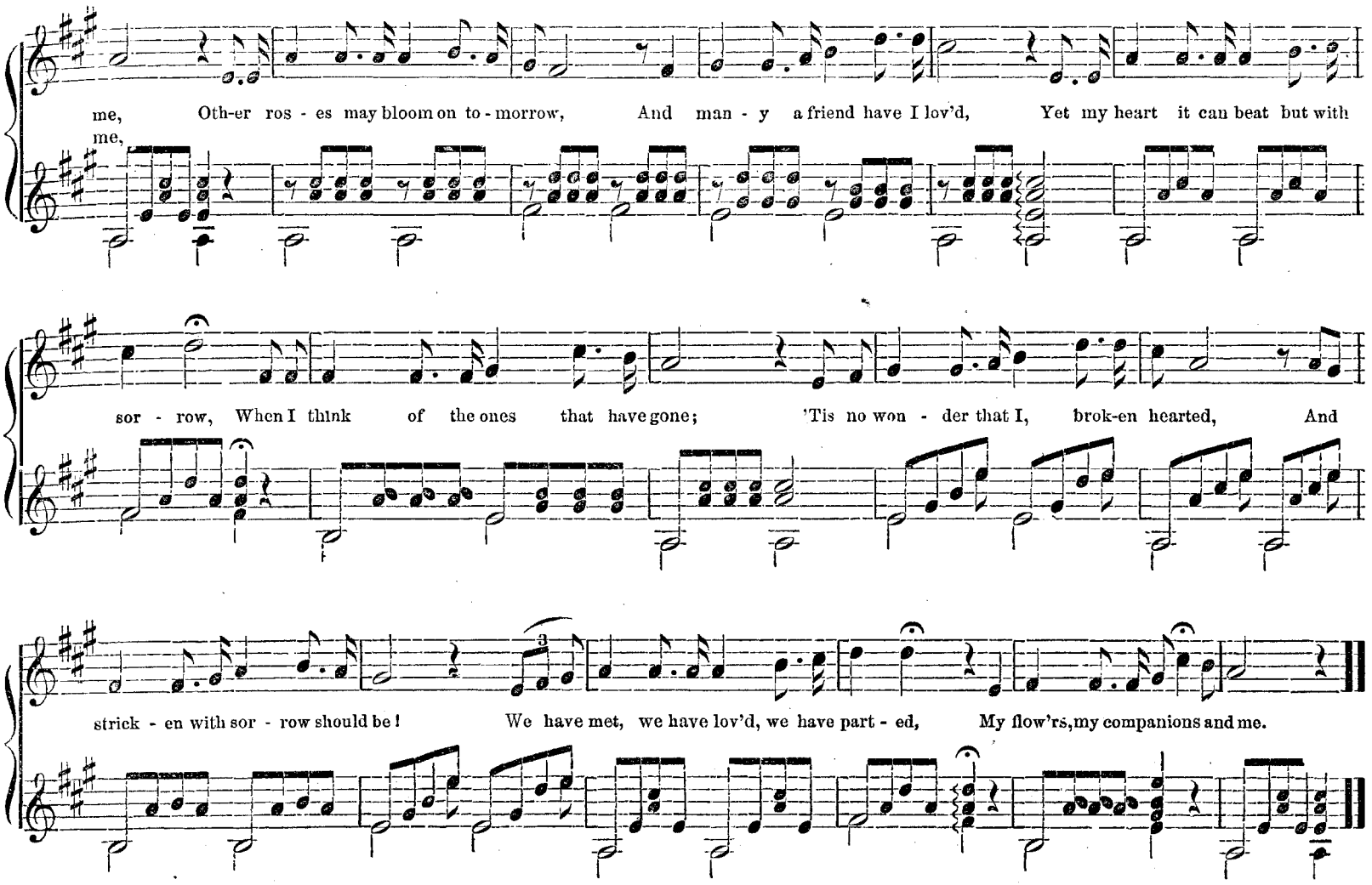
G. F. ROOT.



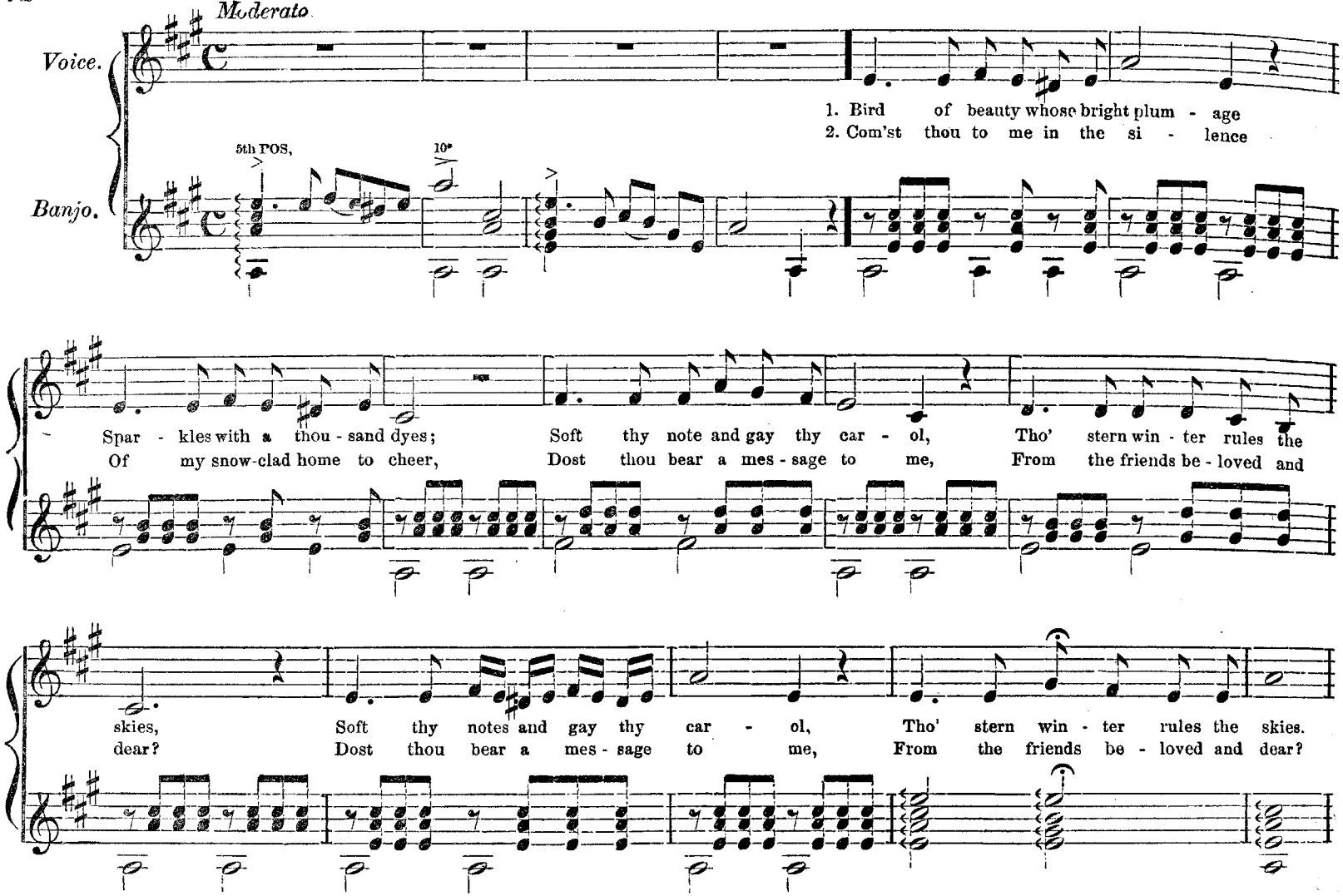

joy pro - found, While we list en - chant - ed there, To the mu - sic in the air;
head is laid, Sweet - ly to the spir - it there, To the mu - sic in the air;
les - tial song, An - gel voi - ces greet us there, In the mu - sic of the air;
pp
Many a harp's ex - tat - ic sound, With its thrill of joy pro - found, While we list en -
When be - neath some grate - ful shade, Sor - row's ach - ing head is laid, Sweet - ly to the
Then O then, the lov'd ones gone, Wake the pure ce - les - tial song, An - gel voi - ces
pp
A peggios—Harp imitation pp.....
- chant-ed there, To the mu - sic in the air.
spir - it there, Comes the mu - sic in the air.
greet us there, In the mu - sic of the air.

FADED FLOWERS.



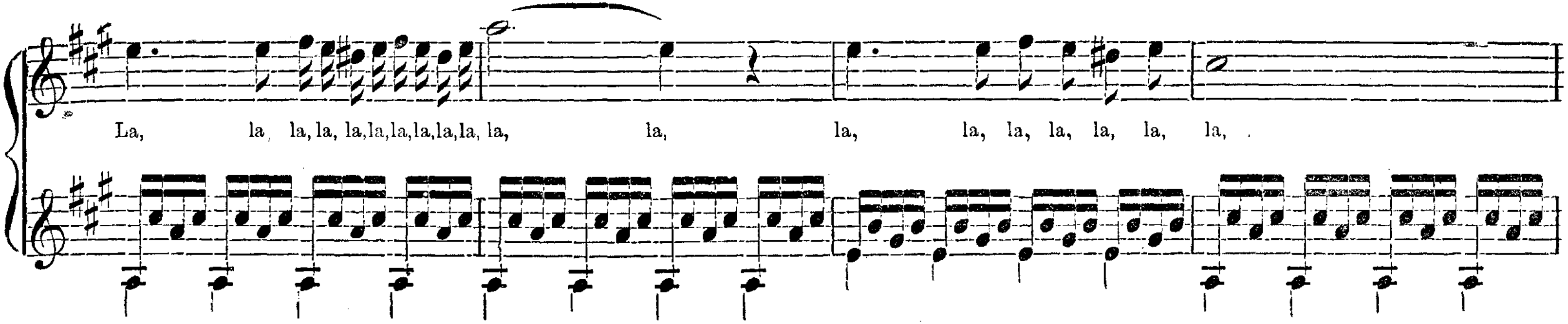

me, Oth-er ros - es may bloom on to - morrow, And man - y a friend have I lov'd, Yet my heart it can beat but with
me,
sor - row, When I think of the ones that have gone; 'Tis no won - der that I, brok-en hearted, And
strick - en with sor - row should be! We have met, we have lov'd, we have part - ed, My flow'rs, my companions and me.

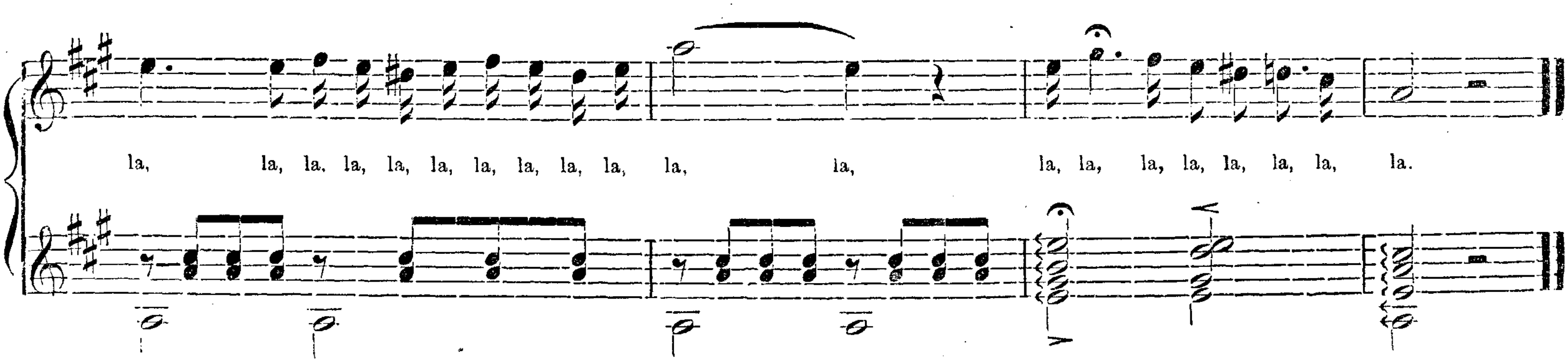
BIRD OF BEAUTY.



BIRD OF BEAUTY. Concluded.

Instead of singing this refrain, it should be whistled for good effect.

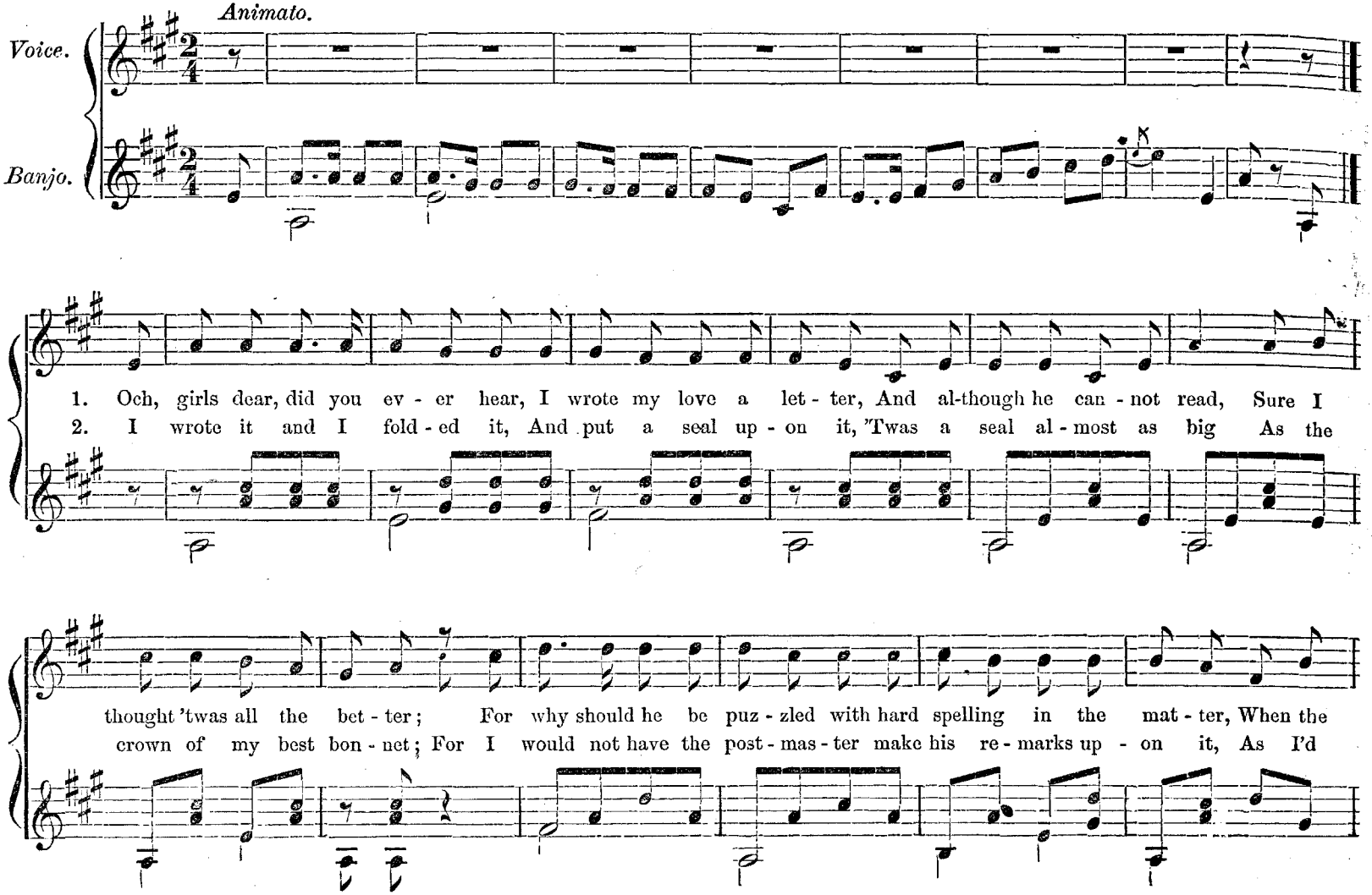


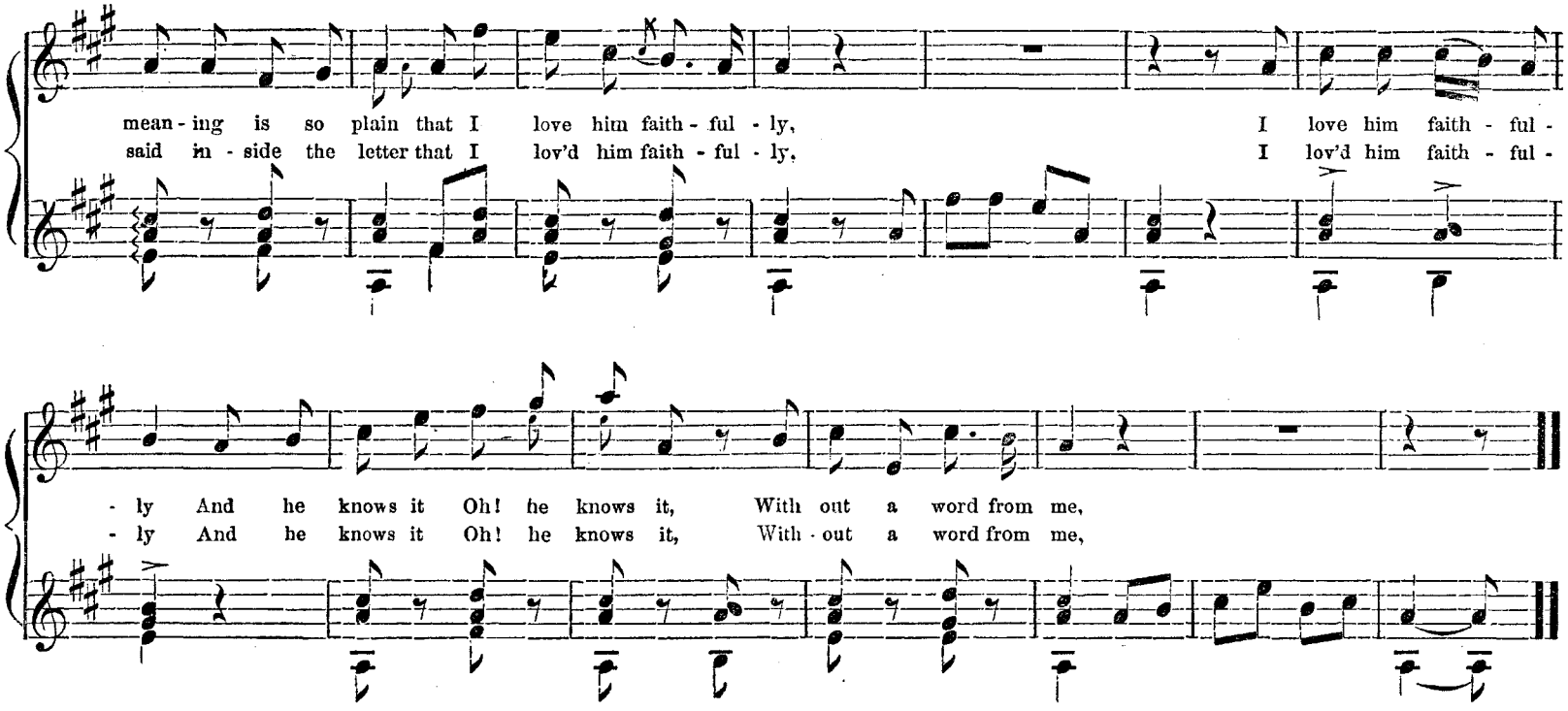


3. When the Southern roses blossom,
By the prairies' spreading plain,
I have listened to thy warbling,
Charmed by the magic strain;
I have listened to the warbling,
Charmed by the magic strain.
La, la, la, &c.

4. Welcome for a leaf sweet warbler,
Thou hast plucked and borne to me
Bearing words of joy and gladness,
Mingled with sweet melody;
Bearing words of joy and gladness,
Mingled with sweet melody.
La, la, la, &c.

I SENT MY LOVE A LETTER.

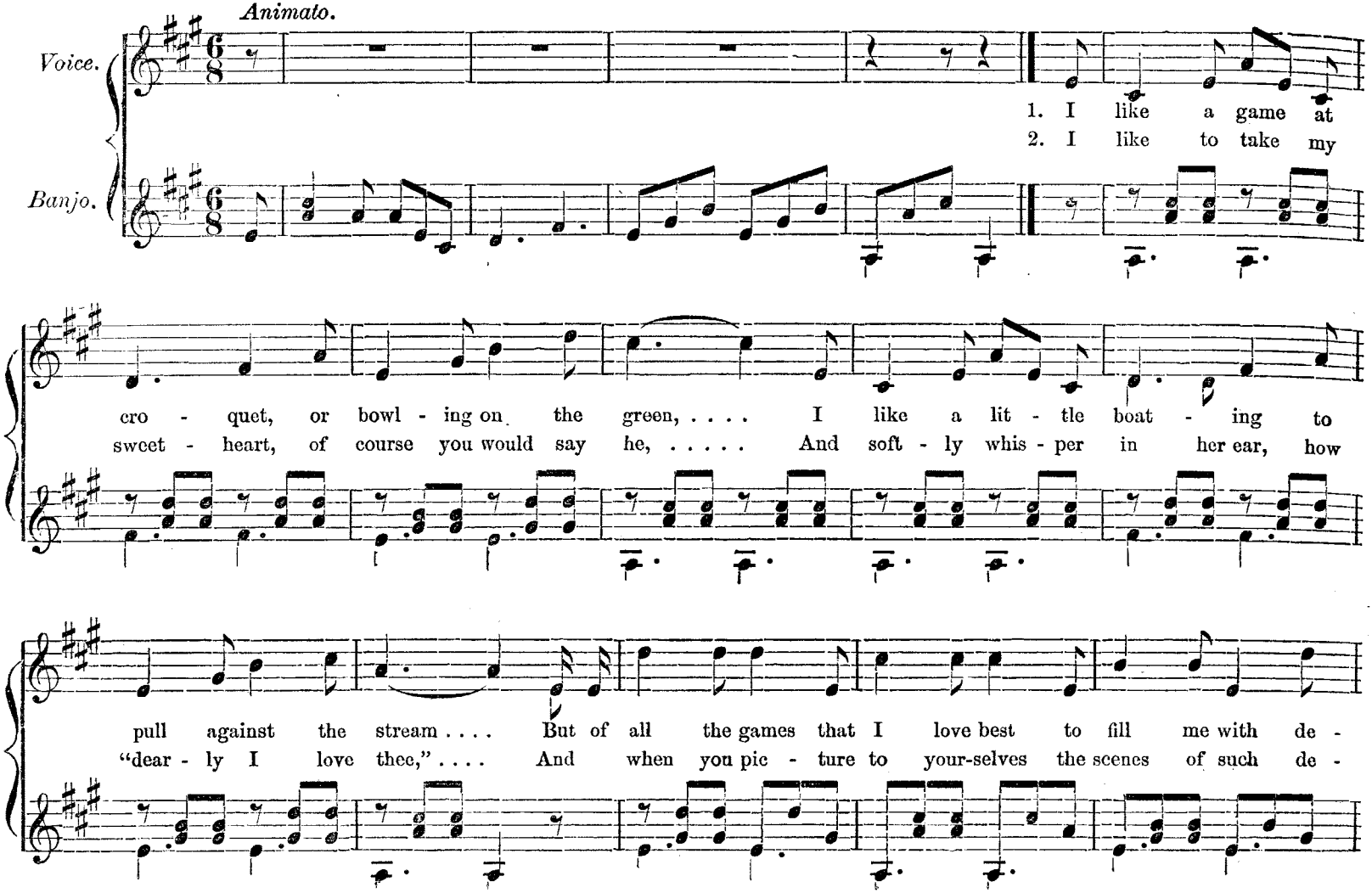


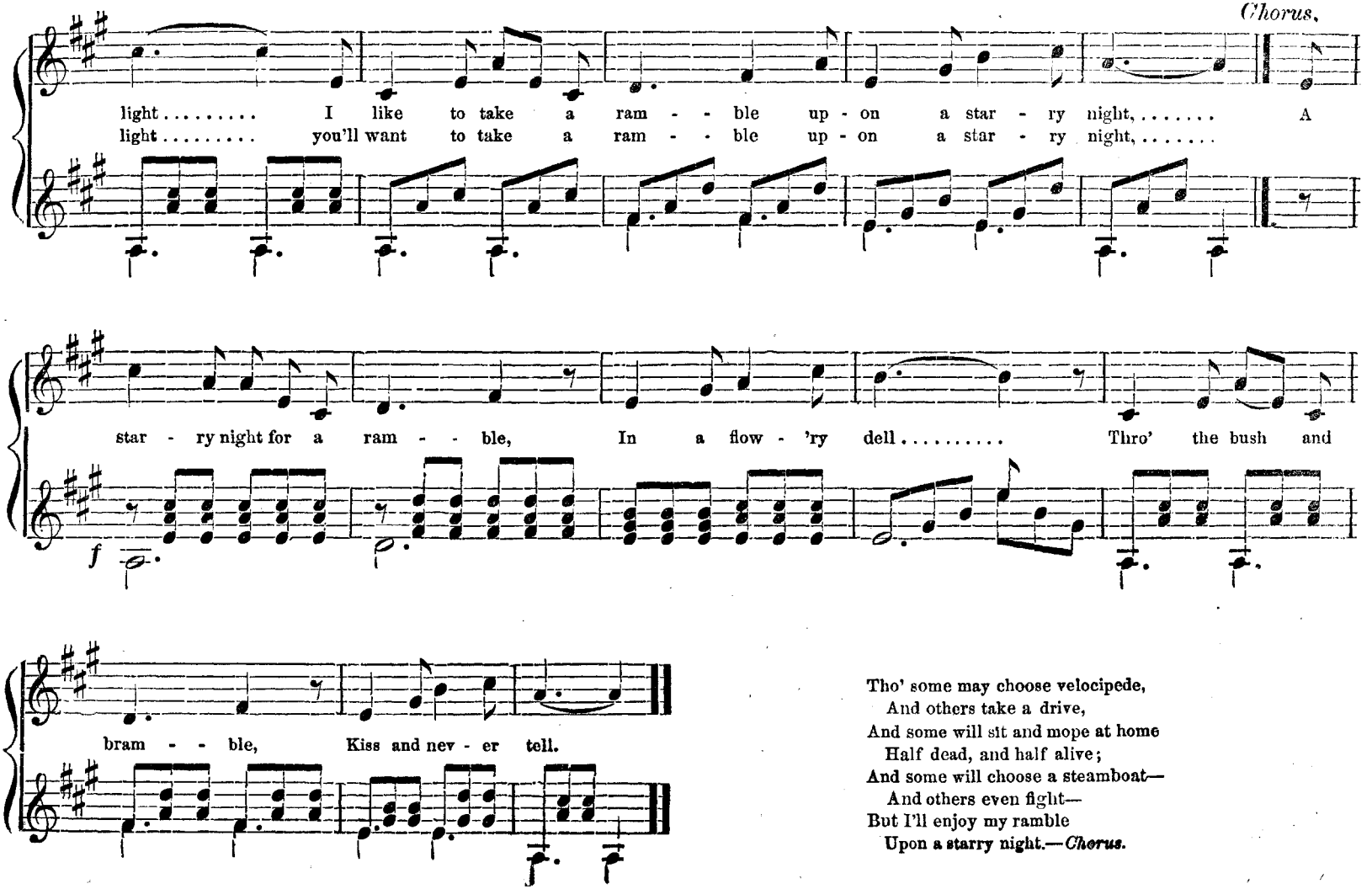


3 My heart was full, but when I wrote
I dared not put half in,
The neighbors know I love him,
And they're mighty fond of chaffing;
So I dared not write his name out-side
For fear they would be laughing,
So I wrote "from little Kate"
To one whom she loves faithfully,
I love him faithfully, and he knows it
Oh! he knows it.
Without one word from me.

4 Now girls would you believe it.
That the postman, so consated,
No answer will he bring me,
So long as I have waited,
But maybe there may'nt be one
For the reason I have stated,
That my love can neither read nor write,
But he loves me faithfully,
He loves me faithfully, and I know where-e'er my love is
That he is true to me.

A STARRY NIGHT FOR A RAMBLE.

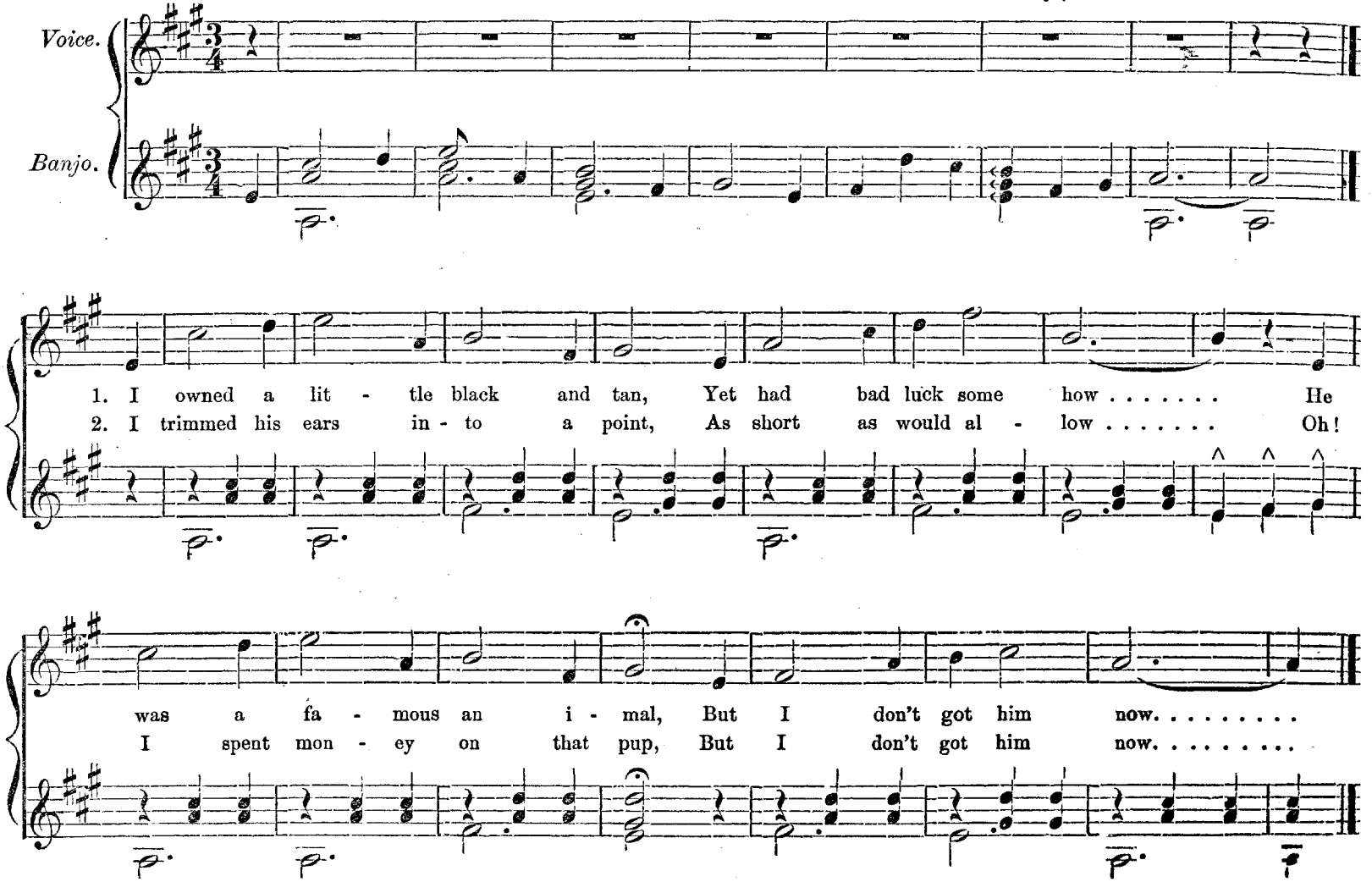




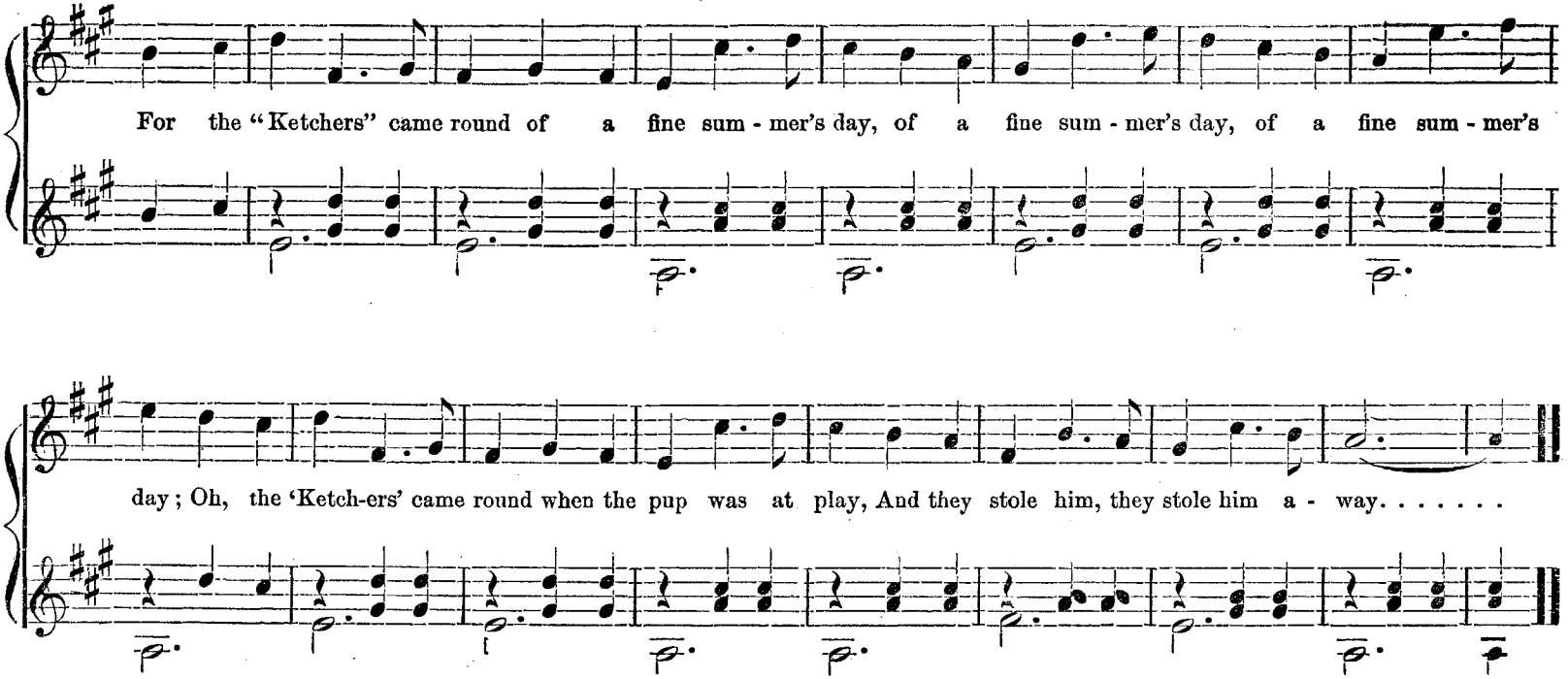
Tho' some may choose velocipede,
And others take a drive,
And some will sit and mope at home
Half dead, and half alive;
And some will choose a steamboat—
And others even fight—
But I'll enjoy my ramble
Upon a starry night.—*Chorus.*

I DON'T GOT HIM NOW.

By permission of J. G. WINNER.



Chorus.



3. He was indeed a bully dog,
And went for rats, I vow,
And he was down on pigs and cats,
But I don't got him now.
Chorus.

4. One day he drove a Billy goat
Up to a big hay-mow
But he got butt, all but to death,
But I don't got him now.
Chorus.

5. He followed me from noon 'till night,
Whene'er I would allow,
He'd rather run than stand a fight—
But I don't got him now.
Chorus.

6. His gentle bark I hear no more.,
His musical bow-wow,
He's off with dogs that's gone before,
And I don't got him now.
Chorus.

CONTENTS.

Rudiments of Music, ... 3
Musical terms. 9
Position of the Banjo, tuning, &c., . . . 10
Of the Fingerboard, ... 11
First exercises, ... 12
Scale for the Banjo, ... 13
Second set of exercises, ... 14
Chords, &c., ... 57 14
Scales in various keys, ... 15

POPULAR MELODIES.

Arkansas traveler, ... 26
Air from Lucretia, ... 55
Bold privateer, ... 23
Bully for you, ... 23
Brandy and water, ... 27
Beautiful Bells, ... 44
Behind the kitchen door, ... 46
Bird of beauty, ... 72
Civil Rights Juba, ... 20
Call's Jig, ... 21
Colored George's Juba, ... 24
Crooked billet polka, ... 25
Can can dance, ... 29
Comin' thro' the rye, ... 34
Cavender polka, ... 42
Crown diamonds galop, ... 46
Chimes with variations. 54
Da Deitcher's dog, ... 16
Down in a coal mine, ... 31
Daisy Deane, ... 37
Dublin Bay, ... 38
Daisy Waltz, ... 52
Darling Minnie Lee, ... 64
Essence of old Virginny, ... 17
Emancipation day, ... 18
Enchantress, ... 49
Faded Flowers, ... 70
Few days, ... 52
Fanny Grey, ... 16
Gentle Spring waltz. 39
Golden clog dance, ... 48
Hub Jig, ... 17
Hop de doo, ... 23
Hatboro polka, ... 25
Heathen Chinee, ... 33
Happy man, ... 33
Hominy man, ... 34
Hummel's waltz, ... 49
Hodge podge polka, ... 51
How can I leave thee, ... 62
Home, sweet home, ... 63
I don't got him now, ... 78
I sent my love a letter, ... 74
I wish I was de Mayor, ... 29
Jolly dogs Polka, ... 27
Japanese hornpipe, ... 38
Killarney, ... 44
Lancer Quadrille, ... 26
Last rose of Summer, ... 31
Lunch route, ... 33
Little brown jug, ... 60
Little barefoot, ... 66
Madame Angot, ... 53
Maggie May, ... 45
Marching thro' Georgia, ... 36
Mary had a little lamb, ... 35
Modoc funeral dance, ... 32
Maryland, my Maryland, ... 28
Mormon rooster, ... 28
Mill jig, ... 25
Minor reel, ... 19
Never go back on your word, ... 20
Never give up; 35
One and twenty, ... 41
On the board-walk at Cape May, ... 36
Polka waltz. 19
Polka schottische, ... 21
Picinini galop, ... 24
Pulling hard against the stream, ... 30
Par excellence, ... 32
Petit jig, ... 39
Paddle your own canoe, ... 45
Pinchbacks walk around, ... 47
Rattlesnake Jig, ... 17
Rigoletto waltz, ... 50
Snap waltz, ... 16
Silver spoons, ... 18
Scotch reel, ... 20
Standard cotillion, ... 22
Squamkum Flats, ... 22
Slow waltz, ... 41
Sailors' hornpipe, ... 48
Sly rogues reel, ... 50
Sword March, ... 55
Spanish fandango, ... 56
Starry night for a ramble, ... 76
Tapping at the gate, ... 40
Tramp waltz, ... 41
Tom Collins' Jig, ... 42
Traviata, ... 43
Then you'll remember me, ... 43
Twenty years ago, ... 53 song 61
There's music in the air, ... 68
Walk around, ... 18
Wanton wag, ... 20
Wacht am Rhine, ... 30
Wake Nicodemus, ... 37
Young man from the country, ... 40
Yankee Doodle 28

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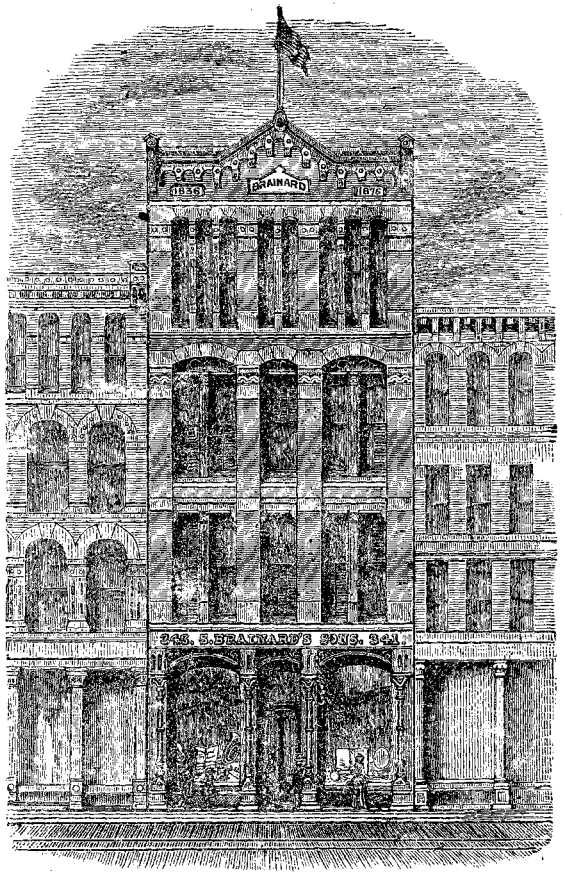

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