

THE WITMARK

PROGRESSIVE

METHOD

FOR THE

BANJO

Written and Compiled by G. L. LANSING

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# THE WITMARK BANJO METHOD.

## How to Hold the Banjo.



THE Banjo should be held as in the accompanying cut. Do not press the rim too close to the body. Rest the little finger firmly on the head, an inch in front of the bridge. Always keep the thumb stiff, never allow it to pass back of the fingers after picking a note. Do not pick the strings up, but straight across, thus avoiding the unpleasant twang so often heard. The left hand should not be cramped, place the neck of the banjo between the thumb and the first finger, never allow the palm to touch the neck in any way. Finger close to the frets and press down firmly whether playing loud or soft. The pupil should practice first to produce a good musical tone and not be too eager to play melodies until a good tone is acquired.

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### . . . Instructions . . .

The tuning and fingering of the Banjo will be found on pages 9 and 10.

The pupil is advised to follow this method carefully, memorizing the fingering as well as the scales and studies, don't hurry through the exercises, you'll accomplish more and become more efficient by careful study.

The English tuning or notation is included in this work, scales, studies and exercises in the English notation are introduced, these are so marked; unless so marked, all scales, studies and exercises are in the American notation.

# The Witmark Banjo Method

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## Rudiments.

### The Notes.

The various musical sounds are represented by signs called "Notes" which are placed upon and between five lines, called a staff or stave. There are seven notes in music, which are named after the first seven letters in the alphabet - A, B, C, D, E, F, G. These notes are repeated according to the compass of the instrument.

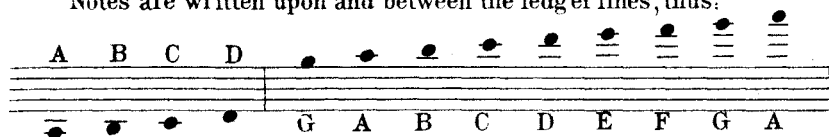
### The Staff or Stave.



### Ledger Lines.

In order to represent higher or lower notes than those written in the staff, short lines, called "Ledger Lines" are added.

Notes are written upon and between the ledger lines, thus:



These notes range from the lowest to the highest compass of the Banjo.

### The Clef.

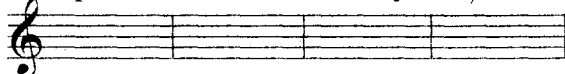
There is but one clef used in music for the Banjo, the G or Treble clef

### Notes in the G or Treble Clef.



These notes should be memorized for the entire compass of the instrument.

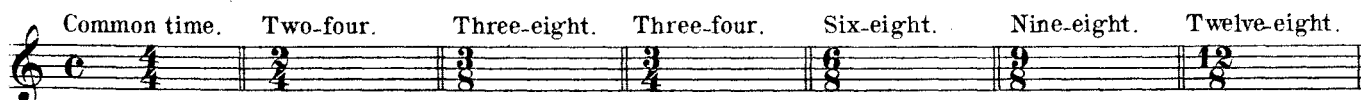
A piece of music is divided by bars, thus:



The space and contents between two bars is called a measure, and the time contained in each measure is marked at the beginning of every piece, or at any change of time which may occur.

### Time.

The various degrees and value of the measures are as follows,

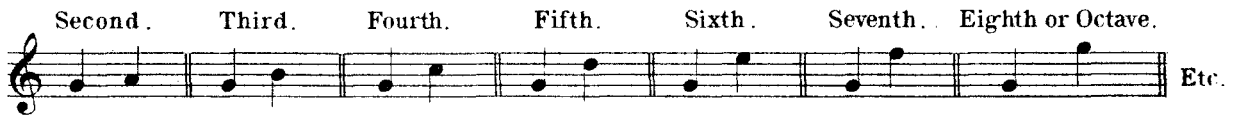


These are the degrees of time most commonly used.

What is an Interval?

An interval is the difference or distance between two sounds.  
 The smallest interval is called a semi-tone or half-tone.  
 Each key of the Banjo is a semi-tone from that which is next to it.

Other Intervals are as follows:



Chromatic Signs.

Sharps(♯) Flats(♭) and Naturals(♮)

The ♯(sharp) placed before a note *raises* it one semi or half tone.

For example:



A ♭(flat) placed before a note *lowers* it one semi or half tone. For example:



A ♮(natural) brings a note that has been raised by a sharp or lowered by a flat, to its former place.

For example:



consequently, a natural sometimes raises and sometimes lowers a note.

Accidentals: Are sharps, flats or naturals; that do not belong to a key, and thus may be said to occur accidentally – hence the name; they affect all the notes of the same name in the measure in which they are used.

The Key. (Major)

A key, is the basis of every piece of music and it is either major or minor, and is determined principally by the signature and by the chord on which the composition ends. Each key-note being a fifth *higher* for every additional sharp, or a fifth *lower* for every additional flat. Commencing always with C, which key has neither sharps nor flats.



The Key. (Minor)

Each major key has its relative minor key which is a third lower

For example: { The relative minor of C is A minor.  
 { The relative minor of G is E minor. etc. etc.

The sharps or flats used to designate the signature affect all the notes of the corresponding name throughout the piece, whether in the staff, above it or below.

# THE WITMARK BANJO METHOD

## The value of the notes.

The value of a note is indicated by its form

For example:

Whole note    $\frac{1}{2}$  note    $\frac{1}{4}$  note    $\frac{1}{8}$  note    $\frac{1}{16}$  note    $\frac{1}{32}$  note    $\frac{1}{64}$  note

The notes have their corresponding signs of silence, called rests.

For example:

$\frac{1}{2}$     $\frac{1}{4}$     $\frac{1}{8}$     $\frac{1}{16}$     $\frac{1}{32}$     $\frac{1}{64}$

## Comparative value of notes.

Whole note.

Half note.

Quarter note.

Eighth note.

Sixteenth note.

Thirty-second note.

Sixty-fourth note.

## The Dot.

A dot placed after a note increases its value one half. For example:

Equal to

Etc.

A dot placed after a rest increases its value one half. For example:

Equal to

Etc.

### Triplets and Sextols.

Notes can be divided not only in *two* but also in *three* equal parts, which division is called Triplets; therefore a whole note will be equal to one triplet of half notes, a half note equal to one triplet of quarter notes, a quarter note equal to one triplet of eighth notes, &c.

For example :

Triplets

By dividing each of the three triplets in two parts, the Sextols are obtained.

Triplets

Sextols

The difference between two groups of triplets and one group of sextols is the following, in the triplet the *first* note of each group has the accent, in the sextol the *first, third* and *fifth* are the accented notes.

### The Tie

When two notes on the same degree are connected by a slur, they are said to be tied, in such cases the first one only is played.

### Grace Notes

Small notes called grace notes are often used as embellishments. These take their time from the main note. Those having a line drawn through the stem are played as quickly as possible.

### The Turn

This sign ∞ is sometimes used to indicate the turn,

written played

The pupil should thoroughly learn the rudiments of music, and apply the same diligently in his practice, by so doing his method will be well grounded and much more enjoyment will be obtained.

## Dictionary of Musical Terms.

*Ad libitum*, (*ad lib.*) at will.  
*Adagio*, very slow, expressing grace and dignity.  
*Andante*, slow and distinct.  
*Andantino*, a trifle slower than *Andante*.  
*Allegro*, quick and lively.  
*Allegretto*, lively, but slower than *Allegro*.  
*Animato*, with spirit, usually increasing the time.  
*Agitato*, with agitation.  
*Assai*, very; *Allegro assai*, very quick.  
*Accelerando*, (*accel.*) a gradual increase in speed.  
*A tempo*, in time. It indicates that after a temporary change of speed, the original time is to be restored again.  
*Amoroso*, in a soft and tender style.  
*Con*, with; *Con brio*, with brilliancy and spirit.  
*Calando*, gradually diminishing in tone and speed.  
*Cantabile*, in a graceful and singing style.  
*Capriccioso*, capricious and fanciful.  
*Commodo*, easy and quietly.  
*Con fuoco*, with animation and fire.  
*Crescendo*, (*cresc.* <) a gradual increase in tone, louder by degrees.  
*Con moto*, quick, with more than ordinary spirit.  
*Coda*, an addition at the end of a composition.  
*Da Capo or D.C.* means to go back to the beginning.  
*Dal Segno or D.S.* means to go back to sign §.  
*Decrescendo*, (*decresc.* >) diminishing the force; softer by degrees.  
*Dolce*, soft and sweet.  
*Diminuendo*, (*dim.*) same as *decresc.*, but a little more so.  
*Furioso*, furiously, with ardor.  
*Finale*, the last movement of a composition.  
*Fine*, the end; *D.S. al fine*, means to go back to sign § and finish at *fine*, the end.  
*Forte*, (*f*) loud.  
*Fortissimo*, (*ff*) very loud.  
*Grave*, slow and solemn.  
*Grazioso*, graceful.  
*Grandioso*, with grandeur and dignity.  
*Giusto*, exact time.  
*Legato*, slurred; the smooth connection and binding together of the notes.  
*Largo*, very slow and solemn.  
*Larghetto*, slow and measured time; a little slower than *largo*.  
*Lento*, slow and steady time.  
*Loco*, cancels the *sva* sign; play as written.  
*Lo stesso tempo*, in the same time as before.  
*Leggiero*, gay and lively.  
*Moderato*, in moderate time.  
*Molto*, much, very, extremely.  
*Meno*, less, slower.  
*Mosso*, movement; *Meno mosso*, a slower movement.

*Maestoso*, with majesty and grandeur.  
*Marcato*, in a prompt and emphatic style.  
*Marcia*, march time.  
*Marziale*, in a martial, military style.  
*Morendo*, dying out, becoming softer and slower by degrees.  
*Mezzo-forte*, (*mf*) half-forte, rather loud.  
*Non troppo*, not too much.  
*Presto*, extremely quick.  
*Prestissimo*, the climax of *presto*.  
*Più*, a little faster; *Più mosso*, with increased speed.  
*Più lento*, a little slower.  
*Poco*, a little; *Poco a Poco*, little by little.  
*Portamento*, sustaining the tone, gliding from note to note.  
*Piano*, (*p*) soft; *Pianissimo*, (*pp*) very soft.  
*Perpendosi*, gradually diminishing the sound, until it dies away.  
*Piacere*, at pleasure, in regard to time.  
*Quasi*, in the style of.  
*Ritardo*, *ritardando* (*rit.*) a retardation.  
*Rubato*, changing the time from fast to slower, and from slow to faster, alternately.  
*Rallentando*, (*rullo.*) a gradual diminution in the speed.  
*Religioso*, in a solemn religious style.  
*Rigorouso*, in exact and distinct time.  
*Risolto*, in a decided and determined style.  
*Rinforzando*, (*rf*) with more accent and emphasis.  
*Ritenuto*, a holding back in the time.  
*Staccato*, each note short, distinct and detached.  
*Stringendo*, accelerating the movement by degrees.  
*Stretto*, a considerable increase in the speed.  
*Scherzando*, (*scherz.*) in a light and playful manner.  
*Semplice*, simple, plain and modest.  
*Strepitoso*, in a bold, noisy manner.  
*Sentimento*, with much feeling.  
*Smorzando*, (*smorz.*) diminishing and dying away by degrees.  
*Sostenuto*, sustained and firm.  
*Sforzando*, *sforzato*, *sf.*, (>) a superior stress or emphasis on one or more particular notes.  
*Suivez*, follow the conductor or soloist.  
*Segue*, means to continue in the same manner.  
*Swell*, (<>) a gradual increase and decrease.  
*Tempo*, means the degree of movement.  
*Troppo*, too much.  
*Tempo Imo*, the original time of a previous similar strain is taken up again.  
*Un peu*, a little.  
*Vivace*, quick, lively, with much spirit.  
*Vivacissimo*, extremely lively.  
*Vivo*, with life and energy.  
*Volti subito or V.S.* means to turn over.  
*Vigoroso*, with boldness and vigor.  
*Vite*, quick.

# THE WITMARK BANJO METHOD

## DIAGRAM OF THE BANJO FINGER-BOARD

Showing the Chromatic Scale on each String  
American and English Notation

### American Notation

**1st Str. B**  
**2d " G#**  
**3d " E**  
**4th " A**

5th Str. E

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

### English Notation

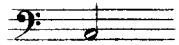
**D or 1st Str.**  
**B or 2d Str.**

5th Str. G

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



## Tuning the Banjo

Tune 4th String to C on the piano, thus: 

Stop " " at the 7th fret and tune 3rd String in unison

" 3rd " " 4th " " " 2nd " " "

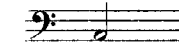
" 2nd " " 3rd " " " 1st " " "

" 1st " " 5th " " " 5th " " "

After the banjo has been tuned as above the open strings are to be read as follows: —



\*At the present time the question of raising the reading pitch to C. ( where it is actually tuned ) is being discussed . Some enterprising publishers are issuing their pieces in both notations there are also a number of teachers who have taken up the C or English notation as it is sometimes called as the writers in England always use it. In consideration of this fact the C notation is herewith given.

Tune 4th String to C on the piano, thus: 

Stop " " at the 7th fret and tune 3rd String in unison

" 3rd " " " 4th " " " 2nd " " "

" 2nd " " " 3rd " " " 1st " " "

" 1st " " " 5th " " " 5th " " "

The open strings when tuned according to the C notation will then read as follows



If the C notation is universally adopted, teachers will have to illustrate the two systems by comparison, thus both notations have been included in this work, also several studies. In pieces marked Elevate Bass String or Tune 4th String to B., The bass string is to be raised one tone higher than usual.

\* The A notation was adopted originally when the banjo was strung with heavy strings, and was then tuned to A. As banjos are of different sizes, necessitating different pitches, we in America have up to date left the reading as it was originally.

## Signs for Fingering

Right Hand, + indicates thumb		Left Hand, 1 indicates 1st finger
» » . » 1st finger		» » 2 » 2nd »
» » .. » 2nd »		» » 3 » 3rd »
» » ... » 3rd »		» » 4 » 4th »

The 3rd finger of the Right Hand is only used in chords of 4 notes

### Scale of A major. (*Natural Key of Banjo*)

4th String	3rd String	2nd String	1st String	5th String	1st String
frets 0 2 4 5	0 2	0 1	0 2 3	0	7 9 10
fingers 0 2 2 4					1 3 4

A flag on E or indicates the 5th String

### Scale Exercises

### Exercises in Thirds

The above exercises must be fingered as indicated in the scale

Signs for Fingering. (*English Notation*)

Right Hand, + indicates thumb	Left Hand, 1 indicates 1st finger
» » . » 1st finger	» » 2 » 2nd »
» » .. » 2nd »	» » 3 » 3rd »
» » ... » 3rd »	» » 4 » 4th »

Scale in C major. (*Natural Key*)

4th String      3rd Str.      2nd Str.      1st Str.      5th Str.      1st Str.

frets 0 2 4 5 0 2 0 1 0 2 3 0 7 9 10  
 fingers 0 2 2 4 0 2 0 1 0 2 4 0 1 3 4

A flag on G or indicates the 5th String

Scale Exercises  
(*English Notation*)

Exercises in Thirds  
(*English Notation.*)

The above exercises must be fingered as indicated in the scale.

### Exercise in Chords

When a number of notes are written on one stem they are to be played together. These are called chords. Care should be taken not to play them broken unless they are written so.

#### Chords in A major

Musical notation for chords in A major. The first staff shows four chords with fingerings: A4 (0-2-3-4), A3 (2-3-4), A2 (2-3-4), and A1 (2-3-4). The second staff shows a sequence of chords: A4, A3, A2, A1, A4, A3, A2, A1.

#### Arpeggio or broken chords

Musical notation for arpeggio or broken chords in A major. The first staff shows four chords with fingerings: A4 (0-2-3-4), A3 (2-3-4), A2 (2-3-4), and A1 (2-3-4). The second staff shows a sequence of chords: A4, A3, A2, A1, A4, A3, A2, A1.

### Melodious Exercises

Count the time aloud

Melodious exercises in A major. The first staff shows a sequence of notes: A4, A3, A2, A1, A4, A3, A2, A1, A4, A3, A2, A1. The second staff shows a sequence of notes: A4, A3, A2, A1, A4, A3, A2, A1, A4, A3, A2, A1.

#### Waltz

Waltz exercise in A major. The first staff shows a sequence of notes: A4, A3, A2, A1, A4, A3, A2, A1, A4, A3, A2, A1. The second staff shows a sequence of notes: A4, A3, A2, A1, A4, A3, A2, A1, A4, A3, A2, A1.

### English Notation. Exercise in Chords

When a number of notes are written on one stem they are to be played together. These are called chords. Care should be taken not to play them broken unless they are written so.

#### Chords in C major

Musical notation for chords in C major. The first staff shows four chords with fingerings: C4 (0-2-3-4), C3 (2-3-4), C2 (2-3-4), and C1 (2-3-4). The second staff shows a sequence of chords: C4, C3, C2, C1, C4, C3, C2, C1.

#### Arpeggio or broken chords

Musical notation for arpeggio or broken chords in C major. The first staff shows four chords with fingerings: C4 (0-2-3-4), C3 (2-3-4), C2 (2-3-4), and C1 (2-3-4). The second staff shows a sequence of chords: C4, C3, C2, C1, C4, C3, C2, C1.

### Melodious Exercises

Count the time aloud

Melodious exercises in C major. The first staff shows a sequence of notes: C4, C3, C2, C1, C4, C3, C2, C1, C4, C3, C2, C1. The second staff shows a sequence of notes: C4, C3, C2, C1, C4, C3, C2, C1, C4, C3, C2, C1.

#### Waltz

Waltz exercise in C major. The first staff shows a sequence of notes: C4, C3, C2, C1, C4, C3, C2, C1, C4, C3, C2, C1. The second staff shows a sequence of notes: C4, C3, C2, C1, C4, C3, C2, C1, C4, C3, C2, C1.

Schottische

March

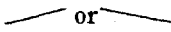
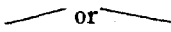
Schottische. (English Notation)

March. (English Notation)

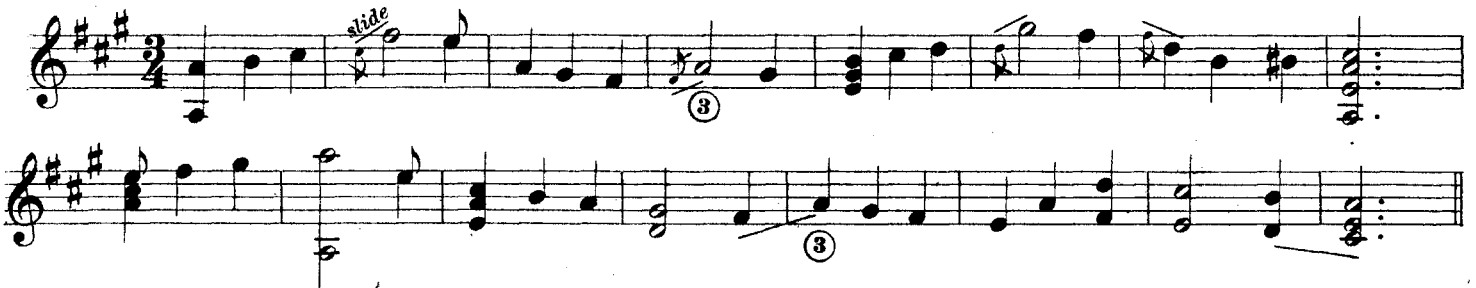
\* The snap is executed by pulling the string instead of picking it. It is written as a slur ( )

## The Slide

A very effective movement called the slide is often used in passing up or down on any given string. When a slide emanates from a grace note, the grace note only is picked and the note at the end of the slide is *not to be picked* but allowed to vibrate.


When a slide begins with a common or large note it is to be picked at the beginning and at the end of the slide. The slide is indicated by a line, thus  or 

### Examples



A figure enclosed in a circle ③ indicates the string on which that note is to be played.

## The Slur

The slur, written  is executed in two ways. If written in an ascending passage the second note is made by letting the finger fall like a hammer on the string. In descending the second note is made by pulling the string.

### Examples



*D.C.al* 

Scale in F# minor  
(Relative of A major)




Exercise

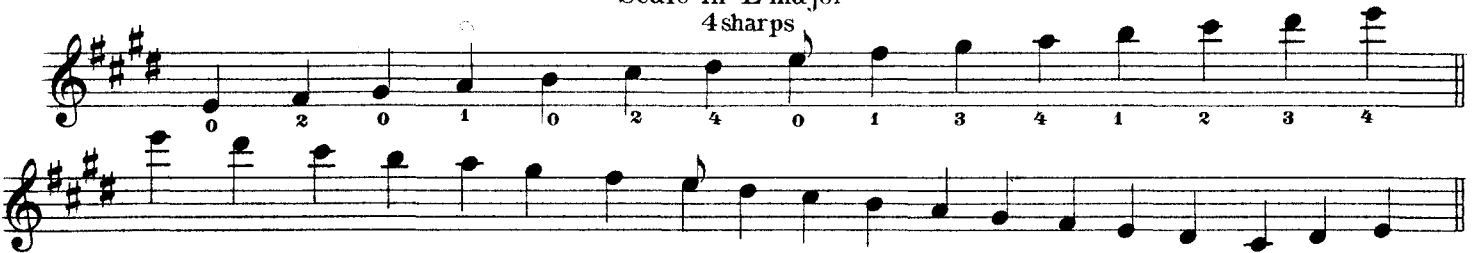


Old time Jig



\* In the slide  the 2nd finger slides to F after C is picked. The F *should* also be picked.

Scale in E major  
4 sharps



Chords in E major



Melody. (March)

Chords in E major

Very fast

Scale in G major (1 sharp)

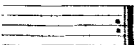
English Notation

Chords in G major

English Notation

Melody. (March)

Chords in G major

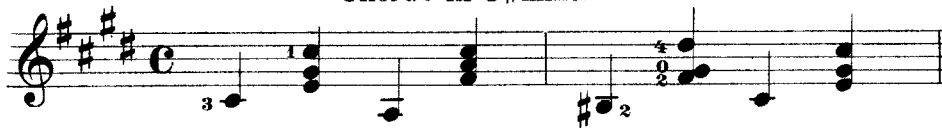
\* Dots placed at the end of a strain  mean that the strain is to be repeated.



Scale in C# minor  
(Relative of E major)



Chords in C# minor



Banjo Dance



Etude



Melody No 2 (Characteristic)




Elevate 4th String

Banjo March



\* In the slide  the C only is picked

D.C. al 

### The Positions

Every fret on the banjo is termed a position. When the first finger is at the first fret it is called the first position. When the first finger is at the 2nd fret it is in the 2nd Pos. and so on. In writing the positions, the fret at which the first finger is located determines the position mark.

Examples.

In each of the above chords, the first finger is placed on the 2nd string. In the following chords it is placed on different strings. The pupil should remember that it makes no difference which string the first finger falls on, as the position mark simply indicates the *fret*.

Examples.

The term Bar. or Barre is often used when the first finger only is placed across two or more strings. It is also sometimes written when one other finger is added to the bar.

Examples.

Some of the older writers use the term "Pos. Bar." when one or more fingers are added to the first, but it is now seldom given.

### Banjo Caprice

# Banjo Caprice

(English Notation)

The musical score for "Banjo Caprice" is written in English notation across ten staves. The piece is in 2/4 time and features a variety of techniques and fingerings:

- Staff 1:** Starts with a treble clef and a 2/4 time signature. It includes a triplet of eighth notes and is marked with "6P" and "5B".
- Staff 2:** Continues the melodic line with eighth notes and quarter notes.
- Staff 3:** Features a series of chords and is marked with "5P", "4P", and "5P".
- Staff 4:** Includes a "Snap" technique and is marked with "5P", "4", "1", "3", and "1".
- Staff 5:** Continues the rhythmic pattern with eighth notes.
- Staff 6:** Features a triplet of eighth notes and is marked with "4P", "3", "3", "3", "5P", and "5B".
- Staff 7:** Includes a triplet of eighth notes and is marked with "10B".
- Staff 8:** Features a "Slide" technique and is marked with "3".
- Staff 9:** Continues the melodic line with eighth notes.
- Staff 10:** Ends the piece with a final chord.

### Exercise

Showing the Witmark System of both notations.

### Melody

*American notation*

*English notation*

*Am.*

*Eng.*

5B

2P

*Am.*

*Eng.*

5P

*Am.*

*Eng.*

1

2

6P

8P

### Melody TWO STEP

*Am. Not.*

*Eng. Not.*

*Am.*

*Eng.*

Exercises for Right Hand \*

1. *2/4* Treble clef, key signature: three sharps. Exercise 1 consists of six measures of eighth-note triplets, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

2. *2/4* Treble clef, key signature: three sharps. Exercise 2 consists of six measures of eighth-note triplets, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

3. *6/8* Treble clef, key signature: three sharps. Exercise 3 consists of six measures of eighth-note triplets, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

4. *3/4* Treble clef, key signature: three sharps. Exercise 4 consists of six measures of eighth-note patterns, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

5. *6/8* Treble clef, key signature: three sharps. Exercise 5 consists of six measures of eighth-note patterns, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

6. *2/4* Treble clef, key signature: three sharps. Exercise 6 consists of six measures of eighth-note patterns, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

7. *2/4* Treble clef, key signature: three sharps. Exercise 7 consists of six measures of eighth-note patterns, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

8. *2/4* Treble clef, key signature: three sharps. Exercise 8 consists of six measures of eighth-note patterns, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

9. *2/4* Treble clef, key signature: three sharps. Exercise 9 consists of six measures of eighth-note patterns, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

10. *2/4* Treble clef, key signature: three sharps. Exercise 10 consists of six measures of eighth-note patterns, each starting with an accent mark. The notes are G4, A4, B4, C5, B4, A4, G4.

\* Slowly at first, to obtain a good even tone. Repeat each exercise several times, until able to play rapidly.

# Fingering in Positions

It is often necessary to play scale runs while holding down a bar or position, in order to facilitate execution. The following exercises are arranged in that way.

## Scale of A in 5th Pos. \*

5P.....

## Melody

5P.....

7B..... 6P.....

4P..... 6P..... 3P..... 5P.....

8P..... 5P.....

## Exercise in E, in Positions

7P..... 7 Bar.....

5P..... 3P.....

12B..... 10P..... 8P..... 7P..... 7P.....

5P..... 7P..... 5P..... 3P.....

\* Leave the Position for upper A .

Scale in D major

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

Chords in D major

Exercise

Melody

Scale in F major. (*English Notation*)

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

Chords in F major

Exercise

Melody

Scale in B minor  
(Relative of D major)

Chords in B minor

(hold the Pos.)

Exercise

Sand Dance

Gallop

\* a figure enclosed in a circle, indicates the string



Studies in Slurring and Snapping .

Four staves of musical notation in G major (one sharp) and 2/4 time. The first staff includes the annotations "Snap" and "Slur". The notation consists of eighth and sixteenth notes, often grouped with slurs and accents to demonstrate specific techniques.

Polka

Four staves of musical notation in G major (one sharp) and 2/4 time. The notation features various rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5 above notes. Specific techniques are labeled with "3P", "4P", "5B", "5P", and "6P".

### Studies in Two Parts

It is often necessary to write two parts as in the following exercises. Particular attention should be given to the accent, play the small notes softly.

#### Etude

#### Serenade — Waltz

\* Elevate 4th String

*D.C.al Fine*

\* Play the melody on 3rd and 4th strings.

### Harmonics

The Harmonic tones on the banjo are found at the 3rd, 4th, 5th, 7th, 12th, 16th and 19th frets on the four regular strings, and on the 17th fret of the 5th string. They are made by laying a finger (usually the 3rd) over the fret designated. Do not press down, but lay the finger lightly on the strings and pick firmly. The left hand should be raised immediately after picking the harmonic.

#### Exercise.

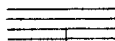
Some writers indicate the notes in harmonics on open strings for all notes at the 12th fret and write all others as though they were the regular tones produced.


The following arrangement of the above exercise will illustrate it.

#### Etude.

### Right Hand Harmonics

When right hand harmonics are well executed the effect is very fine. To do this well requires much patient practice.

The 1st finger of Right hand should be arched so that the point lays on the string at the required fret, the string being picked with the thumb underneath. Form the harmonic as far away from the 12th fret as the note required is from the nut, for instance if A  is desired, simply lay the tip of 1st finger over 4th string at 12th fret, and pick the string with

the thumb. If B  is desired, finger it with the left hand as usual and form the harmonic at the 14th fret.

#### Examples

#### Melody

Scale in B major

Musical notation for the B major scale in treble clef. The scale is written on a single staff with a key signature of two sharps (F# and C#) and a common time signature. The notes are B, C#, D, E, F#, G, A, B, A, G, F#, E, D, C#, B. Fingerings are indicated below the notes: 1, 3, 4, 0, 1, 0, 2, 3, 4, 4, 3, 2, 1, 0.

Chords in B major

Musical notation for B major chords in treble clef. The key signature is two sharps (F# and C#) and the time signature is common time. The notation shows several different chord voicings for B major, with fingerings indicated below the notes. One voicing is labeled '7B'.

Tempo di Gavotte

Etude

12B

Musical notation for the B major Etude in treble clef. The key signature is two sharps (F# and C#) and the time signature is common time. The piece is marked 'Tempo di Gavotte'. It consists of four staves of music, primarily using chordal patterns. Fingerings and specific techniques like '5P' and '8P' are indicated throughout the piece.

*D.C. al* ∞

Scale in D major

English Notation

Musical notation for the D major scale in treble clef, labeled 'English Notation'. The key signature is two sharps (F# and C#) and the time signature is common time. The notes are D, E, F#, G, A, B, C, D, C, B, A, G, F#, E, D. Fingerings are indicated below the notes: 1, 3, 4, 0, 1, 2, 3, 2, 4, 1, 3, 4, 4.

Chords in D major

Musical notation for D major chords in treble clef. The key signature is two sharps (F# and C#) and the time signature is common time. The notation shows several different chord voicings for D major, with fingerings indicated below the notes. One voicing is labeled '7B'.

Tempo di Gavotte

Etude

12B

Musical notation for the D major Etude in treble clef. The key signature is two sharps (F# and C#) and the time signature is common time. The piece is marked 'Tempo di Gavotte'. It consists of four staves of music, primarily using chordal patterns. Fingerings and specific techniques like '5P' and '8P' are indicated throughout the piece.

*D.C. al* ∞

Hold the positions firmly when fingering in them.

Scale in G# minor  
(Relative of B major)

Chords in G# minor

Tempo di Valse

Etude

Waltz

Solo played with R.H. Harmonics, Accompaniment picked as usual, very softly

Melody

Solo played with R.H. Harmonics, Chords played lightly with 2nd finger -

Scale in G major  
one sharp

3 Bar.

Chords in G major

Exercise

Melody in G major

Scale in E minor  
(Relative of G major)

3 Bar.

Chords in E minor

Exercise

### Banjo Skit

*D.C.*

### The Scale in C major

### Chords in C major

### Exercise

### Etude

\* The slur is made by letting a finger fall on the note instead of picking it.

### Melody

Showing the Witmark System of both notations for Duetsts.

Solo Banjo  
*American notation*  
*mf*

2nd Banjo

Solo Banjo  
*English notation*  
*mf*

2nd Banjo

The first system of music shows two pairs of staves. The top pair is labeled 'Solo Banjo' and '2nd Banjo' with 'American notation' and a dynamic marking of 'mf'. The bottom pair is labeled 'Solo Banjo' and '2nd Banjo' with 'English notation' and a dynamic marking of 'mf'. Both pairs use a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The music consists of a melody in the upper voice and a supporting accompaniment in the lower voice.

*p*

The second system shows piano accompaniment for both the American and English notation systems. It consists of two grand staff systems (treble and bass clefs). The dynamic marking is 'p'. The music features a steady accompaniment with some triplet figures in the right hand.

*mf*

The third system continues the piano accompaniment. It features a dynamic marking of 'mf'. The music includes triplet figures and a first ending bracket at the end of the system.

*D.S. al*

The fourth system concludes the piano accompaniment. It features a dynamic marking of 'D.S. al' (Da Capo, alla fine). The music includes a first ending bracket and a repeat sign at the end of the system.



Scale in A minor  
(Relative of C major )

Musical notation for the A minor scale, showing two lines of a treble clef staff with fingerings and accidentals.

Chords in A minor

Musical notation for chords in A minor, showing a single line of a treble clef staff with chord symbols and fingerings.

Tarantelle

Very fast

Musical notation for the Tarantelle piece, including a main melody, accompaniment, and a Trio section.

*D.C.al*

*Fine*

### Alternate Fingering.

It is necessary in rapid passages to alternate with the thumb and 1st finger on the 2nd, 3rd and 4th Strings, and with the 1st and 2nd fingers on the 1st string. The pupil should bear in mind the fact that the above *does not apply* to slow passages or bass solos, unless the said solos are rapid, as the tones are not even enough except when the movement is fast. For this reason I have reserved this subject until now. In order to get the best effect, the right hand should be placed almost parallel with the bridge, thereby allowing the 1st and 2nd fingers to fall easily on the first string. The main object is to avoid crossing fingers, therefore some runs will start with the 1st finger and others with the thumb.

The Scale in A with alternate fingering.

The Chromatic Scale with alternate fingering.

Exercises in Alternate Fingering. 12P

### Etude

(Christofaro)

D.S.

### Exercise for Finger Development

Presto

5B 3B

② ④ ① ②

② ②

②

5P 10P

5P

7B

### Etude for Accentuation.

(Hofmann)

Allegretto  
Melodia marcato

The musical score consists of seven staves of music in a 2/4 time signature with a key signature of two sharps (F# and C#). The piece is marked 'Allegretto' and 'Melodia marcato'. The first staff begins with a *mf* dynamic and includes a 5P marking. The second staff features a 3B marking and a *mf* dynamic. The third staff includes a 5P marking, a *cres* instruction, and a 1P marking. The fourth staff contains a 5P marking, a *do* vocalization, a 4P marking, a 1P marking, a 5P marking with *dim.* and *riten.* instructions, and a 6P marking. The fifth staff starts with a 5P marking, a *p a tempo* instruction, and a *mf* dynamic. The sixth and seventh staves continue the melodic line with various accents and fingerings.



Scale in F major

IB

Chords in F major

Exercise

Melody

Tempo di Schottische

Waltz

Scale in D minor  
( Relative of F major )

Chords in D minor

Tempo di Mazurka

Melody

Caprice

D.C.

### Exercise for producing smooth and even tones

*Allegro moderato*

The musical score consists of ten staves of music in D major (two sharps) and 4/4 time. The tempo is marked *Allegro moderato*. The exercise is designed to produce smooth and even tones. It begins with a treble clef and a common time signature. The first staff includes fingerings 0 1 3 1 and 1 3 4 3. The second staff includes fingerings 3 4 0 and 4 0 2. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes stems, beams, and dots for accents. The final staff concludes with a double bar line and a repeat sign.



# Tarantelle

Presto

The musical score for "Tarantelle" is written for a single melodic line on a treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked "Presto". The piece begins with a forte (*f*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes several dynamic markings: *ff* (fortissimo), *pp* (pianissimo), *p* (piano), and *p cresc.* (piano crescendo). Fingering instructions are provided throughout, including "9P", "5P", "4P", "12P", and "10P", which likely refer to specific fret positions or techniques. There are also some numerical annotations like "3/2" and "3/3" near certain notes. The piece concludes with a final chord and a fermata.

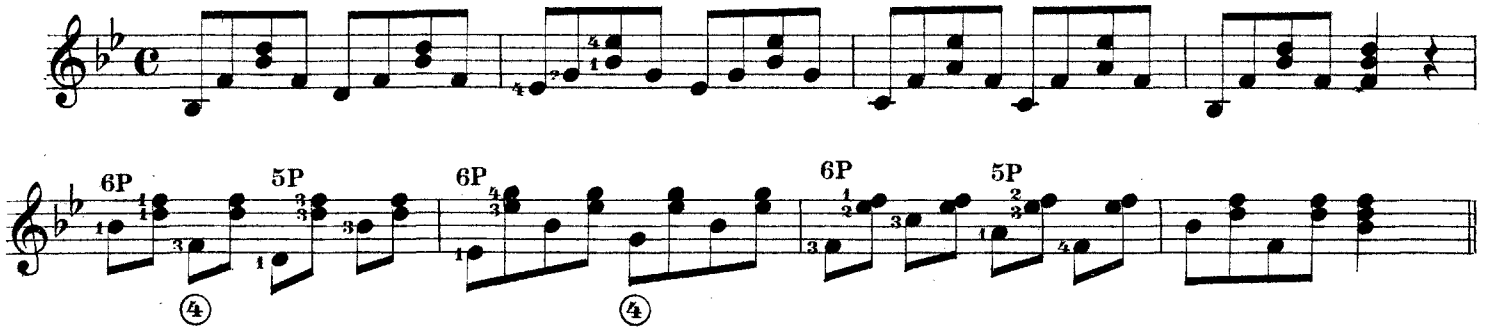
Scale in B $\flat$  major



Chords in B $\flat$  major



Accompaniment Exercise



Polka



Scale in G minor  
(Relative of B $\flat$  major)

Chords in G minor

Exercise

Scale in E $\flat$  major

Chords in E $\flat$  major

Scale in C minor  
(Relative of E $\flat$  major)

Chords in C minor

# Exercise for Shifting Positions

(Hofmann)

Allegro moderato

The musical score consists of ten staves of music in the key of D major (one sharp) and 3/4 time. The tempo is marked 'Allegro moderato'. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The piece is characterized by frequent position shifts, indicated by 'P' markings (e.g., 5P, 10P, 12P) and bowing techniques (7B, 2B). Fingerings are clearly indicated with numbers 1-4. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A circled '2' appears in two different locations, possibly indicating a second ending or a specific bowing technique. The piece concludes with a final chord on the last staff.

Waltz

Con Espressivo

The musical score consists of ten staves of music in a 3/4 time signature with a key signature of two sharps (F# and C#). The first staff begins with a circled '2' above the first measure and a piano (*p*) dynamic marking below. The second staff has a circled '2' above the first measure. The third staff has a circled '3' above the first measure. The fourth staff has a circled '3' above the first measure and a forte (*f*) dynamic marking below. The fifth staff has a circled '3' above the first measure and a *Fine* marking at the end. The sixth staff has a circled '3' above the first measure and a *Fine* marking at the end. The seventh staff has a circled '3' above the first measure and a *Fine* marking at the end. The eighth staff has a circled '3' above the first measure and a *Fine* marking at the end. The ninth staff has a circled '3' above the first measure and a *Fine* marking at the end. The tenth staff has a circled '3' above the first measure and a *Fine* marking at the end. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also performance instructions like *6P* and *D.C. al Fine*.

*D.C. al Fine*

### Chromatic Scales.

Musical notation for Chromatic Scales in 2/4 time. The first staff shows an ascending chromatic scale from C4 to G4 with fingerings: 0, #1, 2, #1, 2, 3, #4, 0, 1, 2, 3, 0, 1, 2, 0, 1, 2, 3, 4, 0. The second staff shows a descending chromatic scale from G4 to C4 with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 2. The third staff shows a descending chromatic scale from G4 to C4 with accidentals: b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b. The fourth staff shows a descending chromatic scale from G4 to C4 with accidentals: b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b, b.

### Chromatic Exercises

Musical notation for Chromatic Exercises in 2/4 time. The first staff shows an ascending chromatic scale from C4 to G4 with fingerings: 0, #1, 2, #1, 2, 3, #4, 0, #1, 2, #1, 2, 3, #4, 0, #1. The second staff shows an ascending chromatic scale from C4 to G4 with fingerings: 1, 2, 3, 4, 4, 0, 1, 2, #1, 2, 3, 4, 0, 1, 2, 3, 1, 2, 3, 0, #1, 2, 3, 0. The third staff shows an ascending chromatic scale from C4 to G4 with fingerings: 2, 3, 0, 1, 2, 3, 0, 1, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0. The fourth staff shows an ascending chromatic scale from C4 to G4 with fingerings: #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0. The fifth staff shows an ascending chromatic scale from C4 to G4 with fingerings: #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0. The sixth staff shows an ascending chromatic scale from C4 to G4 with fingerings: #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0. The seventh staff shows an ascending chromatic scale from C4 to G4 with fingerings: #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0, #4, 0. The eighth staff shows a descending chromatic scale from G4 to C4 with fingerings: 1, 2, 3, 4, 4, b3, 2, b1, 1, 1, b4, 3, 1, 0, 2, 1.

### Chromatic Study in Positions

5P

9P

12P

10P

5P

Detailed description: This section contains five staves of musical notation for a chromatic study in G major. The first staff is labeled '5P' and shows a sequence of notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4. The second staff is labeled '9P' with fingerings 1, 2, 3, 4, 1, 2, 3, 1. The third staff is labeled '12P' with fingerings 2, 3, 4, 1, 2, 3, 1, 2. The fourth staff is labeled '10P' and the fifth '5P'. The notation includes various chromatic patterns and rests.

### Song and Dance Air

DANCE

1

2

3

Detailed description: This section contains seven staves of musical notation. The first four staves are for the 'Song' part, featuring a melody with chords. The fifth staff is labeled 'DANCE' and contains a rhythmic pattern with triplets. The sixth and seventh staves continue the dance air with first and second endings, marked with circled numbers 1 and 2. The notation includes various rhythmic values and triplet markings.

Studies in Thirds, Sixths, Octaves and Tenths.

This section contains four staves of musical notation for a study in thirds, sixths, octaves, and tenths. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff features a sequence of chords: 0 2, 1 4, 0 0, 1 2, 0 0, 2 1, 4 4, 4 4, 2 1, 2 1, 1 1, 1 1, 2 1, 1 1, 2 1, 1 1, 2 1, 1 1. The second staff continues with chords: 4 4, 4 4, 0 0, 2 2, 4 4, 4 4, 4 4, 4 4, 4 4, 4 4, 1 1, 1 1, 2 2, 4 4, 4 4, 4 4. The third staff includes chords: 0 0, 2 2, 3 3, 3 3, 3 3, 3 3, 3 3, 3 3, 1 1, 1 1, 1 1, 1 1, 4 4, 4 4, 4 4, 1 1, 1 1, 1 1, 1 1, 3 3, 3 3, 3 3. The fourth staff contains chords: 0 0, 2 2, 2 2, 1 1, 4 4, 4 4, 4 4, 4 4, 4 4, 4 4, 4 4, 4 4, 2 2, 1 1, 2 2, 4 4, 4 4, 4 4, 4 4, 2 2, 2 2, 1 1, 2 2.

Etude

This section contains seven staves of musical notation for an 'Etude'. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation consists of a series of chords and melodic lines across the seven staves, including some beamed eighth notes and sixteenth notes.



Scales and Cadences in all the Major and Minor Keys.

This page contains 12 musical staves, each representing a different key signature. Each staff includes a scale line with fingerings and a cadence line with chord diagrams. The keys are: C major, A minor, F major, D minor, G major, E minor, D major, B minor, A major, F# minor, E major, and C# minor. Fingerings are indicated by numbers 1-4 and 0 for open strings. Cadences are shown with chord diagrams. Some staves have additional markings: '3P' above the C major scale, '15B' above the G major scale, and a circled '3' below the E minor scale.

Scales and Cadences (continued)

The page contains twelve musical staves, each representing a different key signature. Each staff includes a scale line with fingerings and a cadence line with chord diagrams. The keys and their corresponding fingerings are as follows:

- B major:** Scale: 1 3 4 0 1 3 1 2 1 3 1 2 3 4. Cadence: 2P.
- G# minor:** Scale: 3 1 2 1 3 1 3 4 2 0 3 1 2 1 3 1 0 4 3 1 1 1 3 4 1 3 0. Cadence: 2P.
- F# major:** Scale: 1 3 1 2 1 3 1 2 3 4 1 2 3 4. Cadence: 2P.
- D# minor:** Scale: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4. Cadence: 2P.
- E♭ major:** Scale: 1 2 3 4 5 6 7 8 9 10 11 12. Cadence: 6P 5P.
- G minor:** Scale: 1 2 3 4 5 6 7 8 9 10 11 12. Cadence: 2P.
- E♭ major:** Scale: 1 2 3 4 5 6 7 8 9 10 11 12. Cadence: 2P.
- C minor:** Scale: 1 2 3 4 5 6 7 8 9 10 11 12. Cadence: 3P.
- A♭ major:** Scale: 1 2 3 4 5 6 7 8 9 10 11 12. Cadence: 4B 3P 4P.
- F minor:** Scale: 1 2 3 4 5 6 7 8 9 10 11 12. Cadence: 2P.
- D♭ major:** Scale: 1 2 3 4 5 6 7 8 9 10 11 12. Cadence: 4P 5P 4P.
- B♭ minor:** Scale: 1 2 3 4 5 6 7 8 9 10 11 12. Cadence: 2P.

Scales and Cadences (continued.)

G♭ major

2B 2P

E♭ minor

6P 4P

Broken Chords

13P 9P 12B 12P 7B 3P 10P 14P 5P 10P 10P 3B 15B 6P 15B 3B 3B 3P 11P 13B 5P 13P 9P 14P

Etude

The Etude section consists of six staves of music in the key of D major (two sharps) and 4/4 time. The notation includes various rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-4 above or below notes. Specific techniques are labeled with letters and numbers: 8P, 12P, 5B, 4P, 7P, 12P, 7P, 11P, 11P, 8P, 5P, 2P, 10P, 15P, 7B, 2P, 12P, 8P, 4P, 13P, 17P, 9P, 5P, 10P, 6P, 2P, 8P, 12P, and 17P. Some notes are marked with an 'X' to indicate a specific technique or a note to be avoided. The piece concludes with a final chord.

Chord Exercise

The Chord Exercise section consists of four staves of music in the key of D major and 4/4 time. Each staff shows a sequence of chords with specific fingerings indicated by numbers 1-4. The chords progress through various positions on the neck of the banjo, including open strings and fretted notes. The exercise focuses on the left hand's ability to move between different chord shapes smoothly.

# Bolero

(Moszkowski.)

The musical score for "Bolero" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece consists of ten staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' in a circle above the notes. Fingerings are indicated by numbers 1-4 above or below notes. Specific performance techniques are marked with '5P', '7B', '11P', '13P', and '10P'. The final measure of the piece is marked with 'trem.' (trémolo).

The musical score consists of 12 staves of music in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions include *trem.* (trill), *5B* (bend), *f* (forte), *pp* (pianissimo), *rit* (ritardando), and *a tempo*. Fingerings are indicated by numbers 1-4. A *7P* (pull-off) is marked on the fifth staff, and a *12P* (pull-off) is marked on the twelfth staff. The piece concludes with a double bar line and a repeat sign.


12P

17B

Melody for 4th String

5P

### The Hold or Pause

This sign  placed over or under any note signifies that it is to be held at the discretion of the performer.

#### Caprice

The musical score for "Caprice" consists of ten staves of music in G major (one sharp) and 2/4 time. The piece begins with a *mf* dynamic and a 3P marking. The first staff contains a series of chords and eighth notes. The second staff features a 9P marking and a change to 3/4 time. The third staff includes a 10P marking and a 3/4 time signature. The fourth staff has 10P, 9P, and 8P markings. The fifth staff starts with a *p* dynamic and includes 10P, 9P, and 8P markings. The sixth staff features 8P and 11P markings. The seventh and eighth staves continue the melodic and harmonic development. The ninth staff concludes with a 11P marking. The final staff ends with a long note marked with a hold sign.



### Studies in Slurring.

These should be practiced faithfully

**No 1**

**No 2**

**No 3**

**No 4**

*same*

*same*

*same*

*same*

### Exercises for Strengthening the Fingers.

Keep the finger on the lowest closed note of each bar

Moderato

The musical score consists of 12 staves of music in G major (one sharp). The tempo is marked 'Moderato'. The exercises are as follows:

- Staff 1:** Features two measures of eighth-note patterns. The first measure has fingerings 1, 3, 1. The second measure has fingerings 1, 3, 4.
- Staff 2:** Features two measures of eighth-note patterns. The first measure has fingerings 1, 2, 4. The second measure has fingerings 4, 0, 1.
- Staff 3:** Features two measures of eighth-note patterns. The first measure has fingerings 0, 2, 4. The second measure has fingerings 2, 0, 1.
- Staff 4:** Features two measures of eighth-note patterns. The first measure has fingerings 0, 1, 0. The second measure has fingerings 1, 0, 2.
- Staff 5:** Features two measures of eighth-note patterns. The first measure has fingerings 0, 2, 4. The second measure has fingerings 2, 4.
- Staff 6:** Features two measures of eighth-note patterns. The first measure has fingerings 1, 3, 4. The second measure has fingerings 1, 3.
- Staff 7:** Features two measures of eighth-note patterns. The first measure has fingerings 1, 3, 4. The second measure has fingerings 1, 3.
- Staff 8:** Features two measures of eighth-note patterns. The first measure has fingerings 1, 3, 4. The second measure has fingerings 1, 3.
- Staff 9:** Features two measures of eighth-note patterns. The first measure has fingerings 1, 3, 4. The second measure has fingerings 1, 3.
- Staff 10:** Features two measures of eighth-note patterns. The first measure has fingerings 1, 3, 4. The second measure has fingerings 1, 3.
- Staff 11:** Features two measures of eighth-note patterns. The first measure has fingerings 1, 3, 4. The second measure has fingerings 1, 3.
- Staff 12:** Features two measures of eighth-note patterns. The first measure has fingerings 1, 3, 4. The second measure has fingerings 1, 3.

Bar numbers 4, 3, and 2 are circled above the first three staves, respectively.

# Levee Dance

Observe the slurring

The musical score for "Levee Dance" is written in 2/4 time and consists of ten staves of music. The first staff includes the instruction "Observe the slurring". The second staff contains the notation for a double bar line with repeat dots, with a "4" above the first measure and a "1" below the first measure. The third staff has a "4" above the first measure and a "1" below the first measure. The fourth staff includes the techniques "8P", "6B", "4P", and "3B" above the notes. The fifth staff has "1B" above the first measure. The sixth staff has a "1" below the first measure. The seventh staff has a "1" below the first measure. The eighth staff has a "4" above the first measure and a "1" below the first measure. The ninth staff has a "4" above the first measure and a "1" below the first measure. The tenth staff has a "4" above the first measure and a "1" below the first measure. The score includes various musical notations such as slurs, ties, and dynamic markings.

\* jig imitation

\* To imitate jig, brush the head with fingers

Andante moderato

### Etude in Tremolo

Musical score for 'Etude in Tremolo' in G major, 3/4 time. The piece is marked 'Andante moderato'. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked with a piano 'p' dynamic and contains a 10P (10th fret) tremolo. The second staff continues the tremolo with a piano 'p' dynamic. The third staff is marked 'Animato' and features a 6P (6th fret) tremolo. The fourth staff includes a 'rit.' (ritardando) marking. The fifth and sixth staves continue the tremolo pattern. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a 'cresc.' (crescendo) marking.

### March and Two Step

Musical score for 'March and Two Step' in G major, 3/4 time. The piece is marked 'mf' (mezzo-forte). It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked with a forte 'f' dynamic. The second staff includes a 6P (6th fret) tremolo. The third staff includes a 10P (10th fret) tremolo. The fourth staff includes a 12P (12th fret) tremolo. The fifth staff includes a 12P (12th fret) tremolo. The sixth staff includes a 12P (12th fret) tremolo. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a 12P (12th fret) tremolo.

Bass Solo

The musical score for the 'Bass Solo' consists of ten staves of music. The first staff is marked with '7B'. The second staff has a '3' above it. The third staff has a '3' above it. The fourth staff is marked with 'loco.'. The fifth staff has '8P' and '7P' above it. The sixth staff has '17P' and '5P' above it. The seventh staff has '7B', '3P', '7P', '11P', and '7P' above it. The eighth staff has '3' above it. The ninth staff has '3' above it. The tenth staff has '3' above it. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Exercise for Flexibility of the Fingers

The 'Exercise for Flexibility of the Fingers' consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The exercise is designed to improve finger flexibility and control.

### The Banjo as an Orchestral Instrument.

The Banjo is becoming almost indispensable in all well regulated Mandolin Orchestras.

Many of the best Orchestral Selections have either banjo solo or obligato parts published, and these cannot be played effectively on any other instrument.

In the Mandolin Orchestra the banjo 4th String is always tuned to C although the score is read and played as usual.

#### EXAMPLE

Tempo di Schottische

Solo Mandolin

2nd Mandolin

Banjo Obligato

Guitar

This musical score is for a piece titled "Tempo di Schottische". It is arranged for four instruments: Solo Mandolin, 2nd Mandolin, Banjo Obligato, and Guitar. The Solo Mandolin part features a complex melodic line with several triplet markings. The 2nd Mandolin part provides a harmonic accompaniment with sustained notes and some melodic movement. The Banjo Obligato part is highly rhythmic, featuring many triplets and a driving eighth-note pattern. The Guitar part provides a steady accompaniment with chords and single notes. The key signature has two sharps (F# and C#), and the time signature is common time (C).

This block shows the continuation of the musical score from the previous block. It maintains the same instrumentation: Solo Mandolin, 2nd Mandolin, Banjo Obligato, and Guitar. The Solo Mandolin part continues with its intricate melodic line, including more triplet markings. The 2nd Mandolin part continues with its harmonic support. The Banjo Obligato part remains highly rhythmic with triplets. The Guitar part continues with its accompaniment. The key signature and time signature remain consistent with the first block.

### The Banjeaurine.

The Banjeaurine being smaller than the Banjo, it is tuned a fourth higher. The most effective arrangement for Banjo Clubs is the following form

Tempo di Polka

### Embellishments

Extra notes usually written as grace notes are frequently added in banjo arrangements. These may be played or not at the discretion of the performer.

### EXAMPLES

Study in Finger Technique.  
(Weber)

Allegro vivace

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro vivace'. The score includes various fingerings (1-4) and techniques such as 'Glide' and 'P' (pull-offs). Circled numbers 2 and 3 indicate specific measures. The final measure of the tenth staff is marked '15P' and includes fingerings 3, 1, and 2.



Fingering in Positions.

Use same right hand fingering throughout

1 Pos.

2 Pos.

3P

4P

5P

6P

7P

8P

9P

10P

11P

Etude for rapid fingering

Musical score for 'Etude for rapid fingering' in G major, 2/4 time. The score consists of five staves of music. The first two staves show the melody with various rhythmic patterns and slurs. The third staff includes fingering numbers (1-4) and a '10P' marking. The fourth staff includes '17P', '12P', and '10P' markings. The fifth staff includes '10P', '8P', '12P', and '17P' markings. There are also circled numbers 4 and 4 at the end of the fifth staff.

Study in Thirds

Musical score for 'Study in Thirds' in G major, 2/4 time. The score consists of five staves of music, all featuring chords in thirds. The first staff shows the initial chord sequence. The second staff includes the instruction '2nd & 3rd Str.' with a dotted line. The third staff includes '2 & 3 Str.' with a dotted line and a set of fingering numbers: (1) (1) (2) (1) / (2) (2) (3) (2). The fourth and fifth staves continue the chord progression.

### Chromatic Study

Alternate fingering

5P

12P

12P

5P

10P

12P

+

Detailed description: This section contains four staves of musical notation for a chromatic study. The first staff is labeled 'Alternate fingering' and includes a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It features a series of eighth notes with various fingering numbers (0, 1, 2, 3, 4) and a '5P' (5th position) label. The second staff is labeled '12P' and shows a descending chromatic scale with fingering numbers. The third staff is labeled '5P' and '10P' and continues the chromatic study with different positions and fingering. The fourth staff continues the piece with various notes and a '+' sign at the end.

### Waltz

Observe the slurs and slides

Detailed description: This section contains seven staves of musical notation for a waltz. The first staff is labeled 'Observe the slurs and slides' and features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of eighth and sixteenth notes with various slurs and slides. The second staff has a circled '3' above the first measure. The third staff has circled '2' and '3' above measures. The fourth staff has circled '3' and '2' above measures. The fifth staff has circled '3' and '2' above measures. The sixth staff has circled '3' and '2' above measures. The seventh staff has a circled '3' above a measure and a circled '2' above another measure. The piece concludes with a final chord.

Octave Studies

No 1.

Octave Study No 1 is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily eighth-note based, with some quarter notes and dotted rhythms. Fingerings are indicated with numbers 1, 2, and 3. The piece concludes with a final chord in G major.

No 2.

Octave Study No 2 is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece features a mix of chords and eighth-note patterns. Fingerings are indicated with numbers 1, 2, and 3. The study concludes with a final chord in G major.

### Scale Study

*Allegro vivace*

### Etude

Repeat each line several times daily

Allegro

### Recreation

Technical Exercises for Daily Practice.

1 **Allegro**

8P 3P 5P 9P 10P

2 **Allegro**

8B 3P 5P 3P 10P

3 **Allegro**

8B 3P 5P 3P 10P

4 **Allegro**

8B 3P 5P 3P 10P

5 **Allegro**

8B 3P 5P 3P 10P

6 **Allegro**

8B 3P 5P 3P 10P

7 **Allegro**

8B 3P 5P 3P 10P

8 **Allegro**

8B 3P 5P 3P 10P

9 **Allegro**

8B 3P 5P 3P 10P

10 **Allegro**

8B 3P 5P 3P 10P

*Allegro*

3

10P 3 1 3 1 3 1 3 1 1 1 9P 3 4 3 5P

1 4 1 1

10P 9P

10P

9P 10P 17B

11P 11P 12P

*Presto*

4

12P 3 1 2 1 3 1 2

9P



5 **Presto**

4P

12P

4B

12P

7P

14P

12P

10P

9P

6 **Moderato**

9P

12P

16P

12P

*p*

D.C.

# La Gazelle

Dance Characteristic

THEO. BENDIX

Arr. by G. L. Lansing

## Banjo Solo

### Introduction

American Notation

English Notation

### § DANCE

Brilliante

*ff*

Trio

*mf* 3P

13B

*cresc.*

5P

1 2

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into several systems, each containing two staves. The first system begins with a piano (*f*) dynamic marking. The second system continues the piece. The third system features a fortissimo (*ff*) dynamic marking. The fourth system includes specific performance instructions: **10P**, **12P**, **10P**, **12P**, and **13B**, which are placed above the notes. The fifth system also includes **12P** instructions. The sixth system continues the melodic and harmonic development. The seventh system concludes with the instruction *D.C. Dance* in the bottom right corner.

# Prince and Princess.

## GAVOTTE

Solo Banjo

RUDOLPH ARONSON  
Arr. by G.L.Lansing

Moderato con grazia

American Notation

English Notation

The first system of musical notation consists of two staves. The top staff is labeled 'American Notation' and the bottom staff is labeled 'English Notation'. Both staves show the same musical piece in different notations. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo marking is 'Moderato con grazia' and the dynamic marking is 'mf'. The music begins with a treble clef and a key signature of two sharps.

The second system of musical notation continues the piece. It features two staves with musical notation. The tempo remains 'Moderato con grazia'. The music includes various rhythmic patterns and chordal structures.

The third system of musical notation includes tempo changes. It starts with 'poco a poco rit.' and then changes to 'a tempo'. The music is written on two staves with various rhythmic values and dynamic markings.

The fourth system of musical notation features a 7P (seven-part) figure. It is written on two staves with musical notation and includes dynamic markings like 'p' and 'f'. The tempo is 'a tempo'.

The fifth system of musical notation includes a 'p dolce' section. It features intricate fingerings and dynamic markings. The music is written on two staves with various rhythmic patterns.

The sixth system of musical notation includes a 'poco rit.' section. It features a 'p' dynamic marking and a '9P' (nine-part) figure. The music is written on two staves with various rhythmic patterns.

The seventh system of musical notation includes a 'rit.' section and a 'D.S. al' section. It features a '17P' (seventeen-part) figure and a '15P' (fifteen-part) figure. The music is written on two staves with various rhythmic patterns and dynamic markings.

Trio *mf*

9P 10P *poco rit.*

14P 14P 1 2

*mf*

*poco rit.* D.S. al  $\Phi$

Coda

*p*

*poco a poco rit.*

*a tempo*

7P

7P

5P

5P

*poco a poco rit.*

Advanced Studies.

**No 1** *Very fast*

12P  
hold 12P  
17P  
12P  
12P  
12P  
②

**No 2** *Presto*

Presto  
10P  
10P  
14P  
9P



### Air and Variations.

Elevated 4th String

Moderato

The main musical score consists of four staves of music in the key of A major (three sharps) and 3/4 time. The first staff begins with a *mf* dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, and includes several chordal textures. The second staff continues the melodic line. The third staff features a *f* dynamic marking and includes some triplet-like rhythmic patterns. The fourth staff concludes the main piece with a final chord.

Var. I. *mf*

The variation section consists of seven staves of music in the same key and time signature. It begins with a *mf* dynamic marking. The first staff has a 3/4 time signature. The music is characterized by a steady eighth-note pattern with accents. The second staff includes fingering numbers 1 and 4. The third staff continues the eighth-note pattern. The fourth staff features a *f* dynamic marking and includes a 7P (7th fret pull-off) and a 10P (10th fret pull-off) with a 4/4 time signature. The fifth staff includes a SP (slide pull-off) and a 10P (10th fret pull-off) with a 4/4 time signature, along with fingering numbers 1, 2, 3, and 4. The sixth staff continues the eighth-note pattern. The seventh staff concludes with a 12P (12th fret pull-off).

Var. II.

12B, 3P, 5B, 8P, 7P, 10P, 8P, 7B, 17B, 15P, 13P, 12B

FINALE

Furioso

12P, 7P, 12P, 14P, 12P

### Cadenzas

A Cadenza is an interpolated passage, occurring usually in the introduction of a selection. Much practice is necessary to play them well, and when well executed they are very effective.

#### EXAMPLES

Three musical staves showing examples of cadenzas. The first staff features a triplet of eighth notes. The second staff features a triplet of eighth notes and a dotted quarter note. The third staff features a triplet of eighth notes and a dotted quarter note.

#### Introduction

Three musical staves showing an introduction. The first two staves consist of chords. The third staff features a triplet of eighth notes.

#### Cadenza with Bass String Elevated

A musical staff showing a cadenza with bass string elevation. It includes annotations for "7P", "6P", and "12B".

# Majestic Waltzes.

RICHARD H. BARKER

*Andante moderato*

American Notation *p*

English Notation

*rall.* *f*

*Tempo di Valse*

1

9P 10B 9P

9P 10B 9P

*mf*

1 2

This musical score is for a piece from 'The Witmark Banjo Method', page 85. It is written for a Banjo and a guitar. The music is in the key of D major (one sharp) and 3/4 time. The score is divided into several systems, each with a treble and bass staff. The Banjo part is indicated by a '2' in a circle at the beginning of the first system. The guitar part is indicated by a '2' in a circle at the beginning of the second system. The score includes various fretting techniques and fingerings, such as 10B, 6P, 10P, 7P, 9P, 5P, 3P, 7P, 5P, 11P, 11P, 1, 2, and 5P. The music features a mix of chords and melodic lines, with some sections marked with a first ending (1) and a second ending (2). The score concludes with a final cadence.

3P

3P

dim.

1 4 1 1

1IP

9P



1IP

9P

1

2

Coda



# Träumerei

SCHUMANN

Tremolo

Andante con espressivo  
3rd & 4th Str.

American Notation

English Notation

The first system of the score shows the beginning of the piece. It features two staves: the top staff is labeled 'American Notation' and the bottom staff is labeled 'English Notation'. Both staves are for the 3rd and 4th strings of the banjo. The music is in G major (one sharp) and 3/4 time. The tempo is 'Andante con espressivo'. The notation includes fingerings (1, 2, 3, 4) and a tremolo effect indicated by a wavy line over the notes.

The second system continues the piece. It includes dynamics such as *rit. et dim.* (ritardando and decrescendo). The notation shows various fingerings and a tremolo effect. The bottom staff has a '1' written below it, possibly indicating a first ending or a specific fingering.

The third system continues the piece. It includes the dynamic marking *p* (piano). The notation shows various fingerings and a tremolo effect. The bottom staff has a '1' written below it.

The fourth system continues the piece. It includes the dynamic marking *f* (forte) and *rit. e dim.* (ritardando and decrescendo). The notation shows various fingerings and a tremolo effect. The bottom staff has a '1' written below it.

The fifth system continues the piece. The notation shows various fingerings and a tremolo effect. The bottom staff has a '1' written below it.

The sixth system concludes the piece. It includes the dynamic marking *p rall. et dim. morendo ppp* (piano, rallentando, decrescendo, morendo, pianissimo). The notation shows various fingerings and a tremolo effect. The bottom staff has a '1' written below it.



## THE WITMARK

## Mandolin and Guitar Folio

Arranged by T.P. TRINKAUS.

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