

# LANSING'S



Practical Instructor



FOR

# BANJO

Containing correct rules, explanations and exercises  
for learning this popular instrument.

COMPILED BY

## GEO. L. LANSING.

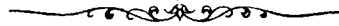
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## AUTHOR'S NOTE.

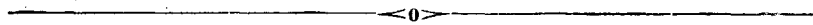


It has been the author's endeavor, in compiling this work, to present, in a condensed form, a correct method for the Banjo, and, in so doing, to refrain from any disparaging remarks concerning other works or methods.

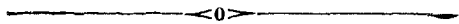
The system of fingering adopted in this work is confidently presented as the culmination of all that is best in the art, and that which is used by such noted performers as Messrs. Hall, Huntley, Grover, Armstrong and many others. A system which, after a careful examination of other styles, I cannot discern any chance to improve.

The exercises should be practiced daily, and not merely run over, as is too often the case, for they are of great importance, and, if carefully practiced, will enable the student to acquire a style and finish much to be desired.

This work is not a collection of instrumental music for the pastime of young players, but is designed as a code of rules to guide and aid those who desire to learn to play the banjo correctly, and which should be kept in the student's portfolio as a book of reference.



# RUDIMENTS OF MUSIC.



Music is expressed by characters called Notes, which are written on and between five parallel lines, called a Staff, or upon added lines above and below the staff.

The different tones are represented by the first seven letters of the alphabet, and are written in the following manner :



A sign called a Clef is used to establish the names of the notes. There are two clefs used in instrumental music, namely, the G or Treble clef and the F or Bass clef.



The G clef is used exclusively in Banjo music.

The duration of a note is indicated by its peculiar form, a note written thus : is called a whole note, and represents the longest tone. The following example will explain the others,



There is a rest corresponding with each note, denoting silence, or a pause.



Bars drawn across the staff divide it into measures.

## TIME.

When this sign, or  $\frac{4}{4}$  is written, each measure contains notes or rests to the value of four counts. These may be made up of different combinations of notes or rests, thus :



A Dot . placed after a note or rest increases its value one half.



The different kinds of time are written as follows :





The last four are seldom used in Banjo music.

Examples.





A Sharp # placed before a note raises it a half tone. A Flat b lowers it a half tone, and a Natural ♮ cancels a sharp or flat, restoring the note affected to its natural tone. A Tie,  connecting two notes on the same degree of the staff signifies that the first one only is played, and the time continued to the value of both. A Slur,  connecting two notes on different degrees of the staff signifies that they are to be played in a smooth manner. In Banjo music the slur is known as the snap.


A Grace note,  written before a large one takes its time from the note it follows.


Double Bars,  divide a piece of music into different parts or strains, and are placed at the end of each strain.

Dots placed on the inside of a double bar,  indicate that the strain is to be repeated.



A Triplet  is played in the time of two notes, usually on one count.

D. C. (*Da Capo*) signifies repeat from beginning to Fine, or to .

D. S. (*Dal Segno*) signifies repeat from sign, .

A Hold  prolongs the note or rest over which it is written beyond its usual time, being a pause in the time at the discretion of the performer.

The letters *p* or *pp* signify the passage is to be made soft ; *f* or *ff* loud.

*Crescendo*  an increase of sound. *Diminuendo*  a decrease of sound.

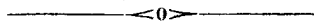
The Key of a piece is shown by the number of sharps or flats placed at the beginning of each staff.

There are twelve Major and twelve Minor keys. The minor keys are relative to the major keys and are found a third below. The following example will explain. I give those which are practical on the Banjo.



Each # or b in the signature affects the note throughout the piece.

## THE BANJO.



The manner of holding the Banjo adopted by the most celebrated performers, Hall, Huntley, Shattuck, Babb and others, is the most desirable, as it affords the student more ease, and permits more grace than all other positions. The rim or hoop of the instrument should rest on the right limb, four inches from the body, the upper part of the hoop against the body. The little finger of the right hand should rest on the head, near the bridge, the forearm on the hoop, about four inches from the tail-piece. The student should practice the above until able to hold the Banjo without any assistance from the left hand.

The neck or handle should rest between the thumb and forefinger of the left hand, taking care that the inside of the hand does not touch the neck underneath. The wrist should be thrown outward sufficiently to make the position one of grace.

### MANNER OF PICKING THE STRINGS.

The first string is picked with the second finger, the second string with the first finger, the others with the thumb, except in chords and accompaniments, when the third finger is used. Great care should be taken with regard to producing a proper "Banjo tone." Very few young players get a good tone for the reason that they pick too far up on the fingers; the learner should touch the strings not more than one eighth of an inch from the nail. Persistence in this will cause a callous to develop which will act on the Banjo string as successfully as rosin does on a Violin bow when applied to the strings.

The thumb of the right hand should always remain stiff in picking, and should never fall under the fingers after picking a note.

### TUNING.

\* Tune the bass or fourth string to A, stop the fourth string at the seventh fret and tune the third in unison. Stop the third at the fourth fret, tune second in unison. Stop the second at the third fret, tune first in unison. Stop the first at the fifth fret, tune fifth in unison. In pieces marked "tune fourth to B," the bass string should be tuned one tone higher than usual.



## THE BANJO IN TUNE.

4th String.	3d String.	2d String.	1st String.	5th String.
-------------	------------	------------	-------------	-------------

When E has a flag it is intended to be played on the short or fifth string.

### SIGNS FOR FINGERING.

Right Hand, × indicates the Thumb.	Left Hand, 1 indicates the First Finger.
” ” . ” ” First Finger.	” ” 2 ” ” Second ”
” ” .. ” ” Second ”	” ” 3 ” ” Third ”
” ” ... ” ” Third ”	” ” 4 ” ” Fourth ”

### CHROMATIC SCALE.

Showing notes and accidentals ascending with sharps, descending with flats.

4th String.	3d.	2d.	1s.	5th.	1st.
-------------	-----	-----	-----	------	------

FRETS.	0	1	2	3	4	5	6	0	1	2	3	0	1	2	0	1	2	3	4	0	6	7	8	9	10
FINGERS.	0	1	2	1	2	3	4	0	1	2	3	0	1	2	0	1	2	3	4	0	1	2	3	4	4

### NATURAL SCALE ON BANJO. (A Major with 3 sharps.)

STRINGS.	4th.	3d.	2d.	1st.	5th.	1st.
----------	------	-----	-----	------	------	------

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

### RELATIVE MINOR SCALE. (F# Minor.)

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

### SCALE IN E. (Four Sharps.)

STRINGS.	3d.	2d.	1st.	5th.	1st.	2d.	3d.	4th.
----------	-----	-----	------	------	------	-----	-----	------

	0	2	0	1	0	2	4	0	4	2	0	1	0	2	0	6	4	2	0
	0	2	0	1	0	2	4	0	4	2	0	1	0	2	0	4	2	2	0

### RELATIVE MINOR. (C# Minor.)

SCALE IN D. (2 Sharps.)

STRINGS. 4th. 3d. 2d. 1st. 5th. 1st.

FRETS. 5 0 2 3 1 0 2 3 0 7 8 10 12 14 15

FINGERS. 4 0 2 4 1 0 2 4 0 1 2 4 1 3 4

RELATIVE MINOR. (B Minor.)

Diagrams showing some of the plain Chords.

A circle o indicates an open string. A dot • a closed string.

Nut.

1st Fret,

2d "

3d "

4th "

5th "

5th String.

4th "

3d "

2d "

1st "

EXERCISES FOR LOCATING NOTES.

In A.

In E.

In D.

**TIME.**

After locating the notes the student should learn to play them in proper time, giving to each note or rest its full value. In  $\frac{4}{4}$  or  $\text{C}$  (common time) we understand that each measure contains notes or rests to the value of four counts. In  $\frac{2}{4}$  time each measure contains notes or rests to the value of two counts, and so on in the different divisions of time.

**Examples.**

Count. 1 2 3 4 1 2 3 4 1 2 3 & 4 1 2 3 4 & 1 & 2 & 3 4 1 2 & 3 4 & 1 2 3 4

1 2 1 2 & 1 & 2 & 1 2 & 1 2 & 1 2 1 2 1 2

1 2 3 1 2 3 1 2 & 3 1 2 & 3 1 & 2 & 3 & 1 2 3 1 2 3

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 & 4 5 6 1 2 3 4 5 6

**Melodious Exercises in the Keys of A, E and D.**

No. 1. *Count.* 1 2 & 3 4 1 & 2 & 3 4 1 2 & 3 4 1 & 2 & 3 4

1 2 & 3 4 1 & 2 & 3 4 1 & 2 & 3 & 4 & 1 2 3 4

No. 2. *Count.* 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 & 1 2 3

*Count.* 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

No. 3. *Count.* 1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 4 5 6



MELODY IN A MAJOR.

1st Banjo.

2d Banjo.

It is my aim in the following pages of this work to present to the student a list of exercises for daily practice together with suggestions in regard to the formation of chords etc.



**Exercises for the development of rapid fingering.**

Slowly at first then gradually increasing until able to play them very fast.

No. 1.

No. 2.

No. 3.

### Accompaniment Chords in A.

### POSITIONS.

Every fret is termed a position, when the first finger of the left hand is at the first fret it is said to be in the first position, when at the fifth fret the fifth position and so on for all the others. There are five principal positions on the Banjo and a knowledge of them will suffice for all the others. The principal positions referred to are the 1st, 2d, 5th, 6th and 8th. The term Bar or Barre signifies that the first finger only is used at the position indicated by the figure.

### Exercise in 5th Position.

STRINGS. 3 3 2 2                      1 1 1 2

FRETS. 5 7 5 6                      5 7 5 6

FINGERS. 1 3 1 2                      1 3 1 2

### Common Chords in 5th Position.

5 Bar.                      5 Pos. Bar.

### Common Chords in 1st, 2nd, 6th and 8th Positions.

1 P. 2 B. . . . 2 P. . . . Bar. 6 P.                      8 P.                      6 P. . . . . . . . .                      1 P.

### Exercises in E and D.

No. 1.

2 B.                      5 P.

7 P.                      5 P.

MELODY IN E MAJOR.

*Fast.*

1st Banjo.

2d Banjo.

1.

2.

4 String.

This musical score is for a piece titled "MELODY IN E MAJOR" in 2/4 time, marked "Fast". It is arranged for two banjos and a 4-string instrument. The score is written in E major, indicated by four sharps (F#, C#, G#, D#) in the key signature. The piece consists of five systems of music. The first system is labeled "1st Banjo." and "2d Banjo." and shows the initial melodic and accompaniment lines. The second system includes first and second endings, marked "1." and "2.", with a repeat sign and a first ending bracket. The third, fourth, and fifth systems continue the melodic and accompaniment parts. The fifth system is labeled "4 String." and shows the part for the 4-string instrument. The score includes various musical notations such as treble clefs, key signatures, time signatures, notes, rests, slurs, and triplets.





## HARMONICS.

The Harmonics are bell like tones produced at the 3d, 4th, 7th and 12th frets on all but the fifth string on that string at the 17th fret. They are made by laying a finger (usually the third finger) of the left hand across the strings at the designated frets, parallel with the frets. Be careful not to press the strings down, but with force enough to prevent the ordinary tone, then pick the strings with the right hand. The left hand should be raised quickly after striking the strings.


### \* EXERCISE IN HARMONICS.

Tune 4th to B. 12 Har. . . . . 7 Har. 12 H. 7 H. 12 H. 12 H. . . . . 7 H. 12 H. 12 H. 17 H. 12 H.

## THE SLUR.

The slur is executed in two ways, the single slur  should be snapped from C to B by drawing the finger quickly from the string after picking C. The double slur  is made by picking the first note then letting the 4th finger of the left hand fall on the next note with a hammer like movement and snapping the last one immediately.

## THE SLIDE.

The slide is made by picking the first note then sliding the finger on to the next. Written thus: 

## THE TREMOLO.

This is considered the most artistic movement on the Banjo, it is executed by laying the 2nd or 3d finger of the right hand on the head about two inches from the bridge elevating the hand so that the end of the first finger will barely touch the strings the first finger works forward and backwards across the strings. Much practice is required to become proficient in playing this movement.

### TREMOLO EXERCISE,

\* This sign (3) signifies the string.

† Notes with stems turned up are played with first finger, others with the thumb.

EXERCISES WITH BASS STRING ELEVATED.

Tune 4th string up one tone.

*Tempo di Gavotte.*

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), common time signature. The staff contains a sequence of notes and chords. Fingering numbers 0, 2, 4, 2, 0, 3, 0, 4, 0 are written below the staff.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a sequence of notes and chords.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a sequence of notes and chords. Fingering numbers 1, 4, 3, 0 are written below the staff.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a sequence of notes and chords.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a sequence of notes and chords. Fingering numbers 1, 1 are written below the staff.

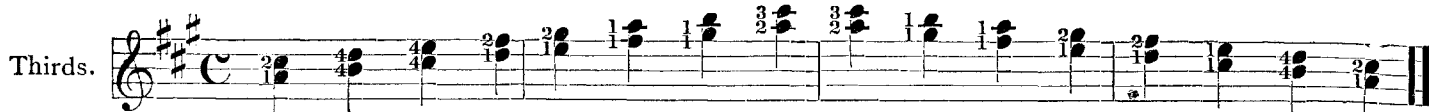
Musical staff 6: Treble clef, key signature of three sharps. The staff contains a sequence of notes and chords. Fingering numbers 3, 0, 3 are written below the staff.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a sequence of notes and chords. Fingering numbers 1, 3, 1, 2, 4, 1, 2, 3, 1, 3 are written below the staff.


Musical staff 8: Treble clef, key signature of three sharps. The staff contains a sequence of notes and chords. Fingering numbers 4, 3, 1 are written below the staff. The label "5 B." is positioned above the staff.

### Exercises in Various Intervals.


Thirds.



Sixths.



Tenths.



### FAMILIAR AIR.



### Chords as used in Accompaniments in A.





# DOUBLE FINGERING.

To attain proficiency in executing rapid passages, the following right hand fingering will be found beneficial.

## Exercise 1.

## Exercise 2.

*Tempo di March.*

(Tune 4th to B.)

## CHROMATIC SCALE ON EACH STRING.

Showing all the notes on the different strings.

ANALYSIS OF CHORDS.

String.	Finger.	String.	Finger.	String.	Finger.
	3 3 1		3 2		4 1 1
	1 1 3		4 2 3		4 2 3
	1 1 4		4 2		4 3 1 1

THE SCALE OF A IN CHORDS.

4 P.B. 5 P.B. 7 P.B. 8 P. 5 P. 6 P. 4 P. 5 P.B. 2 P.B. 5 P.

AIR WITH HARMONY.

*Slowly.*

THEME IN E.

Tune 4th to B.

\* When a Grace Note precedes a chord as in the above it should be played with the chord and then snapped immediately on to the next note.

† This sign } signifies a roll chord or arpeggio. It is executed by picking one note quickly after the other beginning with the lowest.

THEME IN D.

5 P. 3 P. 6 P.

Musical notation for 'THEME IN D.' in D major, 2/4 time. The piece consists of two staves. The first staff contains a melody with various rhythmic patterns and fingerings (0, 1, 2, 3, 4). The second staff provides a bass line accompaniment with chords and fingerings (1, 2, 3, 4, 5). The piece is divided into sections marked '5 P.', '3 P.', and '6 P.'.

Exercise in A Minor.

*Allegro.*

5 P. 8 P. 4 P. 4 P.

Musical notation for 'Exercise in A Minor' in A minor, 2/4 time. The piece consists of two staves. The first staff contains a melody with eighth and sixteenth notes, and fingerings (0, 1, 2, 3, 4). The second staff provides a bass line accompaniment with chords and fingerings (1, 2, 3, 4). The piece is divided into sections marked '5 P.', '8 P.', '4 P.', and '4 P.'.

Exercise in F Major.

*Tempo di Schottische.*

4 P. 8 P. 6 P. 4 P.

Musical notation for 'Exercise in F Major' in F major, 2/4 time. The piece consists of two staves. The first staff contains a melody with eighth and sixteenth notes, and fingerings (0, 1, 2, 3, 4). The second staff provides a bass line accompaniment with chords and fingerings (1, 2, 3, 4). The piece is divided into sections marked '4 P.', '8 P.', '6 P.', and '4 P.'.

Exercise in C Major.

3 P. 8 P. 5 P. 3 P. 8 P. 3 P. 5 P. 3 P.

Musical notation for 'Exercise in C Major' in C major, 2/4 time. The piece consists of two staves. The first staff contains a melody with eighth and sixteenth notes, and fingerings (1, 2, 3, 4). The second staff provides a bass line accompaniment with chords and fingerings (1, 2, 3, 4). The piece is divided into sections marked '3 P.', '8 P.', '5 P.', '3 P.', '8 P.', '3 P.', '5 P.', and '3 P.'.

Exercise in G Major.

3 B. 3 P. 4 P. 2 P. 3 B.

Musical notation for 'Exercise in G Major' in G major, 2/4 time. The piece consists of two staves. The first staff contains a melody with eighth and sixteenth notes, and fingerings (1, 2, 3, 4). The second staff provides a bass line accompaniment with chords and fingerings (1, 2, 3, 4). The piece is divided into sections marked '3 B.', '3 P.', '4 P.', '2 P.', and '3 B.'.

## TREMOLLO EXERCISES.

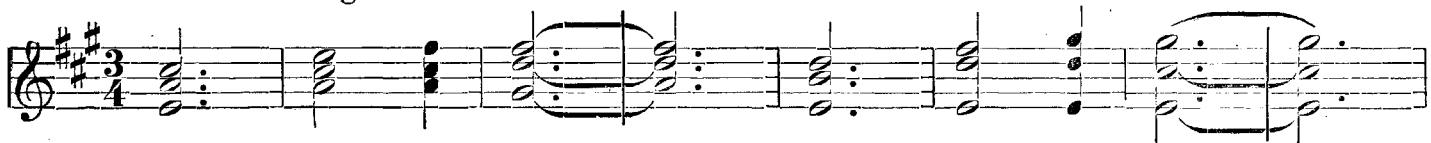
On One String.  
Slowly.



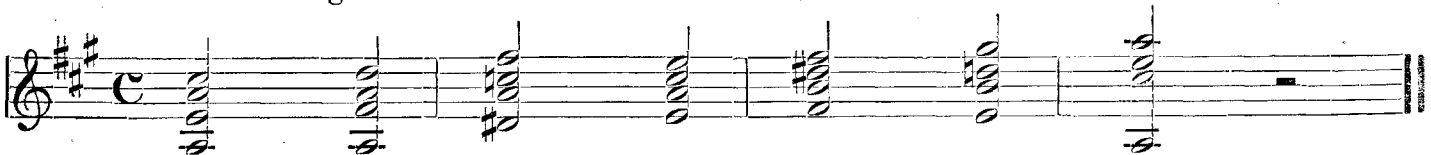
On Two Strings.



On Three Strings.



On Four Strings.



\* All notes that are marked with a slur, are to be played with an uninterrupted tremolo, all others are to be accented.

This movement is executed by striking the strings with the nails. The hand is partially closed near the bridge then with a swift movement beginning with the third finger on the fourth or bass string the hand is opened and the other fingers follow the third finger over the strings.

Exercise.

*Drum slide.*

VARIOUS EXERCISES.

Exercise for Tremolo on two strings.

Exercise for Double Fingering.

*The notes marked thus > should be decided.*

STROKE PLAYING.

Although not used now as much as formerly this style of playing when well done is capable of fine effects the performer usually wears a banjo thimble and instead of picking the strings strikes in a downward motion. I do not append any exercises in this branch of banjo playing as it is utterly impossible to attain proficiency in it without the most careful surveillance of a master.

SPECIAL STUDIES,

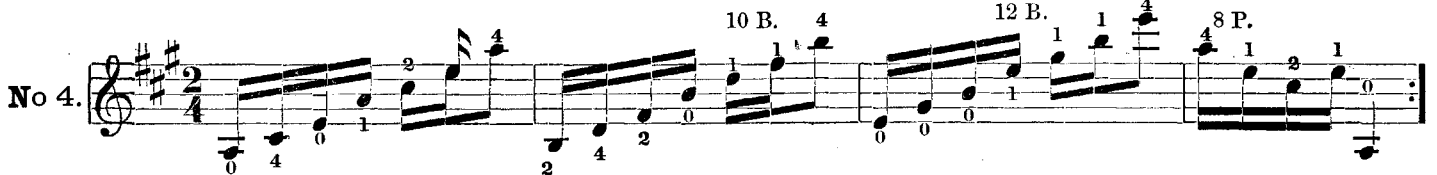
Each number should be repeated at least a dozen times before advancing to the next.

No 1. 

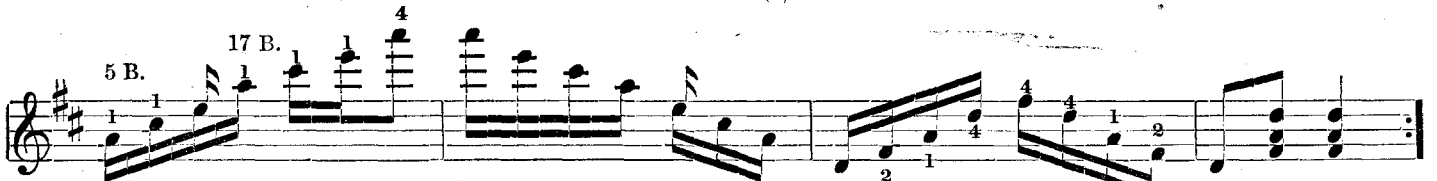
No 2. 

No 3. 



No 4. 

No 5. 



No 6. 



No 7. 



SCHOTTISCHE.

Two staves of musical notation for a Schottische. The first staff contains a melody with a triplet of eighth notes and a slur over a group of notes. The second staff contains a bass line with chords and a triplet of eighth notes.

POLKA.

One staff of musical notation for a Polka in 2/4 time with a key signature of three sharps. The melody consists of eighth and sixteenth notes.

WALTZ.

Two staves of musical notation for a Waltz in 3/4 time with a key signature of three sharps. The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with chords and a triplet of eighth notes.

MARCH.

Three staves of musical notation for a March in 6/8 time with a key signature of three sharps. The notation includes various fingerings (e.g., 2, 1, 2, 3, 2, 4, 5 P., 2, 2, 1, 2, 2, 2, 1, 2) and positions (2 P., 2 Pos. B.).

GAVOTTE.

One staff of musical notation for a Gavotte in 3/4 time with a key signature of three sharps. The notation includes fingerings (2, 1, 2, 3, 2, 4, 5 P., 2, 2, 1, 2, 2, 2, 1, 2) and positions (2 Pos. B., 6 P., 5 P.).

MARCH.

One staff of musical notation for a March in 2/4 time with a key signature of three sharps. The notation includes fingerings (5 P., 6 P., 4 P., B., 5 P., 1, 1, 1) and positions (B.).

GALOP.

One staff of musical notation for a Galop in 2/4 time with a key signature of three sharps. The melody is characterized by eighth and sixteenth notes.

### Exercise on 2d & 3d Strings.

### \* Exercise on 1st & 3d Strings.

### Fingering in the Upper Register.

### Exercise in Keys little used.

### Scale of B♭.

4 String.

FRETS.	1	3	5	6	1	3	1	2	1	3	4	6	8	10	11
FINGERS.	1	4	1	2	1	4	1	2	1	4	1	4	1	3	4

### Exercise in B♭. (Seldom used.)

\* The positions are determined by the fret that the first finger is on unless it happens that the first finger is not used. In that case the lowest finger determines the position. Examples will be seen in this Exercise.



### System of fingering the Positions.

Showing where the 3d and 4th fingers are substituted by the 2d and 3d.

Form 1. 2 P. B. 5 P. B. 7 P. B. 10 P. B. 12 P. B. rm 2. 3 P. 8 P. 10 P. 12 P.

Some writers make the change at the 5th fret or position in form 1, and in form 2 carry it to the 10th or 12th position before changing the fingering, but I claim that it is as easy to carry both forms to the 12th and make the change at that position, thereby giving a rule for both forms in each register of the instrument.

Exercise showing where an exception to the above may sometimes be necessary.

### Exercise with 4th String elevated to B.

4th to B.

BASS SOLO.

### TRANSPOSITION.

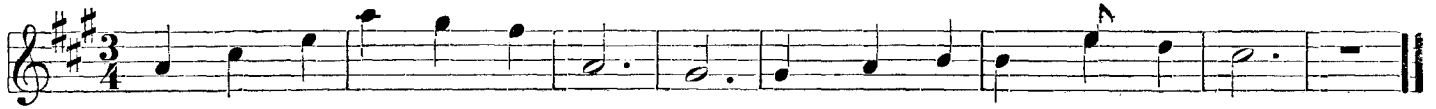
Every Banjoist should understand the rule of transposition, or changing a piece of music from one key to another. The rule is as follows:—

First decide which key you wish to play or sing in, then write each note as many intervals higher or lower than the original as the key you change to is from the original. By this rule pieces written for other instruments may easily be adapted to the Banjo.

## EXAMPLES.

ORIGINAL KEY B $\flat$ .

TRANSPOSSED TO A, WRITTEN ONE-HALF TONE LOWER.

ORIGINAL KEY E $\flat$ .

TRANSPOSSED TO D, ONE-HALF TONE LOWER.



ORIGINAL KEY C.



TRANSPOSSED TO E, TWO TONES HIGHER.




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 A SHORT DICTIONARY OF MUSICAL TERMS.

*Accelerando.* Quicker.  
*Adagio.* Very Slow.  
*Ad Libitum.* (*ad lib.*) At will or discretion of performer.  
*Allegretto.* Cheerful.  
*Allegro.* Rapid.  
*Andante.* Quite Slow.  
*A Tempo.* In regular time.  
*Coda.* Added measures at the close of a piece.  
*Con Spirito.* Quickly, Spirited.  
*Crescendo.* (*cres.*) Gradually increasing the tone

*Diminuendo.* (*dim.*) Gradually decreasing the tone.  
*Dolce.* In a sweet style.  
*Fine.* The End.  
*Furioso.* Fiery.  
*Legato.* In a smooth and connected manner.  
*Moderato.* With a moderate movement.  
*Rallentando.* (*rall.*) Lessening the speed.  
*Ritard.* (*rit.*) Slower.  
*Trio.* A second movement to a March, Gavotte, etc.

CHORDS IN MAJOR AND MINOR KEYS.

C MAJOR.

3 P. 8 B. 11 P. 8 B. 4 P. 8 P. 13 P. 3 P. 9 P. 13 P. 11 P.

A MINOR.

4 P. 8 P. 12 P. 5 P. 9 P. 13 P. 6 P. 10 P. 15 P.

G MAJOR.

3 B. 6 P. 10 P. 15 B. 3 P. 8 B. 11 P. 15 P. 4 P. 8 P. 13 P.

E MINOR.

3 P. 7 P. 11 P. 3 P. 12 P. 10 P.

D MAJOR.

5 P. 10 B.

B MINOR.

10 P. 4 P.

A MAJOR.

8 P. 12 P. 6 P. 10 P.

F# MINOR.

CHORDS IN MAJOR AND MINOR KEYS.

E MAJOR.

12 P. 4 4 4 4 4 4 4 4 4

C# MINOR.

3 3 3 3 4 4 4 4 4

B MAJOR.

1 4 4 4 4 4 4 4 4

G# MINOR.

3 3 3 3 4 4 4 4 4

F MAJOR.

1 4 4 4 4 4 4 4 4

D MINOR.

5 P. 9 P. 13 P. 4 6 P. 10 P. 4 4 4

Bb MAJOR.

6 P. 9 P. 2 P. 9 P. 11 B. 7 P. 12 P. 4 4

G MINOR.

3 P. 7 P. 11 P. 4 4 4 4 4 4 4

FORM No. 1.

BANJEAURINE  
tuned to F.

BANJO tuned to C.

GUITAR usual Pitch.

The musical score for Form No. 1 consists of three staves. The top staff is for Banjeaurine, the middle for Banjo, and the bottom for Guitar. All three instruments play the same rhythmic accompaniment. The Banjeaurine and Banjo parts are in the key of D major (two sharps), while the Guitar part is in the key of D minor (two flats). The time signature is common time (C). The music features a series of chords and single notes, with a final cadence.

FORM No. 2.

1st BANJO tuned to C.  
PICCOLO BANJO tuned one  
octave above 1st BANJO.

Second BANJO  
tuned to C.

GUITAR as usual.

BANJEAURINE  
part to Form No. 2,  
tuned to F.

The musical score for Form No. 2 consists of four staves. The top three staves are for Banjo instruments: the first Banjo (C), the Piccolo Banjo (one octave above), and the Second Banjo (C). The bottom staff is for Banjeaurine (F). The Piccolo Banjo part is mostly silent, indicated by a dash. The Banjo and Banjeaurine parts play the same rhythmic accompaniment. The Banjo and Banjeaurine parts are in the key of D major (two sharps), while the Guitar part is in the key of D minor (two flats). The time signature is common time (C). The music features a series of chords and single notes, with a final cadence.

The best results will be obtained from FORM No. 1. If MANDOLINS are used the parts would be written in the same keys as those of the GUITAR.

3 10 P,

6 P, 10 P,

13 P,

5 P, 17 P, 8 P,

8 P, 12 P, 17 P,

4 P, 7 P, 10 P,

7 P, 12 P,

8 P, 5 P, 10 P,

3 P, 6 P, 9 P,

# ALICE, WHERE ART THOU?

Tremolo with under notes picked with thumb. Bass String Elevated.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a sequence of notes and rests, with some notes marked with fingerings 1, 2, and 4.

9 Bar. 5 Pos.

Musical staff 2: Continuation of the piece, starting with a measure marked '9 Bar.' and '5 Pos.' indicating a change in position. The staff contains a sequence of notes and rests.

4 Pos. 4 Barre.

Musical staff 3: Continuation of the piece, starting with a measure marked '4 Pos. 4 Barre.' indicating a change in position and the use of a barre. The staff contains a sequence of notes and rests.

Musical staff 4: Continuation of the piece, featuring a complex rhythmic pattern with many notes. A measure at the end is marked with '(4) (3)'.

Musical staff 5: Continuation of the piece, featuring a complex rhythmic pattern with many notes and fingerings (1, 2, 3, 4).

12 Bar.

Musical staff 6: Continuation of the piece, starting with a measure marked '12 Bar.' indicating a change in position. The staff contains a sequence of notes and rests.

3 Pos.

Musical staff 7: Continuation of the piece, starting with a measure marked '3 Pos.' indicating a change in position. The staff contains a sequence of notes and rests.

# EXERCISE IN OCTAVES.

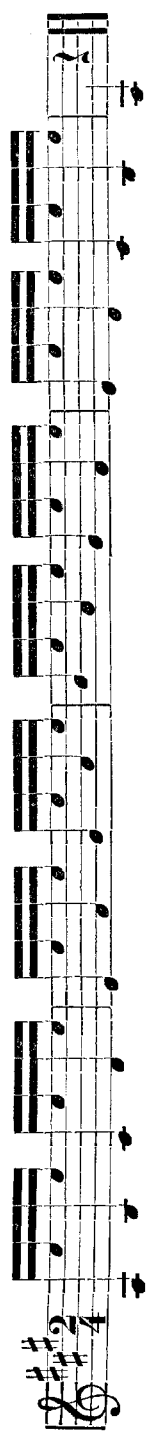
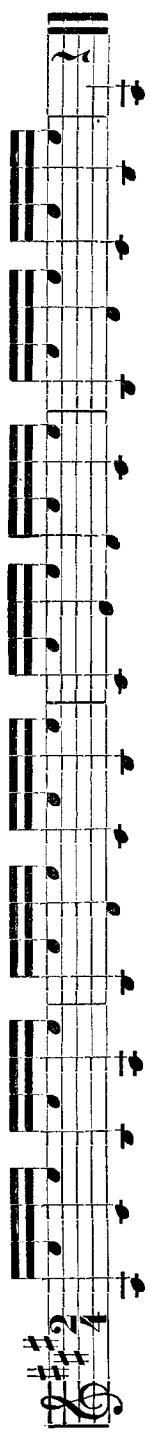
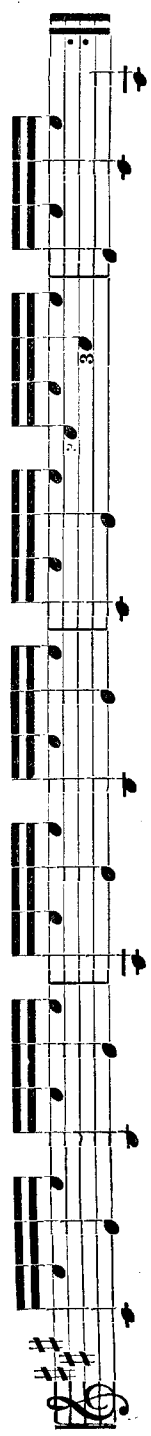
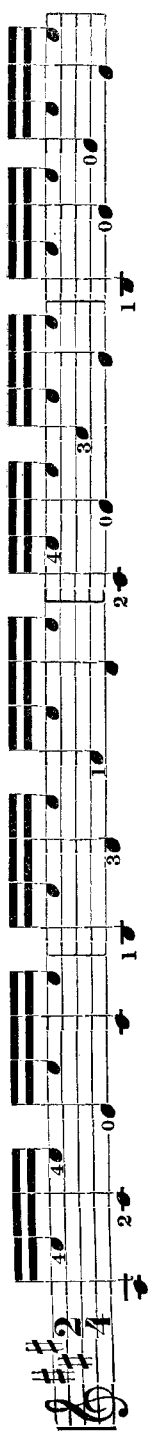
*Moderato.*

*Allegro.*

*Allegro.*



Hold 4th finger down throughout entire exercise.



ETUDES IN E.

12 Pos.

12 Pos. 4 FINE.

7 Bar. 12 Pos. 3 1 4 3 4 1 3 2 1 1 2 3 1 7 Bar.

12 Pos. 3 1 3 1

D.C.

5 Pos. 2 1 0

3 Pos. 4

5 Pos. 7 Pos. 7 Pos. 4

5 Pos.

ETUDE IN D MAJOR AND B MINOR.

6 Pos. 10 Pos.

glide thumb.

1 Pos.

5 Pos. 5 Pos. 10 Pos.

7 Pos. 5 Pos.

6 Pos. 3 Pos. 3 11 Pos. 10 Pos.

(4)

13 Pos.

*Very Fast.*

0

# EXERCISES IN THE THIRD OCTAVE.

## SCALE IN A MAJOR.

(2) (2)

(2) (2)

(2) (3)

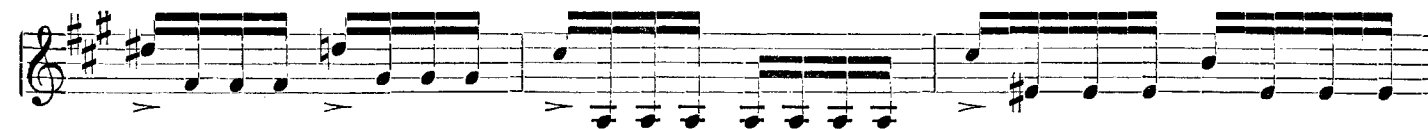
17 Pos. 12 Pos.

## SCALE IN E MAJOR.

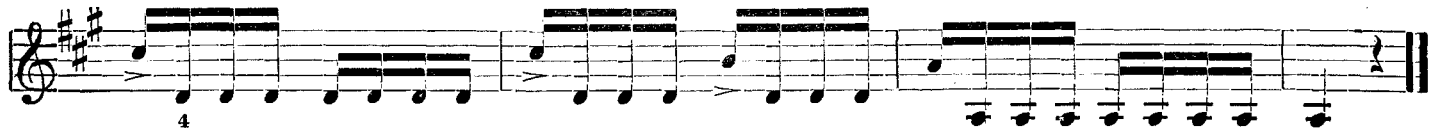
(2) (2)

ETUDES IN A MAJOR.

*Allegro.*



ETUDES IN A MAJOR.



Use Alternate Fingering.

*Very fast.*

12. P.



ETUDE IN D MAJOR.



EXERCISES FOR DAILY PRACTICE.

*Allegro Vivace.*

The musical score consists of nine staves of music in G major (one sharp) and 2/4 time, marked *Allegro Vivace*. The exercises include various technical patterns:

- Staff 1: A series of eighth-note runs with 'x' marks under the notes.
- Staff 2: A continuation of eighth-note runs with 'x' marks.
- Staff 3: A series of eighth-note runs with fingerings (1, 2, 3, 4) and 'P.' markings.
- Staff 4: A series of eighth-note runs with fingerings (1, 2, 3, 4) and 'P.' markings.
- Staff 5: A series of eighth-note runs with fingerings (1, 2, 3, 4) and 'P.' markings.
- Staff 6: A series of eighth-note runs with fingerings (1, 2, 3, 4) and 'P.' markings.
- Staff 7: A series of eighth-note runs with fingerings (1, 2, 3, 4) and 'P.' markings.
- Staff 8: A series of eighth-note runs with fingerings (1, 2, 3, 4) and 'P.' markings.
- Staff 9: A series of eighth-note runs with fingerings (1, 2, 3, 4) and 'P.' markings.



Play each one at least a dozen times.

No. 1.

12 P, 3 1 2 1 1 2 1 3 2 1 3 1 1 3 0 2 3 1 2 1 1 2 1 3 2 1 3

No. 2.

12 P, 17 P, 8 P, 3 1 2 1 1 1

No. 3.

3 B, 5 B, 6 P, 8 P, 10 B, 12 B, . . . 13 P, 15 B, 17 B 15 B, 13 P, 12 B, (2)

No. 4.

No. 5.

8 P, 12 P, 2 P, 6 P, 13 P, 10 P, 6 P, (4) (4)

No. 6.

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

No. 7.

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

From Carnival of Venice.

From Carnival of Venice.

Cadenza from Oriella Polka.

From Albemarle Quickstep.

The following exercises are extracts from selections. Beginners often encounter such passages in pieces, and unless they are familiar with the execution of the same it leads to discouragement.

12 P. 1 2 1 12 P. 1 4 *Very fast.* 10 P. X 3 3

From Darkey Tickle.

*Very fast.*

12 P. 2 1 1 1 3 2 1 1 3 4 3 1 4 3 1 2 3 1 4 3 1 2

From Carnival of Venice.

1 3 1 2 1 3 1 3 1 3 2 2 3

From Crusaders Galop.

From American Princess Polka.

6 P. 3 4 1 2 5 P. 1 P. 2 P. 1 P. rit.

10 P. . . . .

Cadenza.

7 P. . . . . 12 P. . . . .

1 3 1 2 1 1 2 3 1 4 3

From Boys of America.

Tune 4th to B,

3 4

1 2 1 1

# OLD PHILADELPHIA JIG.

Arr. by LEO CATLIN.

1st BANJO  
or SOLO.

2nd BANJO.

# THE TESSIE SCHOTTISCHE.

By RANOUS A. SMITH.

BANJO. 5\*.....

5\*.....

*Fine.*

*D.C. al Fine.*

# WHEELER'S FAVORITE POLKA.

Arr. by B. E. Shattuck.

BANJO.

*Fine.*

# MINA SCHOTTISCHE.

F. T. McGRATH.

BANJO.

6th Pos.....

1 3 0 1 2 3 1 2 4

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

2 3 1 2 4 3

2 4

5th Bar..... 7\* Bar.....

1 1 1 1 4 1 1 1 4

5th Bar..... 7th Bar.....

2d Bar.... 1st Bar..

1 3 3 1 1 4 4 1

# OH SWING ME HONEY.

Or ("DE CULLED FOLKS QUADRILLE.")

Tune 4th to B.

By G. L. LANSING.

*Lively.*

The first system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The lower staff is in treble clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

Tune 4 to A.

The second system continues the two-staff format. The upper staff features a melodic line with a triplet of eighth notes and a quarter note. The lower staff provides harmonic support with chords and single notes.

The third system includes a change in the upper staff to a 4/4 time signature, indicated by the label "2nd Pos." above the staff. The melodic line features a triplet of eighth notes and a quarter note. The lower staff continues with harmonic accompaniment.

The fourth system continues the two-staff format. The upper staff features a melodic line with a triplet of eighth notes and a quarter note. The lower staff provides harmonic support with chords and single notes.

The fifth system includes a change in the upper staff to a 4/4 time signature, indicated by the label "5 Pos. . . ." above the staff. The melodic line features a triplet of eighth notes and a quarter note. The lower staff continues with harmonic accompaniment.

mf

f

1st.

D. C al Fine.



# HANOVER JIG.

By G. L. LANSING.

A MINOR.

The musical score for "Hanover Jig" is written in A minor and 4/4 time. It consists of eight staves of music. The first staff is marked "A MINOR." and begins with a treble clef and a 4/4 time signature. The second staff continues the melody. The third staff is marked "3 P. B." and "3 B." and features a triplet of eighth notes. The fourth staff continues the melody. The fifth staff features a triplet of eighth notes. The sixth staff is marked "5 Pos." and features a triplet of eighth notes. The seventh and eighth staves continue the melody and end with a double bar line.

# THE MOBILE BUCK.

(THE FAMOUS MISSISSIPPI STEAMBOAT DANCE.)

4th to B.

Arr. by G. L. LANSING.

*Very lively.*

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 2/4. The piece begins with a dynamic marking of *mf*. The first line of music contains the first measure, marked *mf*. The second line contains measures 2 through 4, marked *ff*. The third line contains measures 5 through 8, marked *sf*. The fourth line contains measures 9 through 12, marked *ff*. The fifth line contains measures 13 through 16, marked *ff*. The sixth line contains measures 17 through 20, marked *ff*. The seventh line contains measures 21 through 24, marked *mf*. The eighth line contains measures 25 through 28, marked *ff*. The ninth line contains measures 29 through 32, marked *ff*. The piece concludes with a double bar line and a repeat sign.

*D. S. al Fine.*

# THE SKIRT DANCE.

(Introduced in Faust up to Date.)

BANJO.

By MEYER LUTZ.  
Arr. by G. L. LANSING.

*Tempo di Schottische.*

5th Pos.  
1st time *p*, 2d time *f*.

5th Pos. 2d Pos.  
Fine. *mf*

Barre. 5th Pos.

D.C. al Fine.

2d Pos.

D.C. al Fine.

# THE MCKINLEY QUESTION.

**JIG.**

By GEO. H. COES.

4th to B.

1st. 2d.

2 Bar. and Pos.

2 Pos. and Bar.

2 Bar. and Pos.

2 Bar.

Slide. Slide.

Slide. Slide.

1st. 2d.

7 Bar.

# SUNBEAM SCHOTTISCHE.

By B. F. RUSSELL.

BANJO. *Tune 4th to B.*

7th Pos. . . . . 7th Bar. Pos. . . . . 2d Bar. Pos. . . . .

9th Bar. P. . . . . 5th Pos. . . . .

11th Bar. P. . . . . 7th Bar. P. . . . . 4th Bar. P. . . . . 2d Bar. P. . . . .

*D.C. to Fine.*

# HALL'S FAVORITE CLOG.

By E. M. HALL.

BANJO.

2d Bar. . . . . 6 Pos.

5 Pos, 9 Pos.

2d Bar. . . . . 2d Pos. 6th Pos.

3d Pos. . . . . 5th Pos. . . . .

3d Bar. . . . .

2d Bar. . . . . 6th Pos.

*Fine.*

# "TIP TOP" CLOG.

By JOHN H. PARKER.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a complex melody with several triplet markings (indicated by a '3' in a circle) and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line with triplet markings and slurs. The lower staff continues the accompaniment with consistent chordal support.

The third system of musical notation continues the piece with two staves. The upper staff features melodic development with triplet markings. The lower staff provides accompaniment, including a measure with a '1' below the staff.

The fourth system of musical notation concludes the piece with two staves. The upper staff ends with a double bar line and the word "Fine." written below it. The lower staff provides the final accompaniment.

# SAPPHO WALTZ.

By LEO CATLIN.

Tune 4th to B  
*dolce.*

*Solo on 3d and 4th Strings.*

2d Pos.

5th Pos. 12th Har

*f*

7th Pos. 5th Pos.

*Fine.*

*rit.*

1st. 2nd.

*D.C. al Fine.*



# THE SHEPHERD BOY.

G. D. WILSON.

Arranged by LEO CATLIN.

BANJO.

12 Har. . .

12 Har. . .

*f*

*rit.*

*pp*

*f* *p*

*cres.* *tr.* *p* *pp*

*pp* *rit.*

*pp* *p* 12 Har. . .

# OLD ABE'S REEL.

Composed by CHARLES C. BERTHOLDT.

*Lively.*  
Slide.  
*f* Bass String.

# LEAH SCHOTTISCHE.

4th. to B.

WM. K. BEDFORD.

1st Banjo.

2d Banjo.

12 Har. 17 Har.

6\* . . . . .

6\* 5\* 5\* 1 4 6\* 1 3 4

2\* 10\* 2\*

7\* 12 Har. 17 Har.

# CLUB SCHOTTISCHE.

IKE BROWNE.

BANJO

8 Pos. 5 Barre.

8 Pos. 5 Barre. 2d Barre. . . . .

FINE.

4 Pos. 3 Barre.  
rit. p D.C.

# THE KITTY L. WALTZ.

By W. P. CHAMBERS, Omaha, Neb.

Banjo.

6th Pos. 3d Pos.

*Fine.*

TRIO.

1st. 2d.

*D. C. al fine.*

# AIR FROM POET AND PEASANT.

(FOR BANJO.)

Arr. by G. L. LANSING.

BANJO.

*p rall.*

*rall.* *p*

5 P..... 6 P.....

6 P..... 3 1

## HORNPIPE.

Arranged for Banjo from ARTHUR SULLIVAN'S Comic Opera, "RUDDYGORE."

BANJO.

*Lively.*

*Lively.*