

# The Finest Men

## Studies

FOR

B  
A

THE

BANJO

J  
O

BY

FAIRBANKS AND COLE.

BOSTON MASS.

Banjo Makers Teachers and Music Publishers.

*Published in ten parts at 10¢ each 50¢ for complete series*

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NUT.

4. St. 3. St. 2. St. 1. St.

5th String. E

Fret	4th St.	3rd St.	2nd St.	1st St.
0	A	E	G	B
1st Fret.	A	F	A	C
2nd Fret.	B	F	A	C
3rd Fret.	C	G	B	D
4th Fret.	C	G	C	D
5th Fret.	D	A	C	E
6th Fret.	D	A	D	F
7th Fret.	E	B	D	F
8th Fret.	F	C	E	G
9th Fret.	F	C	F	G
10th Fret.	G	D	F	A
11th Fret.	G	D	G	A
12th Fret.	A	E	G	B

Fairbanks & Cole's Original guide to the fingerboard of the Banjo.

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

12th Fret.

13th Fret.

14th Fret.

15th Fret.

16th Fret.

17th Fret.

18th Fret.

19th Fret.

20th Fret.

21st Fret.

22d Fret.

R.I.M.

Fret	1st Str.	2d Str.	3d Str.	4th Str.	5th Str.
12th Fret.	A	E	G	B	
13th Fret.	A	F	A	C	
14th Fret.	B	F	A	C	
15th Fret.	C	G	B	D	
16th Fret.	C	G	C	D	
17th Fret.	D	A	C	E	
18th Fret.	D	A	D	F	
19th Fret.	E	B	D	F	
20th Fret.	F	C	E	G	
21st Fret.	F	C	F	G	
22d Fret.	G	D	F	A	

# FIRST TEN STUDIES FOR BANJO.

Published by Fairbanks & Cole in ten parts at 10¢ each, 50¢ complete.

## NO. 1.

All music is written on what is called a staff, composed of five lines and four spaces. Added lines above and below are used when necessary to express tones higher or lower than the staff.

The staff.

Added lines. =

The clef gives the letters fixed places.

The first seven letters of the alphabet are used to distinguish the names of the notes.

Notes are of different shapes to determine their length of time.

Each note has its corresponding rest or mark of silence.

whole note.	half notes.	quarter notes.	eighth notes.	sixteenth notes.	thirty-second notes.
1 2 3 4	1 2 3 4	1 2 3 4	1 & 2 & 3 & 4 &	1 & 2 &	1 &
whole rest.	half rests.	quarter rests.	eighth rests.	sixteenth rests.	thirty-second rests.

## TUNING THE BANJO.

Tune the 4<sup>th</sup> string to A by use of pitch pipe. Close 4<sup>th</sup> string at 7<sup>th</sup> Fret for tone of 3<sup>d</sup> string. Close 3<sup>d</sup> string at 4<sup>th</sup> Fret for tone of 2<sup>d</sup> string. Close 2<sup>d</sup> string at 3<sup>d</sup> Fret for tone of 1<sup>st</sup> string. Close 1<sup>st</sup> string at 5<sup>th</sup> Fret for tone of 5<sup>th</sup> string.

The Banjo when properly tuned produces the following tones on the open strings.

4<sup>th</sup> string.      3<sup>d</sup> string.      2<sup>d</sup> string.      1<sup>st</sup> string.      5<sup>th</sup> string.

A      E      G      B      E

A In tuning from Piano play each note an Octave lower than written.

The natural or easiest key in which to play the banjo, is the key of A major, having a signature of three sharps.

The scale in A major having a signature of three sharps.


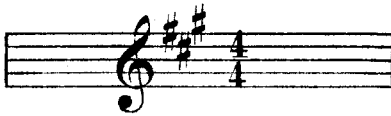

4 <sup>th</sup> string.	3 <sup>d</sup> string.	2 <sup>d</sup> string.	1 <sup>st</sup> string.	5 <sup>th</sup> string.	1 <sup>st</sup> string.
open 2 fret. 4 5 0 2 fin. 2 4	open 2 0 2	open 1 0 1	open 2 3 0 2 4	open 0	7 9 10 1 3 4
A B C D played with thumb.	E F with thumb.	G A 1 <sup>st</sup> finger.	B C D 2 <sup>d</sup> finger.	E thumb.	F G A 2 <sup>d</sup> finger.

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## NO 2.

There are several kinds of time. The first we use is common time, expressed thus:


 or by Fig. 
 and 

The note E, in the upper space is to be played on the fifth string unless otherwise marked.

### Simple chords in A major.

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




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



Dots are placed at the double bar when the passage is to be repeated.

The slur, thus , is used in banjo music to indicate a movement of the left hand called "the snap."

### "UNDER THE WIRE" POLKA.

Count 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &



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



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



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



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## No 3.

When a piece begins with a broken part of a measure, the notes are a part of the last measure in the passage and are counted as such. *Fine* means "the end." *D.C.* is an abbreviation of *Da Capo* which means "to repeat from beginning" to *Fine*.

### COTTON SEED.

Start notes.

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

1st Ending. 2d Ending.

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

*Fine.*

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

1st Ending. 2d Ending.

*D.C. to Fine.*

Simple Triple time is expressed by the figures  $\frac{3}{2}$ ,  $\frac{3}{4}$  and  $\frac{3}{8}$ .

Three notes tied with a fig. 3 above or below are played in the time of two notes of the same denomination and are counted as one of the denomination lower.

### FREDDIE'S WALTZ.

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 1 2 3 1 & 2 & 3

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

*Fine.*

*D.C.*

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## NO 4.

Notes may be raised or lowered by the use of the following characters # (sharp) and b (flat).

A note so changed is called an accidental. The ♮ (natural) restores or corrects a note that has been sharpened or flattened.

### "OUR UMBRELLA" POLKA.

Count 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

*Fine.*

*D.C.*

Compound common time is expressed by the figures  $\frac{6}{4}$ ,  $\frac{6}{8}$  and  $\frac{12}{8}$ .

A dot placed after a note makes it one half its value longer.

### CLINTON JIG.

Count 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

*Fine.*

*D.C.*

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## No 5.

The Scale in E Major having a signature of four sharps.

3d Str.	2d Str.	1st Str.	5th Str.	1st Str.	2d Str.	3d Str.	4th Str.	3d Str.
open 2 fret 0 2 fin.	open 1 0 1	open 2 4 0 2 4	open open 0 0	4 2 open 4 2 0	1 open 1 0	2 open 2 0	6 4 2 4 6 4 2 2 2 4	open 0
E F thumb	G A 1st fin.	B C D 2d finger	E E thumb	D C B 2d finger	A G 1st fin.	F E thumb.	D C B C D thumb.	E thumb.

### Simple Chords in E major.

When playing in the key of E we sometimes tune the 4th string to B a tone higher than A and an octave lower the 1st string.

In the following piece we take the liberty of counting four counts to the measure, to express the movement of measures 2 and 3.

### HIPPODROME REEL.

Tune 4th to B.

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## No 6.

Tune 4th to B.

### FLOSSIE POLKA.

Arr. by F.W.WILLOUGHBY.

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

*Fine.*

*D.C.*



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## NO. 7.

What are termed Barre positions (pronounced Bar) are made by placing the first finger across the fingerboard. The fret at which the first finger is placed determines the number of the position.

Barre chords in A Major.

5th Bar.                      5th Bar.                      7th Bar.                      made with single fingering.  
8th \* not a bar.

Barre chords in E Major.

7th Bar.                      7th Bar.                      2d Bar.                      5th Bar.

## ADELPHI MAZOURKA.

3 & 1 & 2 & 3 & 1 2 3 2d Bar. 3 & 1 2 3 1 & 2 7th Bar. 5th Bar. 3 1 & 2 & 3

2d Bar.                      5th Bar.

1. 2.

Fine.

5th Bar. 8\*

5th Bar. 8\*                      1. 8\* 2.

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Note:— The 5th string (E) is often represented by a double stem thus:

## No 8.

### CARRIE SCHOTTISCHE.

Arr. by B.E. SHATTUCK.

2 Bar.

2 Bar.

2 Bar.

2 Bar.

5 Bar.

5 Bar.

5 Bar.

5 P. 3 P.

1.

2.

*D.C. al Fine.*

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## № 9.

### THE SUNFLOWER CLOG HORNPIPE.

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

1. *Fine.*

2. *7th Bar.*

1. 2. *D.C.*

Tune 4th to B.

### BUSKIRK JIG.

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

2d Bar. *Fine.*

*D.C.*

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
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## No 10.

The following exercises are designed for right hand practice, the first measure of each number is marked with correct fingering for right hand and should be followed throughout the exercise.

Signs used for right hand

}	Thumb	x
	1st finger	.
	2d finger	..
	3d finger...	...

A measure marked thus  signifies a repetition of preceding measure.

### Exercise on Open Strings.

No 1. 

No 2. 





No 3. 



