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# GEO. E. DOBSON'S

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# GEO. C. DOBSON'S WORLD'S BANJO GUIDE.

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# GEO. C. DOBSON.

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*A brief sketch of "The Banjo King," inventor of the "Victor Banjo," teacher, composer, etc.*

---

GEO. C. DOBSON, "The Banjo King" has elevated the instrument with which his name is so prominently and honorably connected, until it has assumed a position scarcely second in importance to that of any other musical instrument now in use. He found the banjo a very crude and unformed creation, owing its existence to accident, and conceived only to fill a very humble sphere. Seeing its possibilities, he directed his musical skill, and inventive genius to its improvement, and the results are most marvellous. From the rude, unformed gourd of Jo Sweeny, step by step he has elaborated the four stringed gourd of the Virginia canal boat, until to-day, it appears in the "Victor" Banjo of the concert stage, and parlor, a triumphant demonstration of the principle of mechanical evolution. And the rude picking of the originator of the banjo, on the flat boat and levee, can scarcely be recognized in the marvellous execution of the Great Banjo Soloist of the Day, Geo. C. Dobson, in the concert room, or parlor. Mr. Dobson is accepting a few concert engagements of a high order, as none others can afford to pay his prices. He receives as much for a concert solo, as any other instrumentalist, and justly so, as "there is but one Geo. C. Dobson, and the banjo is his profit." He will play at Tremont Temple, Nov. 10th, and a crowd will go to hear him.—*Folio, November, 1889.*

## PREFACE.

TO apologise for publishing a new book is to acknowledge the absence of any want for it, and that is not our condition at the present time. As "there is always room at the top," so is there always a place for a **good** book, the more particularly so if it be a text-book, which this unquestionably is. In view also of the constantly increasing popularity of the banjo as an element in our musical curriculum, and in answer to the daily augmenting demand for "something newer and better," as an instructor, this book has been prepared. Let us hope that it may prove eminently satisfactory and fill the required field of usefulness. In which event we will be peculiarly and eminently justified; and this is all that we ask or desire.

Nor do we propose in this place, to forestall the province of the book itself, either by a synopsis of its intents or any foreshadowing of its methods, till such instructions will be unfolded gradually and progressively as the pages increase. And thus will the pupil be led on and up the scale of advancement, subject only to the necessary incidents of all scholastic pursuits, the degrees of susceptibility of the individual learners and the aptitude of the various teachers who may essay its methods.

With no further explanation of our book and with no intent to apologise for its presentation, we confidently submit it to all who are interested in the study and practice of the banjo, as a work in every respect well worthy all those who are interested in its production.

GEORGE C. DOBSON.

## A FEW BITS OF BANJO HISTORY.

---

THIS instrument which is known as the banjo today is vastly different from the crude type of its original. There is far more extensive disparity between the old box and strings, or the primeval gourd of the plantation negro of a half a century ago and the present perfected banjo, than there is between the crude spinet of the old masters of music and the massive concert grand piano of today. There is no doubt that the banjo is a product of natural evolution, owing its original conception to the accidentally discovered vibration of a tightened string or wire, either in some rude æolian harp or other similar construction. From the initial stage, progress and advancement are the sure products of experiment and accident, until the instrument appears in the perfect form of the present day.

No doubt the "tom-tom" of the Chinese with its compeer as used by the Japanese and other similar rude constructions, had something to do with its first appearance among our plantation minstrels. From this crude type we have evolved the banjo of today and any person who sees one of the quaint oddities with which the typical darky of half a century ago made his popular music and the beautiful "Dobson Victor Banjo" of to-day the acme of instruments, cannot fail to be impressed with the immensity of the progress which has been made. Certainly there is but little left to be accomplished or desired in this direction.

The present growing interest in the banjo, though of recent conception, is genuine and lasting; owing to the fact that the instrument itself in its original type offered but slight scope for musical display and advancement, as also that, because of this, its use was almost entirely limited to negroes on plantations and flat-boats and later on, to their imitators of the original "minstrel" order of performers, its sphere was limited and somewhat proscribed. But as the instrument itself became judiciously developed, its construction improved, its capacities increased, its resources developed and its use extended to a higher and a better class. Lovers of music speedily learned to appreciate it as it deserved, and as a natural result, the banjo soon became an important factor in our musical problem.

Nor is it in the mere improvement in construction lies all the difference between the banjo of the past and present. It is the vast change of method in teaching these differences, and in the improved quality of the teachers themselves, and the superiority of the text-books, that the changed order of things have come. The old regime which included Briggs, Seymour, Unsworth, Morris and others of that ilk, has yielded place to another order of exponents, even as the banjo of the earlier days gave place to its far superior successor. The old order of players "twanged" the strings after their own sweet will, unchecked by any kind of rules, unswayed by no mere conventionalities and so they taught such pupils as came to them for instruction. The banjo artists of to-day "play" their instruments, their performances being subject to and controlled by rules as inflexible and exacting as any that control and regulate the piano, organ, violin or any other instrument. And the text-books prepared for its instruction are found on the same model, governed by the same fixed, scientific principles.

# Chapter One.

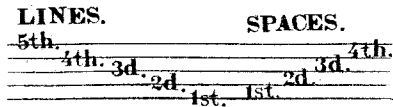
## MUSICAL NOTATION.

Sounds are represented by characters called notes, whose relative length and pitch are described later on. These are written on what is known as

### THE STAFF.

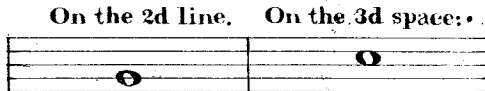
As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

### THE STAFF.



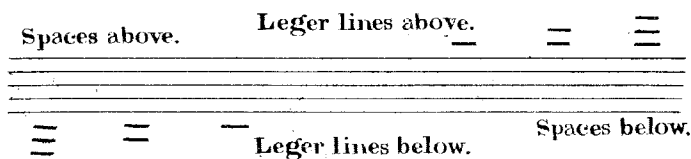
Each of these lines and spaces is called a degree.

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



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


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




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

To determine the location of the letters upon the several degrees of the staff, a character called a **CLEF** is used.

### THE CLEFS.

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

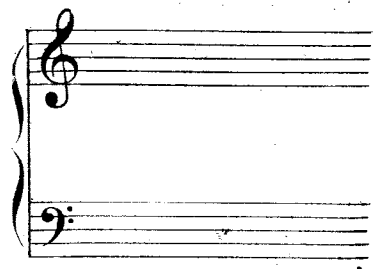
Piano-Forte or Organ music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon

Flageolet, Fife and Clarionet. **THE BASS** or **F CLEF**,  is used for the *left hand* in Piano-Forte or Organ music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a **BRACE**.

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



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





**BARS.**

In order to make the necessary subdivisions of time in writing, a short line called a bar, is used.

**MEASURES.**

The space between any two bars is called a measure.

Measures are of several kinds, each one deriving its name from the number of parts in that particular kind of a measure. Thus a measure with two parts is called *double measure*, one with three parts, *triple measure*, four parts, *quadruple measure*, six parts, *sextuple measure*.

**TABLE OF THE NOTES AND THEIR RELATIVE VALUES.**

A Whole Note is equal to

2 Half Notes

or

4 Quarter Notes

or

8 Eighth Notes

or

16 Sixteenth Notes

or

32 Thirty-Second Notes.



**THE RESTS.**

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

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

**THE USE OF NOTES AND RESTS.**



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

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

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

is equivalent to one note of five beats.

is equivalent to one note of six beats.

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

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

is equal to

is equal to

is equal to

Rests are never tied, but are arranged one after the other until the required time is made up, thus:—

When more than one bar rest is required, it is indicated as follows:—

2 bars. 3 bars. 4 bars. 5 bars. 6 bars. 7 bars. 8 bars. 9 bars.

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

is equal to

is equal to

When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is called a Legato movement, and is written thus:—

Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—

Written. Played.

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

Written. Played.

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

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

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

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



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

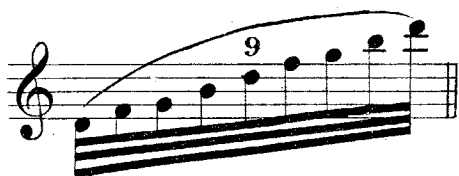
Seven to be played in the time of four.



Ten to be played in the time of eight.



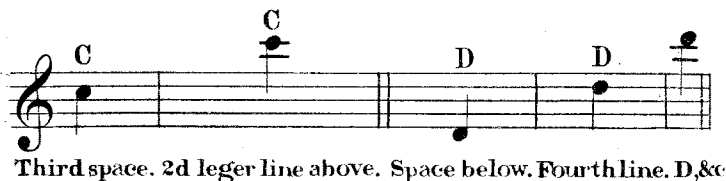
Nine to be played in the time of eight, &c.



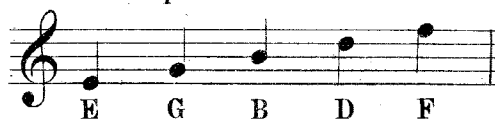
### THE SCALE.

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

### THE SCALE.



The notes upon the lines are

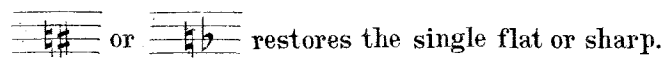
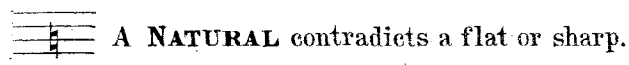
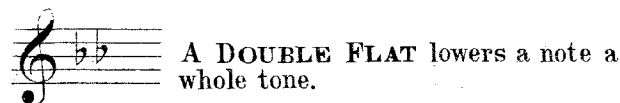
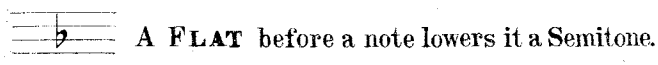
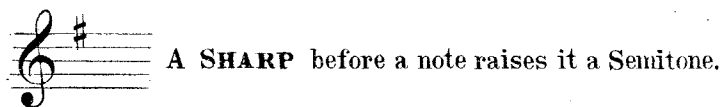


The notes upon the spaces spell the word *Face*.



### SHARPS AND FLATS.

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



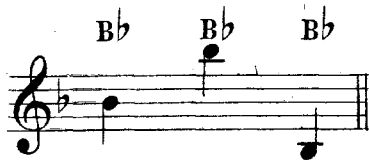
Flats or Sharps placed at the commencement of a piece of music affect every note throughout the piece

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

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



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



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

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

EXAMPLE OF THE SHARP.



EXAMPLE OF THE FLAT.



EXAMPLE OF THE NATURAL.

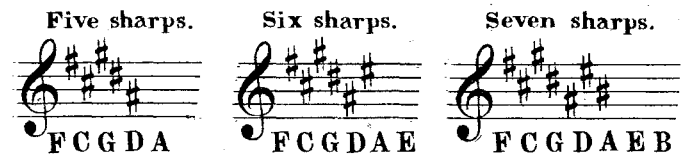


When the last note of a measure is influenced by an accidental flat, sharp or natural, if the next measure should commence with the same note it is also affected likewise, thus:—



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

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



One flat. Two flats. Three flats. Four flats.



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

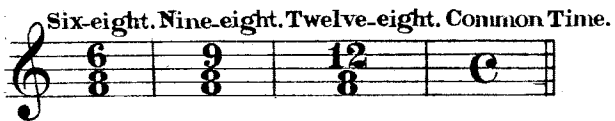
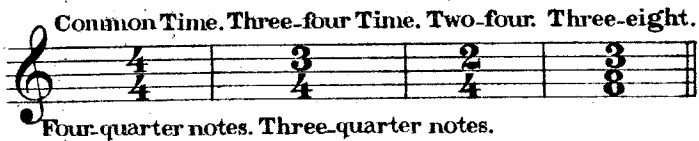
TIME.

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





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



This mark > is used to indicate a particular accent, or stress upon a note. Common time, and all other kinds expressed by the even numbers  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{4}{4}$  &c., must be accented upon the beginning and middle of the measure, thus:—



These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In  $\frac{3}{4}$   $\frac{3}{8}$  and  $\frac{9}{8}$  time the accent occurs only upon the first note in the measure.



It will be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups. And in  $\frac{3}{4}$   $\frac{3}{8}$  and  $\frac{6}{8}$  they are tied together in groups of three. This is not always the case, but most generally so.

When the unaccented part of a measure is to receive a particular emphasis, it is shown by the characters *fz*, *rf*, or >, or  $\wedge$ . When the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.

EMPHASIS.



SYNCOPATION.



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



Dots before or after a double bar, signify repetition.



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

strain, it implies that we must return and finish with the first strain: but, if we find this character,  $\text{C}$ , which is called a **PAUSE**, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a note or rest, the performer must dwell upon it, or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a **SIGN**  $\text{S}$ . When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause which occurs over the first double bar after it.

**EXAMPLES.**

Here we play the first and second strains when the D.C. directs us to play the first part again, which makes the third strain; then we skip the second part and proceed to the fourth strain, and finish at the pause.

After playing the first four parts, the  $\text{S}$  appearing the second time directs us to where it appeared at first, when we play on till we reach the  $\text{C}$

The word **BIS** placed over one or more bars signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

**EXAMPLE.**

$\text{8}$  written over any number of notes implies that they are to be played eight notes, or an *octave* higher, until the word **LOCO** appears, which signifies as written.

**ABBREVIATIONS.**

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

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

A double dash, to be played thus: —

**OTHER EXAMPLES OF ABBREVIATIONS.**



**APPOGIATURA OR GRACE NOTE.**

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

**OTHER EXAMPLES.**

Notes are always connected in the most convenient form, for this reason we sometimes observe them in this manner:

**CHOICE NOTES.**

When the last two bars of a strain are marked 1mo and 2mo, (that is to be repeated,) it implies that when played the second time, the 2mo is to be substituted for the 1mo, which is of course omitted.

**INTERVALS.**

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last notes are included in counting the distance.

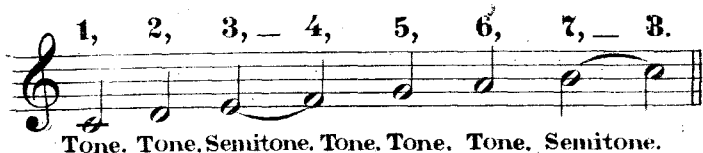
A second is the distance from any one note in the scale to the next following one.



It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, &c.

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

1, 2, 3, — 4, 5, 6, 7, — 8.



Tone. Tone. Semitone. Tone. Tone. Tone. Semitone.

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

### TRANSPOSITION OF THE KEYS, OR SCALE.

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

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

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



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

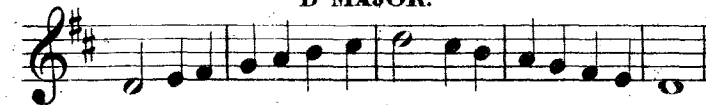
To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat keys as in the sharp; hence the B must be made flat.

### THE SHARP KEYS.

#### G MAJOR.



#### D MAJOR.



#### A MAJOR.



#### E MAJOR.

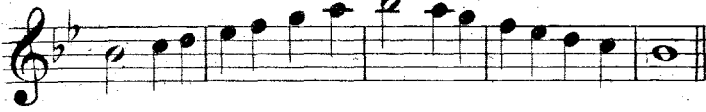


### THE FLAT KEYS.

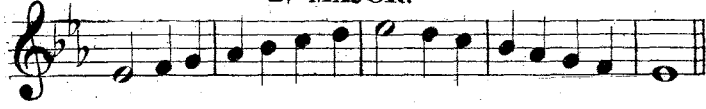
#### F MAJOR.



**B $\flat$  MAJOR.**



**E $\flat$  MAJOR.**

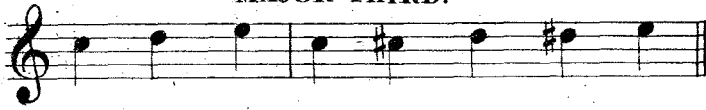


**A $\flat$  MAJOR.**

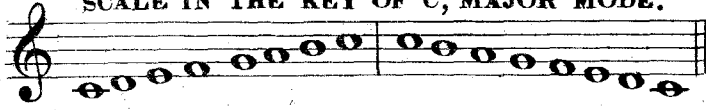


The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

**EXAMPLE.  
MAJOR THIRD.**

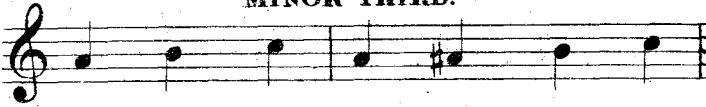


**SCALE IN THE KEY OF C, MAJOR MODE.**



The third in the minor scale contains one whole tone and a semitone.

**MINOR THIRD.**



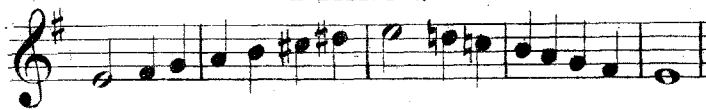
**SCALE IN THE KEY OF A, MINOR MODE.**



The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key note.

**MINOR SCALES.**

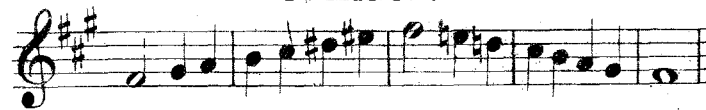
**E MINOR.**



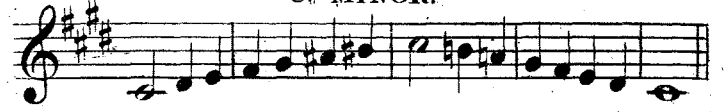
**B MINOR.**



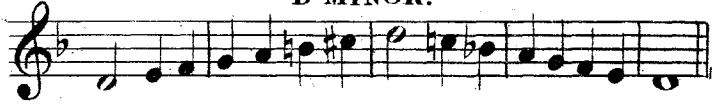
**F $\sharp$  MINOR.**



**C $\sharp$  MINOR.**



**D MINOR.**



**B MINOR.**



**C MINOR.**



**F MINOR.**



**CHROMATIC SCALE.**

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



**CHORDS.**

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



## CHAPTER I.

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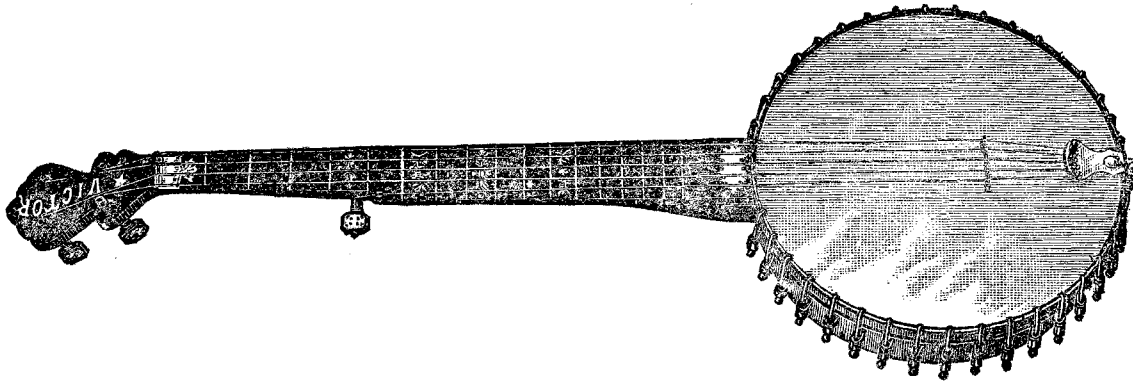
### The Instrument and its Principles.

#### SOME USEFUL HINTS TO STUDENTS.

**W**E purpose in this work to begin at the beginning and work up; to start at the foot of the ladder and mount, round by round, until the top is reached. As the cook book begins its receipt, "first catch your hare," so we commence—"first select your instrument," and remember that "the best is none too good."

#### Get the Best Banjo.

There are many reasons why the student should do this, and they need no special enumeration. They will cost less in the end, as cheap instruments are always dear as they are constantly getting out of repair, a good one will be more exact in tone and above all, by its excellent qualities, it will bring to the drudgery of the rudimental detail that charm which alone can secure the interest of the pupil and ensure practice. **Get the Best**—and that, everybody will tell you, is "Dobson's Victor Banjo." It has no superior—in fact, it scarcely has a rival worthy being classed as such and is always reliable.



"Victor" Concert Banjo, No. 5. In numerous styles.

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#### Repairing, Fretting and Heading.

It has been customary for text-books heretofore, to give a chapter of instruction to pupils about repairs, etc. This we believe, to be a rule that will be more "honored in the breach than the observance." We are not giving instructions to future banjo makers, but to prospective banjo players and the question of repairs does not fall within their province. If your instrument loses a fret, don't "fret" about it yourself—it will do no good. If it loses a head, don't lose your own, but take or send it to some man whose business it is to do such work and let him attend to it. He will do it far better than you possibly can, and at a less cost, thus saving all your time and patience for the study of the instrument. "Every man to his trade," you know, and certainly he who has devoted his time to this line of business, should be able to do a better job than you can.

## The Strings.

In buying strings, make a careful selection and be sure to get **good** ones—those of an inferior grade are dear at any price.

These are as follows:—1st, B. 2d G sharp. 3d, E. 4th, A, 5th, E.

These strings are now manufactured expressly for the banjo and buyers have only to name the number of the string required.

## Tuning.

This is a most essential thing, as accuracy of tone is of paramount importance. The slightest variation from the exact pitch is not only discordant and unpleasant to listen to, but if persisted in, has a tendency to deaden the susceptibility of the ear until it becomes inaccurate. Therefore the greatest care should always be used to ensure perfection in tuning. This should be done as follows: Use an A pitch-pipe or tuning-fork, and tune the fourth or A string. Then place the second finger on the seventh fret of the fourth string, and tune the third string in unison, thus making the string tuned to E. Place the second finger on the fourth fret of third string, and tune to unison or G sharp. Then place the finger, as before, on third fret of second string and tune first string to this, making the tone B. Place the finger on fifth fret of first string, the unison of which will be E, one octave above that string, to which tune the fifth string. Be very particular in these several tunings to get the tone **exactly** right. This is very important. Before tuning, the bridge should be carefully adjusted, by placing it on the head of the banjo directly in front of the tail-piece about one-third the distance from the edge of the hoop across the centre of the head. This will be found to be a spot as far from the 12th fret as the 12th fret is from the nut. When the right spot has been determined, mark the place carefully in order that the bridge may always occupy precisely the same place, thus ensuring an even tension upon all the strings at all times. The following diagram gives the tones of open strings, with an exercise in same notes.

The diagram consists of two musical staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It shows five individual notes on a five-line staff, each labeled above: '4th string.' (A), '3rd.' (E), '2nd.' (B), '1st.' (B), and '5th.' (E). The bottom staff is also in treble clef with a key signature of two sharps and a 2/4 time signature. It is labeled 'EXERCISE.' and contains a sequence of notes: an open string (0), followed by notes on the 1st, 2nd, 3rd, and 4th frets (labeled 1, 2, 3, 4), and then a section labeled 'Two fingers down.' with notes on the 2nd and 1st frets (labeled 2, 1) and an open string (0).

## Position of Instrument.

Place the body in an easy position, the left foot resting flat on the floor, the right foot being slightly elevated on the ball. Rest the rim of the hoop lightly but firmly against the centre of the right thigh, holding it in position by pressing the head against the right breast. The handle should be inclined slightly toward the left shoulder, the neck resting easily in the hollow of the left hand, the thumb on the upper, or side next the body, so that the hand may run easily up and down the handle in changing positions. The first and second fingers should be poised naturally above the second and first strings, to ensure prompt and accurate stopping. Rest the right arm lightly on the rim, so that the hand will be immediately in front of the bridge, the little finger-tip resting on the head of the instrument near the bridge, the other fingers drooping easily over the several strings. Particular attention should be given these directions, as an easy position is all-important. See plate 1.



Benjamin Dobson.

Plate I. Showing the perfect manner of holding the banjo in the first position.

## Methods of Playing.

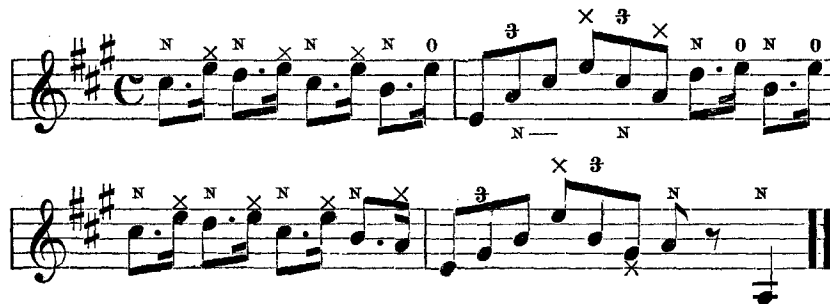
Upon this point whole volumes might be written and many learned treatises enumerated, leaving the student not further advanced perhaps, than at the outset. As a well-known musical authority once remarked "in order to arrive at any certain point it will be necessary to go there," and what is true in physical, is equally true of other ethics. Suffice it then, under this head, to merely allude to the several schools of banjo practice and briefly point out their characteristics.

It has been said that the difference between a fiddle and a violin is in the player—one "fiddles," while the other is a violinist. So with the banjo—one picks upon it and the other picks it. One "twangs," and the other "plays." The old school performers, of whom mention has been made, were the exponents of the first system; while the refined, modern school now in vogue finds its exponents among the class who "play." Picking the strings in the same manner used in playing the guitar, is the only school by which expression, feeling, sentiment, may be dynamically portrayed, while free hand stroke playing is well adapted to rollicking fun, power and general humor. In short, the first may be styled "the guitar style," adapted to the production of expressive, melodic compositions, while the other is "the banjo style," for compositions of a jollier, more free-and-easy order of work. A knowledge of both these schools is imperative, in order that the performer may be able to produce all needed expression and effects. We give instructions and exercises in both these.

### The Stroke.

To effect "the stroke" the hand must be partially closed, the fore-finger near the palm (an inch and a half from the thumb,) each of the other fingers being gradually further from the palm. Notes to be made by the thumb are marked thus: X. those to be made by the nail of the fore-finger are described by the letter N.

#### AMUSEMENT EXERCISE IN THE STROKE.



### The Guitar Style. Picking.

This is the style best adapted to the best in expression and since the great improvements introduced by Mr. Dobson, who fifteen years ago added raised frets to the banjo neck, is the school most commonly used by the best teachers. In using this style, the position is necessarily somewhat different from that required in "the stroke." Observe carefully the following directions

Rest the right hand lightly and naturally upon the parchment head as before instructed, the hand supported by the little finger. Pick the first string with the second finger, the second string with the first finger, while the thumb will be used for the remaining three strings. For chords, glide the thumb quickly over the fourth and third strings, at the same time picking the first and second strings with the proper fingers.

EXAMPLE 1.

Musical notation for Example 1, consisting of two staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It shows a sequence of notes with fingerings: 3, 2, 1, 0, 4, 2, 1, 2. A horizontal line above the staff indicates a barre across the first four notes. The second staff continues the sequence with fingerings: 4, 2, 1, 0, 3, 3, 0, 5.

EXAMPLE 2.

Musical notation for Example 2, consisting of two staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It shows a sequence of notes with a horizontal line above the staff indicating a barre across the first four notes. The second staff continues the sequence.

The Barre.

This term is used to express, not a principle, but a situation, or "position." It simply means the placing of the fore-finger across the finger-board at any required fret, the strings being firmly pressed against the board to guard against rattling and to ensure a strong, accurate tone. While making the barre the thumb is dropped under the neck of the instrument, while the elbow is carried away from the side. See plate 2.

Example of Barre with forefinger.

Musical notation showing a barre with the forefinger. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a chord with a barre line across the first four strings.

Example of Barre with forefinger and other fingers added.

Musical notation showing a barre with forefinger and other fingers added. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a chord with a barre line across the first four strings. Fingerings 1, 2, 3, 4 are indicated for the strings.

The Positions.

This term relates to the arrangement of the fingers of the left hand while stopping. The positions receive their distinctive names from the fret at which the chord is held; thus, a chord held at the fifth fret, is called the fifth position; at the seventh fret, the seventh position, etc. In shifting positions the left hand is slipped quickly to the required fret and the stopping must be rapidly and accurately made as false or weak stopping is fatal to all melodic progression.

Examples of the Barre.

5th Pos. Barre. 5th Pos. Barre. 7th Pos. Barre. 8th Pos.

Musical notation showing examples of the barre at different positions. It features a treble clef, a key signature of three sharps (F#, C#, G#), and four chords with barre lines at the 5th, 7th, and 8th frets. Fingerings 1, 2, 3 are indicated for the chords.

Note.—The last chord is not a Barre, but a Position, being used merely to complete the cadence.

Harmonics.

These are best made at certain frets, viz.—the fifth, seventh and twelfth, though they are possible elsewhere. But as these are far the clearest they are the ones most commonly used. Harmonics, to be successfully made, require great care. To ensure accuracy the utmost precision as to the proper place for the "open stopping" and the touch are required. The tones are made thus:—



Benjamin Dobson.

Plate 2. Showing the perfect manner of holding the banjo in making the barre chord.



Place the left fore-finger lightly on the string at the point where the stop would be made if the barre were desired, touch the string gently with the right hand and the stroke thus rendered, will produce a soft, sweet, singing tone, an octave above the tone actually belonging to the point where the stop is made. These tones are very clear and pleasing if accurately made, but should not be too commonly used or carelessly attempted.

### Preliminary Finger Practice.

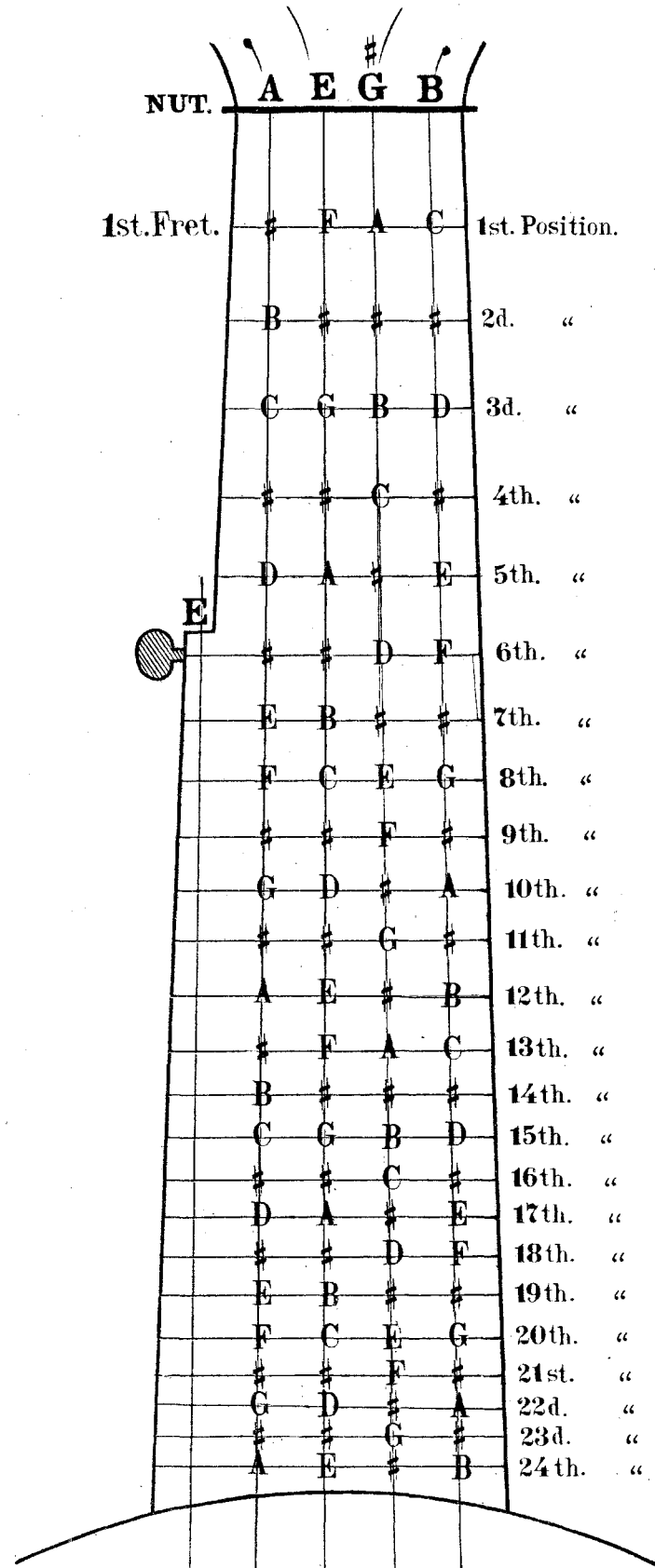
Often when the student desires or proposes to resume practice, he finds his fingers are naturally stiff and clumsy. To do away with this, a little preliminary working of the fingers and joints will be found very effective in producing the required limberness. But after practice has once commenced all these gyrations should stop, or the student will gradually work himself into an awkwardness in stopping that will be fatal to accuracy. **Make no motion with any finger until the required stop is to be made,** then place the fingers where it is desired, making but one motion, and that a quick, firm and accurate one.

To acquire facility in fingering and accuracy in stopping a silent exercise may be adopted—that is, use the fingers in stopping, but without vibrating the strings with the right hand. The result of this exercise will be, the left hand will become flexible, active and accurate, while the ear will not be offended by the wrong and imperfect tones inevitable to all beginners.

# Chapter Three.

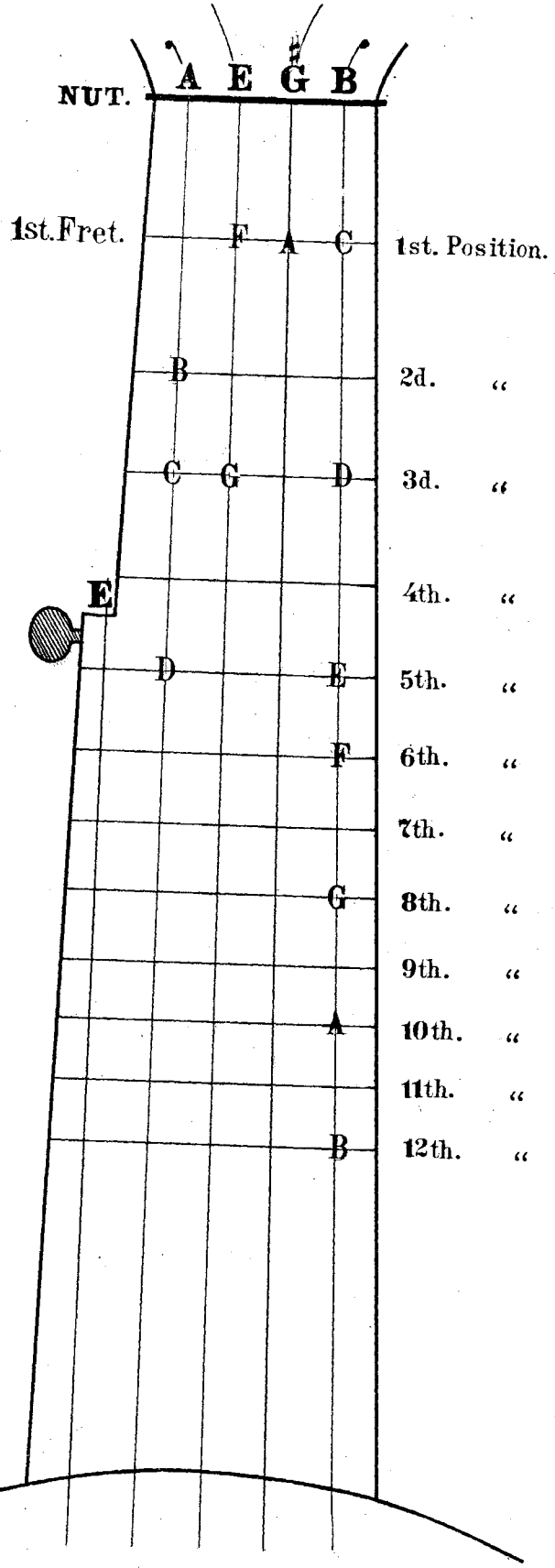
## THE BANJO ILLUSTRATED.

SCALES, CHORDS etc. Shown in Diagrams.



THE FINGER-BOARD, SHOWING THE CHROMATIC SCALE, ASCENDING WITH SHARPS.

THE DIATONIC SCALE ON THE FINGER-BOARD.



SCALE in A MAJOR, with Three Sharps.

Showing the Positions of the Notes on the Finger-Board, marked for Right Hand fingering.

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

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

EXERCISES IN THE KEY OF A MAJOR, SCALE AND CHORDS.

4th String. 3d String. 2d String. 3d String. 4th String.

Chords belonging to the Key of A Major.

1 2 1 2 1 2

2 4 1 2 2 4 1 2

x x 1 2 x x 1 2 x x 1 2 x 1 2 x x 1 2 x x 1 2

### SCALE in E MAJOR. Four Sharps.

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

### EXERCISES IN THE KEY OF E MAJOR, SCALE AND CHORDS.

3d String. 2d String. 1st String. 2d String. 3d String.

### Chords belonging to the Key of E Major.

# EXERCISES IN THE KEY OF D MAJOR, SCALE AND CHORDS.

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

Chords belonging to the Key of D Major.

# EXERCISES IN THE KEY OF G MAJOR, SCALE AND CHORDS.

3d String. 2d String. 1st String. 7 8 7 2d String. 3d String.

Chords belonging to the Key of G Major.

# EXERCISES IN THE KEY OF F# MINOR, SCALE AND CHORDS.

3d String. 2d String. 1st String. 6 7 6 2d String. 3d String.

## Chords belonging to the Key of F# Minor.

CADENCE. No. 1. No. 2. No. 1. No. 3. No. 2. No. 1.

# EXERCISES IN THE KEY OF A MINOR, SCALE AND CHORDS.

4th String. 3d String. 2d String. 3d String. 4th String.

## Chords belonging to the Key of A Minor.

CADENCE. No. 1. No. 2. No. 1. No. 3. No. 2. No. 1.

# SCALES.

## SCALE in C MAJOR. Natural.

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

## SCALE in G MAJOR. One Sharp.

3d String. 2d String. 1st String.

## SCALE in D MAJOR. Two Sharps.

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

## SCALE in A MAJOR. Three Sharps.

4th String. 3d String. 2d String.

## SCALE in E MAJOR. Four Sharps.

3d String. 2d String. 1st String.

## SCALE in B MAJOR. Five Sharps.

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

## SCALE in F# MAJOR. Six Sharps.

3d String. 2d String. 1st String.

## SCALE in F MAJOR. One Flat.

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

## SCALE in Bb MAJOR. Two Flats.

4th String. 3d String. 2d String.

## CHROMATIC SCALE.

### Chromatic Scale Ascending with Sharps.

### Chromatic Scale Descending with Flats.

## EXERCISES WITH CHROMATICS.



# EXERCISES IN A MAJOR.

## N<sup>o</sup>1.

Two staves of musical notation for Exercise No. 1. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of a sequence of eighth and quarter notes, ascending and then descending. The second staff continues the melody and concludes with a double bar line and a final chord.

## N<sup>o</sup>2.

Two staves of musical notation for Exercise No. 2. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of a sequence of eighth and quarter notes, ascending and then descending. The second staff continues the melody and concludes with a double bar line and a final chord.

# AMUSEMENTS IN A MAJOR.

## N<sup>o</sup>1.

Two staves of musical notation for Amusement No. 1. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of a sequence of quarter notes, ascending and then descending. The second staff continues the melody and concludes with a double bar line and a final chord.

## N<sup>o</sup>2.

Two staves of musical notation for Amusement No. 2. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of a sequence of quarter notes, ascending and then descending, with some triplets. The second staff continues the melody and concludes with a double bar line and a final chord.

## N<sup>o</sup>3.

A single staff of musical notation for Amusement No. 3. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of a sequence of eighth notes, ascending and then descending, with some triplets. It concludes with a double bar line and a final chord.

## N<sup>o</sup>4.

A single staff of musical notation for Amusement No. 4. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of a sequence of quarter notes, ascending and then descending, with some triplets. It concludes with a double bar line and a final chord.

N<sup>o</sup> 5.



N<sup>o</sup> 6.



N<sup>o</sup> 7.



AMUSEMENTS IN F# MINOR.

N<sup>o</sup> 1.



N<sup>o</sup> 2.



N<sup>o</sup> 3.



AMUSEMENTS IN E MAJOR.

N<sup>o</sup> 1.



N<sup>o</sup> 2.



N<sup>o</sup> 3.



### AMUSEMENTS IN D MAJOR.

N<sup>o</sup>. 1.



N<sup>o</sup>. 2.



N<sup>o</sup>. 3.

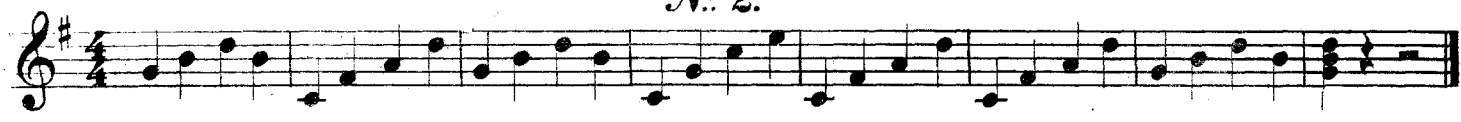


### AMUSEMENTS IN G MAJOR.

N<sup>o</sup>. 1.



N<sup>o</sup>. 2.

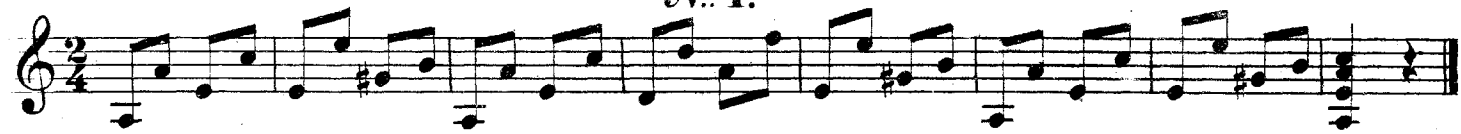


N<sup>o</sup>. 3.

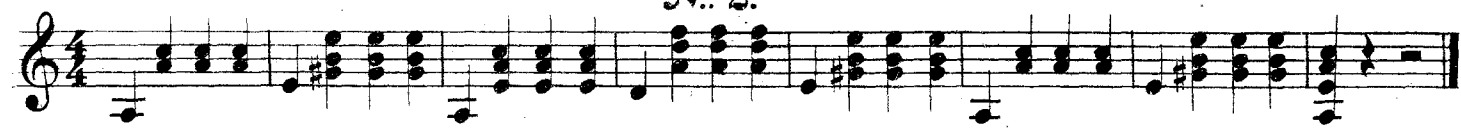


### AMUSEMENTS IN A MINOR.

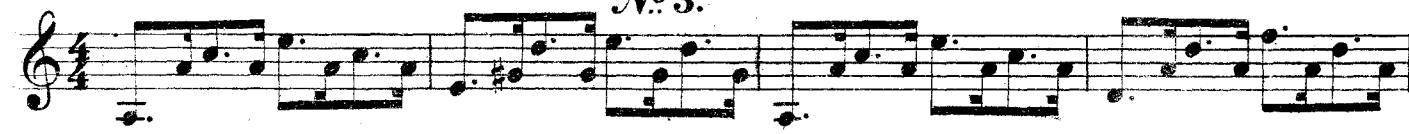
N<sup>o</sup>. 1.



N<sup>o</sup>. 2.



N<sup>o</sup>. 3.



## Chapter Four.

**The Scale of A Major - the Natural Key of the Banjo. - Also a Collection of easy Exercises and Pieces for the Beginner.**

### THE SCALE OF A MAJOR, IN SECTIONS.

The first four notes of the scale are all made on the fourth string, and are represented below the staff. They are the only notes that cannot be duplicated on any other fret or position.

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

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

*4th String.*      *3d String.*      *2d String.*  
 5 Fret.      2      1  
 4 Finger.      *E*      *#F*      *#G*      *A*  
*A*   *B*   *#C*   *D*      *E*      *#F*      *#G*      *A*  
 x    x    x    x      x      x      .      .

*1st String.*      *5th String.*      *1st String.*  
 3      2      3      10  
 4      4      7      9      3      4  
*B*   *#C*   *D*      *E*      *#F*   *#G*   *A*  
 ..   #..   ..      x      #..   #..   ..

### RIGHT HAND FINGERING.

The x indicates the thumb of the right hand - The dots indicate the fingers of the right hand - One dot, for the first finger, two dots for the second finger.

#### FIRST AMUSEMENT. (Exercise.)

#### SECOND AMUSEMENT. (Exercise.)

THIRD AMUSEMENT. (Jig.)

Two staves of musical notation for 'THIRD AMUSEMENT. (Jig.)'. The music is in treble clef, key of D major (two sharps), and 3/4 time. The first staff contains the first eight measures, and the second staff contains the next eight measures. The piece concludes with a double bar line and repeat dots.

FOURTH AMUSEMENT. (Jig.)

Two staves of musical notation for 'FOURTH AMUSEMENT. (Jig.)'. The music is in treble clef, key of D major (two sharps), and 2/4 time. The first staff contains the first eight measures, and the second staff contains the next eight measures. The piece concludes with a double bar line and repeat dots.

FIFTH AMUSEMENT. (Waltz.)

Two staves of musical notation for 'FIFTH AMUSEMENT. (Waltz.)'. The music is in treble clef, key of D major (two sharps), and 3/4 time. The first staff contains the first eight measures, and the second staff contains the next eight measures. The piece concludes with a double bar line and repeat dots.

SIXTH AMUSEMENT. (Jig.)

Two staves of musical notation for 'SIXTH AMUSEMENT. (Jig.)'. The music is in treble clef, key of D major (two sharps), and 2/4 time. The first staff contains the first eight measures, and the second staff contains the next eight measures. The piece concludes with a double bar line and repeat dots.

SEVENTH AMUSEMENT. (Yankee Doodle.)

Two staves of musical notation for 'SEVENTH AMUSEMENT. (Yankee Doodle.)'. The music is in treble clef, key of D major (two sharps), and 2/4 time. The first staff contains the first eight measures, and the second staff contains the next eight measures. The piece concludes with a double bar line and repeat dots. Fingerings are indicated with numbers 1, 2, and 3 below the notes in the second staff.

**EIGHTH AMUSEMENT. (Foster's Jig.)**

**NINTH AMUSEMENT. (Comin' thro' the Rye.)**

**TENTH AMUSEMENT. (My Love she's, but a Lassie yet.)**

**ELEVENTH AMUSEMENT. (Star Spangled Banner.)**

**TWELFTH AMUSEMENT. (Jig.)**

THIRTEENTH AMUSEMENT. (Waltz.)

G.C.D.

Musical notation for 'THIRTEENTH AMUSEMENT. (Waltz.)' in G major, 3/4 time. The piece consists of three 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 second staff ends with the word 'FINE.' and a double bar line. The third staff ends with the instruction 'D.S.' (Da Capo) and a repeat sign.

FOURTEENTH AMUSEMENT. (Polka)

G.C.D.

Musical notation for 'FOURTEENTH AMUSEMENT. (Polka)' in G major, 2/4 time. The piece consists of three 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 music is characterized by a rhythmic pattern of eighth and sixteenth notes.

FIFTEENTH AMUSEMENT. (Polka.)

G.C.D.

Musical notation for 'FIFTEENTH AMUSEMENT. (Polka.)' in F# minor, 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The instruction 'Introducing F# Minor.' is written above the first staff. The second staff contains a first ending marked '1st time.' and a second ending marked '2d time.'. The third staff includes a measure with a '4' above it, indicating a fourth ending. The piece concludes with a double bar line.

SIXTEENTH AMUSEMENT. (Clog Hornpipe.)

Musical notation for Sixteenth Amusement (Clog Hornpipe). It consists of three staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains the first measure. The second staff contains the second measure. The third staff contains the third measure, which includes a '7 Pos. Barre.' instruction and a 'loco' marking.

SEVENTEENTH AMUSEMENT. (Scotch Dance.)

Musical notation for Seventeenth Amusement (Scotch Dance). It consists of three staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains the first measure. The second staff contains the second measure. The third staff contains the third measure.

EIGHTEENTH AMUSEMENT. (Waltz.)

Musical notation for Eighteenth Amusement (Waltz). It consists of two staves of music in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains the first measure and ends with 'G.C.D.' and 'FINE.'. The second staff contains the second measure and includes '1st.' and '2d.' markings, ending with 'D.C.'.

NINETEENTH AMUSEMENT. (Sanford Polka.)

Musical notation for Nineteenth Amusement (Sanford Polka). It consists of three staves of music in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains the first measure and ends with 'H. A. TUCKER.'. The second staff contains the second measure, which includes a '3' marking and a '7 Pos.' instruction, ending with 'FINE.'. The third staff contains the third measure, which includes a '3' marking and ends with 'D.C. al Fine.'.



### TWENTIETH AMUSEMENT. (Polka.)

G.C.D.

Musical notation for the first piece, 'TWENTIETH AMUSEMENT. (Polka.)'. It consists of three staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The second staff includes the word 'FINE.' above the music. The third staff ends with 'D.C.' (Da Capo) and a repeat sign.

### TWENTY-FIRST AMUSEMENT. (Fandango.)

Musical notation for the second piece, 'TWENTY-FIRST AMUSEMENT. (Fandango.)'. It consists of seven staves of music in G major (one sharp) and 6/8 time. The first staff is marked 'Tune 4th to B.' and includes fingering numbers (9, 4, 7, 2, 5, 1). The second staff includes a repeat sign. The third staff includes fingering numbers (9, 4, 7, 2, 5, 1). The fourth staff is divided into five sections by dashed lines, labeled '5th Pos. Barre.', 'Open.', '7th Pos. Barre.', 'Open.', and '5th Pos. Barre.'. The fifth staff is divided into three sections by dashed lines, labeled 'Open.', '7th Pos. Barre.', and 'Open.', and includes fingering numbers (12, 4, 9, 2, 5, 1). The sixth staff includes fingering numbers (12, 4, 9, 2, 5, 1) and a final double bar line.

# TWENTY- SECOND AMUSEMENT. (Polka.)

Introducing the Barres and Harmonics. See Plate 2, Page 11.

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The notation includes various guitar-specific techniques:

- Staff 1:** Features a **Barre. 2d Position** and a **9 4** fingering.
- Staff 2:** Features **Barre. 2d Position** and **Barre. 2d Pos.** markings.
- Staff 3:** Features **Barre. 2d Pos.**, **B. 2d Pos**, **B. 2d Pos.**, **Open.**, and **B. 2d Pos.** markings.
- Staff 4:** Features a **Barre. 2d Pos.** and a **9 4** fingering.
- Staff 5:** Features **Barre. 2d Pos.**, **12th Harmonic.**, and **Barre. 7th Pos.** markings.
- Staff 6:** Features **12th Harmonic.**, **7th Pos. Barre.**, and **Barre. 5th Pos.** markings.
- Staff 7:** Features **Barre. 5th Pos.**, **loco.**, and **Barre. 5th Pos.** markings.
- Staff 8:** Features **5th Pos.**, **loco.**, and **Barre. 2d Pos.** markings.
- Staff 9:** Features a **Barre. 2d Pos.** and a **9 4** fingering.
- Staff 10:** Features a **Barre. 2d Pos.** marking.

# TWENTY-THIRD AMUSEMENT. (Polka.)

GEORGE C. DOBSON.

2d Pos. Barre.

2d Pos. Barre.

2d Pos. Barre.

2d Pos. Barre.

2d Pos. Barre.

2d Pos. Barre.

2d Pos. Barre.

2d Pos. Barre.

2d Pos. Barre.

2d Pos. Barre.

*FINE.*

# TWENTY-FOURTH AMUSEMENT. (Polka.)

GEORGE C. DOBSON.

## INTRODUCTION.

## POLKA.

# Chapter Five.

MISCELLANEOUS COMPOSITIONS BY THE AUTHOR AND OTHERS.

## BENNIE DOBSON'S MARCH.

GEO. C. DOBSON.

No. 1.

The musical score is written on eight staves. The first staff is labeled 'No. 1.' and begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is written in a single line. The subsequent staves show the accompaniment, with some staves containing chords and rests. The score concludes with a double bar line and a fermata over the final note.

# BENNIE DOBSON'S MARCH.

No. 2.

GEO. C. DOBSON.



Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of chords and melodic fragments, including a double bar line with repeat dots.

Musical staff 2: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a series of chords and melodic fragments. The text "4 String." is written below the staff.

Musical staff 3: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a series of chords and melodic fragments.

Musical staff 4: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a series of chords and melodic fragments.

Musical staff 5: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a series of chords and melodic fragments.

Musical staff 6: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a series of chords and melodic fragments. Fingering numbers 0, 2, 0, and 3 are written below the staff.

Musical staff 7: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a series of chords and melodic fragments. A fingering number 1 is written below the staff.

Musical staff 8: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a series of chords and melodic fragments. Fingering numbers 0, 2, 0, 3, 1, and 3 are written below the staff.

# BENNIE DOBSON'S MARCH.

No. 3.

GEO. C. DOBSON.

The musical score is written on eight staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-3 above notes. Pedal points are marked with '10 P.' and 'loco' above specific notes. The score concludes with a final cadence.



# ELECTRIC MAZOURKA.

GEO. C. DOBSON.

7th. Pos..... 3  
2 1 1 1 2

7 B.  
1 1 1 2

# ADA POLKA.

E. D. GOLDBY.

6th. Pos... loco

loco

# MINOR JIG.

# SPANISH GAZELLE.

GEO. C. DOBSON.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff includes a double bar line and a fermata over the final note, with fingerings 9, 4, 1, and 2 indicated above the notes. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff includes a double bar line and a fermata over the final note. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes the piece with a final chord.

# MINNA WALTZ.

GEO. C. DOBSON.

6th. Pos.-----

5th. Pos.-----

9th. Pos.----- 5th. Pos.-----

2d time

3d. Pos.-----

The musical score consists of ten staves of music in treble clef, key of D major (two sharps), and 3/4 time. The notation includes various musical symbols such as notes, rests, and bar lines. Fingering numbers (0-4) are placed below notes to indicate fingerings. Position markings (5th, 6th, 9th, 3d. Pos.) are indicated by dashed lines above the staff. A '2d time' marking is present in the fifth staff. The score concludes with a double bar line and repeat dots.

# SPURR POLKA.

GEO. C. DOBSON.

5th. Pos.-----6th. Pos.-----5th. Pos.---

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The first staff includes position markings: "5th. Pos." above the first measure, "6th. Pos." above the second measure, and "5th. Pos.---" above the final measure. The music features a mix of eighth and sixteenth notes, often beamed together, with frequent use of slurs and ties. Fingering numbers (1, 2, 0) are placed above notes to indicate fingerings. The score concludes with a double bar line.

# PERCY RUSS.

## POLKA.

GEO. C. DOBSON.

The musical score consists of eight 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 music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff includes a 4-measure rest marked with a '4' above the staff. The fifth staff continues the melody. The sixth staff includes a 4-measure rest marked with a '4' above the staff. The seventh staff continues the melody. The eighth staff concludes the piece with a final cadence.

# HOME SWEET HOME.

The main musical score for 'Home Sweet Home' consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The bass line consists of chords and single notes. The second and third staves continue the melody and bass line. The fourth staff concludes the piece with a final chord and a fermata over the last note.

## VARIATION.

The variation section consists of four staves of music. The first staff is in 6/8 time and features a more complex, flowing melody. The second staff continues this melody. The third and fourth staves include technical annotations: '8th. Pos.' and '5th P. Barre No. 1.' are placed above the staff, and '5th P. Barre No. 1. loco' is placed below the staff. The notation includes fingerings (1-3) and a 'loco' instruction indicating a change in position. The variation concludes with a final flourish.

# COLLIN'S SCHOTTISCHE.

W. G. COLLINS.

The musical score consists of ten staves of guitar notation. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (0, 1, 2, 3) are placed below the notes to indicate fingerings. Bar lines are used to separate measures. Two instances of a first-position barre are indicated by the text "1 Pos. Barre." above the staff lines. The score concludes with a double bar line and a repeat sign.



## HAY SEED.

GEO. C. DOBSON.

The musical score for "Hay Seed" is written in G major (one sharp) and 2/4 time. It consists of seven 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 characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The music is primarily composed of eighth-note runs and sixteenth-note patterns, with occasional quarter notes and rests. The piece concludes with a final cadence on the seventh staff.

# BUDDING ROSE SCHOTTISCHE.

GEO. C. DOBSON.

The musical score is written on eight staves. The first staff is the main melody. The second staff is a guitar accompaniment with fret numbers (0, 1, 2, 3, 4, 7) and fingerings (1, 2, 3, 4). The third staff shows two first endings (1. and 2.) for the melody. The fourth staff is another guitar accompaniment with fret numbers (0, 1, 2, 3, 4, 7) and fingerings (1, 2, 3, 4). The fifth staff shows two first endings (1. and 2.) for the melody. The sixth staff continues the main melody. The seventh staff continues the guitar accompaniment. The eighth staff includes a section labeled "12 Pos." with fret numbers (1, 2, 3) and fingerings (1, 2, 3), followed by a "loco" section.

2P. *loco*

1

3

1. 3

2. 3

2 4 2 0 2 2 2 0 2

3

3

# NYMPHS' DANCE.

THOS. J. ARMSTRONG.

Tempo di Schottische.

The main musical score consists of ten staves of music in G major (one sharp) and 2/4 time. It begins with a *mf* dynamic and includes various musical features:
 

- Staff 1: *mf* dynamic, starts with a treble clef and a common time signature.
- Staff 2: Features a triplet of eighth notes and a section marked "6 Pos." with first and second endings.
- Staff 3: Includes a section marked "7 Pos." and a *ff* dynamic.
- Staff 4: Contains a section marked "5 Pos." and "6 Pos." with a *ff* dynamic.
- Staff 5: Features a *cres* (crescendo) marking and a *do.* (do) marking.
- Staff 6: Includes a *mf* dynamic.
- Staff 7: Includes a *f* dynamic.
- Staff 8: Includes a section marked "9 Pos." with fingering numbers 4, 7, 5, 3.
- Staff 9: Includes a section marked "9 Pos." with fingering numbers 4, 7, 5, 3.
- Staff 10: Ends with a *f* dynamic and a *do.* marking.

D.C. to  $\oplus$  then CODA.

**CODA.** **Fine.**

The coda consists of two staves of music, starting with a treble clef and a common time signature. It features a triplet of eighth notes and ends with a *Fine.* marking.

# STARLIGHT WALTZ.

GEO. C. DOBSON.

Tune 4th to B.  $\frac{9}{4}$   $\frac{7}{2}$  0

*Fine.*

D.C.

# EXCELSIOR CLOG.

GEO. C. DOBSON.

3d. Pos.

5

## STRAIGHT JIG.

Arr. by BENNIE DOBSON.

Musical score for 'STRAIGHT JIG.' in G major (one sharp) and 2/4 time. The score consists of eight staves of music. The melody is characterized by a steady eighth-note rhythm. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues through eight staves, ending with a double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

## IRISH JIG.

Musical score for 'IRISH JIG.' in G major (one sharp) and 2/4 time. The score consists of three staves of music. The melody is characterized by a steady eighth-note rhythm. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The second staff contains the word 'Fine.' above the music. The third staff ends with a double bar line and the initials 'D.C.' below it. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

## \* EUREKA CLOG DANCE.

LOUIS BODECKER.

*Fine.*

*D.C. al Fine.*

# BRIDAL ROSE SCHOTTISCHE.

C.H. YOUNG.

INTROD.

SCHOTTISCHE.

17 Har.  
5 Str.



# CARRIE WALTZ.

THOS. J. ARMSTRONG.

Moderato.

BANJO.

5 Pos. 5 Pos.

*mf*

*cresc.* *dim.* 5 Pos.

*mf*

*f*

5 Pos.

*mf*

5 Pos. 6 Pos. 5 Pos. **TRIO.**

*ff*

5 Pos.

*mf*

5 Pos. *cresc.* *dim.* 5 Pos.

*mf*

# DAWN OF SPRING.

QUICKSTEP.

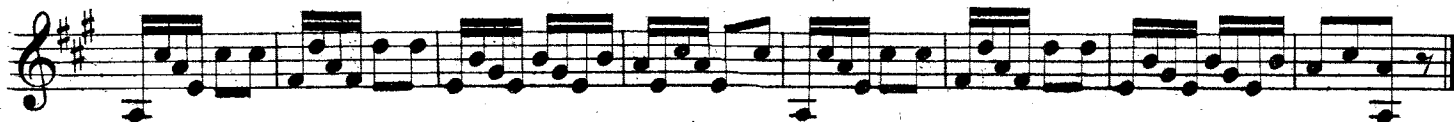
C. H. YOUNG.

INTROD.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece starts with an 'INTROD.' section consisting of the first two staves. The main body of the piece follows, featuring a variety of rhythmic patterns including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and double bar lines with repeat signs. The score concludes with a 'Fine.' marking at the end of the final staff.

## LYNN CLOG HORNPIPE.

C. H. YOUNG.



To play the following chords in C major and A minor, also the Abby March and Jumbo Jig, tune the 2d. Str. to G.

C Major.

A Minor.

# ABBY MARCH.

GEO. C. DOBSON.

# JUMBO JIG.

GEO. C. DOBSON.

The musical score for "Jumbo Jig" is written for guitar in 2/4 time. It consists of ten staves of music. The notation includes various fret positions and fingering instructions:

- Staff 1: 3d. Pos. 1 0 1
- Staff 2: 1.
- Staff 3: 2., 7th. Pos. 2. 1 1, 5th. Pos. 2. 1 1, 3d. Pos. 4 4, loco 0 1
- Staff 4: 7th. Pos., 5th. Pos., 3d. Pos.
- Staff 5: 1., 2., 2 0 1 4 0, 1 2, 4 4, 4 1 2
- Staff 6: 1., 2.
- Staff 7: 1., 2.
- Staff 8: 3.
- Staff 9: 3.

# MINOR JIG.

GEO. C. DOBSON.

Musical score for 'MINOR JIG.' in 2/4 time, featuring six staves of music. The piece includes several triplet figures and is accompanied by guitar fretting numbers: 1 3 1 3, 1 3 1 3, 2 0 2 2 1, 1 3 1 2, 0 1 0, and 0.

# CHROMATIC CLOG.

GEO. C. DOBSON.

Musical score for 'CHROMATIC CLOG.' in 2/4 time, featuring five staves of music. The piece includes chromatic runs and is accompanied by guitar fretting numbers and position markings: 3d. Pos. Barre, 3d. P., 4th. P., 7th. P., loco, 6th. Pos., 3d. P., 3d. P., and 4th. P.

# THE YORK, A NEW DANCE.

## BANJO DUETT.

Polka Mazurka.

12 Pos.

STRAUSS.

1st Banjo.

2d Banjo.

5 Pos.

6 Pos.

12 Pos.

5 Pos.

6 Pos.

*mf*

*p*

*f*

Coda.

D.C. to ⊕ then to Coda.

## R. N. C. CLOG

GEO. C. DOBSON

BANJO.

The musical score is written for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece is composed of seven staves of music. The first staff is labeled 'BANJO.' and starts with a treble clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth notes, with some triplet markings. The piece concludes with a final cadence.



This page contains ten staves of musical notation, all in G major (one sharp). The notation is written on a single treble clef staff. The music consists of a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' in a circle) throughout the piece. The overall style is that of a classical or romantic-era instrumental work.

# ENGLISH CLOG No. I

Arr. by GEO. C. DOBSON

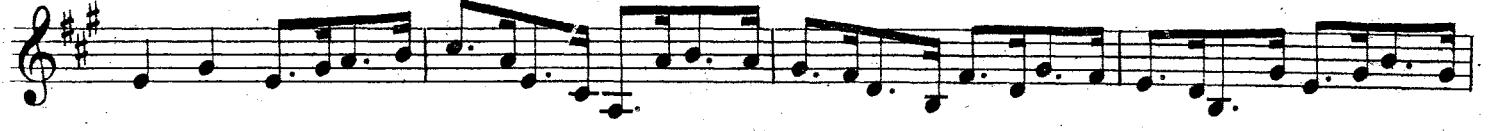


# ENGLISH CLOG

## No. 2

Arr. by GEO. C. DOBSON

BANJO. 



# FOLIO SCHOTTISCHE.

Composed for the "FOLIO"

By GEO. C. DOBSON.  
Of Boston Mass. Mch.  
1888.

Banjo.

7th. Pos. Barre. ----- Loco.

3 3 3 3 3 3

9th. Pos. -----

3 3 3 3 3 3 1 4 1

7th. Pos. ----- Loco.

3 3 3 3 3 3 4 4 1 1 3 1 4 1

3 3 3 3 3 3 4 4 1 1 3 1 4 1

3 3 3 3 3 3 4 4 1 1 3 1 4 1

3 3 3 3 3 3 4 4 1 1 3 1 4 1

8th. Pos. -----

3 3 3 3 3 3 4 4 1 1 3 1 4 1

## GEM MAZURKA

GEO. C. DOBSON

BANJO I.

BANJO II.

5 Pos.....

8 Pos.....

6 Pos.

8 Pos.

5 Pos.

3 Pos.

8 Pos.

12 Pos.....

3Pos. 8Pos.

This system contains two staves of music. The upper staff features a melodic line with various intervals and slurs. The lower staff provides a harmonic accompaniment with chords and single notes. Above the upper staff, there are two bracketed sections labeled "3Pos." and "8Pos.", with fingerings 1, 2 and 1, 2 indicated below the notes.

12Pos. 5Pos. 5Pos.

This system contains two staves of music. The upper staff has a melodic line with slurs and fingerings. The lower staff has a harmonic accompaniment. Above the upper staff, there are three bracketed sections labeled "12Pos.", "5Pos.", and "5Pos.", with fingerings 1, 1, 3, 1 and 1, 3, 1 indicated below the notes.

8Pos.

This system contains two staves of music. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. Above the upper staff, there is a bracketed section labeled "8Pos." with a dotted line extending to the right.

6Pos. 0 1 2 0 4

This system contains two staves of music. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. Above the upper staff, there is a bracketed section labeled "6Pos." with fingerings 0, 1, 2, 0, 4 indicated below the notes.

8Pos. 9 Pos. Barre 5 Pos. Barre

This system contains two staves of music. The upper staff has a melodic line with slurs and bar lines. The lower staff has a harmonic accompaniment with some double bar lines. Above the upper staff, there are three bracketed sections labeled "8Pos.", "9 Pos. Barre", and "5 Pos. Barre", with dotted lines extending to the right.

13 Pos.  
1 2 2 2 1  
9 Pos. Barre.....

5 Pos. Barre.....

4 2 1 2 3 4 0  
5 Pos.....

8 Pos.....

6 Pos. 0 1 2 0 4 8 Pos.....



# ROMANCE.

GEO. C. DOBSON.

BANJO. 



2d. Pos. Barre.

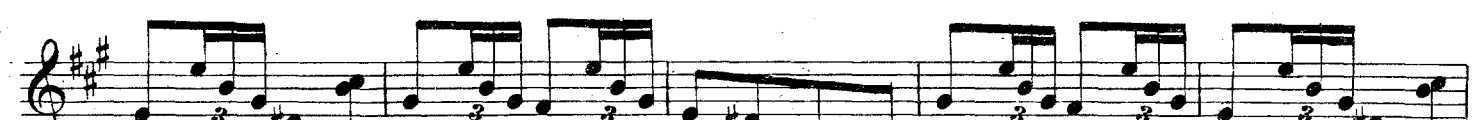


# THE JOLLY MOKE

## PLANTATION DANCE

GEO. C. DOBSON

BANJO.



# A MERRY DANCE

GEO. C. DOBSON

BANJO

The musical score is written for a Banjo in G major (one sharp) and 6/8 time. It consists of eight staves of music. The notation includes various chords, single notes, and triplets. Fingerings are indicated by numbers 1-4. A repeat sign is present in the second staff. The piece concludes with a final cadence in the eighth staff.



# SWEET MARJORAM

## WALTZ

FOR ONE OR TWO BANJOS

GEO. C. STEPHENS

BANJO I

BANJO II

The first system of music is for two banjos. It features two staves, BANJO I and BANJO II, both in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music consists of a series of chords and single notes, with some grace notes. A double bar line is present after the fourth measure.

The second system of music continues the piece. It consists of two staves with treble clefs, maintaining the key signature of three sharps and the 3/4 time signature. The notation includes chords and single notes.

The third system of music continues the piece. It consists of two staves with treble clefs, maintaining the key signature of three sharps and the 3/4 time signature. The notation includes chords and single notes.

The fourth system of music continues the piece. It consists of two staves with treble clefs, maintaining the key signature of three sharps and the 3/4 time signature. The notation includes chords and single notes.

The fifth and final system of music concludes the piece. It consists of two staves with treble clefs, maintaining the key signature of three sharps and the 3/4 time signature. The notation includes chords and single notes, ending with a double bar line and the word "Fine." written below the staff.

First system of musical notation, consisting of two staves (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Second system of musical notation, continuing the piece with two staves and the same key signature. The melodic line in the treble clef shows some chromatic movement.

Third system of musical notation, featuring a double bar line in the middle of the system. The treble clef part has a more active, eighth-note melody.

Fourth system of musical notation, continuing the melodic and harmonic development in two staves.

Fifth system of musical notation, concluding the page with a final cadence in two staves.

First system of musical notation, consisting of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, featuring a first ending bracket labeled "1." and a second ending bracket labeled "2.".

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, showing further melodic and harmonic progression.

Sixth system of musical notation, concluding the piece. It includes a first ending bracket labeled "1.", a second ending bracket labeled "2.", a dynamic marking of *f* (forte), and the instruction *D.S. al Fine.* with a dynamic marking of *p* (piano).



# URETTA SCHOTTISCHE.

STEPHEN SHEPARD.



5th. Bar. Pos. ....



5th. Bar. Pos. ....



6th. Bar. Pos. .... 5th. Bar. Pos. ....



3d. Bar. Pos. ....



3d. Bar. Pos. 5th. Bar. Pos. loco



5th. Bar. Pos. ....



D. C. al Fine.

# THE BRIGAND.

GEO. C. DOBSON.

Maestoso. Picking.  
12th. Pos. Barre.

14th. Pos. Barre.

7th. Pos. Barre.

1. 2. 4th. String. 4th. String. 9th. Pos. Barre.

4th. Pos. Barre.

1. 2. 4th. String. 4th. String.

4th. string. 4th. String. 1. 2.

Stroke. 5 loco

5 5

Picking.

Stroke.

# "VICTOR" GRAND MARCH

GEORGE C. DOBSON

**BANJO** **INTROD. Brillante**

7th.Pos. 0

**Drums**

**MARCH. Maestoso.**

12th. Pos. Barre. 4th. String.

Entered according to Act of Congress in the year MDCCCLXXXVIII, by White, Smith & Co., in the Office of the Librarian of Congress at Washington.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords and melodic lines, including a triplet of eighth notes.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments.

Musical staff 3: Treble clef, key signature of two sharps. Includes a triplet of eighth notes and a measure with a 4/4 time signature.

5th. Pos. Hold 4th. finger on F#

Musical staff 4: Treble clef, key signature of two sharps. Includes a triplet of eighth notes and a measure with a 4/4 time signature. Fingerings are indicated below the notes.

while moving back on 4th. Str. the index finger.) 5th. Pos. Barre.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments.

Musical staff 6: Treble clef, key signature of two sharps. Includes a triplet of eighth notes and a measure with a 4/4 time signature.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments.

Musical staff 9: Treble clef, key signature of two sharps. Includes a triplet of eighth notes and a measure with a 4/4 time signature.

Allegro.

(This strain, stroke.)

*a tempo.*  
Hold second finger on C#.

Hold fourth finger on B & D.

(This Strain, picking.) *Dolce.*

*Tremolo.*

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with slurs and accents. A dynamic marking of *pp* is present at the end of the staff.

Musical staff 2: Treble clef, key signature of three sharps. Continuation of the musical sequence from the first staff.

Musical staff 3: Treble clef, key signature of three sharps. Continuation of the musical sequence.

Musical staff 4: Treble clef, key signature of three sharps. Includes a triplet of notes marked with a '3' and a section labeled '12 Pos.' followed by a section labeled '14 Pos.'

Musical staff 5: Treble clef, key signature of three sharps. Includes a section labeled '12th. Pos.'

Musical staff 6: Treble clef, key signature of three sharps. Includes a section labeled '14th. Pos.'

Musical staff 7: Treble clef, key signature of three sharps. Includes sections labeled '17th. Pos.' and '5th. Pos.' with a triplet of notes marked with '1 3 1' and a '2' below.

Musical staff 8: Treble clef, key signature of three sharps. Includes sections labeled '5th. Pos.' with notes marked with '5 1' and '4 1', and a section labeled '7th. Pos.' with notes marked with '5 1' and '6 1'.

7Pos.

1. 2.

This musical score is written on eight staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. A dashed line above the staff indicates a section of seven measures, labeled "7Pos.". The second staff contains two first endings, labeled "1." and "2.", which are enclosed in brackets. The first ending leads back to the beginning of the section, while the second ending concludes the piece. The remaining six staves consist of a continuous sequence of chords and melodic lines, primarily using eighth and sixteenth notes, with some rests and ties. The key signature remains consistent throughout the piece.



# MELODY.

(To be played by the tremolo all on the 3d. String.)

GEO. C. DOBSON.

Andante con espress.

*ad lib.*

The first two staves of the musical score. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of a series of eighth and quarter notes, ending with a fermata. The second staff continues the melody with similar rhythmic values and a fermata at the end.

The third staff of the musical score, continuing the melody from the previous staves. It features a series of eighth and quarter notes, concluding with a fermata.

Har.

*ad lib.*

The fourth staff of the musical score, marked with a 'Har.' (Harmonics) instruction. It shows a series of notes with a fermata at the end, indicating where to apply natural harmonics.

Andante Doloroso.

Picking.

The fifth staff of the musical score, marked 'Andante Doloroso' and 'Picking'. It features a series of notes with a fermata, followed by a series of chords with fingerings (1, 2, 3) indicated below the notes.

The sixth staff of the musical score, continuing the picking section. It shows a series of chords with fingerings (1, 2, 3) indicated below the notes.

*ritard.*

*tremolo.*

The seventh staff of the musical score, marked with 'ritard.' and 'tremolo.' It shows a series of chords with fingerings (1, 2, 3) indicated below the notes, followed by a series of notes with a tremolo effect.

*ad lib.*

The eighth and final staff of the musical score, marked with 'ad lib.'. It features a series of notes with a fermata at the end.

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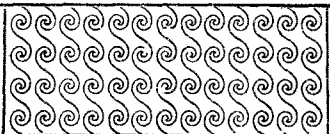
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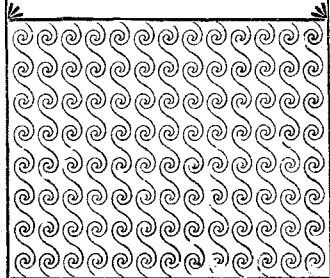


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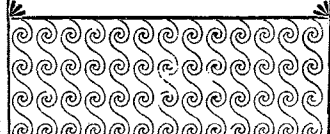
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