THE

BANJO MADE EASY.

—A—

QUICK ROAD TO PROFICIENCY.

A SIMPLIFIED, PRACTICAL, AND THOROUGH GUIDE.

BY

FRANK B. CONVERSE,

THE ACKNOWLEDGED AUTHORITY.

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THE BANJO MADE EASY.

Read Attentively the Introduction to the Learner.

In presenting "The Banjo made Easy," the author would say that he has sought to prepare a work that should accomplish all the title may imply,—A QUICK ROAD TO PROFICIENCY IN THE ART OF PLAYING THE BANJO. In order to do this he has carefully formulated the results of his life-long experience in teaching this instrument, and systematized a method which has uniformly proved the most practical and rapid, for imparting instruction, and, consequently insuring the most gratifying results.

IF WE ENGAGE IN A CAREFUL AND RIGID ANALYSIS OF THE ART OF PLAYING THE BANJO, IT WILL BE FOUND TO COMPREHEND BUT VERY FEW FUNDAMENTAL, OR BASIC PRINCIPLES, AND THESE, THOUGH OF THE BROADEST APPLICATION, YET, IN THEMSELVES, ARE VERY SIMPLE, VERY PLAIN, EASY TO BE COMPREHENDED AND QUICKLY ACQUIRED, EVEN BY THOSE POSSESSED OF BUT A MODERATE MUSICAL CAPACITY; AND THE LEARNER HAVING ONCE MASTERED THESE, WILL BE SURPRISED AT REALIZING HOW VERY FAR HE ALREADY HAS ADVANCED TOWARD THE ATTAINMENT OF HIS DESIRE.

This, to the novice, may well seem an incredible statement, particularly so when listening to one skilled in the mystery of manipulating the strings of his instrument. To watch his fingers,—gliding, shifting, jumping—as it were—nimbly up and down, back and forth upon the fingerboard; deftly, and with unerring precision, pressing the strings now here, now there, and always at the very frets necessary to obtain the required sounds. All this cannot but be bewildering to him until, lost in amazement at the seemingly illimitable variety of movements, his courage fails in the belief that none but those specially endowed can ever hope to achieve like results. But let him not despair. He should reflect that "all things have a beginning." That the very player to whom he has listened, and whose marvellous manipulations have so astonished—and discouraged him, *made a "beginning" at one time;* that his remarkable proficiency is not a "gift from the gods,"—a divine inspiration, or that he found a royal road to its attainment. On the contrary, he *began just where all beginners must,*—with the very first and simplist movement, and advancing with some systematic order of progression; thoroughly mastering each movement before undertaking the next, which, though inter-dependent, yet rising to a higher plane,—when lo, he astonishes you with the brilliancy of his execution! Therefore, we would say to the beginner: Take courage. You, also, can accomplish the same if you honestly so desire. It requires only patience, application and steadiness of purpose. Remember that what so pleased and astonished you is not so difficult of accomplishment as, from your inexperience, it appears. Remember the requirements for success are few:—Persistency, thoroughness in acquiring each successive step, and strict observance of the rules. Practice vigorously. Remember that execution is purely gymnastic,—as much so as swinging clubs, or dumb-bells, or the practice of acrobatic feats, and that proficiency in either is to be acquired only by persisting in systematic and vigorous exercise.

"The Gymnast," says Prof. Rector V. Smith, President of the Royal Gymnasium, "exercises his limbs through preparatory exercises. How, therefore, is it possible for the player of the Piano, or Violin (Banjo may be included.—*Author*) to dispense with this gymnastic preparation of the joints and fingers?"

That the strings must be manipulated by the fingers, will hardly be questioned, but more is required. The fingers are sustained in their action by the hand, and this by the forearm, the shoulders, and, in fact, we may well say, the entire person is involved in the exercise. Therefore not only should the fingers receive most careful attention, but equally the hands, arms, etc. Each finger should be made to undergo separate and careful training in order to acquire force, accuracy of touch, sensitiveness, evenness of pressure, and independent action.

In brief, we recommend a strict and faithful observance of the instructions herein given. All the rules and principles exemplified in this work have been derived from the author's experience of more than a quarter of a century, and their reliableness and effectiveness most abundantly tested, thereby placing them far beyond the stage of experiment. And, in every instance of their faithful observance, they have, without exception produced the most gratifying results. Remember that "the all important" depends upon the fundamental principles. Therefore master them at the outset and, no matter how far one may advance in the elaborations of execution, they will ever be found in attendance aiding him to overcome all difficulties.

Respectfully,

THE AUTHOR.

THE BANJO MADE EASY.

THE ELEMENTARY PRINCIPLES OF MUSIC.

The elementary principles, and rudiments of music are here given only in brief, as in conformity with the practical plan of imparting information observed throughout this work, it has been deemed more advantageous to the learner, to introduce the various subjects at the time when, in the order of advancement, they most naturally occur, and where they will be illustrated in the pieces, and recieve practical treatment.

MUSIC IS MELODY, OR HARMONY; a succession of sounds so modulated to please the ear, or a combination of simultaneous sounds in accordance, or harmony.

A TONE is a musical sound, having pitch—degrees of elevation—which may be definitely determined according to established principles.

A SEMITONE is the smallest interval used in music.

A TONE INTERVAL consists of two semitones.

MUSICAL SOUNDS are represented by characters called NOTES, OF WHICH THERE ARE SEVEN VARIETIES.

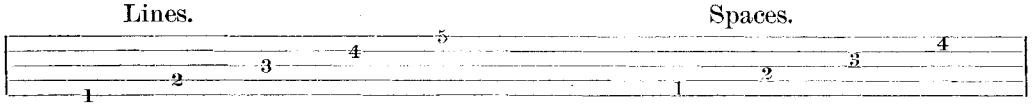
THE NOTES ARE WRITTEN on five parallel lines or in the intermediated spaces.

THE STAFF, OR STAVE is the name given to the five parallel lines and their four spaces collectively, and comprises NINE DEGREES.

THE CLEF is a sign placed at the beginning of the staff, and establishes the name of one particular line, from which the names of all the others are determined.

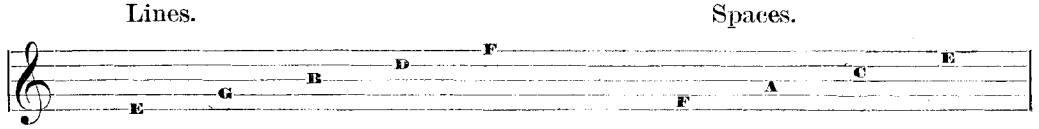
ADDED, OR LEDGER LINES are short lines placed above or below the staff, and parallel with the regular staff lines, for the purpose of extending the compass of the staff whenever it becomes necessary to write the notes higher or lower than the staff.

THE STAFF OR STAVE.

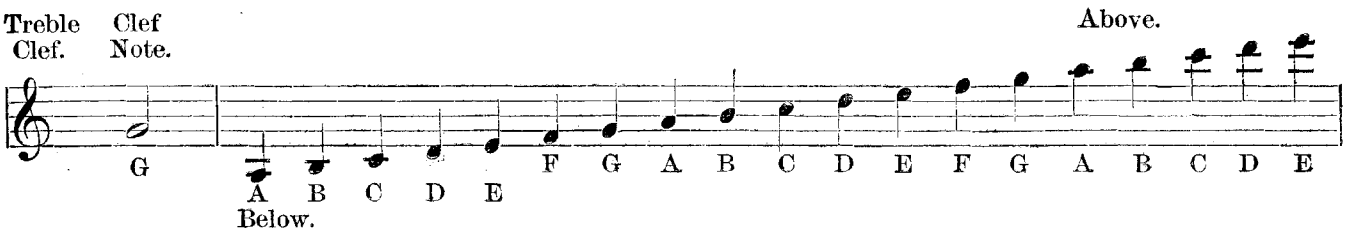


The degrees of the staff are named after the first seven letters of the Alphabet, viz., A, B, C, D, E, F, G. These comprise all the letters used in music.

NAMES OF THE DEGREES OF THE STAFF.



THE STAFF EXTENDED BY LEDGER LINES. THE CLEF, AND CLEF NOTE.

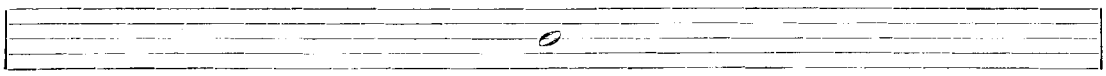


It will be seen that the seven letters from line to space follow in alphabetical order, and as only the first seven letters are used for naming all the notes, in the general extension of the scale series these letters are necessarily repeated, consequently the eighth from any letter bears the same letter name, and is called its OCTAVE.

MUSICAL SOUNDS HAVE DURATION—longer or shorter—which is represented by the different forms of the notes.

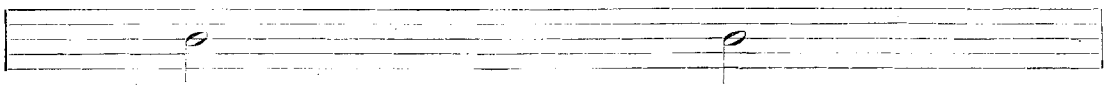
THE DIFFERENT KINDS OF NOTES AND THEIR COMPARATIVE VALUES.

Whole Note.



Equal to

Half Notes.



Equal to

Quarter Notes.

Equal to

Eighth Notes.

Equal to.

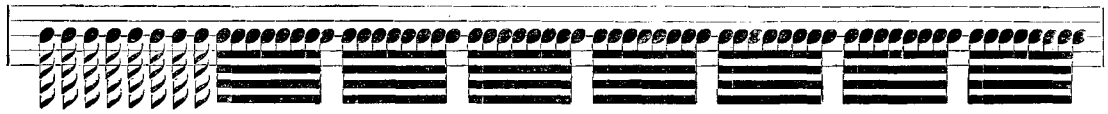
Sixteenth Notes.

Equal to

Thirty-second Notes.

Equal to

Sixty-fourth Notes.



All the notes have corresponding RESTS (marks of silence). These must be allowed an equal duration of time as the notes they represent.

TABLE OF RESTS.

Whole. Half. Quarter. Eighth. Sixteenth. Thirty-second. Sixty-fourth.

TIME, MEASURES, BARS, DOUBLE BARS, ETC.

As before stated, every tone has some duration. The time (duration) given to a note is called its "value."

It cannot be decided from the form of a note how long its duration should be—there being no definite length of duration for a tone. This is determined relatively to the time given to the various tones in the same piece. An understanding of the tempo, (time of pieces) will be acquired by experience.

THE TIME SHOULD BE COUNTED ALOUD.

For greater convenience in counting, or beating the time of a piece, it is divided—to the eye only—into equal portions called MEASURES, by short lines, called BARS, drawn across the staff. These bars are only for convenience in counting, and have neither time nor duration.

DOUBLE BARS denote the end of a strain. They are also placed at the end of a piece.

DOTS, placed on either side of double bars, indicate that the strain on the side with the dots is to be repeated.

TIME.

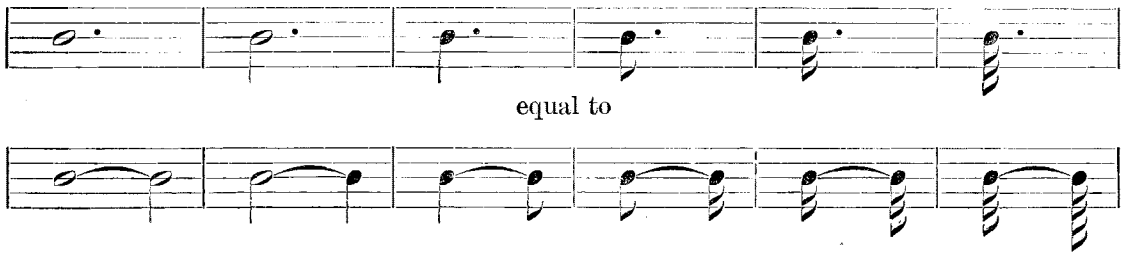
TIME, is the dividing of sounds into equal parts, or quantities. Time is analyzed by counting according to the relative value of the notes.

DIFFERENT VARIETIES OF TIME.

The upper figure denotes the number of parts, or counts in a measure; the lower figure the kind of note (or its equivalent) required to fill each of the parts.

DOTTED NOTES AND RESTS.

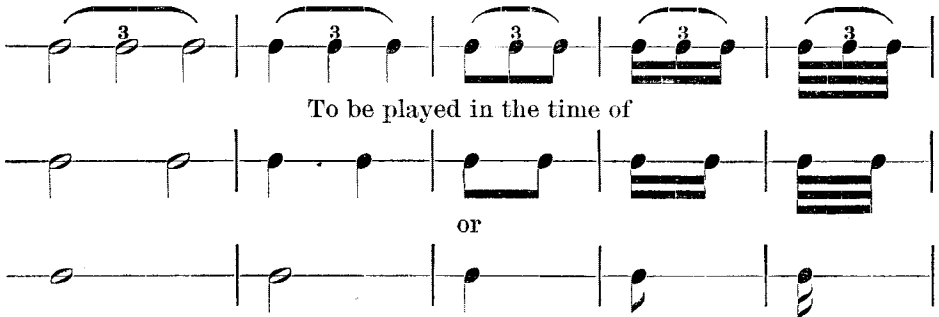
A DOT placed immediately following a note, or rest, adds one half to its own value in time. If two dots follow, the second dot increases the duration one half the value of the first dot.



The curved line joining the two notes in the lower staff is called a TIE. It literally ties the two notes so that but the first one is sounded, but it is allowed the full time of both.

TRIPLETS AND OTHER GROUPS.

THE TRIPLET is a group of three notes, with a figure 3, and (usually) a curved line written over or under it. It is played in the time of two notes of the same denomination.



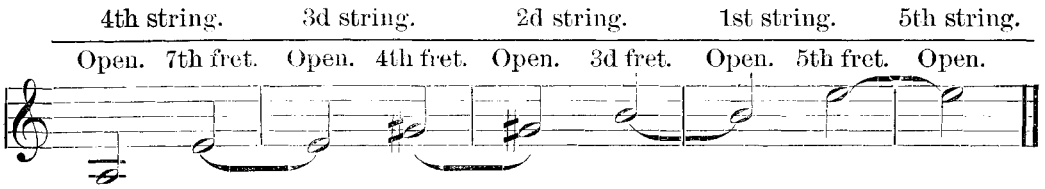
THE QUARTUPLET, marked by the figure 4, comprises four notes, to be played in the time of two.

THE SEXTUPLET, marked by the figure 6, comprises six notes, to be played in the time of four. Other combinations can be made.

*TUNING THE BANJO.

The strings are numbered from one to five,—the 5th being the short string. The 4th (the bass, or "silver" string) is tuned to the tone produced by an A tuning fork, a pitch pipe, or piano. Having established this tone, press, or stop that string at the seventh fret, which will give the tone E, to which tune the 3d string. Now stop this string at the fourth fret producing G♯, the tone to which the 2d string must be tuned: Then stop the 2d string at the third fret giving B, to which tune the first string: Now stop the 1st string at the fifth fret, which will give E, to which tune the 5th, or short string.

THE PROCESS OF TUNING ILLUSTRATED.

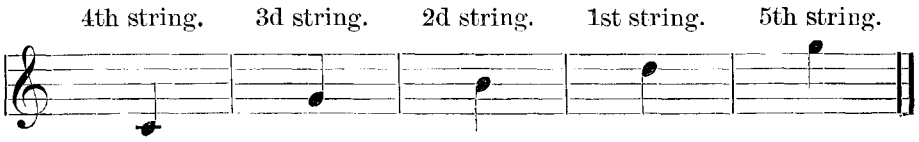


In the regular course of the study of music the key (scale) of C is the first explained, it being the natural key, that is, requiring neither sharps nor flats to form the signature. (the Signature is explained in SIGNATURES) This, however, applies to the Theory of Music, and does not imply that any string of the Banjo should be, either called C, or pitched to that tone as established.

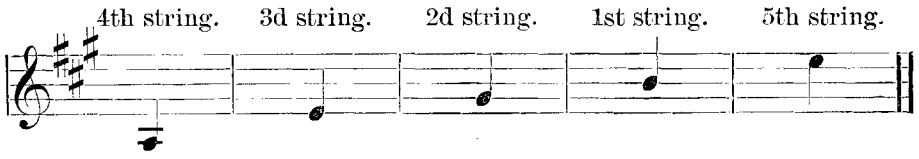
In its infancy the Banjo was tuned as follows:—4th string to A, 3d string to E, 2d string to G♯, 1st string to B, and the 5th string to E, an octave above the 3d string, (as shown above), the letters defining the intervals between the strings. This became the standard tuning. This, however, as far as the pitch of the instrument is concerned, is not adhered to, other than as regards the intervals, but is left quite to the wish or preference of the performer, or modified by circumstances, as when playing with other instruments, or selecting a pitch to agree with a particular voice register.

However, in reading music the standard tuning is observed. This need create no confusion, if it will be remembered that *the name of the string is not affected by the change of pitch;* that is to say, for example, A (4th string) pitched to any degree of the scale would still continue to be read as A, and so of the other strings. If, for instance it should be found desirable to pitch the Banjo to C, the 4th (bass) string would be tuned to that tone (Piano), the 3d string to G, the 2d string to B, the 1st string to D, and the 5th string to G,—an octave above the 3d string as follows:—

THE BANJO PITCHED TO C (Piano).



Would be read as



HOW TO HOLD THE BANJO.

The player should sit in an easy, upright position, with both feet upon the floor; the rim of the instrument resting on the front of the right thigh, with the finger-board extending to the left hand which should receive and retain it on a line about level with the shoulder. The Banjo should be slanted against the right breast just sufficient to obtain a restful position for the instrument.

*Much of what is here given relating to Tuning; holding the Banjo, etc., is extracted in brief from the Author's great work—"Analytical Method for the Banjo,"—the most compendious and exhaustive treatise on the Banjo ever issued, published by HAMILTON S. GORDON.

POSITION OF THE LEFT HAND AND ARM.

The elbow should be held a few inches from the side, sufficient to avoid as much as possible the curving of the wrist. The neck should fit well in the fork of the hand formed by the forefinger and thumb, pressing the inner side of the knuckle near the nut, with the thumb grasping the neck above (towards the bridge) the first fret, and extending about at a right angle with the line of the finger-board. Avoid slanting the thumb toward the nut, which would shorten the "reach" and tend to disarrange the position of the arm and wrist, and multiply unnecessarily the movements of the hand. The wrist should always remain nearly straight and back of the neck. It is undesirable to press the palm of the hand against the neck. In exercising, press the strings firmly to obtain a good tone. This will also strengthen them. The fingers should be held curved over the strings.

THE RIGHT HAND.

The right fore-arm rests lightly upon the edge of the rim, high enough and far enough over to enable the finger tips to press the strings; the wrist arched sufficiently to admit of a graceful curving of the fingers. In playing, the fingers are drawn in a natural manner toward the palm of the hand. The strings must not be lifted or pulled up, as they would then produce an unpleasant snapping upon the finger-board, but should be drawn obliquely, thus obtaining a full, pure vibration. It is not advisable to commence by resting the little finger on the "head" of the instrument, as it restrains the free action of the fingers. In executing certain passages the little finger will involuntarily take that position, and such exceptions are deemed permissible.

HOW TO PRACTICE ADVANTAGEOUSLY.

"Practice makes perfect" only when it is properly done. The beginner is apt to attach too little importance to the necessity of vigorous and methodical practice, and, as a consequence much time is wasted. Practice, to be efficient, must combine method with diligence, otherwise bad habits will be acquired, and errors become confirmed and more difficult to overcome. It is therefore essential that the learner should begin right

A thorough understanding and mastery of the elementary principles is absolutely necessary, for upon this knowledge will depend all future progress.

In practice if there are but two notes to be played, still these two notes must be well done, and therefore they should be repeated until it has become habitual to do them well.

Never pass a mistake but, at once commence the passage or movement and play it over and over again until it is mastered.

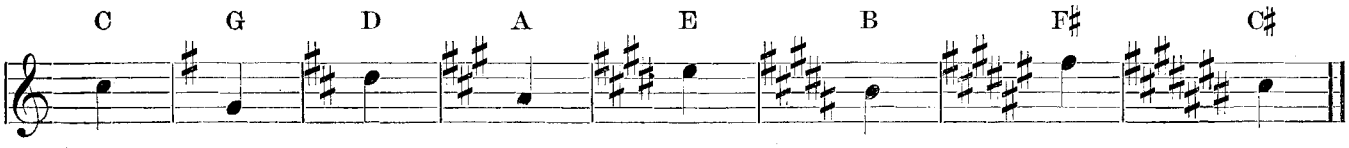
Practice slowly at first, and when the passage is done correctly, increase the rapidity to the desired movement.

Much time will be saved by selecting and practicing the difficult points of a piece separately, also by practicing a piece in small portions, joining the portions as fast as mastered.

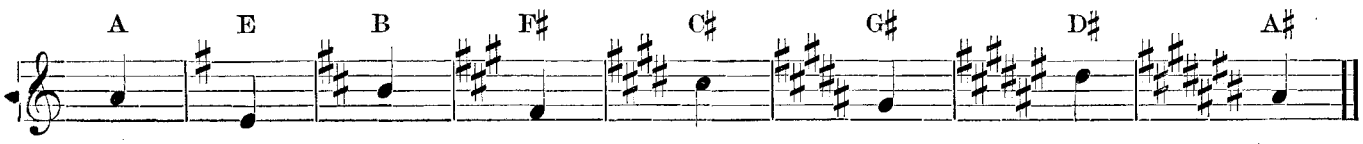
TABLE OF THE MAJOR AND RELATIVE MINOR KEYS.

This table is given principally for reference.

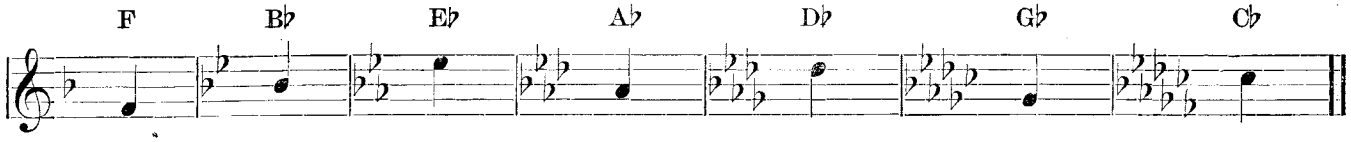
MAJOR KEYS WITH SHARPS.



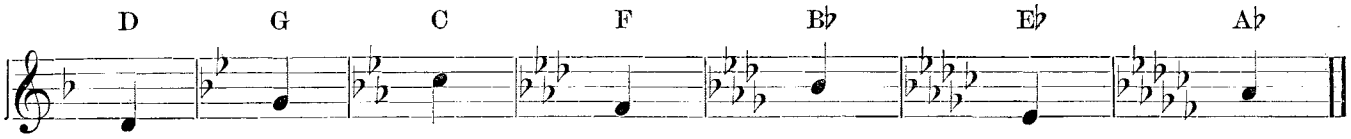
RELATIVE MINOR KEYS.



MAJOR KEYS WITH FLATS.



RELATIVE MINOR KEYS.



SHARPS, FLATS, AND NATURALS.

A SHARP (♯) placed before a note, raises it one semitone (half tone).

A FLAT (♭) placed before a note, lowers it one semitone.

A NATURAL (♮) restores a note that has been affected by a sharp or flat to its original sound.

ILLUSTRATION.

C Natural. Raised by a Sharp. Restored by a Natural.

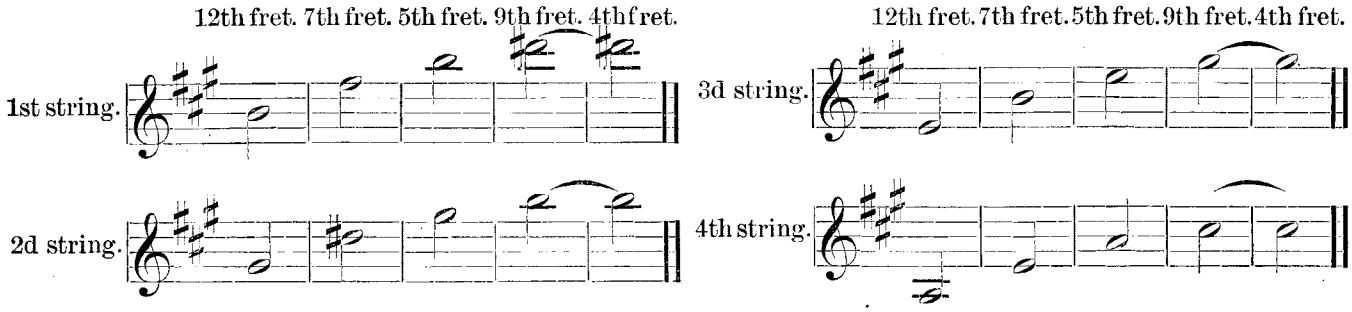
B Natural. Lowered by a Flat. Restored by a Natural.

Sharps or flats placed at the beginning of a piece, are called the SIGNATURE, and they affect all notes of corresponding names throughout a piece.

HARMONICS.

Harmonic tones are produced by causing a string to vibrate in sections. The touch of the left hand fingers must be firm but light, and, as soon as the string is struck with the right hand, quickly removed. Pressing the string will destroy the effect.

THE MOST FAMILIAR HARMONIC TONES.



Harmonic tones sound an octave higher than written.

HARMONIC TONES AT EVERY FRET.

The entire Chromatic scale may be made in harmonic tones, as follows:—The natural, and the harmonic octave of each open string is found at the 12th fret—one half the length of the string: The fifth string, being shorter, its one half length is at the 18th fret. Now if a string be stopped at any fret, its octave—both natural, and harmonic—will be found at the 12th fret above the stopped fret.

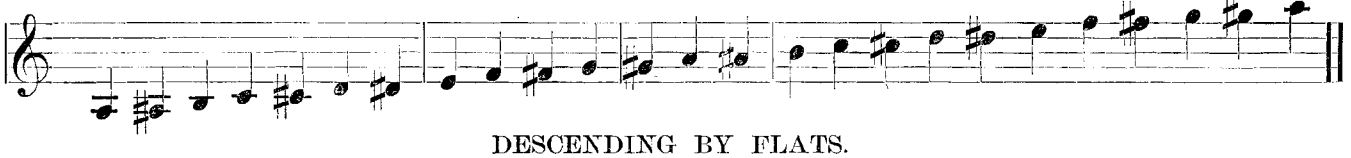
The harmonic sounds are really produced as above, but, in this case, one hand does the work that before required two. This is accomplished by holding the left hand over the strings at, for instance, the 12th fret, extending the first (or second) finger and placing its tip lightly upon the string *at the 12th fret* from where the string may be stopped. If an open string, then at the 12th fret. Then, with the thumb, well drawn back under the hand, vibrate the string, at the same time removing the tip of the finger, and producing the harmonic tone.

CHROMATIC SCALE IN HARMONICS.

Press the strings with the left hand as in the ordinary way, and proceed from fret to fret, and string to string while carefully observing to place the tip of the finger of the right hand at the 12th fret from the open, or the stopped note. When required, scales may be played on each string in this manner.

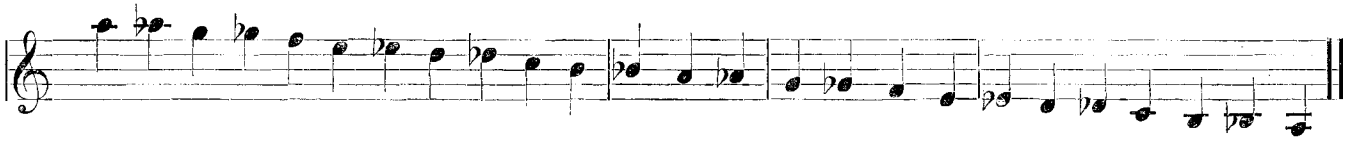
ASCENDING BY SHARPS.

Fret. 12. 13. 14. 15. 16. 17. 18. 12. 13. 14. 15. 12. 13. 14. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.



DESCENDING BY FLATS.

Fret. 22. 21. 20. 19. 18. 17. 16. 15. 14. 13. 12. 14. 13. 12. 15. 14. 13. 12. 18. 17. 16. 15. 14. 13. 12.



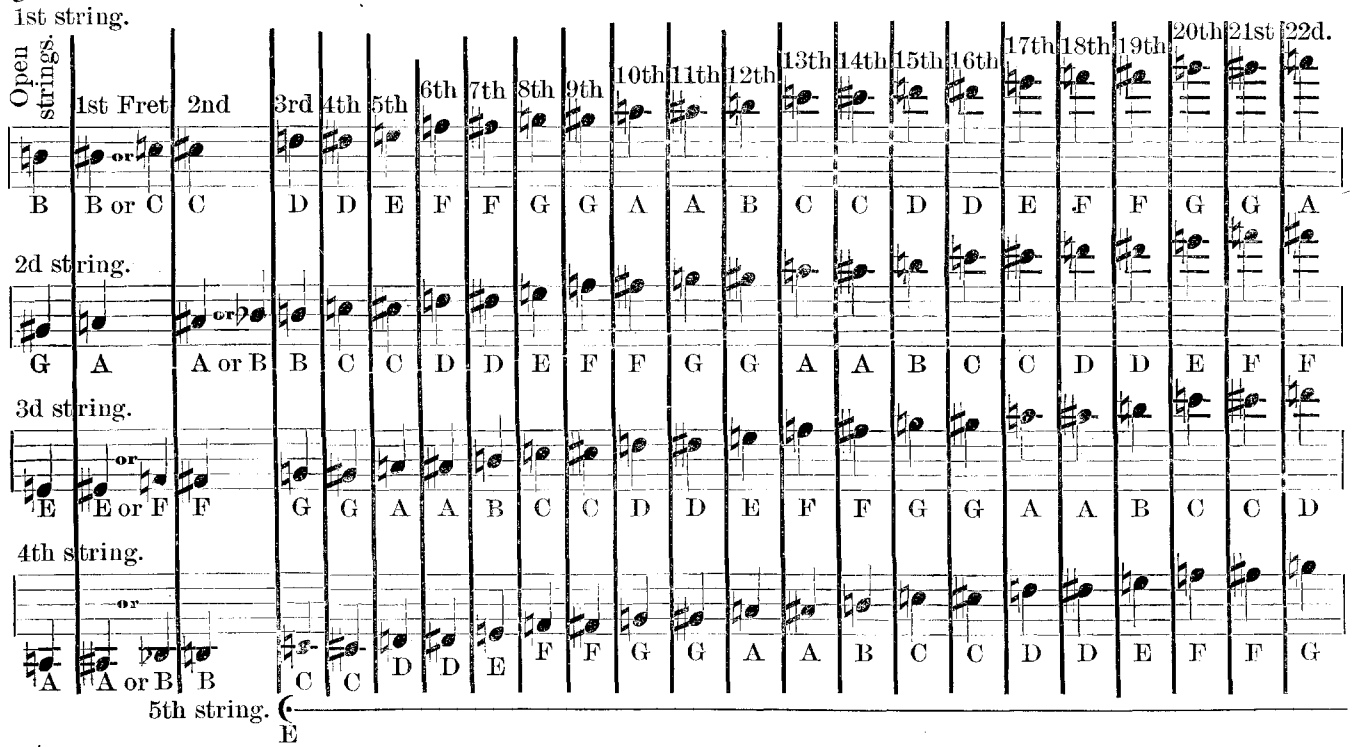
THE COMPLETE FINGER-BOARD OF THE BANJO.

This diagram shows the position of the notes on the staff that are to be found at each fret upon the finger-board, and will be of assistance to beginners in correctly locating the various Positions and Barres.

The Positions throughout this work are designated by a numeral and asterisk, placed above the staff, thus:—

8*

the figure denoting the fret at which the lowest *stopped* note of the chord is to be found.



The 5th string (octave of the 3d string) produces the "unison" of the 1st string when both are stopped at the same fret.

NOTICE.

In the theory of Harmony and Modulation, the names of notes are often required to be changed enharmonically, or *in name only;* for example, B♯ (on the first string and 1st fret) may be written C♮; A♯ (second string) and B♭ are the same in tone, and stopped at the same fret; E♭ or D♯; D♭ or C♯, &c. A knowledge of this will enable the learner to locate the flats.

FAVORITE KEYS.

The Banjo can be played in any Key, but like the Guitar, it has its favorite ones, or those easiest of execution, viz: A, 3 Sharps (Natural key of the Banjo); E, 4 Sharps; B Major, 5 Sharps; D Major, 2 Sharps; G Major, 1 Sharp; F and B flat; A Minor and C Major, (Natural Signature); F♯ Minor, 3 Sharps; C♯ Minor, 4 Sharps; B Minor, 2 Sharps; E Minor, 1 Sharp, &c.

PLAIN SCALE EXERCISES IN THE FAVORITE KEYS.

The learner should become familiar with the Keys and their Signatures, and, taking the standard key A, compare their differences (in Sharps or Flats) with it. For example, take the key of G—one Sharp forming the signature. Now, in the standard key A—the Fs, C, and Gs, establish the key by being sharped notes: In the key of G only the Fs are to be sharped, therefore the Cs, and Gs must be played natural, or one semitone lower than in the standard key. By this manner of reasoning the learner will be able to comprehend all the keys.

SIGNS FOR FINGERING.

An "open" string is the natural string extending from the Bridge to the Nut; it becomes "closed," or "stopped," when pressed firmly upon the finger-board by a finger of the left hand.

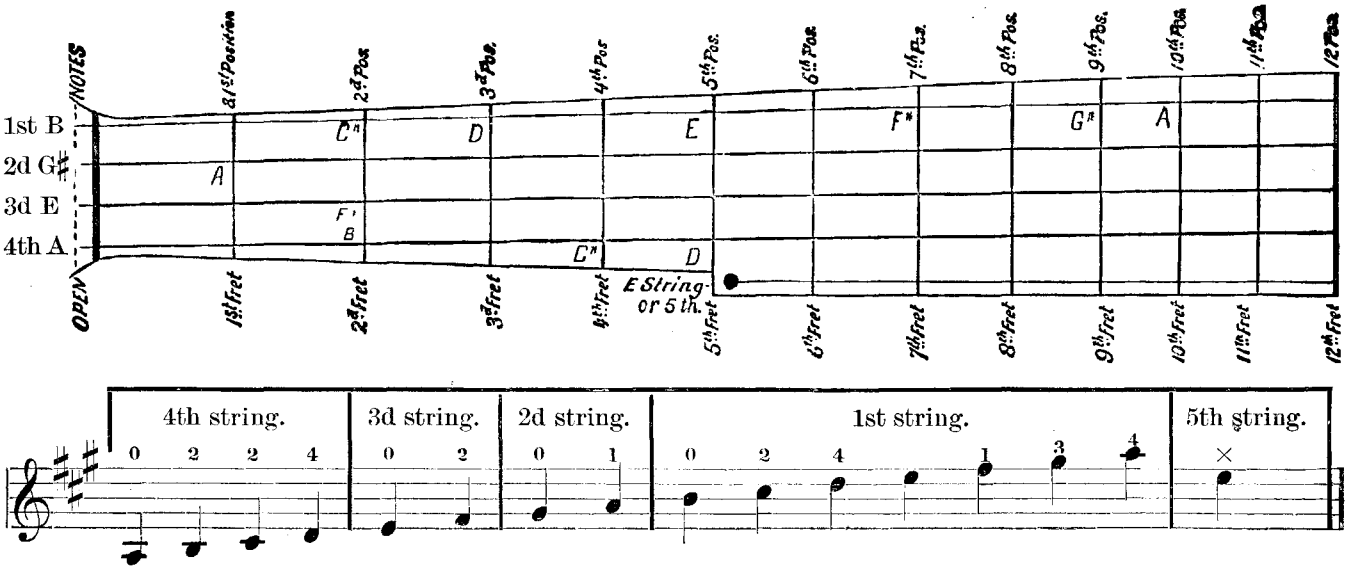
The fingering is indicated by figures written above or below the notes, as follows:—

LEFT HAND. Written above the Notes.		RIGHT HAND. Written below the Notes.	
An open string by	0	The thumb by	×
The index, or first finger	1	The index, or first finger	1
The second finger	2	The second finger	2
The third finger	3	The third finger	3
The fourth (little) finger	4	The fourth	4

In the author's former works on the Banjo, the fifth (short) string is distinguished by being written with a double stem, the upper one resembling a sixteenth note, but as this resemblance has, at times, been found to mislead, he has deemed it advisable to adopt, in this work, the sign ×, placed above the note required to be made on that string; when written below it indicates the action of the thumb on some string other than the fifth.

SCALE OF THE BANJO, SHOWN ON THE FINGER-BOARD.

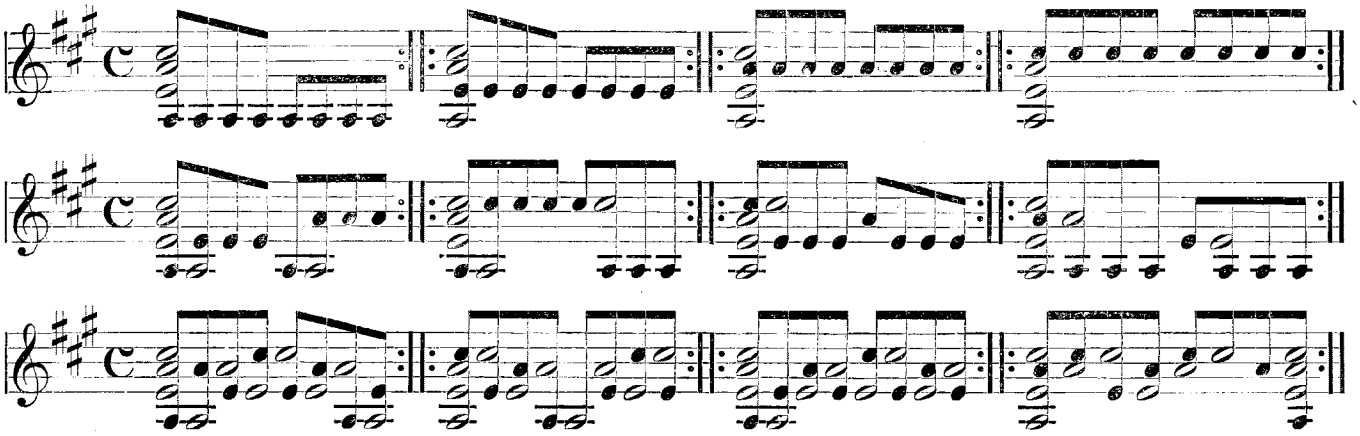
TWO OCTAVES.



*FINGER GYMNASTICS.

The following twelve exercises are given for strengthening the fingers, and acquiring for each a separate and independent action. Play only the black notes. The half notes are not sounded, but employed to show where the fingers are placed at the commencement of the exercises. The half notes are pressed firmly, during the time the black notes are vigorously sounded with the proper finger. Practice each exercise vigorously, slowly at first, and gradually increasing in speed as the fingers become stronger and more independent in their action. This is an invaluable exercise, and should be practiced daily, as any other gymnastic exercise, even when well advanced in playing. The natural position, as shown above, is retained throughout. After a time, other positions may be taken, to vary the practice.

PRACTICE THE FIRST FOUR WELL AND MASTER THEM THOROUGHLY BEFORE TRYING THE OTHERS.

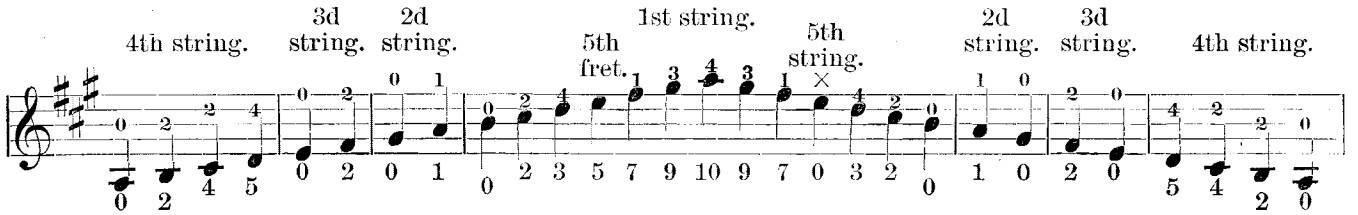


SCALE PRACTICE.

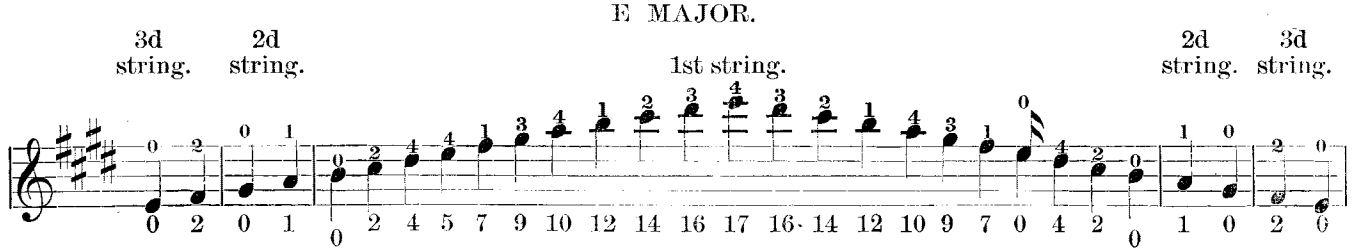
The figures above the notes are for the left hand fingering; those placed below the notes designate the frets at which the notes are found.

The scales are here given in order in which they are illustrated and applied in this work.

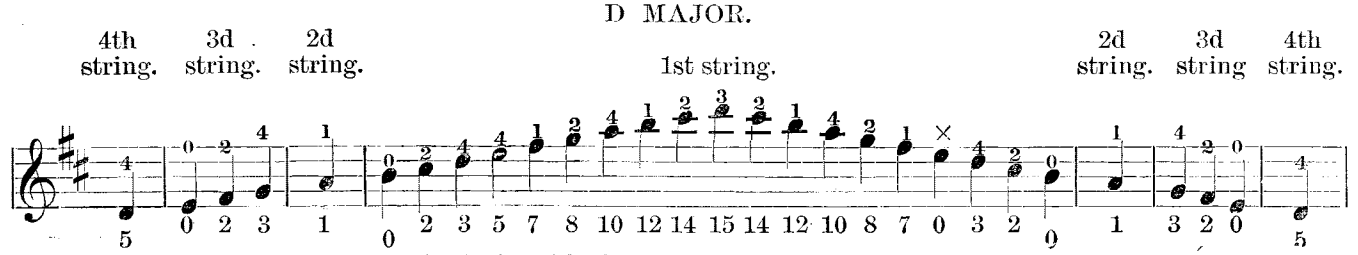
A MAJOR. Natural Key of the Banjo.



E MAJOR.

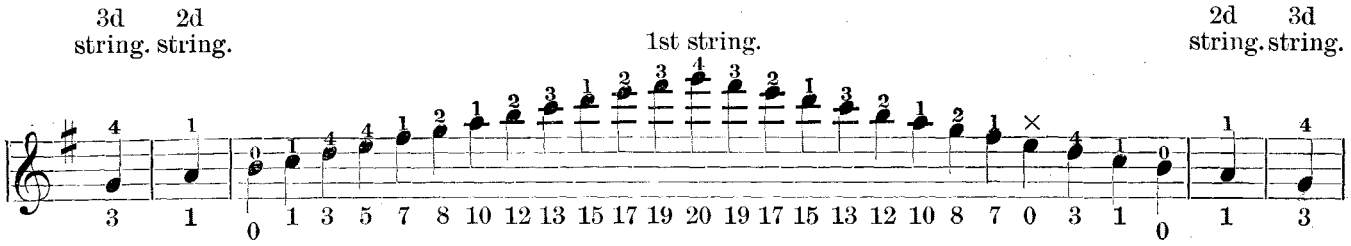


D MAJOR.

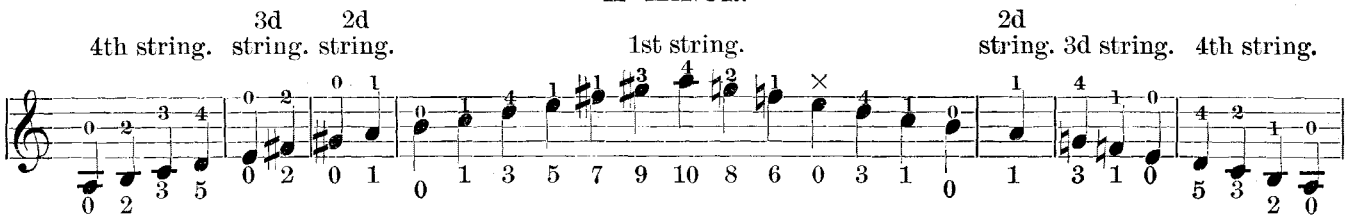


*Extract, from the Author's great work—Analytical Method for the Banjo.

G MAJOR.

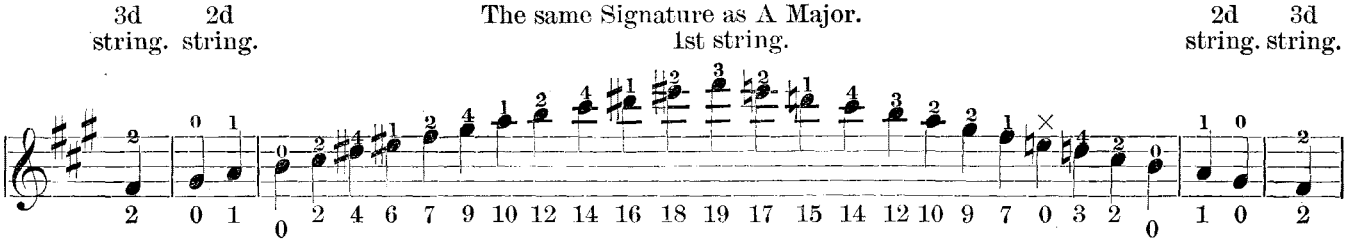


A MINOR.



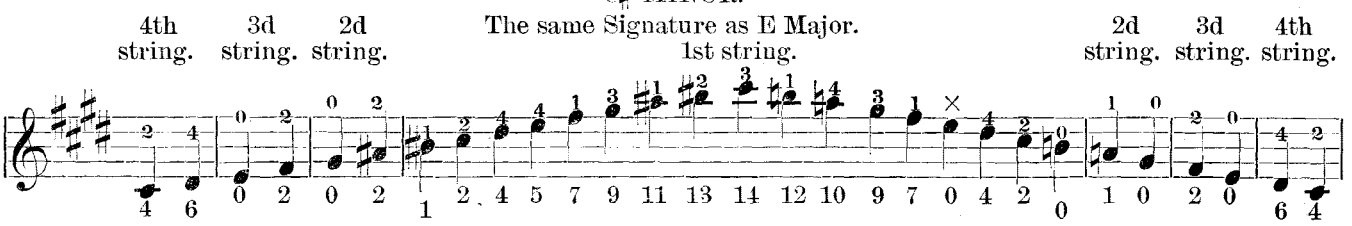
F♯ MINOR.

The same Signature as A Major.



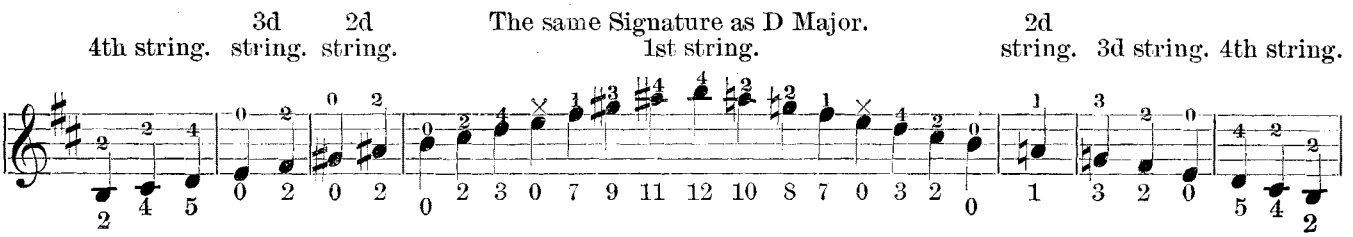
C♯ MINOR.

The same Signature as E Major.



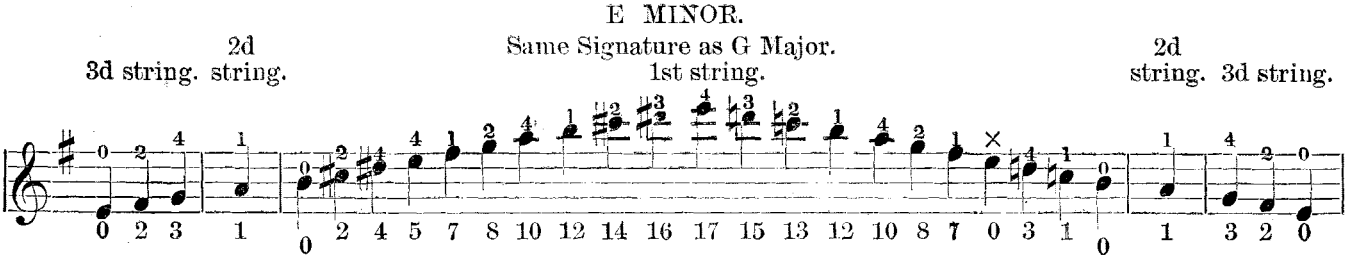
B MINOR.

The same Signature as D Major.



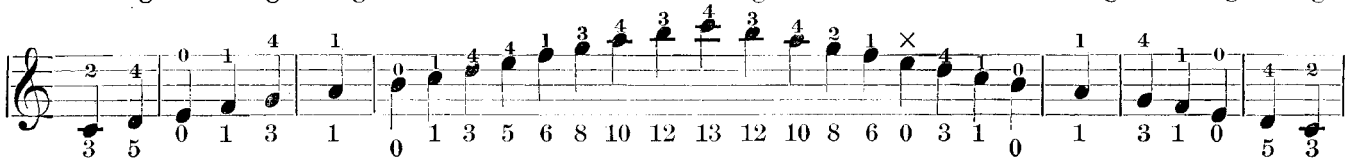
E MINOR.

Same Signature as G Major.



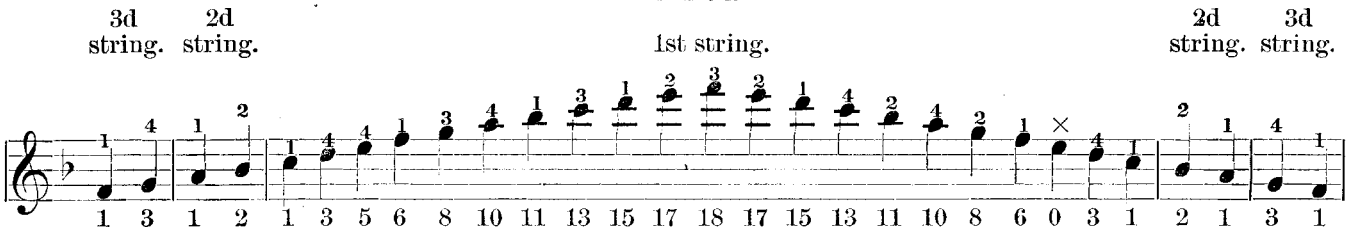
C MAJOR.

4th string. 3d string. 2d string. A is its relative Minor. 1st string. 2d string. 3d string. 4th string.



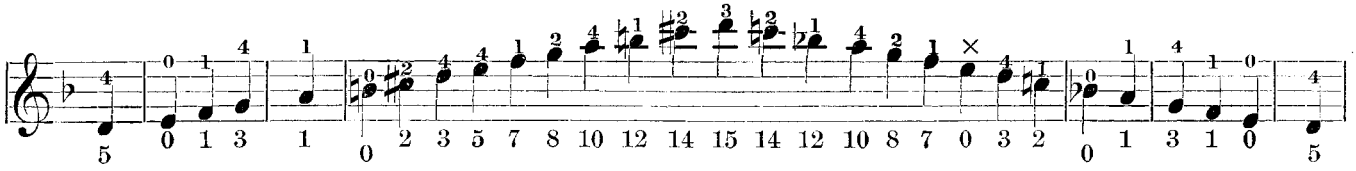
F MAJOR.

3d string. 2d string. 1st string. 2d string. 3d string.



D MINOR.

4th string. 3d string. 2d string. Same Signature as F Major. 1st string 2d string. 3d string. 4th string.

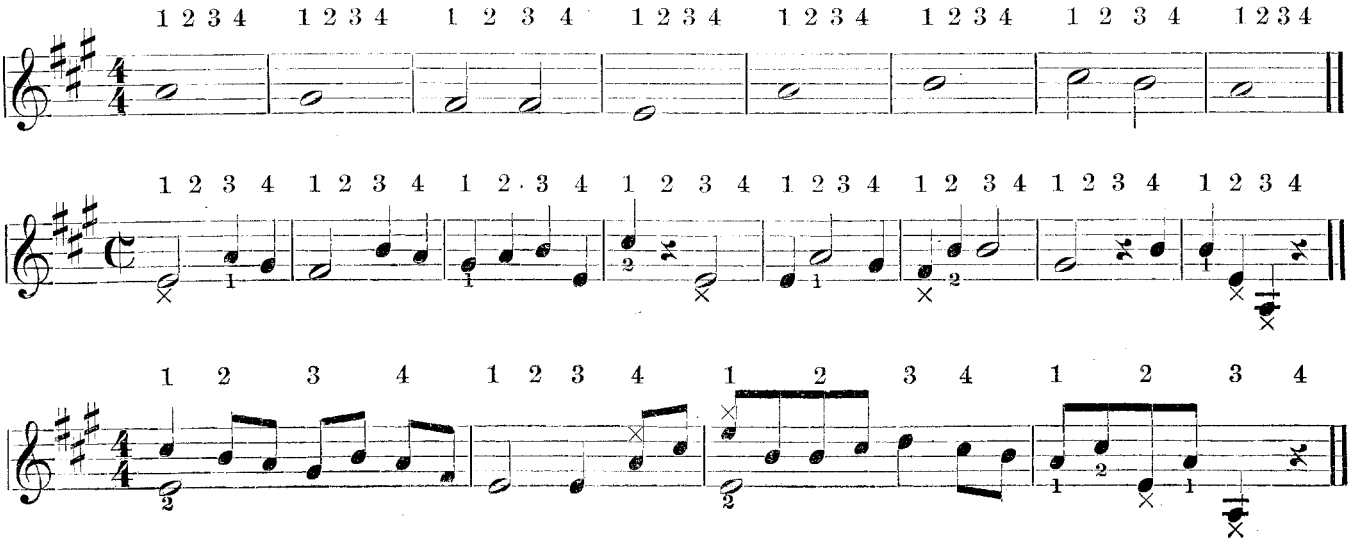


TIME EXERCISES.

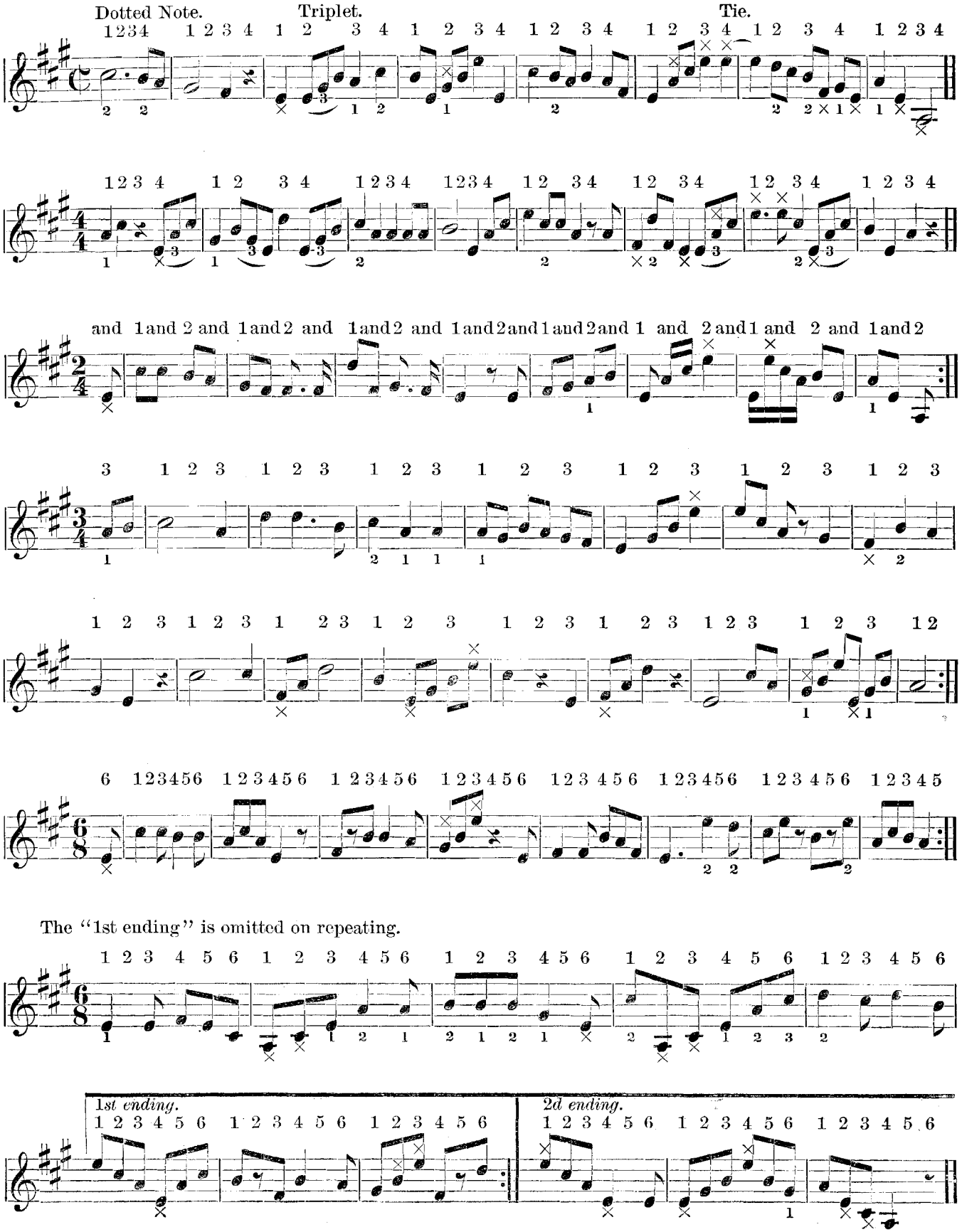
The following exercises are designed principally for mental study, that the learner may become familiar with the different varieties of time; divisions of the measures; note combinations, rests, dotted notes, &c. Without this knowledge it will be impossible to pursue the study intelligently.

The numerals written above the notes, are the counts. Mark the time by counting aloud. It is also desirable to beat the time with the foot, as the united occupations tend to fix the attention to a greater degree.

Count at the instant of sounding the note.



Introducing the Dotted Note, Triplet, and Tie.



The "1st ending" is omitted on repeating.

MISCELLANEOUS FINGERING.

LEFT HAND MOVEMENTS.

THE PULL, THE SLUR, THE SLIDE.

The left hand may frequently relieve the right by pulling, and thereby sounding a string. The movement is called a "pull," and is indicated by a half circle drawn under the left hand finger sign, thus, 1 2, &c, the figure indicating the finger required to pull the string. The hand and remaining fingers should be held as steadily as possible, and the finger drawn forcibly, pulling the string a little to one side.

When two or more notes occurring on the same string, are to be pulled in succession, the fingers required must all be placed upon the string at the same time, and, in pulling, the finger holding the next lower note must retain it firmly the proper length of time.

THE SLUR is indicated by a curved line joining the left hand finger signs, 1 2; the first note is generally struck, and the slurred note produced by forcibly dropping the proper finger of the left hand—with a hammer movement—upon the string at the required fret, by which effort the desired tone is obtained. The slur often follows the pull, (*See Trill*), and the slide. The first slur can be followed by others with the remaining fingers without again striking the string.

THE VIBRATION SLUR is executed by forcibly and quickly dropping a finger of the left hand upon a string at the proper fret, and, by this effort alone, causing it to give the desired tone. Scale passages may be performed by combining the different slurs and occasionally striking a note.

THE SLIDE is indicated by a straight line connecting the left hand finger signs. Stop the string as required, and after striking to produce the first tone, slide the finger—retaining it firmly upon the string—to the fret where the second note is to be found, thereby "carrying" the tone. To obtain a better position of the fingers for the movement following the finish of the slide, it may be terminated with some other finger by holding it closely against the sliding finger. Often an ascending slide is effectively terminated by a slur.

POSITIONS.

To avoid ambiguity it is necessary to explain the word position. As generally employed in instruction books, it may be said to have three significations: (1) the attitude of the performer,—sitting, holding the arms, &c.; (2) the arrangement of the fingers of the left hand at the required frets to produce a chord, (3) the frets at which the fingers are thus placed. We are now considering the word in its two latter implications. A position can be taken at each fret; therefore there are as many positions as there are frets upon the finger-board. A position takes its name—is numbered—from the fret upon which the *lowest note of the chord is held, irrespective of the arrangement* of the fingers. The sign employed to designate these positions is a numeral (the number of the fret) followed by an asterisk, thus,—2*, in this instance denoting a 2d position, and that its lowest note (in pitch) is to be found and held at the second fret.

The word "BARRE," refers to a particular kind of position. The *barré* is effected by pressing one finger—generally the first—across the finger-board at any fret, a literal cutting off or shortening of the finger-board, the pressing finger forming a new nut—so to speak. While retaining the barré, the remaining fingers are employed in various ways. The barrés are thus described: THE SMALL BARRE is taken by pressing a finger across the finger-board, and is indicated by a numeral naming the fret and a small b, written above the chord. THE LARGE BARRE is formed by holding the small barré and, at the same time, stopping strings with the remaining fingers. The large barré most frequently used, is that of stopping the second string, one fret above, and the first string two frets above. This produces a chord relatively the same—of the same character—as that held by taking the 1st, or "Natural" position,—holding A and C♯, with the 3d and 4th strings open. The large barré is indicated by a numeral naming the fret and a capital B written above the chord.

WHEN PLAYING EACH POSITION SHOULD BE RETAINED AS LONG AS POSSIBLE.

BEGINNING OF THE COURSE.

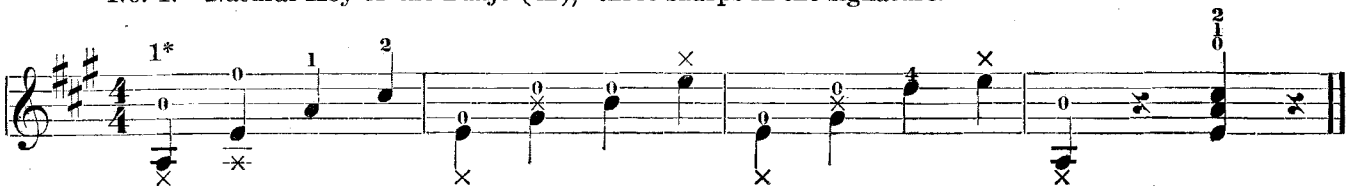
The author has composed and arranged the contents of this work with scrupulous regard to a systematic progression, and the observance by the learner, of this regular order, will prove advantageous.

Strict attention should be given to the action of the thumb. By its proper action many superfluous efforts may be eliminated. Each movement of the fingers should accomplish some definite and desired result. This will be accomplished by carefully practicing anticipation as designed in the following exercises. Rule: When the sign × is below the staff it denotes action—sounding a string, except, only, when written upon low A, thus, ×̄, when it indicates, as when found either on the first line, or in the fourth space, that the thumb is to be then placed upon either the 3d string or the 5th string, respectively, and where it will remain until required to sound the string.

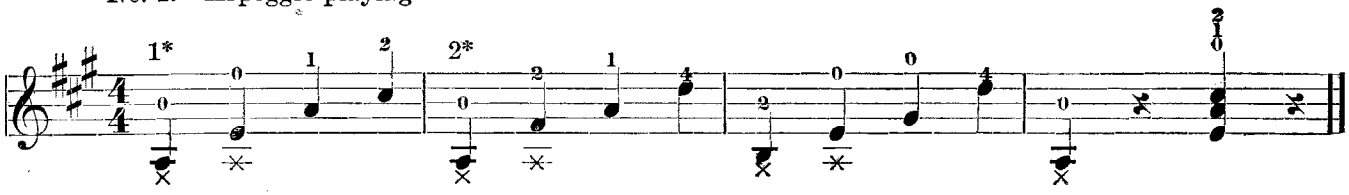
Fundamental Principles of Execution.

These exercises should receive the most rigid attention and analysis; and be practiced assiduously until most thoroughly perfected before proceeding further, as they comprehend the very basic principles of execution.

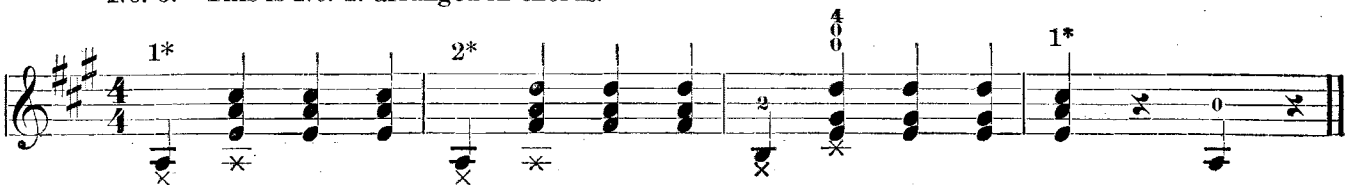
No. 1. Natural Key of the Banjo (A); three sharps in the signature.



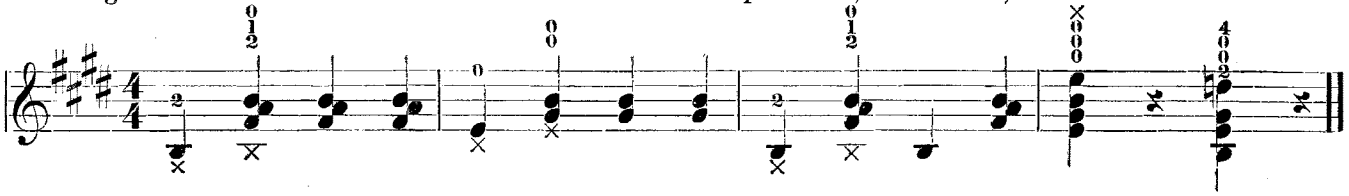
No. 2. Arpeggio playing.



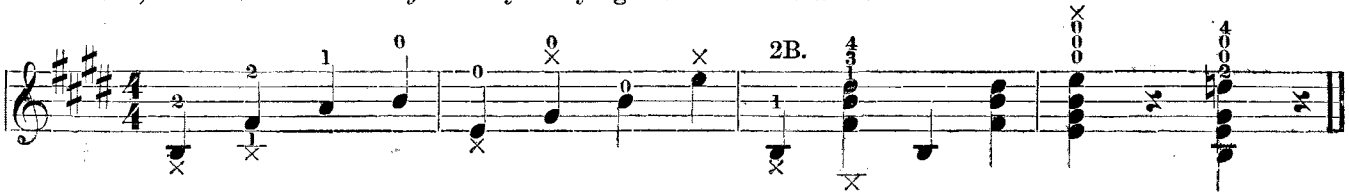
No. 3. This is No. 2. arranged in chords.



No. 4. Key of E (four sharps); the additional sharp is D—4th fret on 1st string, and 6th fret on the 4th string. A "Natural" occurs in the 4th measure. For explanation, see Sharps, Flats and Naturals.



No. 5. Introducing the second barré (2B). The thumb drops lower down and presses against the back of the neck, while the elbow is adjusted by carrying it a little further from the side.



PRACTICE IN ACCOMPANIMENT PLAYING.

The principal difficulty with which the learner has to contend in accompaniment playing is to make the accompaniment and voice move together harmoniously and in time.

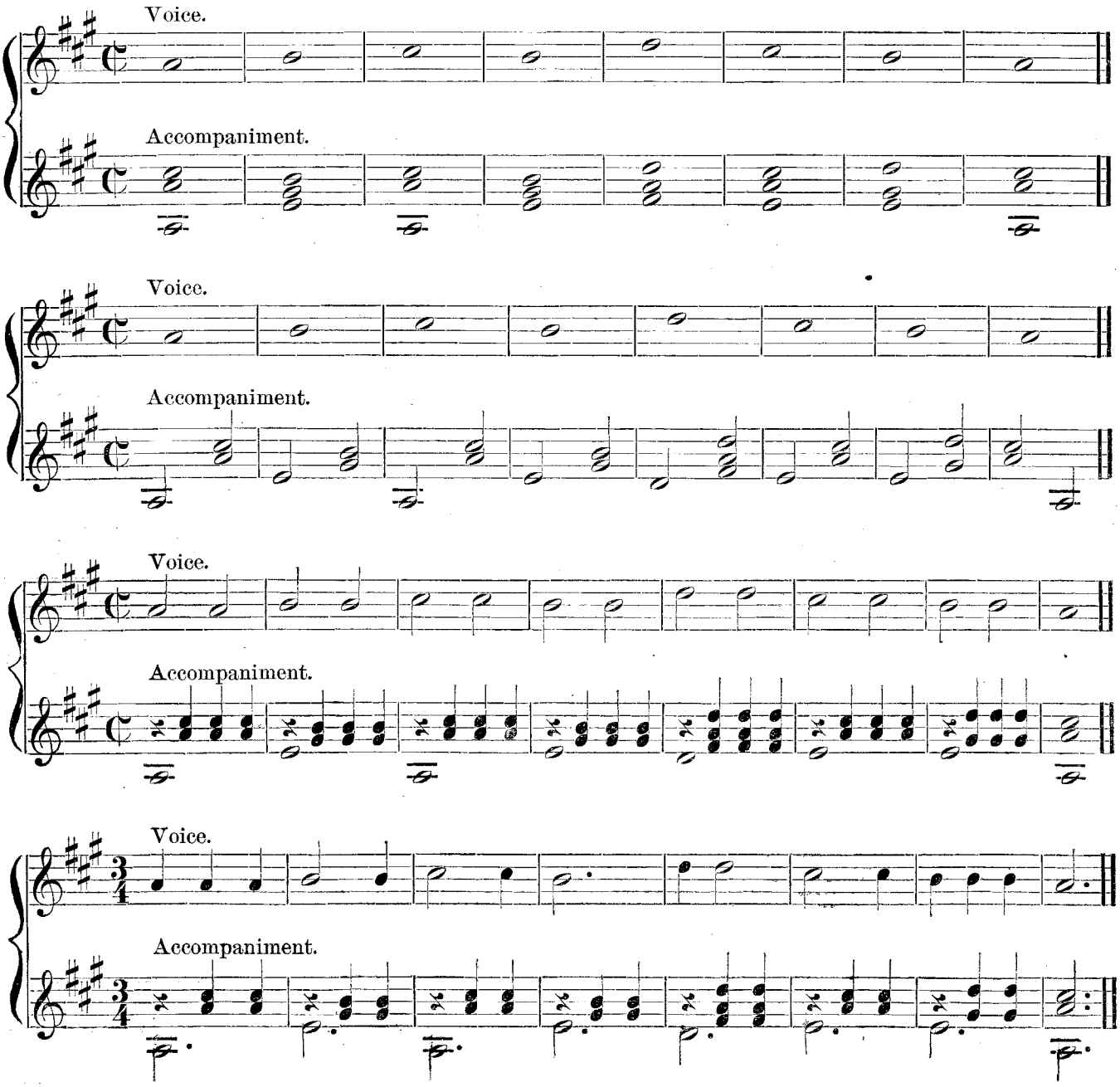
In the beginning it is better to learn each separately, becoming thoroughly familiar with the song first; then mastering the accompaniment by itself, and afterwards uniting them.

It may at first effort be difficult to join the two, but a little practice, while carefully observing time, will soon accomplish it.

In music correctly written the notes in the accompaniment are placed directly below those in the melody with which they are to be played.

In singing the voice part, la, or any short word may be employed.

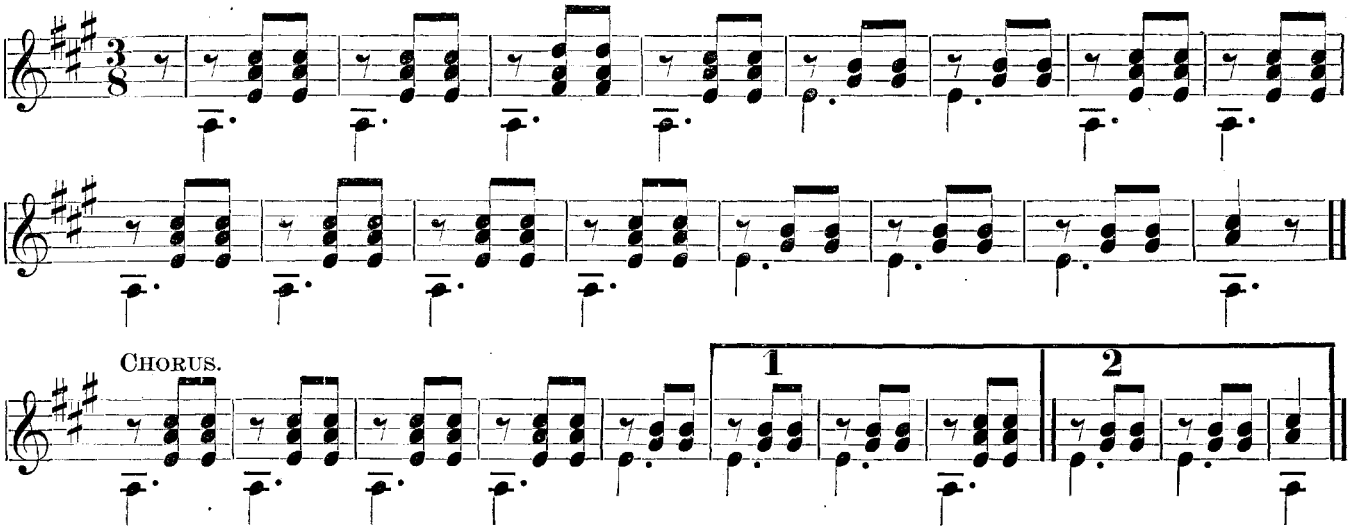
Sustain the tone with the voice the full length of the note.



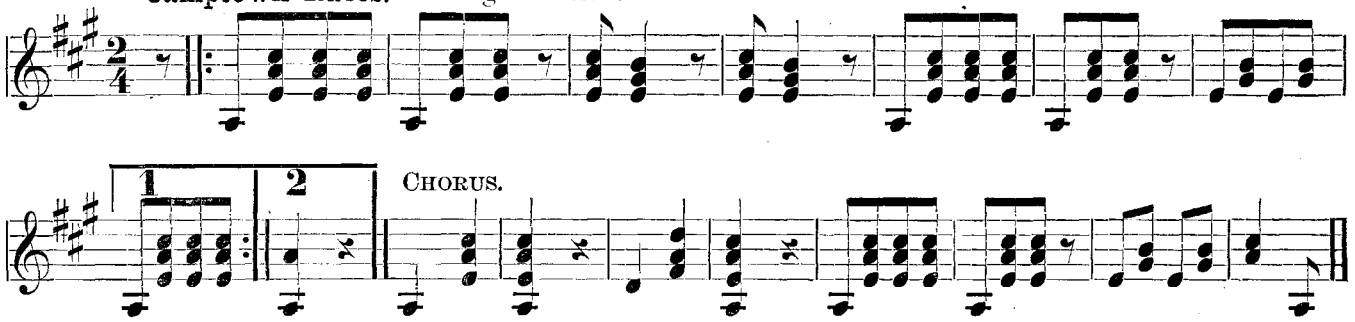
ACCOMPANIMENTS. KEY OF A.

[See Note below.]

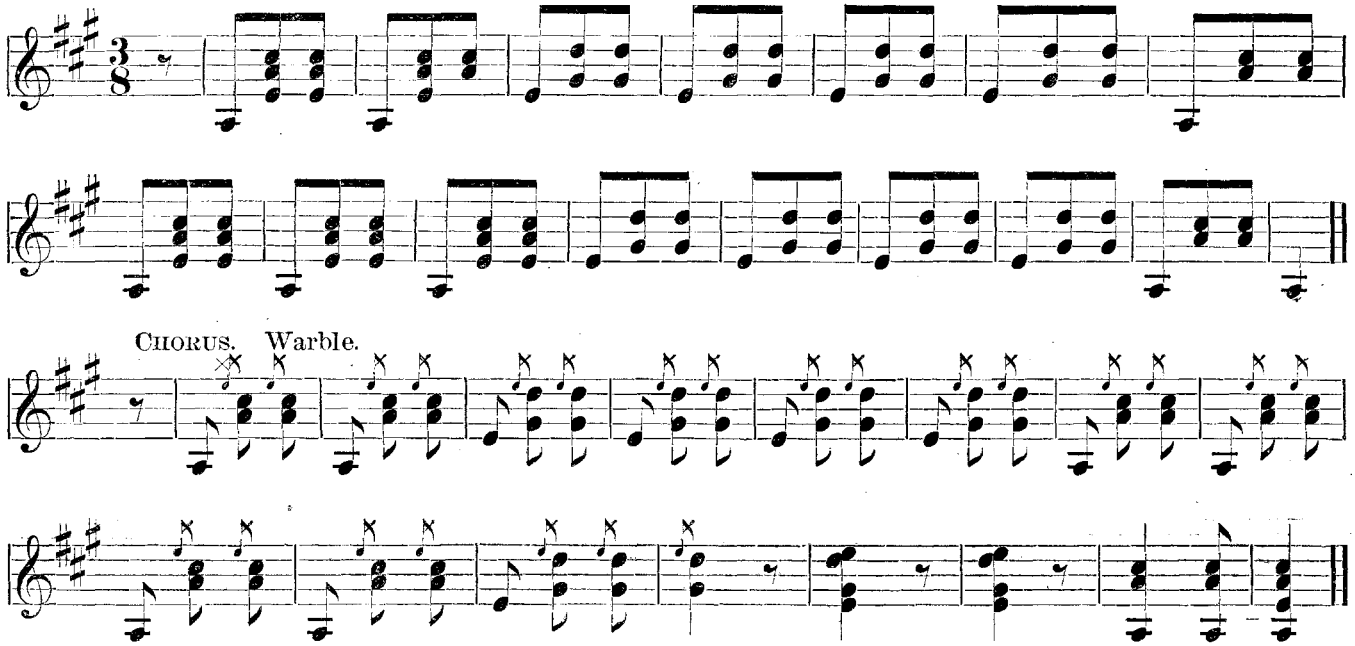
Sweet Evelina.



Camptown Races. College Version.



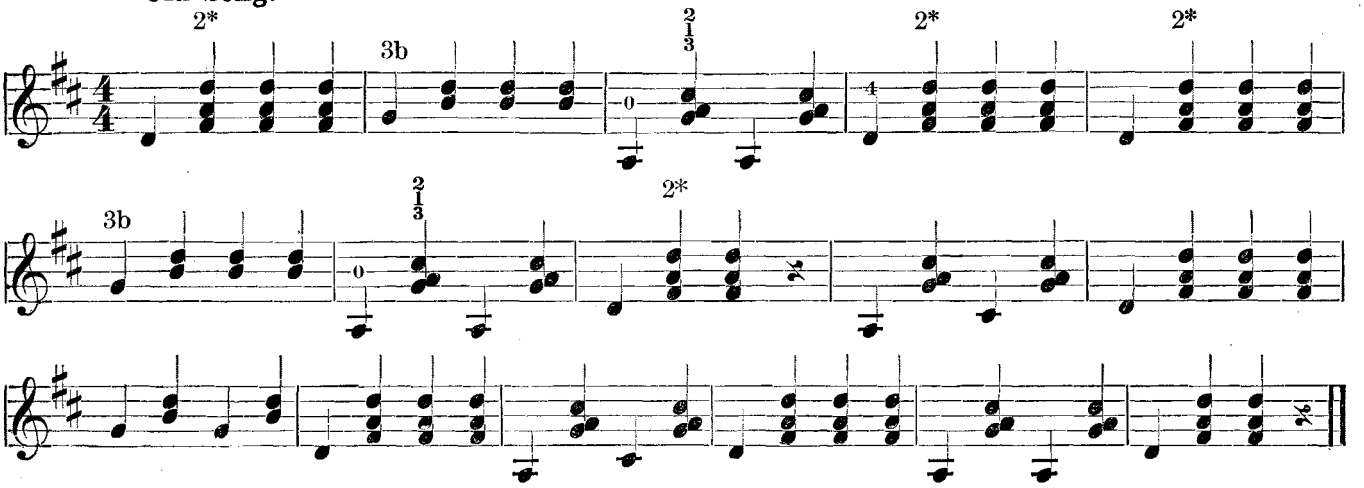
Little Wee Dog. College Song.



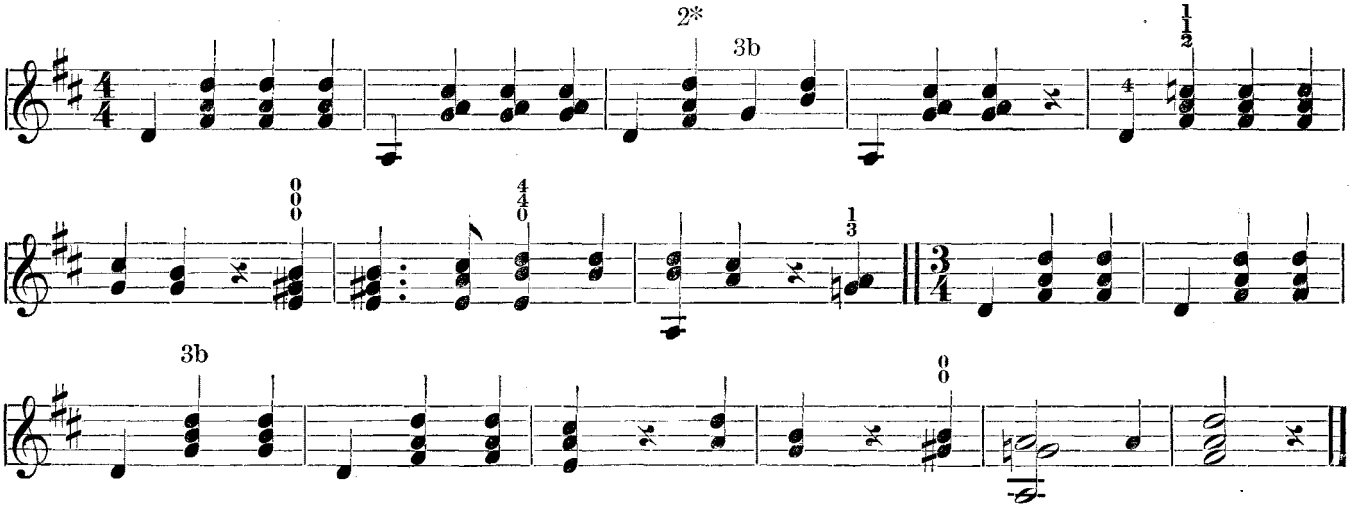
The accompaniments given in this work are selected from "CONVERSE'S BANJO SONGS." Published by HAMILTON S. GORDON, which contains a choice collection of songs (86) to suit all tastes, most carefully arranged, with easy accompaniments and preludes. 116 pages. Music size, price, $1.50.

ACCOMPANIMENTS. KEY OF D.

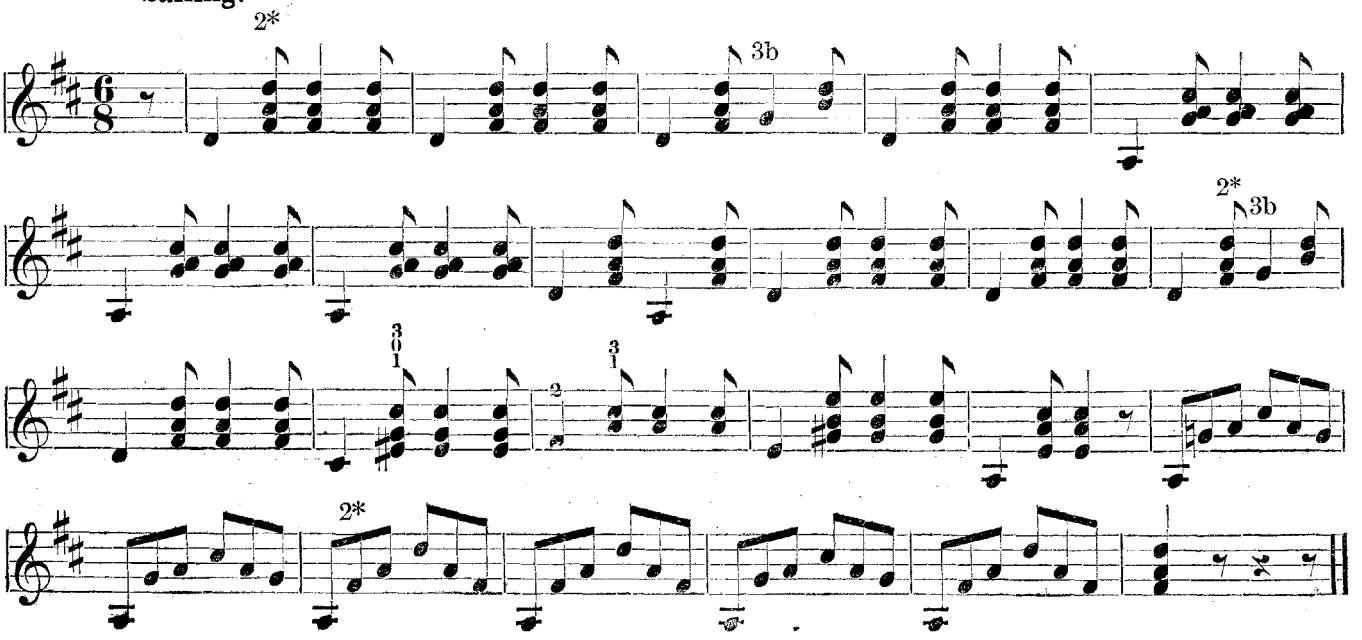
Old Song.



Soldier's Farewell.



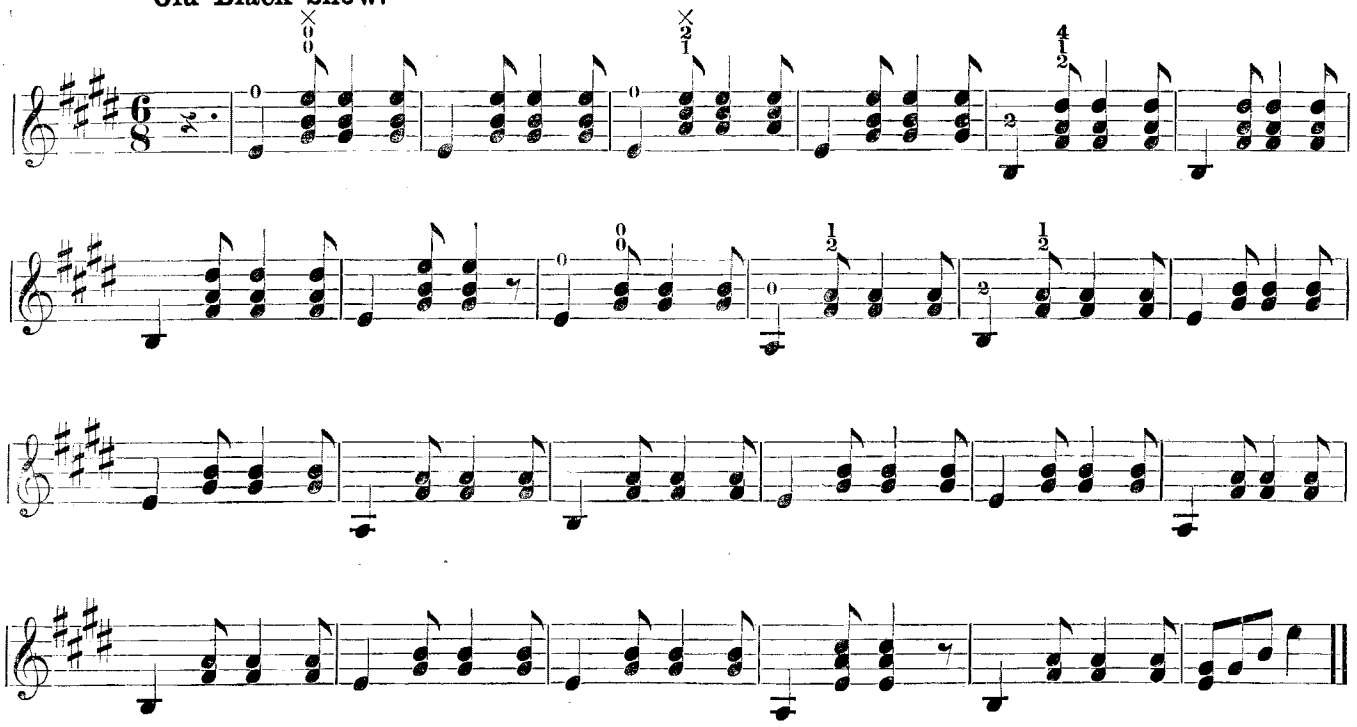
Sailing.



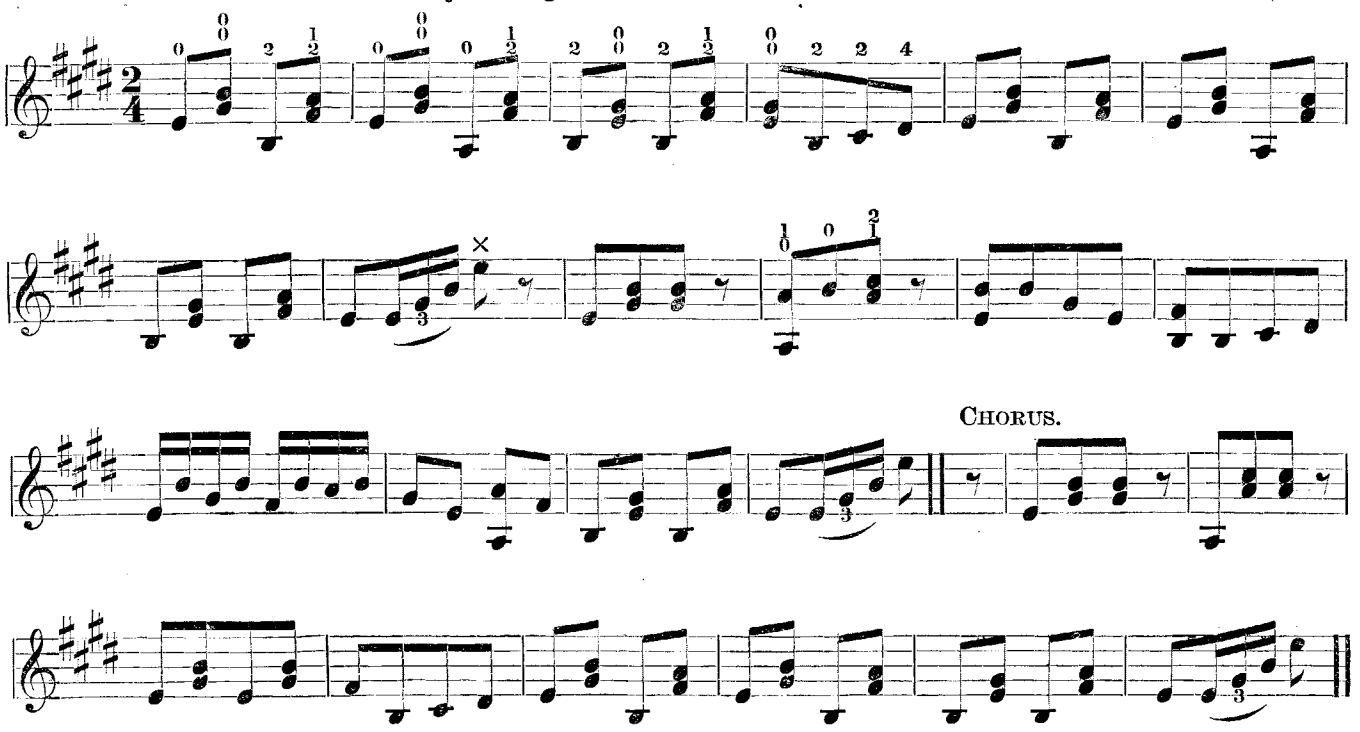
ACCOMPANIMENTS. KEY OF E.

[See Note below.]

Old Black Snow.



Love is such a Funny Thing.



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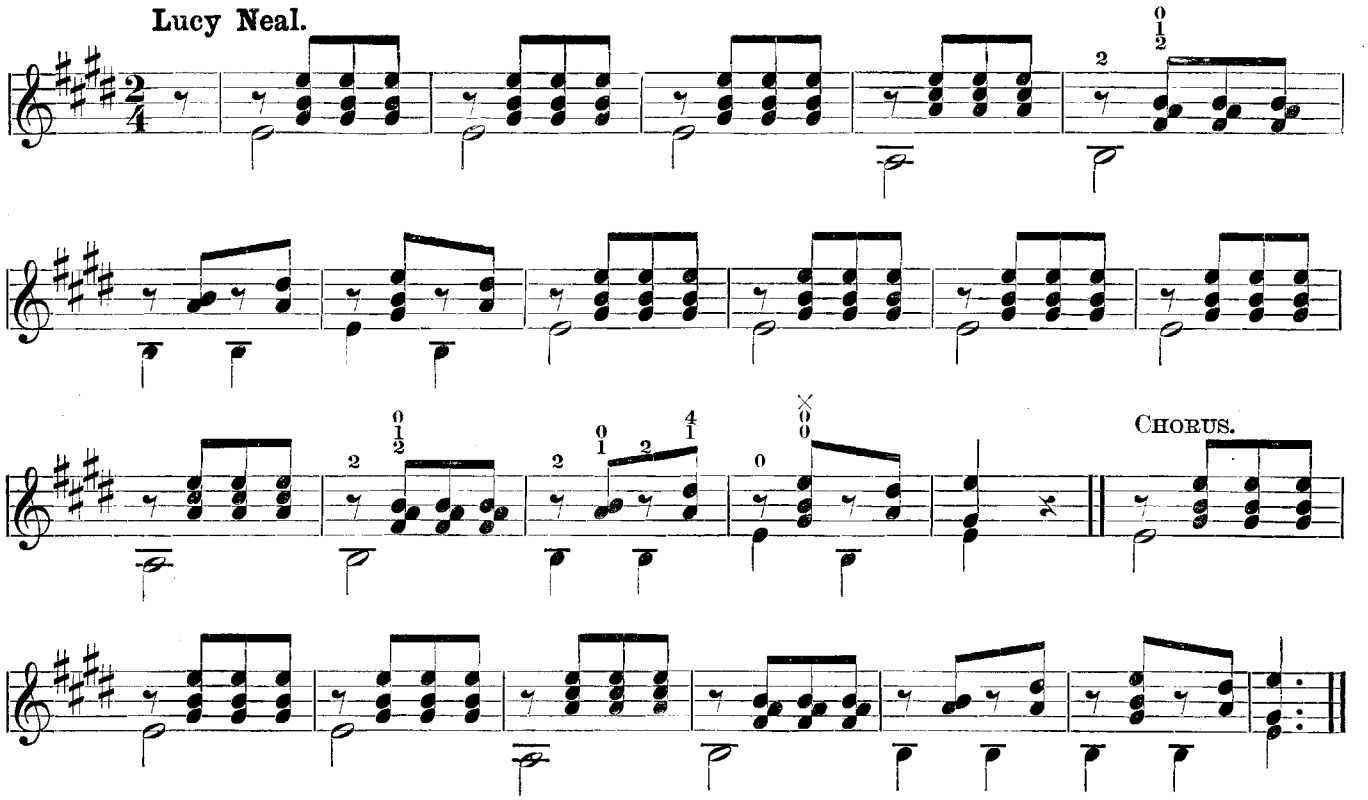
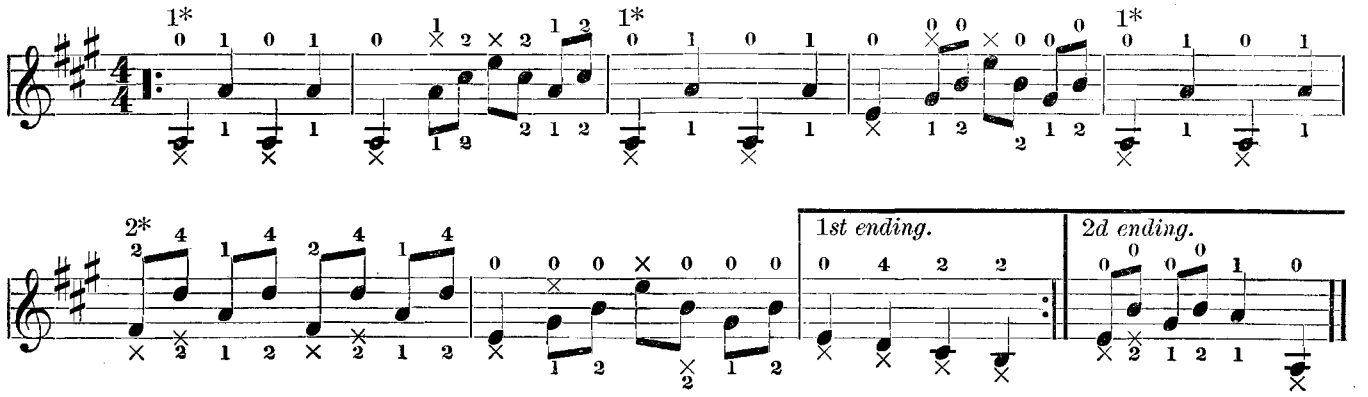


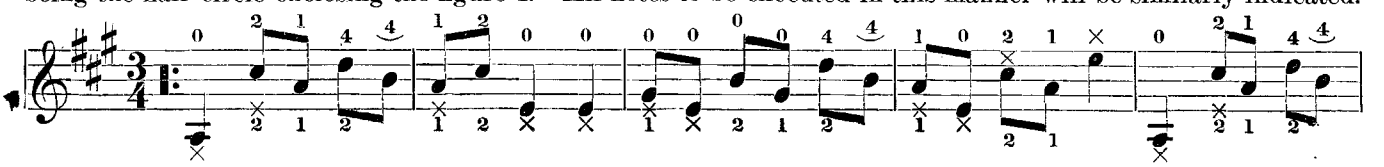
DARKEY'S DANCE.

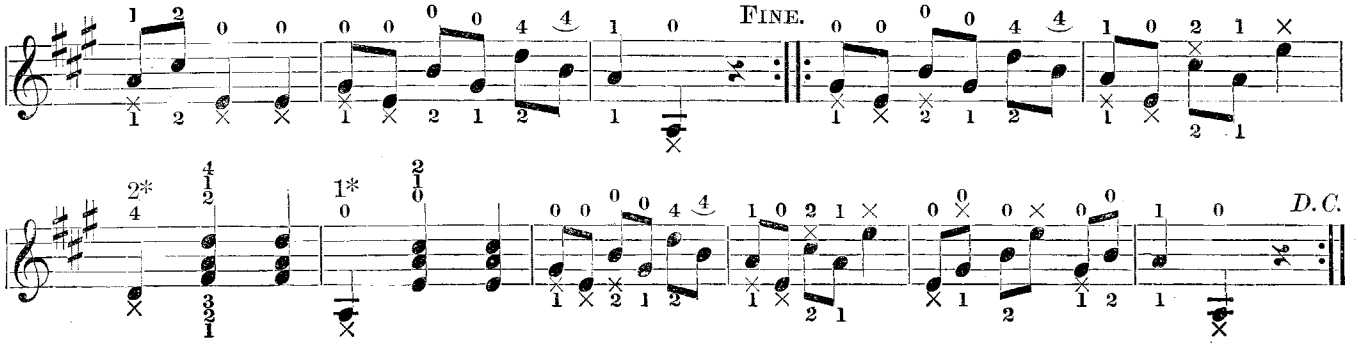
This piece contains the dotted double bar, therefore it must be repeated. As it also has a 1st and 2d ending, the first ending only is played the first time. It must be omitted on the repetition and the 2d ending substituted.



THE VIOLET WALTZ.

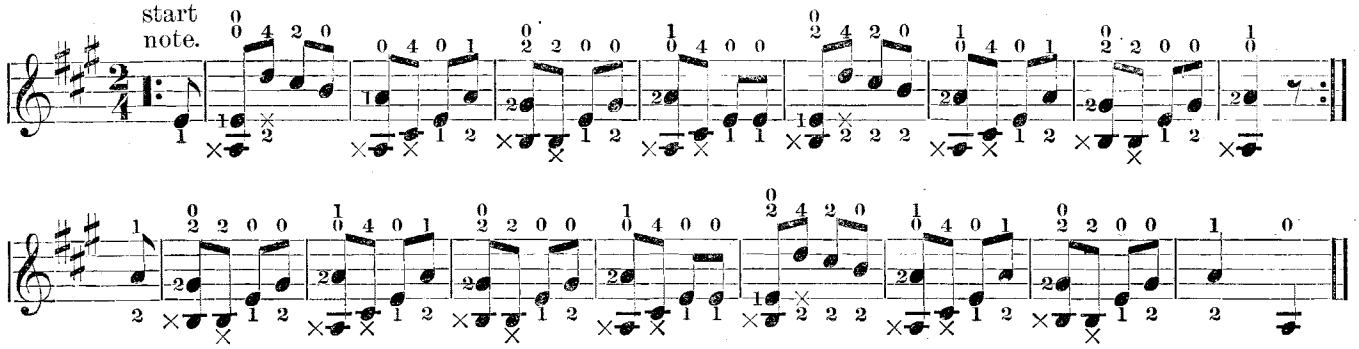
Each strain has dotted double bars, therefore each must be repeated,—the first repeated before commencing the second strain. D. C., written at the end of the piece stands for Da Capo, and means that after the repetitions, the player must commence the piece from the beginning, and conclude at the word "Fine"—the finish. In the first measure, B is to be played by pulling the first string with the little finger of the left hand, the sign for this being the half circle enclosing the figure 4. All notes to be executed in this manner will be similarly indicated.





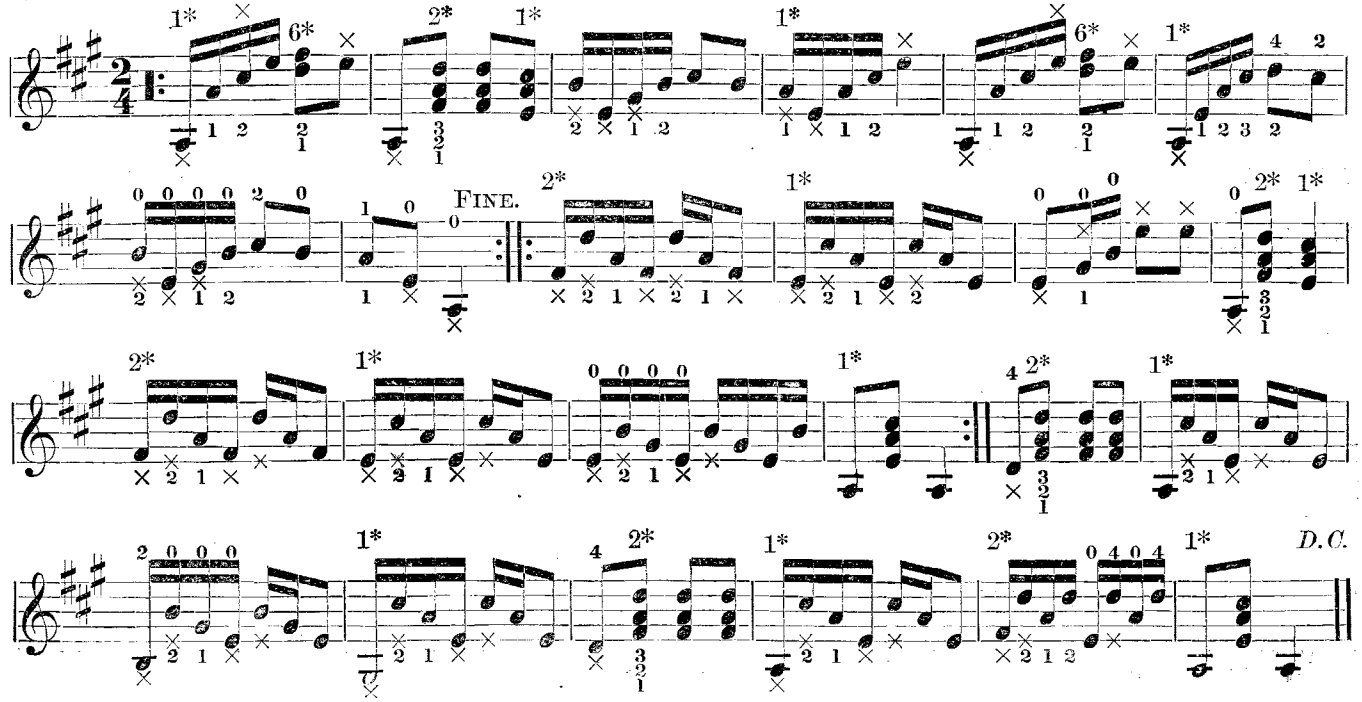
THE BIRD GALOP.

The "start" note must be allowed as so much of the ending of a measure, and counted accordingly. This will be made apparent upon concluding the strain, the last measure of which will be found to require just that much.



THE BELLE SCHOTTISCHE.

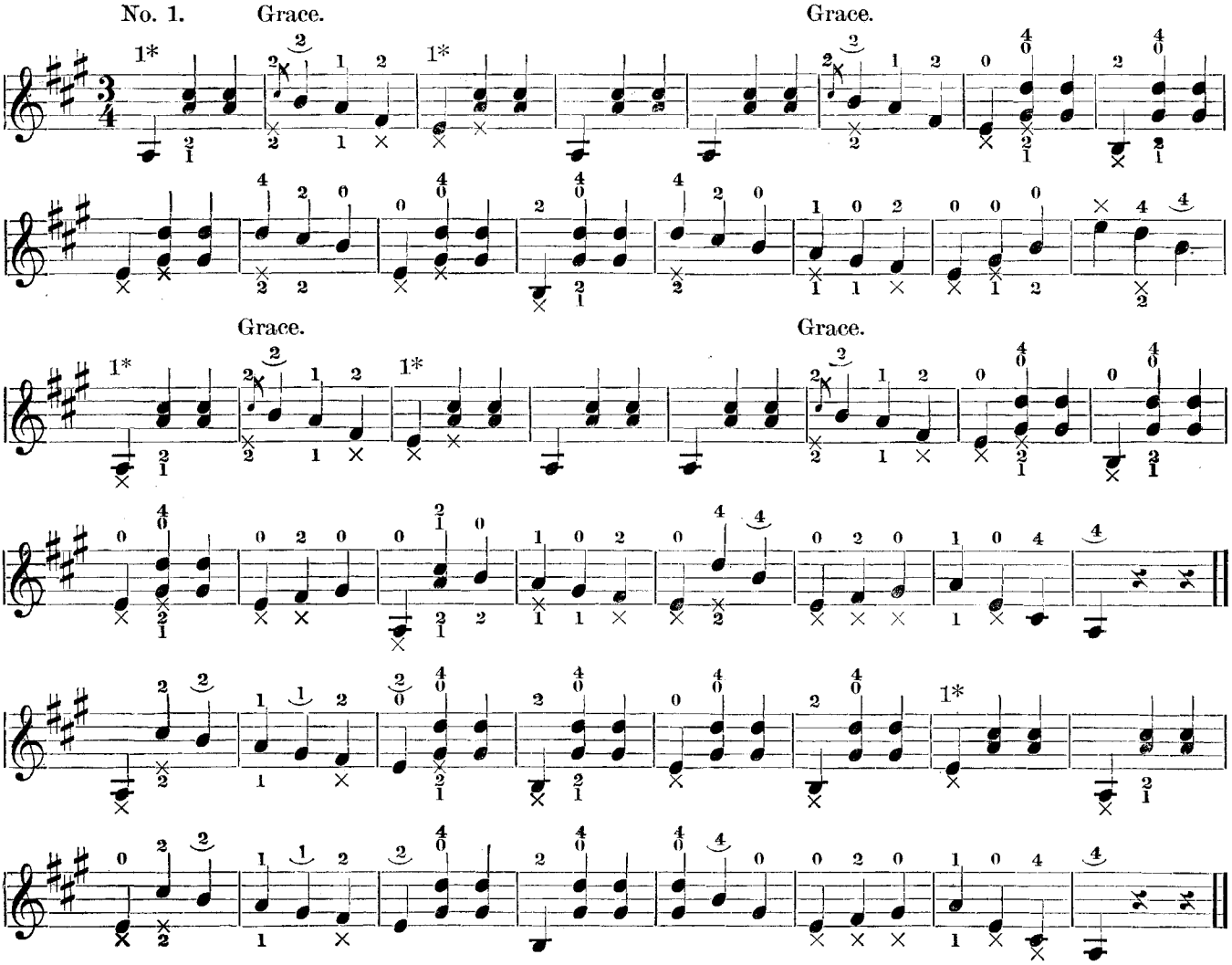
This piece begins with holding the natural position. The next position is the 6th, this is held similarly to the natural position, therefore merely carry the "natural" without displacing the fingers, up and locate it at the 6th fret.



PEARL WALTZ.

GRACE NOTE EXERCISE, ALSO THE "PULL."

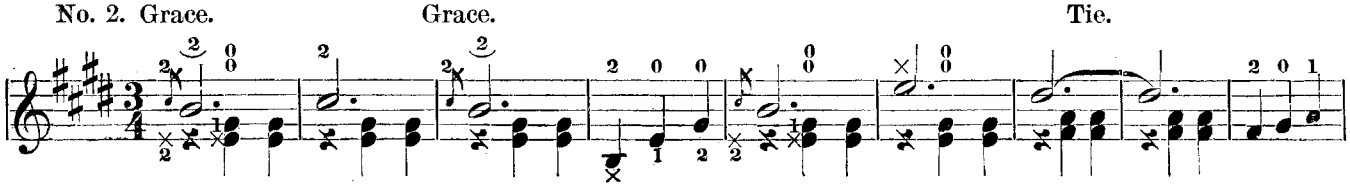
Grace notes are introduced in a piece to embellish or otherwise increase its effectiveness. They are easily distinguished from the regular notes, being much smaller and detached. They have no defined time, but partake of that of the note which they precede. They are executed quickly so as not to disturb the character and movement of the piece. "Pull" the grace notes quickly. The quarter notes, that are played by pulling, are to be pulled deliberately to correspond with notes played by the right hand.

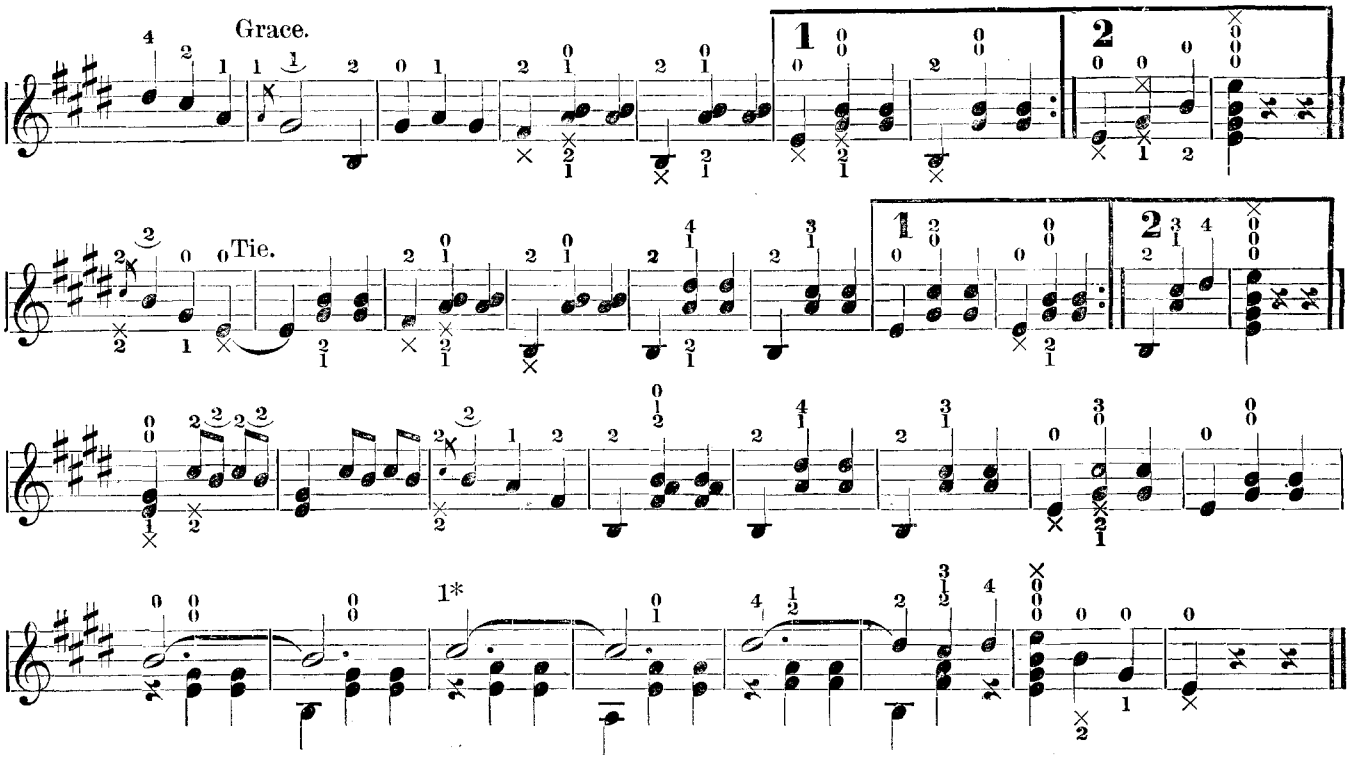


GLADYS WALTZ.

GRACE NOTE EXERCISE, INTRODUCING THE "TIE."

The "tie" occurs in the seventh measure, extending to and "tieing" the D in the measure following. The **D** in the eighth measure is not played, but its time allowed, it being deemed a continued sound of the D in the preceding measure.

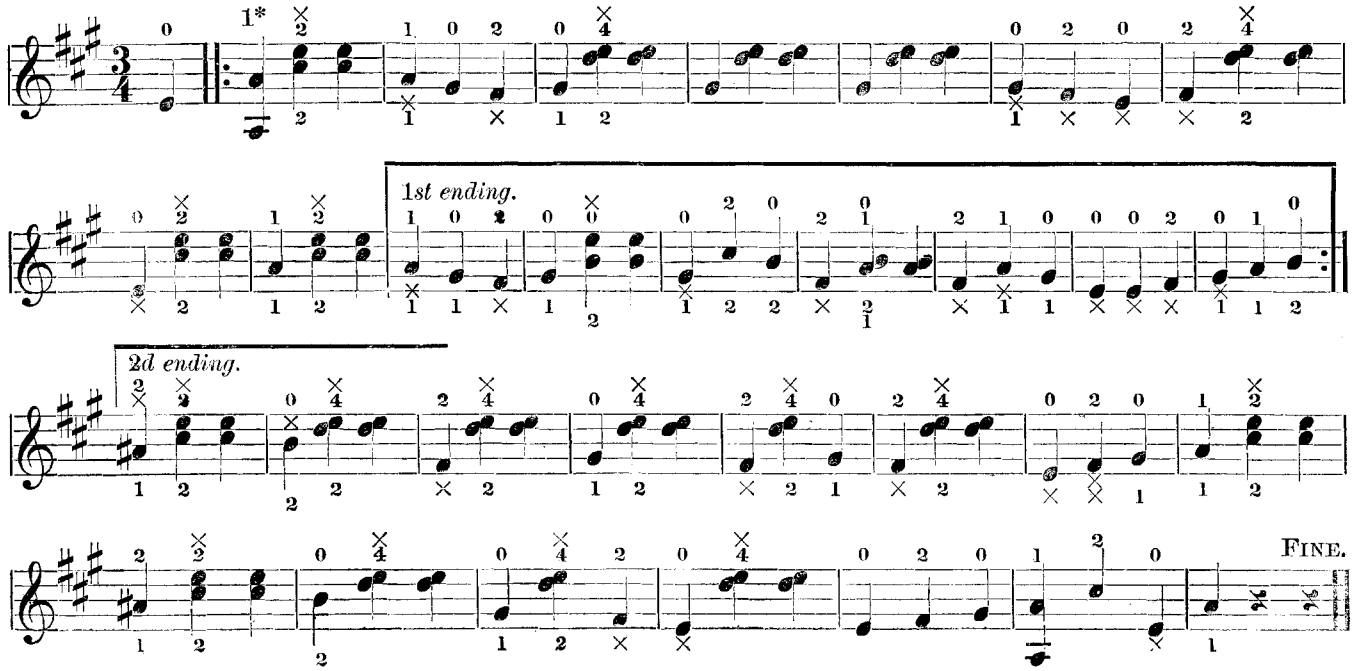


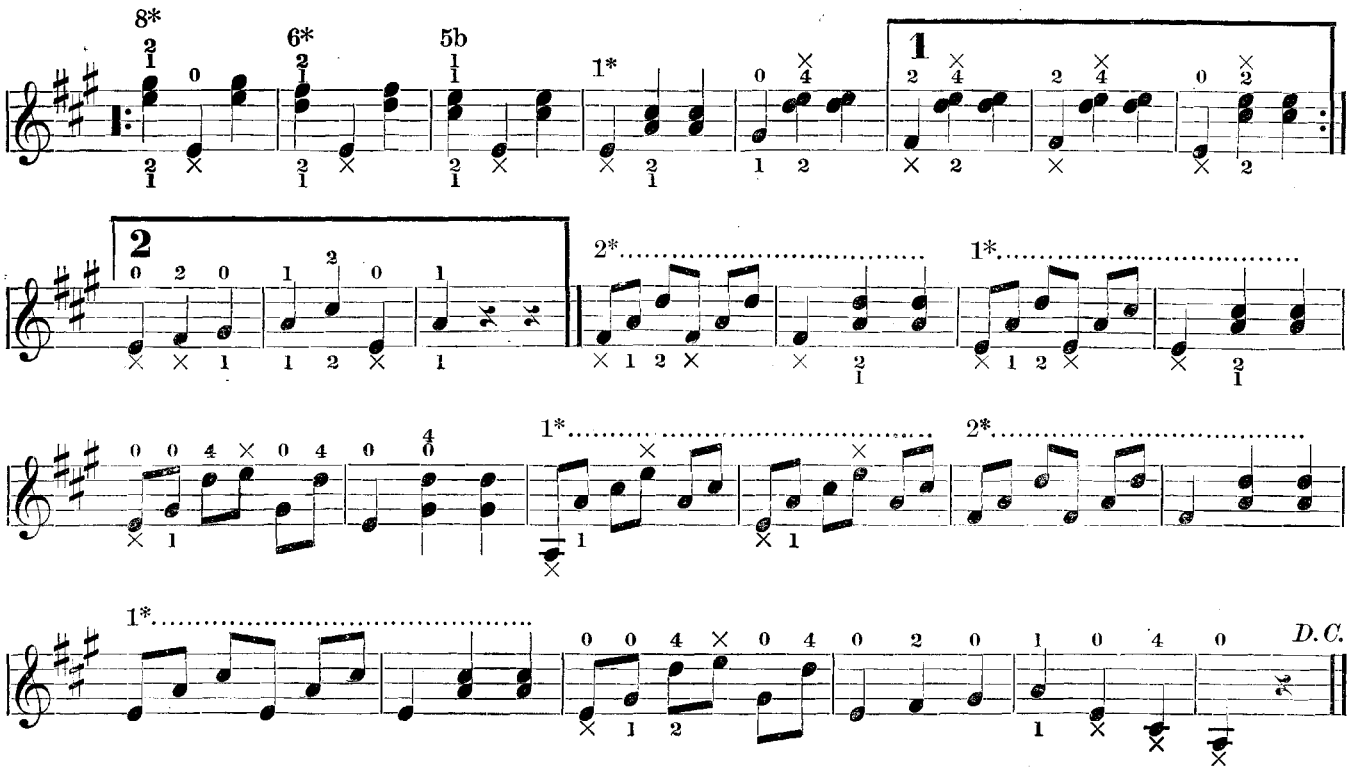


THE LOTUS FLOWER WALTZ.

The "Accidental" sharp (A), in the 2d ending of the first strain, is found on the 2d string at the 2d fret. Upon the repetitions omit the 1st endings,—substituting the 2d endings. The 8*, and 6* are stopped in the same manner as the 1*, but at the 8th, and 6th frets, respectively. Commence again at the beginning,—the start note E,—and end at the word "Fine."

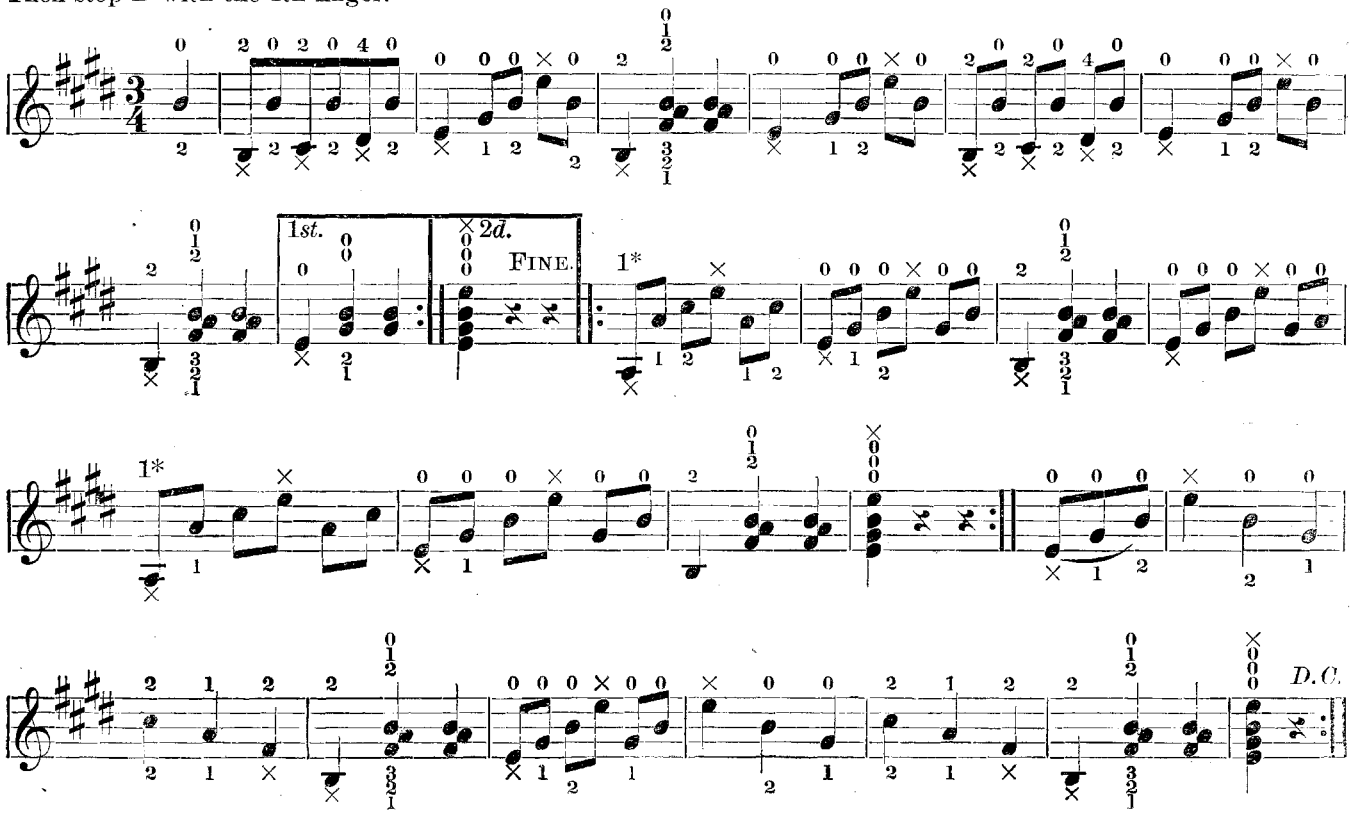
The 5b, which follows, is stopped, in this instance, by placing the first finger across two strings only. Remember, at the D. C. you return to the beginning,—the start note, E,— and end at the word "Fine."





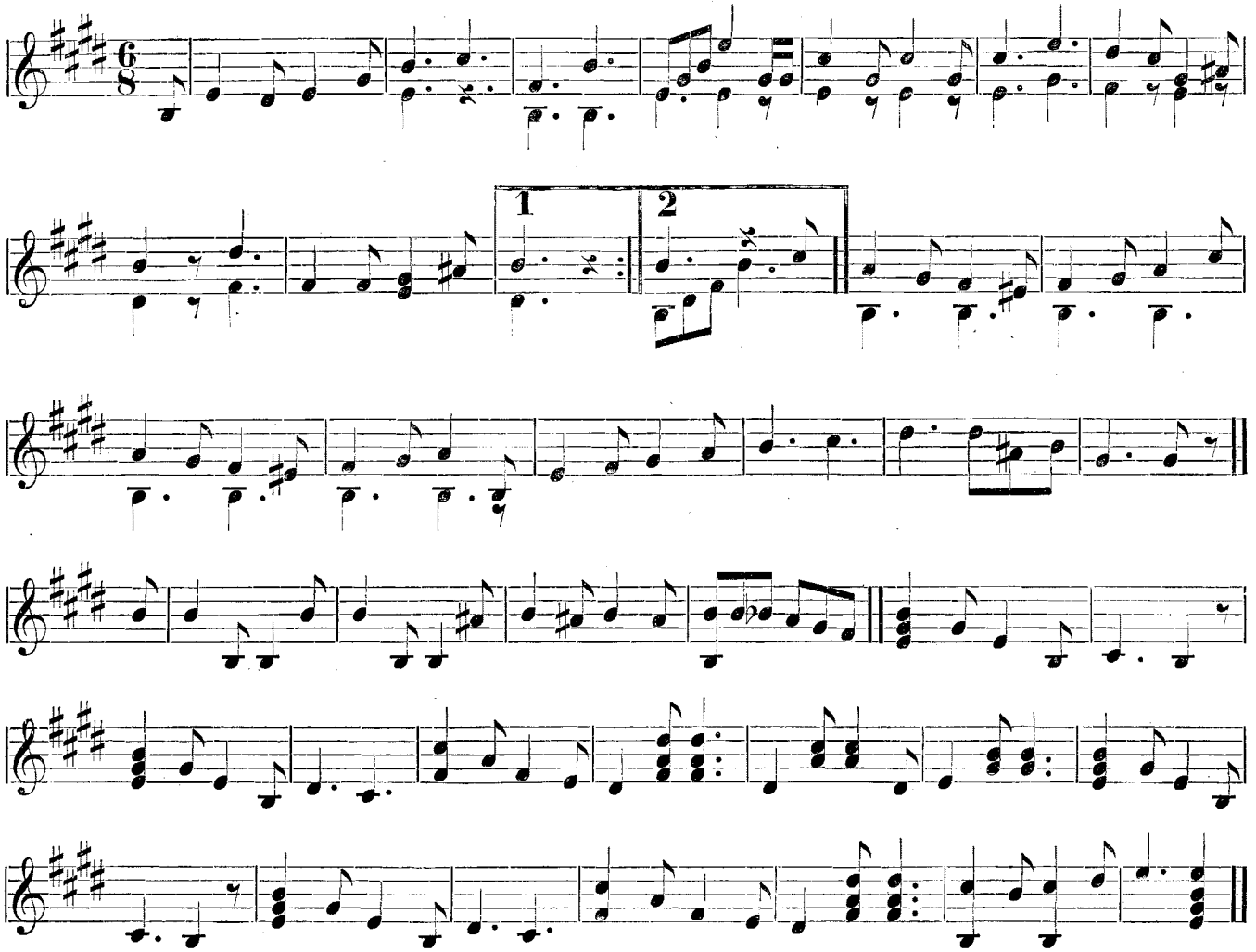
PARISIENNE WALTZ.

Key of E (4 sharps). In the 1st measure, use the second finger to stop both B and C♯; moving it to C♯. Then stop D with the 4th finger.

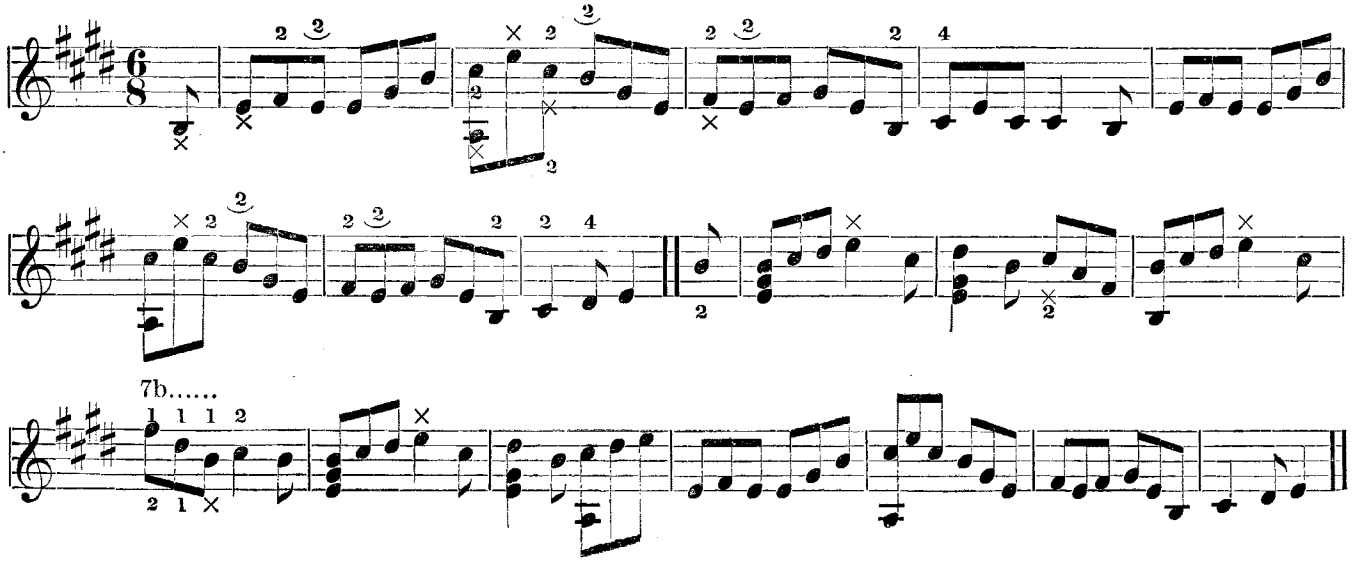


THE LITTLE FISHER MAIDEN.

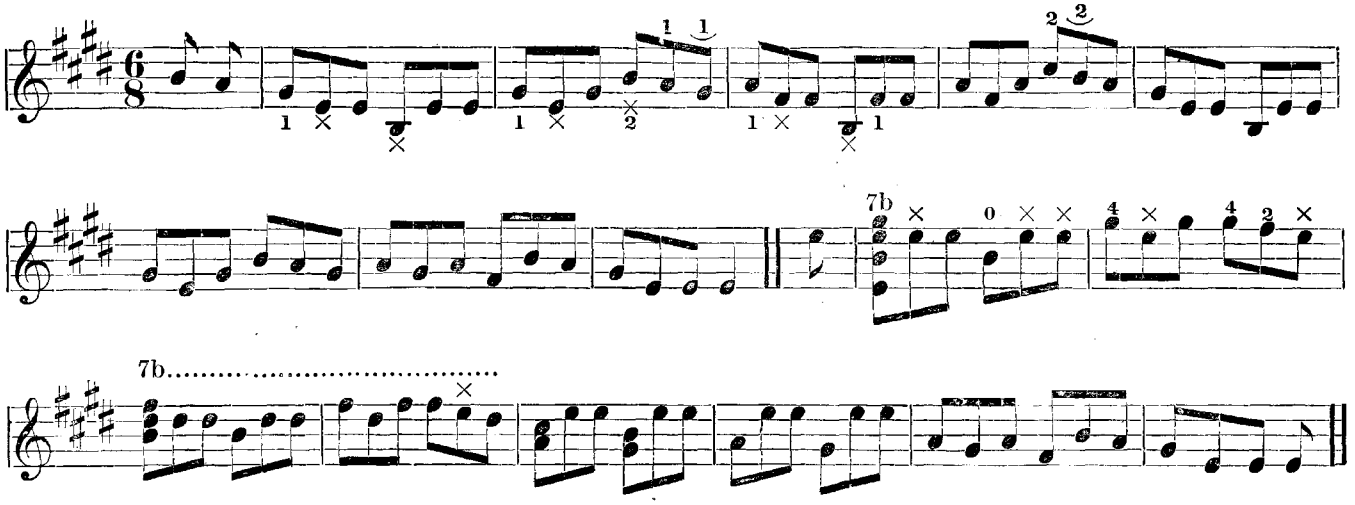
LUDOLF WALDMANN.



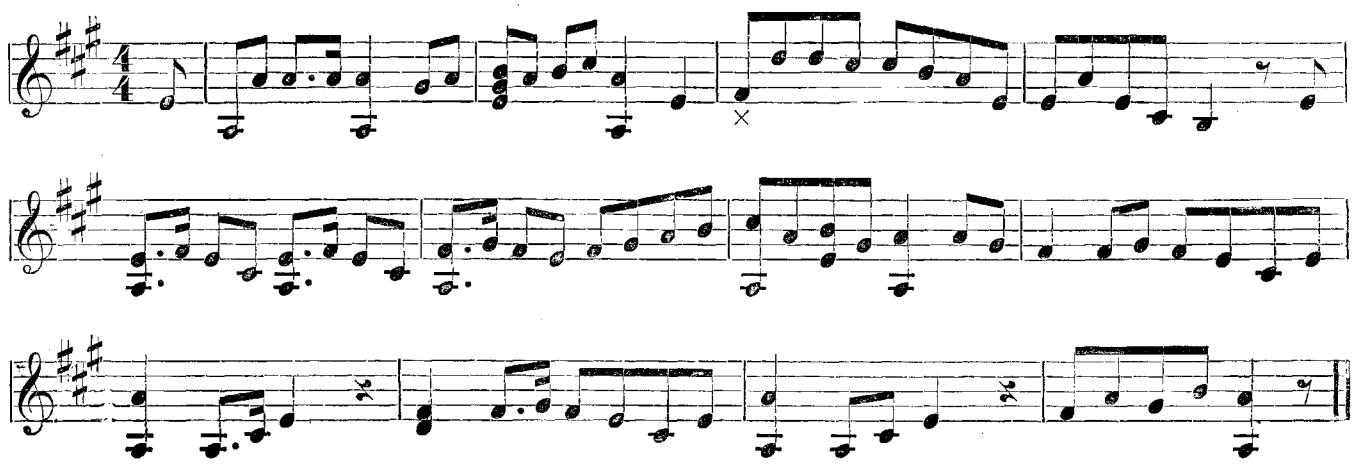
ST. PATRICK'S DAY.



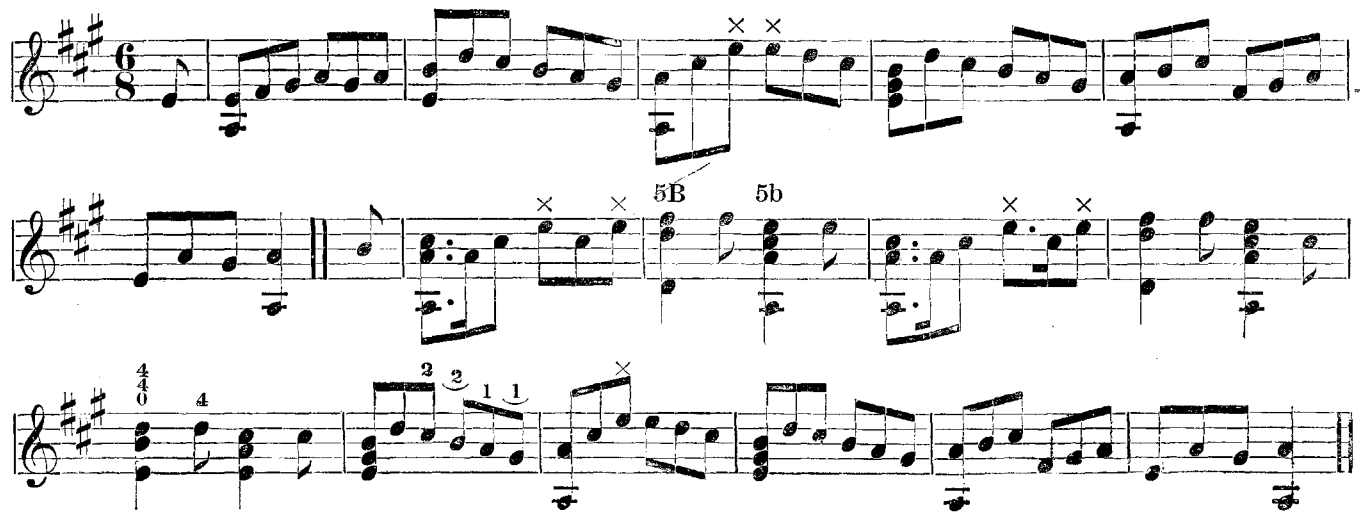
IRISH WASHERWOMAN.



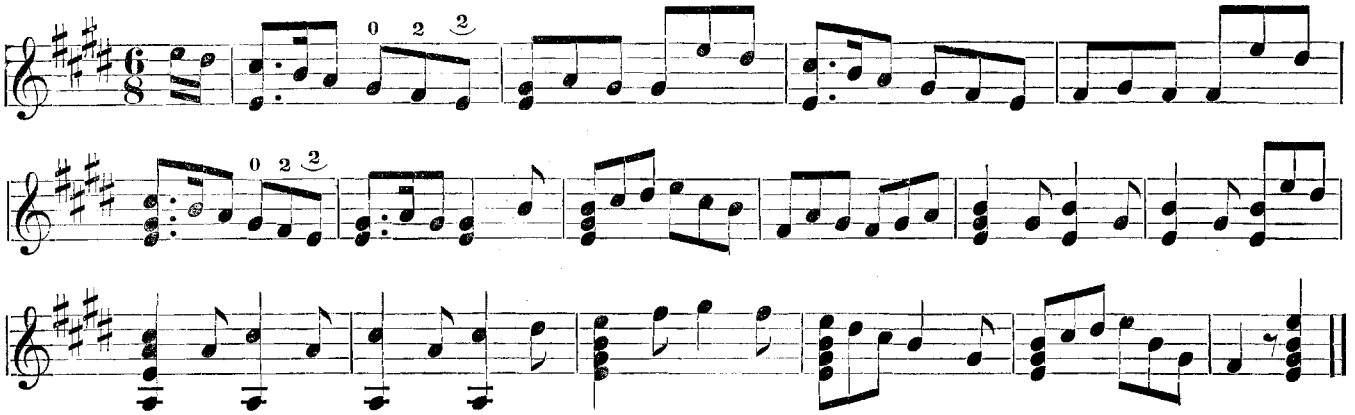
WHACK, ROW-DE-DOW.



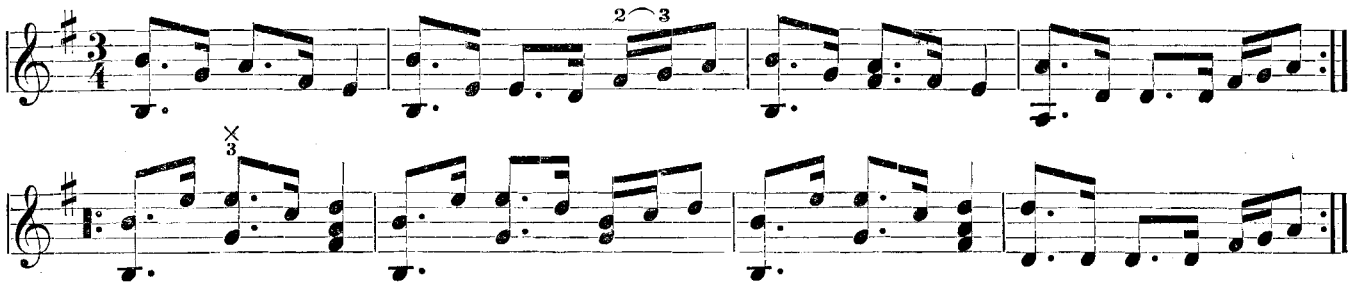
SPRIG OF SHILLALAH.



RORY'S THE BOY.

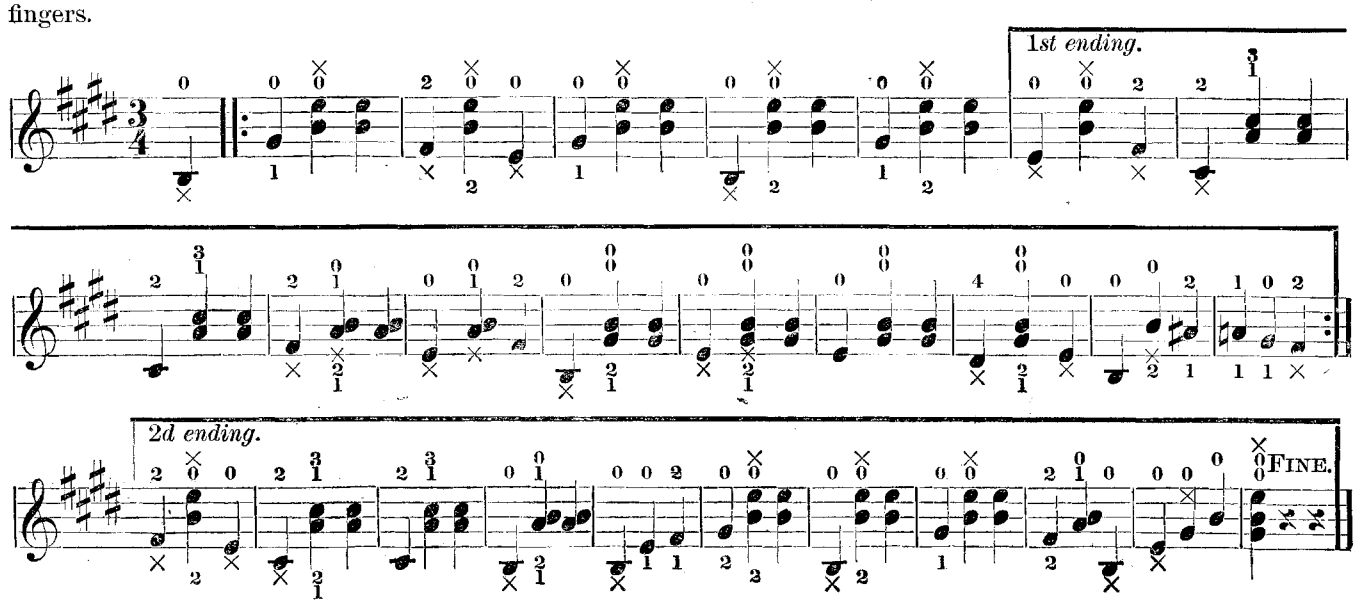


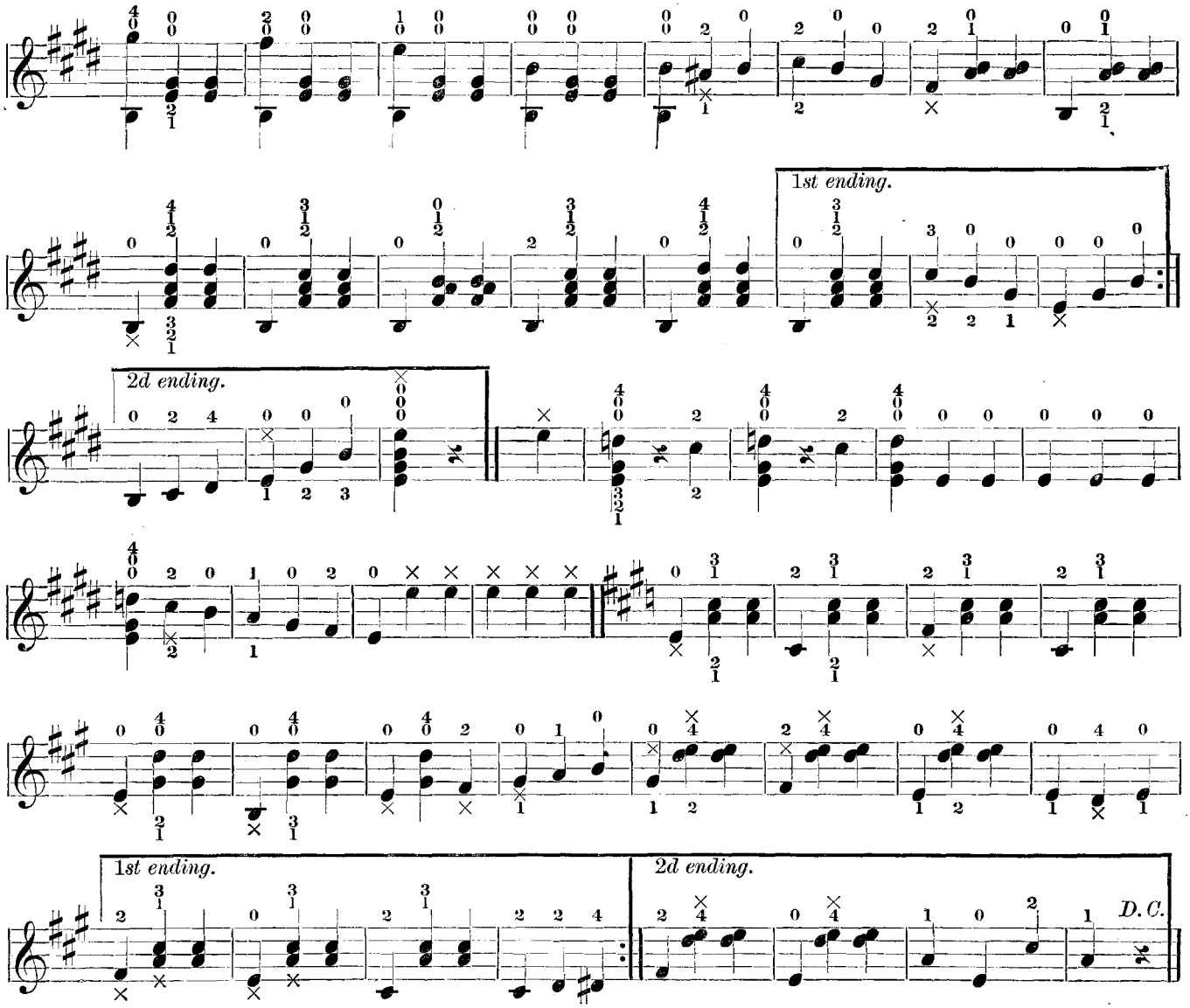
ROCKY ROAD TO DUBLIN.



ST. CLOUD WALTZ.

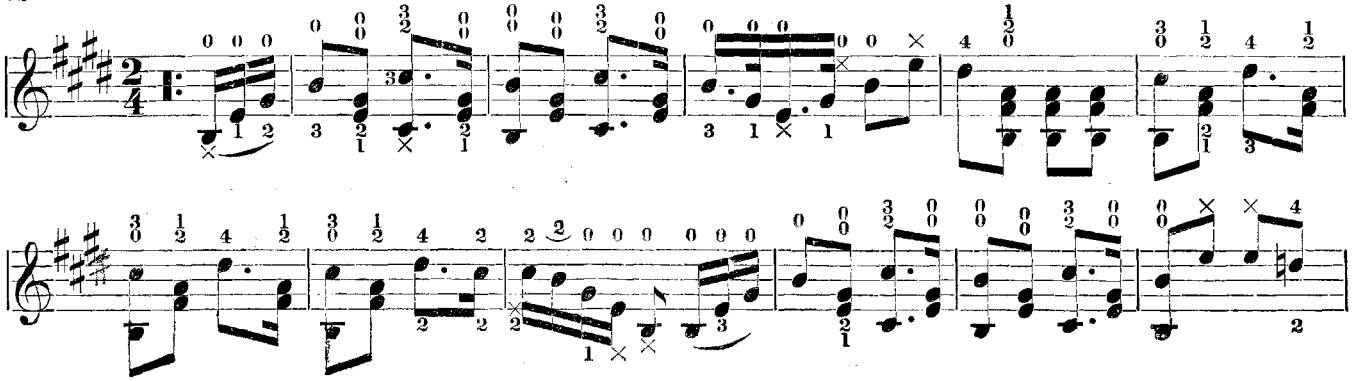
Key of E (4 sharps). The 4th string, in this piece is tuned to B, one tone higher than before. It is now an octave below the 1st string, and is read as B. C♯ is now at the 2d fret, and D♯ at the 4th fret, on the 4th string. In 15th measure, A♯ is on the 2d string at the 2d fret. The "Natural" in the next measure, restores it to the 1st fret. The "Trio" is in the key of A—the standard key of the instrument. D, now becomes "natural," and is stopped at the 3d fret on the 1st string, and at the 3d fret on the 4th string. It is "sharped" in the 1st ending, and there stopped at the 4th fret. It will be noticed that the natural position is now held with the first and third fingers.

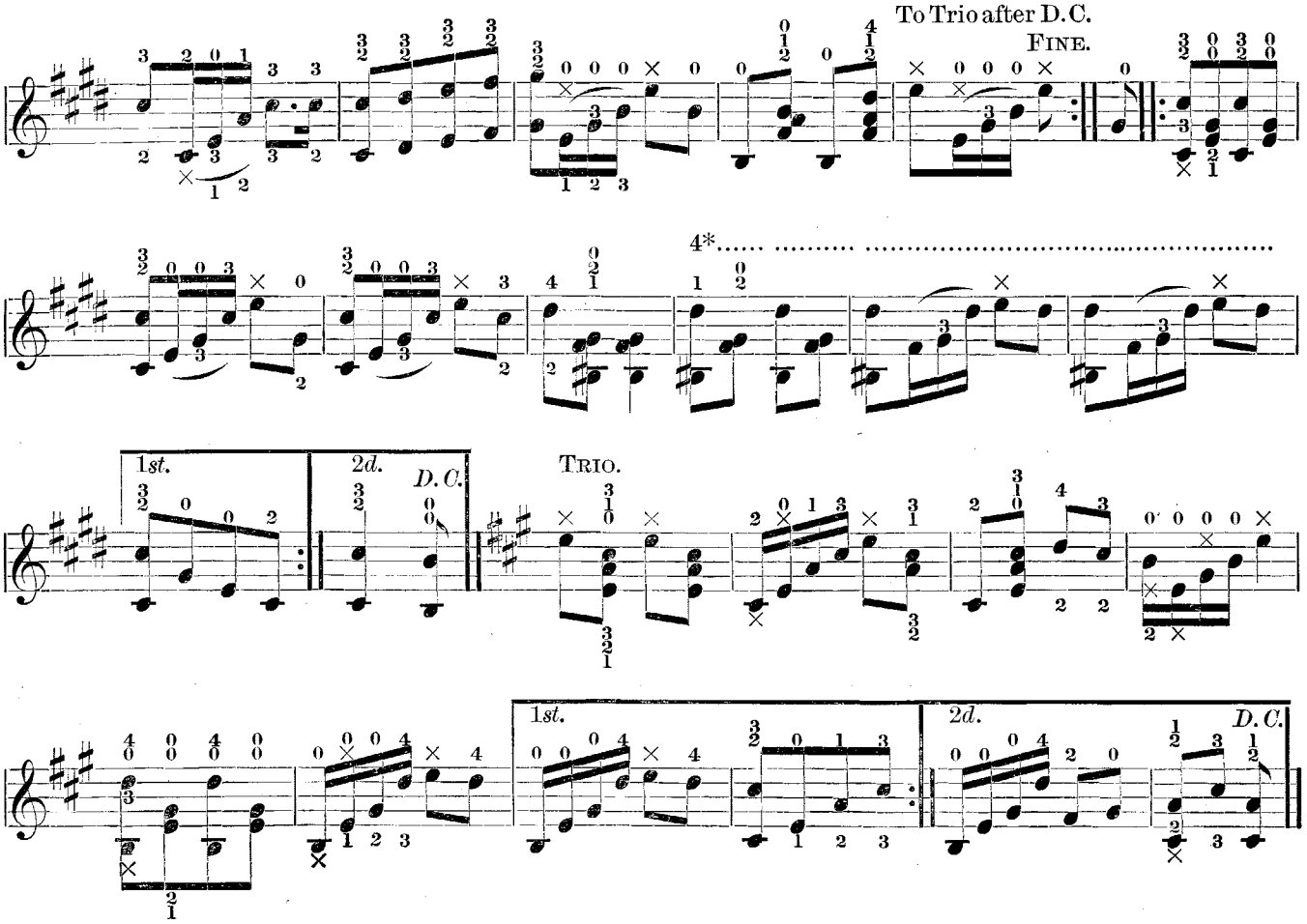




THE DUDE'S POLKA.

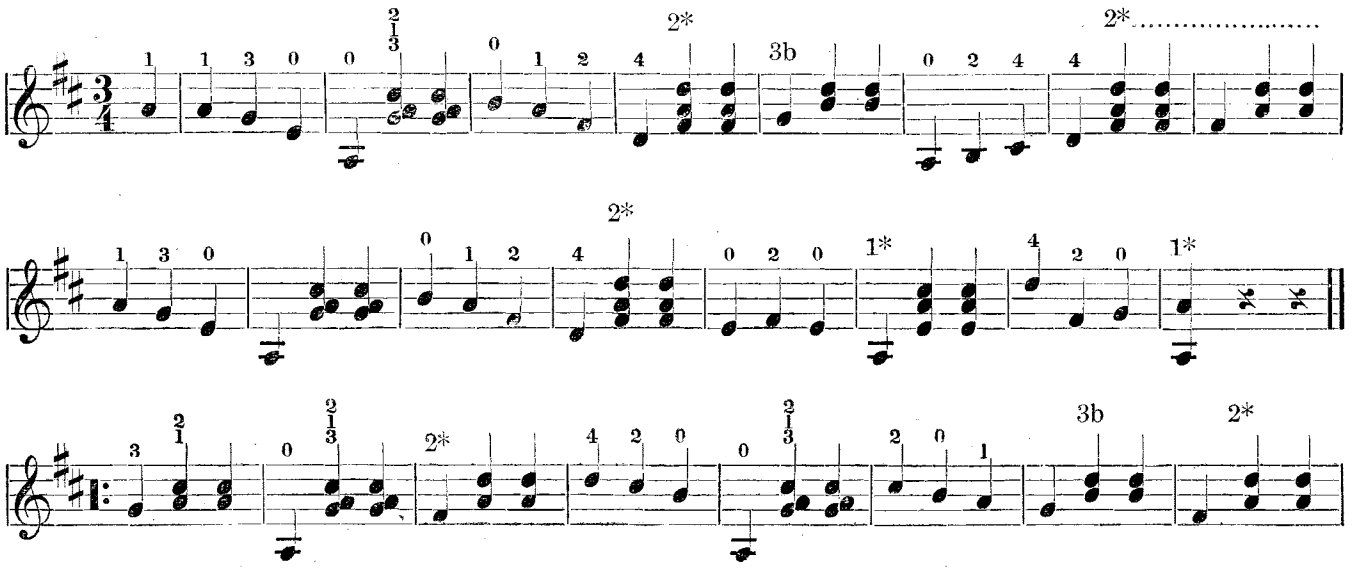
Observe the triplets. If in doubt, refer to "TRIPLETS." Key of E. The 4th string is tuned to B, as in the preceding piece. 8th measure; sound B by pulling the 1st string with the 2d finger of the left hand, after playing C♯. The half circle indicates this. B♯, in the 4th measure of the second strain is found on the 4th string at the 1st fret.

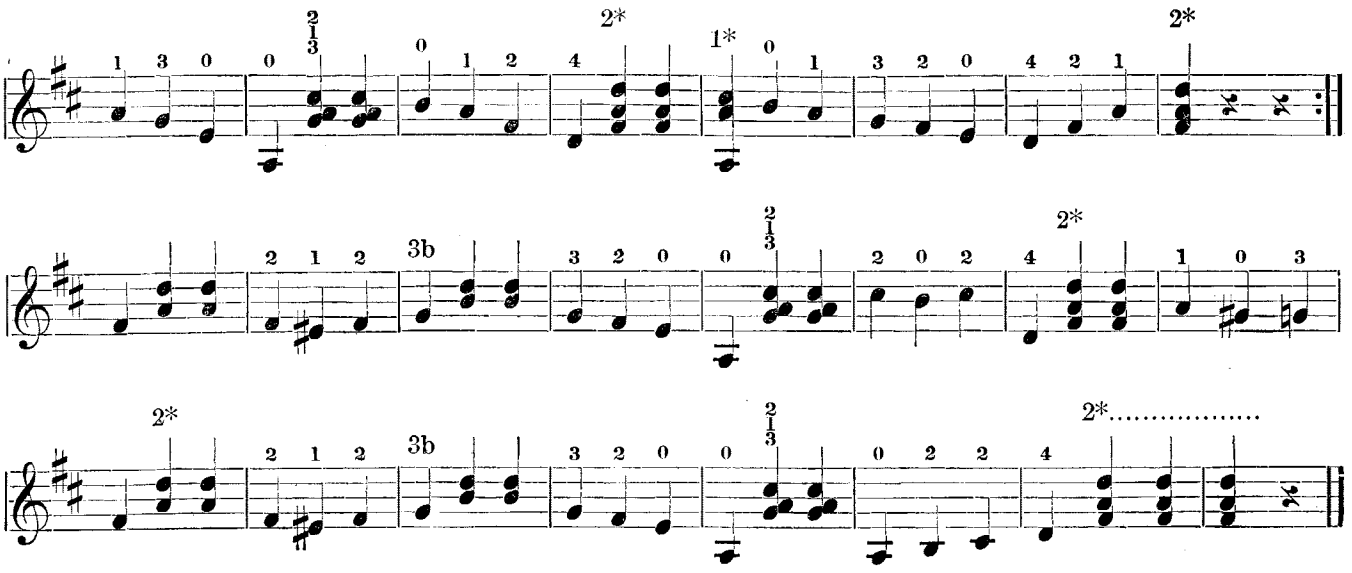




MAIDEN'S HAIR FERN WALTZ.

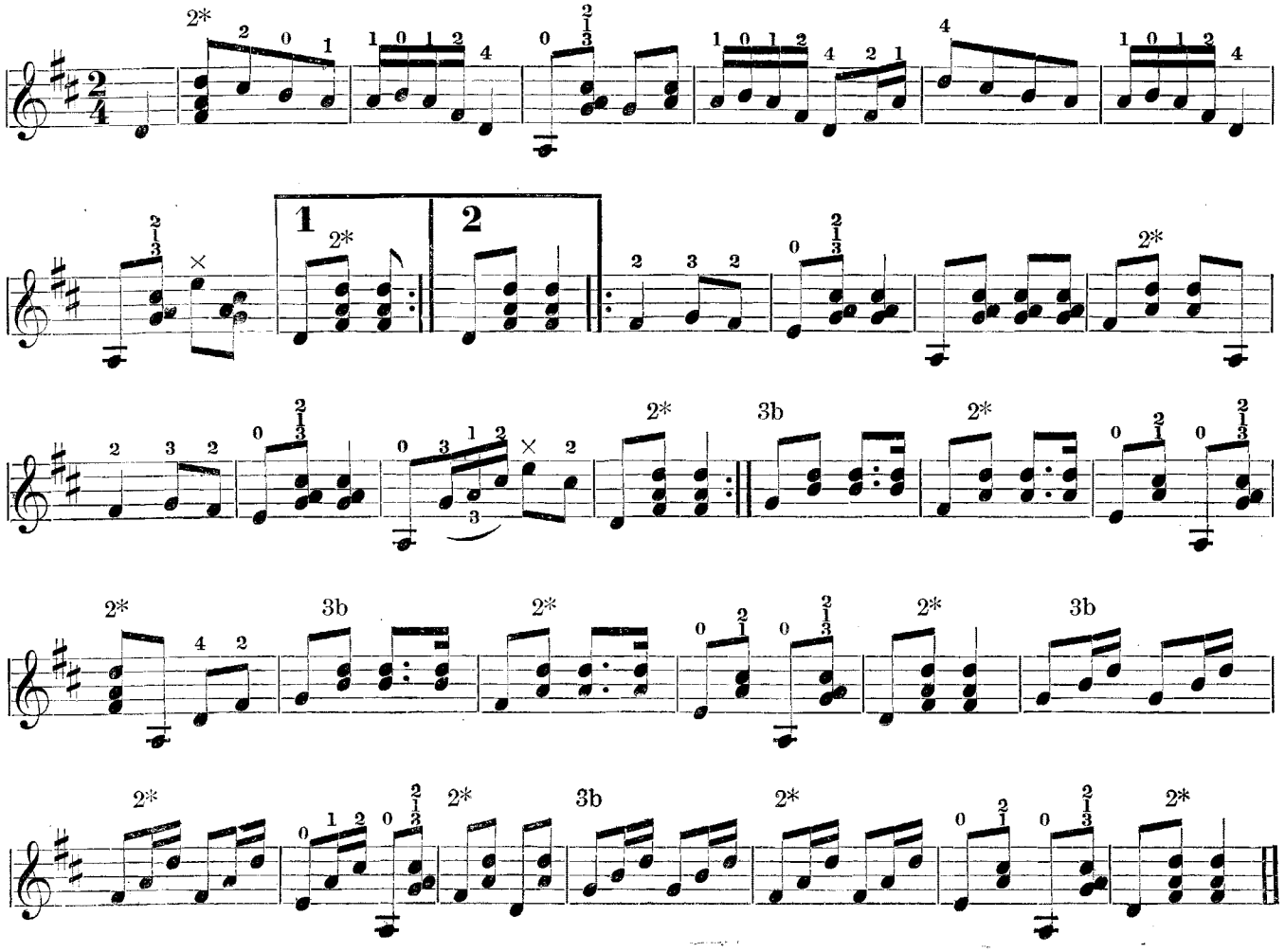
Key of D. F, and C, are the only sharps now in the signature. The G♯, being removed, the Gs are to be played "natural."—one semitone (fret) lower than when playing in the key of A. From the tuning, the second string is G♯. The "natural" of this is on the third string, at the 3d fret. When G is required to be sharped, it will be indicated by an accidental sharp, at the time.





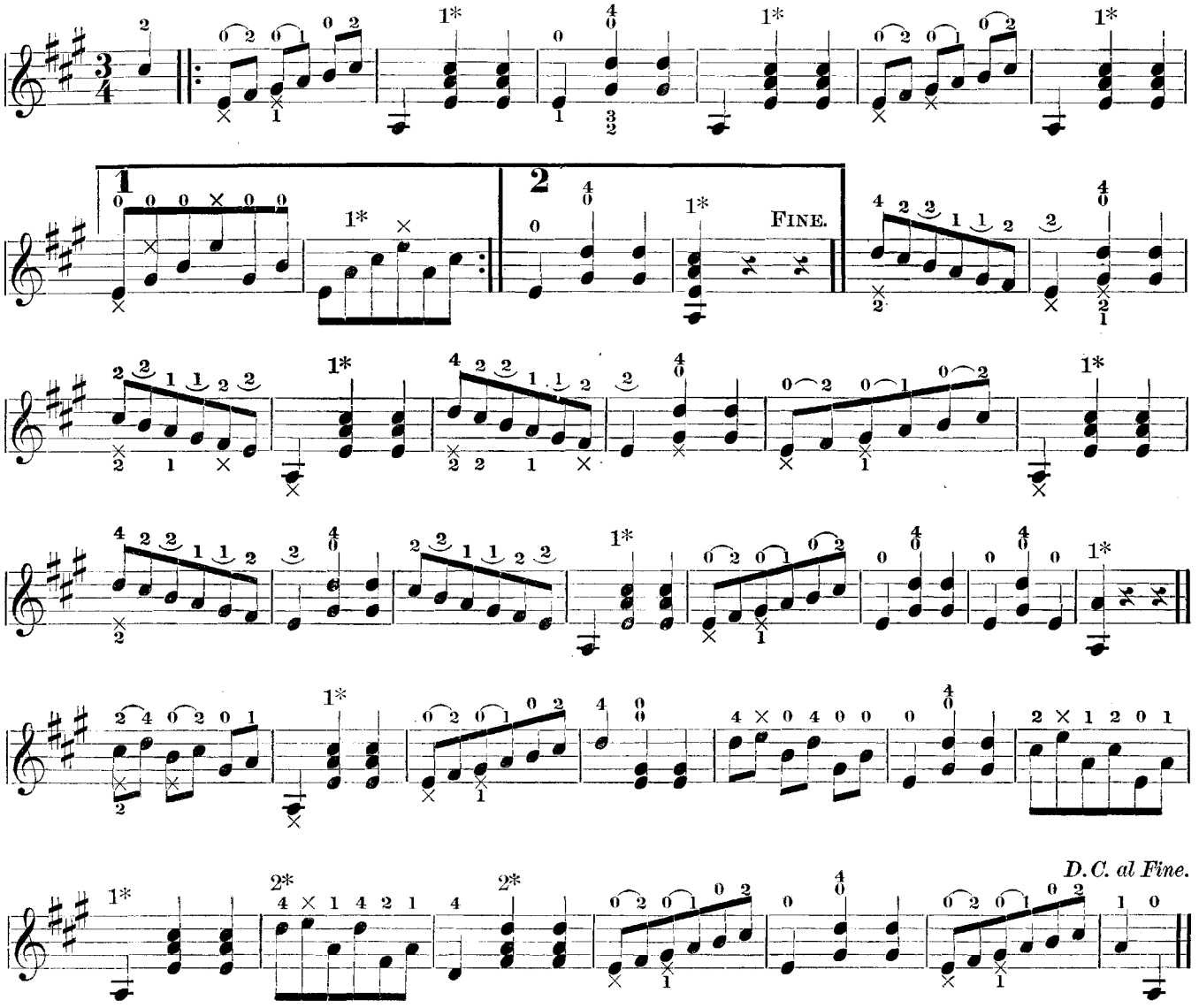
MAGNOLIA POLKA.

Key of D. Observe the dotted double bar, and the 1st and 2d endings of the first strain. The second strain is also repeated, but has no second ending. Give the proper time to the dot in the third strain.



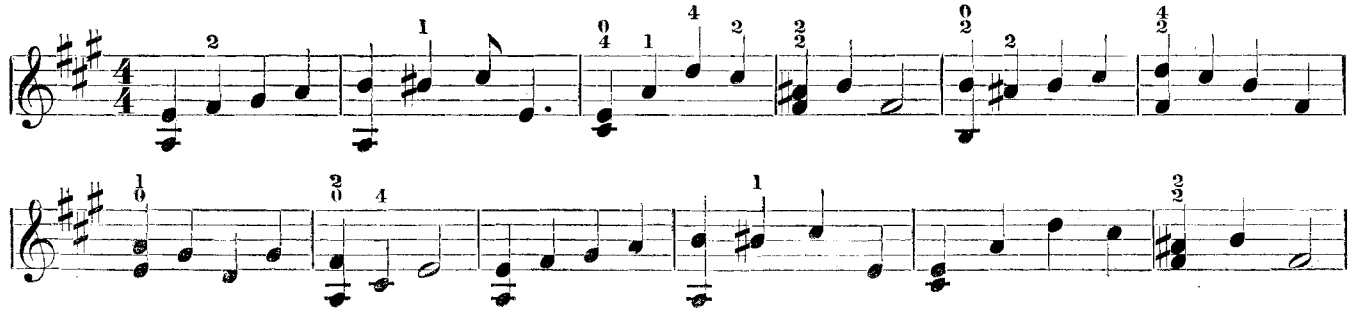
THE BOB-O-LINK WALTZ.

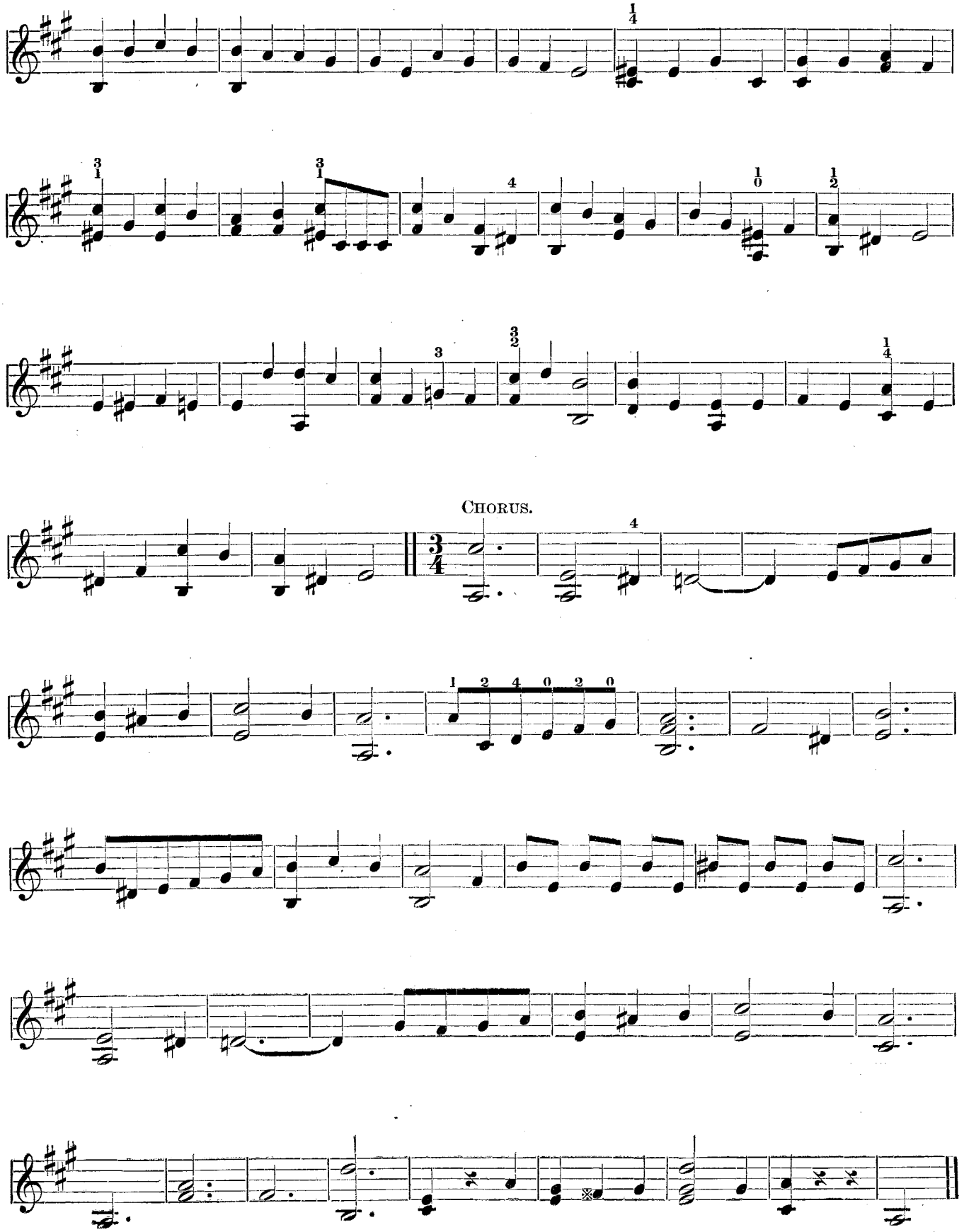
Introducing slurs, and pulls. In slurring press the proper finger quickly and firmly on the required string, obtaining the slurred tone. The pull is the reverse of the slur: the finger being pressed on a string, the pulled note is executed by pulling with that finger, thus producing the tone. Hold the hand steadily when pulling. "Da Capo al Fine." means that to finish the piece the first strain is to be repeated.—ending at the word "Fine."



PLAYMATES.

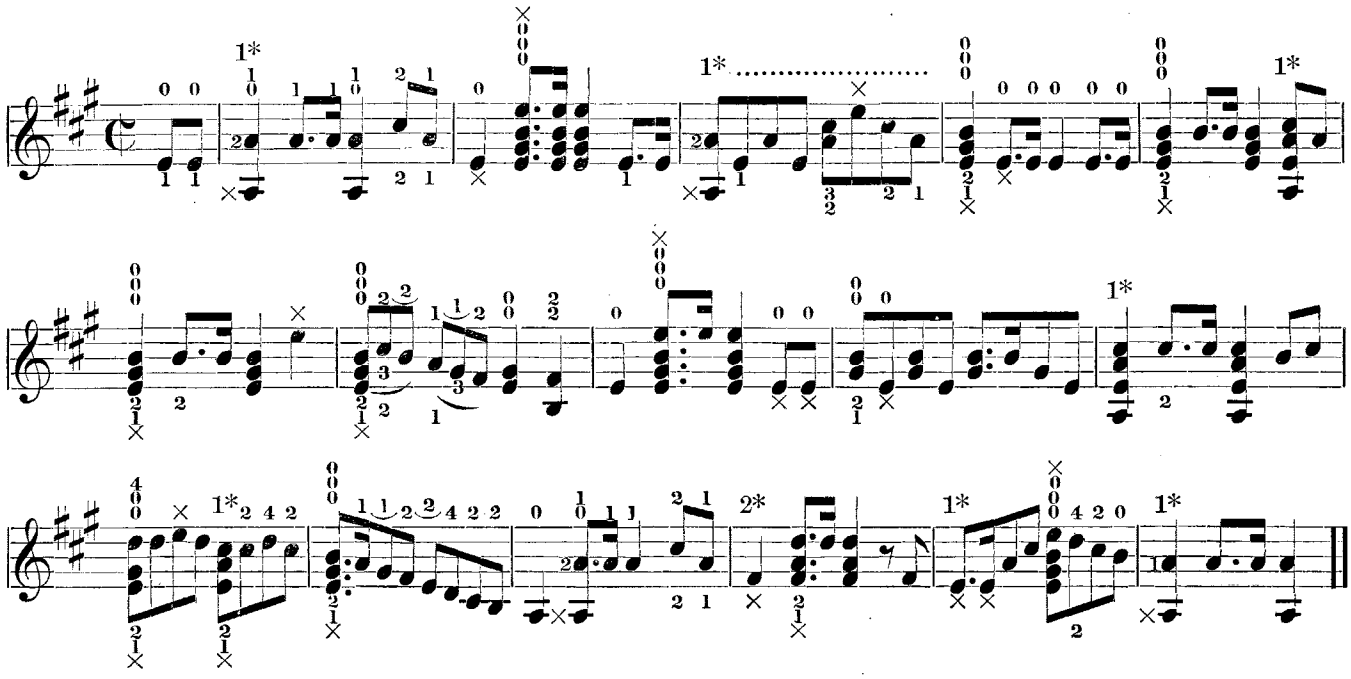
HARRY DACRE.




CHORUS.

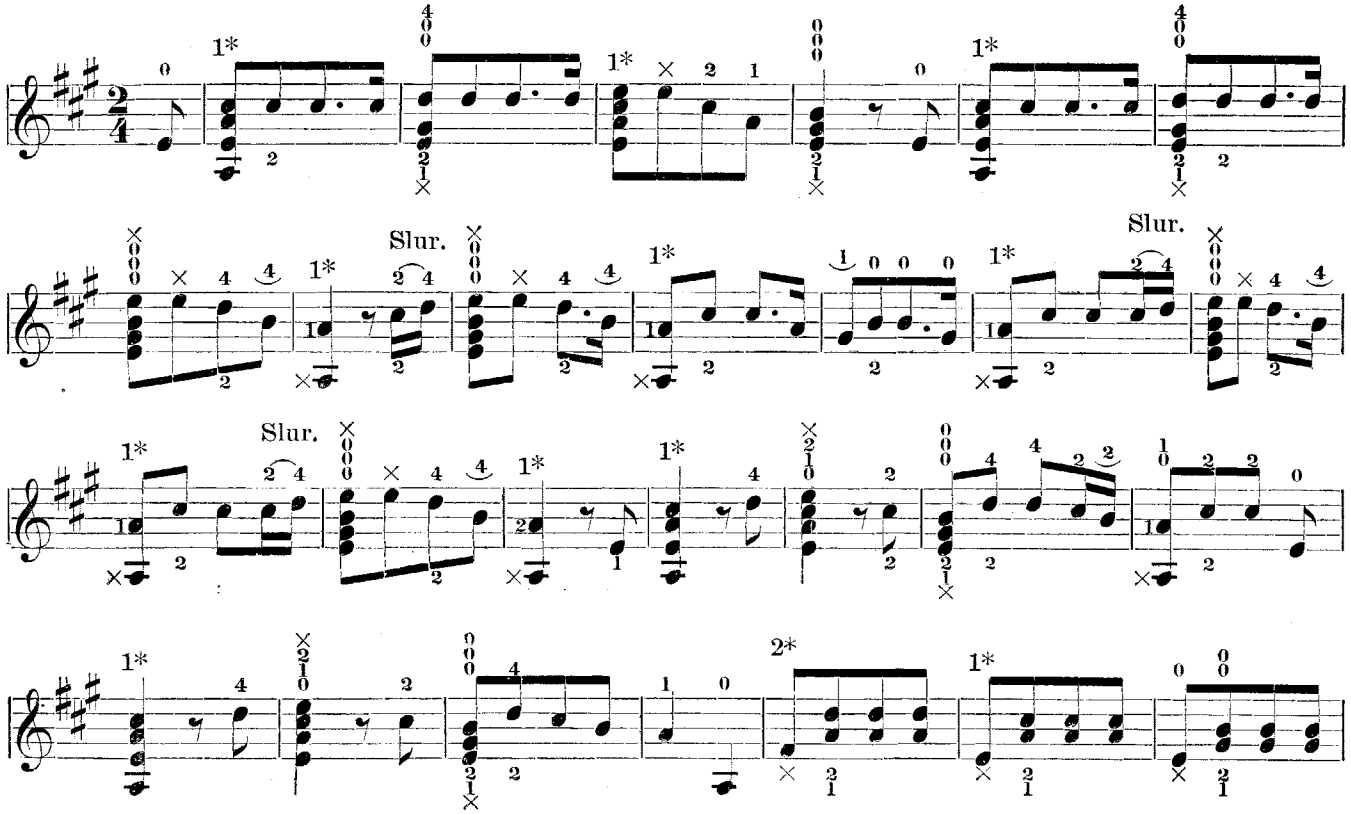
GERMAN MARCH.

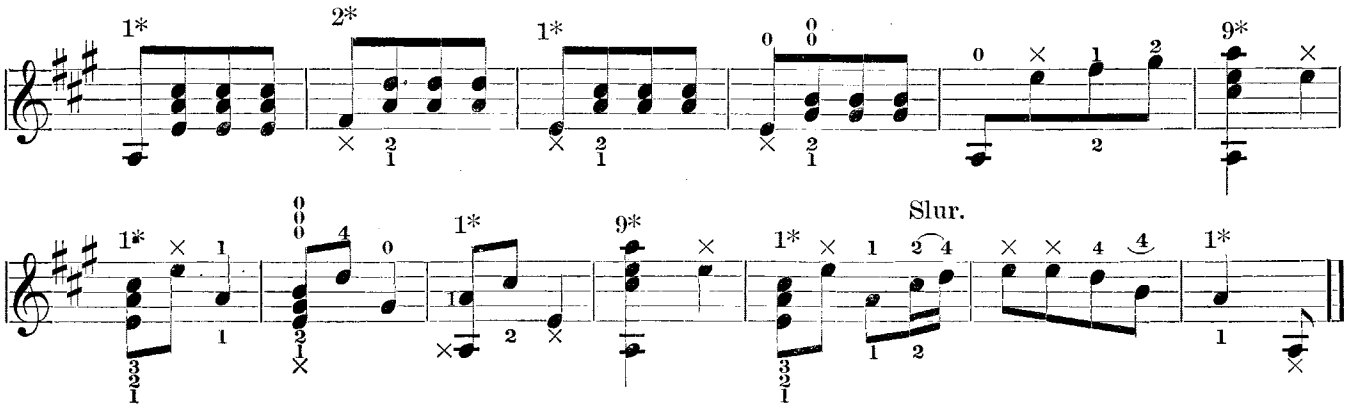
Triplets occur in the seventh measure. Each must be played within the count, or duration of a quarter note.



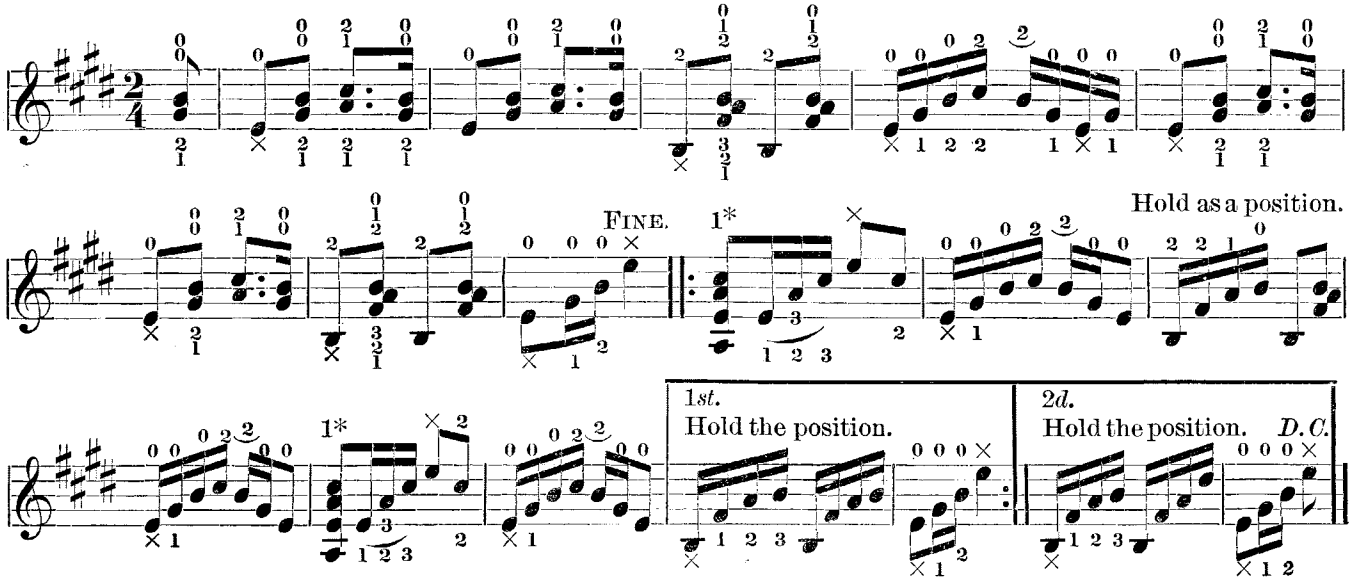
JOLLY DOG'S POLKA.

A slur occurs in the eighth measure. Play C♯, and, still retaining it, quickly drop the 4th finger on D, pressing firmly, which will produce that sound. In the 33d measure, the 9* is held precisely like the ordinary 2*, only that it is taken at the 9th fret.



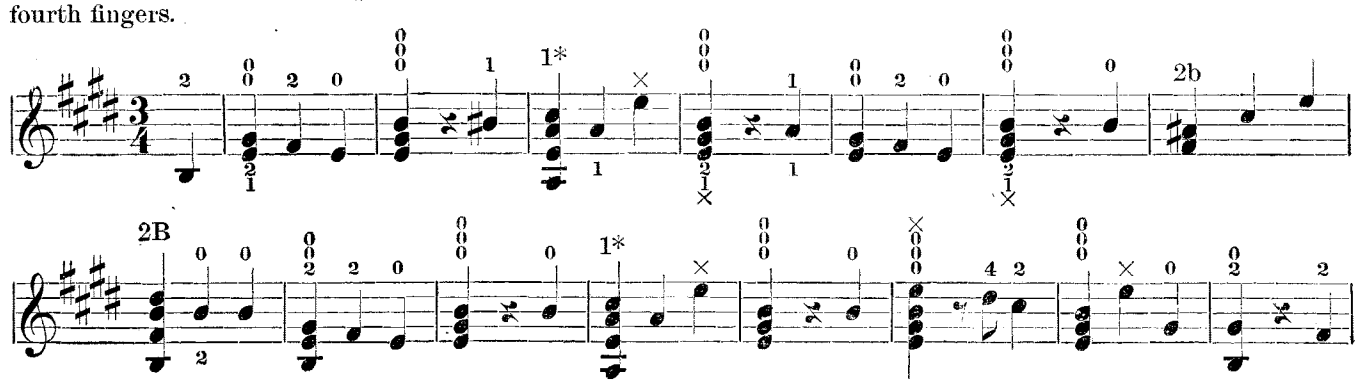


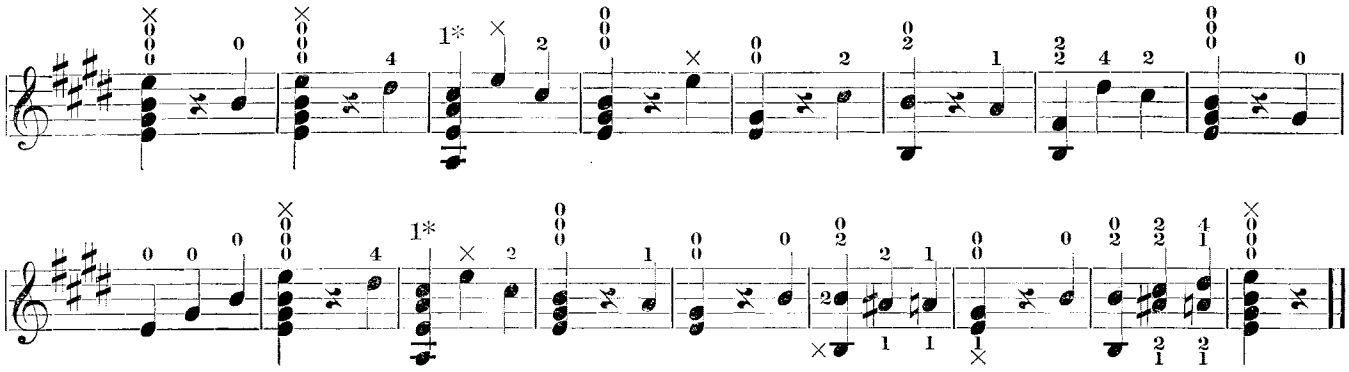
GALA POLKA.



THE TYROL WALTZ.

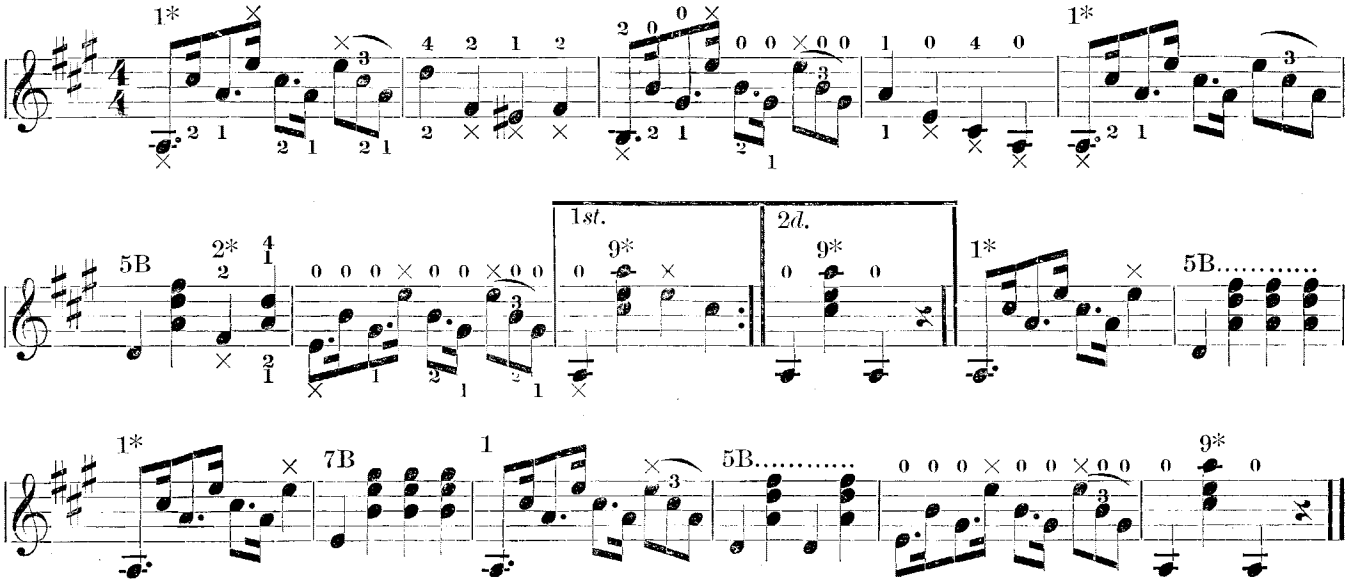
Key of E. (4 sharps). B♯, in the second measure, is at the 1st fret on the first string. This piece introduces the large, and the small BARRE. The small barré occurs in the 6th measure. Press the first finger firmly across the first three strings, and hold during the measure. The large barré comes in the following (seventh) measure. Press the first finger across the four strings, then the third finger on the 2d string at the 3d fret, (holding B, on the 2d string, and the little finger on the 1st string at the 4th fret,—holding D♯. In the 29th measure. A♯, (accidental) is held on the 2d string at the 2d fret, and the A♮ (the next note) on the same string at the 1st fret. In the 31st measure A♮ and C♯ are both pressed with the second finger; A♮ and D♯, with the first and fourth fingers.





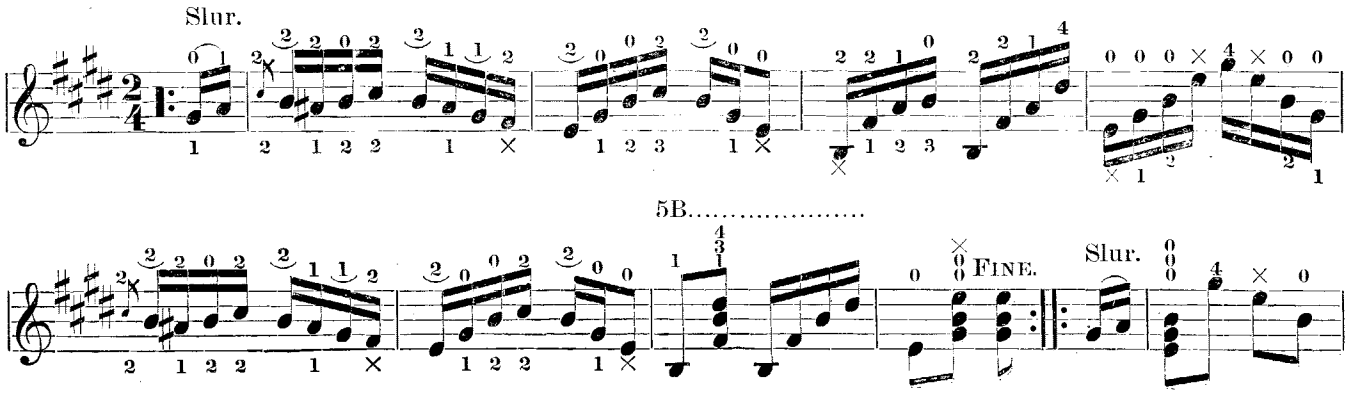
VIRGINNY DANCE.

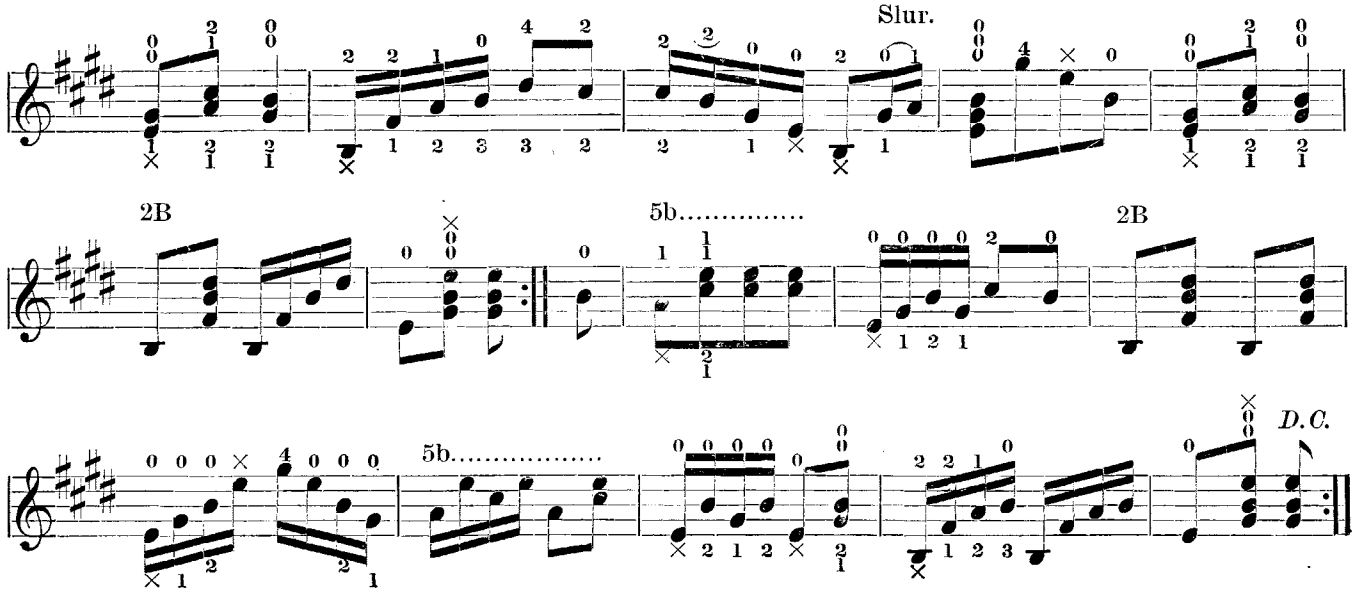
Natural Key of the Banjo. In the 2d measure, E♯ (accidental) is at the 1st fret on 3d string. The 5B (large barré) is held in the same manner as the 2B, in Tyrol Waltz; also the 7B. The 9* is held in the same manner as the 2*, only that it is placed at the 9th fret. Observe the Triplets.



THE GARLAND POLKA.

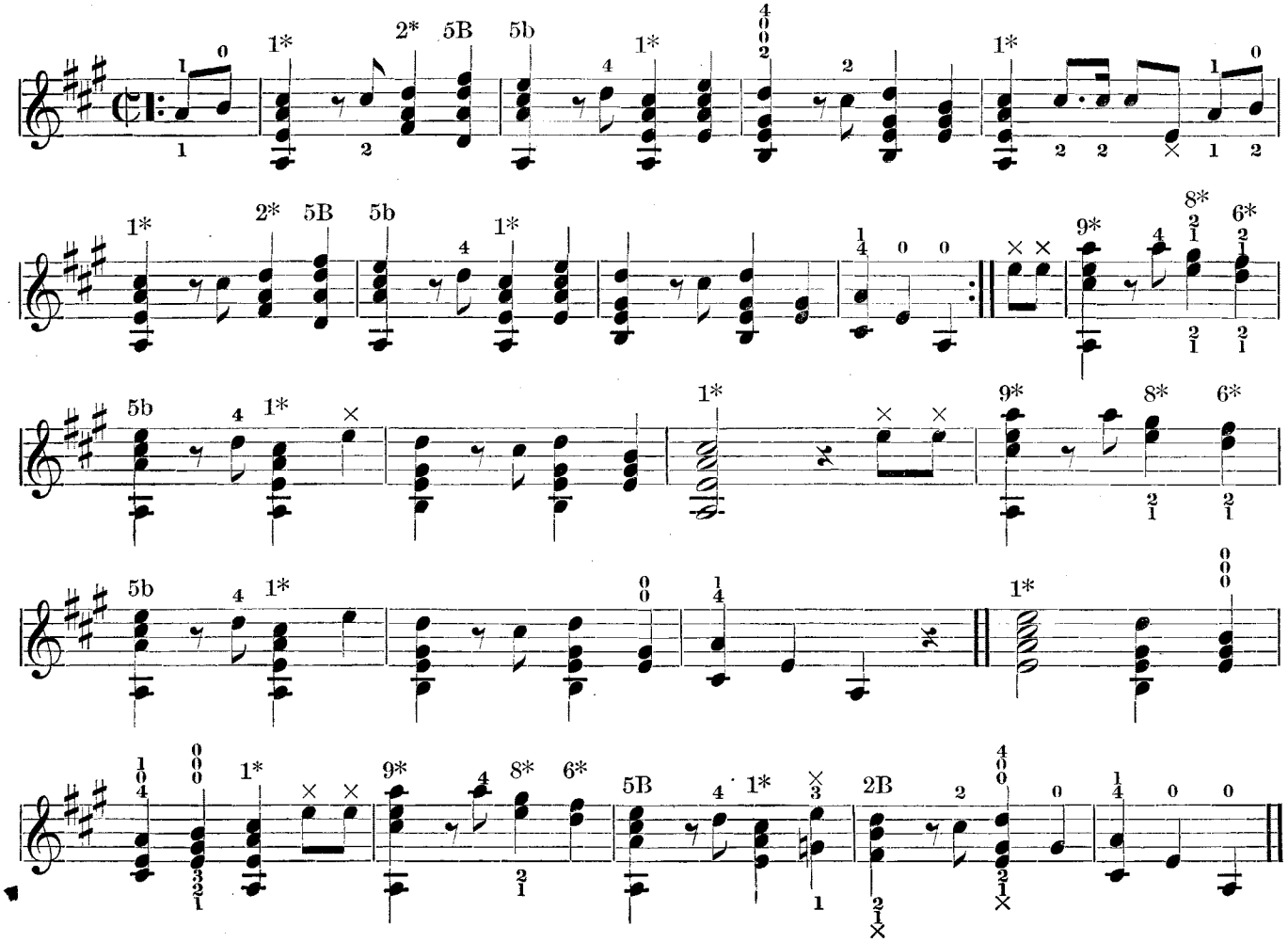
A "Grace" note (note of embellishment) occurs in the first measure. These are small notes, having no appreciable time, other than partaking of the note before which they are placed. They must be executed quickly so as not to disturb the regularity, or time of the measure.





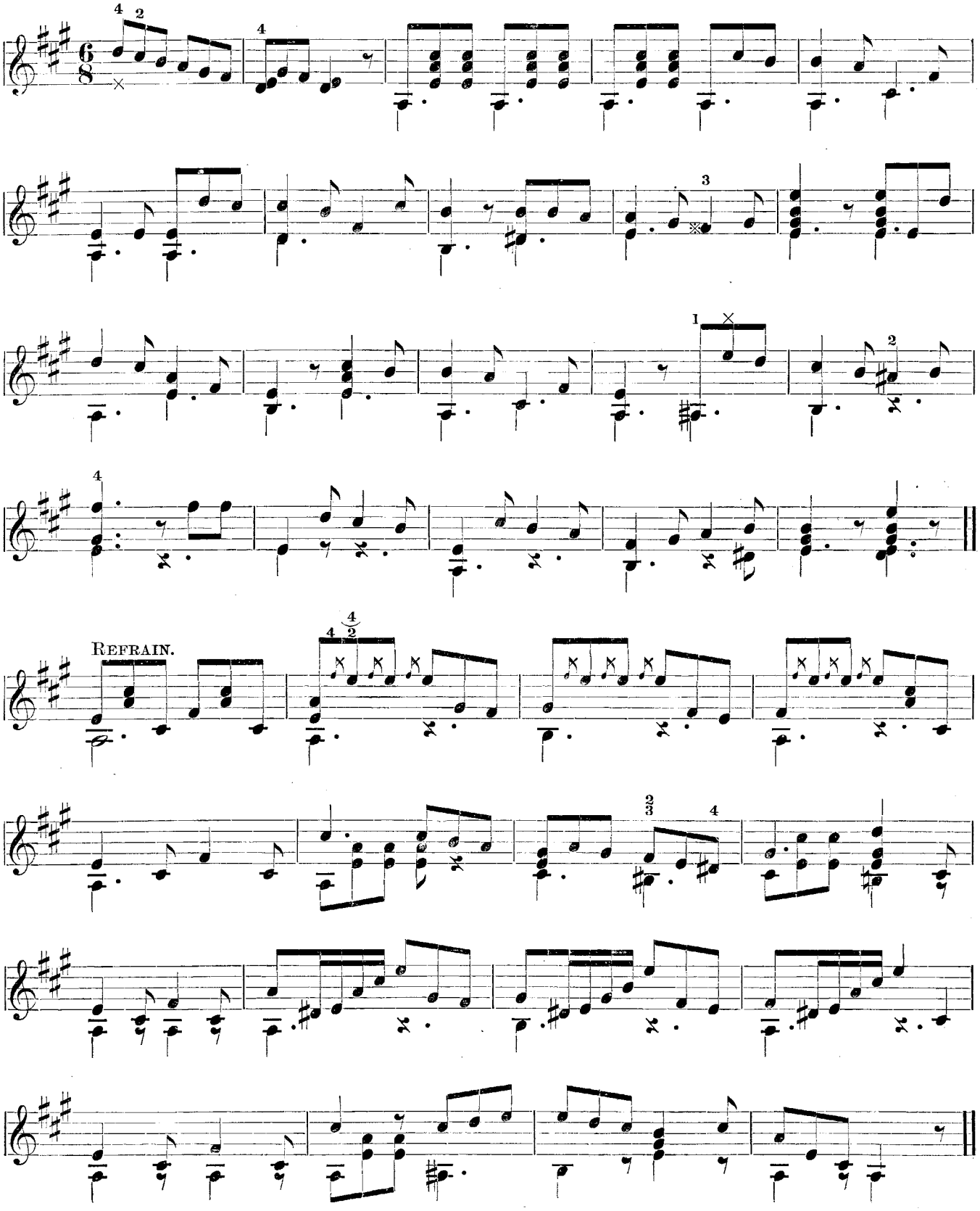
HOME, SWEET HOME.

In 9th measure the 8* and 6* are held the same as the "natural" position, but at the 8th and 6th frets respectively. In the third from the last measure, G♮ is found on the 3d string at the third fret.



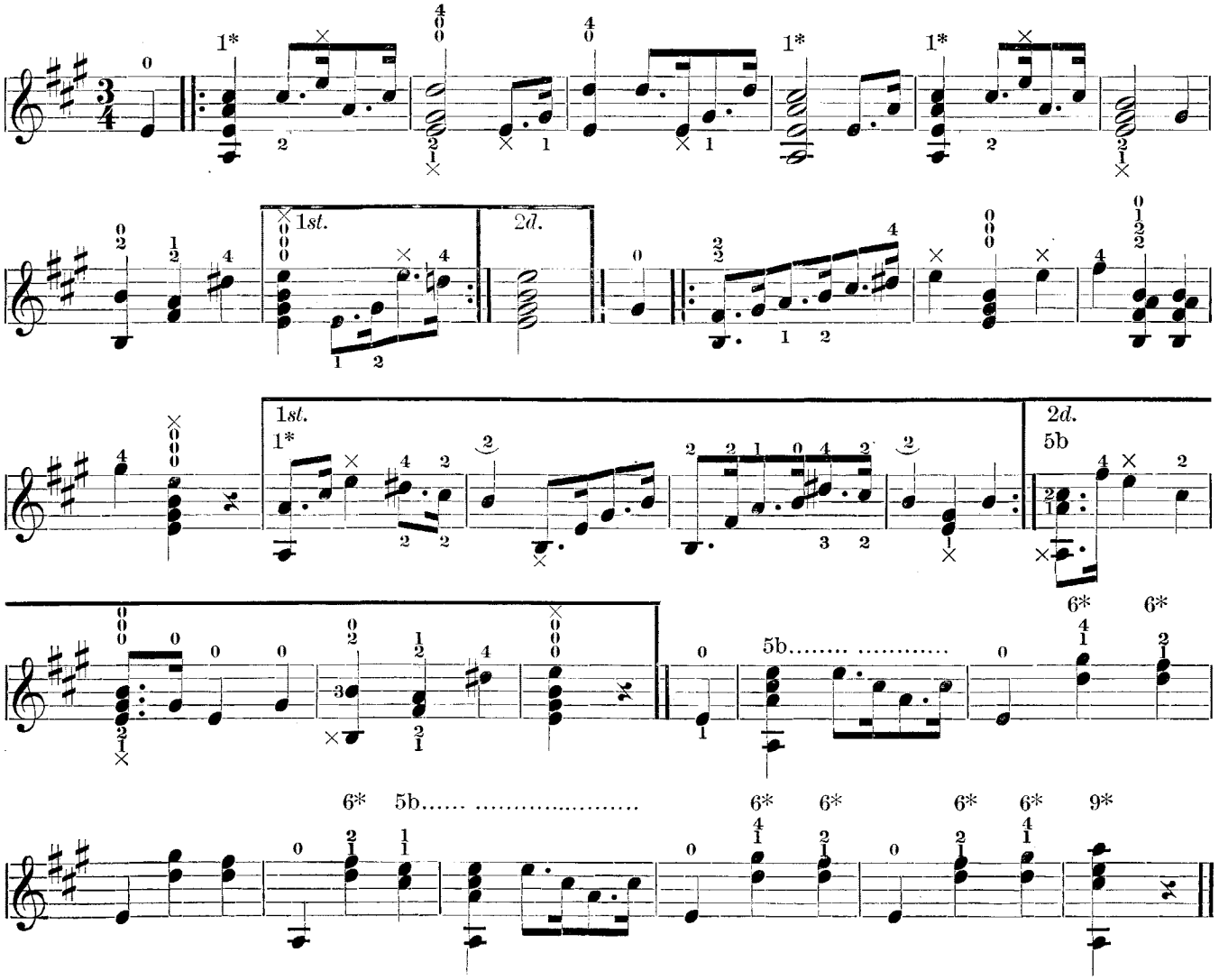
THE NIGHTINGALE. (From La Tyrolienne.)

CARL ZELLER.



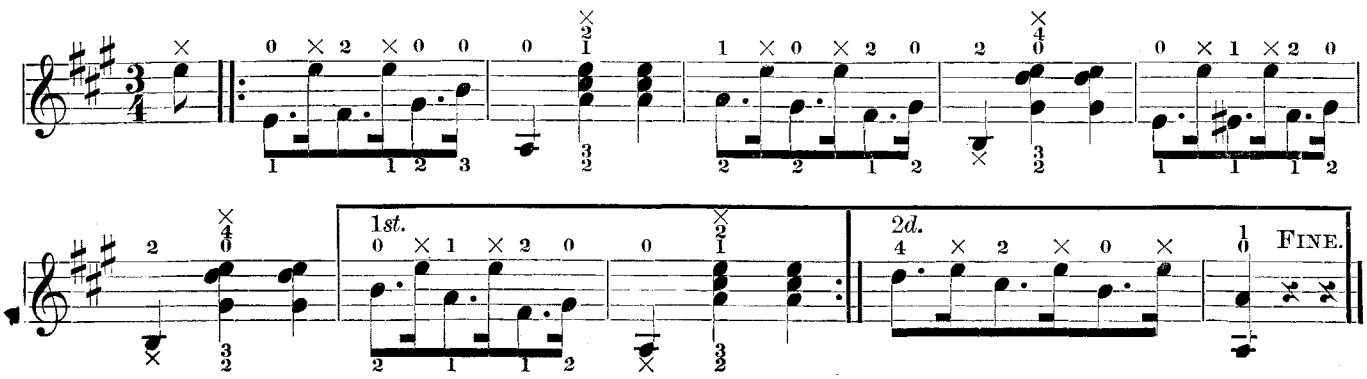
THE ROYAL VARSOVIENNE.

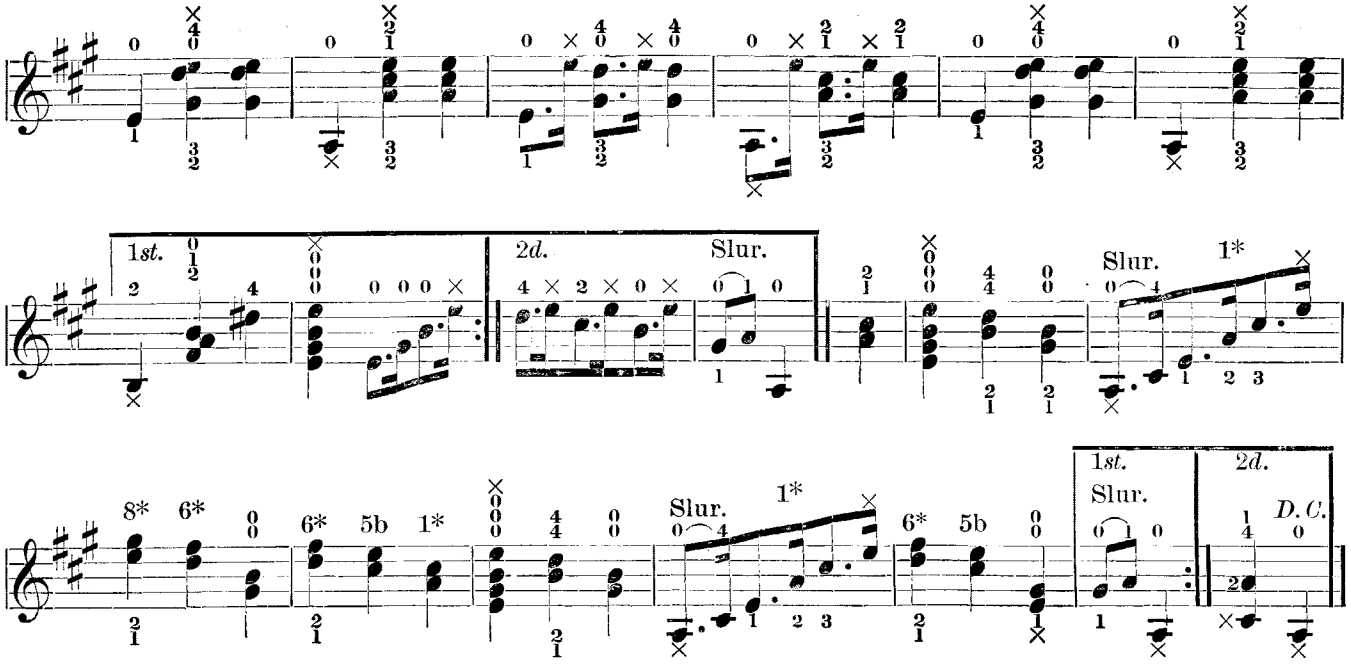
Remember that D♯ is at the 4th fret (1st string) and D♮ at the 3d fret. In the last strain there are two 6*: The lower note D, is held at the 6th fret (2d string) while to one you add G , and the other F♯.



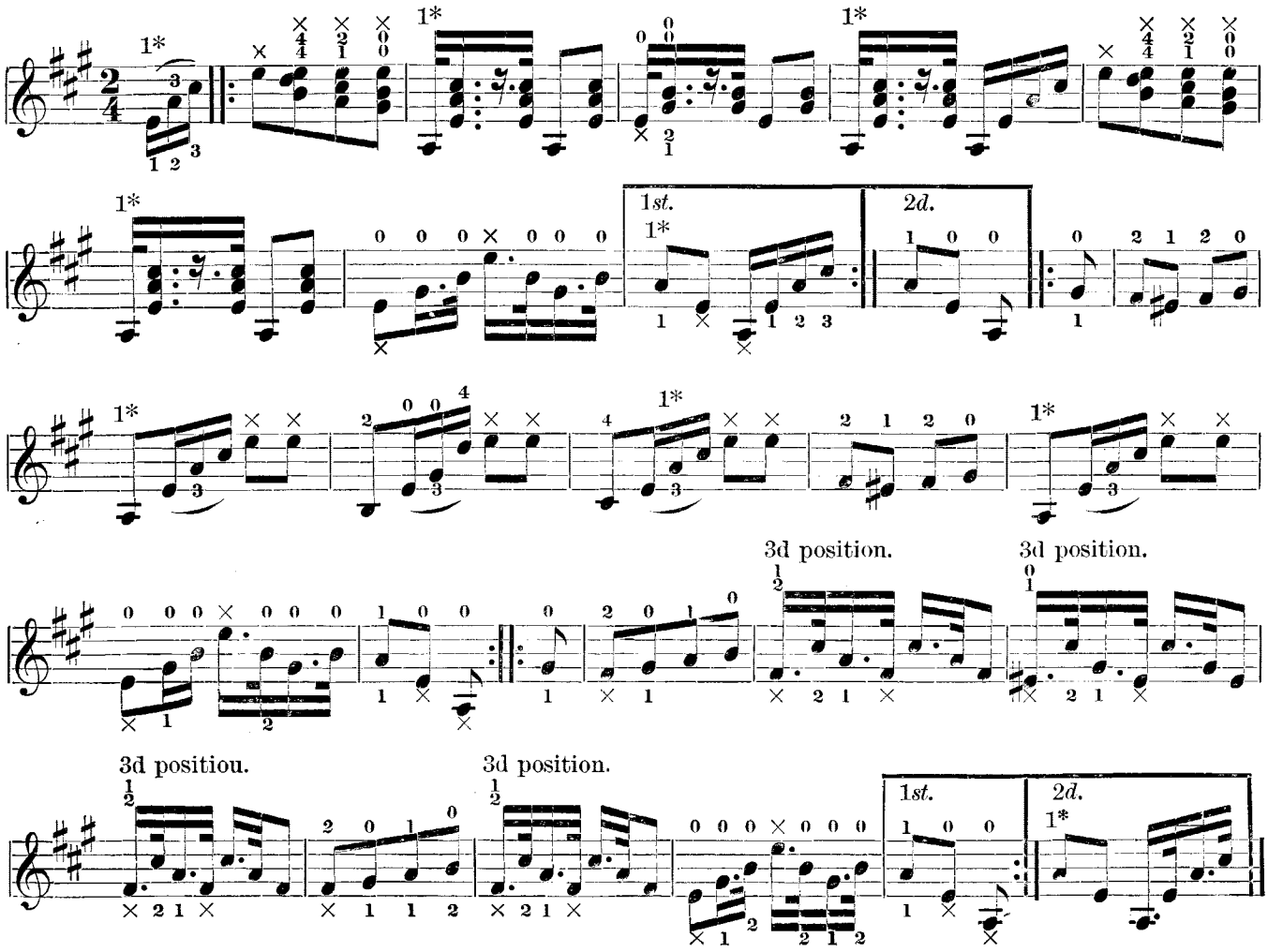
THE WINONA YORKE.

In the first measure of last strain B and D are stopped on the 2d and 3d strings at the 3d fret. Observe the slur in the next measure, on the 4th string.



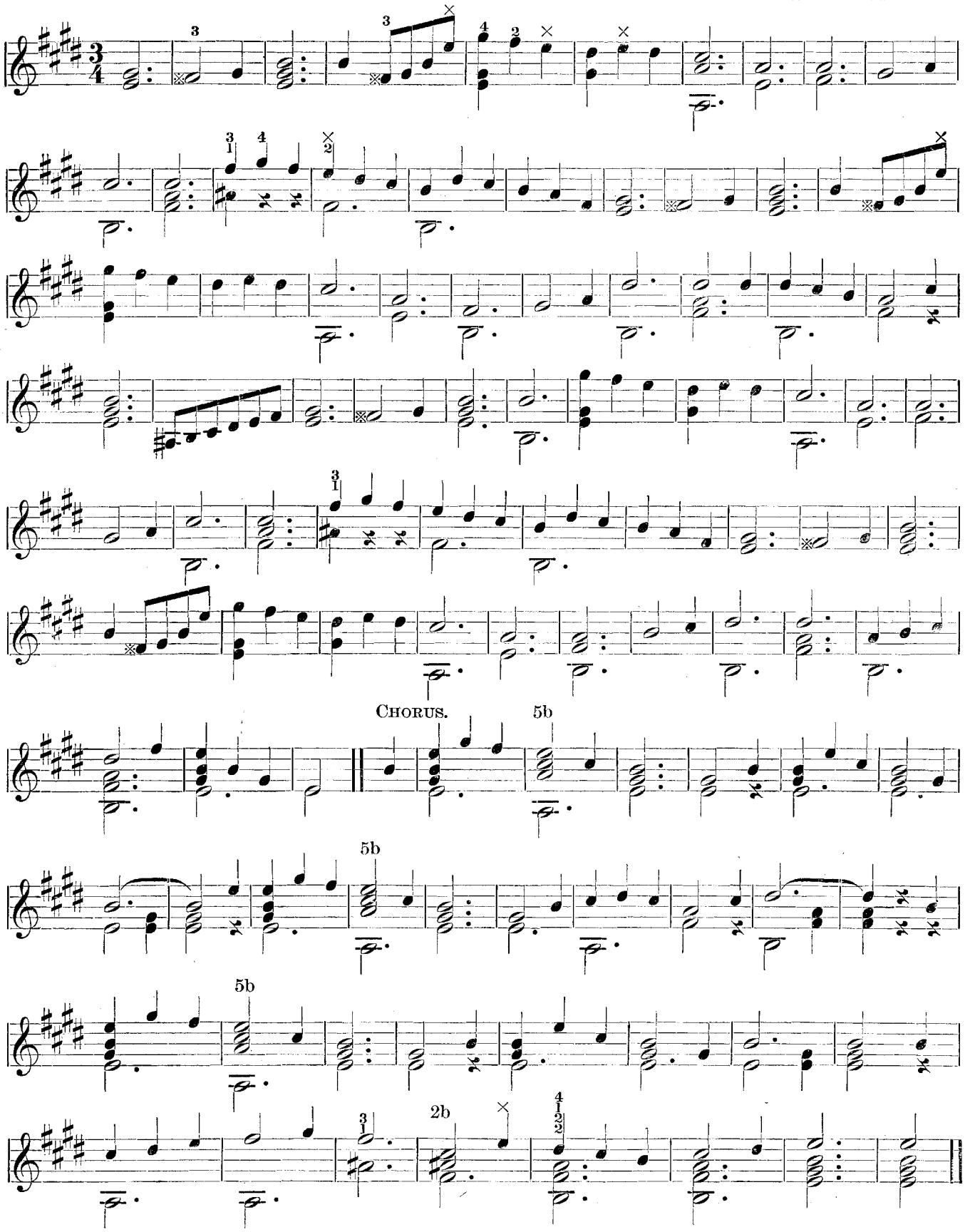


DARKEY'S FROLIC.

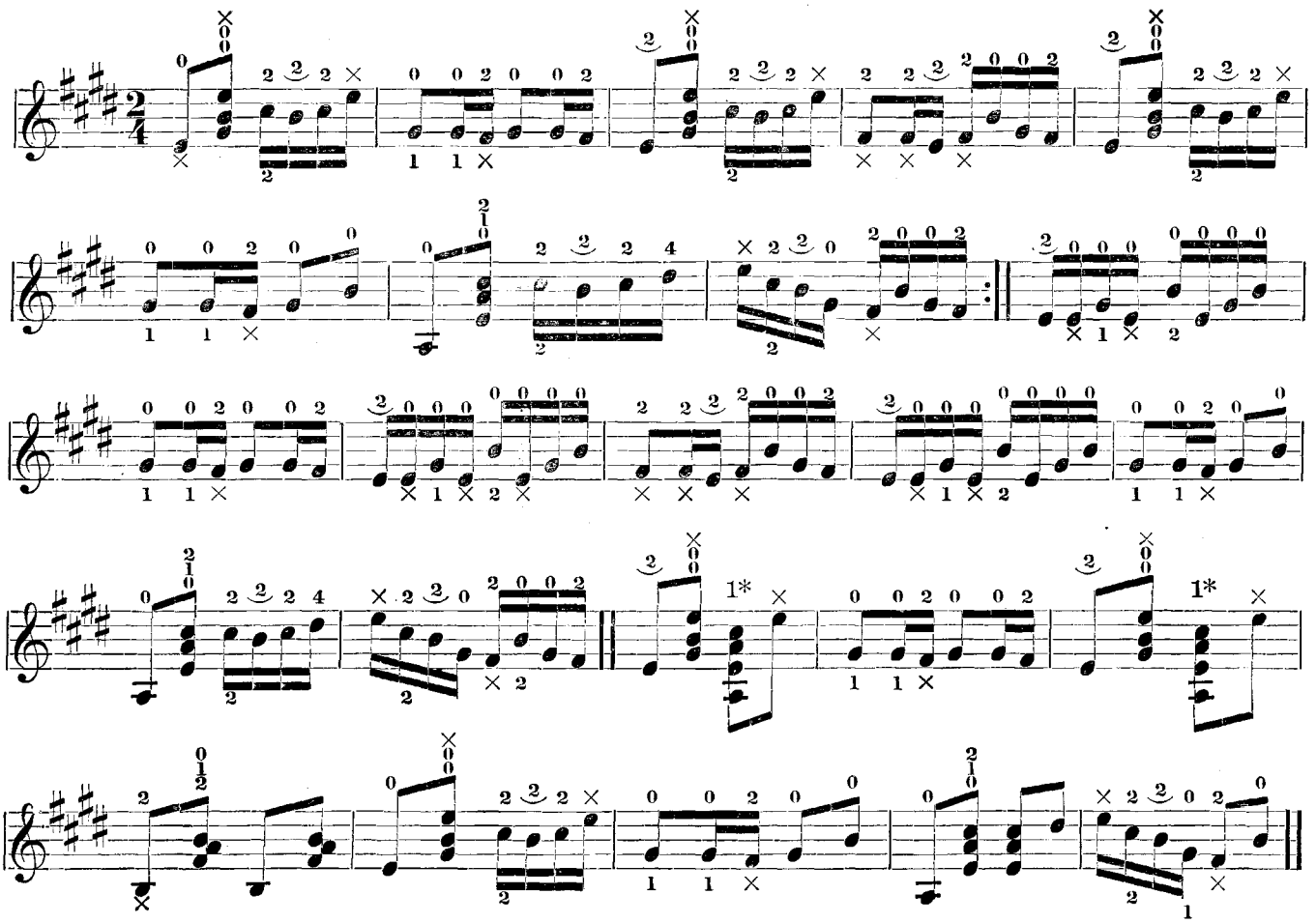


THE LOVER'S QUARREL.

W. FORREST.



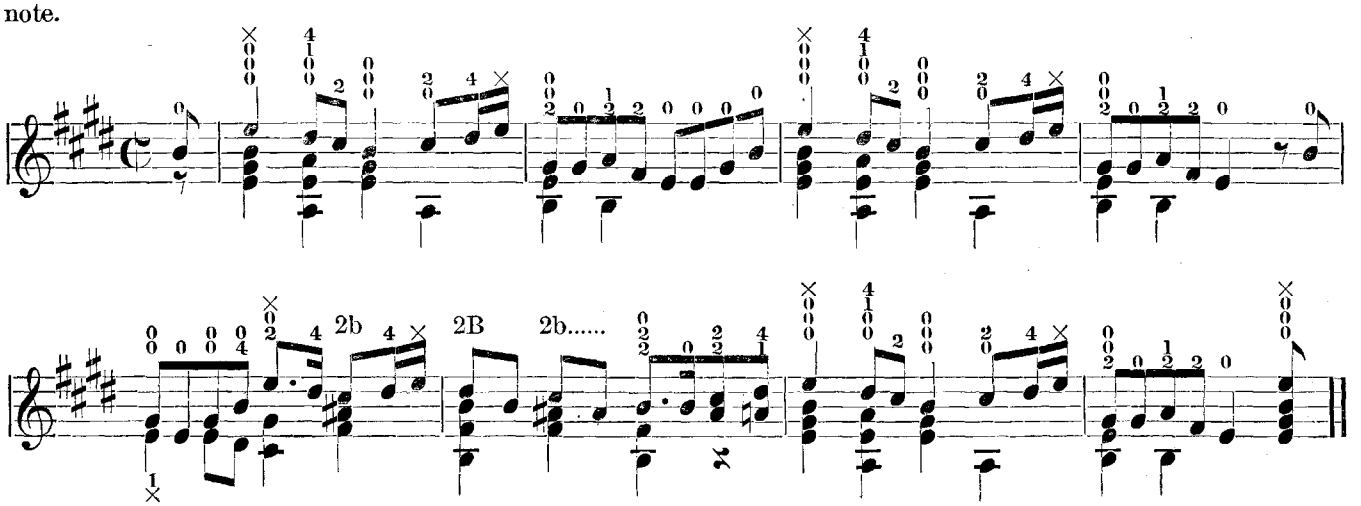
MISS McLEOD'S REEL.



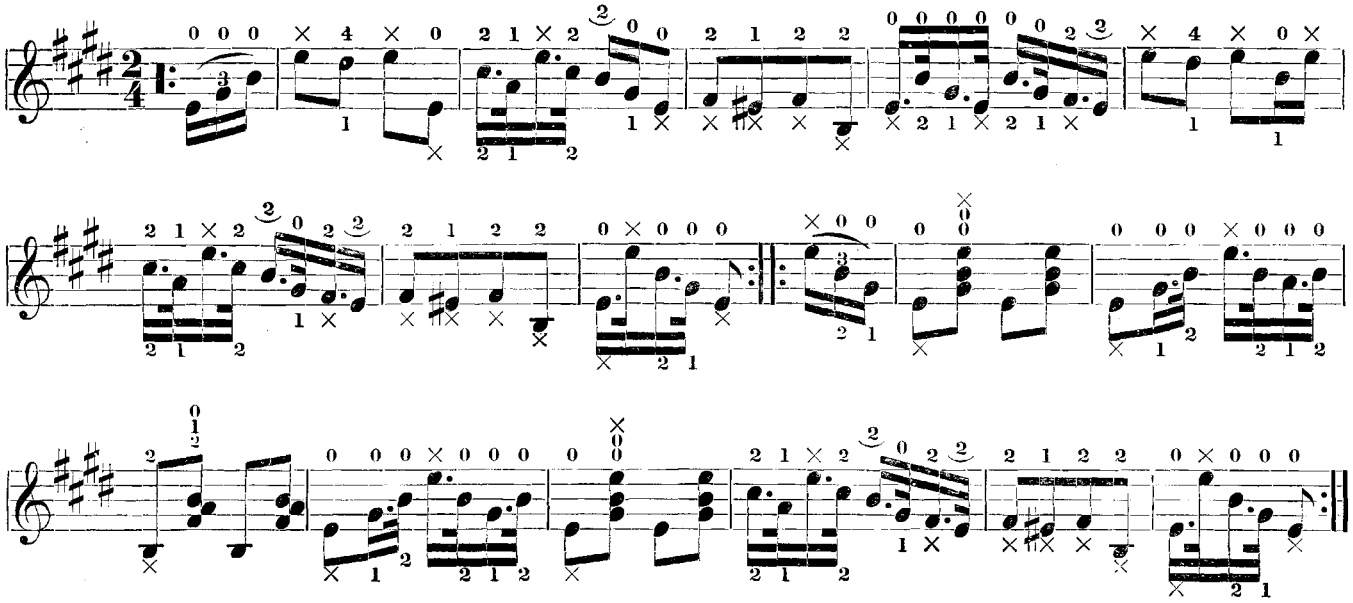
BLUE BELLS OF SCOTLAND.

In Guitar music the melody is written with the stems turned up, to distinguish it from the accompaniment, or harmony. The notes are played the same as if upon one stem.

See the sixth measure. An "accidental" continues in force throughout the measure in which it is found unless contradicted by a "natural." Its force would continue into the next measure, if commencing with the affected note.

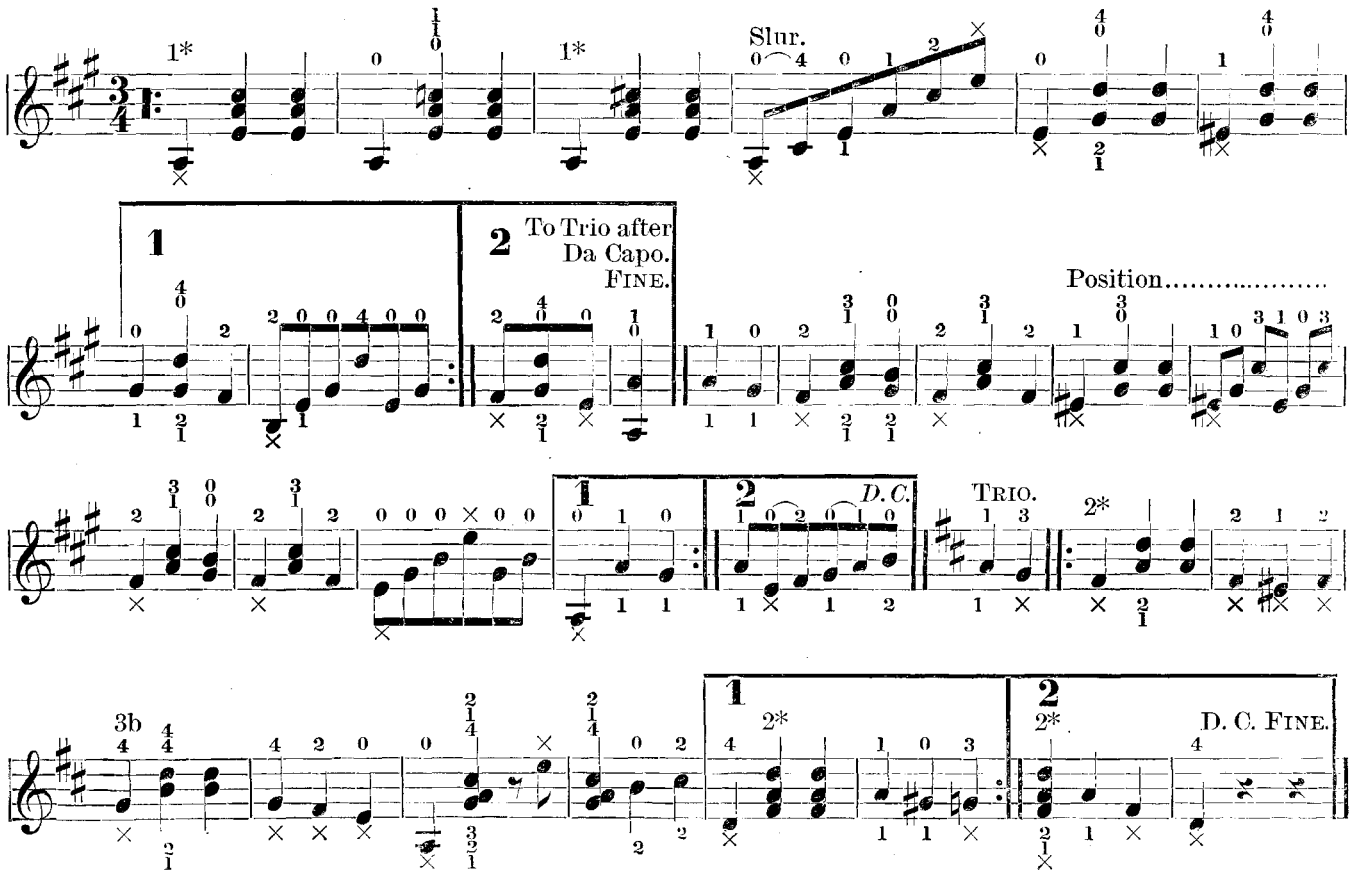


ROYAL BOSTON JIG.

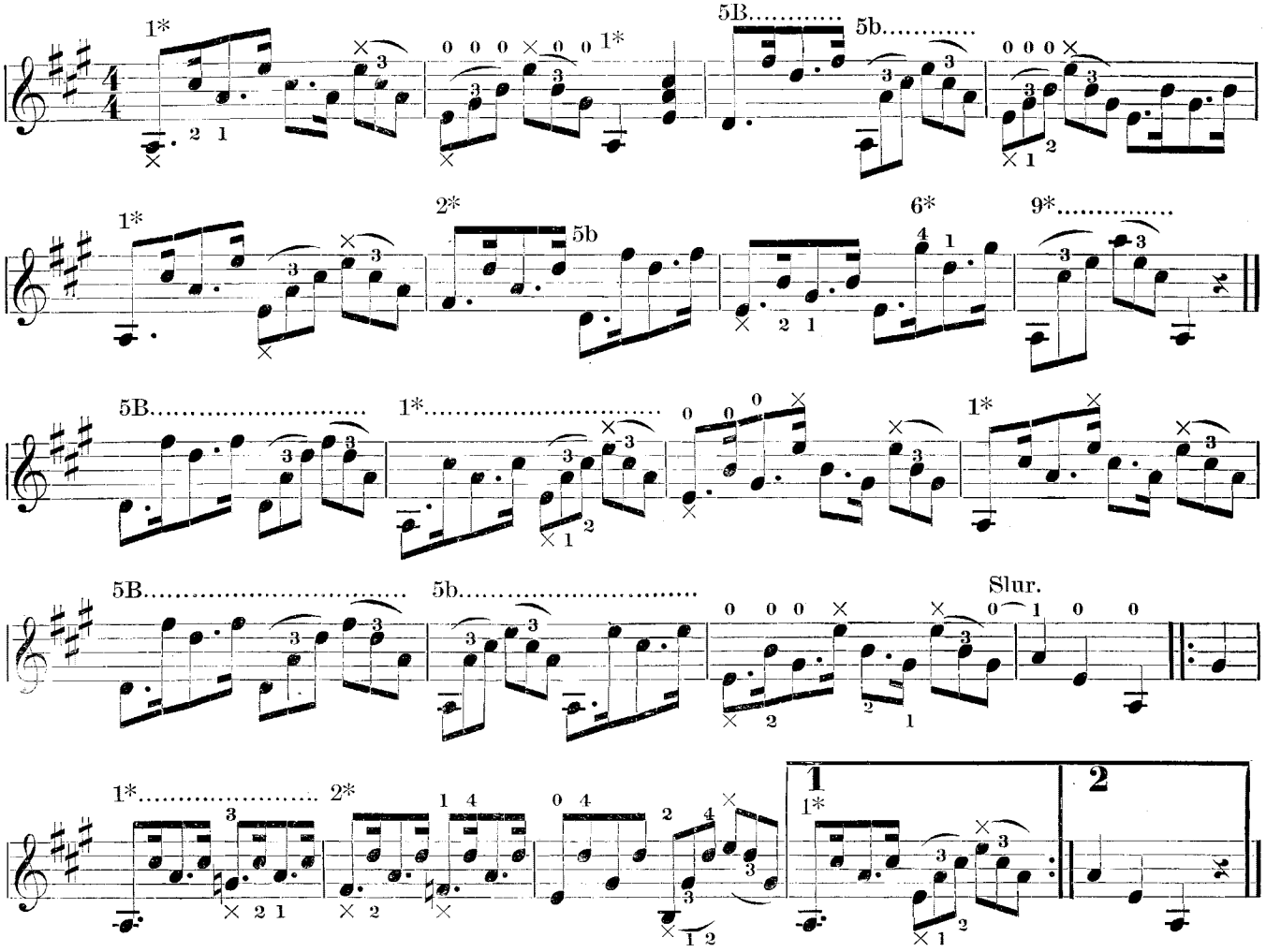


SYLPH WALTZ.

The second strain is in F♯ minor, the relative minor of A major. The third (Trio) strain is in the key of D major, with only F♯ and C♯ for its signature; the Gs, which were sharp in the standard key of A, are now *natural*, and must be stopped on the 3d string at the 3d fret. Hold 3b, in Trio, by pressing with the 4th finger.

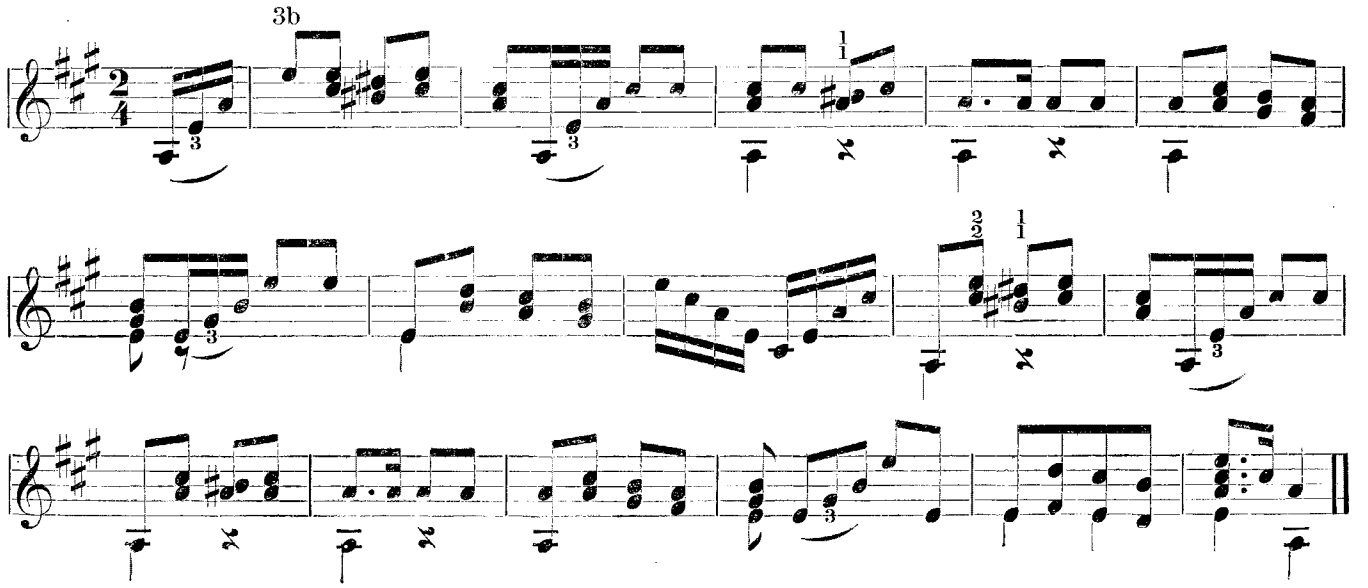


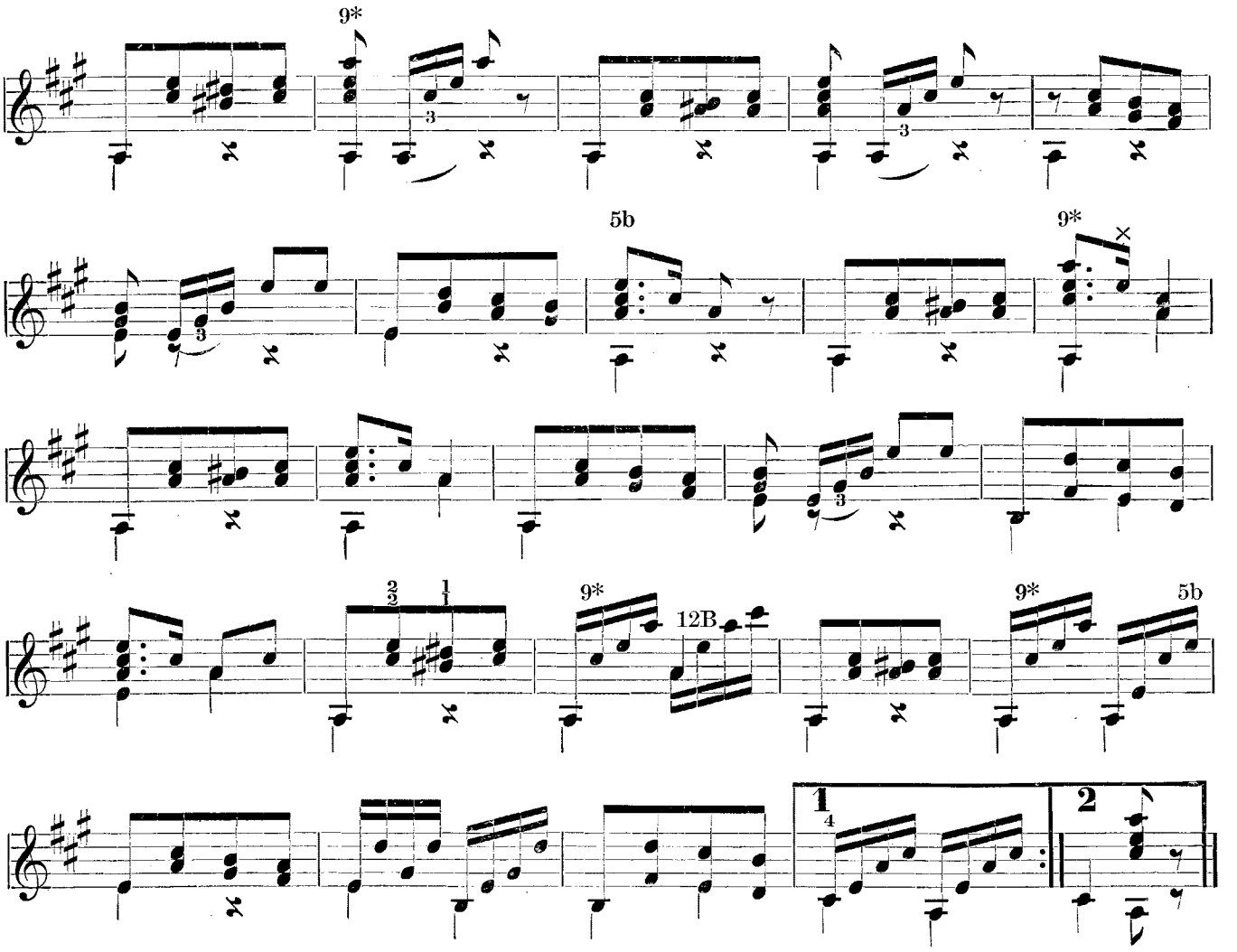
PLANTATION DANCE.



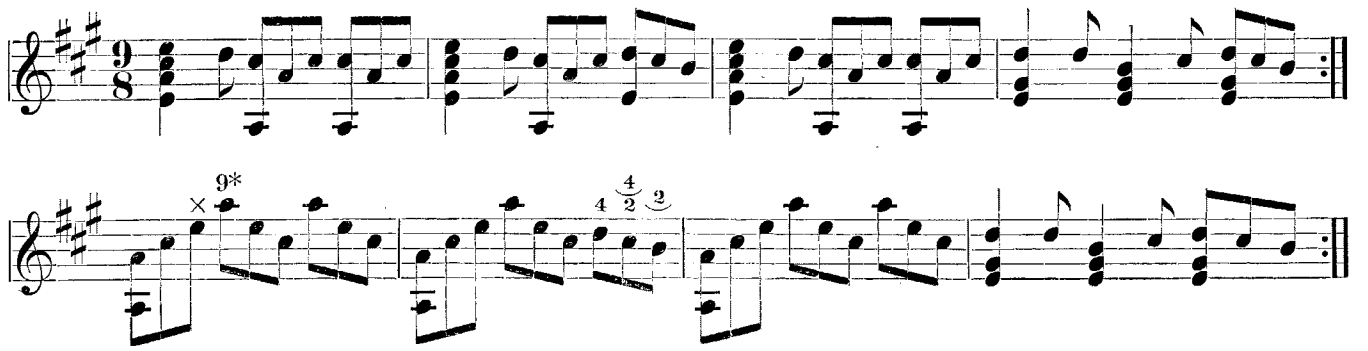
TA-RA-RA, BOOM-DE-AY. Quickstep.

ANGELO ARCHER.

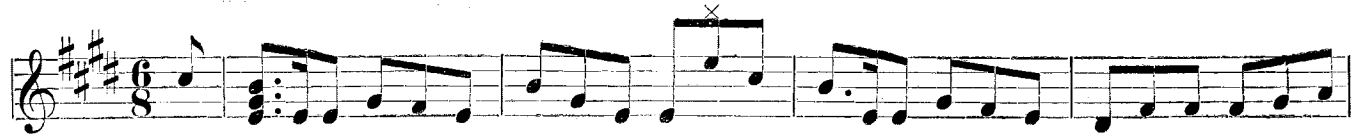


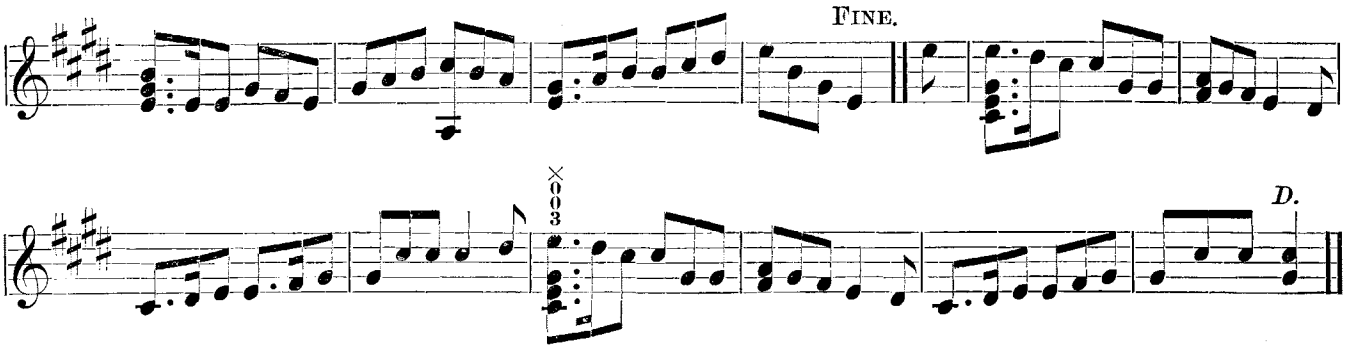


DROPS OF BRANDY.

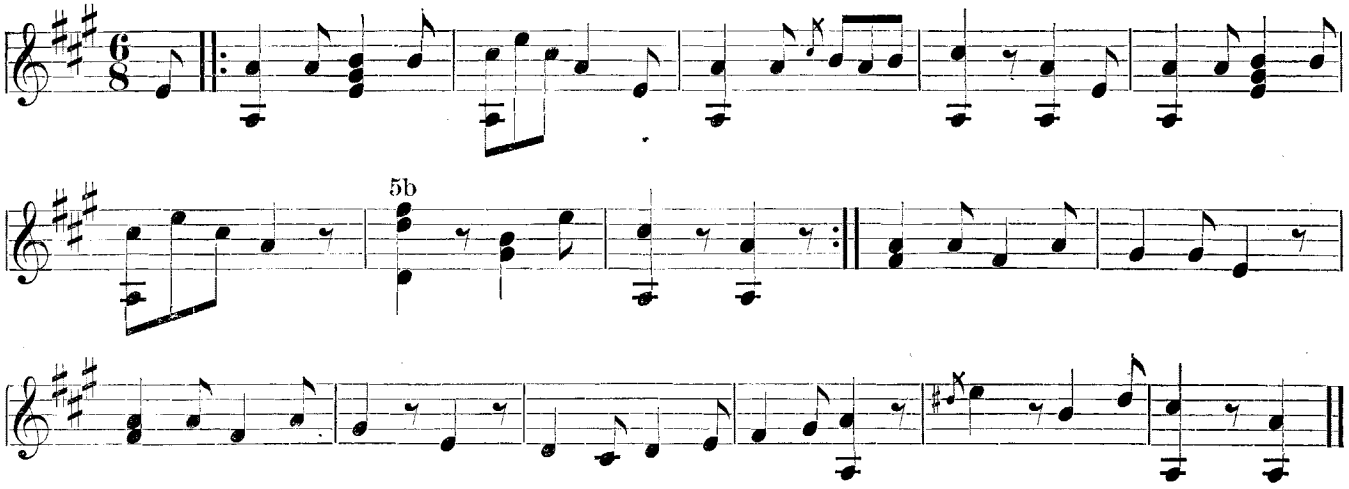


RORY O'MORE.

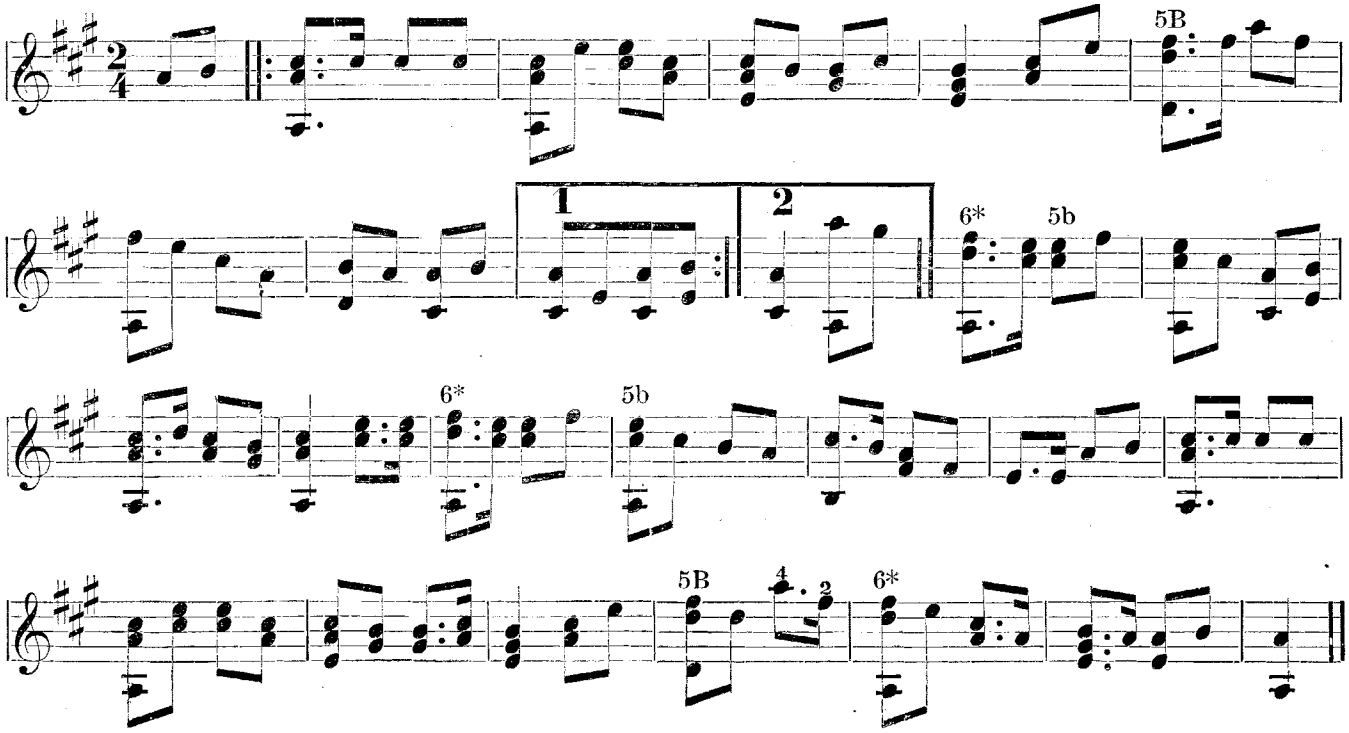




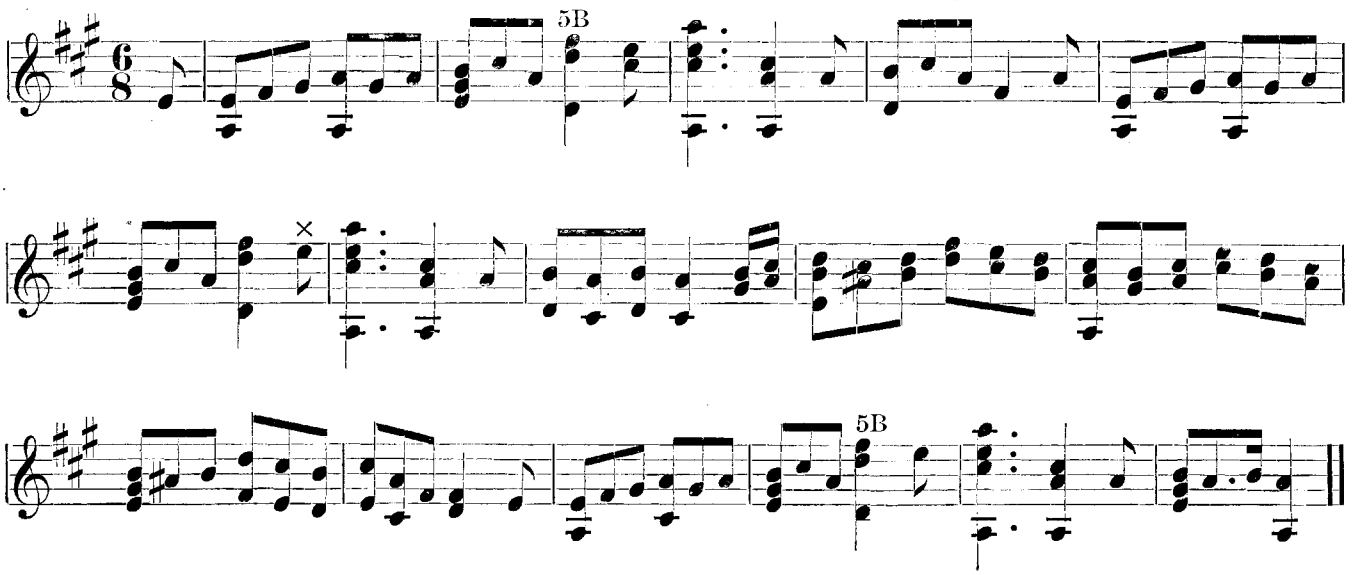
POP GOES THE WEASEL.



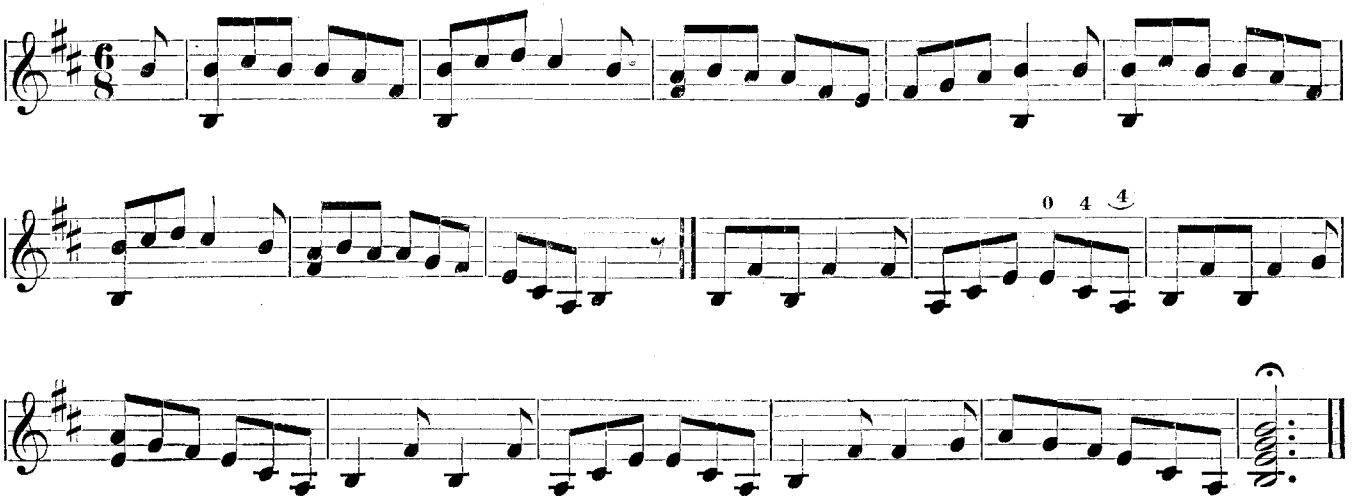
THE WEARING OF THE GREEN.



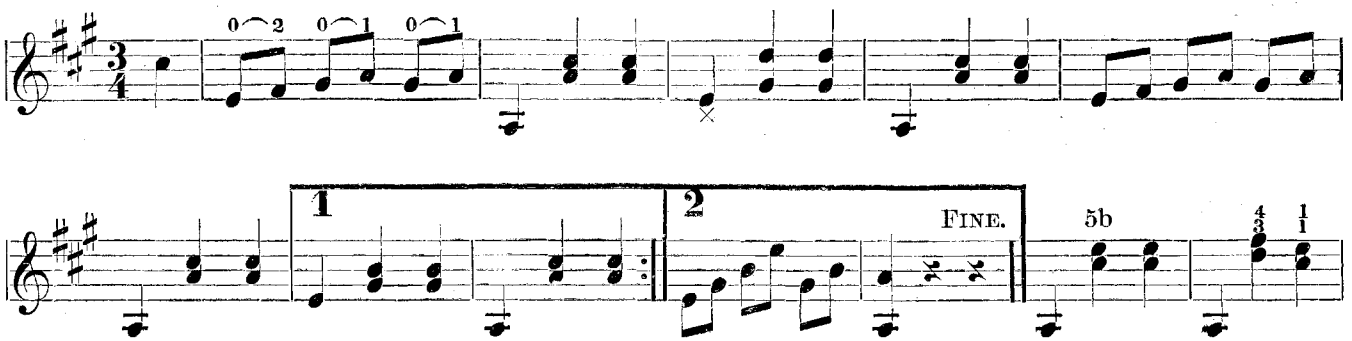
WIDOW MACHREE.

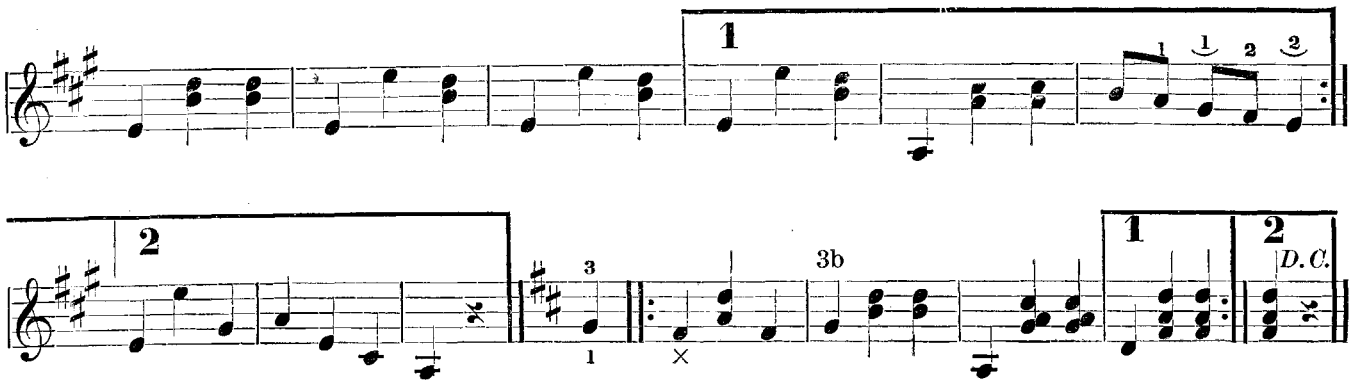


DONNYBROOK JIG.

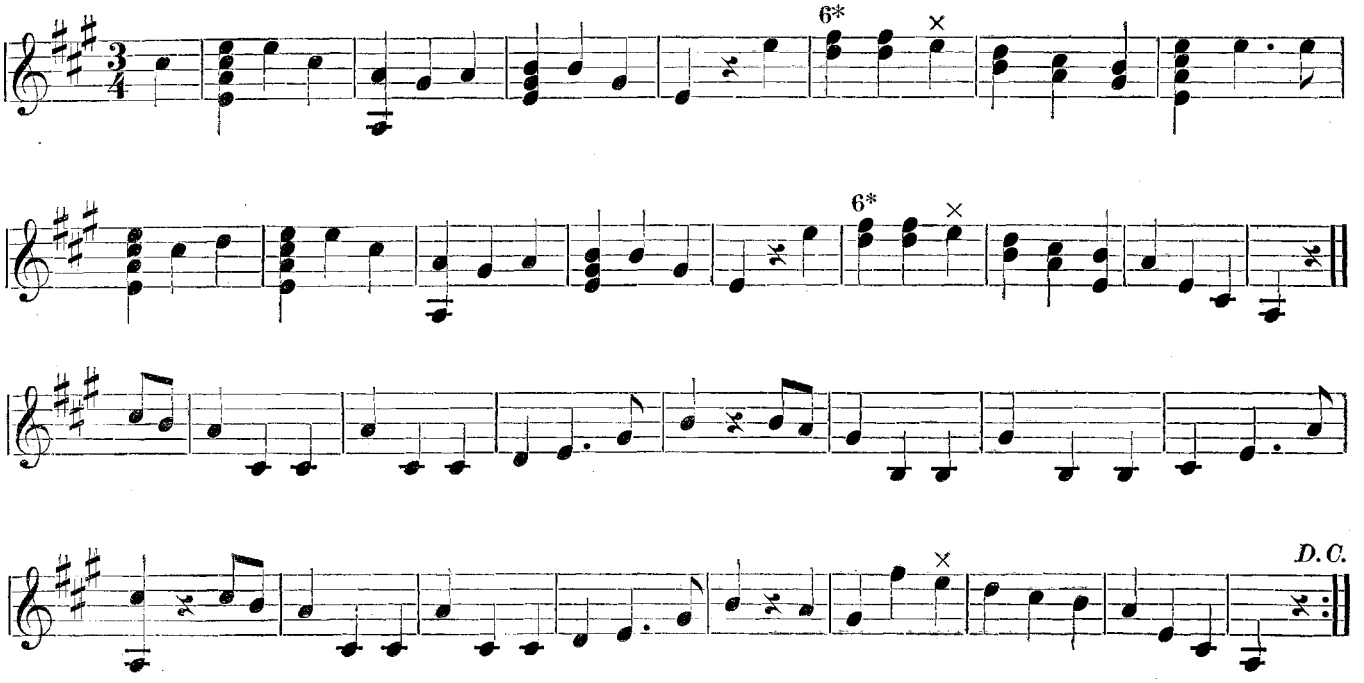


THE STAR WALTZ.

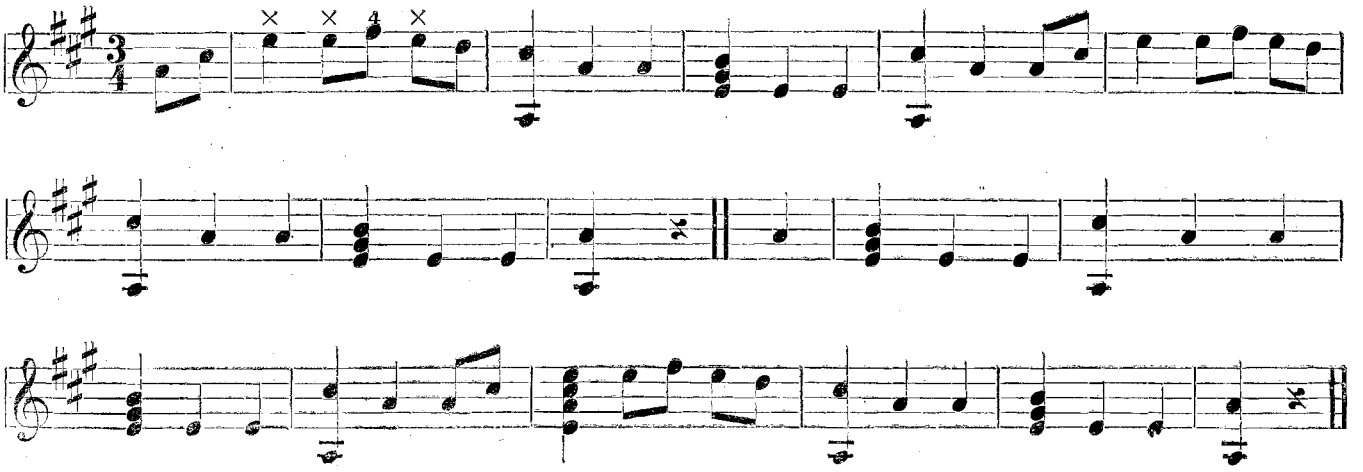




LAUTERBACH WALTZ.

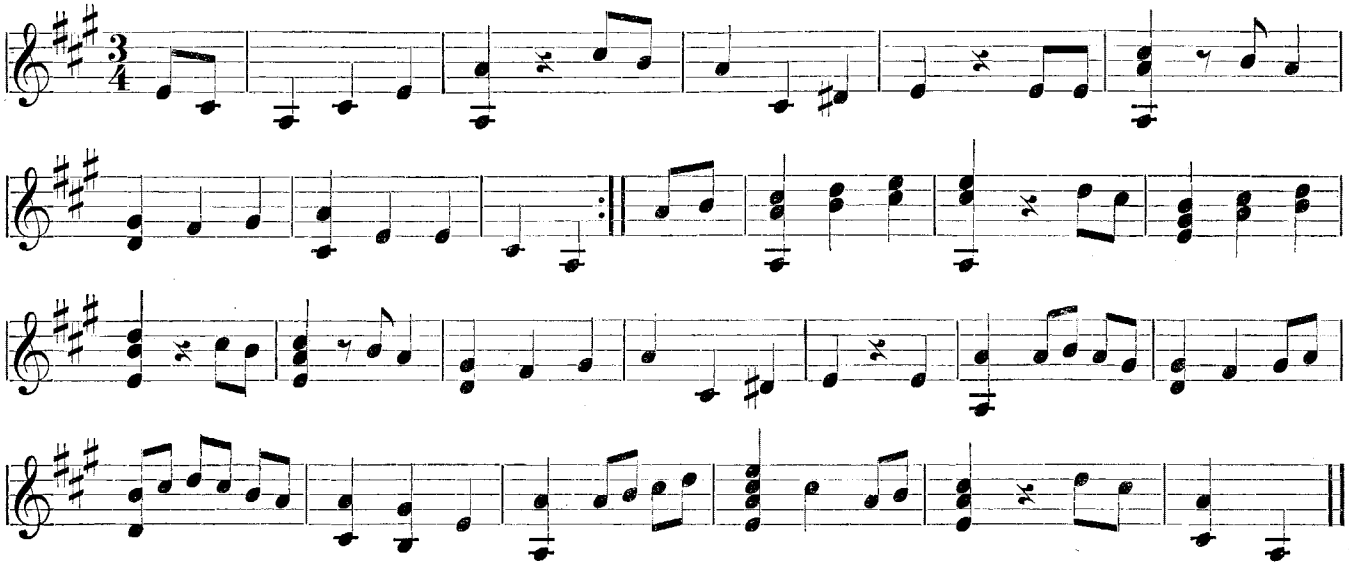


BUY A BROOM WALTZ.

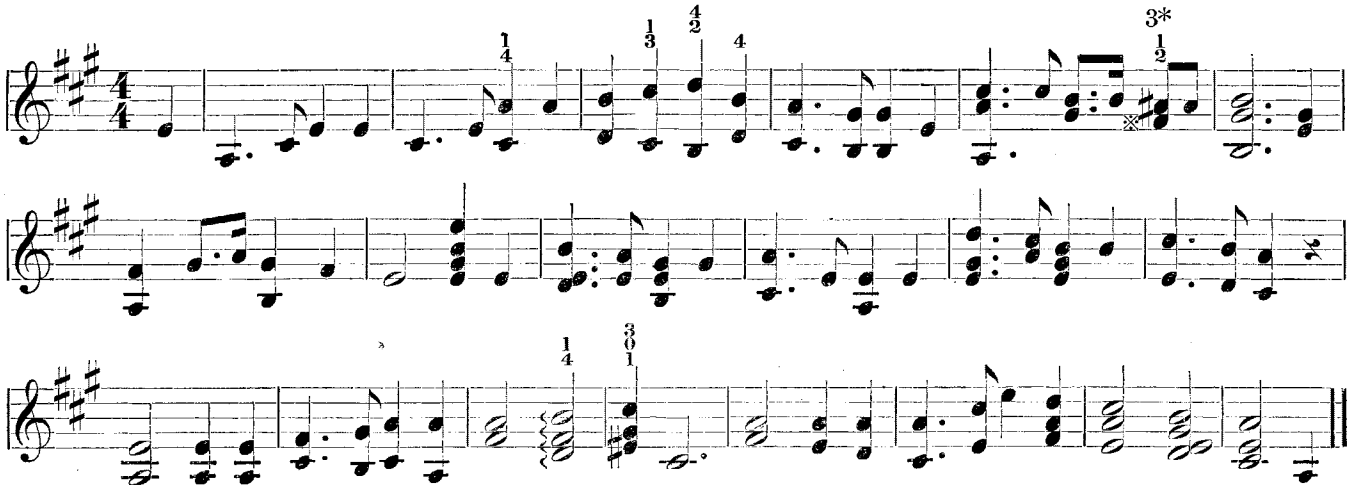


National Airs.

THE STAR-SPANGLED BANNER.

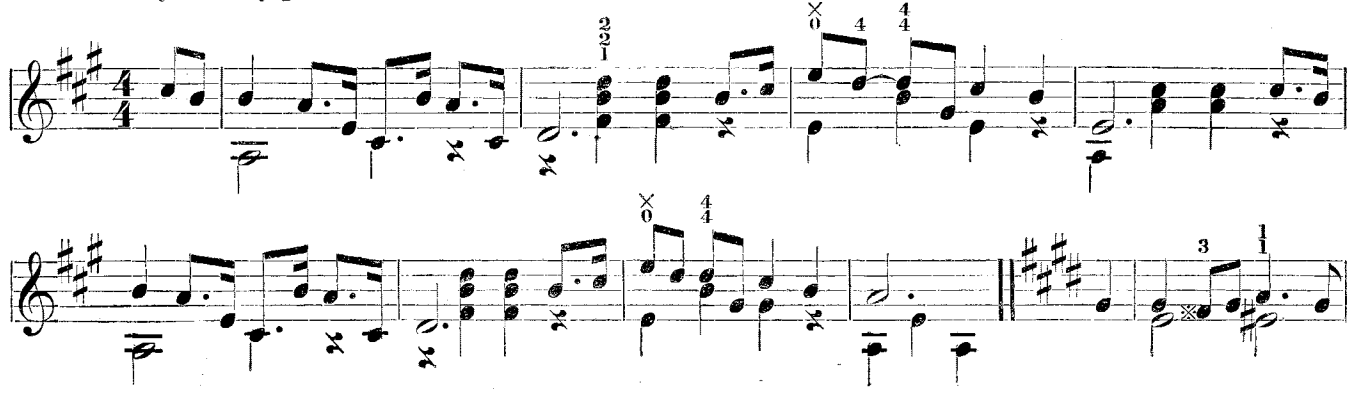


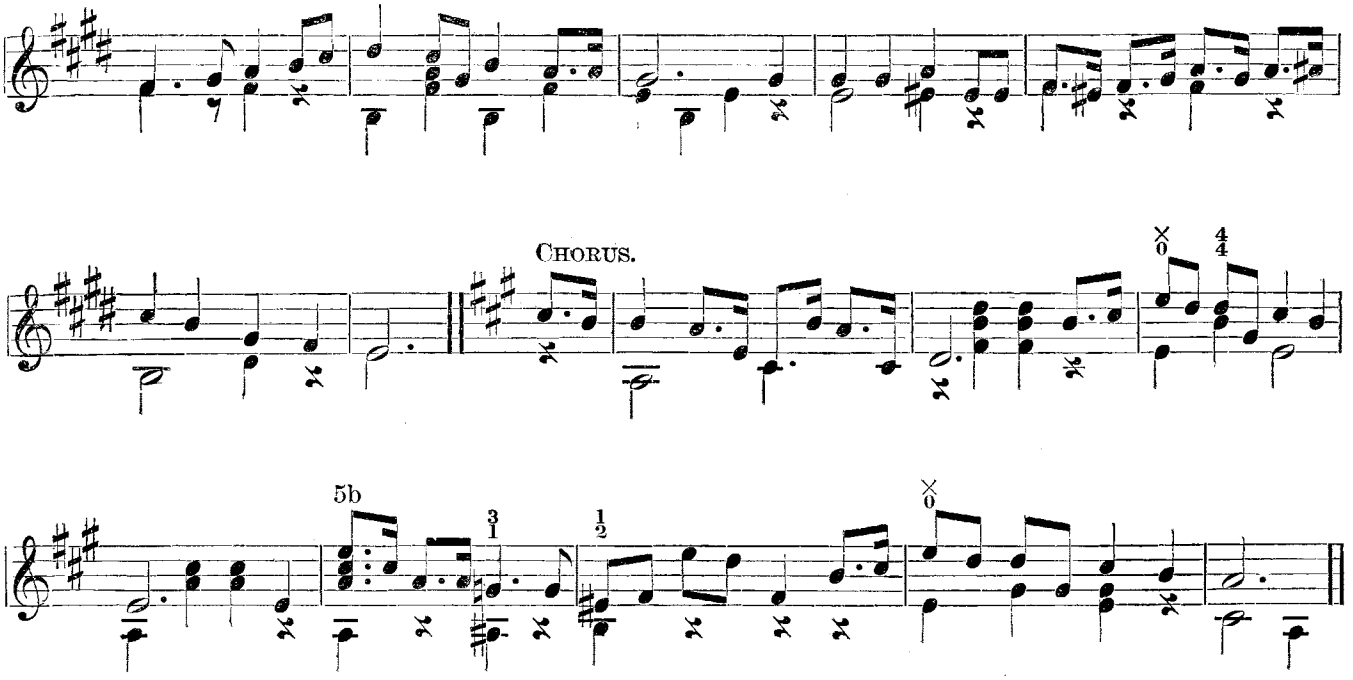
DIE WACHT AM RHEIN.



I'M A DANDY, BUT I'M NO DUDE.

Melody used by permission. WILL H. BRAY.



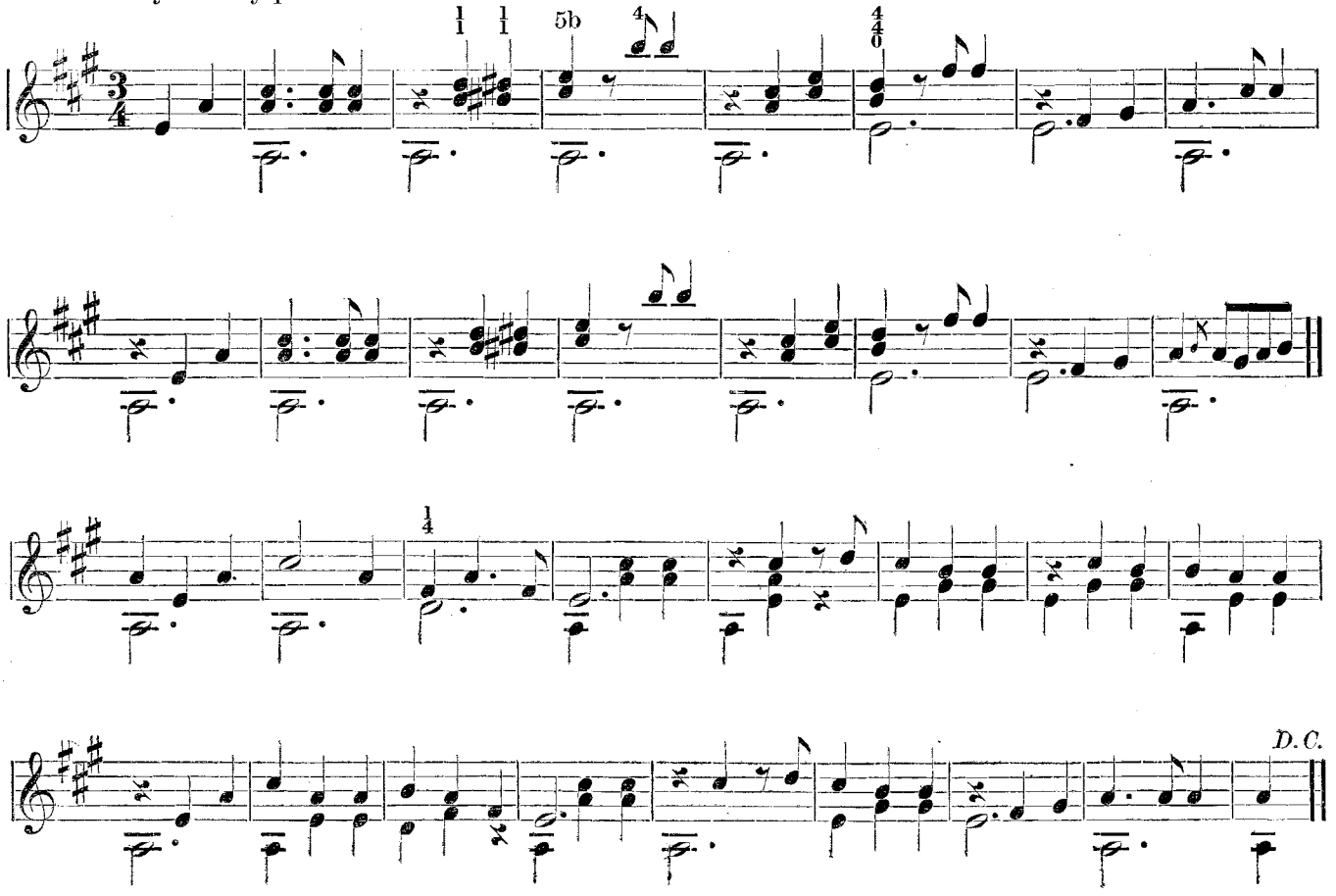


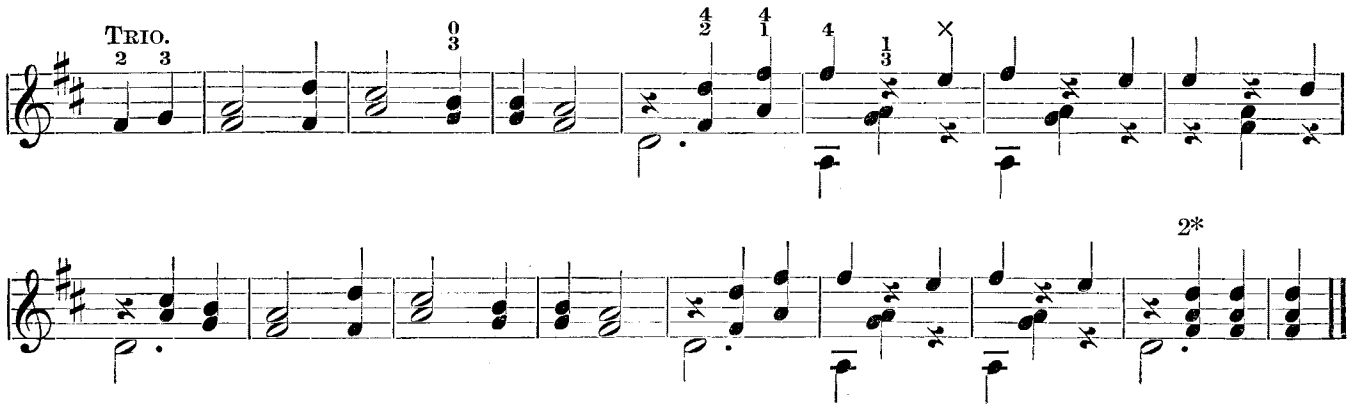
CHORUS.

MONDAMIN WALTZ.

Melody used by permission.

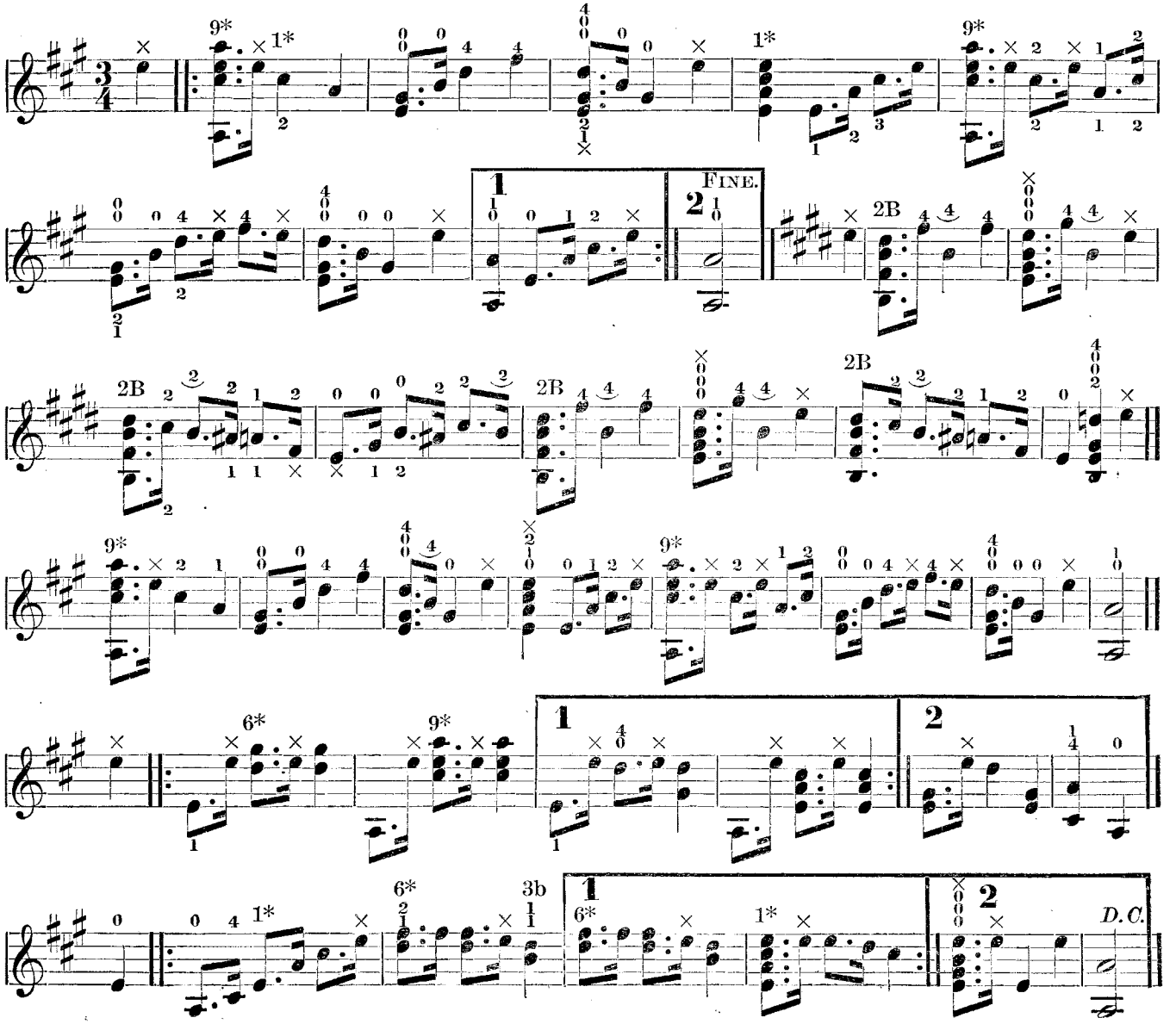
J. J. WATSON.





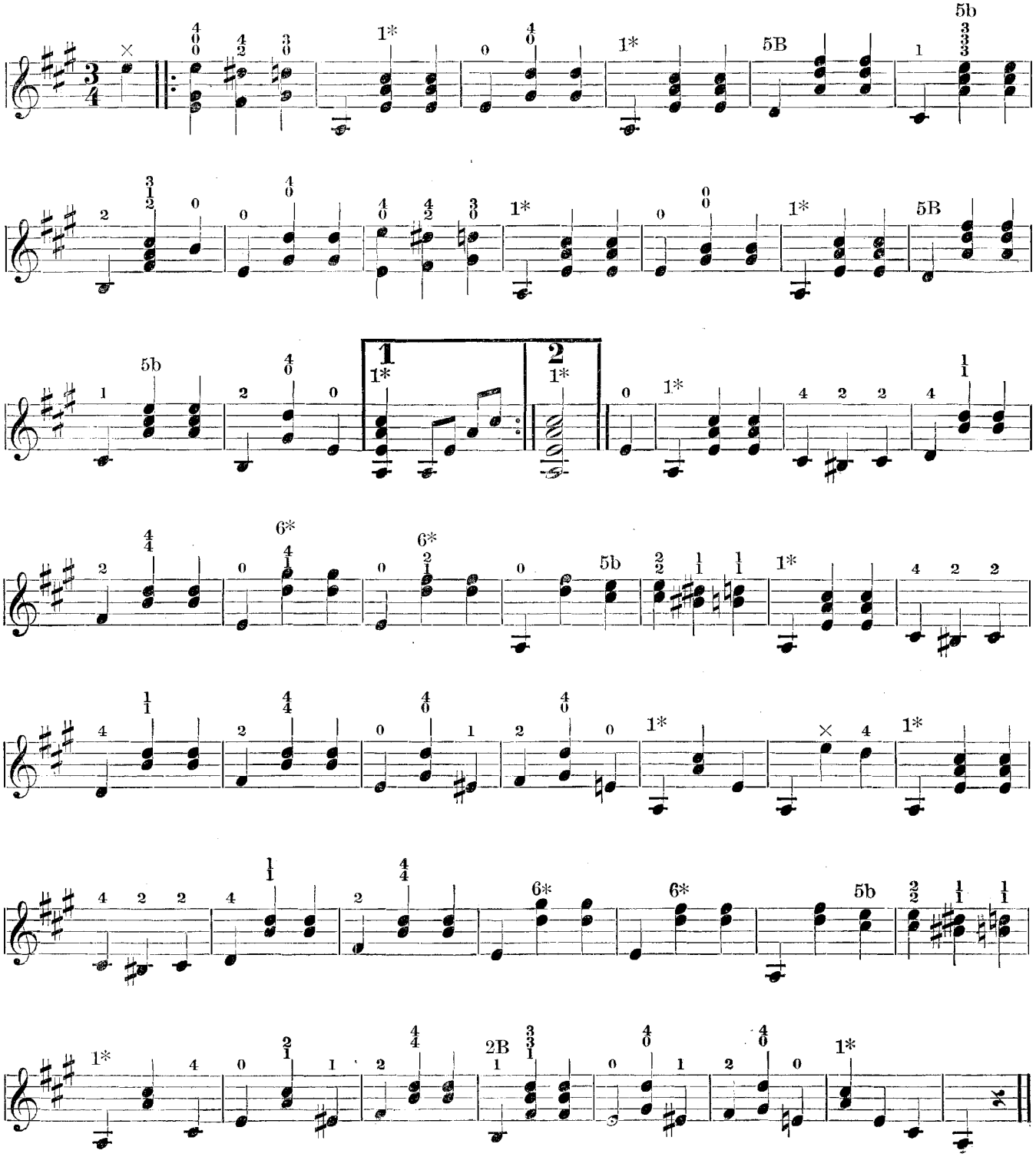
SWISS MAZURKA.

In the 3d measure of the second strain the A♯ (accidental) is made on the 2d string at the 2d fret, after which A bears the "natural," and is held at the 1st fret—lowered one semitone.

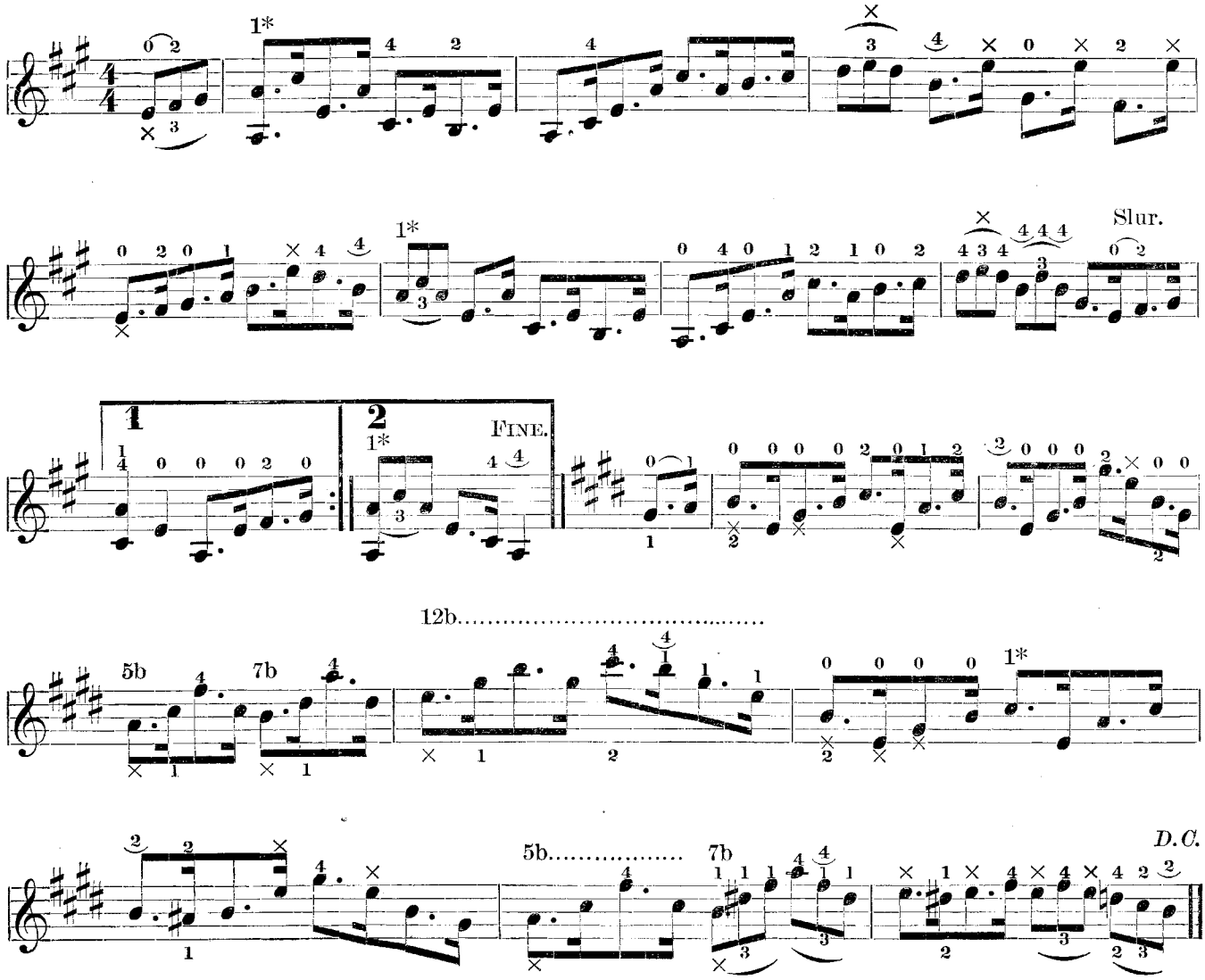


CARLISLE WALTZ.

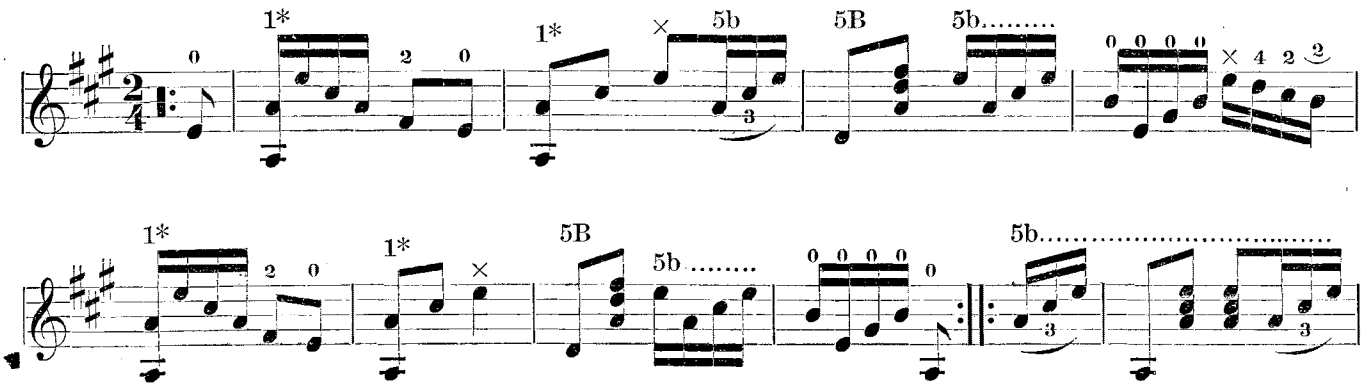
In the first measure D♯ is on the 1st string, at the 4th fret, after which it bears the "natural," which lowers it one fret (semitone) to the 3d. In the second measure of 2d strain B♯ is found at the 3d fret on the 4th string. In the eighth measure of the 2d strain B and D, being "sharped," are held on the 1st and 2d strings at the 4th fret: they are lowered, for the "natural," to the 3d fret. In the fourth measure from the last (end) E♯ is found at the 1st fret on the 3d string.

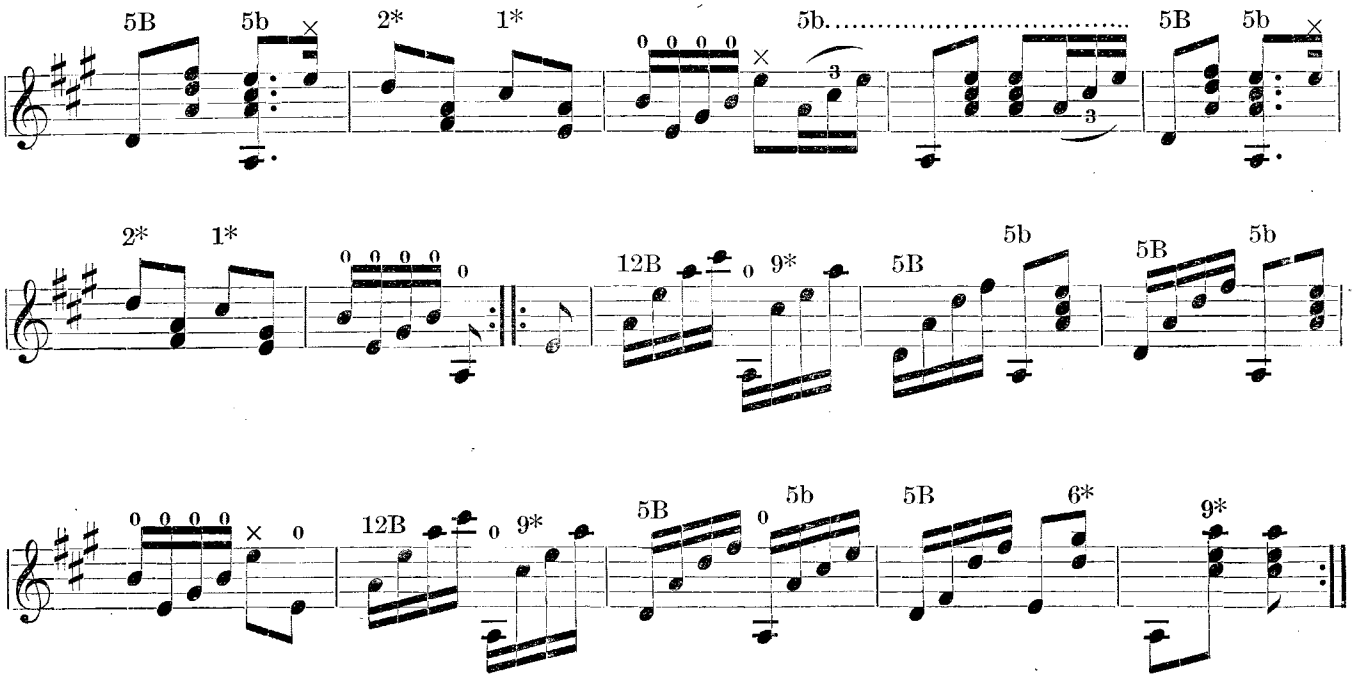


JINGLE HORNPIPE.



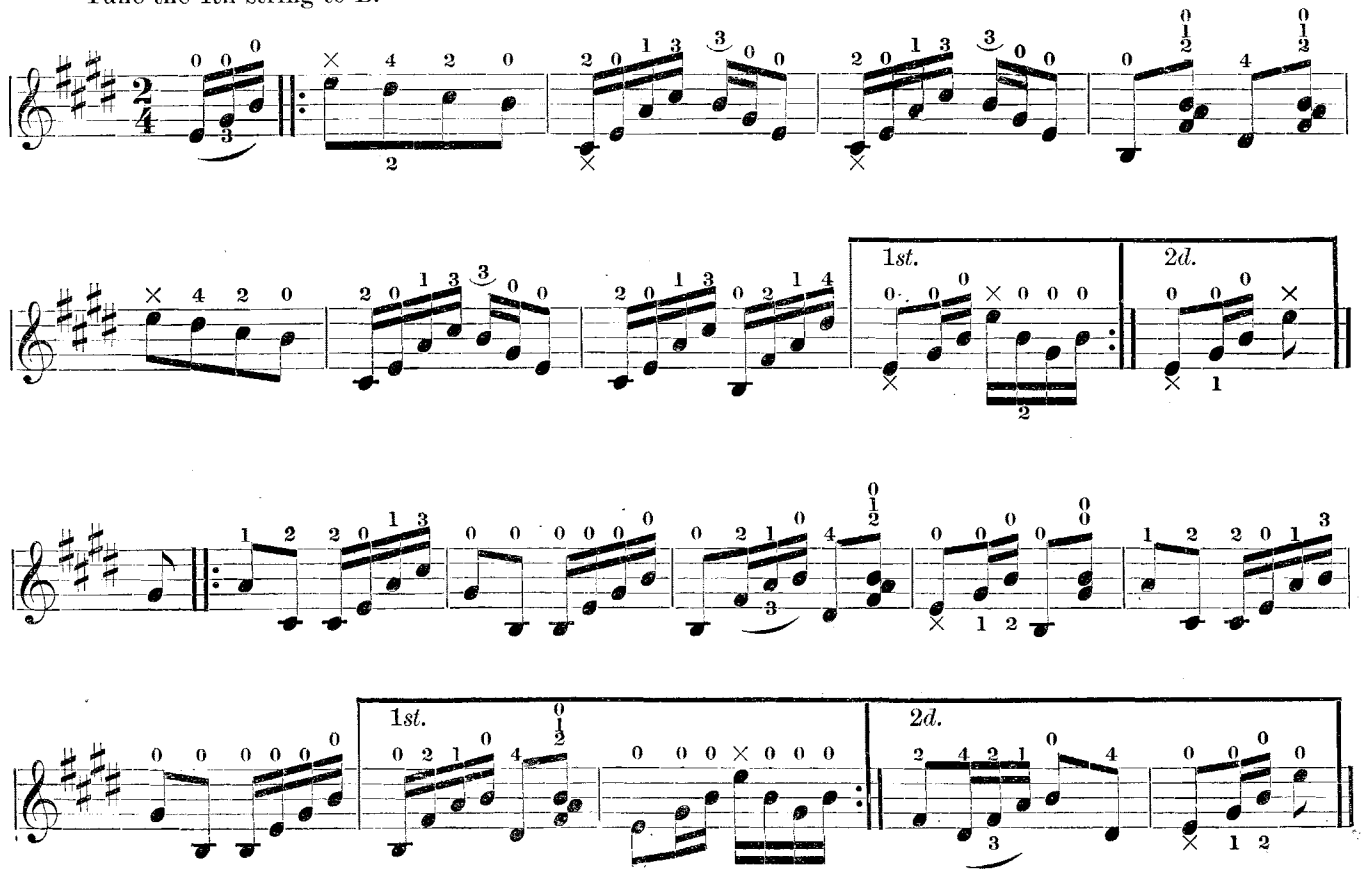
EXCURSION REEL.





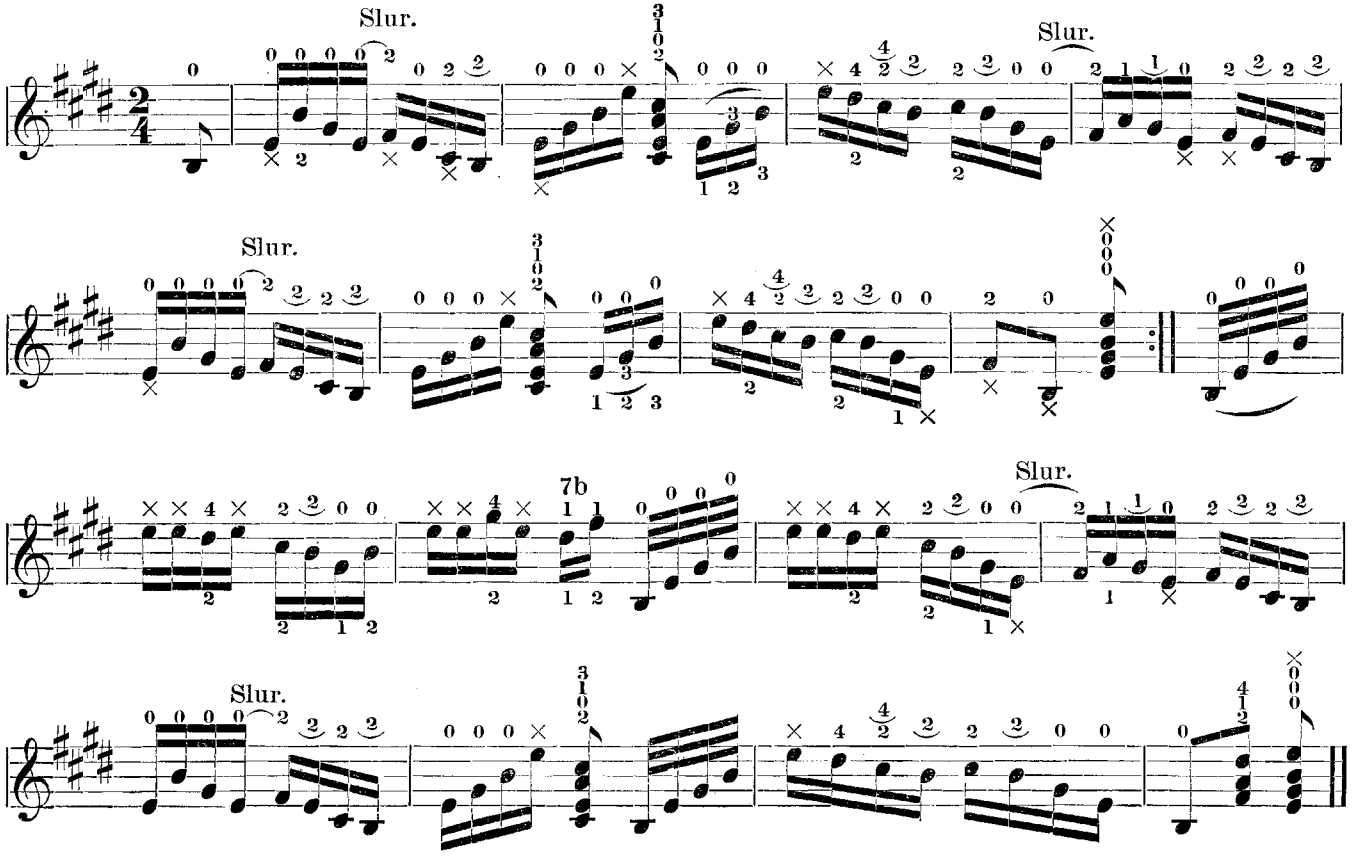
RACKET REEL.

Tune the 4th string to B.

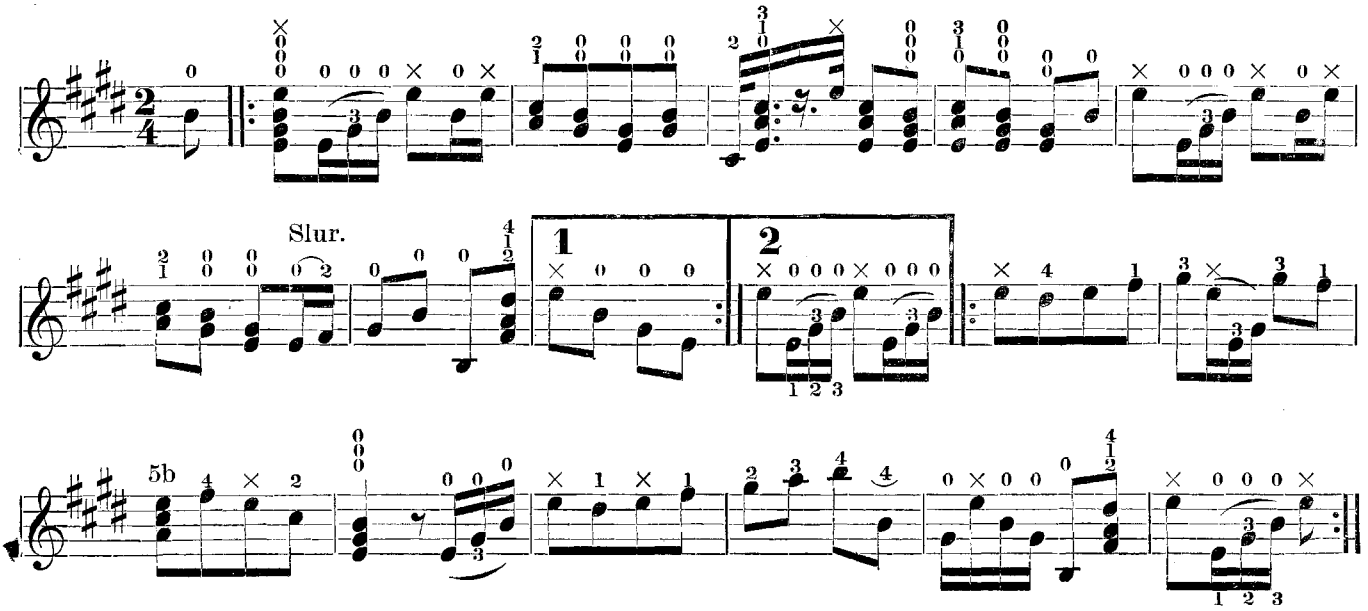


LIGHT-HOUSE REEL.

Tune the 4th string to B. 3d measure; to pull C♯, hold C♯ firmly with the second finger, and pull with the fourth finger after sounding D.



BLUE BIRD REEL.

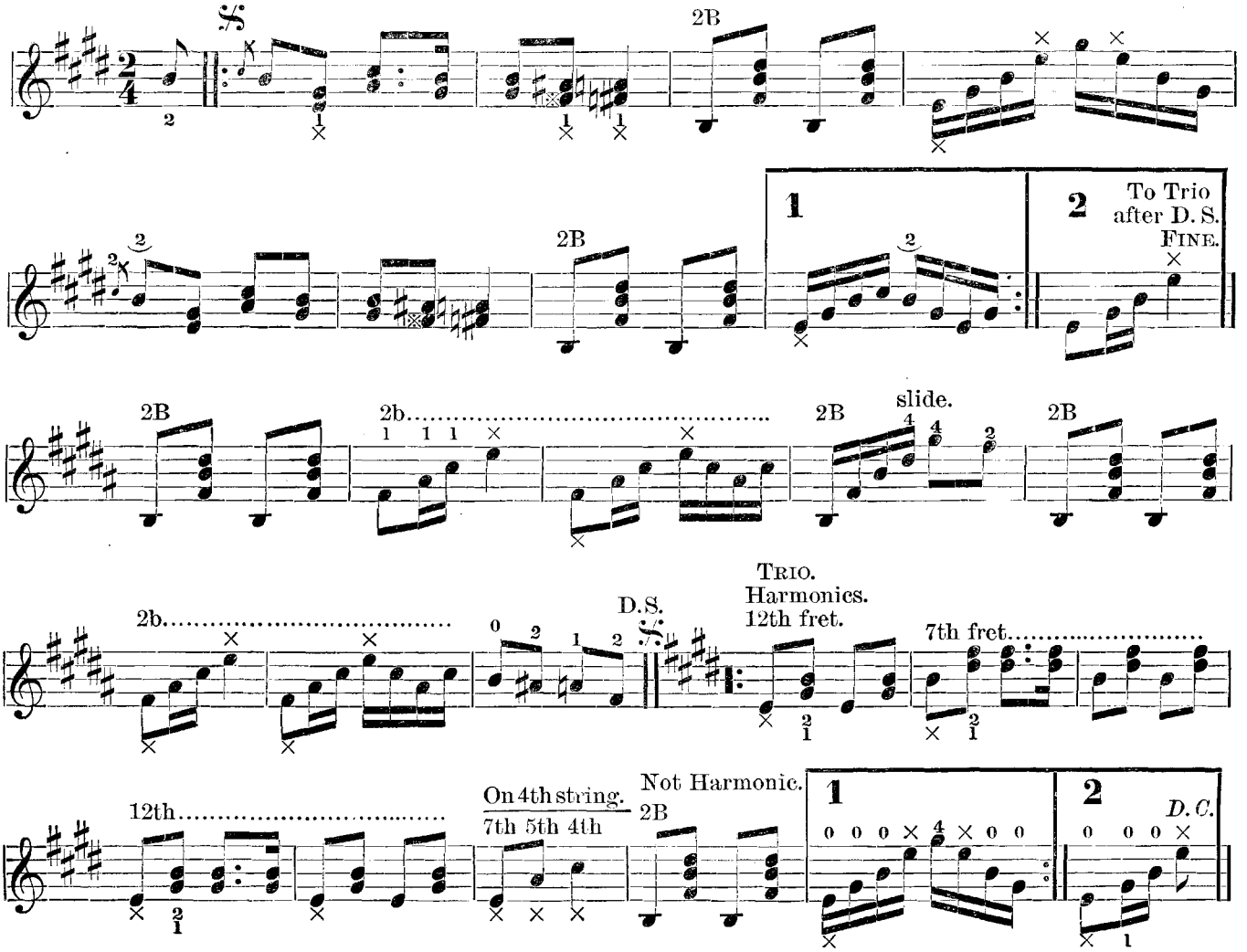


ALBANY POLKA.

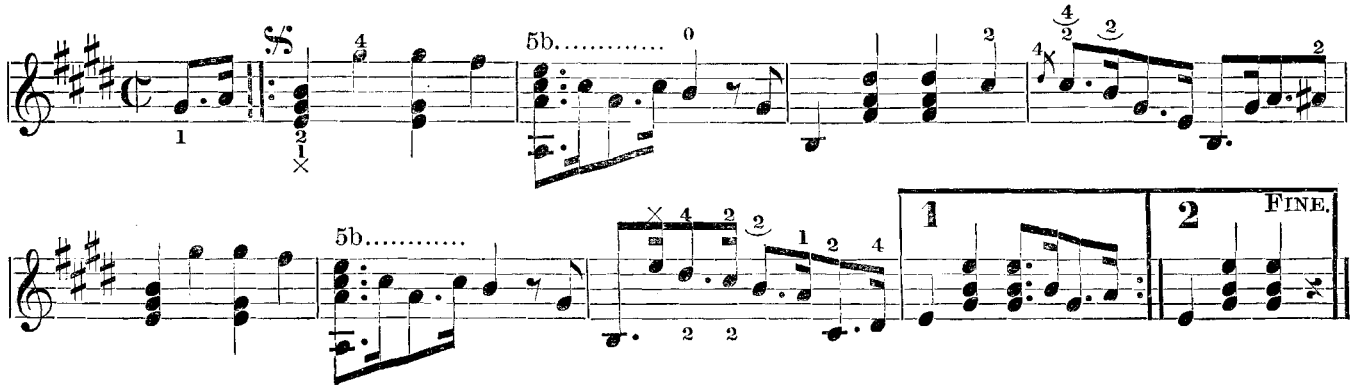
In the second measure a double sharp is used. To contradict and restore a note "double sharped" requires a "natural" and a sharp.

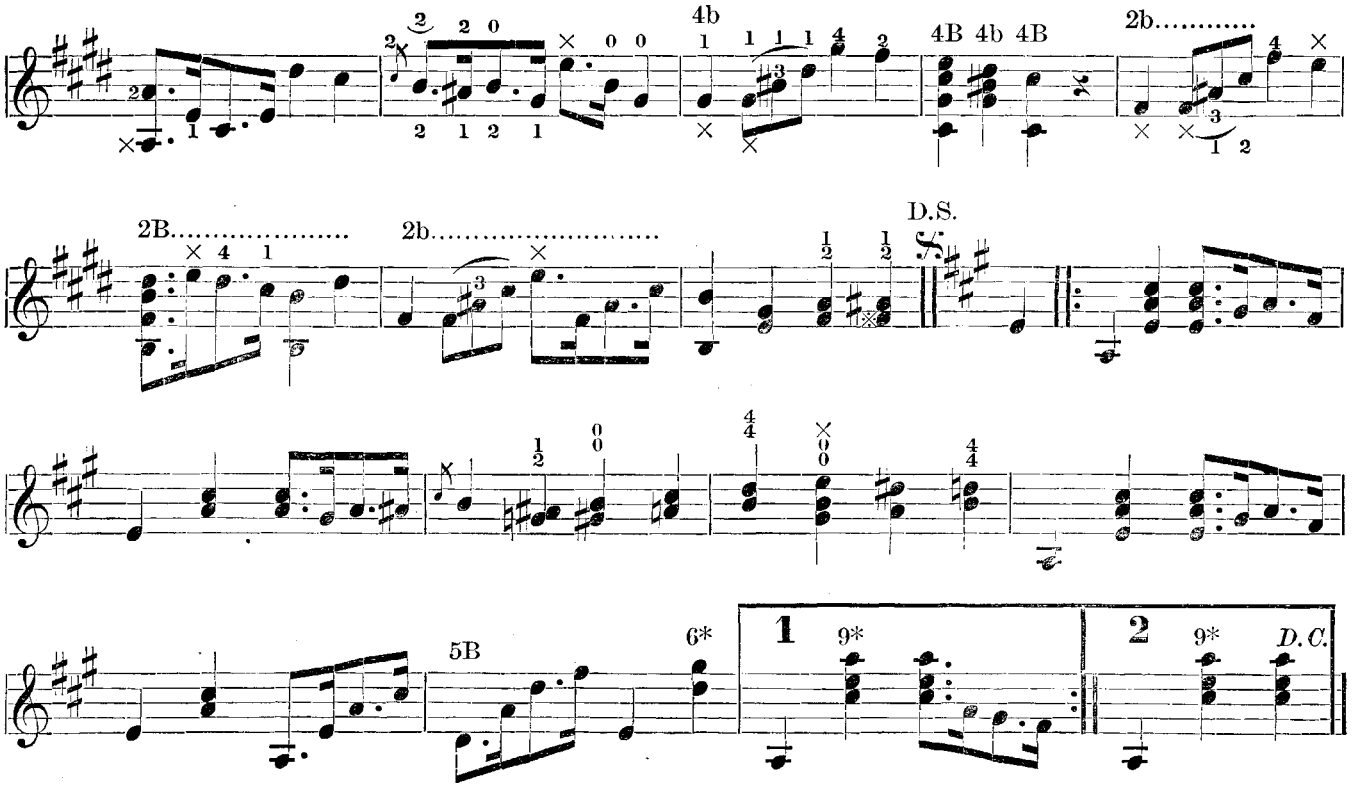
The second strain is in the key of B major, requiring five sharps in the signature.

D. S., and the sign 𝄋 (Dal Segno) means that the player will return to a similar sign, and play that strain. The Trio is to be played in harmonics. See and practice "HARMONICS."



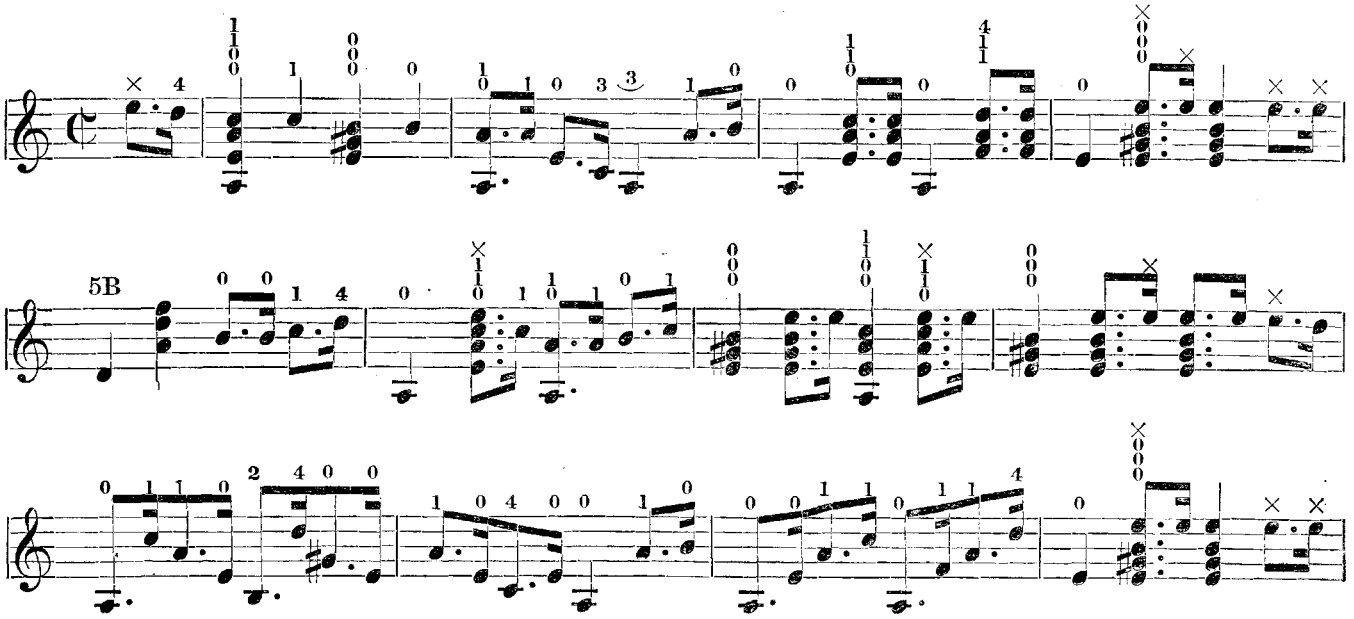
GOLDEN-ROD SCHOTTISCHE.

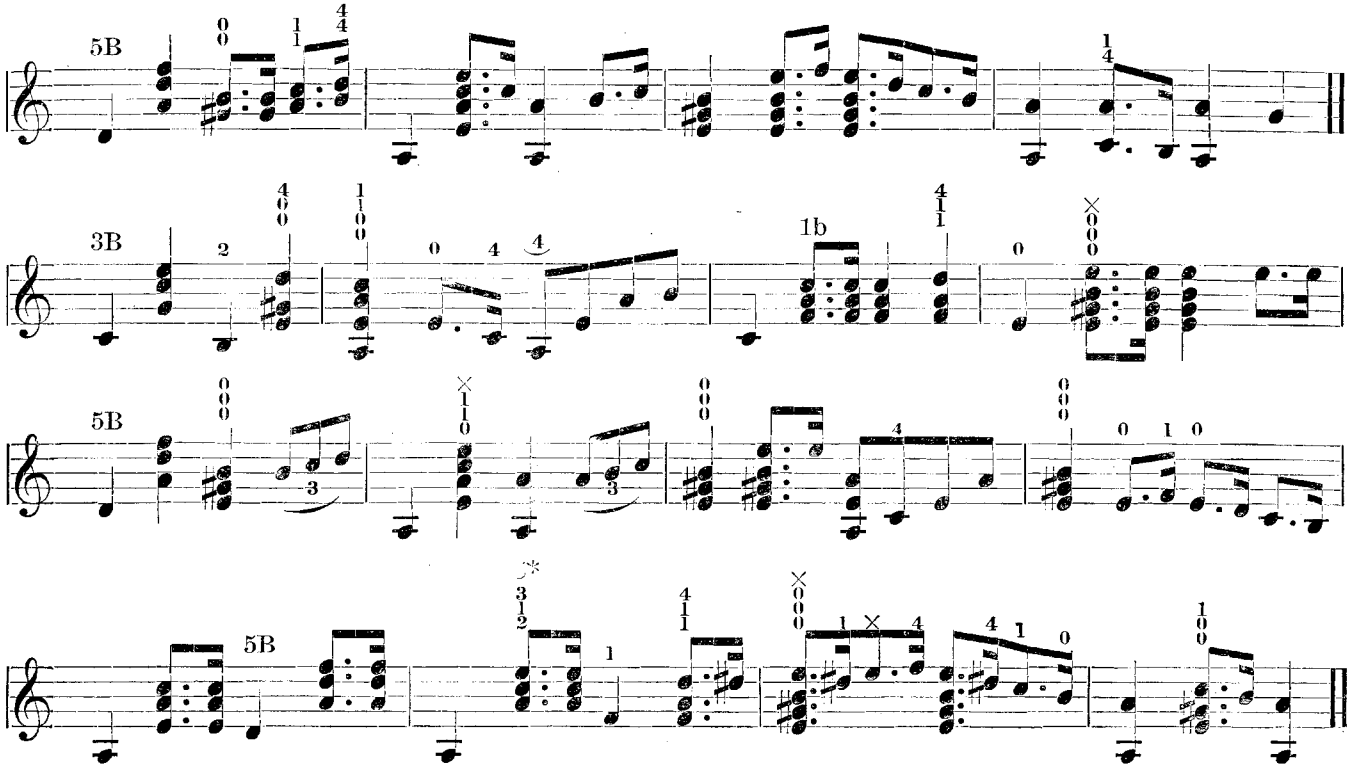




MINOR MARCH.

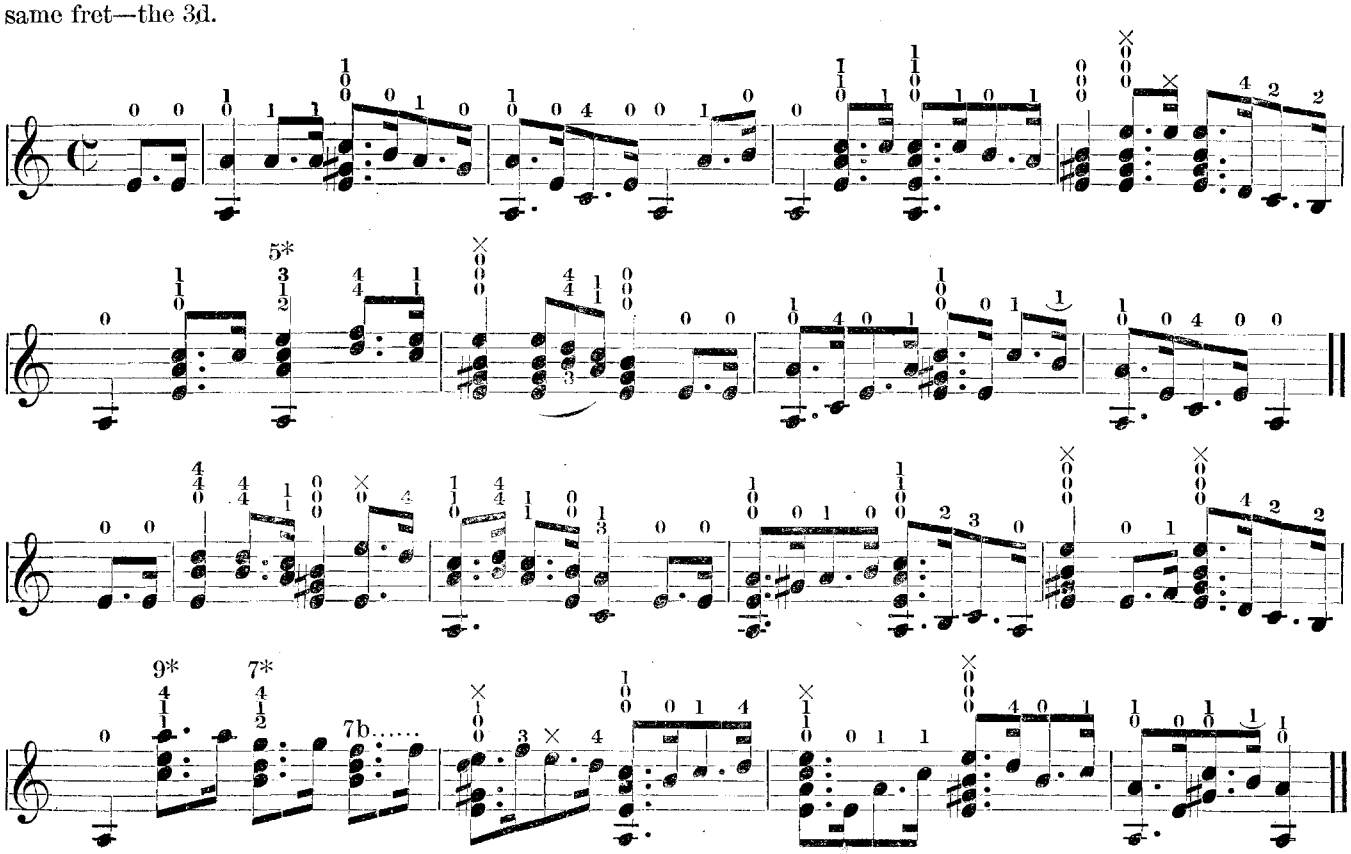
Key of A minor. The signature is "natural," that is, requires neither sharps nor flats. The notes heretofore sharped must now be played "natural,"—one semitone (one fret) lower in pitch. The 2d string being G♯, the G♮ will be found on the 3d string at the 3d fret. Accidentals affect notes as usual. Most of the barré chords in the minor are held by taking the little barré, and pressing with the second (or third) finger, the first two strings at the next fret above.





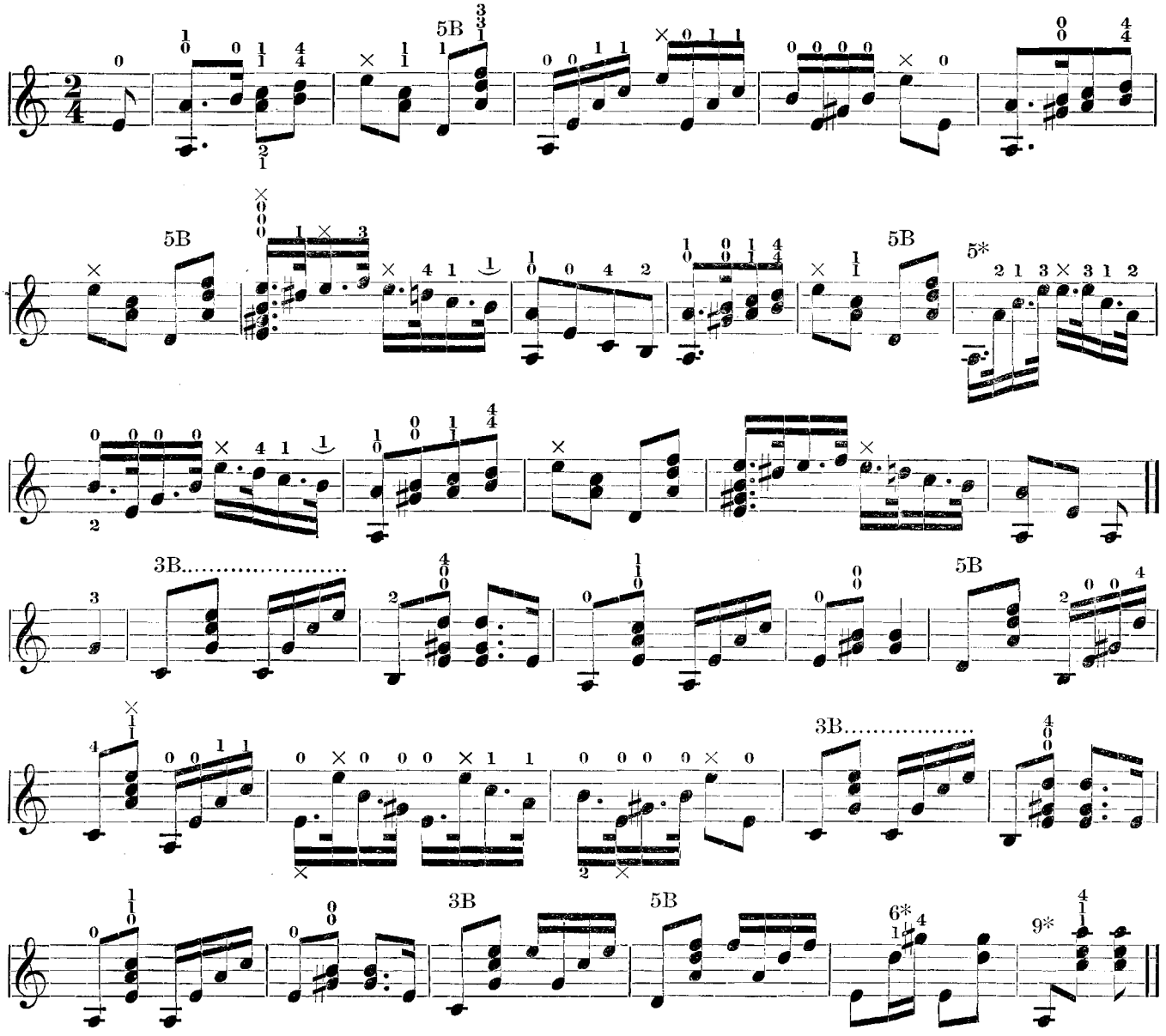
SHERMAN'S FUNERAL MARCH.

Key of A minor. Natural Signature. B and D on the same stem are held on the 2d and 3d strings at the same fret—the 3d.



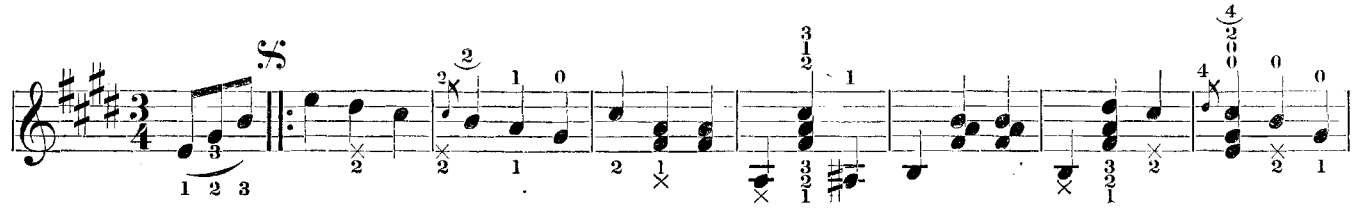
THE SPRITES POLKA.

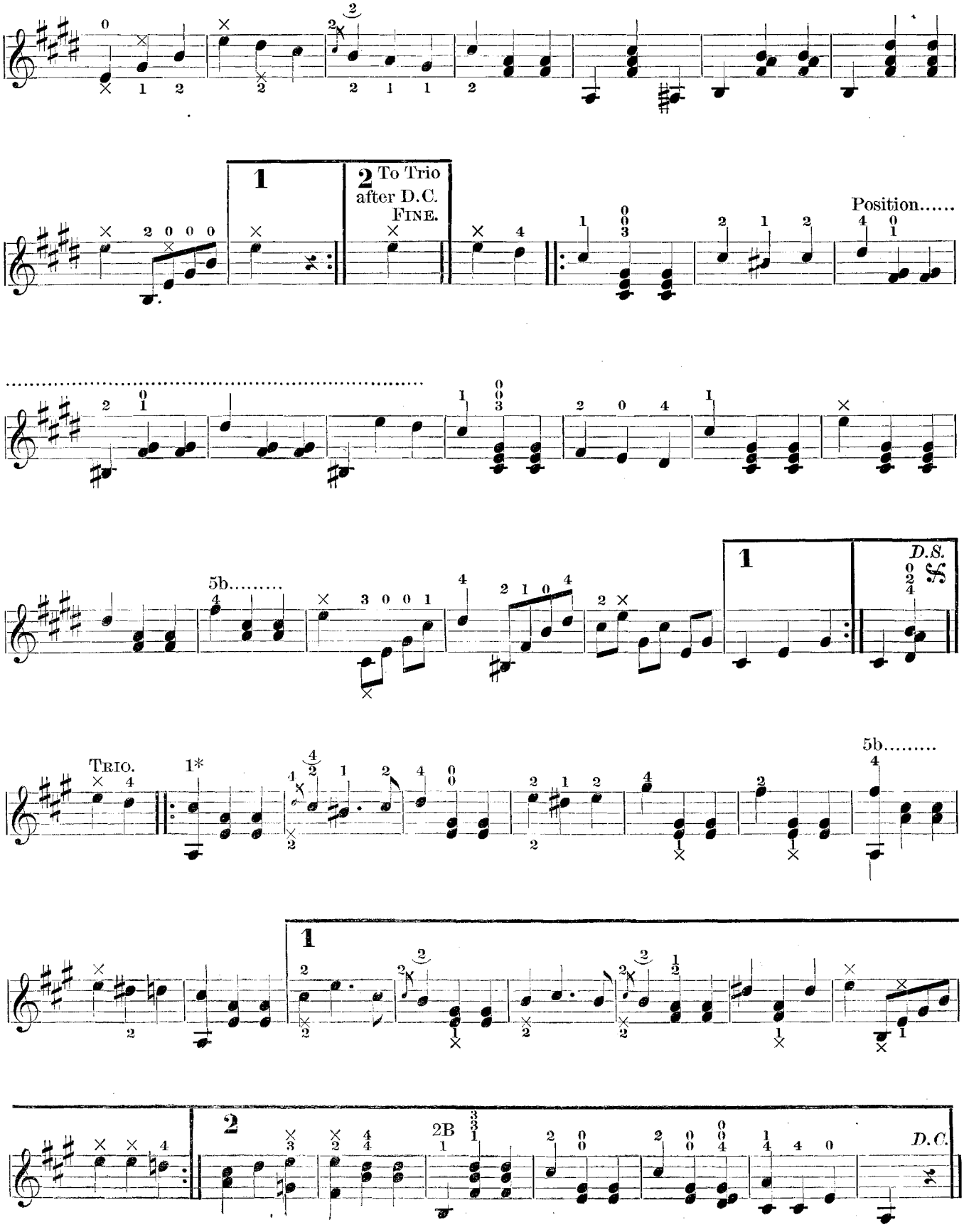
"Accidentals" affect notes as usual. G♯ is the 2d string open. D♯ is at the 4th on the first string.



VERNAL WALTZ.

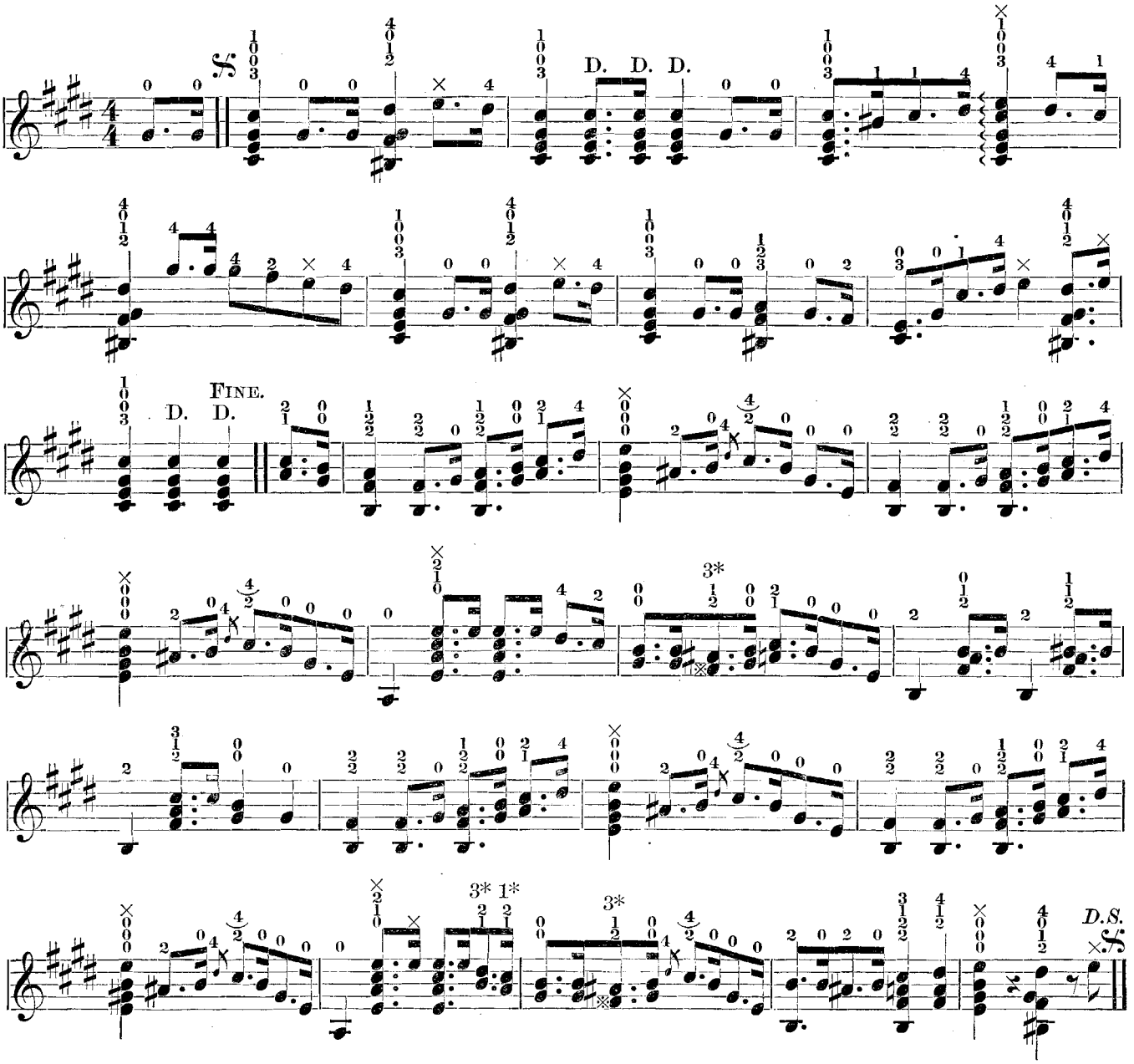
Key of E (4 sharps). The second strain is in C♯ minor, the relative minor of E major. Hold the positions, when taken, firmly, and as long as possible. In playing the grace note, pull quickly so as not to disturb the regularity of the movement. In chords with grace note preceding, sound the grace note as a chord note, and pull to produce the upper note of the chord. The Trio is in A major.




1
2 To Trio after D.C. FINE.
Position.....
5b.....
1
D.S.
TRIO.
1*
5b.....
1
2
D.C.

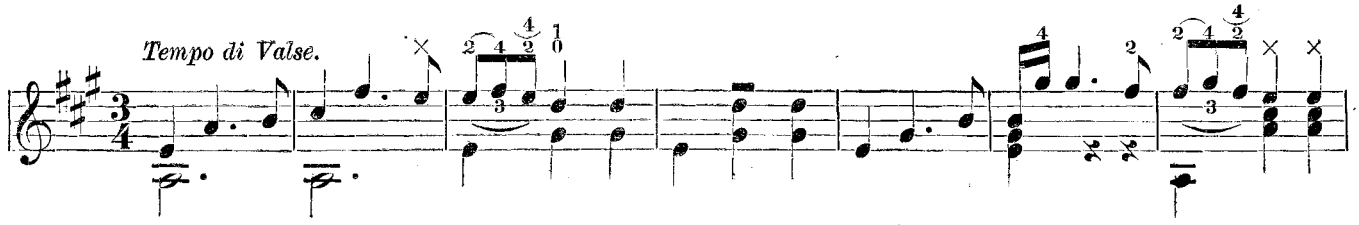
HARLEQUIN REQUIUM MARCH.

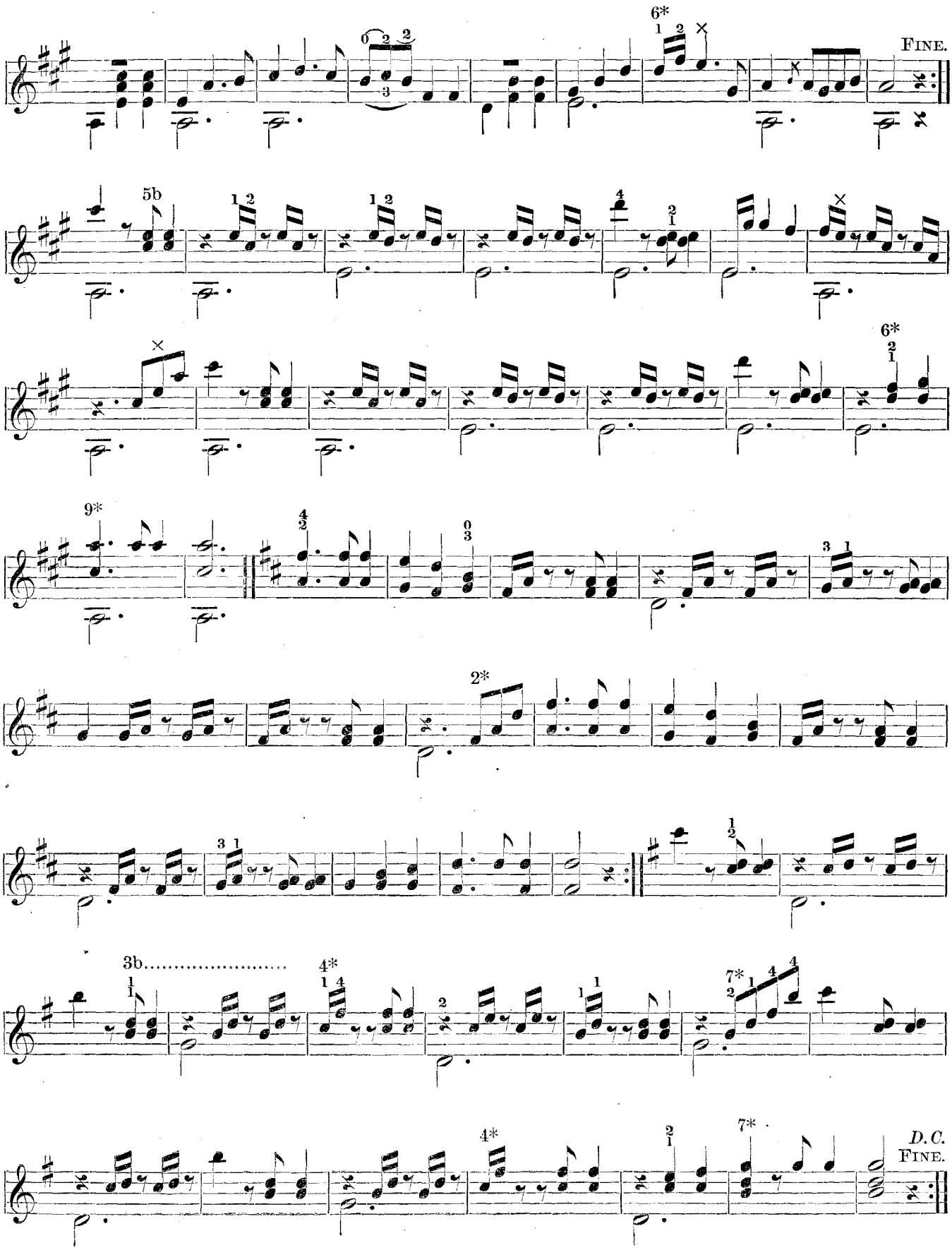
Key of E minor. Introducing Drum chords. Execute by raising the arm from the rim and striking the strings near the bridge, with the side of the thumb. Strike vigorously.



THE FROLIC OF THE FROGS.

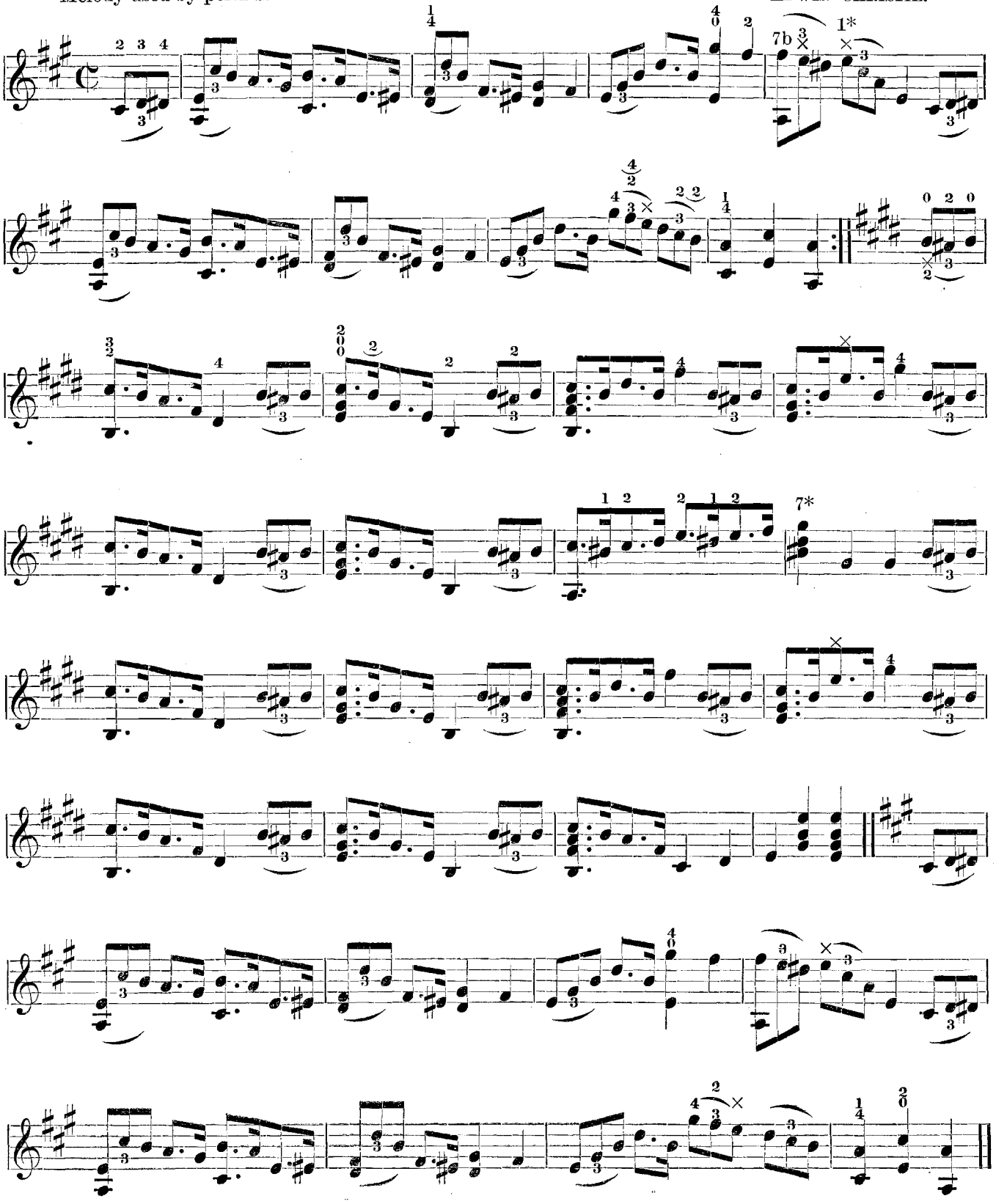
J. J. WATSON.




6*
FINE.
5b
6*
9*
2*
3b.....
4*
7*
4*
7*
D.C.
FINE.

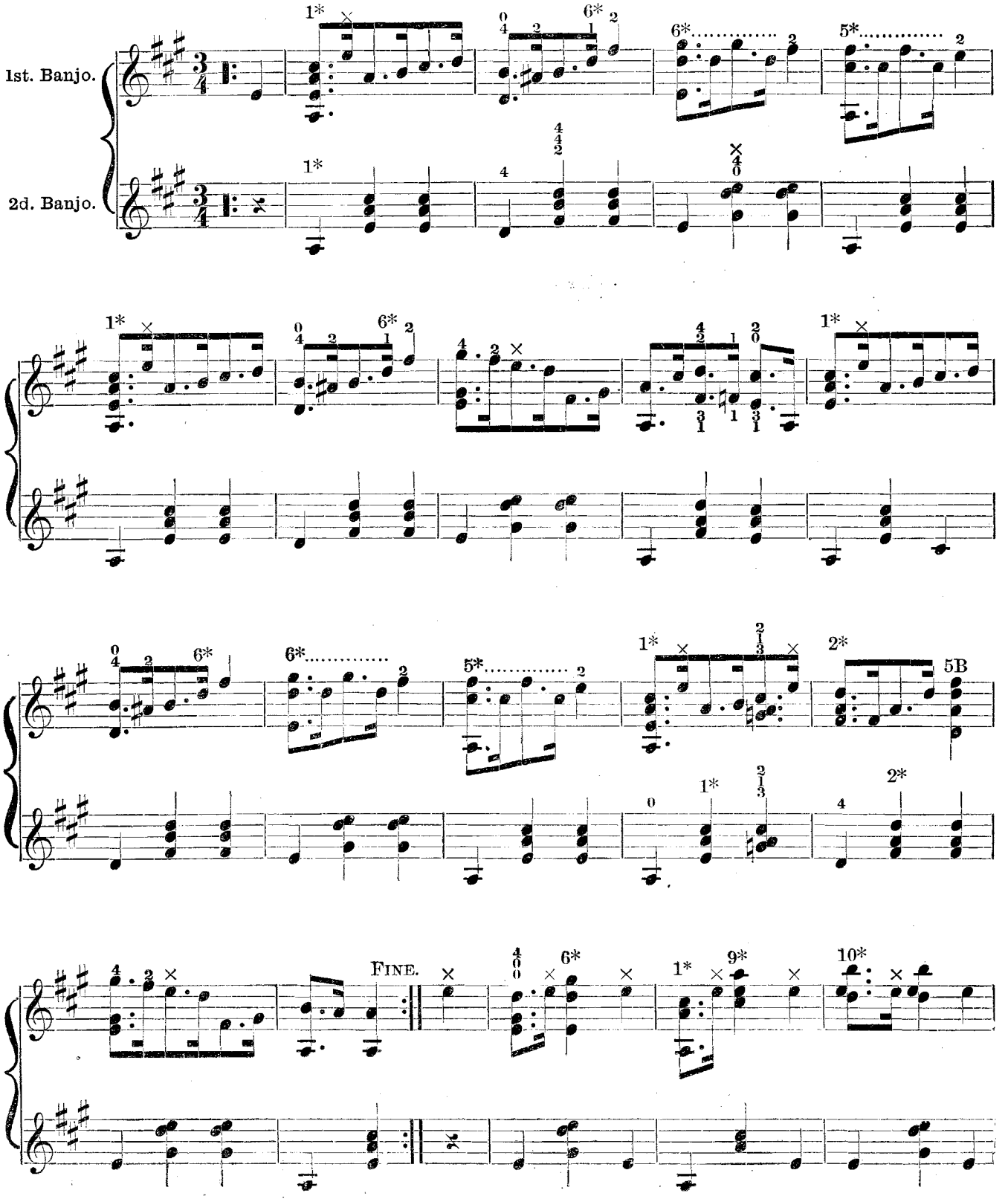
SPARKLING JEWELS SCHOTTISCHE.

Melody used by permission. EDWIN CHRISTIE.

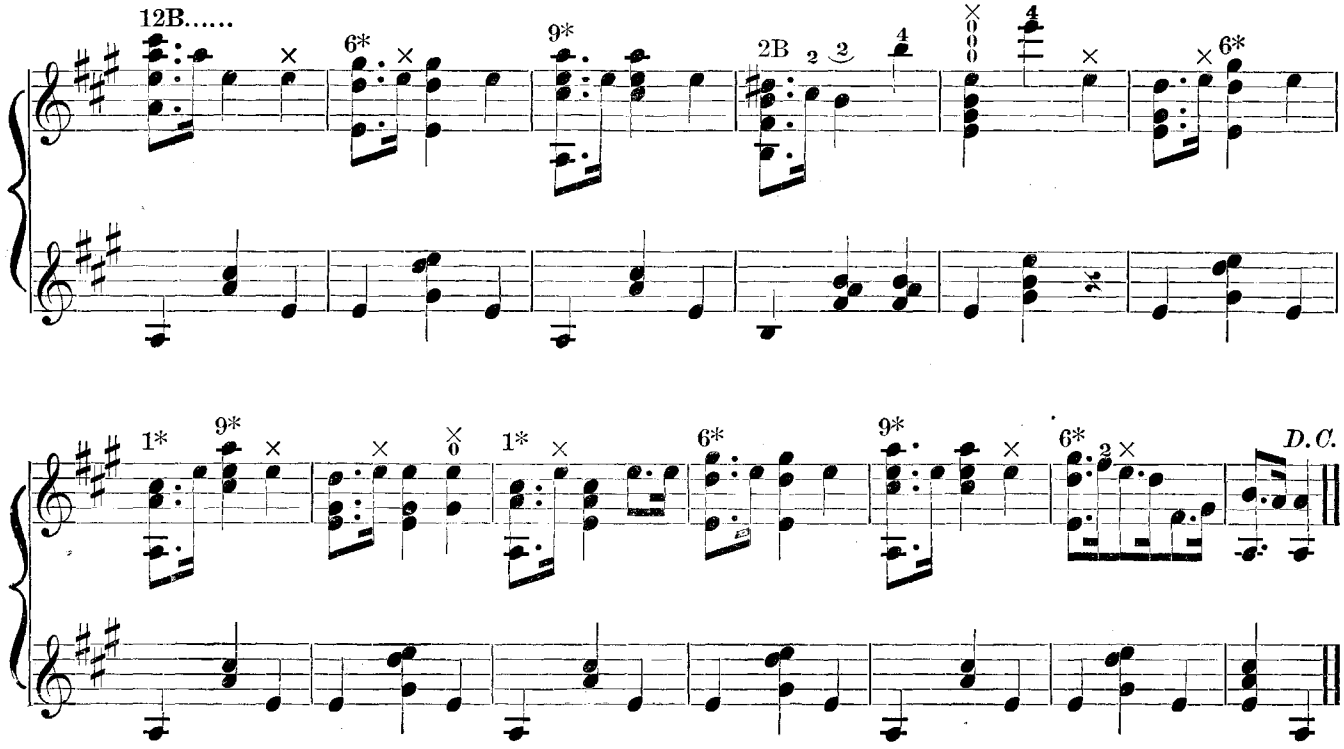


THE SYLVAN MAZURKA.

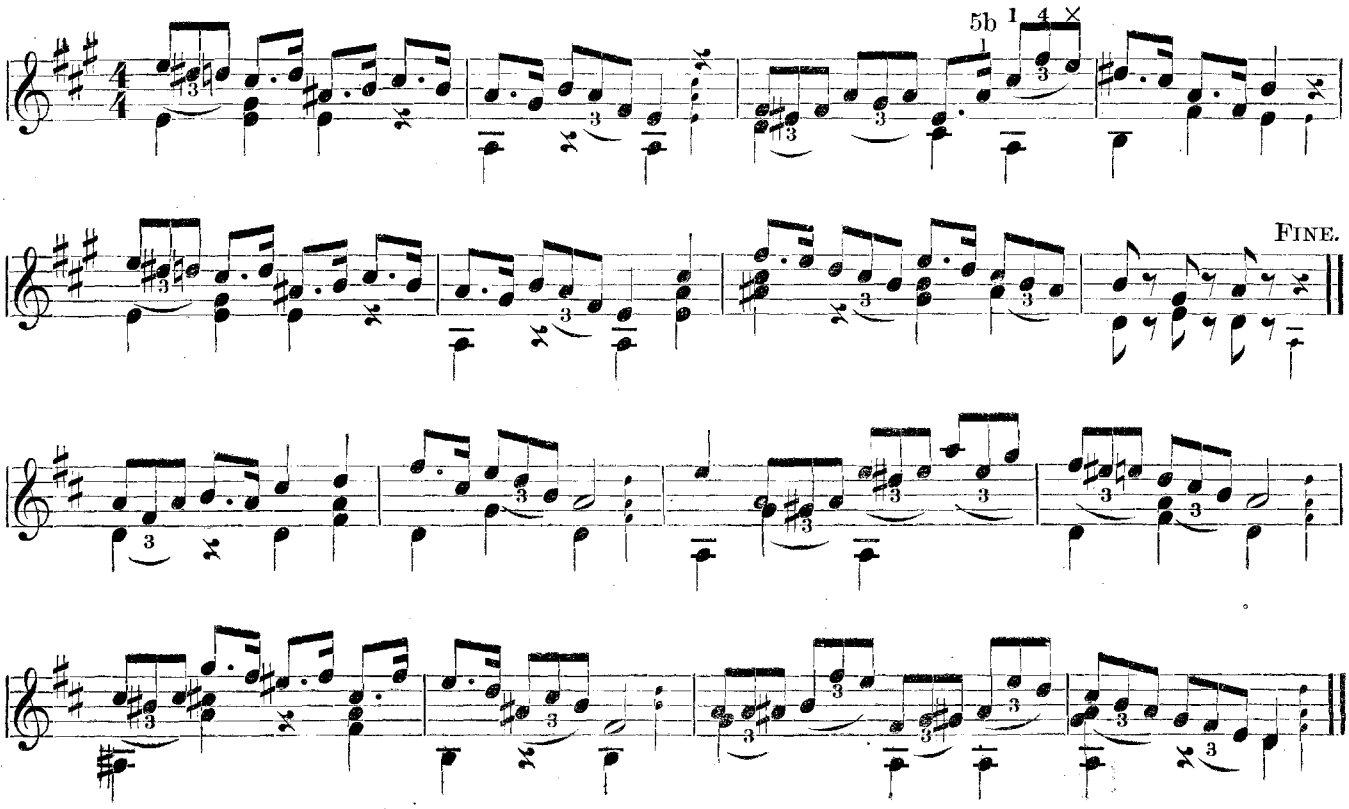
For Two Banjos. (Can be played as a Solo.)

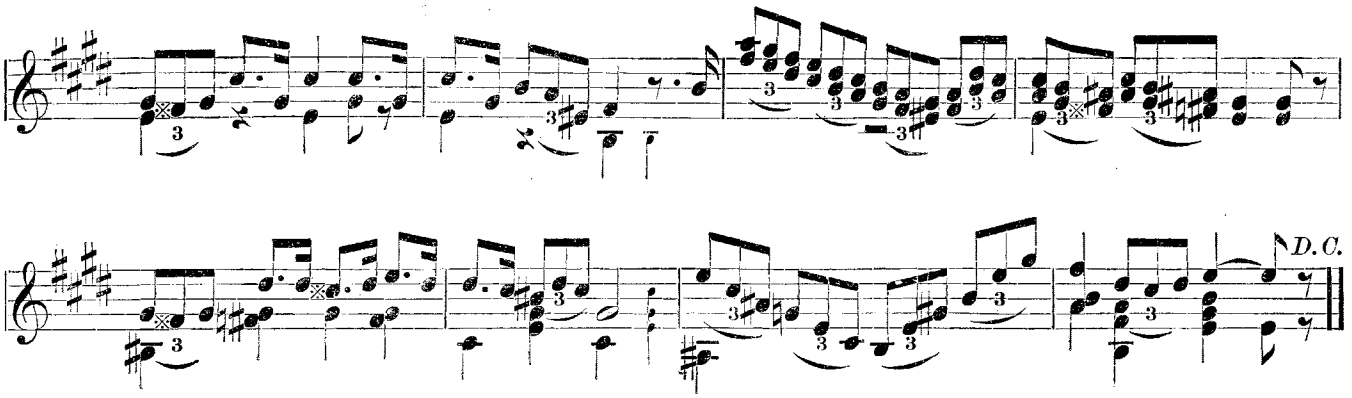


THE SYLVAN MAZURKA. Concluded.



THE SKIRT DANCE.





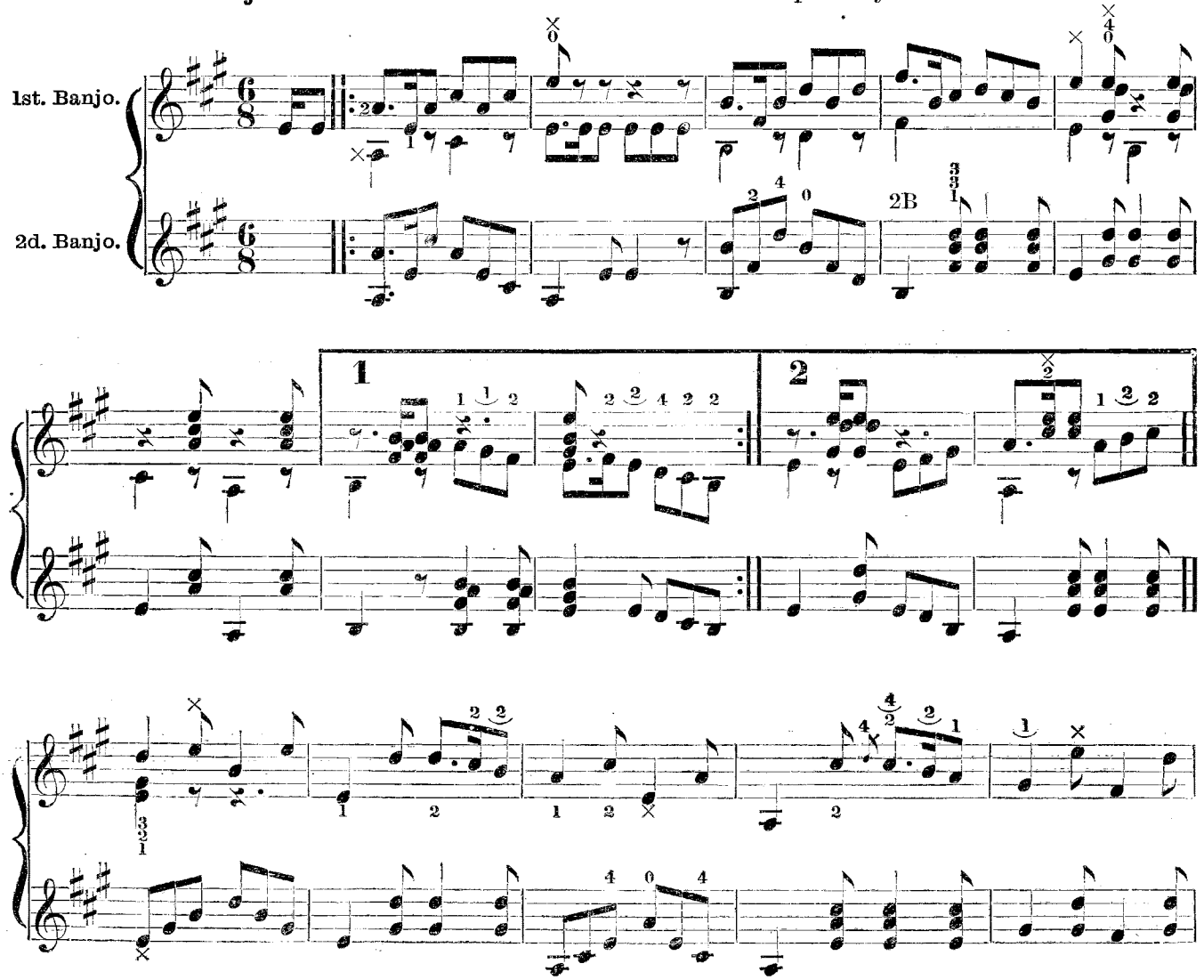
Dedicated to Ex. Lt. Gov. JOHN DAGGETT, of California.

GOV. DAGGETT'S QUICKSTEP.

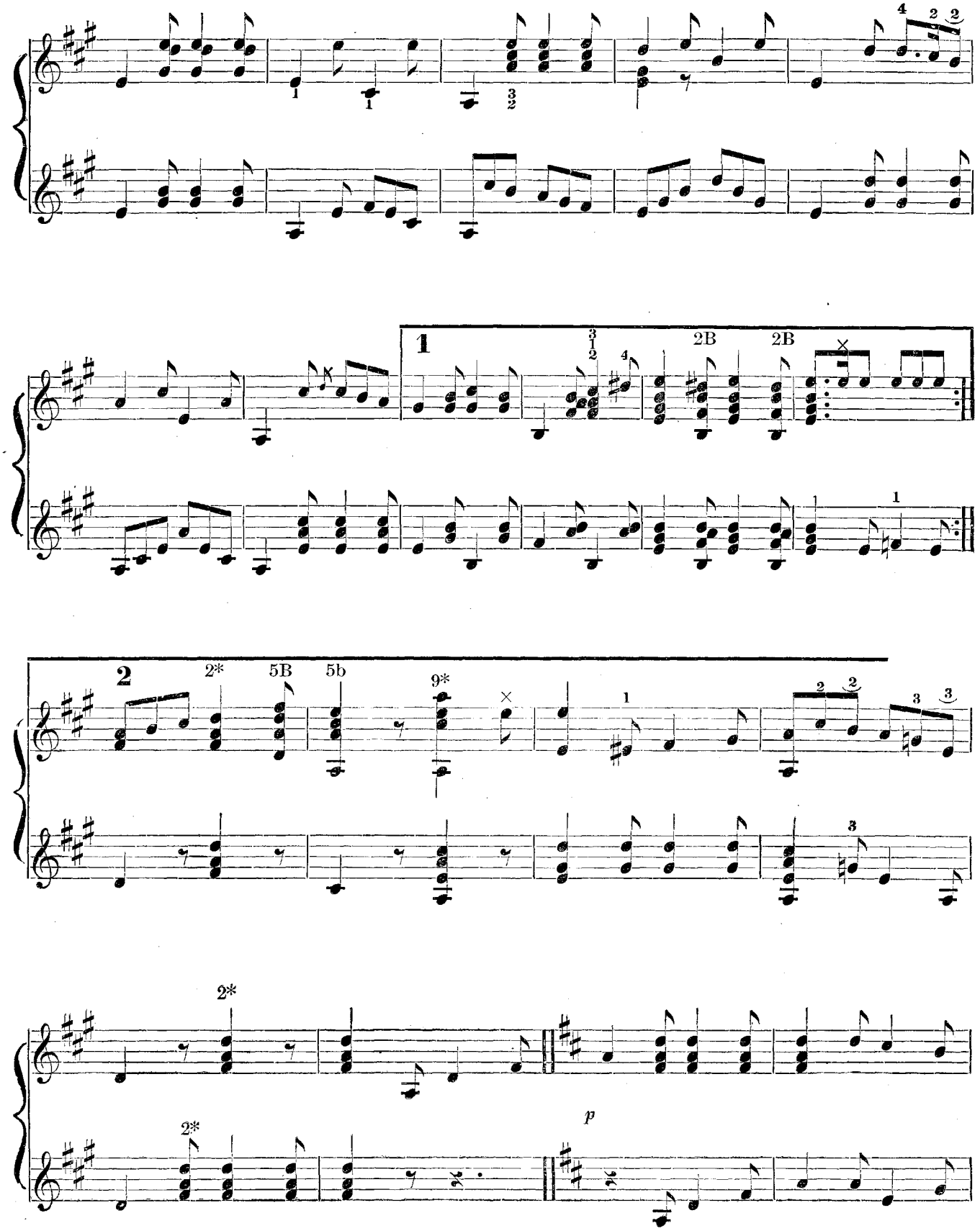
(Can be played as a Solo.)

For Two Banjos.

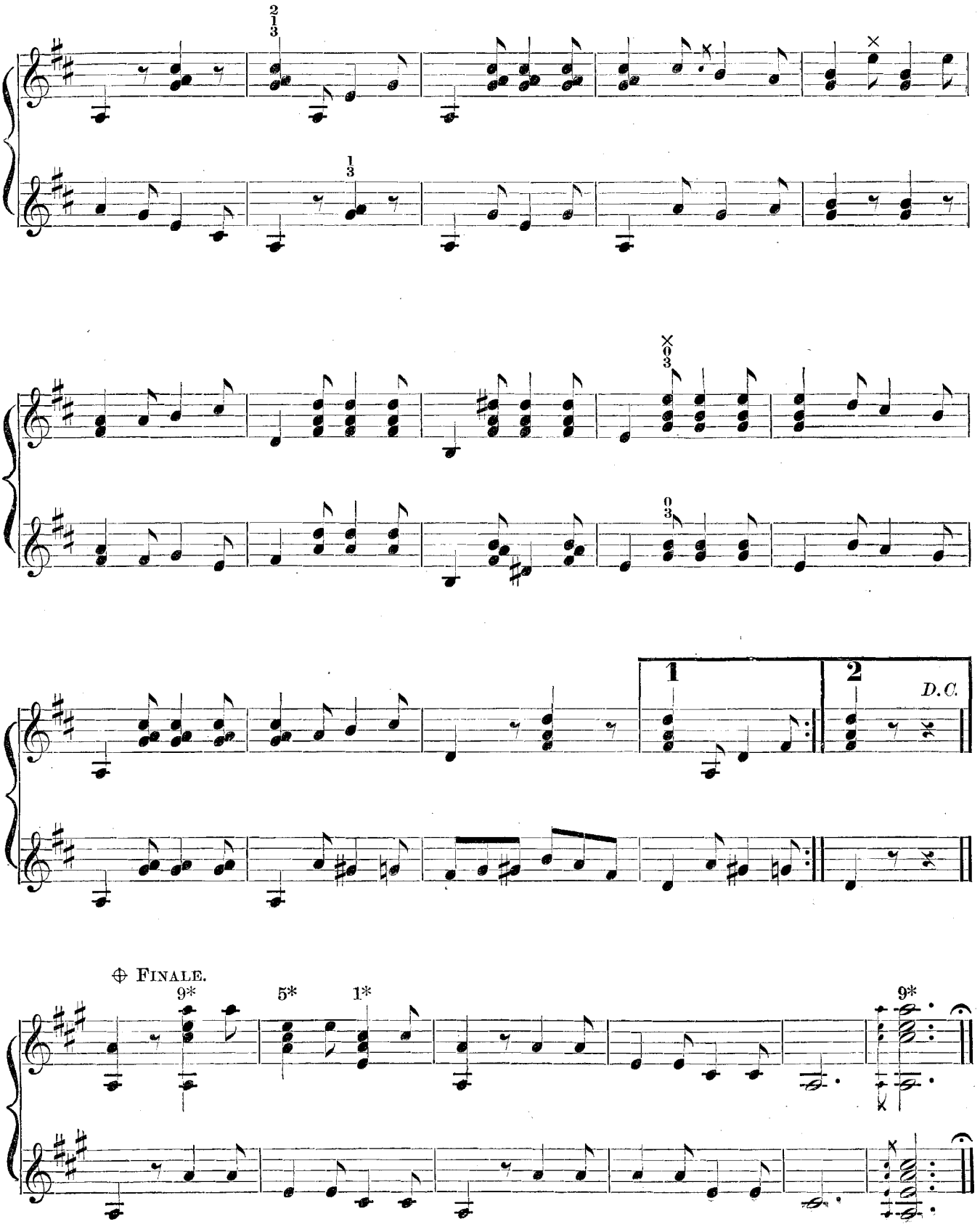
Composed by FRANK B. CONVERSE.



GOV. DAGGETT'S QUICKSTEP. Continued.



GOV. DAGGETT'S QUICKSTEP. Concluded.



THE TREMOLO.

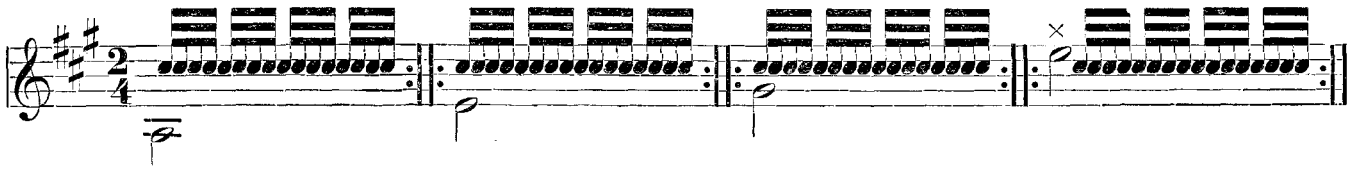
The Tremolo is a very effective movement, which may be readily acquired if sufficient pains are taken in the beginning. It consists in the rapid reiteration of the melody notes, with the first finger, sounding (tremolo) the first string, while the thumb executes the accompaniment on the other strings. Rest the tips of the fingers (generally the second and third) upon the "head;" arch the palm of the hand well up, and with the first finger drawn somewhat under the resting fingers, vibrate the first string—alternately back and forth, first with the finger tip and, returning, pushing with the nail. In first practice hold the entire hand quite rigid, and strive to obtain an equal tone in both forward and backward effort. While acquiring the tremolo the thumb remains fixed upon some other string. In execution this rule does not apply—the thumb sounding its note simultaneously with the first movement of the finger, and remaining suspended until required to sound a string.

TREMOLO EXERCISES.

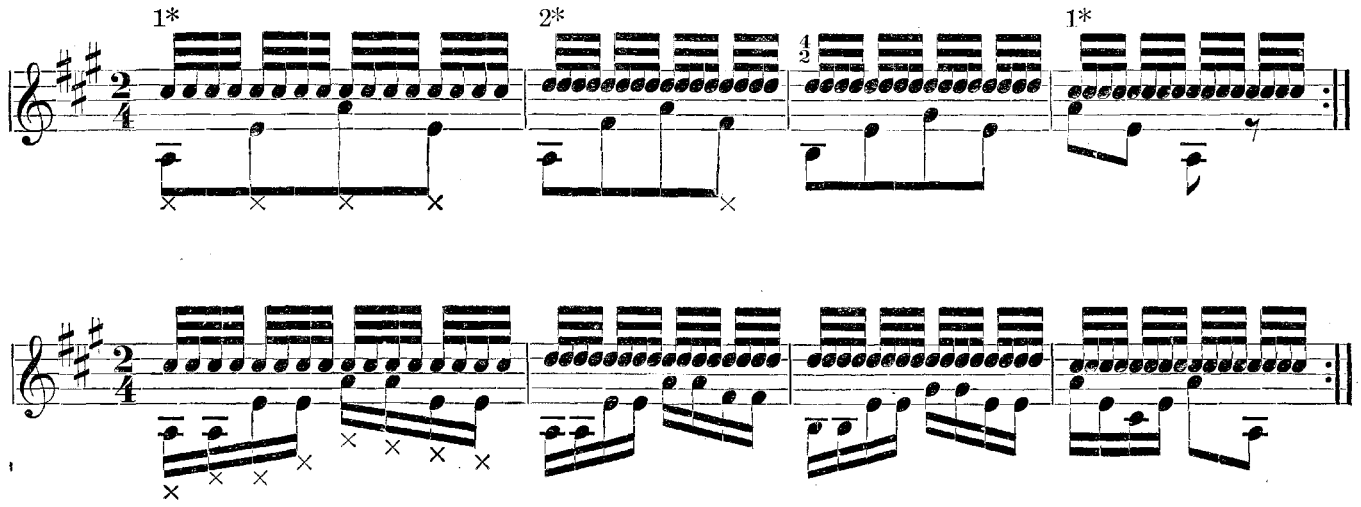
During the practice the thumb remains inactive, its tip resting firmly against the string designated by the half note, thereby establishing, from the commencement, its proper position with relation to the first finger. When changing the location of the thumb upon the strings, avoid disarranging the general position of the hand, or fingers. Practice slowly but vigorously at first, increasing the rapidity only when the regularity of the movement has become well established.

Throughout the exercises following the first four, the thumb executes the notes written with their stems turned down, in the manner explained.

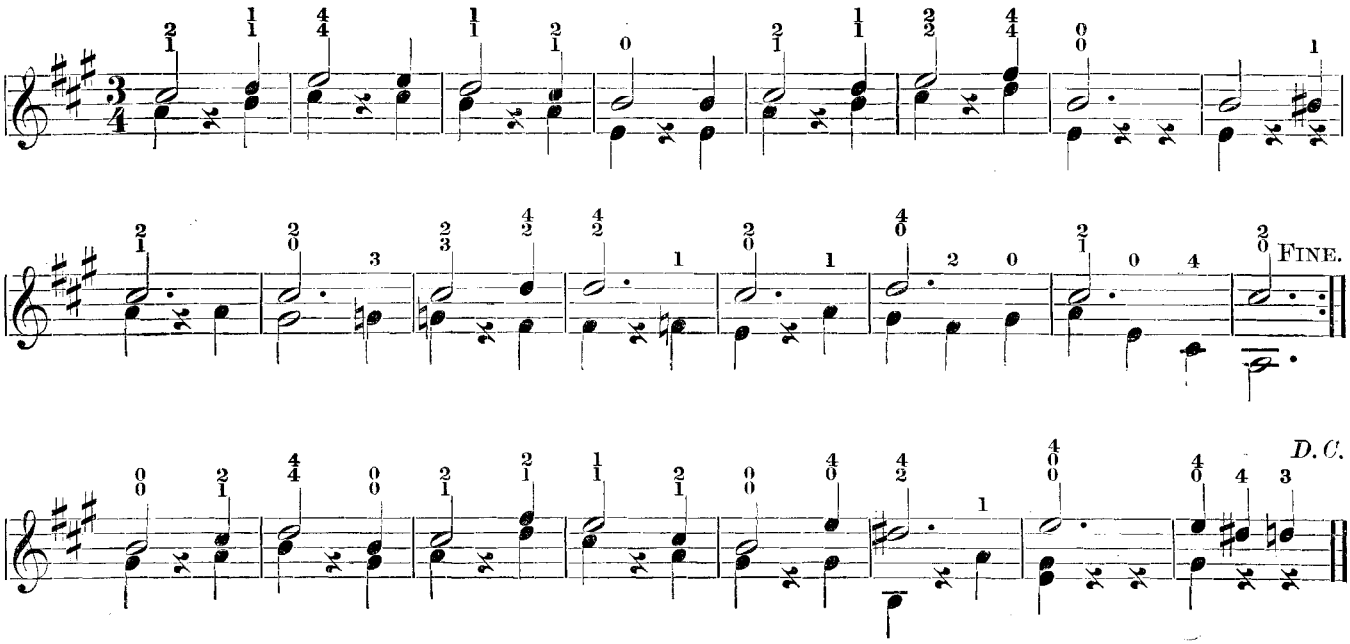
The thumb remaining on a string as designated by the half notes



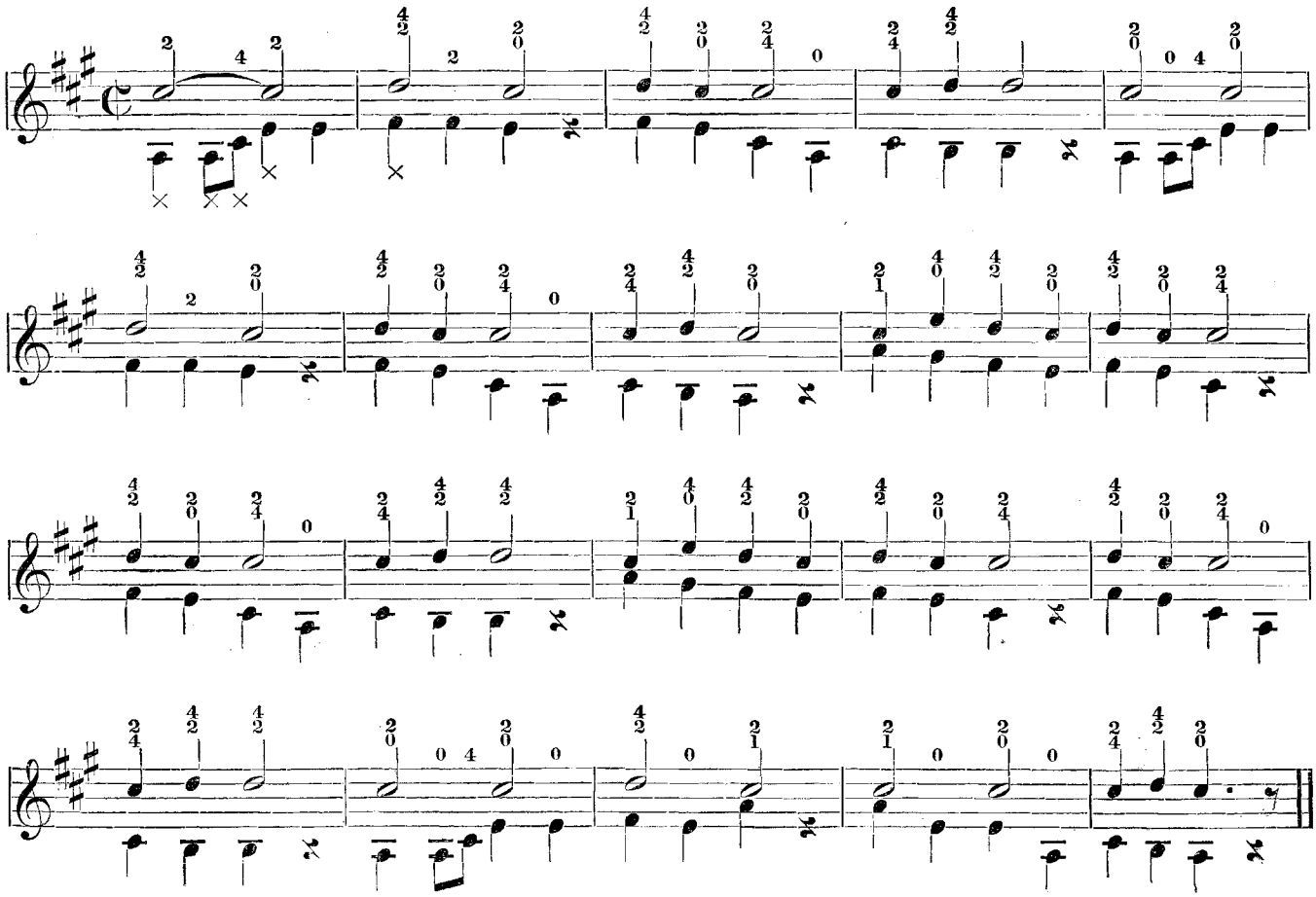
The notes with stems turned down are to be played with the thumb.



TREMOLO EXERCISE.



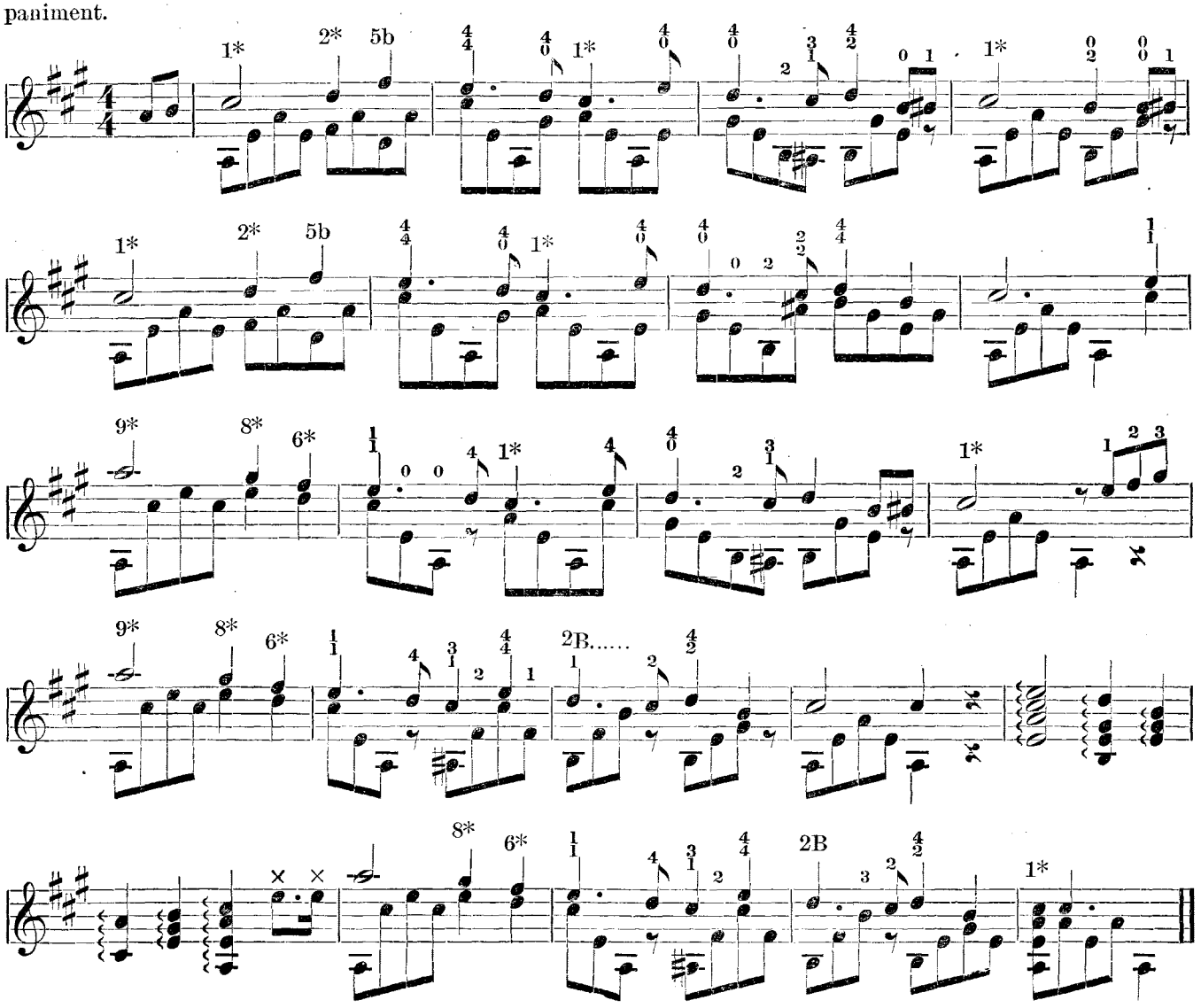
TREMOLO EXERCISE.



HOME, SWEET HOME.

TREMOLO.

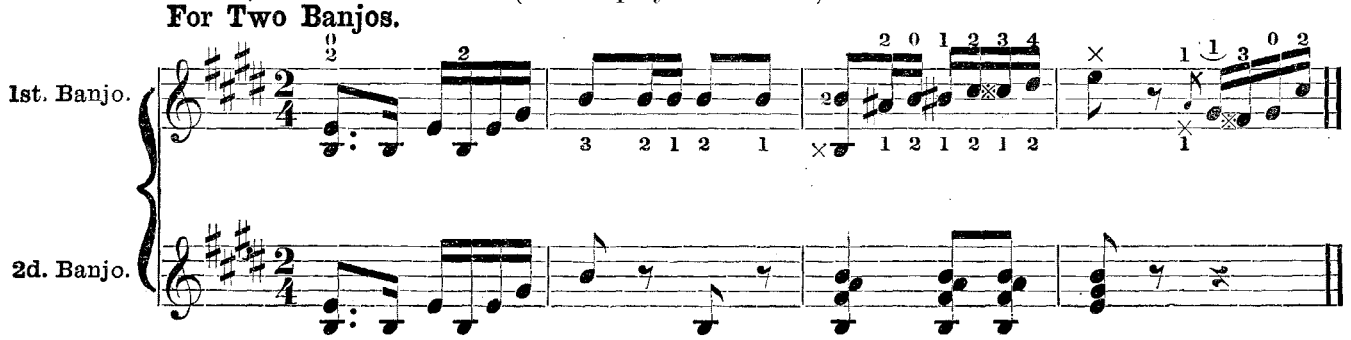
The notes to be played tremolo, have their stems turned up; those with their stems down are the accompaniment.



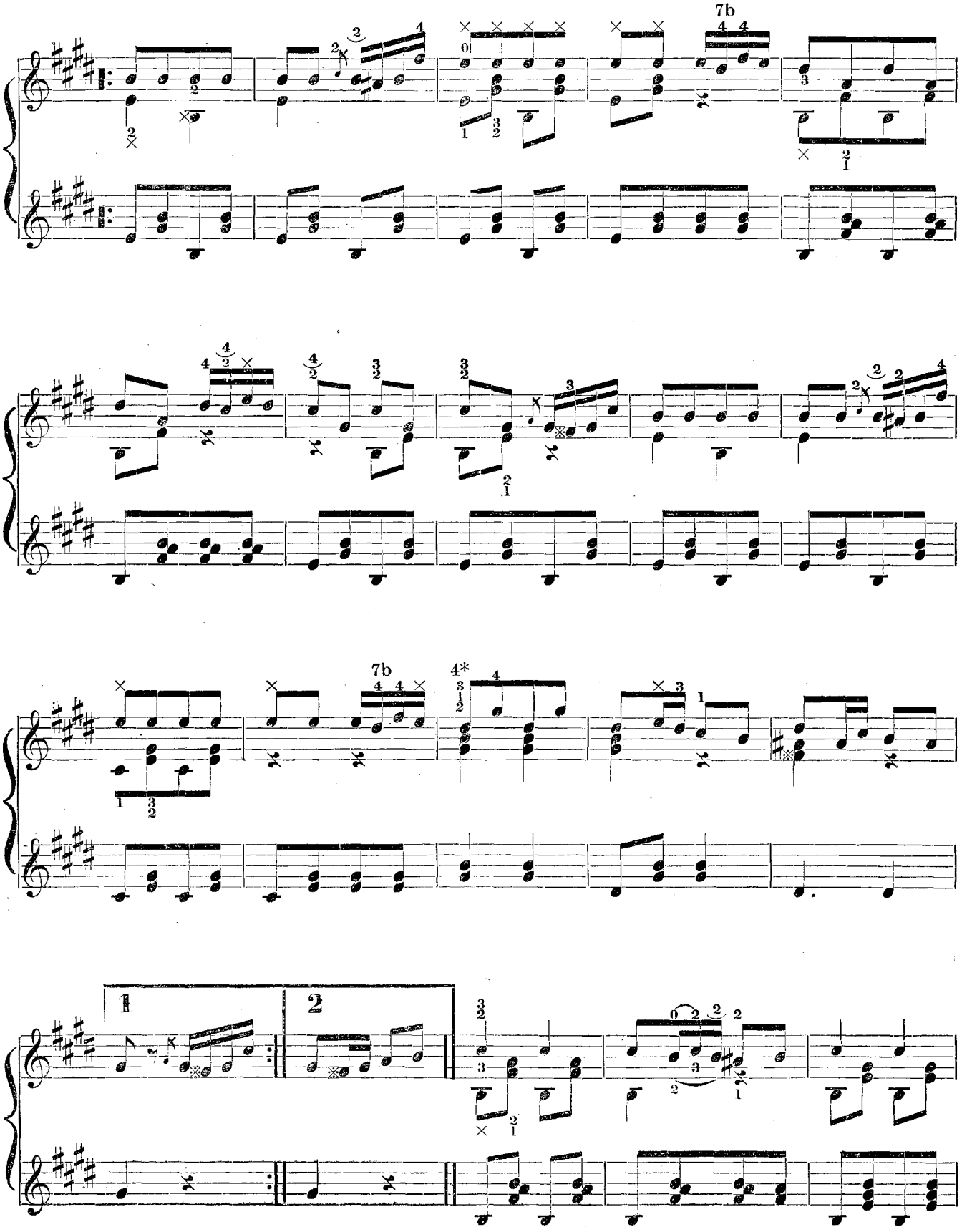
BOULANGER'S MARCH.

(Can be played as a Solo.)

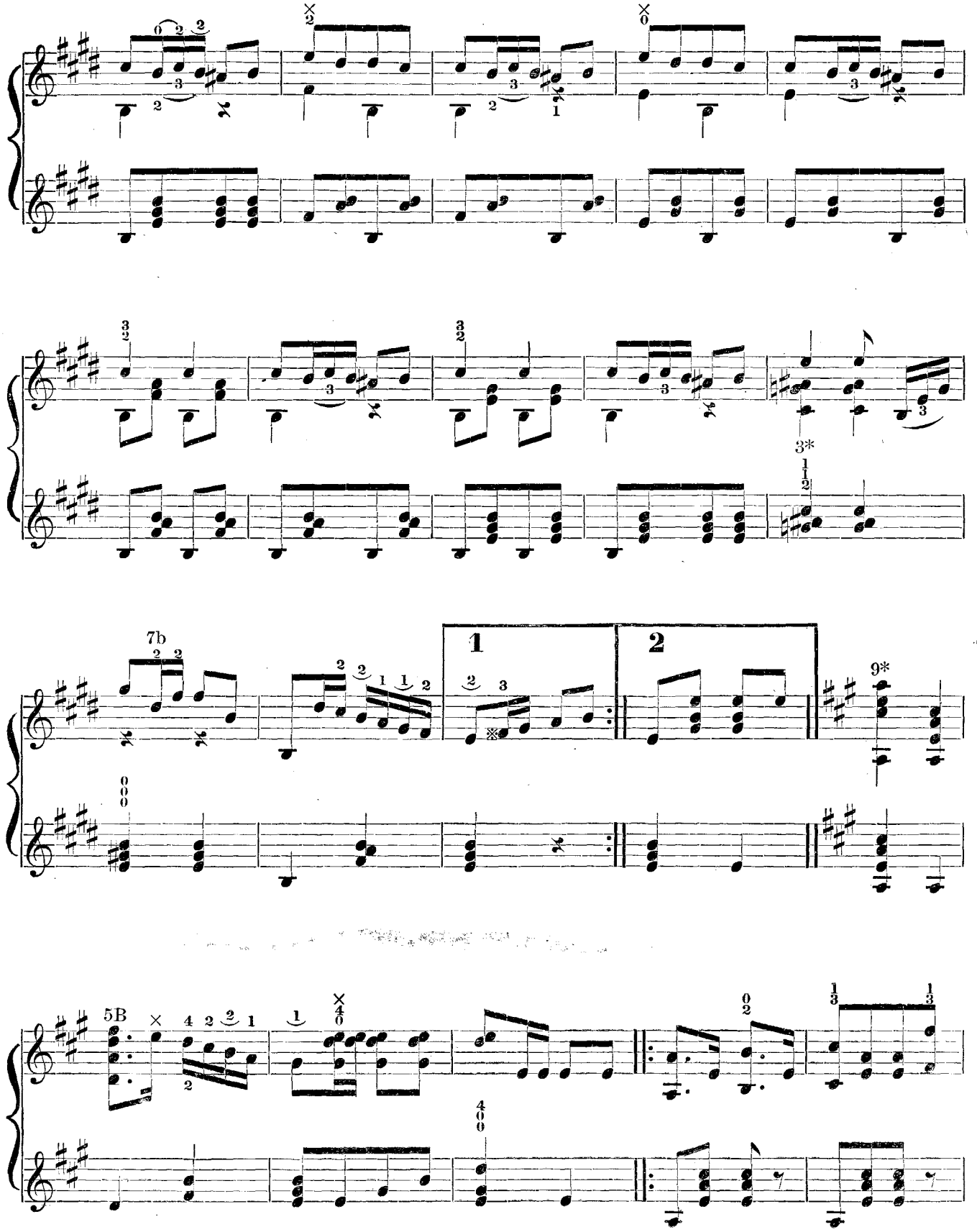
For Two Banjos.



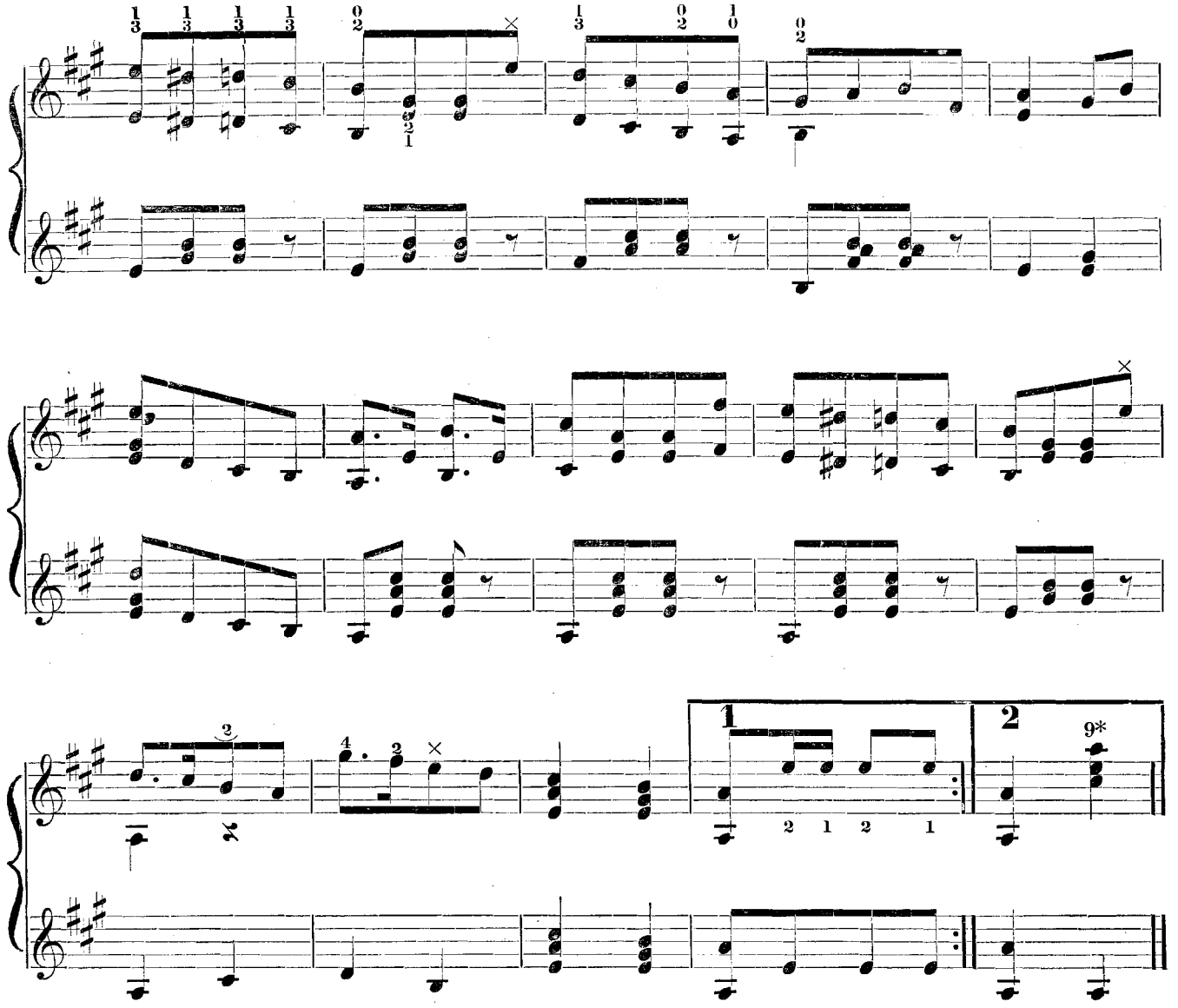
BOULANGER'S MARCH. Coutinued.



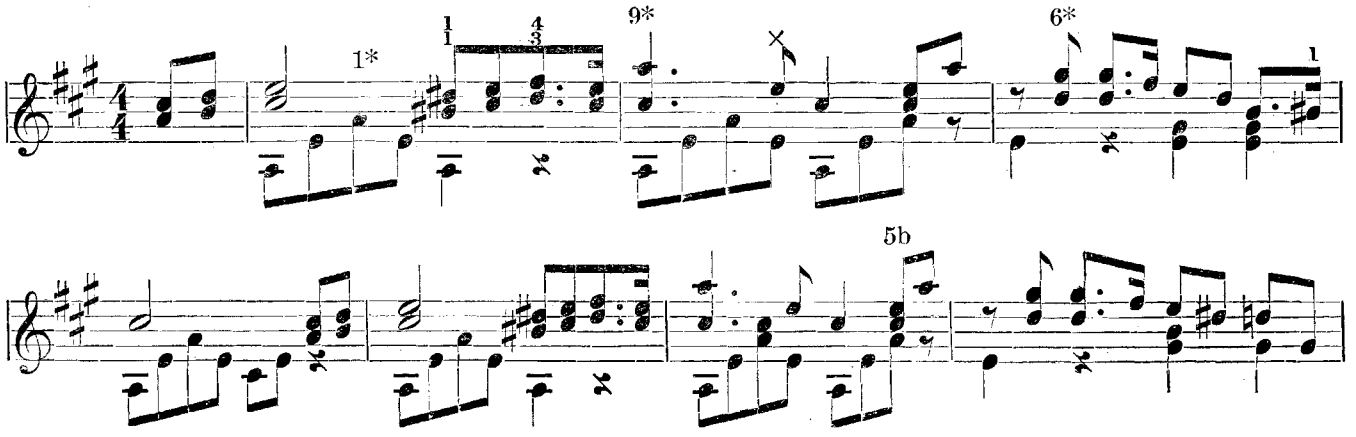
BOULANGER'S MARCH. Continued.

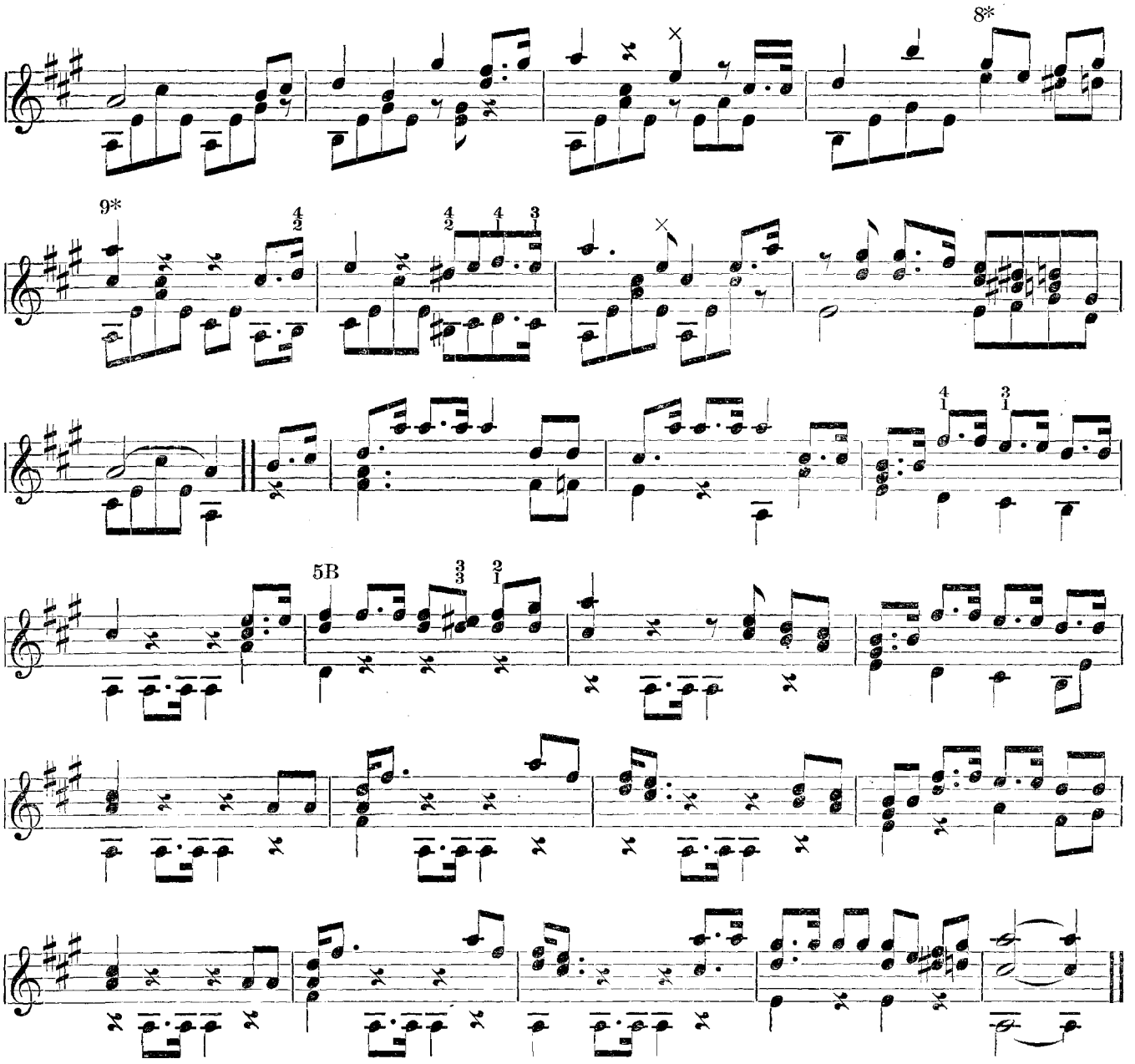


BOULANGER'S MARCH. Concluded.

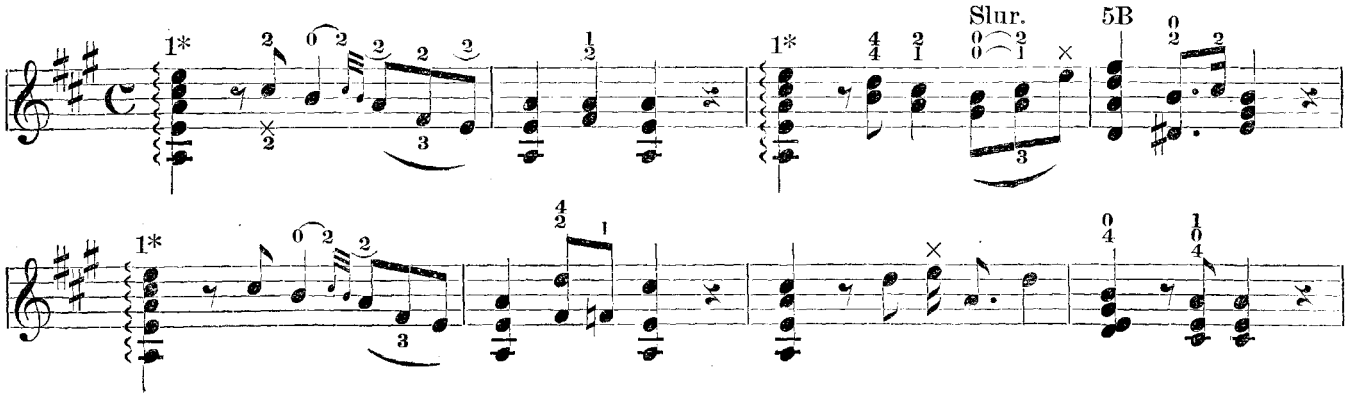


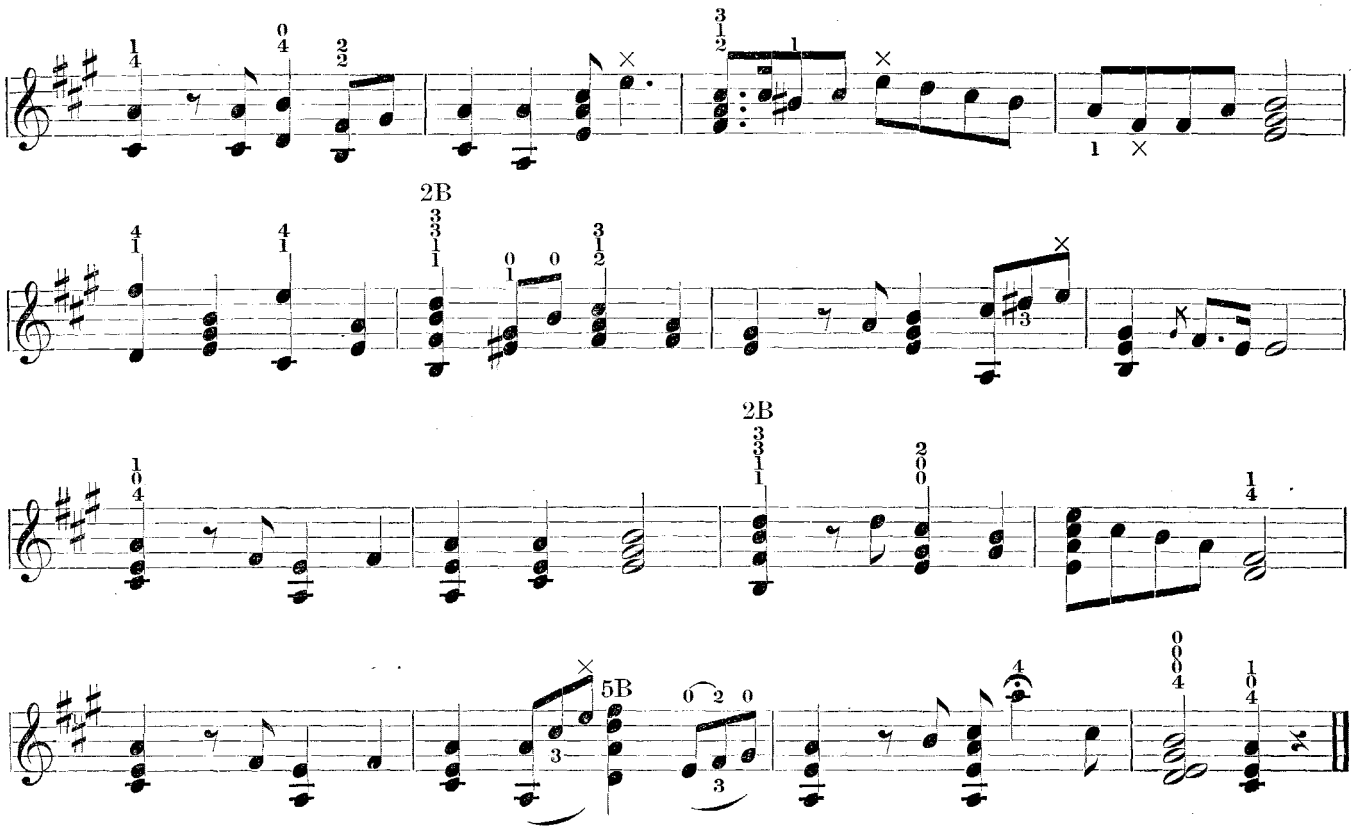
STOP DAT KNOCKING. (Melody with Accompaniment.)



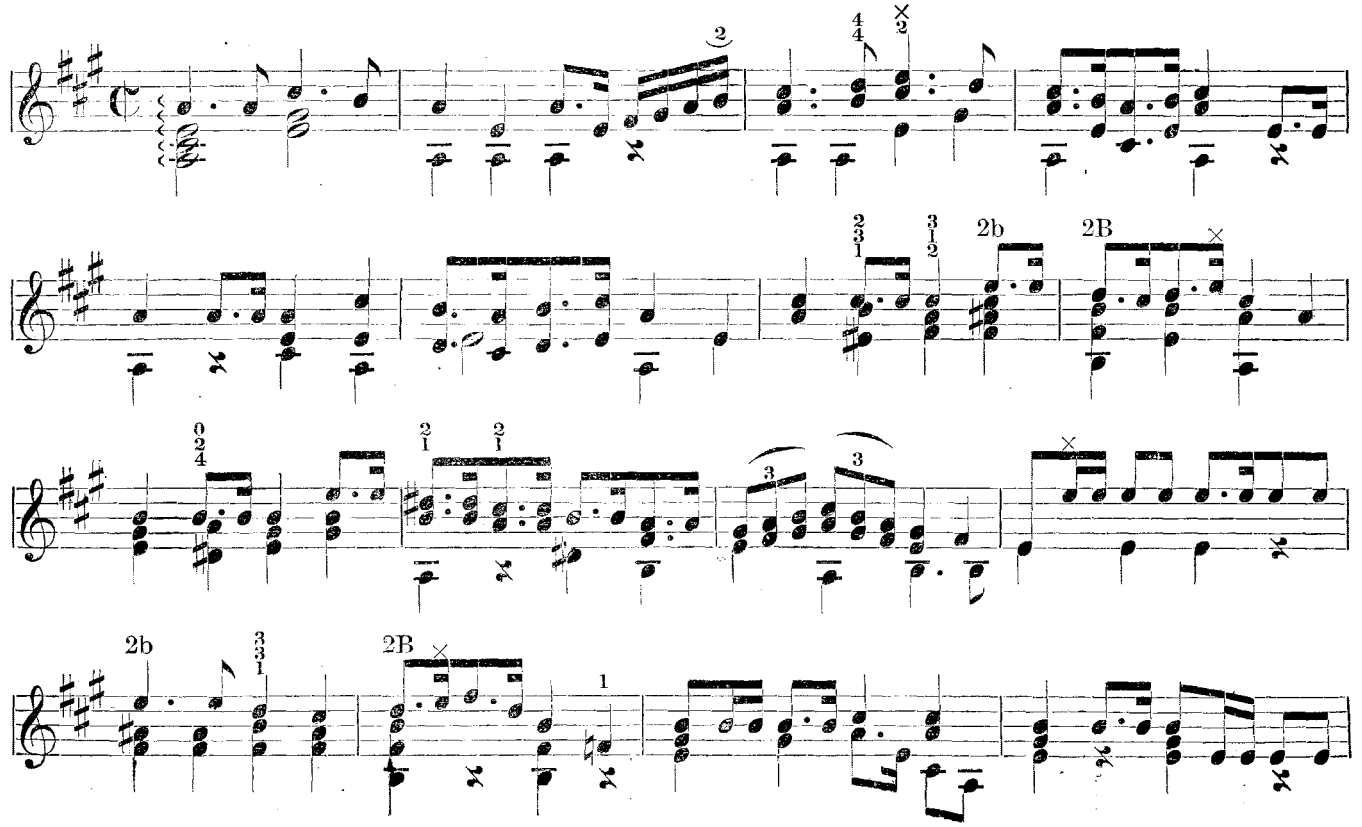


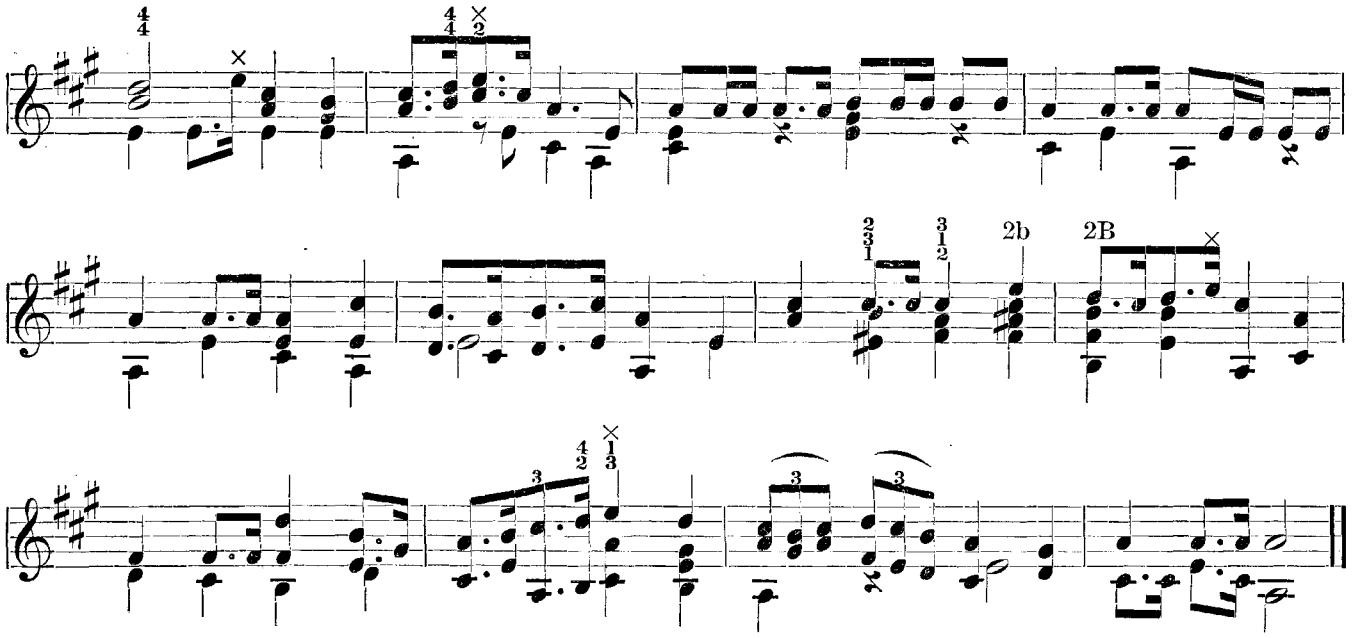
KILLARNEY.





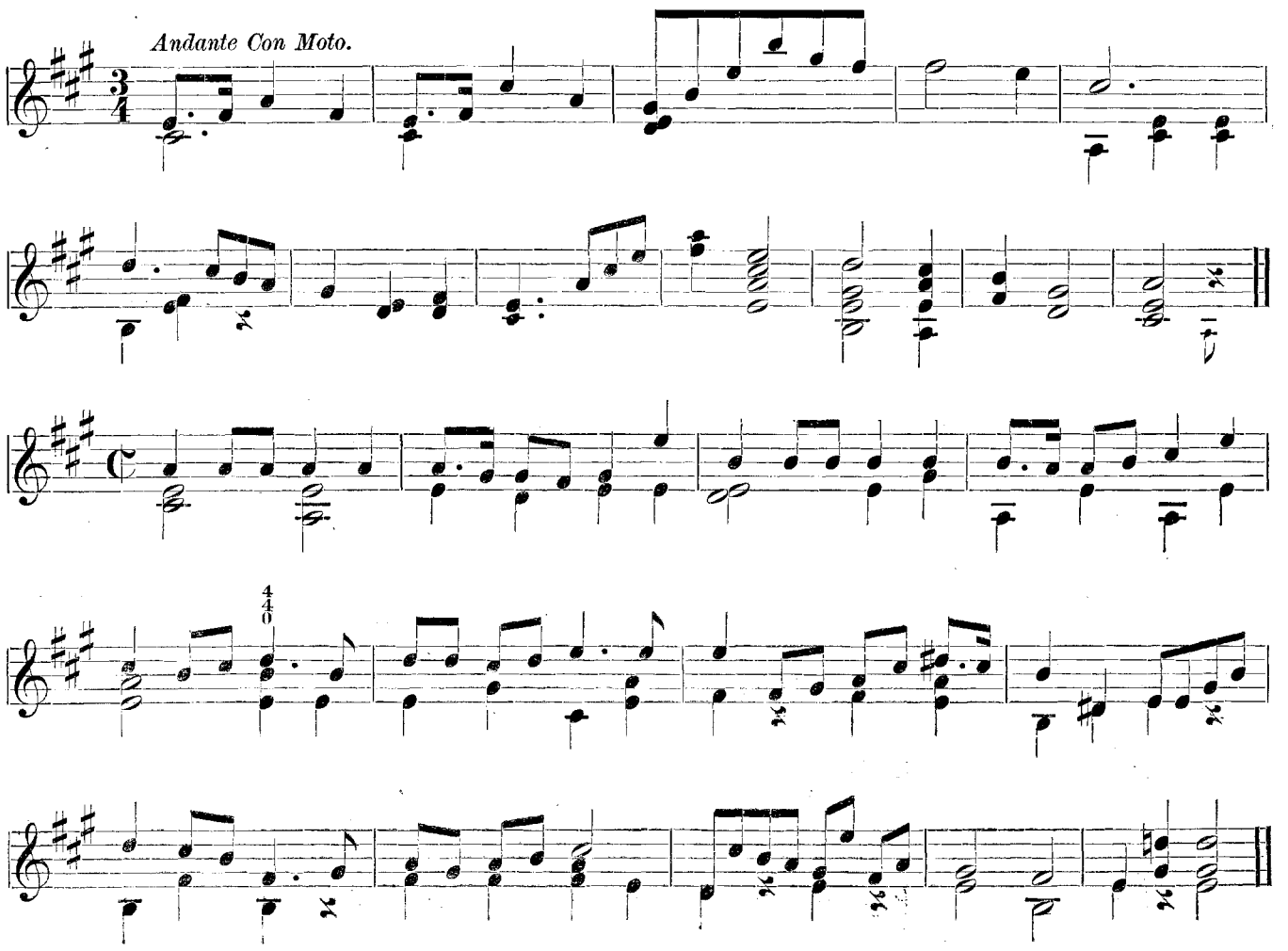
HAIL COLUMBIA.

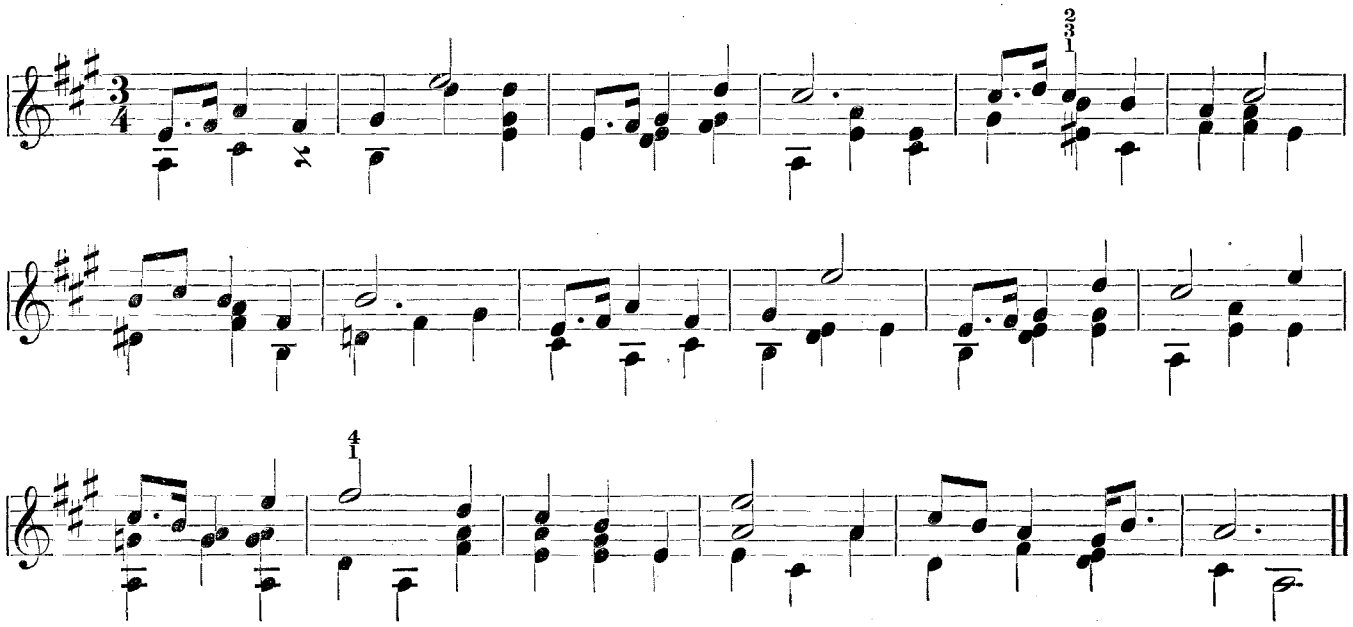




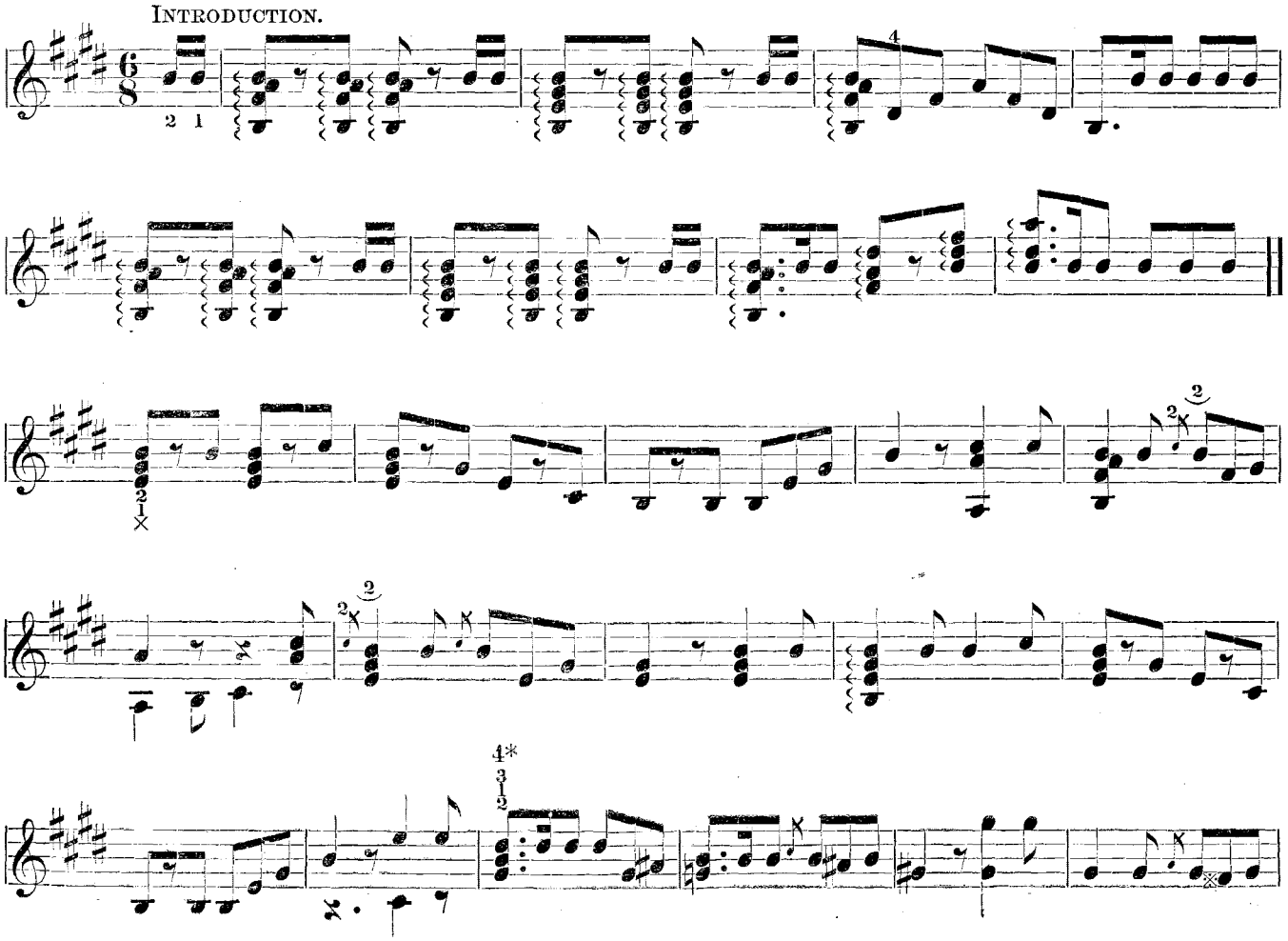
LOVE'S OLD, SWEET SONG.

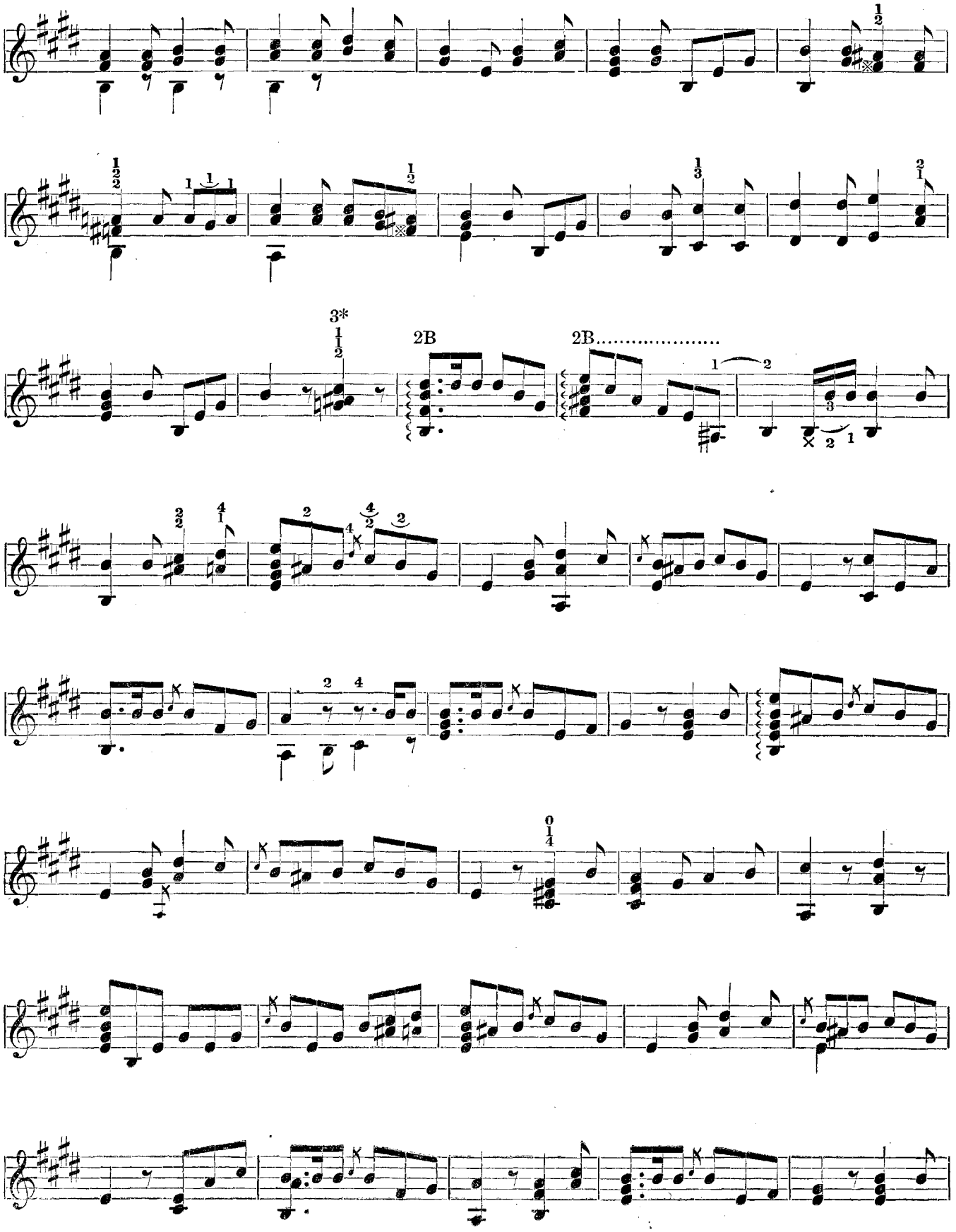
J. L. MOLLOY.

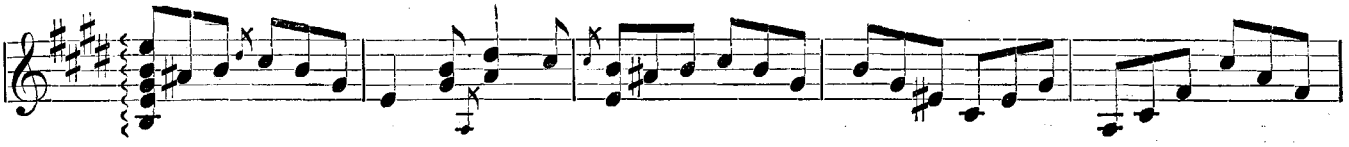




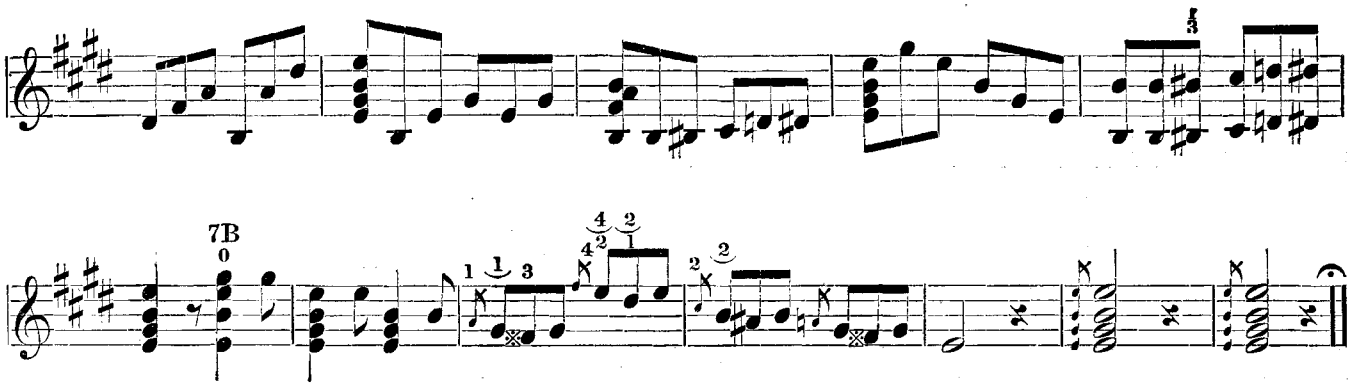
NANCY LEE QUICKSTEP.




2B
2B.....



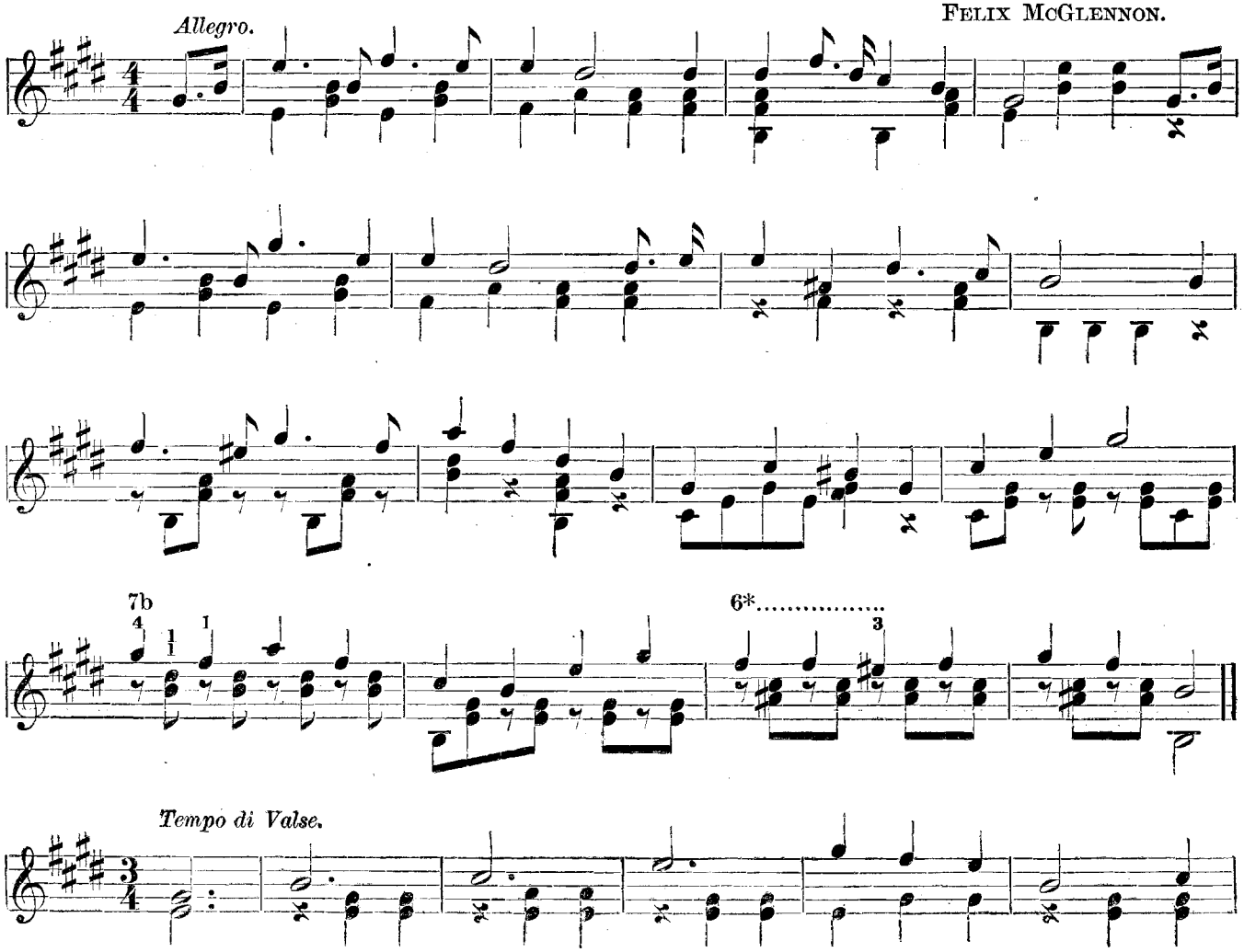
Presto.



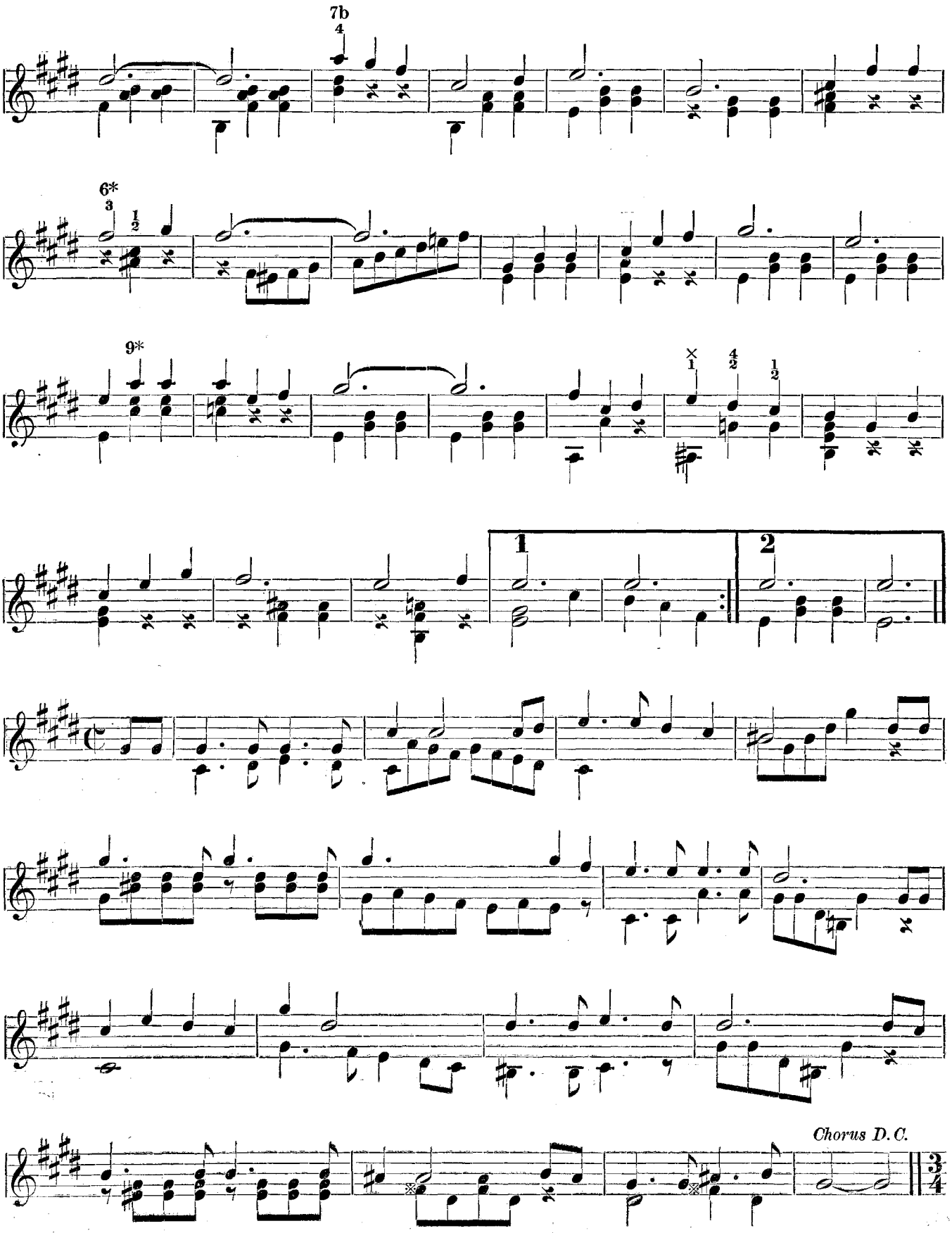
COMRADES.

FELIX MCGLENNON.

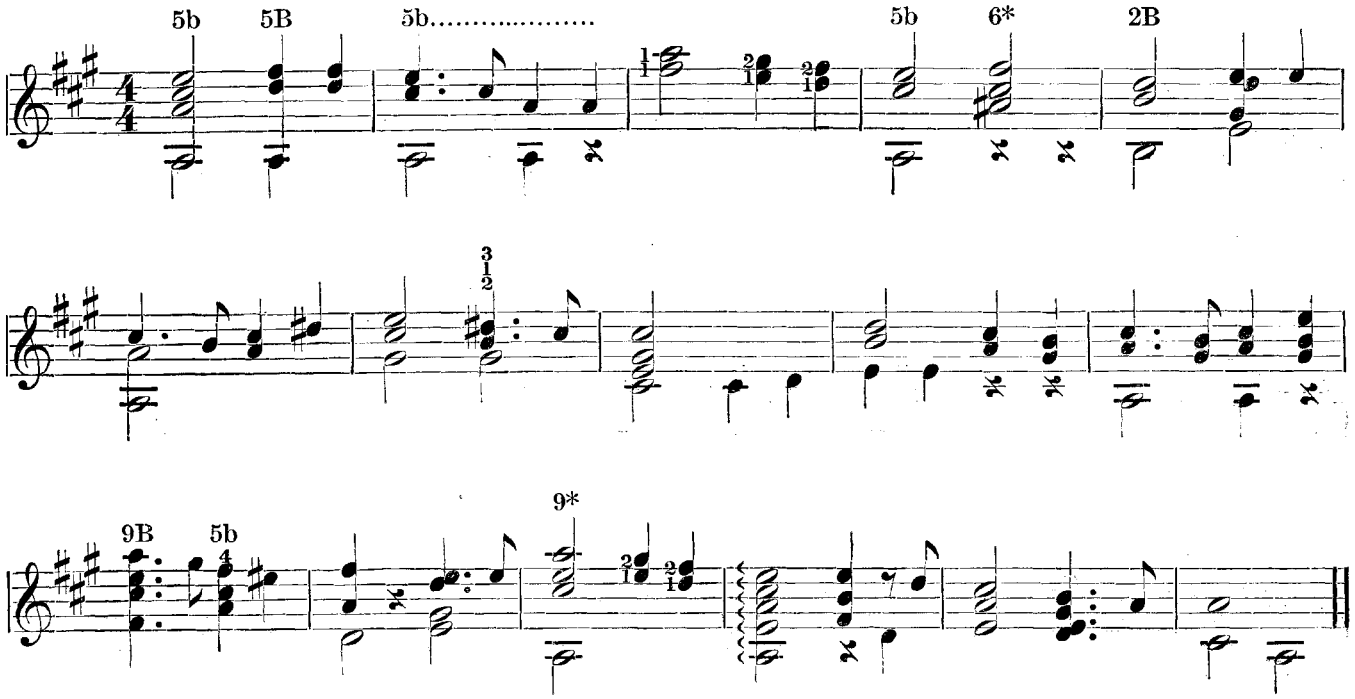
Allegro.



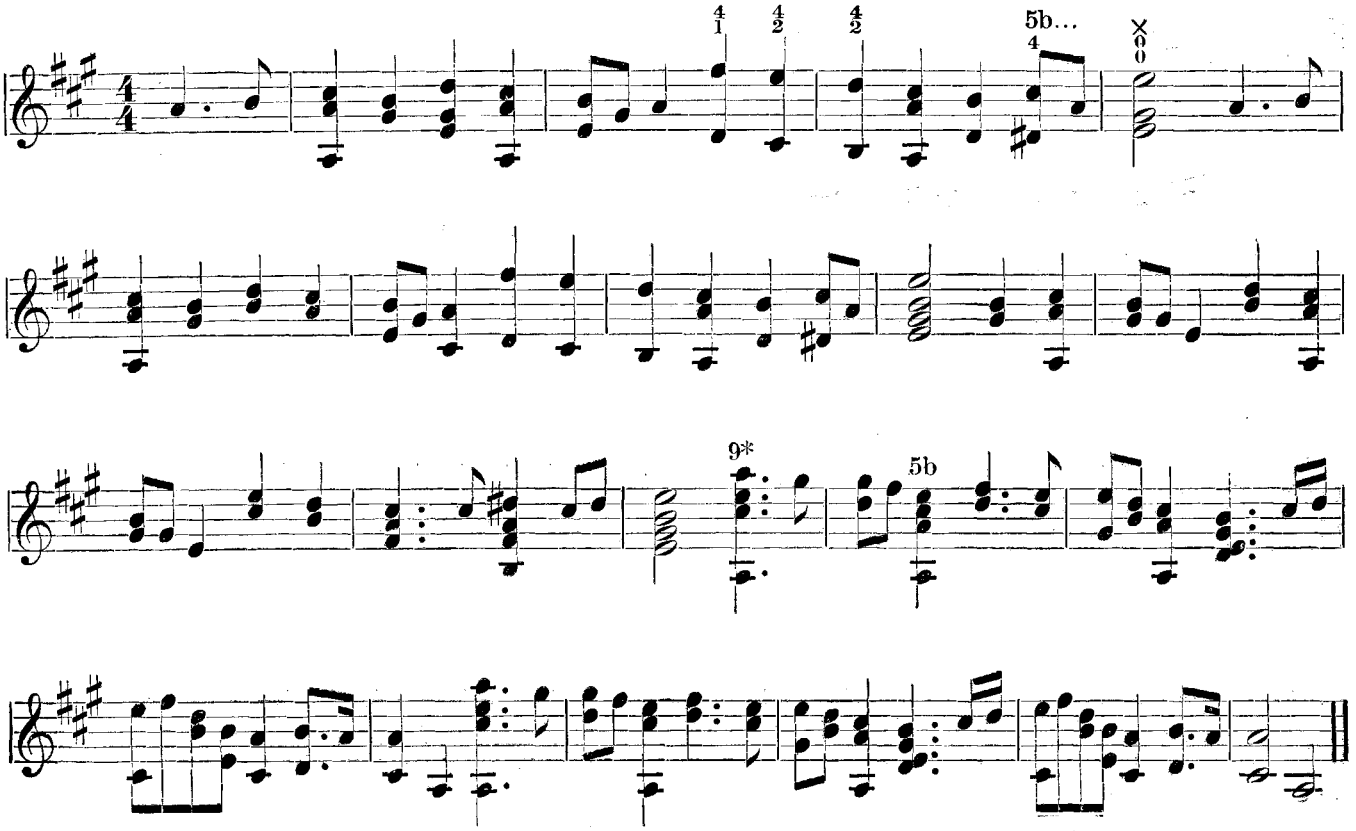
Tempo di Valse.


7b
4
6*
3
1
2
9*
1
2
Chorus D.C.
3
4

RUSSIAN NATIONAL HYMN.

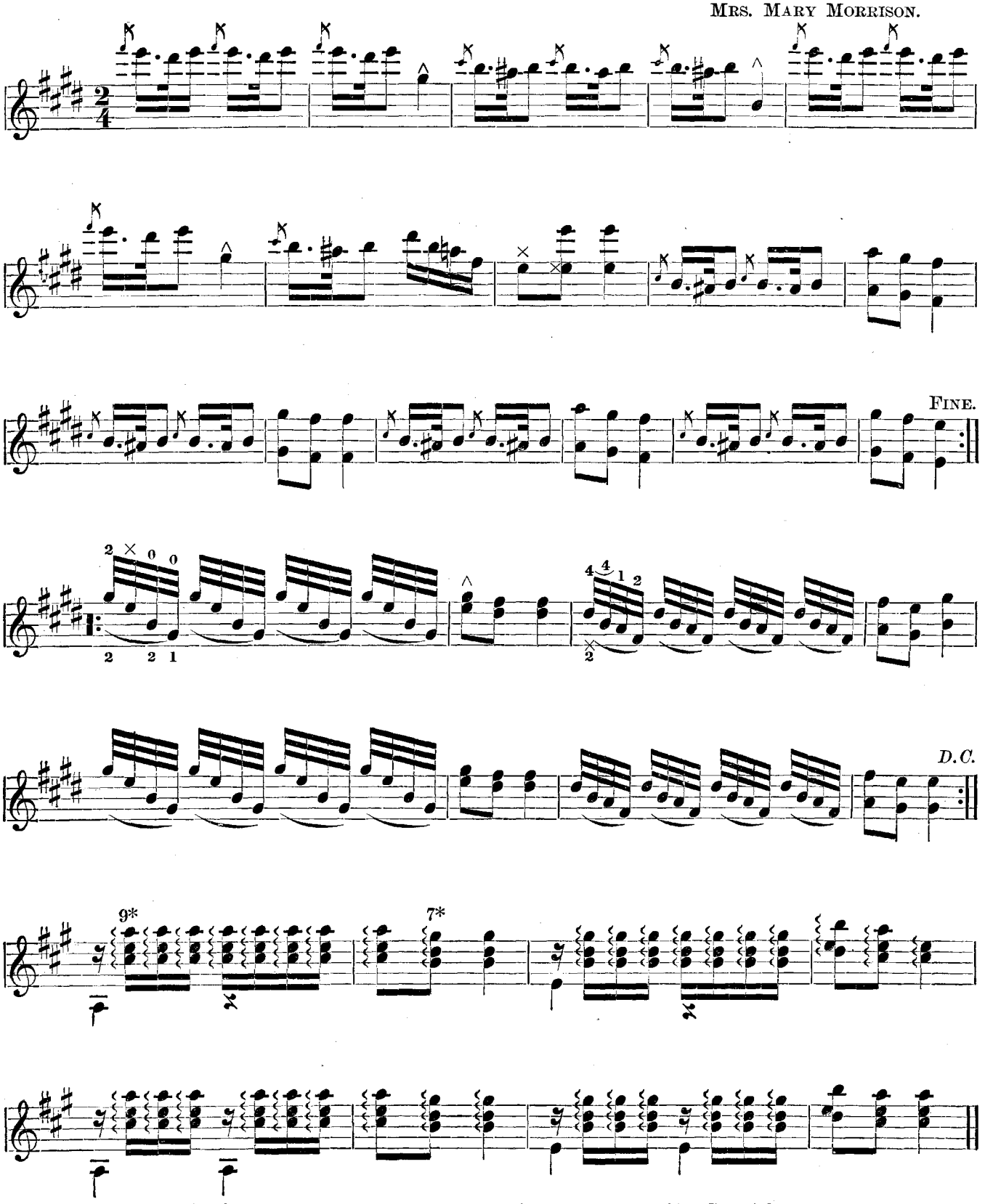


AUSTRIAN NATIONAL HYMN.



BLUE BIRD ECHO POLKA.

MRS. MARY MORRISON.



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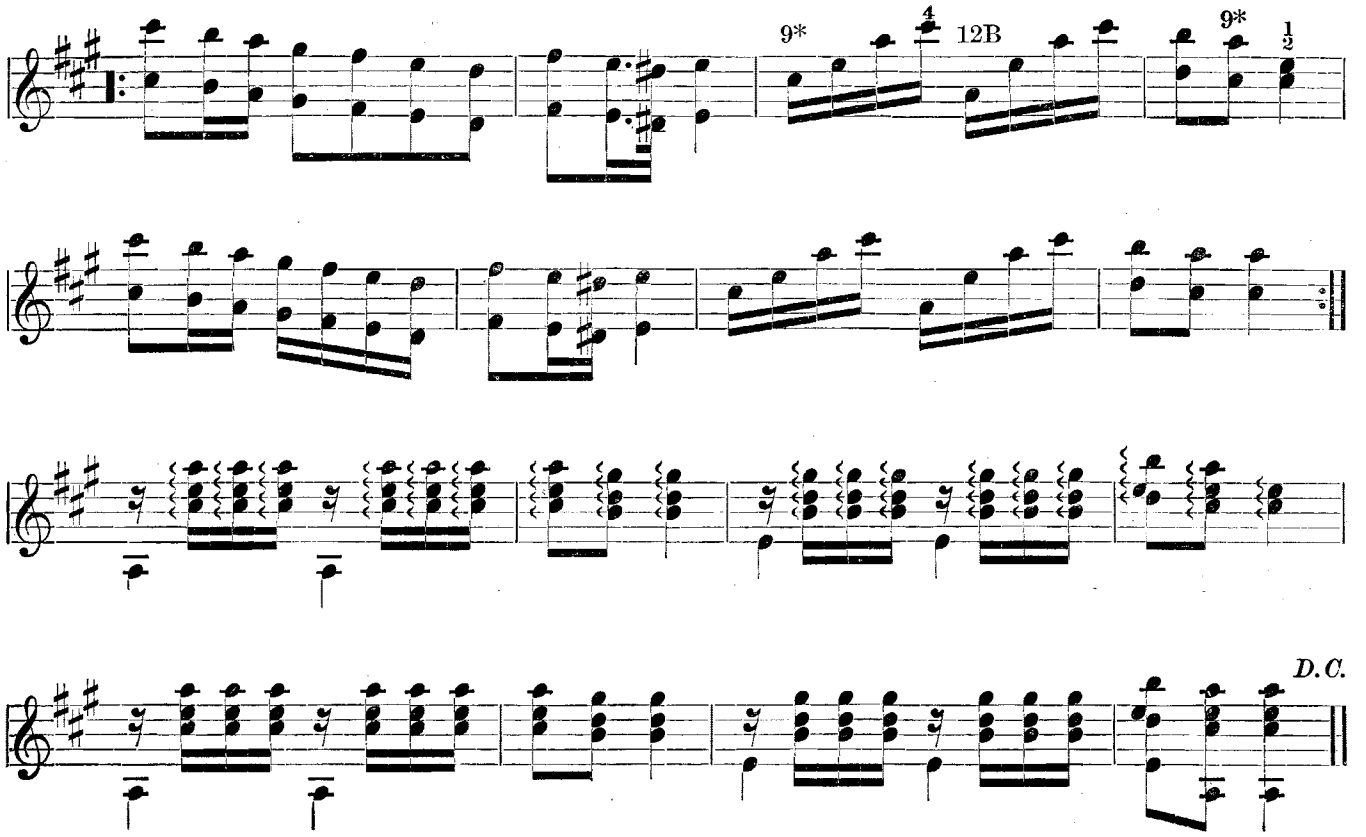
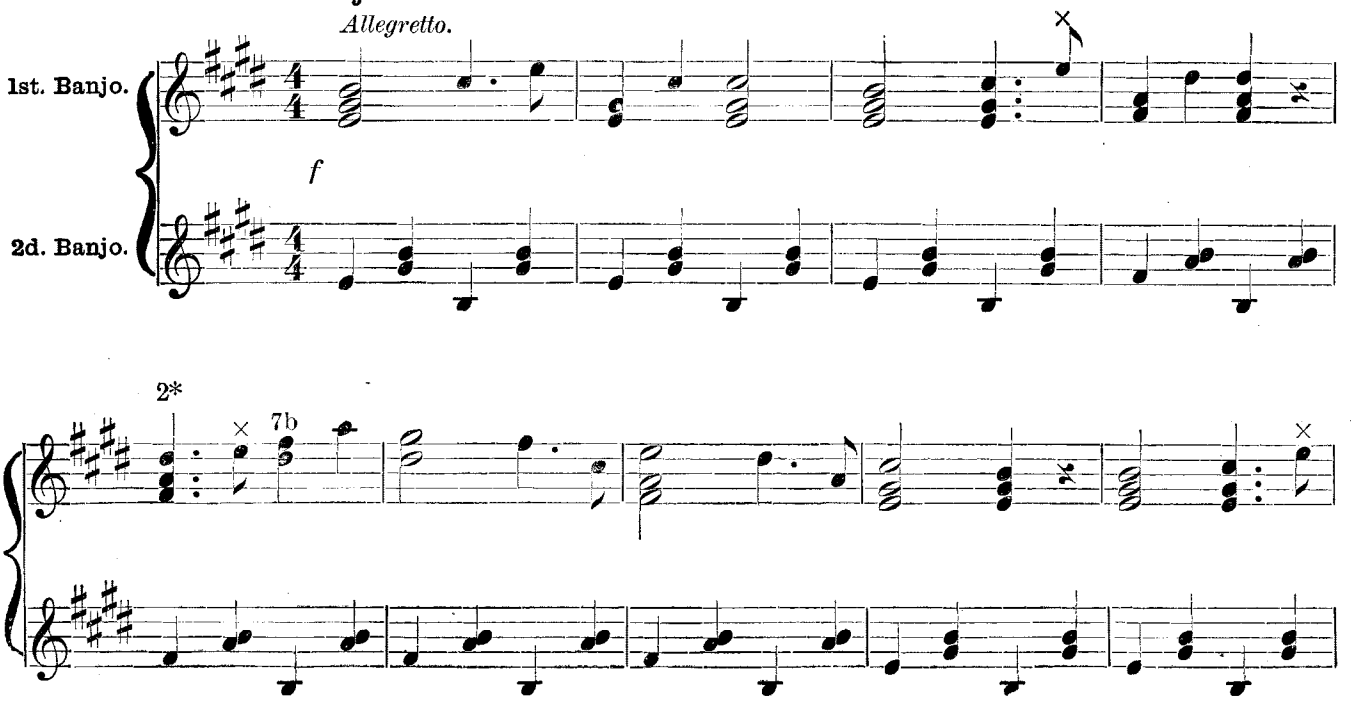


ERMINIE FANTASIA.

Deign, Pray to Cheer My Heart.

For Two Banjos.



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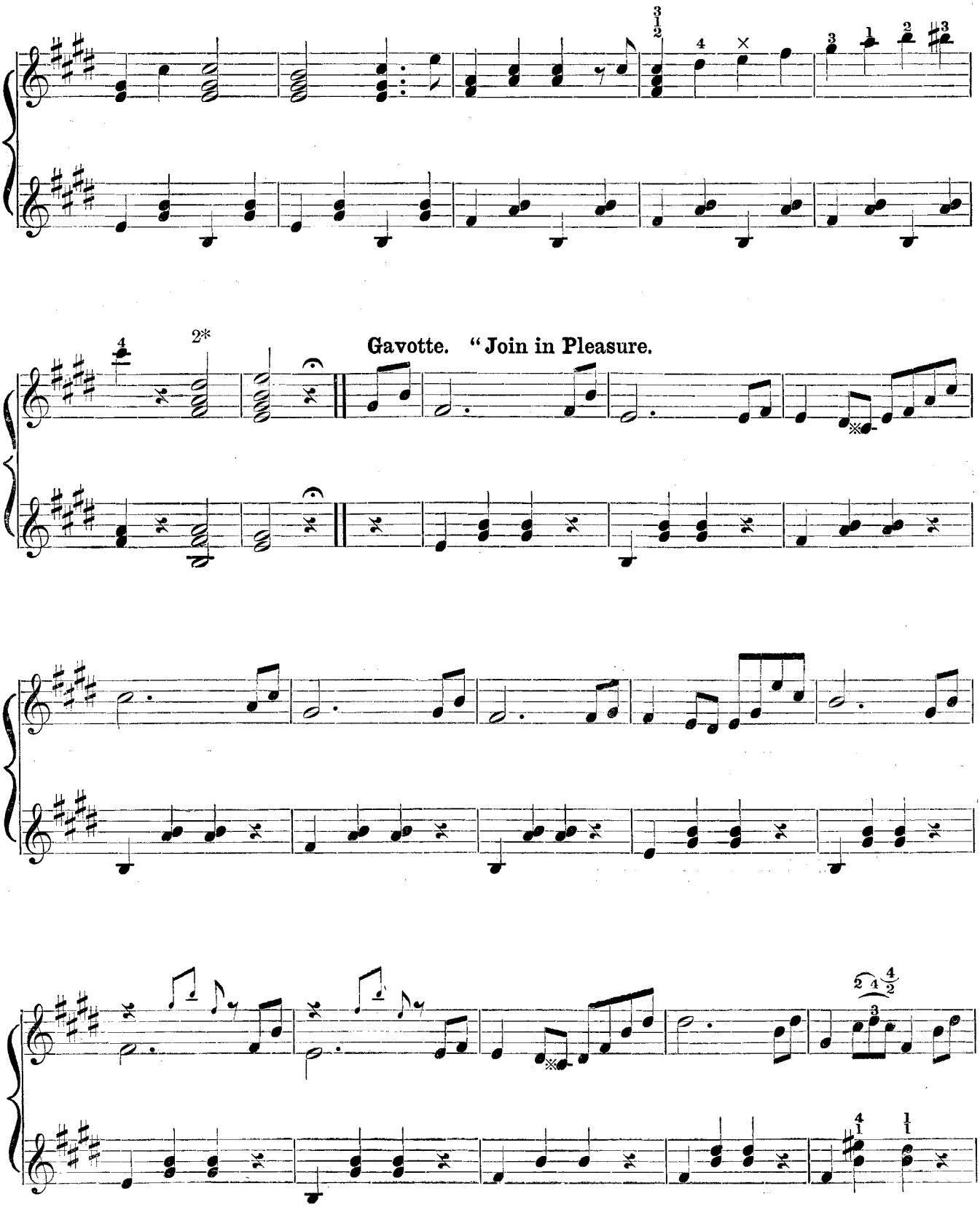
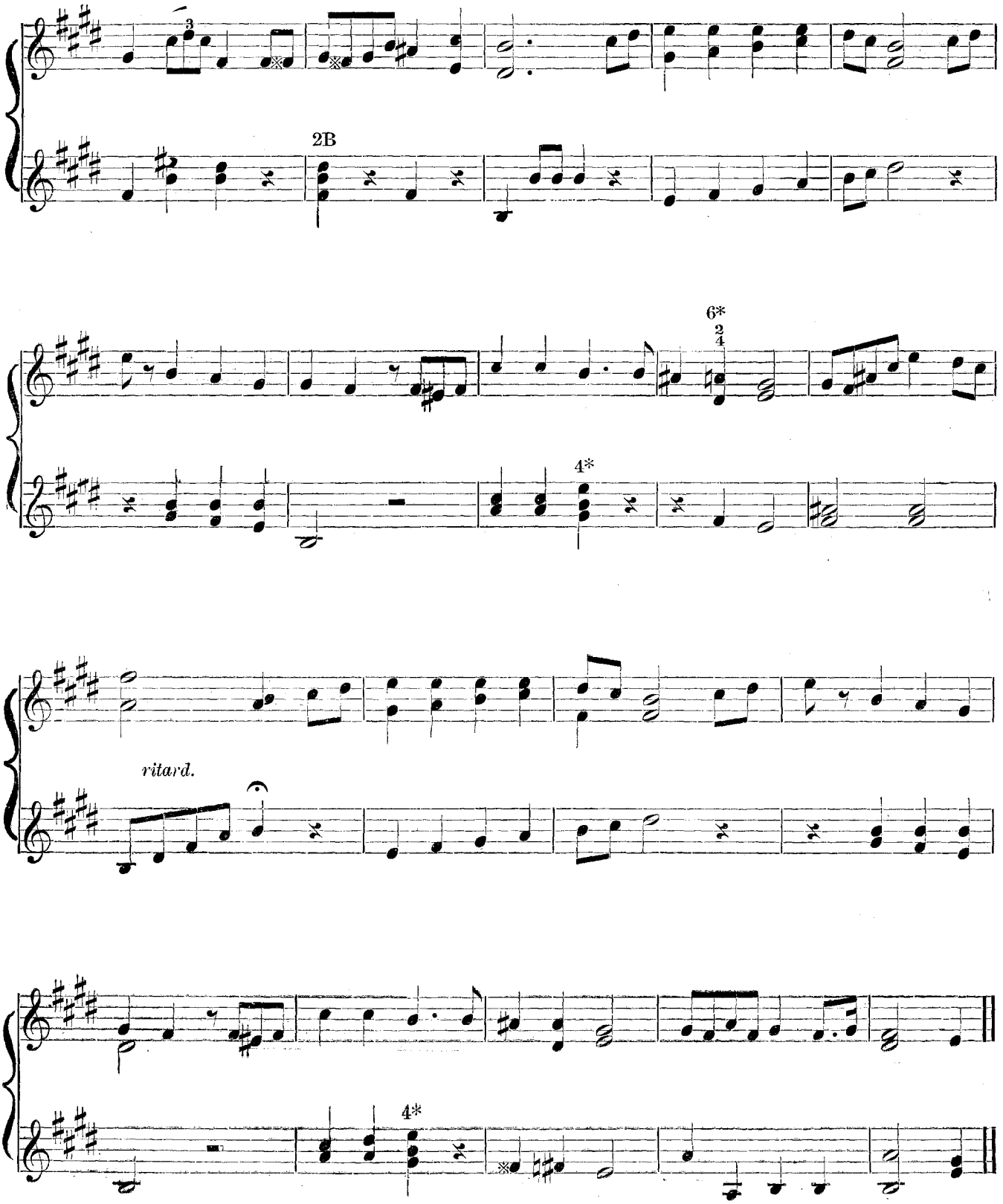


ERMINIE FANTASIA. Continued.



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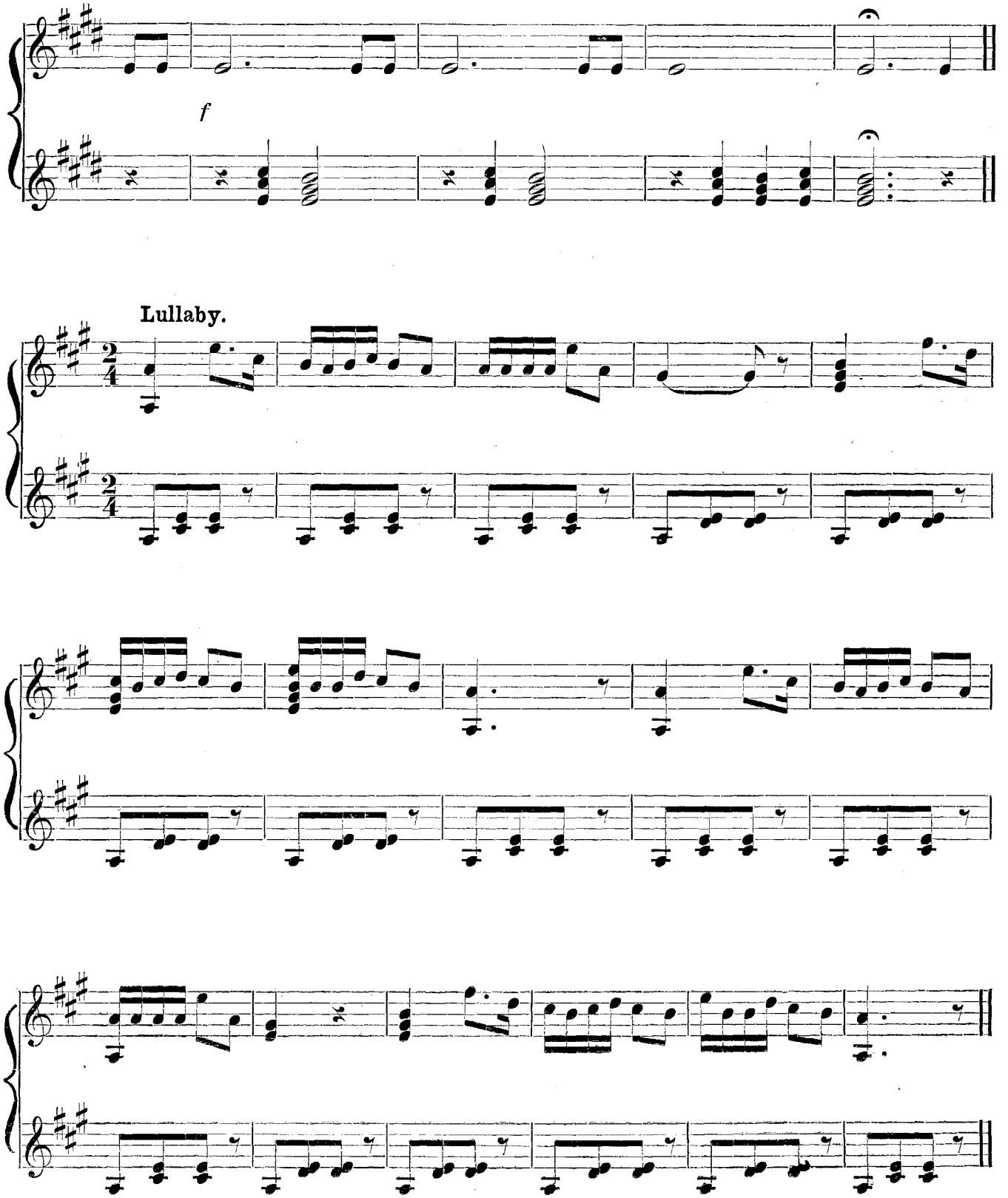

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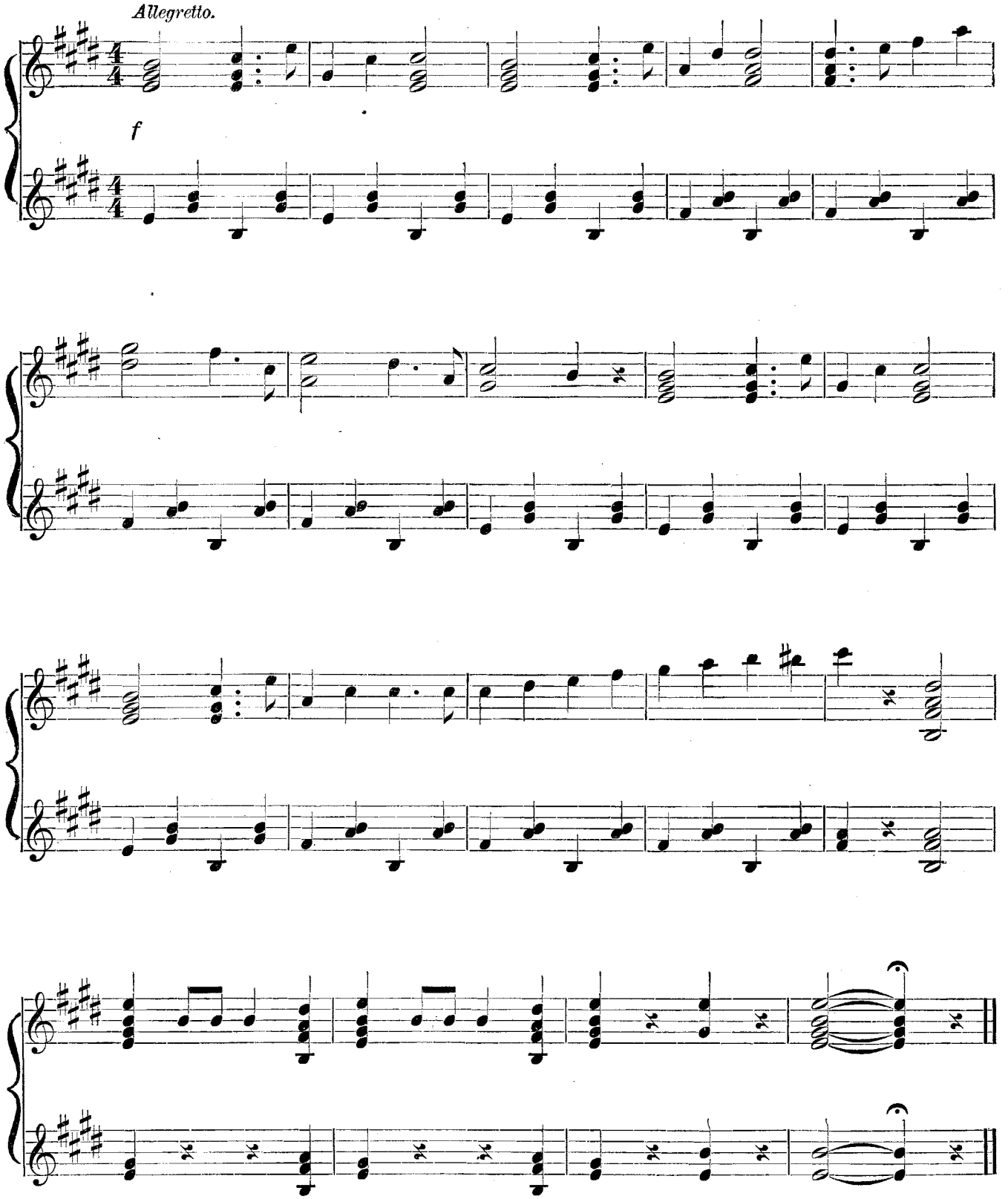

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CONVERSE'S BANJO SONGS.

A Collection of Popular Songs for the Banjo, arranged by FRANK B. CONVERSE.

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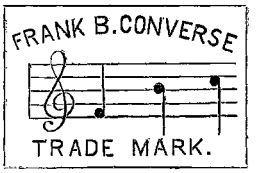
Pretty Lips	*A. Lloyd*	42
Pretty Maid milking her Cow (The)		48
Rosa Lee		22
Sailing	*Godfrey Marks*	32
Sailing on de Golden Stream	*F. Belasco*	28
Sinners, put on de Golden Uniform	*Will H. Bray*	108
Skating on the Ice	*Billy Carter*	62
So much the better for you	*John Cooke Jr*	94
Speak to Me	*F. Campana*	73
Stop dat knockin'		80
Sweet Evelina	*T. B. Bishop*	18
Sweet Jenny, neat Jenny Johnson	*Harry Hunter*	98
Sylvadora	*Yradier*	3
Ten Thousand Miles away	*Vivian*	52
Then you'll remember	*M. W. Balfe*	71
Ting, Ting	*Tabrar*	76
'Tis the Last Rose of Summer (Irish)		77
Tit for Tat	*H. Pontet*	86
Tommy Dodd	*E. Clarke*	89
To ring those charming Bells (Hampton Students.)		37
Waterfall (The)	*Ernst Simon*	19
What will you do, Love	*S. Lover*	61
When the Corn is waving, Annie dear.	*Ch. Blamphin*	84
Where was Moses when the Light went out?	*Stamford*	75

Price, Bound in Boards, $1.50.

THE GENUINE SOLID ARM

FRANK B. CONVERSE BANJOS.

NONE GENUINE WITHOUT THIS TRADE MARK



STAMPED ON THE SOLID STRENGTHENING BAR.

UNEQUALLED IN BRILLIANCY, POWER, RESONANCE, TONE QUALITY AND DURABILITY.

HAMILTON S. GORDON, Manufacturer,

Successor to S. T. GORDON & SON,

Established 38 Years,

13 EAST 14th STREET, NEW YORK, U. S. A.

I take pleasure in announcing to the public that having purchased from Mr. FRANK B. CONVERSE, —the World Famous Banjoist and manufacturer of Banjos,—all his valuable patents and Trade Mark ; I am now prepared to supply the Genuine Solid Arm Frank B. Converse Banjos, singly, or in any quantity that may be required.

As these banjos will continue to be manufactured under the personal supervision of Mr. Converse, the trade may feel assured that their present high standard of excellence and merit will be maintained.

In making this announcement I deem it superfluous to present an extended biography of Mr. Converse ; and would but briefly state that his name has been continually identified with the Banjo and its interests for over a quarter of a century—a fact well known ; making his debut, as a Banjoist, in 1855, when but a lad, and when he quickly led the van. As a writer, his well known books are the recognized authorities for this popular instrument.

As a manufacturer of the Banjo, the world wide reputation his instruments have attained is sufficient assurance of their excellence and superiority.

Some of the points in which the Converse Banjo is Superior.

The Solid Arm and Strengthening Bar.

The Converse Banjo is supported throughout its entire length by a solid arm and strengthening bar; that is, it consists of but one solid piece of wood, well seasoned, of the choicest quality, and free from defects or blemishes.

In most of the banjos now sold—even those commanding high prices—the arm and strengthening bar consist of two pieces of wood; the strengthening bar being a distinct piece and secured to the arm by being dowelled and glued into it. This results in creating the three following radical defects :

1. Lack of stability and firmness in a dowelled joint, causing weakness at a vital point.
2. A reliance on glue to retain the dowelled parts. It is well known that, when played upon, the banjo is in a state of vibration throughout. This vibration or agitation is found, ultimately, to seriously affect the glue securing the dowel, thus further contributing to weaken the dowelled joint.
3. The shrinking of the dowel causes weakness and instability in the instrument at the very point where it should have the utmost firmness and solidity.

Where these defects exist there will be a tendency in the neck—or arm—not only to warp and twist, but to spring forward, thus raising the strings away from the finger-board and rendering it difficult for the performer to press them down ; and further, by lessening the string pressure on the bridge, seriously impairing the power and tone quality of the instrument.

IN THE CONVERSE BANJO THESE DEFECTS DO NOT EXIST.

The Converse Solid Arm versus The Dowel-Pin Glued Arm.

ONE CONTINUOUS PIECE.	TWO PIECES.
1st. The strengthening bar solid with the arm.	1st. The strengthening bar let into the arm.
2d. No joint, therefore no weak point.	2d. Dowel-pin glued arm, the joint not being solid, causes weakness.
3d. No shrinkage or instability.	3d. The dowel-pin admits of both.
4th. No glue; the bar and arm being one piece, consequently no warping, bending or twisting.	4th. Either dowel-pin, joint or glue, will allow warping, bending or twisting.

The dowel-pin, or "spliced arm" banjo originated from a desire of the manufacturers to reduce the cost of manufacture. By splicing the arm, a considerable saving can be effected both in material and labor (See illustrations, Nos. 6 and 7, on page 3), but creating, as I claim, the radical defects stated.

Although, as shown, the cost of manufacturing the Converse Solid Arm Banjo is much greater, (for, beside the additional cost of the arm, the greatest care must be observed in the assembling of the various parts into a perfect whole, and upon which so largely depends quantity, purity and evenness of tone) yet I propose to supply the Converse Solid Arm Banjos at as low a price, or lower, than quoted for first-class banjos otherwise constructed.

The Converse Patent Tail-Piece.

The great objection to the tail-pieces now in use (See figs. 9 and 10), is the fixed position, which prevents their automatic adjustment to the height of the bridge, and its vibratory variations when playing ; all of which being known to greatly suppress the tone. In the Converse device (See fig. 8), this objection is entirely removed; the tail-piece, though firmly secured, yet adjusting itself to every vibration of the bridge.

The Converse Improved Bridge.

This bridge is constructed with bevelled, or arched "feet" (See fig. 8, letter *c*.), which indent the "head," where they are placed, sufficiently to retain the bridge in its place; thus dispensing with rosin or any other substance heretofore used to effect the purpose.

The Frank B. Converse Banjo.

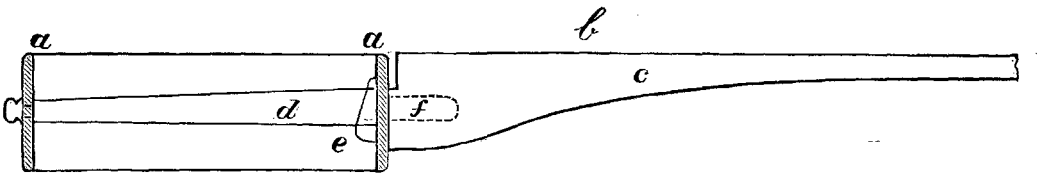
The Converse Banjos, irrespective of cost, will always be found superior instruments; as they are all constructed on the same correct principles, lines and proportions, and each contains **THE SOLID ARM.**

Only the best materials enter into their construction.
The various woods are the choicest yet discovered for the purpose, and undergo the most thorough process of seasoning.
None but the most experienced artisans employed in its manufacture.
It has a perfect scale.
It is durable.
It is elegant in model and finish.
It possesses a loud, brilliant, sweet and clear—not nasal—tone.
Will withstand any climate.
It is warranted.

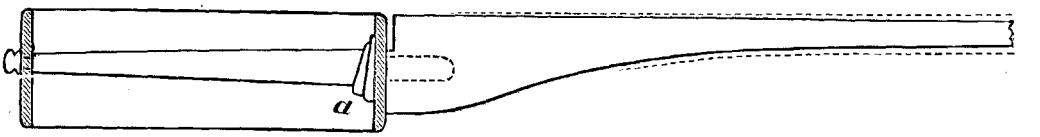
SPECIAL OFFER!

If your dealer cannot supply you with the CONVERSE SOLID ARM BANJO, I offer to send, C. O. D., express charges prepaid, any Banjo you may select from Catalogue, at the low prices indicated against each style, with instructions to express agent that you be allowed to examine, and if not exactly according to representations, same shall be returned to us, free of expense to you.

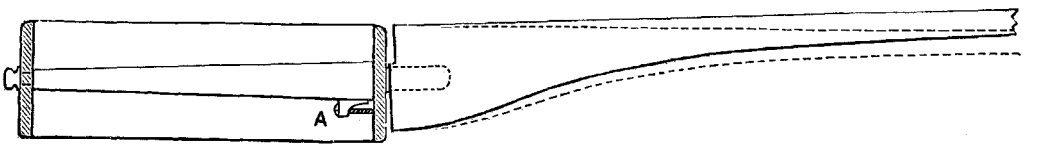
THE DOWEL-PIN GLUED ARM.



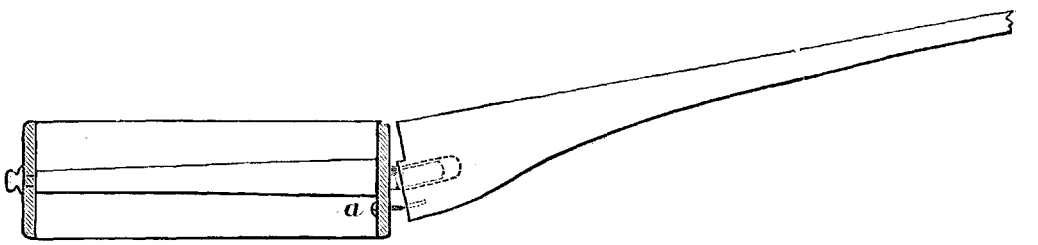
DESCRIPTION.—No. 1.—*a*, *a*, the rim; *b*, the "face" or finger-board; *c*, the arm; *d*, the strengthening bar; *e*, the wedge; and *f*, the dotted lines showing the dowel-pin and socket.



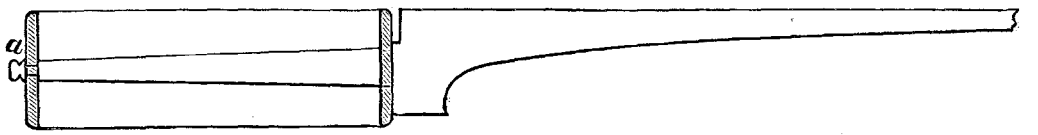
No. 2.—View of the dowel-pin arm—the dotted lines showing the vibration of the arm from the rim, due to the weakness of the dowel. *a*, the brace-wedge device, adopted to avoid mortising the bar.



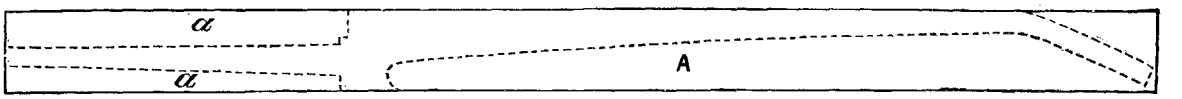
No. 3.—View of the dowel-pin arm, showing the arm "sprung" from its original position. The original position is shown by the dotted lines. *a*, the screw-brace device, to avoid mortising the bar.



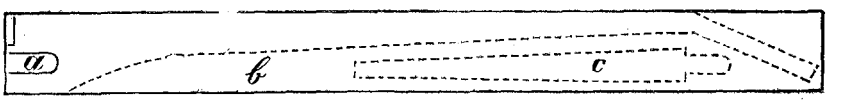
No. 4.—View of the dowel-pin, showing an accident that will sometimes happen. *a*, a small screw designed to secure the rim to the arm.



No. 5.—View of the Converse solid arm, secured to the rim by the screw (*a*), inserted at the extreme end.



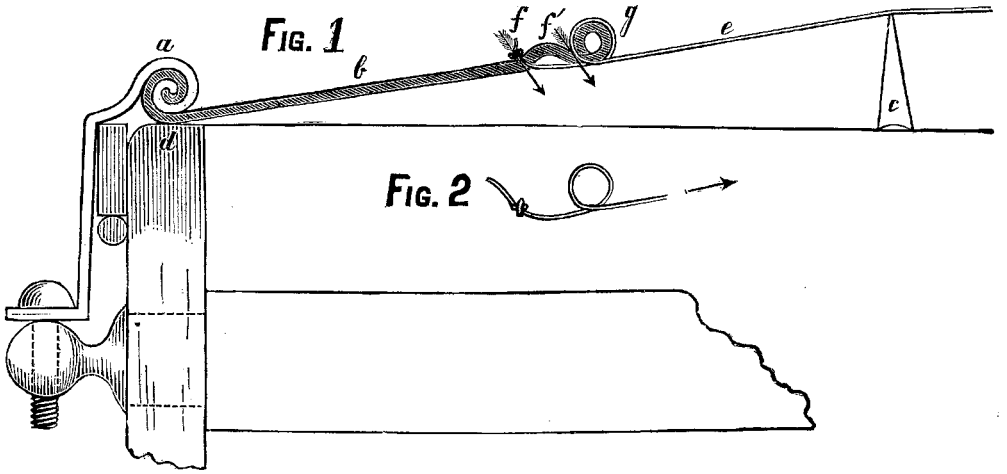
No. 6.—Section of plank required for the solid (one piece) arm. The dotted lines show the passage of the saw in cutting it out. *a*, *a*, *a*, is material wasted.



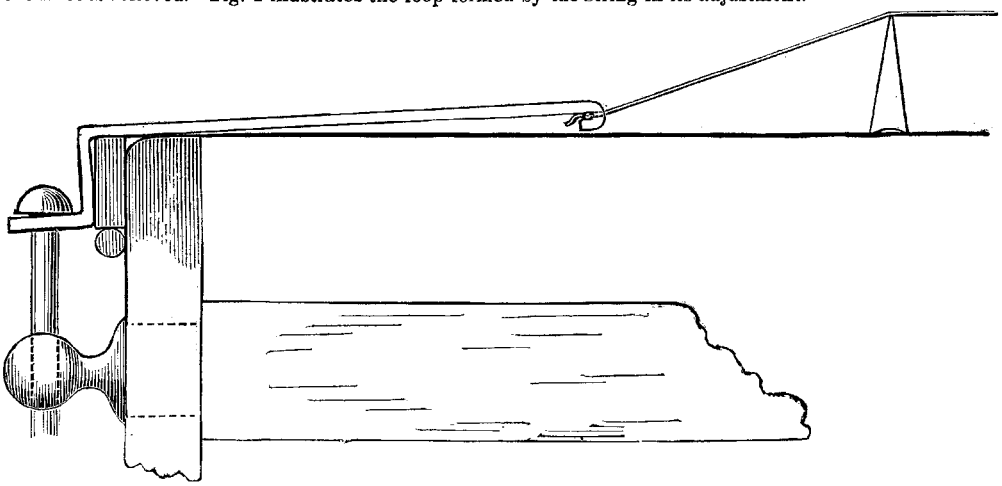
No. 7.—Section of plank required for the dowel-pin arm. The dotted lines show the passage of the saw in cutting it out; also at *a*, the dowel socket; *b*, the piece from which the strengthening bar is made; *c*, the strengthening bar and dowel.

ENLARGED VIEW OF THE

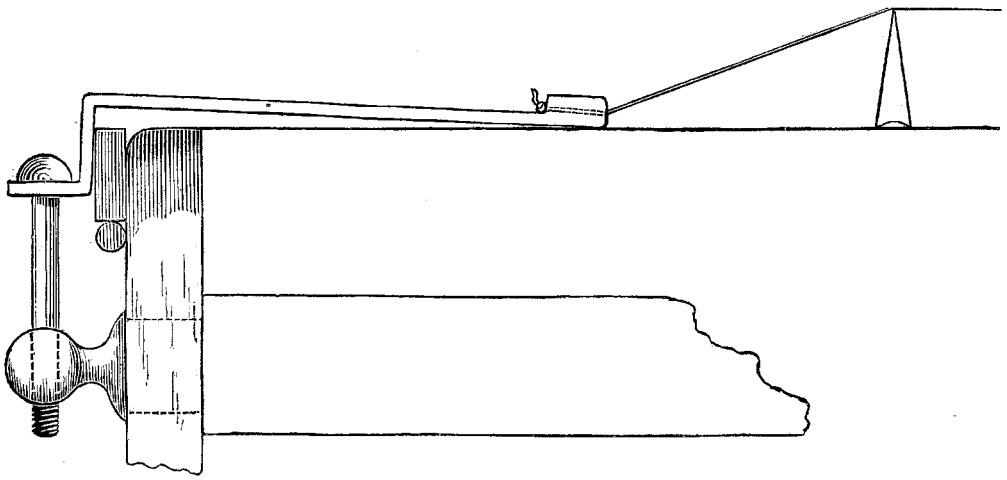
CONVERSE AUTOMATIC (SELF-ADJUSTING) TAIL-PIECE.



No. 8.—This tail-piece consists of two pieces, interlocked by a hinge joint shown at *a*, which allows a free movement of the "apron *b*," thereby conforming to the height and vibration of the bridge (*c*), and maintaining a straight drawing line between the apex of the bridge and the point *d*, where it rests on the top of the rim. The string, *e*, is knotted at *f*, and passes through and around the scroll *g*, where it again passes through another hole at *f'*, and is then carried to the bridge. By this mode the strain on the knot is relieved. Fig. 2 illustrates the loop formed by the string in its adjustment.



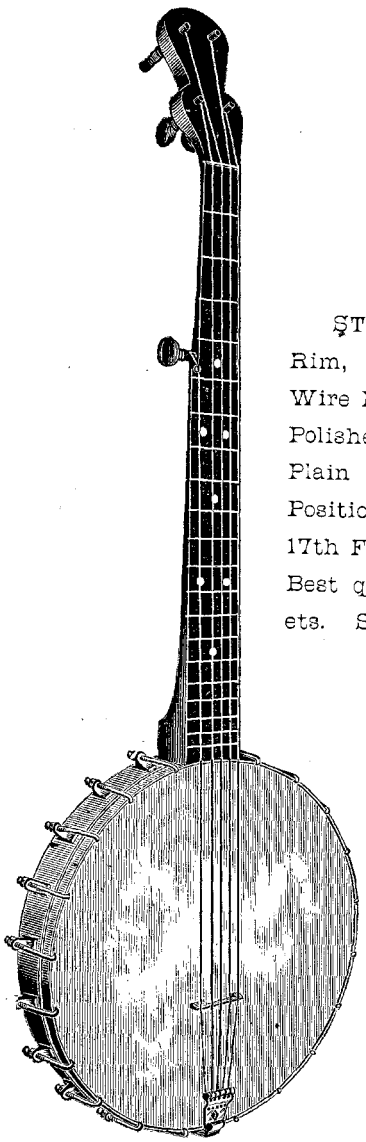
No. 9.—View of a tail-piece in common use, showing a false principle, to be found in many varieties. The tail-piece being rigidly fixed, breaks the true line between the rim and the apex of the bridge, and this, bringing an unnatural pressure to bear upon the bridge, restricts its vibration and suppresses the tone.



No. 10.—View of a tail-piece, also to be found in many varieties, containing not only the false principle shown above, but another, and more vicious. As shown, the apron is made to press tightly upon the "sounding board," *thus further restricting its vibration.*

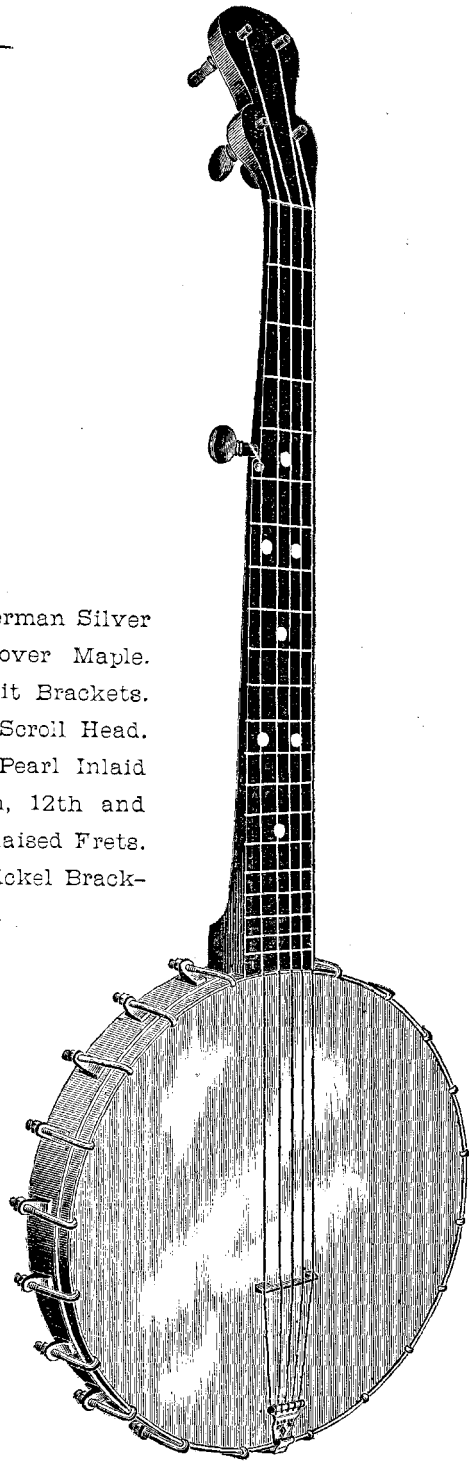
We deem further illustrations of this subject superfluous, as those given show the erroneous principles inseparable from the rigid, bolted tail-piece; and any special difference consisting only in the pattern or design adopted.

THE FRANK B. CONVERSE SOLID ARM BANJO.



DESCRIPTION.

STYLE 1.—20 Brackets. German Silver Rim, 2¼ inches deep, spun over Maple. Wire Edge. Hoop Beveled to fit Brackets. Polished Walnut Neck. Plain Scroll Head. Plain Ebonized Finger Board. Pearl Inlaid Position Dots at 5th, 7th, 9th, 12th and 17th Frets. 20 German Silver Raised Frets. Best quality Calfskin Heads. Nickel Brackets. Safety Nuts. Ebony Pegs.



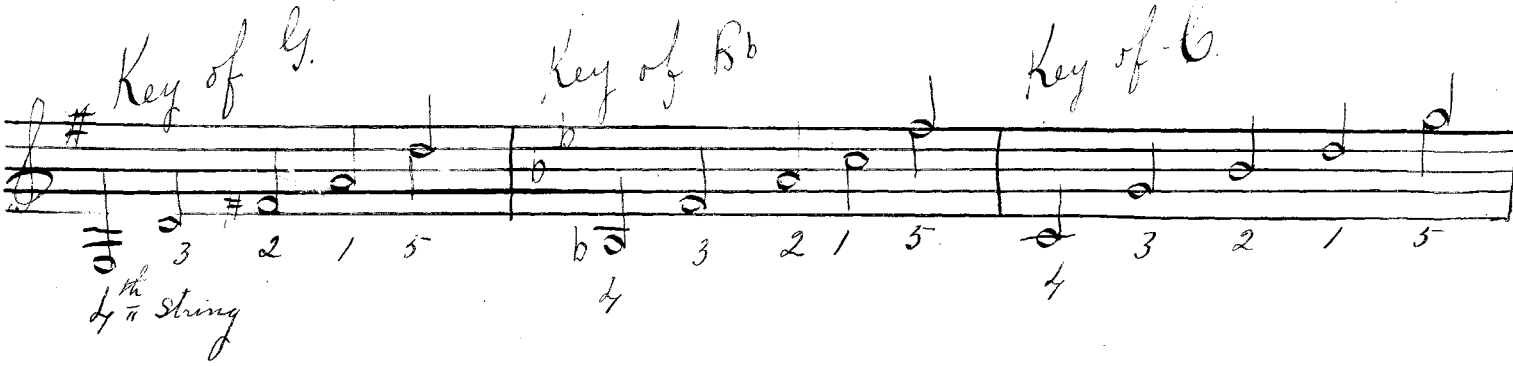
LADIES' REGULAR.
10 inch rim, 17½ inch neck.
Style 1, L. R. Price, $20.

PICCOLO.
8 inch rim, 15 inch neck.
Style 1, P. Price, $20.

GENTLEMEN'S STANDARD.
11 inch rim, 18 inch neck.
Style 1, G. S. Price, $20.

PROFESSIONAL GRAND.
Style 1, P. G. 12 inch rim, 19½ inch neck. Price, $20.

Play as if written in the of A.



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This work has been prepared with especial reference to the actual needs of those whose knowledge of the principles of music is deficient, and who essay the Banjo for the first time. In order to effect this the author has aimed to anticipate the many questions naturally arising in the beginner's mind, and by answering them in a plain, concise and practical way—the while observing a well considered method of advancement, ever onward and upward through a choice and attractive variety of carefully graded pieces, thereby greatly enhancing the pleasure of the study, while insuring the most speedy acquiring of the accomplishment. This work will be found an invaluable companion to its more pretentious *collaborateur*, THE ANALYTICAL METHOD FOR THE BANJO, and in every respect to most fully confirm its title.

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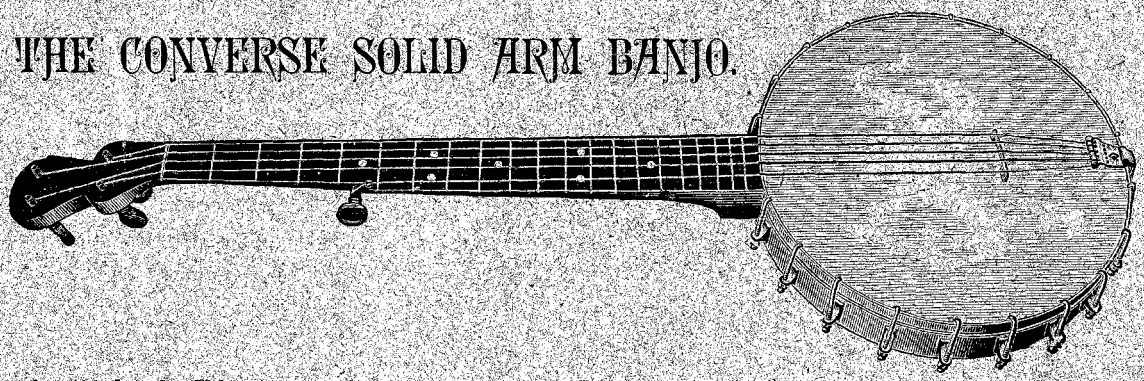

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