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# THE THOMPSON CORRESPONDENCE COURSE

FOR

MANDOLIN — BANJO — MANDOLA

AND

MANDO-CELLO

A Complete Comprehensive Course that Successfully  
Teaches These Instruments

BY

S. A. THOMPSON

TWELVE LESSONS FOR FIVE DOLLARS

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Y. M. C. A., Portland, Maine

64  
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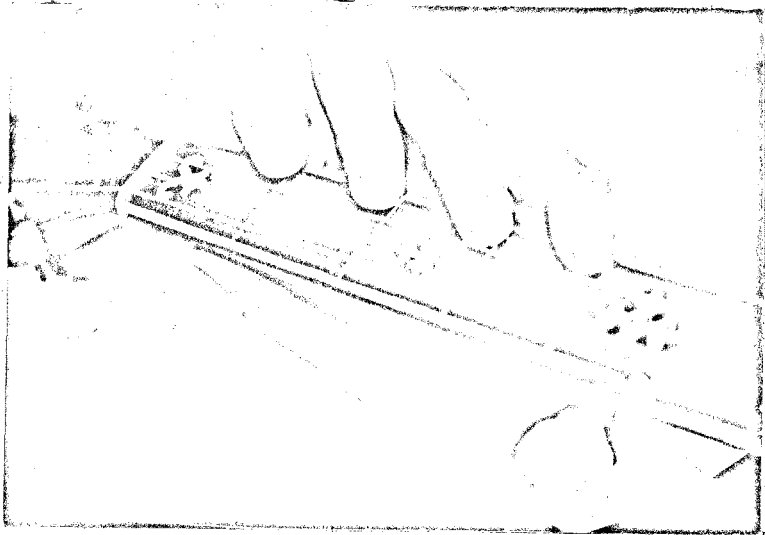


Fig. 3.

Fig. 2.

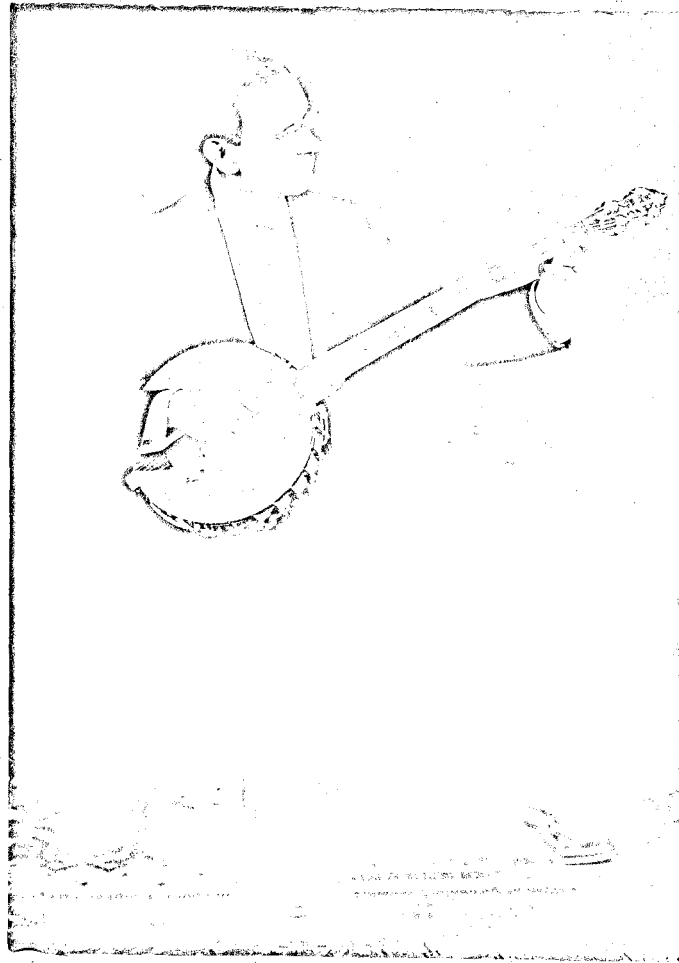


Fig. 1.

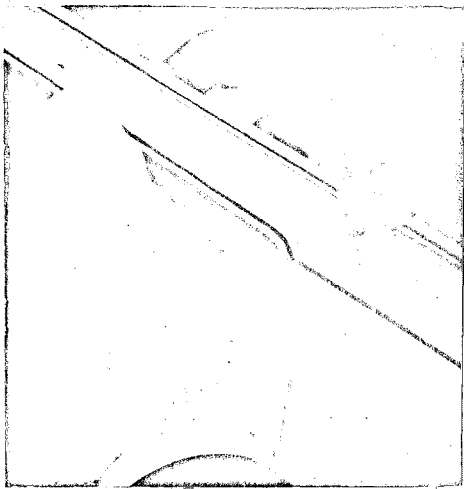


Fig. 6.

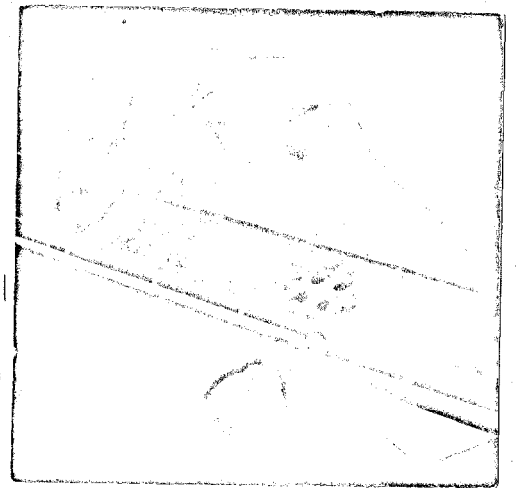


Fig. 5.

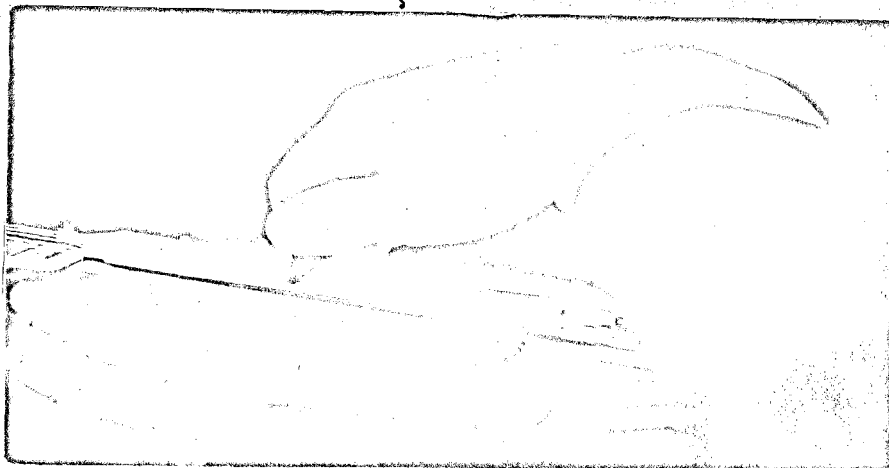


Fig. 4.

THOMPSON'S CORRESPONDENCE COURSE  
FOR  
MANDOLIN, BANJO, MANDOLA AND MANDO-CELLO.

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The true object of this Course is to make every student a successful musician on his chosen instrument. He should ever keep in mind that the best possible instruction of any kind can be likened to a "guide-post"; it points the way, but the traveller must do all the walking.

Lessons are of no avail unless a proper amount of attention is given them. Any information you can give to your teacher regarding your musical troubles is bound to be a help to you. When your time is limited for practice; or your lessons are hard to understand, you should write in and let us know, as we can doubtless help you.

S. A. Thompson.

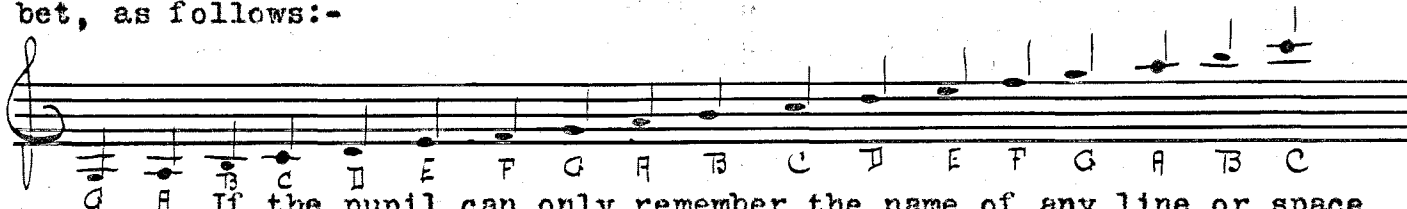
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RUDIMENTS OF MUSIC.

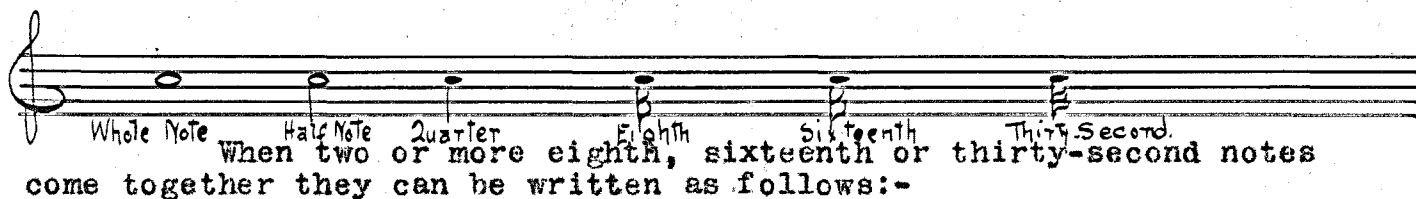
The signs that indicate pitch and duration of a musical sound are called NOTES and are written on five lines called the STAFF, the names of which are determined by CLEFS placed at the beginning of each staff. These notes are named after the first seven letters of the alphabet, as follows:-



If the pupil can only remember the name of any line or space between two lines, it will be easy enough to reckon either up or down in order to locate the name of any note. The observing student may notice that the four spaces on the staff are F A C E. The lines can be easily memorized by the little saying: "Every Good Boy Deserves Friends."

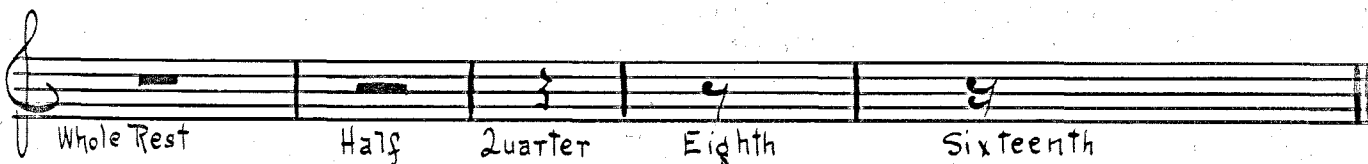
These notes may be insufficient to indicate the full compass of Sounds in use. Ledger lines have, therefore, to be added above and below the staff in order to signify the higher and deeper sounds.

Notes may be of longer or shorter duration, which is determined by the style of the notes, as follows:-



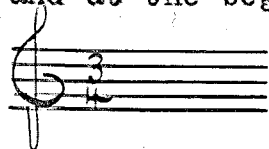
RESTS.

Notes have their corresponding rests. When there is a period of silence in the music, it is indicated by signs called RESTS.



MEASURES, BARS AND TIME.

A musical composition is divided into sections that are called STRAINS. Each strain is divided again into MEASURES by vertical lines called BARS, each measure having the same value as the others in the strain. As an example: A piece of music is written in Three-Four Time and at the beginning of the music, this time signature is to be found.



This indicates that in each measure is to be found three quarter notes or what will equal that in larger or smaller notes, or even by rests which may be employed, but each measure must be complete.

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RUDIMENTS OF MUSIC. (Continued).

POSITION OF HOLDING THE BANJO.

Too much importance cannot be attached to the idea of holding the instrument. The student who is always very careful in regard to the position he adopts in holding his instrument will be well repaid by the additional progress he is bound to make. A good motto that every student would do well to adopt is:- "There is always one way better than all others and that is the way for me."

Study Fig. 1, noting the exact position of the banjo and the slant of the neck. Study Fig. 2 for correct method of holding the pick. Study Fig. 4 for correct position of the pick and arch while in action. Study Fig. 3 for correct position of the left hand.

HOW TO TUNE THE BANJO.

Tune the fourth or wire wound string to "C" on a piano, pitch-pipe or any other non-transposing instrument.

Stop the fourth string at the seventh fret with any finger and tune the third string open in unison.

Stop the third string at the fourth fret and tune the second string open in unison.

Stop the second string at the third fret and tune the first string in unison.

Stop the first string at the fifth fret and tune the fifth string open in unison.

Note: The fifth string is somewhat of an embellishment and is used in the finger style of playing in practically only two keys. It is often called the Thumb String. With the pick method of playing the banjo, the fifth string is only used occasionally and for the present there will be no use for it at all; therefore, the pupil can tune it or not, whichever pleases him most.

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RUDIMENTS OF MUSIC. (Continued).

SCALES.

A succession of eighth sounds starting at any note and ascending by tones and half tones in a regular order is called a SCALE.

Between these sounds or degrees of the scale there are seven INTERVALS. (The distance between the notes), five of which are tones and two are half tones.

From one fret to the next on any musical instrument is a half tone. (The Frets are the little metal wires that reach across the finger-board.)

There are two principle kinds of scales called Major and Minor, that are in most common use. For the present only the Major Scale will be taken up. In the Major Scale the half tones are situated between the third and fourth and seventh and eighth degrees of the scale. Each scale or key derives its name from the name of the first note of that scale.

INTERVALS.

The distance from one note to another is called an INTERVAL. Two notes placed on the same degree of the scale is called a UNISON. From the first note of the scale to the second is called a SECOND, from the first to the third is called a THIRD, and so on.

SHARPS AND FLATS.

A scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any other scale but the scale of C Major, it is required to employ certain characters to either raise or lower the degrees of the scale. When a note is to be raised a half tone, a character called a Sharp (#) is used. If the note is to be lowered a half tone, a Flat (b) is used. If you wish to restore to its original position a note that has been sharped or flatted, a sign called a Natural (n) is used, which cancels the value of the sharp or flat for the remainder of that measure only. The number of sharps or flats employed to make a scale depends upon which note the scale is founded. The number of sharps or flats at the beginning of a piece of music is called the Signature and signifies the notes that are to be sharped or flatted throughout the piece and determines the key the piece is played in.

REPEAT MARKS.

There are various kinds of repeat marks. Among those most commonly used are the two dots at the end of a strain at the double bar, which indicate that just that strain or back to a double bar is to be repeated. Sometimes the letters "D.S." (De Capo) are found at the end of a piece. They indicate that the performer is to return to the beginning and play to the word "Fine" (End). Sometimes the letters "D.S." (Dal Signo) are to be found, indicating a return to a sign (S) from which the performer plays to the word "Fine".

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## THE DOWN AND UP STROKE.

The DOWN STROKE is the most important stroke in playing the banjo and great care should be taken to keep control of this stroke from the very beginning. The string should be struck in such a manner that the pick will rest against the next string after passing over the one just struck. With the UP STROKE, the pick is raised from the string as soon as it is struck. This will leave the pick in position to strike any string with the down stroke. There is another form of the up stroke which will be taken up later.

^ - Down Stroke.  
∪ - Up Stroke.

The fingering of the left hand is marked in the following manner:

1 - 1st finger.  
2 - 2nd finger.  
3 - 3rd finger.  
4 - 4th finger.  
(The thumb is not used on the frets.)

4th string open    3rd string open    2nd string open    1st string open    2nd string open    3rd string open

1. ^ ^ ^ ^    ^ ^ ^ ^    ^ ^ ^ ^    ^ ^ ^ ^    ^ ^ ^ ^    ^ ^ ^ ^

2. ^ ^ ^ ^    ^ ^ ^ ^    ^ ^ ^ ^

3. ^ ^ ^ ^

4. ^ ∪ ^ ∪ ^ ∪ ^ ∪ ^ ∪ ^ ∪ ^ ∪

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THE DOWN AND UP STROKE. (Continued).

Play four notes to each accent.

Figures near the notes indicate the fingers of left hand.

This exercise should be played over ten times without stopping, being careful to play it as evenly as possible, with just a little accent on the beginning of each group.



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## A LESSON ON LOCATING THE NOTES ON THE FINGER-BOARD.

It will be a great assistance to the student in locating the notes on the finger-board if he will but observe that the first, second and third strings open are the three inner lines on the staff. Just supposing that the first and the fifth lines on the staff were erased, the remaining three would be the three open strings. The lower one would be the third string, the middle the second string and the upper the first string, and if the student will look further he will observe that the space above each line is that string closed. For example:- The middle line is an open string, the space above the middle line will be the second string closed. Of course, the student will have to look up his diagram to find out at which fret it is closed. This is merely to give him some assistance. Then again, the space above the lower line will be the third string closed and again he will have to refer to his diagram to find out where it is closed, and the same with the space above the upper line, which will be the first string closed. Just give this a few minutes thought and it will be found to be of great assistance in locating the six most used notes on the banjo.

It will be necessary for the student to memorize the position of each note on the finger-board so that in time he will be able to locate them without referring to the diagram. It will never do any harm to practice an exercise too much; therefore, when in doubt the student would do well to be a little liberal in his practice hours.

The following exercise should be played over many, many times with a soft clear stroke, the pick being held very loosely, as in Fig.2&4. Also study Fig.4 for the correct position of the arch.

## RECREATION 1.

Count- 1 2 3 4 1 2 3 4 1 2 3 4, etc.,

The musical notation consists of five staves of music, each starting with a treble clef. The notes are arranged in a sequence that corresponds to the count provided. Fingerings (1, 2, 3) are indicated above the notes. The first staff includes the count 'Count- 1 2 3 4 1 2 3 4 1 2 3 4, etc.,' below the notes. The notation is a single melodic line with a mix of eighth and sixteenth notes.

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## WHEN TO USE DOWN AND UP STROKES.

There can be no set rules as to the use of the pick. When the music is in slow time, eighth notes are usually played with down strokes, but when the music is more lively, the eighth notes are down and up. There are many exceptions to this rule that will be taken up in the future lessons.

In the following exercises all quarter notes are down stroke, but when two eighth notes come together, the first one is down and the second is up.

Count every measure carefully as it is played. Where the plus sign (+) is used the word "and" should be substituted; therefore, the first measure will read one and two, three, four, etc., giving the eighth notes just half the amount of time as the quarter.

## RECREATION 2.

Allegro. (Lively).

Count—1 + 2 3 4 1 + 2 3 4 1 + 2 3 4 1 2 3 4

(4<sup>th</sup> fret: See "Sharps," Lesson 1.) 1 + 2 3 4

The musical score consists of six staves of music. The first staff includes rhythmic markings (upward and downward triangles) above the notes and a count below. The second staff continues the melody. The third staff includes a key signature change to one sharp (F#) and a fret instruction: "(4<sup>th</sup> fret: See 'Sharps,' Lesson 1.)". The fourth, fifth, and sixth staves continue the piece, ending with a double bar line and repeat dots.

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## THE USE OF THE PICK.

This is a lesson on observing the use of the pick. It is also a good lesson in time.

In the following recreation all eighth notes are down stroke and sixteenths are down and up. In Lesson 3 the quarter notes were all down stroke and the eighth down and up. As it depends altogether on the speed of the piece as to strokes used, the student will observe that there is little difference between 4/4 time played fast and 2/4 time played slowly.

## RECREATION 3.

(See Note.)

Note: 1st finger on 1st fret of 3rd string.

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## A LESSON TAKING UP THE 4TH STRING AND 2ND POSITION.

When the first, second, third and fourth fingers are on the first, second, third and fourth frets, you are playing in the first position. In the following lesson it will be necessary to move the fourth finger down to the fifth fret in order to get the "F" on the fourth string. This will move the hand into the second position. On the banjo every fret is considered a position. When the first finger is at the first fret, it is first position, when at the second fret, second position, third fret, third position, and so on.

REMEMBER!! When the fingers remain on the finger-board, it is then they are getting their best training; therefore, the student will continually keep this in mind and let his fingers remain on the board just as long as possible.

4th String

1st finger stays on.

4th finger comes off.

(See Note) 2nd fret

3 4th fret

5th fret.

3rd finger comes off.

10 times.

10 times.

10 times.

## RECREATION 5.

Note: A bar across the stem of a note divides that note into eighths, two bars would divide it into sixteenths, three bars into thirty-seconds. This corresponds with the regular notes, in that the regular eighth note would have one bar, a sixteenth, two bars, etc. In the above exercises it is a very convenient abbreviation and the second measure will be played the same as the first, only on a different note,

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The student will find the following recreation a most valuable one for developing the tremolo, which will be explained later in the course. Each group of sixteenth notes should be played to one accent and there should be three accents in each measure--the strongest accent always coming at the beginning of the measure. The student should continue to practice this exercise until it can be played evenly in thirty-five seconds, giving every note its proportionate value. Be careful to hold the pick very loosely and play as softly as possible, as good results can never come from loud playing at the outset.

## RECREATION 6.

Ex. 9

10 times.

Ex. 10

10 times.

These two exercises should be practiced until they can be played ten times in a minute.

Note: A sharp raises a note one fret or a half tone; therefore, F# should be played on the 6th fret.

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SCALE OF G MAJOR.

Ex. 11

(See Note)

Ex. 12

1st finger remains on board. 10 times.

Ex. 13

10 times.

RECREATION 7.

10 times.

Note: The sharp in the signature indicates that all "F's" must be sharped; therefore, this note will come on the 4th fret.

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## SCALE OF C MAJOR.

(1st finger stays on until 3rd string is reached.)

Ex. 14

The following exercise is in 6/8 time. Six eighth notes and six counts in every measure, or what will equal the same. Be sure and accent the 1st and 4th counts in every measure. A different style of picking is used here. Be careful to observe same.

Ex. 15

Note: The line between the figures indicates that the finger called for must slide from one note to the other without raising it from the finger-board.

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SCALE OF C MAJOR. (Continued).

Each of the following exercises should be played from ten to twenty times, or until it can be played through five times without an error, before proceeding to the next. This is absolutely the only method by which success can be obtained.

2 — on — 2      2 — on — 2

Ex. 16

10 times.

Ex. 17

10 times.

Ex. 18

10 times.

Ex. 19

10 times.

Ex. 20

10 times.

Ex. 21

10 times.

RECREATION 8.



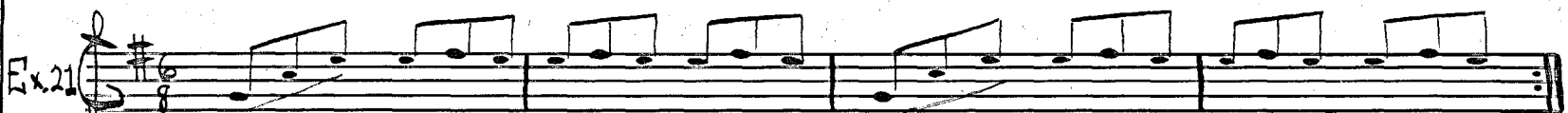
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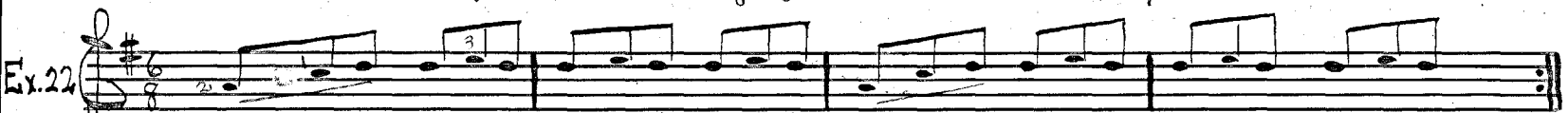
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THE SLIDE OF THE PICK.

One of the most beautiful effects on the Banjo is gotten by what is called the SLIDE OF THE PICK. It is produced by sliding the pick from one string to another without raising the same. The down slide and the up slide are both used and are indicated by a line from one note to another. The Up Slide is more difficult than the Down, but it will be necessary to use extreme care with both. The Up Stroke will be explained later.

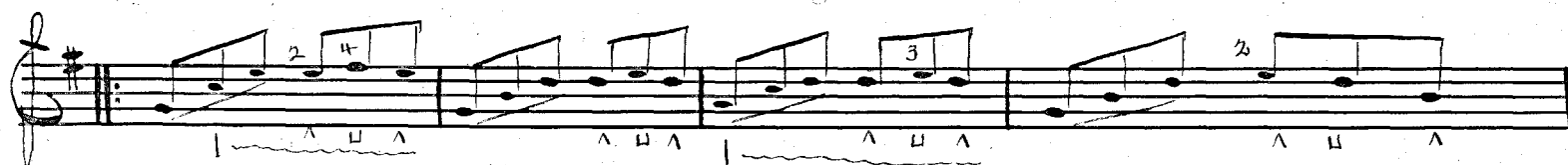
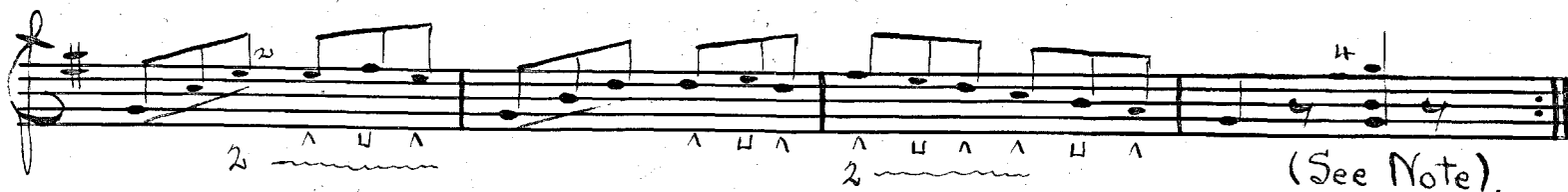
Ex. 21  1st and 2nd fingers remain on finger board continually. 10 times.

Ex. 22  1st and 2nd fingers remain on finger-board throughout. 10 times.

Ex. 23  10 times.

RECREATION 9.




 (See Note).

Note: The three strings are struck with down stroke just as if they were one string.

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## DIFFERENT USES OF THE PICK.

The following exercises should be practiced very slowly and carefully at first. When the student is able to play them evenly and in accurate time, then he may advance in the speed just a little. Remember that speed can never be of any use until the notes can be played distinctly first. They constitute the three major chords in the Key of C in arpeggio form. The word "arpeggio" means "broken chords", and is taken from the Italian word "arpa" which means "harp". This is one of the most favorite forms of playing the harp. When the banjo is played in the upper registers it produces the best imitation of the harp that can be gotten from any instrument. The student should always strive to get the very best possible tone from his instrument, for in doing this he will develop a liking for his banjo that he has never had before.

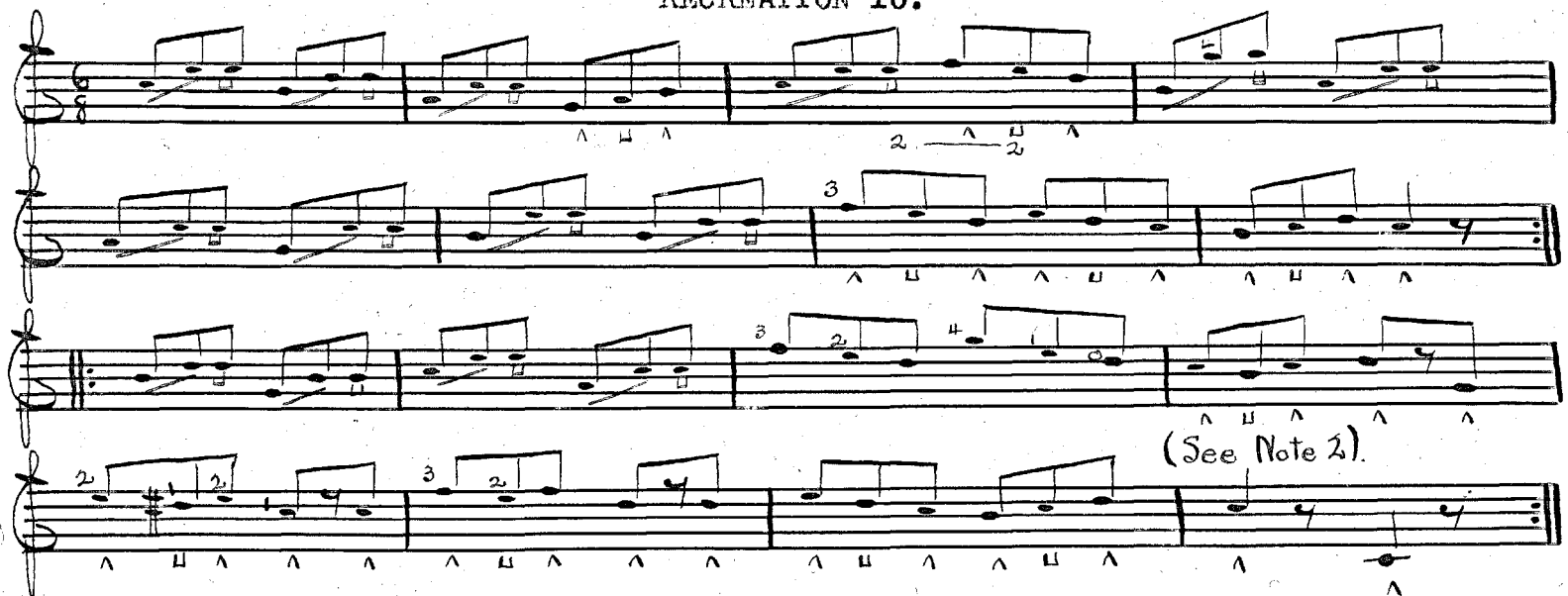
Ex. 24  10 times.

Ex. 25  10 times.

Ex. 26  10 times.

Ex. 27  10 times.

## RECREATION 10.



(See Note 2).

Note 1: The accent must come on first note in every group in No. 27.

Note 2: Much care must be taken to leave out just one count for the rest.

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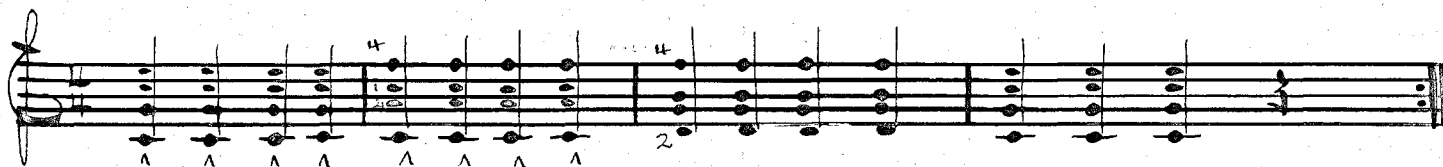
## CHORDS.

Whereas a chord is struck as though it were one note, yet a musical ear will soon realize the advantage in caressing the chords.

Strike the strings lightly beginning with the lowest string of the chord and rapidly drawing the pick across those used in the chord. It is apt to prove unmusical to thump a chord too loud. Quality of tone is always to be sought in preference to volume.

Use every effort in the following chords to get good clear tones just as though a master were listening to your playing.

Ex. 28



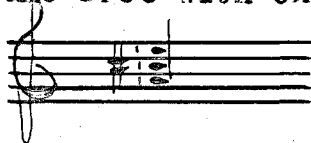
Andante (Slow.)

RECREATION 11.



## THE BARRE.

It is sometimes necessary to stop two or more strings at the same fret with one finger. For example: Should the following chord occur, the first finger would be placed across the three strings as shown in Fig. 5. This is called a BARRE.



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THE POSITIONS.

Nothing seems to perplex the student as much as the higher positions, but the following method of locating the notes, if carefully looked into, will be sure to simplify matters.

In tuning the banjo the first string is tuned the same as the second at the third fret: therefore, both these notes must be the same. It is necessary, then, in order to get "B" on the second string to go up three frets farther on the finger-board than the open string. Any note, therefore, that you can get on the first string can be gotten three frets farther down on the second string. This same rule holds good on the third and fourth strings, only there is four frets difference between the second and third on account of tuning; therefore, it will be necessary to go up the finger-board four frets farther on the third string to get the same note that you would on the second. There is seven frets difference between the third and fourth strings. In counting down to get the same note on a lower string, be sure not to count the fret the note is on, but begin counting on the next. It will only be necessary to know where the notes come in their original position. Take the following chord for an example. The upper note comes in its



regular position. The next note originally comes on the first string at the second fret, but that string is already engaged for the upper note. Add three frets to its original position to get the same note on the second string, which will be the fifth fret.

The lowest note originally comes on the second string at the first fret, but that string is now engaged. By adding four frets to its original position, you will get the same note on the third string at the fifth. As all three of these notes come on the fifth fret, the first finger stops them all. This is called Fifth Barre or Fifth Position. As long as the first finger is at the first fret, you are playing in the First Position and so on with all positions. They are named according to fret at which the first finger is employed. Sometimes when the Barre is used other fingers are used on other notes as well. A chord like this is often marked Barre Position.

Andante.

RECREATION 12.

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## THE TREMOLO.

When it is necessary to sustain a note for any stated length of time, it is accomplished by a very rapid repetition of the down and up strokes. This is what is called the TREMOLO. The student is considered to have a fair tremolo when he can play twenty-two groups of four notes in ten seconds. Twenty-six groups in ten seconds is considered very good. Professional banjoists play at the rate of about thirty-five groups in this time.

The more rapid the tremolo, the more it resembles the sustained tone of the violin or voice. The quality of tone that can be produced on a good banjo with a good pick is most beautiful and often resembles the human voice. The pick must be held very loosely, as well as the wrist. A thin pick will not take the place of a flexible wrist.

## KEY OF F.

In the key and scale of F, all "B's" are flatted. The student would do well to study the names of the scale at this time, locating all the "B's".

This exercise should be practised until it can be played at M.M. ♩ -132 or 24 groups of four notes in ten seconds.

Ex. 29

(See Note.)

Note: "B" is flatted and as you cannot flat the open string, it will be necessary to find the same note on the string below and lower it one fret.

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## DOTTED NOTES.

A dot after a note adds one half the value of that note. Dots are often placed after rests and are treated the same way.

## RECREATION 13.

Waltz.

In the preceding exercise the pupil will use his own idea as to the number of strokes to use on the half notes. There should be no regular number of strokes to a tremoloed note in this exercise. The more rapid the tremolo, the smoother it will sound. The line connecting the first two notes is called a TIE. The tremolo should be held over to the second measure without any interruption.

Note: A figure within a circle indicates the string on which to get that particular note.

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## MARCH OF THE SPRITES.

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## THE FIRST AND SECOND ENDINGS.

D. C. al Fine.

At times it is desirable to have a different ending the second time a piece is played through. In the above example the first time the strain is played right through to the repeat marks and the second time through, the last measure (or first ending) is omitted and the second ending is played in its place. It is one form of abbreviation, for if it were not for the first and second endings, the whole strain would have to be rewritten on account of one measure.

"D.C." is an abbreviation of "De Capo", meaning "From the Beginning" and the word "Fine" means "End"; that is, the piece is repeated from the beginning to the word "Fine". Professional musicians are apt to dispute the value of the repeat marks at the end of strains when observing the D. C. sign. It seems merely a matter of understanding for some directors always repeat strains after going back to the beginning and others do not.

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THE UP SLIDE.

We have already taken up the down slide in the preceding lessons. The UP SLIDE of the pick is much more difficult, but it is just as effective as the down slide when mastered. The combination of the down and up slide together makes a very effective movement. Be careful to keep control of the pick and on either the down or the up slide the string should not be struck or pressed too hard. Better progress can be made by taking it very softly at first and after the student gets control of the movement, then he can take more privileges in trying for volume.

The following exercise is a very valuable one and the student would profit greatly if he would dwell lengthily on the same.

UP SLIDE AND DOWN SLIDE TOGETHER.

Ex. 30

Ex. 31

Ex. 32

WITH DOWN AND UP SLIDES.

RECREATION 14.

Fig.

Note 1: The hand remains in same position, merely adding 4th finger, barre across both strings.

Note 2: 1st and 2nd fingers remain on throughout the measure.



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Intro. (See Note).

## PROGRESSIVE MARCH.

Note: Most every composition has a few measures at the beginning that act as a preparation for what follows and is called the Introduction. It is often abbreviated: "Intro".

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## GOOD AND BAD PICKING.

Much depends on the style of picking that is used in the play-  
of any composition. The best and easiest form of picking is when the  
down and up strokes come on the same string. Occasionally there are  
places in compositions where it is difficult to avoid what might be  
called "bad picking", but with a little careful observation, the student  
will have little difficulty in planning the picking so that awkward pick-  
ing will be avoided. If the student will study the following examples,  
practicing them all over many times, he will readily see what is meant  
by good and bad picking and the few suggestions offered will help him to  
make many awkward passages very easy.

No. 1 Good      No. 2 Bad      No. 3 Good      No. 4 Bad.

No. 1B Bad      No. 2B Good      No. 3B Bad      No. 4B Good.

Good.

Compare No. 1 and No. 1B. Play each measure over ten times and the student will easily see the advantage the No. 1 has over the No. 1B. After the down stroke the pick will rest against the next string, leaving it in position to come back with the up stroke on the same string. It will be found to be very awkward to use the up stroke on any other string. Compare each of the other measures, the good with the bad, playing each measure over ten times and in this way the student will arrive at his own conclusions, understanding quite clearly what is meant by good and bad picking.

In the following exercises there will be many examples showing how difficult passages can be made easy by continually taking into consideration the necessity of having the up stroke follow the down stroke on the same string whenever possible.

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GOOD AND BAD PICKING. (Continued).

RECREATION 15.

The musical score consists of ten staves of music in G major (one sharp). The notation includes various techniques and markings:

- Staff 1:** Labeled "2nd Stg" and "3rd Stg". Includes string bends and slurs.
- Staff 2:** Labeled "2 Barre". Includes a double bar line across the staff.
- Staff 3:** Labeled "2 Stg" and "1st Stg". Includes string bends and slurs.
- Staff 4:** Labeled "3P". Includes triplets and slurs.
- Staff 5:** Labeled "2 Stg". Includes string bends and slurs.
- Staff 6:** Labeled "2 Stg". Includes string bends and slurs.
- Staff 7:** Labeled "4 B". Includes a double bar line and slurs.
- Staff 8:** Labeled "1st Pos". Includes a double bar line and slurs.

Accents (^) are placed above several notes throughout the score. The piece concludes with a double bar line and the word "Fine" written at the end of the eighth staff.

D. C. al Fine.

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One of the most difficult problems that confronts the student is the starting of a tremolo. Even after the pick has been employed for many months in doing tremolo work, the student even then finds the difficulty of being able to start the tremolo with the down stroke, and following it up.

The following exercise has been planned to cover just this need. The left hand fingering is very simple and will need practically no attention. It is all for pick work; therefore, the student will be sure to profit by the exercise if he starts it very slowly at first, playing it many times, gradually working it up.

Shifting the pick from one string to another will prevent his getting any great amount of speed, but as this is the object of the lesson, he should give that part little thought.

1st Barre.

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SOME ADVANTAGES IN THE 2ND POSITION.

The following method of playing the scale is not only very convenient, but at times it is the only method through which practical picking is derived.

The student should be careful to observe the position marks. As long as an exercise is marked in the 2nd Position, it is understood that the 1st finger is located at the 2nd fret. If it is necessary to get an open string, the fingers, of course, will be raised, but must remain in that position ready to be placed on the frets again at the same position.

Ex. 33

3rd Strg -  
2nd Strg -

10 times.

Ex. 34

10 times.

Ex. 35

3rd Strg -  
2nd Strg -

10 times.

RECREATION 16.

2nd Pos.

1st Pos.

2 Pos.

2B.

1st Pos.

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Ex. 32c

1st finger kept on throughout, 10 times.

Ex. 33b

All tremolo 10 times.

Ex. 34b

On 3rd String. 10 times.

Ex. 35b

On 2nd String. 10 times.

RECREATION 16c.

10 times.

RECREATION 16b.

5 Reps. - - -

(See Note)

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THE JUNIORS MARCH.

The main musical score consists of six staves of music. The first five staves are in G major (one sharp). The sixth staff is in D major (two sharps). The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed below the notes. There are also some slurs and accents. The piece ends with a double bar line and repeat dots.

D. C. al then Trio.

The Trio section begins with a double bar line and a repeat sign. It is marked with a 'TRIO' symbol. The music is in D major. It features a mix of eighth and sixteenth notes. A handwritten note below the first staff reads: "1st and 2nd finger remains on." There are also some slurs and accents.

The final section of the score contains several staves of music with various technical annotations. These include:
 

- "3TB." (triplets)
- "2-2 5B." (fingerings)
- "4-4 5B.P. 8B. 6P. 5B. 3TB." (fingerings and triplet markings)
- "3TB." (triplets)
- "3TB." (triplets)
- "6P." (fingerings)
- "1st Pos." (first position)
- "5P." (fifth position)
- "5B.P." (fingerings)

 The music continues with eighth and sixteenth notes, some beamed together, and includes slurs and accents. It concludes with a double bar line and repeat dots.

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KEY OF B $\flat$ .

Frets - 3 1 0 1 3 5 7 8 7 5 3 1 0 1 3 2 0 5 3 2 0 2 3 5 0 2 3

Ex. 36

10 times.

Ex. 37

3<sup>rd</sup> finger remains on throughout.

10 times.

Ex. 38

10 times.

Ex. 39

10 times.

Ex. 40

10 times.

RECREATION 17.

Waltz.

Count - 1 + 2 + 3 + 1 2 3 1 2 3 1 2 3 1 + 2 + 3 + etc.,

(See Note)

Note: The dotted quarter should have just a short tremolo, playing the following note with the up stroke.



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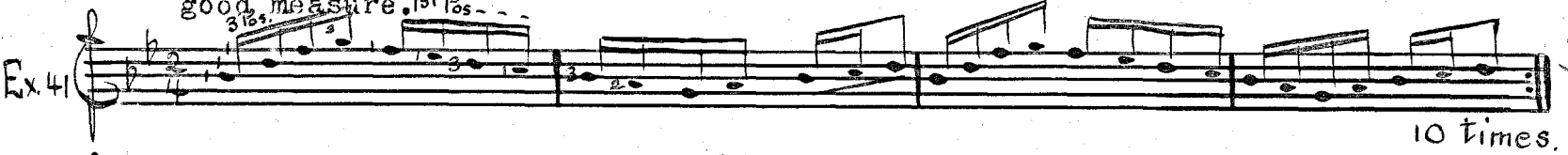
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A LESSON ON THE 3RD POSITION.

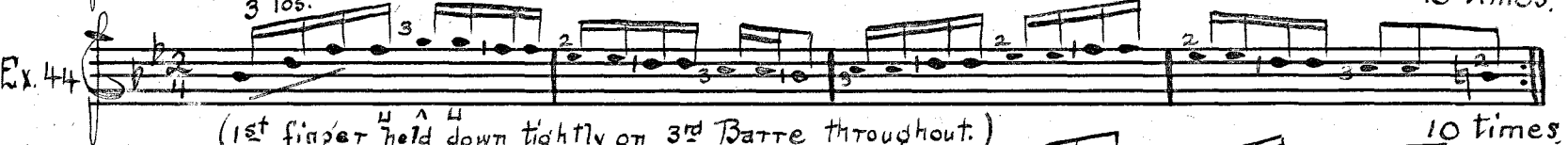
If the student will be very careful in following out all the suggestions made in regard to the fingering and picking in the following exercises and is not too stingy in his practice of the same, he will clearly see the advantage of using the bar in many of the upper positions. They will seem difficult and awkward at first, but by continual practice the student will choose an upper position for some passages in music instead of trying to hold to the first string entirely.

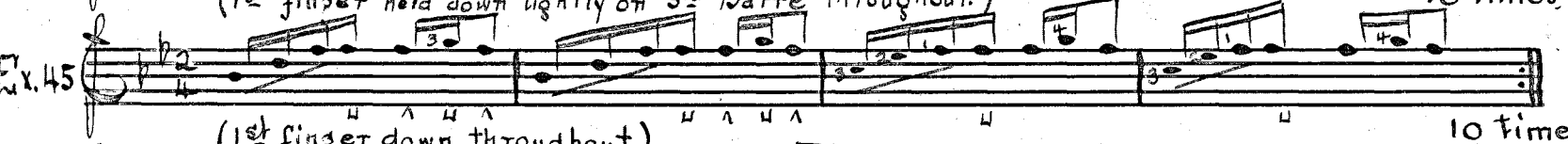
These exercises are most valuable and the student is earnestly advised to follow them out, giving good measure in his practice and if in doubt as to the number of times he should play them, be sure and give good measure.

Ex. 41  10 times.

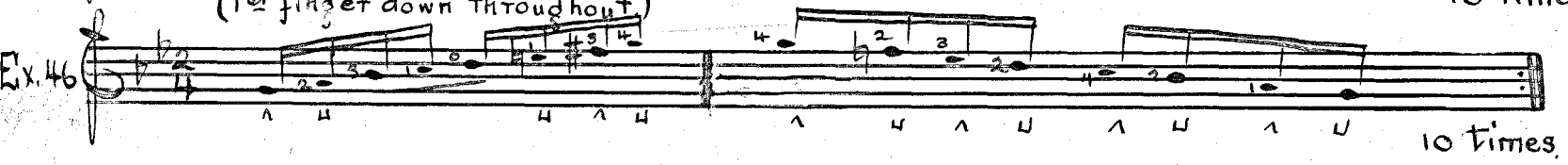
Ex. 42  10 times.

Ex. 43  10 times.

Ex. 44  10 times.

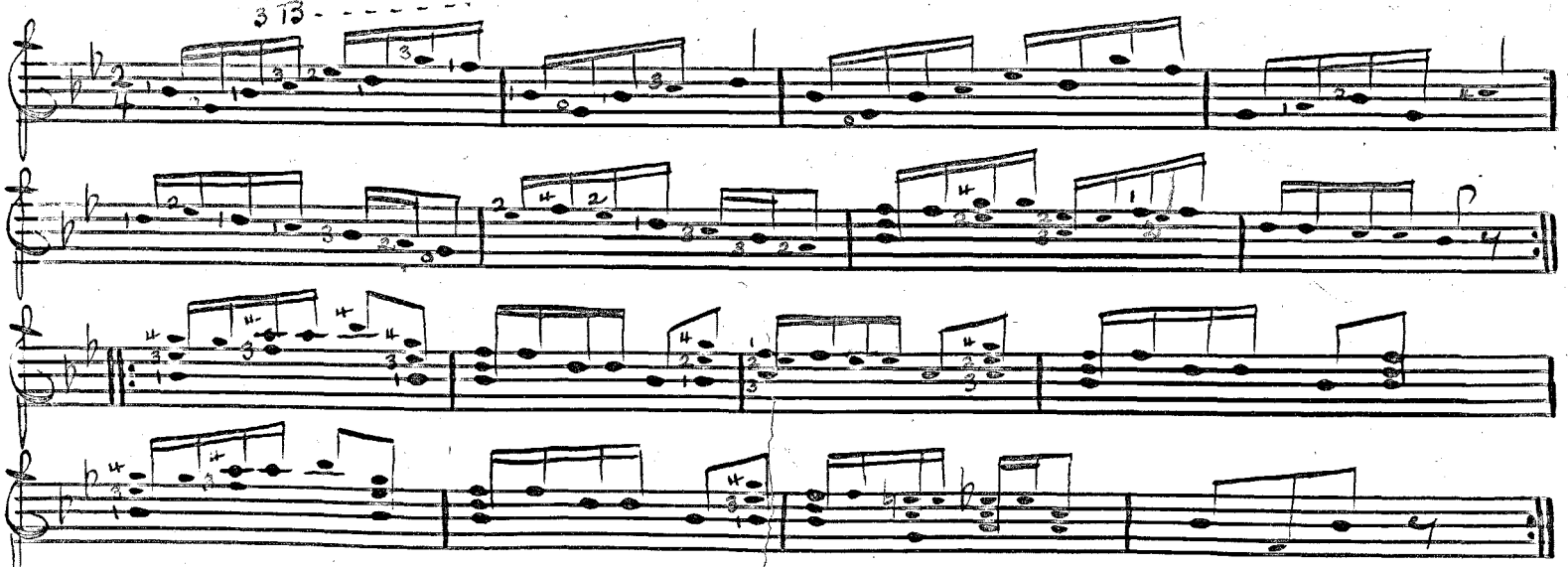
Ex. 45  10 times.

(1st finger held down tightly on 3rd Barre throughout.)

Ex. 46  10 times.

(1st finger down throughout.)

RECREATION 18 .



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ADVANTAGES IN CHANGING POSITIONS IN ORDER TO GET A BETTER FORM OF PICKING.

By this time the student has observed, when playing simple runs in the 1st Position on the 1st, 2nd and 3rd strings, that two notes are played on each string, or a down and up stroke. Should only one note be used on the third string on going up the scale, the picking would then begin with the up stroke, in order to hold as much as possible to this rule. This will often bring the up stroke on a note that should be accented, which is not as natural as if the down stroke were used.

Compare Exercises No. 48 and No. 49 in the 8th and 10th positions. It would be found a little awkward to play No. 48 in the 10th position, or No. 49 in the 8th position.

Notes within reach of  
3 Barre Position.

Notes within reach of  
8 Barre Position

Notes within reach of  
10 Barre Position.

Ex. 47

String 3  
Fret 3

8 B.P.

10 B.P.

RECREATION 19.

3 B.P. 8 B.P. 3 B.P. 1st P.

3 B.P. 8 B.P. 10 B.

10 B. 13th fret.

8 B. 3 B. 10 B.P. 2

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RECREATION 20.

Andante cantabile. (Slowly and in a singing and melodious style)

The musical score consists of eight staves of music. The notation includes various chords and melodic lines. Annotations above the staves include:

- Staff 1: 5P... 3B...
- Staff 2: 5B, 5P, 10B, 5P, 7P, 8P, 5P
- Staff 3: 6P, 5P
- Staff 4: 10B. 5P
- Staff 5: 1B.P., 5B.P., 3P.
- Staff 6: 10B
- Staff 7: 10B, 3B. 2P.
- Staff 8: tit

Other markings include a 'tremolo' instruction on the sixth staff and a 'tit' marking at the end of the eighth staff. The music is written in a style typical of early 20th-century banjo instruction, with clear chord diagrams and fingering numbers.

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SHORT SYNCOPE.

Compare the following 4/4 time with the 2/4.

If the two measures in 4/4 time were played as fast as the one measure of 2/4 time, the results would be the same. It would be necessary to substitute strokes for the tremolo, if the larger notes were played as rapidly as the smaller.

It will be seen, therefore, that the only difference between these two forms of syncopation is only a question of speed.

On counting the following exercises, the student should always keep in mind the proportion of the notes. A method of counting has been suggested, but no matter what the method used, an eighth note has twice as much time as a sixteenth, and a half note has four times as much time as an eighth.

The student will observe that the three following exercises, although written differently, are all played the same. Composers sometimes differ in their method of writing. Do not neglect to make comparisons. Two methods of counting are given here. Try both.

*Allegro.*

Ex. 47

Ex. 48

(See Note)

Ex. 49

RECREATION 20.

Tremolo all and.

Note: Sometimes two notes on the same degree of the staff are connected with a little curved line called a Tie. If the music is slow, the notes are tremoloed, but if in more lively time, they are omitted as illustrated

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1ST, 3RD, 5TH, 6TH AND 8TH POSITIONS.

Every lesson will have its distinctive points and to dwell too long on any one point would only be to retard all new points. The student will, therefore, find it to his or her advantage to work out every exercise to such an extent that the difficult passages will be as smooth as the easier ones. The short exercises that accompany the lessons are invaluable and should be given the best of attention.

Ex. 50 3 B.P. (See Note) Ex. 51 5 Pos. 25 times.

Ex. 52 3 Pos. 10 times.

Ex. 53 5 Pos. 10 times.

Ex. 54 3 P. 5 P. 6 P. 25 times.

Ex. 55 RECREATION 21. 3 B.P. trem. 3 B. 3 P. 5 P. 6 P. 3 P. 1 P. 3 P. 1 P. 3 P. 5 P. 6 P.

Note: Compare Ex. 50 and Ex. 51. Both ways are good, but much depends on what this little run follows.

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A LESSON IN SYNCOPATION.

A Syncope. (Pronounced saah-kop). An accented note that occurs on an unaccented part of a measure; binding the last note of one measure to the first note of the next. Syncopation is an artificial accent, an interruption of the natural pulsation of the music. It can be produced by giving an accent where none is expected, or by both methods combined.

For instance; In 3/4 time, the accent naturally comes on the 1st and 3rd counts. Count 3 or 4 measures, accenting the 1st and 3rd counts; then omit or whisper the 3rd count and you will note the syncopated effect.

SCALE OF D MAJOR.

Ex. 56

Ex. 57

Ex. 58

Ex. 59

Ex. 60

In the following recreation all half notes are tremoloed. In the syncopated measures the tremolo begins on the second count and stops on the third count, thereby cutting the actual value of the note a little short.

RECREATION 23.

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THE DOTTED EIGHTH IN SCHOTTISCHE TIME.

A dot after a note adds one half the time value of the note to the note it is after.

In order to play any selection where the tempo (or time) is uncommon, it will be necessary to have a method of counting it. If, in the following selection, each quarter note has one count, the eighth note will have the "and". This will leave nothing for the sixteenth note. It will be found much easier to get the style of the rythm by counting eight in each measure, giving every eighth note a count and the sixteenth will have the "and" (+). After the student gets the style of the selection he can then count four in each measure. This style of picking may be found awkward at first, but on dilligently practicing the same, it will be found rather easy.

NADA SCHOTTISCHE.

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a style typical of early 20th-century banjo instruction, with many notes beamed together in groups. Below the notes, rhythmic notation is provided, including numbers (1-8) and symbols like 'A', 'U', and '+' to indicate counts and accents. Fingerings are indicated by numbers 1-4 above notes. A '5B' marking appears above a note on the second staff. The score concludes with a double bar line and repeat dots.

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THE WASHINGTON MAZURKA.

Introduction.

S. A. Thompson.

The musical score consists of ten staves of music. The first two staves are the introduction. The third staff begins the main piece, marked 'rit' and 'Mazurka'. It includes a '3B' (triple bass) section and a '1st Pos.' (first position) section. The fourth staff continues with another '3B' section. The fifth staff is marked '1st Pos.' and '4Bs' (four basses). The sixth staff has '4Bs' and '3B' markings. The seventh staff contains a 'D.C. al' (Da Capo) instruction. The eighth staff has a '1st Pos' marking. The ninth staff has a '3B' marking. The tenth staff concludes the piece with a 'D.S. al' (Da Segno) instruction.



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THE PLICTRUM RAG.

Introduction.

3 Pos - - - - S. A. Thompson.

The musical score consists of ten staves of music. The first staff is marked with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a style typical of early 20th-century banjo instruction, with many notes beamed together and some notes marked with 'u' for up-bow or 'd' for down-bow. Annotations above the staves include '3 Pos' (three positions), '1st B' (first bow), '5 B' (fifth bow), '3 B' (third bow), '4 P' (fourth position), '3 P' (third position), '4 B' (fourth bow), and '1', '2' indicating first and second endings. A note on the eighth staff is marked '(See Note)'. The score concludes with first and second endings on the tenth staff.

Note: Tremolo all four notes as an imitation of a quick slide.