

GEO. C. DOBSON'S
SIMPLIFIED METHOD
AND
THOROUGH SCHOOL FOR THE BANJO,
Two Books in One.

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GEORGE C. DOBSON'S Simplified Method and Thorough School for the Banjo, containing Two Books in One,

Which are so arranged that the student is pleased, and finds amusement as well as valuable knowledge concerning the Banjo, from beginning to end. In Book No. 1, the Simplified Method enables the student to play the instrument practically and correctly without study, while Book No. 2. is designed to give a theoretical as well as practical knowledge. In addition to the above are a number of new Exercises, Pieces, Songs, &c., composed, selected and arranged expressly for this work, by the author.

P R E F A C E.

SOME thirteen years since, a circumstance happened, the result of which was the production of the *Simplified method* for the Banjo. I was giving lessons to a lady, and the system by which she was receiving instruction requiring more time to comprehend than the lady had to devote to it, I then and there (seeing the necessity of something more simple) received the idea of the simplified method for the Banjo, written on five *lines*, and the tones represented by two kinds of notes: namely, a black dot for a tone required to be stopped by a finger of the left hand (termed closed), or a round ring which was to represent the open tone (a string to be played open, with the touch of the right hand without the left). Although I have given lessons by the simplified method (more or less) from that day to this, I had never attached so great an importance to the same as to publish it; but seeing the pleasure the many have experienced by its simplicity (especially those who have other duties that would preclude the possibility of their making a study of music), after due consideration I have written this work, that all lovers of the Banjo may be benefitted by it. My knowledge of music has enabled me greatly, in first writing them by music, then transposing the same to the simplified method; therefore, the student can rely upon each example, *chord*, exercise or piece being as correct as though written by music.

GEO. C. DOBSON.

PROPER STRINGS FOR THE BANJO.

The first and fifth should each be an E string; the first may be the heaviest. The second string should also be an E string, much heavier than the one selected for the first; the third string should be the same as the second for the guitar (called B); the fourth should be a silver wound on white silk. Great care should be taken in the selection of this string, as those unaccustomed to the use of the instrument are likely to purchase a guitar D for the Banjo, A, or bass. The silver string for banjo are manufactured, of late, expressly for the instrument, and are much finer wound than the guitar D.

EVERY BANJO SHOULD BE FRETTED.

An important step is to have frets upon the banjo. If your banjo is not fretted, the following guide will enable you to fret it correctly:

The distance between the bridge and nut should be divided into eighteen equal parts. Then place the first fret one-eighteenth from the nut (the nut is the small piece of wood where the strings cross to the pegs); then divide the space from the first fret to the bridge into eighteen equal parts, and then put in the second fret. Then divide again from the second fret to the bridge into eighteen equal parts, and put in the third fret, and so on until you have as many frets as you desire.

The frets should be inlaid, level with the surface of the finger-board, an eighth of an inch in width

— the full width of the handle. The bridge should sit about four inches from the tail-piece, and always be stationary. To ascertain if the bridge is in the correct place, measure the distance from the nut to the twelfth fret; then place the bridge on the parchment the same distance from the twelfth fret that the twelfth fret is from the nut.

BY THE FOLLOWING METHOD THE BANJO MAY BE TUNED BY EAR OR MUSIC.

First tune the fourth string to A, by a pitch-pipe. Then place the second finger on the seventh fret of the fourth string, and tune the third string in unison — the note produced will be E. Then place the second finger on the third string at the fourth fret, and tune the second string in unison, which will give \sharp G. Then place the second finger on the third fret on the second string, and tune the first string in unison, which will give the note B. Then place the second finger at the fifth fret, first string, and tune the fifth string in unison, which will give E, one octave above the third string.

HANDLING THE INSTRUMENT — MANNER OF SITTING WHILE PERFORMING — POSITION OF
THE RIGHT AND LEFT HAND, ARM, &c.

Sit in an easy position; rest the hoop (or rim) of the banjo in the centre of the right thigh; place the neck (the upper portion of the handle) of the instrument in the hollow of the left hand, leaving no space between the thumb and forefinger, or beneath the neck; the right arm should lightly rest on the rim of the instrument, bringing the right hand directly in front of the bridge; rest the little finger on the parchment to steady the hand — not firmly, but with ease, that it may move at will.

GEO. C. DOBSON'S

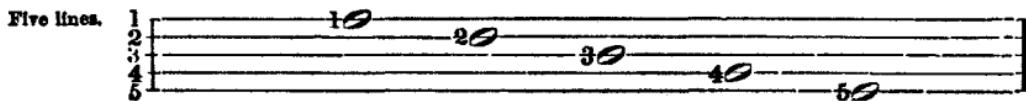
SIMPLIFIED METHOD FOR BANJO.

EXPLANATION.

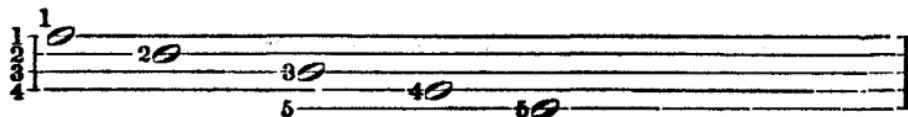
The five lines numbering from the uppermost downwards, 1, 2, 3, 4, 5, represent the five strings of the banjo numbering from the lowest uppermost, 1, 2, 3, 4, 5, the short string being the fifth. It will be seen that there are no added lines or spaces used, each line representing a string. There are only two kinds of notes made use of, namely, the round ring, thus -○-, which represents an open note; the black dot: thus -●-, represents a closed note. The closed note is made by stopping the string with a finger of the left hand; the open note signifies that the string is to be played open with the right hand. When a curved line, thus — covers one or more notes, it denotes that the said notes (covered by the curved lines) are to be performed much quicker. A × thus, under or beneath any note, implies that the little finger of the left hand is employed to stop the string at the third fret. Should a figure also be added to the × thus ×7, the little finger plays at the fret the figure designates. Two or more notes directly beneath each other are called a chord, and are to be played as one note, or quickly after each other, commencing with the lowest note, which in most cases has a much better effect.

The second finger of the left hand is employed to make the closed note on the first, third and fourth strings at the second fret, the first finger to make the second string closed at the first fret. Such notes are all represented upon the five lines by a plain dot only, and when the string is to be made closed at any other position, a figure is added above the five lines, which names the fret, and at the same time another figure is placed beneath the staff, which names the finger employed in stopping the closed note. The *S* added to a note implies the first note should be performed with the right hand, and a second note made by quickly pulling the finger of the left hand off of the string, which makes two notes in quick succession. Such is called snapping the string, and admits of greater facility in executing quick pieces.

The following diagram shows the five lines representing the five strings of the banjo.



Five Strings of the Banjo.

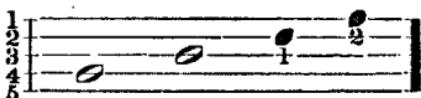


THE FRETS AND POSITIONS.

The frets indicate the different positions. When the forefinger is at the first fret, the hand is in the first position; when the forefinger is at the second fret, at the second position, and so on. The following chord illustrates the first position: The neck of the banjo placed well in the hollow of the hand, the forefinger placed endwise on the first fret, the second string; the second finger placed endwise on the first string, second fret.

EXAMPLE.

By Simple Method.



By Music.



THE BARRE CHORD.

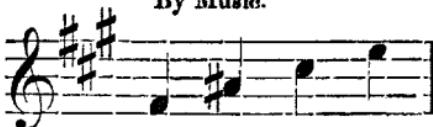
A Barre chord is when the forefinger of the left hand is placed directly across the finger-board at any position. While the finger making the barre presses firm against the finger-board, the ball of the thumb presses firmly in the opposite direction, in the immediate centre of the handle. The following example illustrates a barre chord.

2D POSITION BARRE.

By Simple Method.

**2D POSITION BARRE.**

By Music.



There are two styles of playing the banjo, in common, namely, *picking* or guitar style, stroke playing or banjo style. The former admits of expression, feeling, a display of taste, &c. The latter is characteristic of the instrument, and much admired by all lovers of the banjo. It is best that the student should become familiar with the instrument, and master the former style of playing, before practising the stroke. To be called a good banjoist, it is requisite to acquire each style of playing, and by so doing, be capable of producing the rich music of the guitar in soft, silver strains, also the genuine banjo music by the stroke.

HOW TO PLAY THE BANJO GUITAR STYLE OR PICKING.

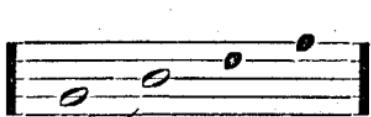
Rest the little finger on the parchment, about two inches from the end of the bridge, to steady the hand; pick up the first string with the second finger, the second string with the first finger; the thumb is used on the remaining three strings.

In playing chords, the thumb glides from the fourth to the third string; at the same time the first and second fingers pick up the second and first strings.

HOW TO PLAY CHORDS OF FOUR NOTES, WITH THE THUMB, FIRST AND SECOND FINGERS.

(CHORD OF FOUR NOTES.)

Example by Simple Method.



Example by Music.



Glide the thumb quickly over the fourth and third strings, picking up the second and first strings in quick succession with the first and second fingers.

HOW TO STROKE OR PLAY BANJO STYLE.

Close the right hand about two-thirds, in a circle ; allow the nail of the forefinger to rest on the first string, which will bring the thumb directly over the 5th string, and as the forefinger strokes a note on either the first or second string, the thumb is brought in immediate contact with the fifth by one effort : that is, not to strike the first note with the nail ; then make a separate motion for the next note with the thumb.

EXAMPLE I.**By Simple Method.****EXAMPLE I****By Music.**

All notes to be performed by the stroke are indicated by the letter N; all by the thumb by the zero, thus O.

First Exercise. Key of E Major.

Second Exercise. Accompaniment Chords belonging to E Major.

The musical notation consists of two staves of chords. The first staff contains six measures of chords: G major (two eighth notes), C major (two eighth notes), A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes). The second staff contains six measures of chords: G major (two eighth notes), C major (two eighth notes), A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes).

Third Exercise. Key of A Major.

The musical notation consists of two staves of chords. The first staff contains eight measures of chords: A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes), A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes). The second staff contains eight measures of chords: A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes), A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes).

Fourth Exercise. Accompaniment Chords belonging to A Major.

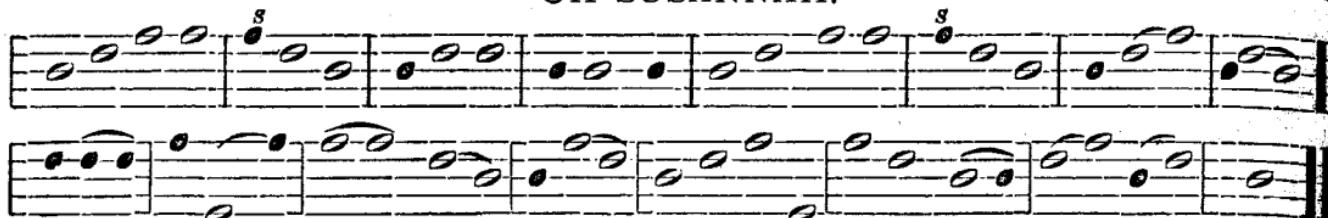
The musical notation consists of two staves of chords. The first staff contains eight measures of chords: A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes), A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes). The second staff contains eight measures of chords: A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes), A major (two eighth notes), D major (two eighth notes), G major (two eighth notes), C major (two eighth notes).

12

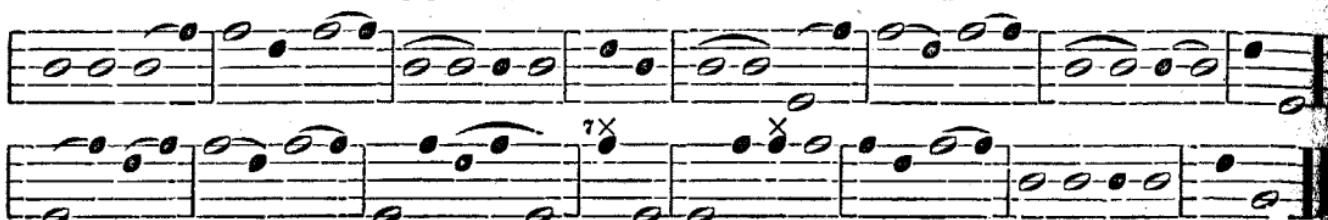
OH CARRY ME BACK.



OH SUSANNAH.



COMING THROUGH THE RYE.



BANJO WALTZ.

13



BANJO POLKA.



FANCY JIG.



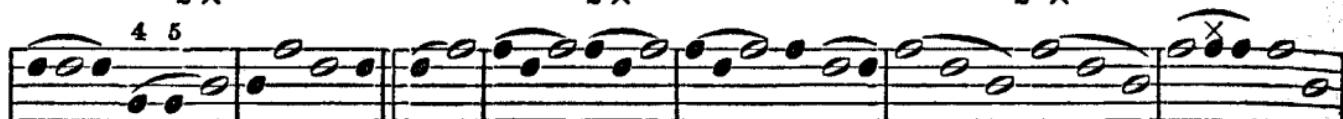
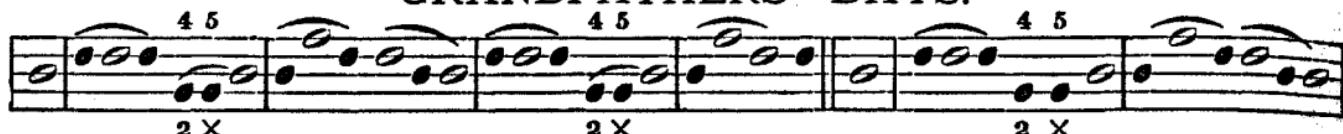
14

Note.—When there is but one figure added to a note, either above or below the five lines, it refers to the fret at which the string is to be stopped, while the X is always for the little finger.

NEW POLICEMAN.

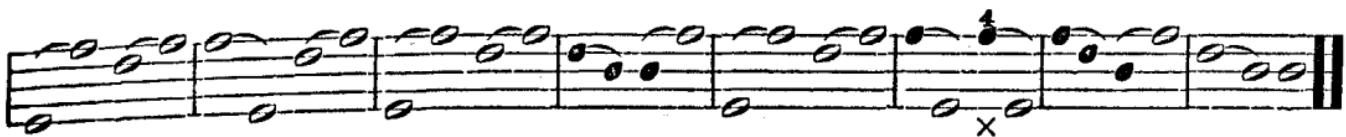
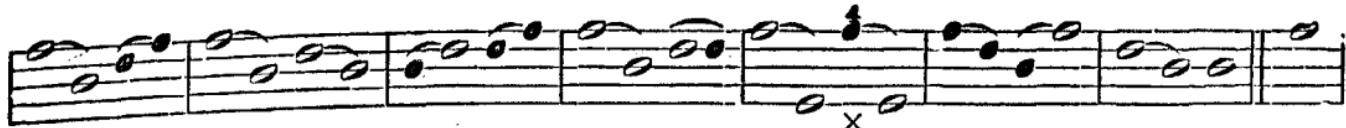


GRANDFATHERS' DAYS.



HIGHLAND FLING.





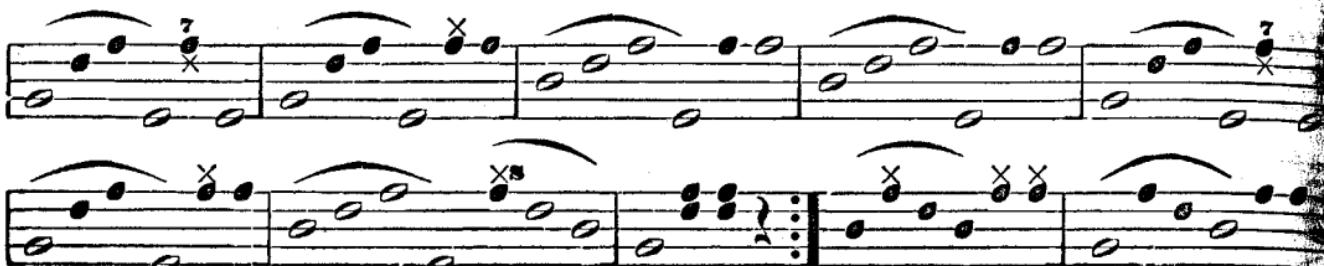
PHILADELPHIA JIG.

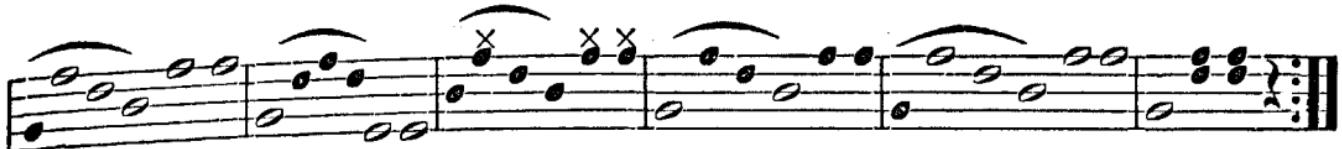
Handwritten musical notation for the Philadelphia Jig, featuring three staves of sixteenth-note patterns. The notation includes various note heads (open circles, solid dots, 'x's) and rests. Fingerings are indicated above the staff: '5th fret.' and '4th fret.' above the second staff, and 'x²' and 'x³' above the third staff. The notation ends with a double bar line at the end of the third staff.

WILLIAMS POLKA

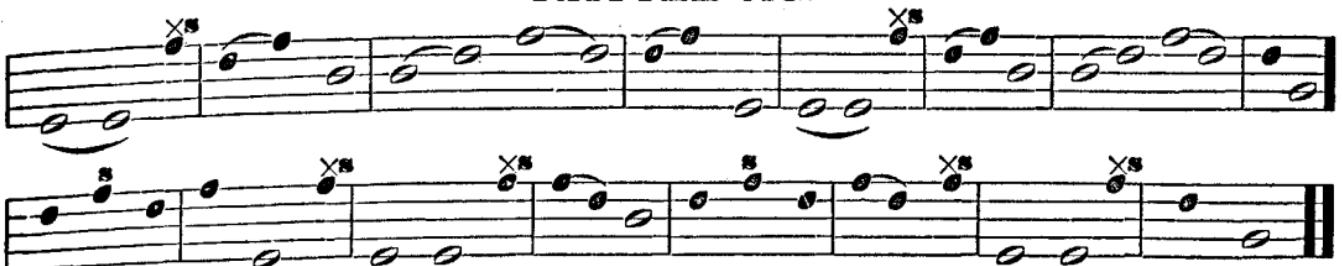


DODWORTH POLKA.





RATTLE JIG.

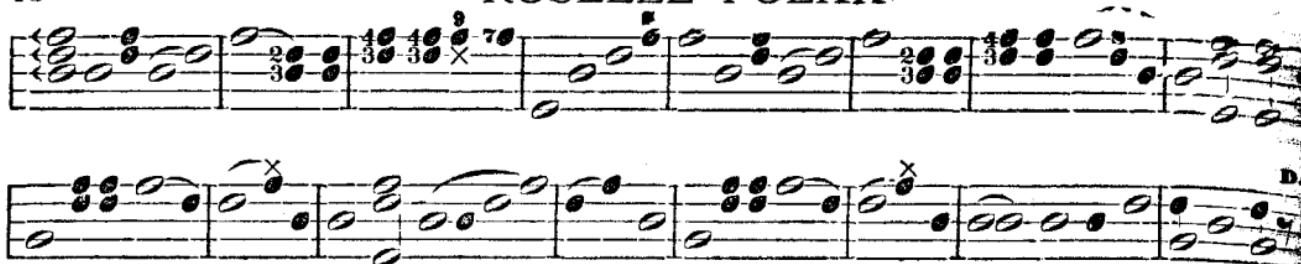


FANCY WALTZ.



18

ROSELLE POLKA.



CLOG HORNPIPE.



WEARING OF THE GREEN.

19

A handwritten musical score consisting of five staves of music. The music is written in common time, with various note heads and stems. The first four staves begin with a single note, followed by a series of eighth notes. The first staff ends with a fermata. The second staff begins with a single note, followed by a series of eighth notes. The third staff begins with a single note, followed by a series of eighth notes. The fourth staff begins with a single note, followed by a series of eighth notes. The fifth staff begins with a single note, followed by a series of eighth notes. There are several rests and note heads throughout the score. The score is written on five staves of music.

MY LOVE SHE IS A LASSIE, O!



PIERCE'S WALTZ.



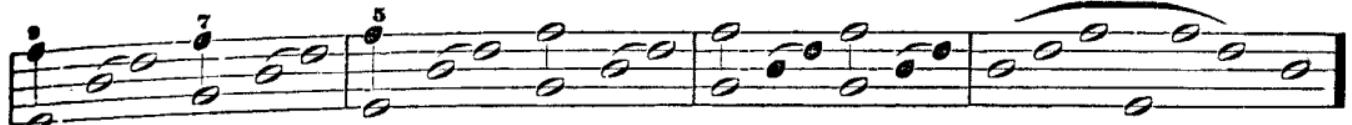
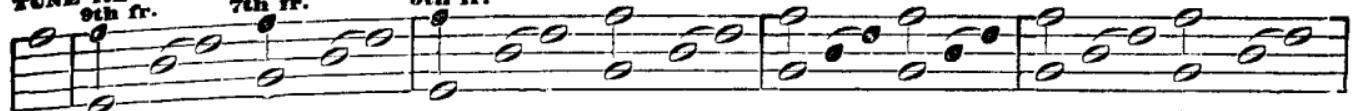
PIERCE'S WALTZ. Concluded,

2

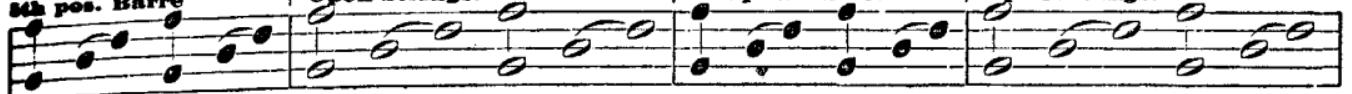


SPANISH FANDANGO.

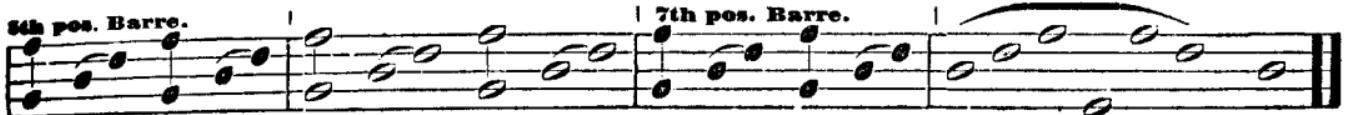
TUNE 4th TO B.
9th fr. 7th fr. 5th fr.



5th pos. Barre | Open Strings. | 7th pos. Barre. | Open Strings.



5th pos. Barre.



22

FINNIGAN'S WAKE.



BELL CHIMES.

TUNE 4th STRING TO B.

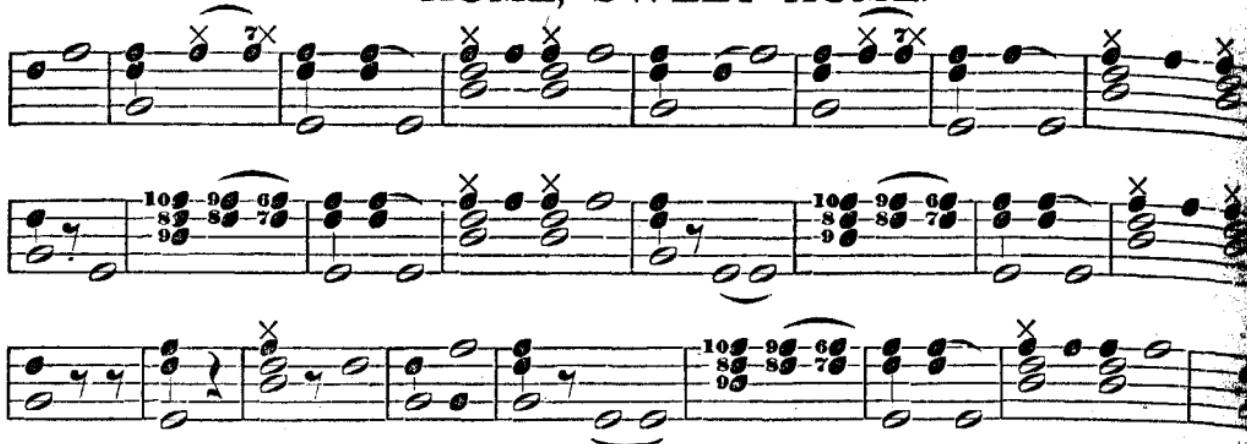


BELL CHIMES. Concluded.

23



HOME, SWEET HOME.



VARIATION.



HOME SWEET HOME. Concluded.

25

The image displays six staves of guitar tablature for the song "HOME SWEET HOME". The tablature uses a standard six-string guitar neck with vertical fret markers. The first staff shows a repeating pattern of notes and rests. The second staff begins with "Loco." and includes three boxes labeled "8th pos.", "5th pos. Barre full chd.", and "5th pos. Barre.". The third staff continues the pattern with "Loco.". The fourth staff also includes three boxes labeled "8th pos.", "5th pos. Barre,full chord.", and "5th pos. Barre.". The fifth staff concludes the piece with a final "Loco." section.

8th pos.

5th pos. Barre full chd.

5th pos. Barre.

Loco.

8th pos.

5th pos. Barre,full chord.

5th pos. Barre.

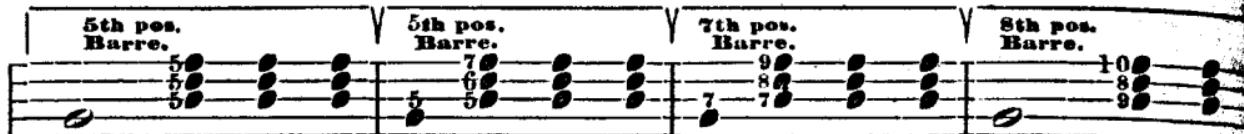
Loco.

Additional Pieces, Instructions, &c., Arranged Expressly
for the Second Edition.

Chords in the Different Positions most commonly used.



The figures indicate the frets.



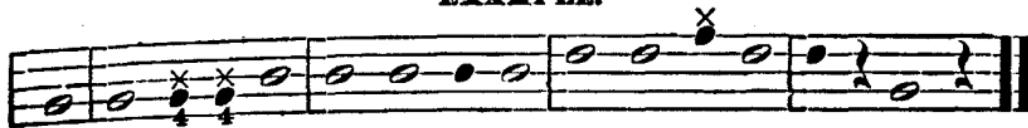
During the progress of a Piece we are often required to stop the first string at the 4th fret, then
allowing note at the 7th fret thus :—

EXAMPLE.



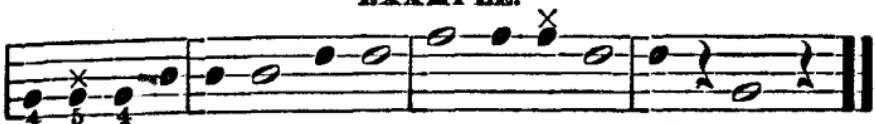
In such a case, the first finger should be employed for the first note at the 4th fret, and the little finger at the 7th fret. Then, should the next note come at the 3rd fret, employ the little finger as at the 7th. In making the fourth string closed at the 4th fret, employ the little finger to stop the string ; but should the following tone be at the 5th fret, employ the second finger for the first tone, then the little finger at the 5th fret for the second tone. Thus, when only going to the 4th fret :—

EXAMPLE.



Or thus, when going to the 4th and 5th then returning to the 4th fret :—

EXAMPLE.



Observe the above fingering carefully, and pieces may be well executed with much less practice.

"THOSE TASSELS ON THE BOOTS."

A handwritten musical score for a band, consisting of four staves of music. The top three staves are standard five-line staves, while the bottom staff is a bass staff. The music includes various note heads, rests, and a dynamic marking. The word "Chorus." is written above the fourth staff.

PADDLE YOUR OWN CANOE.

29

A handwritten musical score for "Paddle Your Own Canoe" consisting of four staves. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The music uses a combination of standard note heads and 'X' marks. Measure 1 starts with a 'G' clef on the first staff, followed by a 'D' clef on the second staff, an 'E' clef on the third staff, and a 'B' clef on the fourth staff. Measures 2 through 4 continue in common time. Measure 5 begins in 2/4 time, indicated by a '2'. The score concludes with a final measure labeled "Fine." and a repeat sign with "D.C." at the end of the fourth staff.

SLUMBER POLKA.



OH WOULD I WERE A BIRD.

31

A handwritten musical score for a single melodic line, likely for a recorder or similar instrument. The score consists of four staves of music, each with five horizontal lines. The music is written in common time (indicated by a 'C'). The first three staves are identical, featuring a continuous sequence of eighth notes and sixteenth note pairs, separated by vertical bar lines. The fourth staff begins with a different pattern of eighth and sixteenth notes, followed by a section labeled 'Fine.' The final section, starting with a measure containing a sharp sign (F#), is labeled 'D.C.' (Da Capo) at the end of the staff.

BEAUTIFUL NELL.



CAN CAN DANCE.

33



HE'S A PAL OF MINE.



GEORGIE POLKA.

35

A handwritten musical score for "GEORGIE POLKA." The score consists of six staves of music, likely for a band or orchestra. The key signature changes from F# Minor to A Major. The time signature varies between common time and 2nd Time (indicated by a '2' over a '4'). The music includes various dynamics like forte and piano, and performance instructions like 'X' (crossed out) and '3'. The score is written on five-line staff paper.

F# Minor.

2nd Time. A Major.

PATRICK'S DAY.



CLOG HORNPIPE.

37



FAVORITE JIG.



CLIFTON JIG.



CLOG HORNPIPE.

39

one note higher.



MUSIC IN THE AIR.



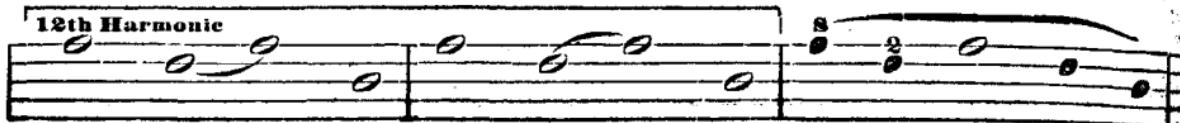
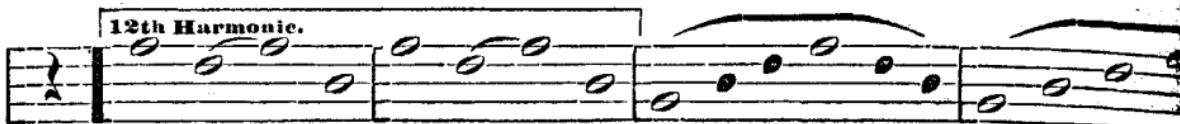
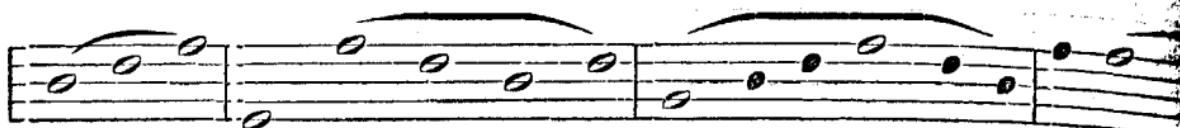
THE MYRA SCHOTTISCHE.

41



PRETTY WALTZ.

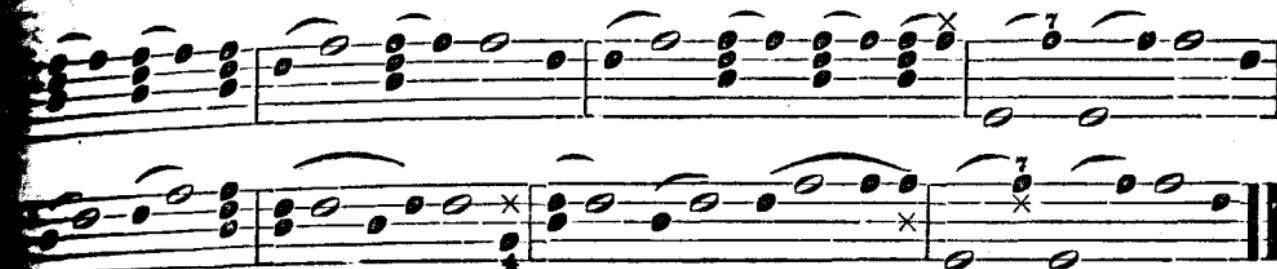
Tune 4th one note higher.



AN IRISH DANCE TUNE.

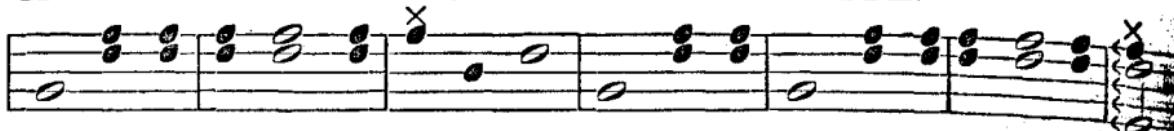


FANCHON MAY-POLE DANCE.



44

CENTENIAL WALTZ.

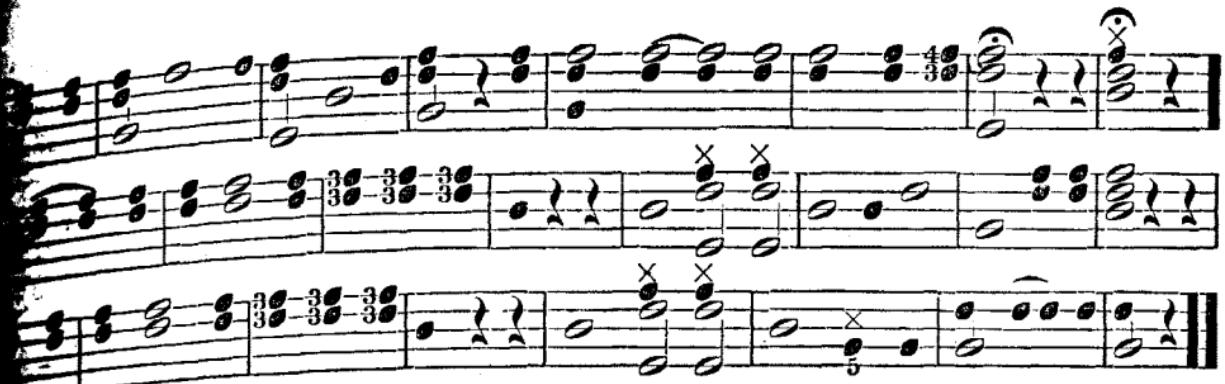


LILLY GALOP.



CARTNELL WALTZ.





CLOG HORNPIPE.



GALOP.

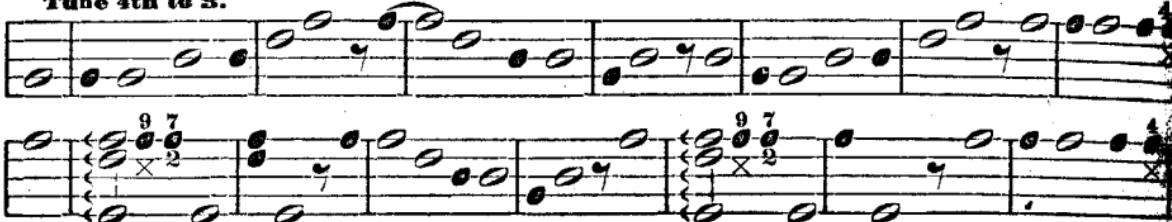


ACCOMPANIMENT CHORDS.



THE ESSENCE OF OLD VIRGINNY.

Tune 4th to B.



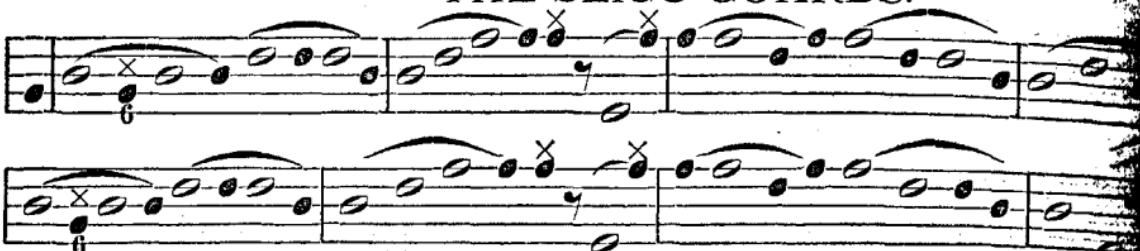
JIG.

47



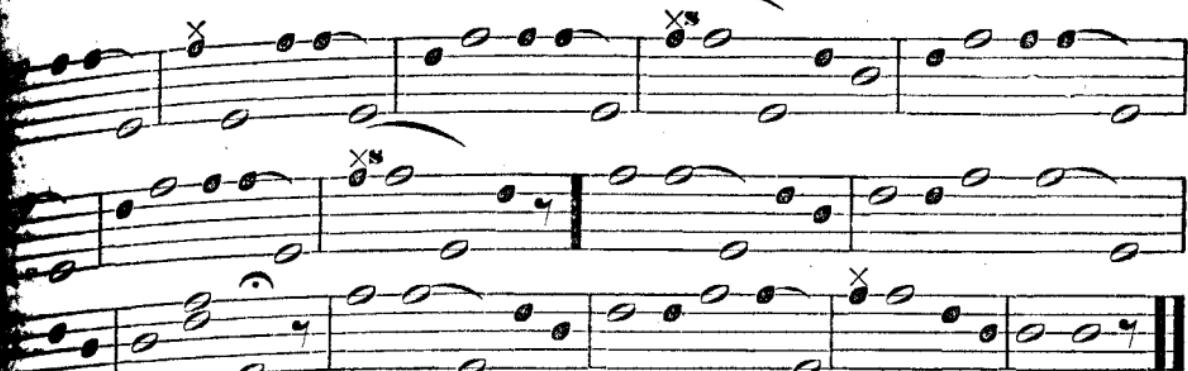
Mc GOWAN'S WEDDING.



CHORUS.**THE SLIGO GUARDS.****CHORUS.**

OVER THE MOUNTAINS.

49



FRA DIAVOLO.

Handwritten musical notation for a six-string guitar. The notation uses standard staff notation with six horizontal lines representing the strings. It includes various fingerings such as '8th pos.', '1st Fret & Barre.', and '10'. The music consists of three measures followed by a repeat sign and another three measures.

8th pos.
1st Fret & Barre.

50

SNAP WALTZ.



CHERRY WALTZ.

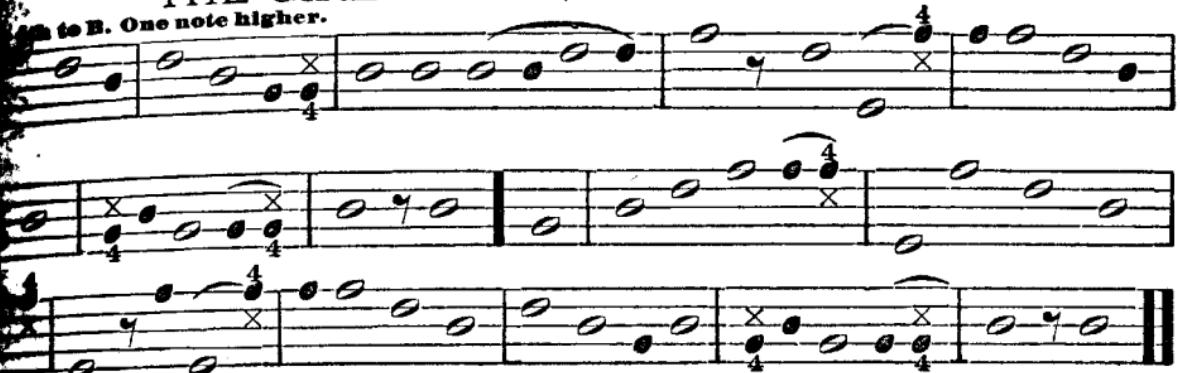


BLUE BELLS OF SCOTLAND.

51



THE GIRL I LEFT BEHIND ME.



to B. One note higher.

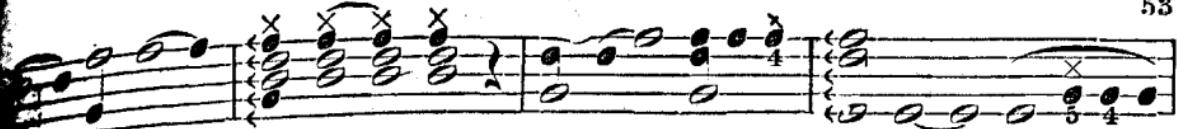
52

SPRING POLKA.

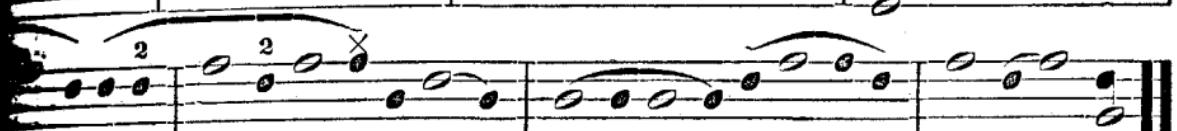
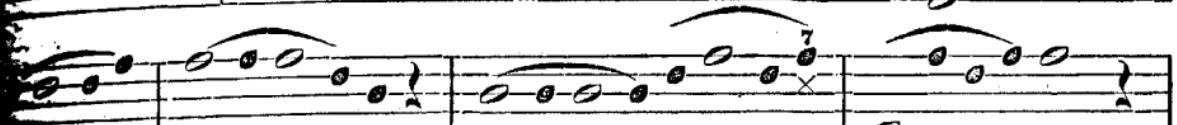
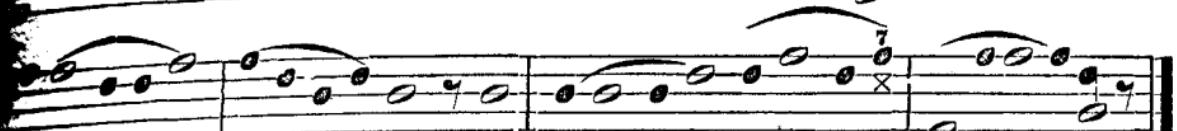
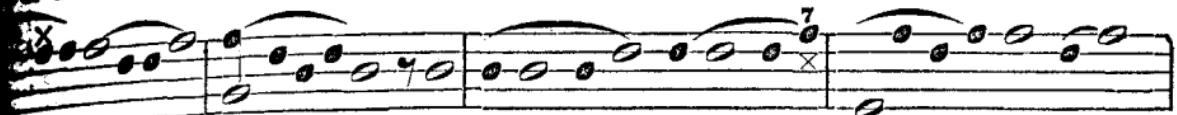


MARCH.

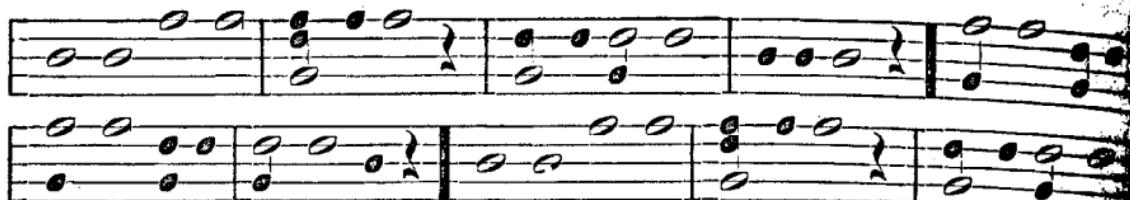




You Never Miss The Water Till The Well Runs Dry.



A. B. C.



SISTER RUTH.

Tune 4th to B. One note higher.



MARYLAND.



LES LANCIERS. (First Figure.)

50



FAVORITE POLKA.

Arranged for a Solo.

2d pos Barre.

2d pos Barre.

2d pos Barre.

**Barre 2d Fret only
forefinger.**

2d pos Barre.

**Barre 2d Fret only
forefinger.**

2d pos Barre.

FAVORITE POLKA. Concluded.

57

7th pos Barre. 10 10 10 10 12th Harmonic.

7th pos Barre. 10 10 10 8 9 8 5th pos Barre.

6 7 xs 10

6 7 xs D.C.

22nd REGIMENT MARCH.

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

1st Ending.

2d Ending.

The score consists of six staves of guitar tablature. Staff 1 (top) shows two positions: '5th Pos. Barre.' and '7th Pos. Barre.'. Staff 2 shows a sequence of notes with 'X' marks above them. Staff 3 shows a sequence of notes with '5' above them. Staff 4 shows a sequence of notes with '5' above them. Staff 5 shows a sequence of notes with '5', '4', and '5' above them. Staff 6 (bottom) shows two endings: '1st Ending.' and '2d Ending.' The '1st Ending.' staff ends with two 'X' marks. The '2d Ending.' staff ends with two 'X' marks.



1st Ending.

2d Ending.

NOTE. This piece is arranged to be played Banjo style, (stroke) with a thumb counts of eight notes to each measure. An eighth rest, thus, is equal to one count. All measures not having sufficient notes to make six counts are completed with rests.

All chords having a wave line before them, thus,

Written.

Played.

and
by
the
end

BLUE DANUBE WALTZ.

Where there are two kinds of figures attached to a chord, the small ones indicate while the larger figures indicate the fret.

5th Pos. Barre.

5th Pos. barre.

8th Pos.

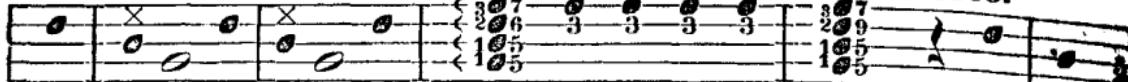
5th Pos. barre.

6th Pos.

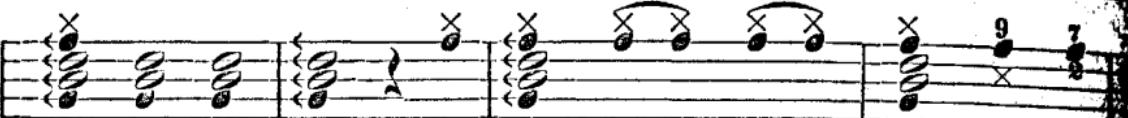
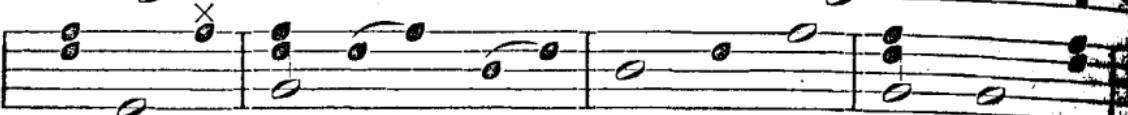
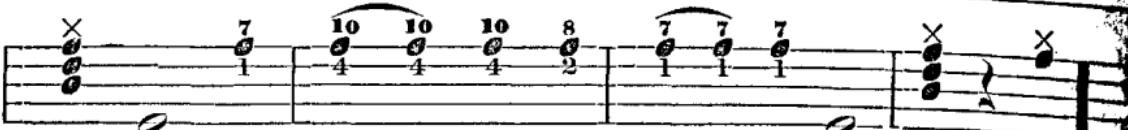
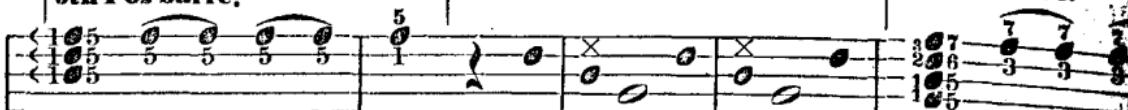
Fine.

5th Pos barre.

LOCO.



5th Pos barre.



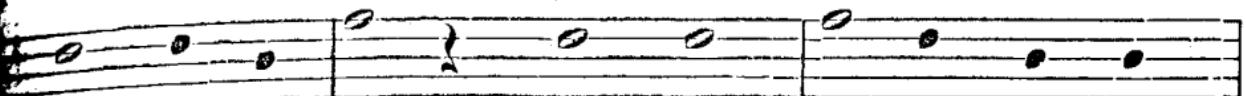
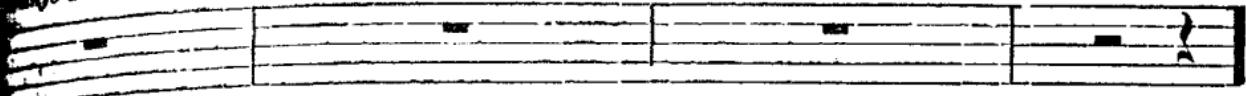
1st Pos barre:



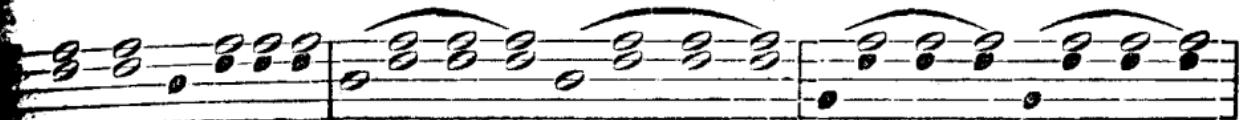
'T LET THE OLD FOLKS SUFFER. (In the Key of E Major.) 68

(Ar. for the Banjo by GEO. C. DOBSON, by "Simplified Method.")

Banjo as directed on page 4.



are slow - ly fad - - ing, As down the hill they
may bright - ly lure us, And charm us for a
ber all their sor - - rows, Their lost and fad - ed



DON'T LET THE OLD FOLKS SUFFER. C.

go,
while
joys,— Their steps, once blithe and cheer
And oth - er scenes may cheer
Oh, keep them in sweet mem

wea - ry now and slow; Re- mem
plea - sures round us smile; But let
ev - er time de- stroys! Not long

ON'T LET THE OLD FOLKS SUFFER. Continued.

65

hood They watch'd o'er you each day,
stead Ne'er van-ish from our sight,
us, They're fad-ing day by day,

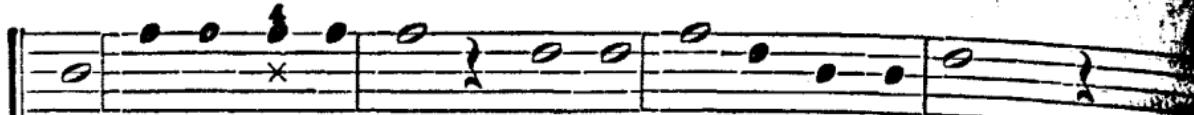
Don't
Don't
Don't

old folks suf - fer, But help them while we may.
old folks suf - fer, Be still their sweet de-light.
old folks suf - fer, Oh, love them while we may.

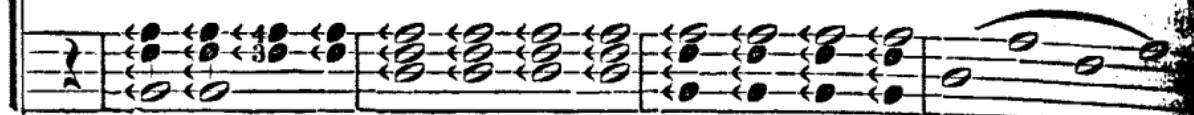


DON'T LET THE OLD FOLKS SUFFER. Contra

CHORUS.



They soon will cross the riv - er, They near it day by day;



let the old folks suf - fer, But help them while we



ROUGH SCHOOL FOR THE BANJO

The Simplified Method for the Banjo is so easily acquired, I deem it advisable to add a Second Part, a series of exercises together with instruction in the usual mode of Notation. For those desiring to higher stages in the art, this portion of the work is designed.

The strings of the Banjo produce the following tones, when properly tuned:—

The first string open is B.	The second string open is G \sharp	The third string open is E.	The fourth string open is A.	The fifth string open is E.
--------------------------------	---	--------------------------------	---------------------------------	--------------------------------

The following exercise on the open and closed strings is generally performed to test if tuned correctly;—

EXERCISE 1.

All names of the above tones, also the strings upon which they are produced, together with right and left hand fingering should be committed to memory before learning the scale. Exercises will enable the pupil to finger correctly.

SIGNS FOR FINGERING WITH THE RIGHT HAND.

A cross, thus \times , is the sign for all notes made with the thumb; one dot, thus \cdot , is the sign for all notes made with the first finger; while two dots, thus $\cdot\cdot$, is the sign for all notes made with the second finger.

EXERCISE 2.

The signs for right-hand fingering may be dropped, the student having committed them to memory.

THE SCALE IN A MAJOR (having three sharps)

The most available Chords in the most suitable Keys.

CHORDS IN A MAJOR.

~~IN E MAJOR.~~

C[#] MINOR, under the same signature.



EXERCISE. Two-Four Measure.



EXERCISE. Waltz Time.



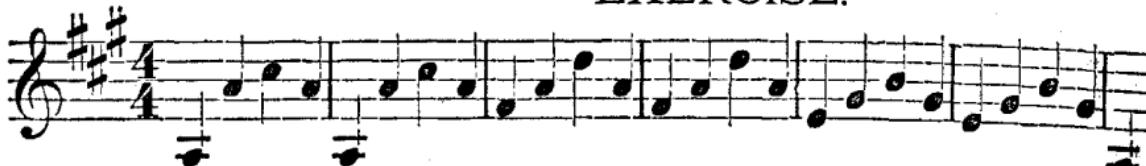
EXERCISE. Common Time.



EXERCISE. Six-Eight Time.



EXERCISE.



In the last measure of the above Exercise, the line from A to A is called a tie; that is counted, but the first A only is played. When this tie occurs from one note to another degree of the staff, it has a different meaning in Banjo music; the first note is struck and the other made by pulling the finger off, which makes the required note.

EXAMPLE.



STROKE EXERCISE.

No. 1.



No. 2.



The curved line in Example Two implies that the nail of the forefinger is to glide over one note after the other at the same stroke.

THE MAJOR SCALE IN A.

4th Str. 4th fr. 0 — 2 — 2 — 4	3d String. 5th fr. 0 — 2 — 0 — 1 — 0	2d String. 0 — 2 — 0 — 1 — 0	3d String. 4th fr. 2 — 0 — 4 — 2 — 2 — 0	4th String. 5th fr. 4th fr. 4 — 2 — 2 — 0
-----------------------------------	---	---------------------------------	---	---

IN THE MAJOR SCALE OF A.

1st pos. 5th pos.
Barre.

Chords in the Major Scale of A, which may be substituted for the preceding.

THE RELATIVE MINOR SCALE IN F#. CHORDS IN THE MINOR SCALE OF F#.

Fretboard diagram showing fingerings for the relative minor scale in F# across four strings:

- 3d Str. | 2d Str. | 1st Str. 6fr. 7fr. 6fr. 3fr.
2 0 1 3fr. 1 2 1 4 2 0
- 2d Str. | 3d Str.
1 0 2

Musical notation on a staff with a treble clef and a key signature of one sharp. The scale consists of notes on the 6th, 5th, 4th, 3rd, 2nd, and 1st strings.

THE MAJOR SCALE IN E.

CHORDS IN THE MAJOR SCALE OF E.

Fretboard diagram showing fingerings for the major scale in E across four strings:

- 3d Str. | 2d Str. | 1st String.
0 2 0 1 0 2 4 0 4 2 0
- 2d Str. | 3d Str.
1 0 2 0

Musical notation on a staff with a treble clef and a key signature of one sharp. The scale consists of notes on the 6th, 5th, 4th, 3rd, 2nd, and 1st strings.

THE RELATIVE MINOR SCALE IN C#.

Fretboard diagram showing fingerings for the relative minor scale in C# across six strings:

- 4th Str. | 3d Str. | 2d String. | 1st String.
4th fr. 6th fr. 0 2 0 1 1 2 1 1
- 2d String. | 3d String.
0 2 0 2 0

Musical notation on a staff with a treble clef and a key signature of one sharp. The scale consists of notes on the 6th, 5th, 4th, 3rd, 2nd, and 1st strings.

CHORDS IN THE MINOR SCALE OF C#.

Fretboard diagram showing fingerings for chords in the minor scale of C# across four strings:

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

Musical notation on a staff with a treble clef and a key signature of one sharp. The chords consist of notes on the 6th, 5th, 4th, and 3rd strings.

THE MAJOR SCALE IN D.

73

A diagram of a guitar fretboard showing the notes of the D major scale. The strings are labeled from left to right: 3d String., 3d fr., 2d Str., 1st String., 3d fr., 2d Str., 3d fr., 3d Str., and 4th Str. The frets are numbered 0, 2, 4, 0, 2, 0, 4, 2, 0, and 4 respectively. The scale consists of the notes D, F#, A, C, E, G, B, D.

CHORDS IN THE MAJOR SCALE OF D.

5th pos. 3d pos. 1st pos.

Barre.

Three chord diagrams for the Major Scale of D. The first chord (5th position) has a barre at the 2nd fret on the 3rd string. The second chord (3rd position) has a barre at the 1st fret on the 3rd string. The third chord (1st position) has a barre at the 0th fret on the 3rd string. The chords are: G major (B7), D major (D7), and A major (A7).

THE RELATIVE MINOR SCALE IN B.

A diagram of a guitar fretboard showing the notes of the B minor scale. The strings are labeled from left to right: 5th fr. 4th fr. 3d String., 3rd fr., 2d Str., 1st Str., 2d Str., 3rd fr., 3d String., and 4th String. The frets are numbered 4, 2, 0, 2, 0, 2, 4, 2, 0, and 2 respectively. The scale consists of the notes B, G, D, A, E, B, G, D.

CHORDS IN THE MINOR SCALE OF B.

2d pos. 7th pos. 5th pos. 2nd pos.

Barre.

2 Barre.

Barre.

Four chord diagrams for the Minor Scale of B. The first chord (2d position) has a barre at the 3rd fret on the 3rd string. The second chord (7th position) has a barre at the 1st fret on the 3rd string. The third chord (5th position) has a barre at the 0th fret on the 3rd string. The fourth chord (2nd position) has a barre at the 2nd fret on the 3rd string. The chords are: E minor (E7), B minor (B7), G major (G7), and D major (D7).

THE MAJOR SCALE IN C.

4th Str. | 3d String. | 2d S. | 1st Str. | 5 S. | 1 S. 2 | 5 S. | 1st Str. | 2d S.

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

CHORDS IN THE MAJOR SCALE OF C.

3d pos.

1st pos

Barre.

Barre.

THE RELATIVE MINOR SCALE IN A.

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

0 2 | 2 4 | 0 2 | 0 1 | 1 0 | 4 2

CHORDS IN THE MINOR SCALE OF A.

5th pos. ~~~

OLD TIME JIG.

75



VIOLET WALTZ.



76

VIOLET WALTZ. (Concluded.)



CHAS. A. WILLIAMS WALTZ.



CHAS. A. WILLIAMS WALTZ. (Concluded.)

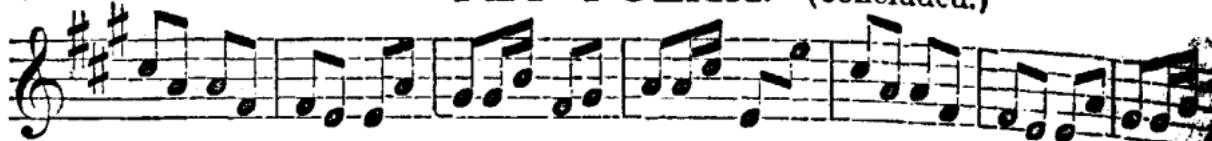
77



FLY POLKA.



FLY POLKA. (Concluded.)



WILLIAMS POLKA, No. 1.

Sheet music for Williams Polka, No. 1. The music is in G major (two sharps) and common time. It consists of four staves of sixteenth-note patterns. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a bass clef. Fingerings are indicated above the notes in several measures: 3, 4, 2, 0, 1 in the first measure; 2, 1 in the second measure; 3, 4, 0, 1 in the third measure; and 3, 4, 1, 2 in the fourth measure. The fifth measure begins with a repeat sign and the instruction "1st." The music concludes with a final measure ending in a double bar line.

THE LORING POLKA.

79

Musical score for "The Loring Polka" featuring four staves of music. The first staff ends with a fermata over the third note of a measure, followed by a bassoon part with a dynamic instruction "Fine." The second staff begins with a bassoon part. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a treble clef and a key signature of one sharp, and concludes with a dynamic instruction "D. C."

HAPPY COON.

G. C. D.

Musical score for "Happy Coon" featuring two staves of music. The first staff consists of eighth-note patterns. The second staff consists of sixteenth-note patterns.

HAPPY COON. (Concluded).



HARMONY FOR BANJO.



MAUD SCHOTTISCHE.

G. C. D. 81

The musical score consists of five staves of music for guitar or similar instrument. The notation is in common time, with a key signature of one sharp (F#). The first staff begins with a measure containing a triplet (indicated by a '3' over the first three notes) followed by a single note. The second staff starts with a single note. The third staff begins with a measure containing a triplet (indicated by a '3' over the first three notes) followed by a single note. The fourth staff begins with a measure containing a triplet (indicated by a '3' over the first three notes) followed by a single note. The fifth staff begins with a measure containing a triplet (indicated by a '3' over the first three notes) followed by a single note. The music concludes with a final measure labeled 'Fine.' followed by a measure containing a triplet (indicated by a '3' over the first three notes) followed by a single note. The music is marked with various performance instructions, including '4' over a measure, 'K' over a measure, and '12 pos.' over a measure. The music is written on five staves, each with four lines and a space.

82

MAUD SCHOTTISCHE. (Concluded.)

1st.
2nd.
3rd pos.
5th pos.

5th pos.

Loco.
4

GEORGIE MABLE POLKA.

G. C. D. 83

The musical score consists of four staves of music. The first three staves are for a single instrument, likely a fife or flute, and feature various rhythmic patterns including sixteenth-note chords and eighth-note pairs. The fourth staff is for a second instrument, possibly a drum, indicated by a bass clef and a 'D. C.' (Da Capo) instruction. The music concludes with a 'Fine' at the end of the third staff, followed by a repeat sign and the beginning of the fourth staff.

1st. 3 Fine. 2nd. 3

D. C.

DOBSON'S CLOG HORNPIPE.

G. C. D.

This section of the sheet music contains two staves of music for a clog hornpipe. The notation is similar to the polka, with sixteenth-note chords and eighth-note pairs. The first staff ends with a repeat sign and a '3' above it, indicating a return to the beginning of the section.

DOBSON'S CLOG HORNPIPE. (Concluded.)

Sheet music for Dobson's Clog Hornpipe, concluding section. The music is in G major and common time. It consists of three staves of sixteenth-note patterns. Fingerings are indicated above the notes:

- Staff 1: 0 3 2 1 (4th pos.)
- Staff 2: Loco. 2 0 . 1 3 4 > 0 (7th pos.)
- Staff 3: 3 1 2 (6th pos.)

GILES' FAVORITE.

Sheet music for Giles' Favorite. The music is in G major and common time. It consists of two staves of sixteenth-note patterns. Fingerings are indicated above the notes:

- Staff 1: 3 3 3 3 3 3
- Staff 2: 3rd pos. 1

COON'S DELIGHT.

By G. C. DOBSON. 1875

85

To my Brother Charley.



POLKA No. 2.



THE FREDERIC GRAND MARCH.

Composed and Arranged for Banjo, by G. C. DORSON. (TO FRED ORGAN,)

87

The sheet music consists of five staves of banjo tablature. The first four staves are in common time (indicated by a '4') and the fifth staff is in 2/4 time (indicated by a '2'). The key signature is A major (two sharps). The notation includes various banjo techniques such as slurs, grace notes, and specific left-hand positions indicated by numbers (e.g., '3', '5th pos. Barre. 3'). The music concludes with a 'FINE.' at the end of the fourth staff. The fifth staff begins with a repeat sign and continues the melody.

THE FREDERIC GRAND MARCH. (Continued.)

A musical score for 'The Frederic Grand March' consisting of five staves of music. The key signature is two sharps, and the time signature varies between common time and 3/4.

- Staff 1:** Shows a melodic line with eighth and sixteenth notes. Measure 3 includes a grace note above the first note of the measure.
- Staff 2:** Shows a melodic line with eighth and sixteenth notes. Measure 3 includes a grace note above the first note of the measure.
- Staff 3:** Labeled '1st Time.' It shows a melodic line with eighth and sixteenth notes. Measure 3 includes a grace note above the first note of the measure.
- Staff 4:** Labeled '2d Time.' It shows a melodic line with eighth and sixteenth notes. Measure 3 includes a grace note above the first note of the measure.
- Staff 5:** Labeled '2d pos. Barre.' It shows a melodic line with eighth and sixteenth notes. Measure 3 includes a grace note above the first note of the measure.

The score concludes with a final section labeled '10th pos.' which consists of two measures of music.

THE FREDERIC GRAND MARCH. (Concluded.)

89

D.C.



POLKA No. 1.



FINE.

D.C.



GEORGIE POLKA.

G. A. D.



MONEY MUSK.

91



FINE.



D.C.



Words by GEO. COOPER. } POOR LITTLE LOST ONE. { Arranged for Banjo for
 Music by VIOLETTA. SONG AND CHORUS. this work, by the Author.

The musical score consists of three staves of music. The top staff is a banjo tablature staff with a treble clef, a key signature of two sharps, and a time signature of 6 over 8. The middle staff is a standard musical staff with a treble clef, a key signature of two sharps, and a time signature of 6 over 8. The bottom staff is another standard musical staff with a treble clef, a key signature of two sharps, and a time signature of 6 over 8. The lyrics are written below the middle staff:

1. Moth - er, dear moth - er, I'm sigh - ing for you,— None were so lov - ing, so
 2. Moth - er, dear moth - er, in dreams you are near, Fond - ly your kiss - es then

POOR LITTLE LOST ONE. (Continued.)

93

gen - tle and true; Here a - mong strangers I'm weeping in vain,
lin - ger to cheer; But when the day - light is dawning, I weep;

Long-ing to rest in your sweet arms a- gain;
Still for your com-ing my lone watch I keep;

Oh, could you clasp your lost
Fold - ing my hands then in

POOR LITTLE LOST ONE. (Continued.)

darling once more! Oh, would kind hands but your dear one restore!
Helpless and weary, in
pi - ty I pray, Asking a blessing up - on you each day:
Who will protect me while

sor - row I roam, Poor lit - tle lost one, so far, far from home.
sad . ly I roam? Poor lit - tle lost one, so far, far from home.

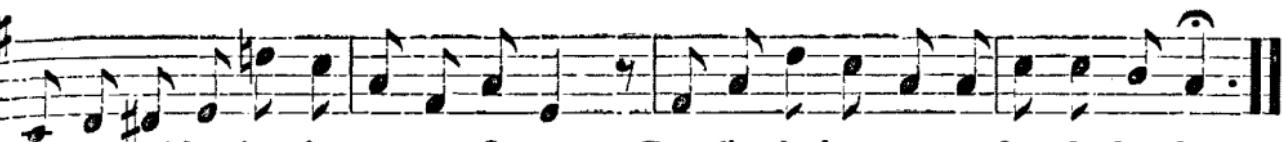
CHORUS.

POOR LITTLE LOST ONE. (Concluded.)

95



Torn from your arms a - mid strangers to dwell, Kept from my home that I've loved long and well,



Helpless and hopeless, in sorrow I roam, Poor lit- tle lost one, so far, far from home.



THE STRINGS OF THE BANJO.



EXERCISE ON THE OPEN STRING.

3 0 2 0 5 0 2 0 3 0 2 0 5 0 1 3

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

THE MAJOR SCALE IN E.

E #F #G A B #C #D E #D #G B A #G #F E B #C #D

EXERCISE NO. 1.

CHORD OF E. OF A. OF B. OF E.

0 0 0 1 0 0 1 0 0 0 0 0

0 0 0 2 0 0 2 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

EXERCISE NO. 2.

3 2 1 6 2 1 STRINGS.
3 4 6 FINGER & FRET, OR OPEN STRING.

3 2 1 6 2 1 3 2 1 5

3 4 6 2 1 0 3 2 1 5

3 2 1 6 2 1 3 2 1 5

EXERCISE NO. 3.

C

98



EXERCISE 4.

Chord of A.

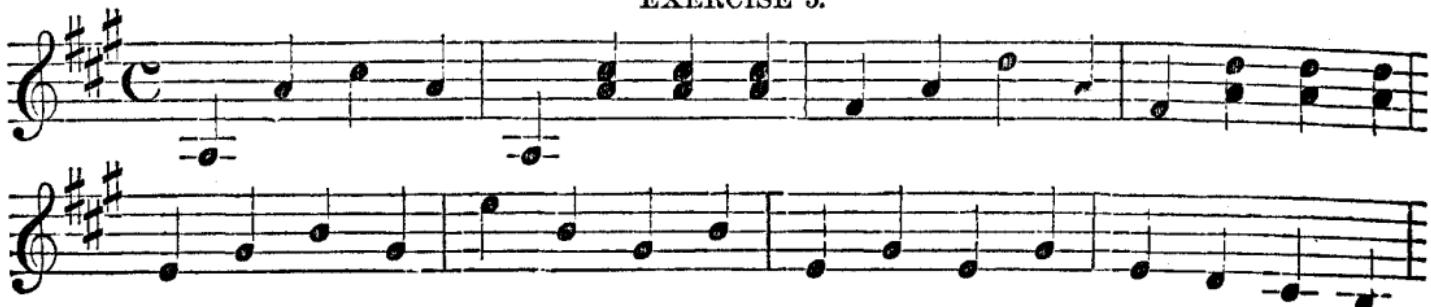
of D.

of E.

of A.



EXERCISE 5.





EXERCISE 6.



100



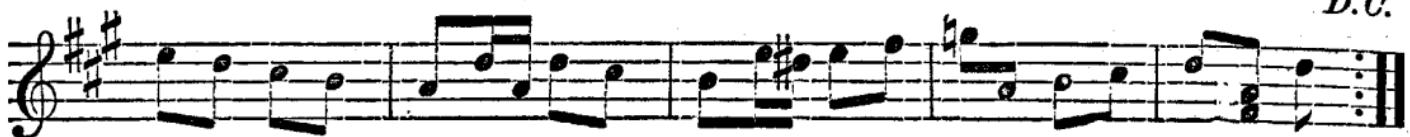
IDEAL POLKA.



Fine.



D.C.



THE MARRIAGE BELLS. (OLIVETTE.)



NEW TRICK SOLO.

TUNE 4th. D. B.

F.

1 mo.

2 mo.

Fine.

From §§ with second ending.

D.C.

2nd. Pos.

BESSIE SCHOTTISCHE.

G. C. D.

A musical score for a single instrument, likely a piano, consisting of four staves of music. The music is in common time (indicated by '2' over '4') and uses a treble clef. The key signature changes between staves, starting in G major (no sharps or flats), moving to F# major (one sharp), then to E major (two sharps), and finally to D major (one sharp). The score includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like dashes and dots below the notes. The first three staves conclude with a 'FINE' ending, while the fourth staff concludes with a 'D. C.' (Da Capo) ending, which loops back to the beginning of the piece.

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