EDITION PARTEE.

American Conservatory

BANJO METHOD

—BY—

CLARENCE L. PARTEE.

CONTAINING ALSO

Arrangements and Exercises

—BY—

CHARLES H. PARTEE.

NEW YORK:

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PUBLISHERS.

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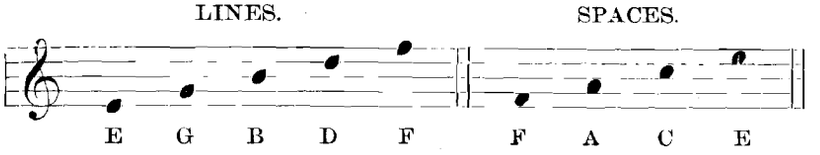
PREFACE.

The phenomenal success attained by the author's compositions and arrangements for the Banjo and the favor with which his writings upon Banjo playing in *The Cadenza* have been received, together with the evident need of a progressive and practical instruction book, are the causes which have induced him to publish this work. No apologies or excuses, therefore, are offered for its appearance on the market; it is believed that its merit and usefulness will at once be recognized by teachers and students. The AMERICAN CONSERVATORY BANJO METHOD is designed as a standard work, principally for use by teachers, and has been adapted to the needs of beginners especially The scales, chords, etc., are given in the sixteen principal keys in the first part of the work, but are arranged in the simplest form; the more difficult chords in positions are then gradually introduced in the pieces following. The author's experience in teaching, of fifteen years, has proven this method the best. Much depends upon the teacher, and in this work some license has been allowed the teacher, in order that his or her judgment may be used to intersperse other exercises, sheet music, etc., as necessary. The fingering given for both hands is the recognized standard, and may be relied on as correct. The degree of difficulty of the music progresses gradually, and in the latter part of the book the original compositions by the author, and the classical arrangements and scale exercises contributed by MR. CHAS. H. PARTEE, giving his original system of fingering in positions, furnish much not contained in any other work, and which will doubtless prove interesting to the more advanced pupils and their teachers. No instruction book is complete in itself, therefore it is advised that students using the CONSERVATORY METHOD procure also a copy of *Practical Hints on Modern Banjo Playing* to be used in connection with it. I have endeavored to present a short, concise, progressive and practical method, containing sufficient standard material to guide a pupil from the rudiments of music to advanced studies. If the method is accepted by the musical public as meeting those requirements, my object will have been accomplished.

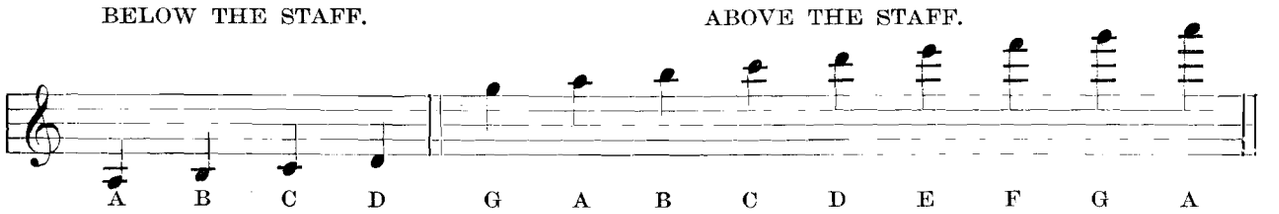
CLARENCE L. PARTEE.

ELEMENTARY.

Musical sounds are represented on paper by characters called notes, which are written on and between a series of five lines called the staff. The notes are named after the first seven letters of the alphabet, viz.: A, B, C, D, E, F, G. After reaching G if it is desired to go higher, begin on A again, and repeat the seven letters, thus producing the same notes an octave higher. The same letters are used the third time in banjo music when a greater range becomes necessary, thus completing three octaves and the full compass of the instrument. The staff is composed of five lines and four spaces; said lines and spaces are counted from one upwards, beginning with the bottom line or space as one. The notes occuring on the staff are named as follows:

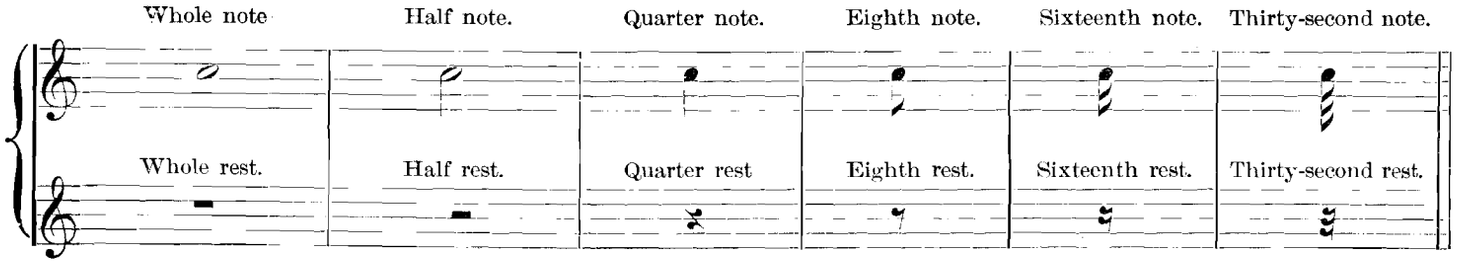


When the lines of the staff are not sufficient to express all the sounds desired, short lines, called "Ledger Lines" are added above and below the staff as needed, thus:

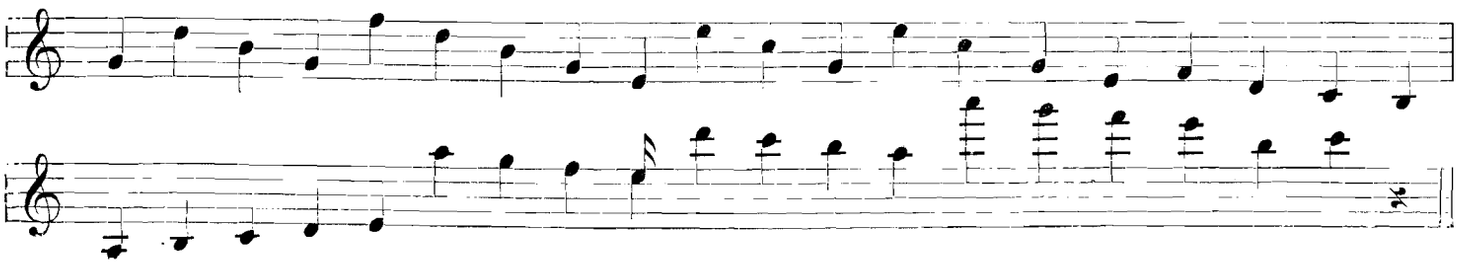


All the notes that can be played on the banjo will be found in the example, "Diagram of the Fingerboard." The Clef is a sign used to establish the names of the notes. The Treble or G Clef, thus: 𝄞 is the only one used in banjo music.

The Notes and Their Corresponding Rests.



Exercise in Reading the Notes.



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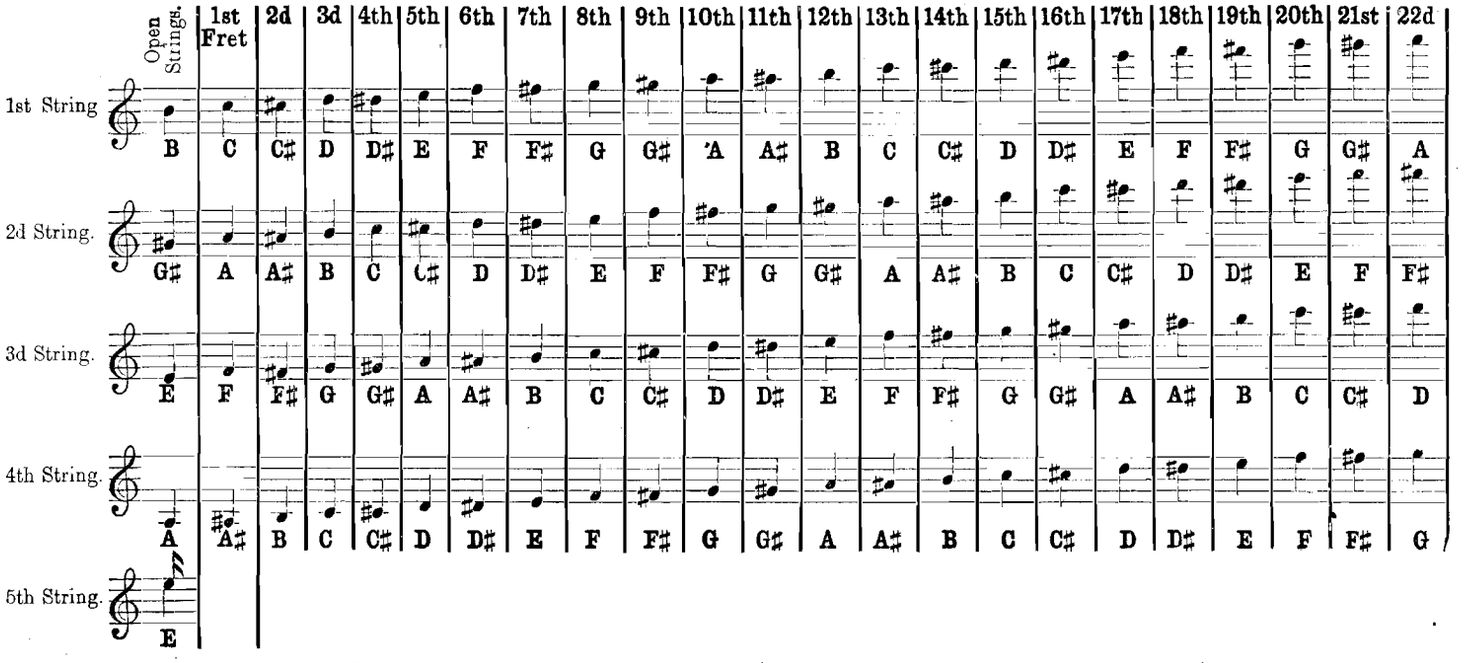
SHARPS AND FLATS.

An interval in music is the distance from any note or sound to a lower or higher one. The smallest interval is a half tone, which is represented by one fret on the banjo. A sharp ♯ placed before a note raises it a half tone (one fret); a flat ♭ placed before a note lowers it a half tone; a natural ♮ placed before a note previously made sharp or flat restores it to its original position and tone. A double sharp 𝄪 raises a note already made sharp another half tone. A double flat 𝄫 lowers a note already made flat another half tone. Notes made double sharp or flat are restored to their former position of single sharp or flat by the sign ♯♯ when double sharp and ♭♭ when double flat has been used. Sharps and flats placed after the clef are called the signature and show in what key the music is written.* They affect all notes of the same name throughout the piece.

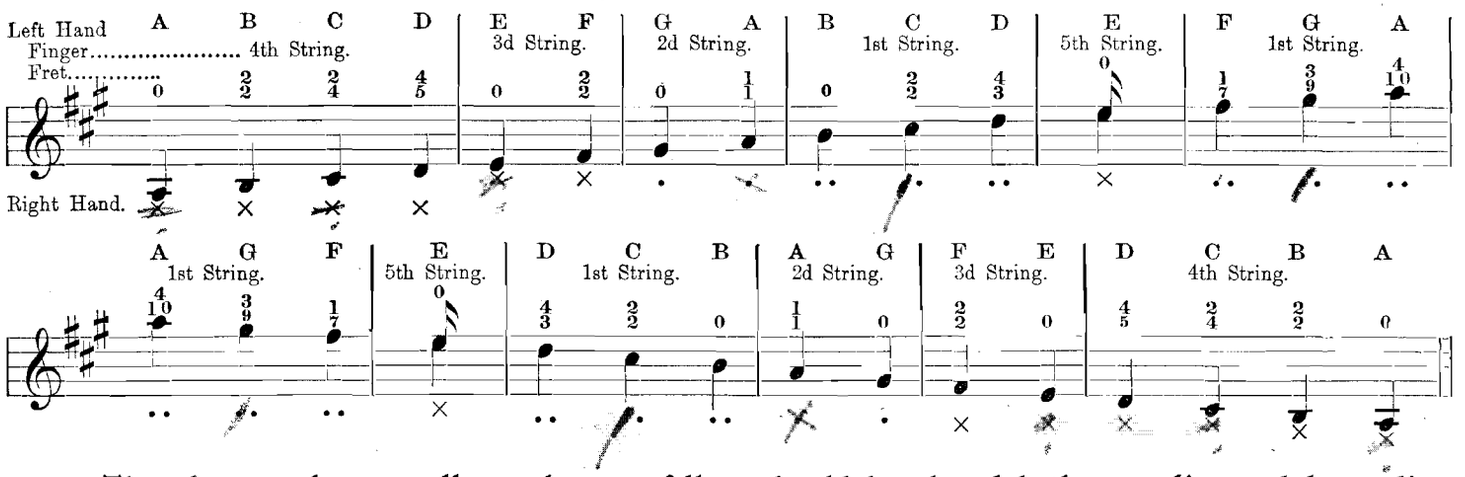
DIAGRAM OF THE BANJO FINGERBOARD (COMPLETE.)

Showing All the Notes on Each String.



Scale in the Key of A Major (Natural Key of the Banjo.)

(Play every F, C and G Sharp.)

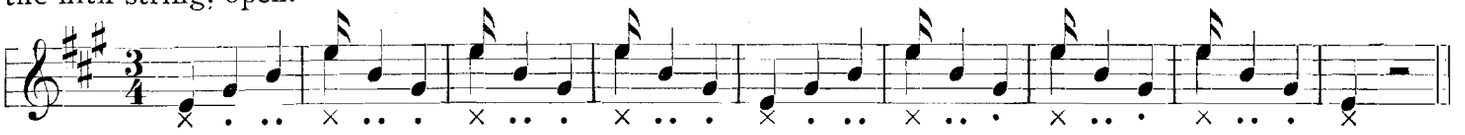


The above scale, as well as others to follow, should be played both ascending and descending as written.

* The teacher should at this point explain verbally and fully to the pupil about the signature of the key of A; why that is the first key taught on the banjo, etc.

Play slowly at first, gradually increasing the speed each time the exercise is repeated.

The flag or double stem as placed on the note in the fourth space signifies it is to be made on the fifth string, open.



HOW TO HOLD THE BANJO.

Sit upright in a straight chair. Rest the rim of the banjo on the right thigh, pressing the upper part lightly against the body with the arm. Support the neck of the banjo between the first finger and thumb of the left hand, curving the fingers so that they can be used in stopping the strings.

LEFT HAND FINGERING.

Figures are used to denote the fingering for the left hand as follows: O, open string; 1, first finger; 2, second finger; 3, third finger; 4, fourth finger.*

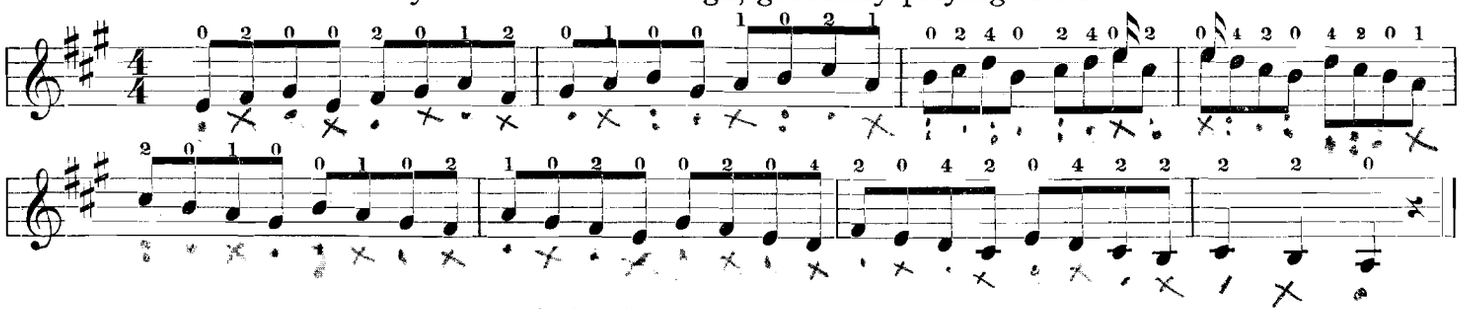
RIGHT HAND FINGERING.

Rest the little finger on the head of the banjo a short distance in advance of the bridge, curving the others so as to reach the strings easily, bringing the thumb an inch or so farther from the bridge than the first finger. The following signs are used to indicate the fingering for the right hand: x for the thumb; . for the first finger; .. for the second finger, and ... for the third finger.

The third finger of the right hand is so seldom used that the following rule answers as the best. Always "pick" the first string with the second finger; second string with the first finger, and the remaining three with the thumb, *unless marked otherwise.* Explanations of necessary changes in right hand fingering will follow in the proper places.

FINGER EXERCISE FOR BOTH HANDS.

Play several times through, gradually playing faster.

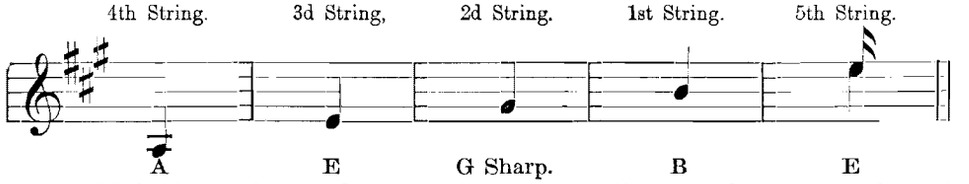


TUNING THE BANJO.

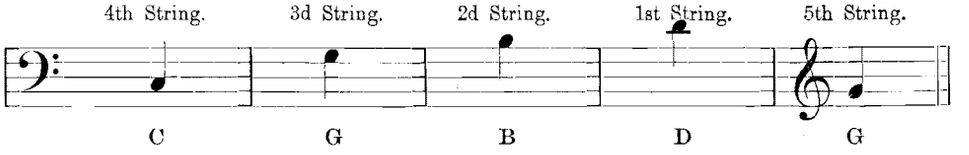
The strings are numbered from one to five, the short string being the fifth. Tune the fourth string to the desired pitch by sounding the correct note on the piano, guitar, etc., or with a pitch-pipe or tuning fork. Place the second finger on the fourth string at the seventh fret and tune the third string in unison; same finger on the third string at the fourth fret and tune the second string in unison; same finger on the second string at the third fret and tune the first string in unison; same finger on the first string at the fifth fret and tune the fifth string in unison. The banjeaurine is tuned a fourth higher than the ordinary banjo, and the piccolo banjo is tuned an octave higher than the ordinary size. To play pieces marked 4th to B, tune the bass string in unison with the first. The strings of the banjo are supposed to be tuned to the notes A, E, G sharp, B, and E as given in the following example; at the present time, however, the instrument is usually tuned a third higher with the bass string to C natural.

* NOTE.—For further details or information regarding fingering, tuning and general method of playing, see *Practical Hints on Modern Banjo Playing* by C. L. Partee, published in book form.

Notation of the Open Strings of the Banjo.



Actual pitch to which the strings of the banjo are usually tuned to play with piano, etc.
Tune to the following notes on the piano or organ:



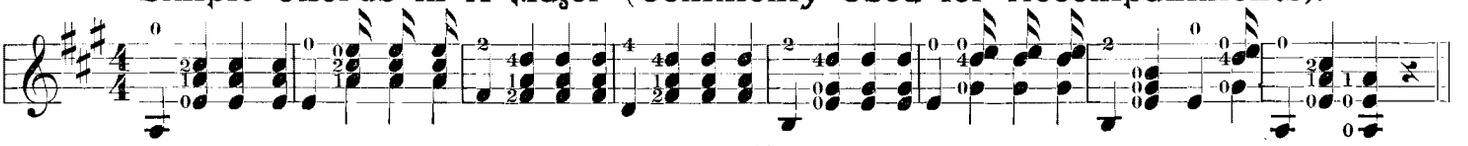
VALUE OF THE NOTES, RESTS, ETC.

The longest sound generally used is a whole note 𝅝 the duration of which is four counts. A half note 𝅗𝅥 is but half the value of a whole note, that is, two counts. The duration of a quarter note ♩ is but one count. Eighth notes ♪ are only half the value of quarter notes, and are played two to each count. Sixteenth notes 𝅘𝅥𝅯 are half the value of eighth notes or four to the count, and thirty-second notes 𝅘𝅥𝅰 are half as long as sixteenths, or eight to the count. The rests are marks of silence and correspond with the notes in value, the duration of a whole rest being four counts, a half rest being two counts, etc. Eighth notes, sixteenths, etc, are usually connected by bars placed across their stems, in groups of two or more. A dot placed after a note or rest increases its value one half.

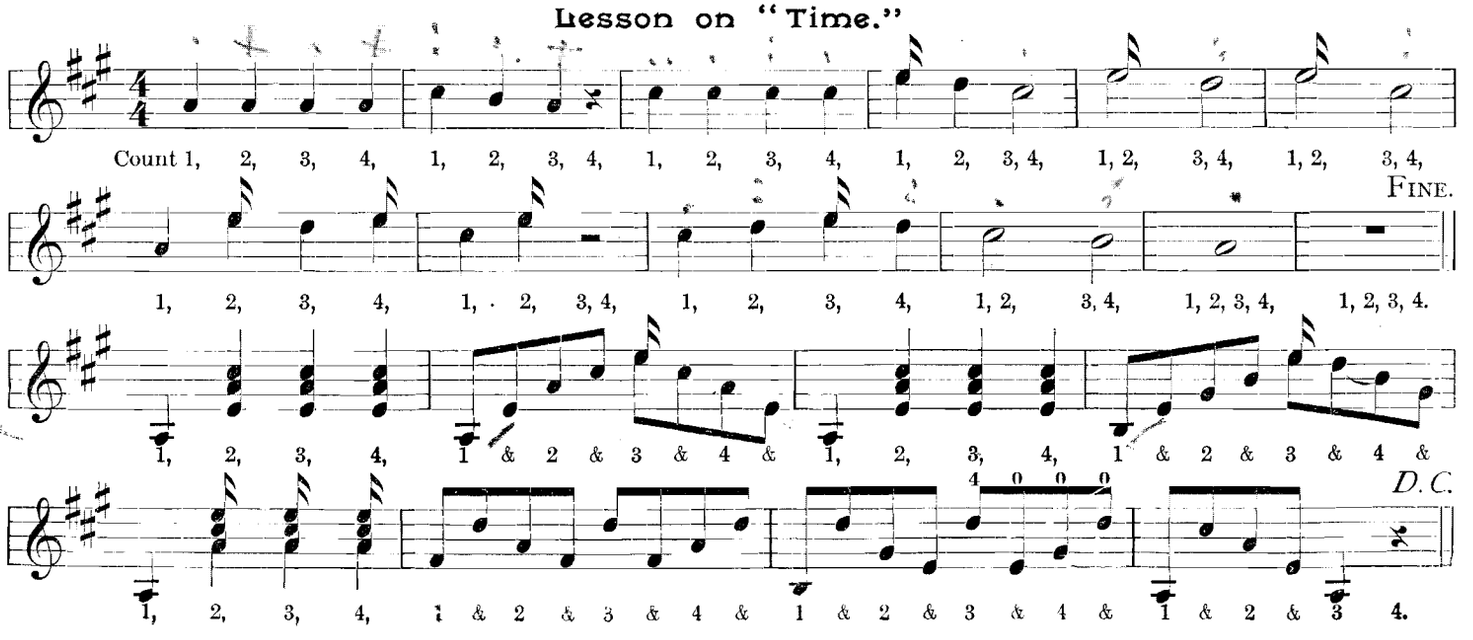
TIME.

Music is divided into portions of equal value by upright lines called bars: 𝄀 The space between two bars is called a measure. In common time, marked thus: 𝄴 or 𝄵 each measure contains the value of four quarter notes. In $\frac{2}{4}$ time each measure contains the value of two quarter notes. In $\frac{3}{8}$ time each measure contains the value of three eighth notes. In $\frac{6}{8}$ time each measure contains the value of six eighth notes. Of the two figures denoting the time, the upper figure denotes the number of counts in each measure, and the lower figure the kind of notes used. In triple time the first count only of each measure is accented. In common time the first and middle counts are accented.

Simple Chords in A Major (Commonly Used for Accompaniments).



Lesson on "Time."



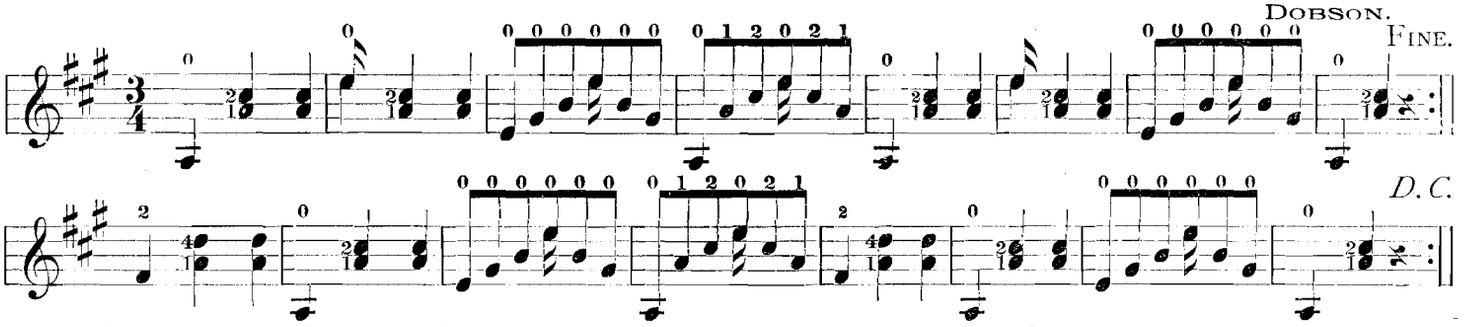
CHARACTERS, ABBREVIATIONS, ETC.

Ordinarily used in music are quite numerous and will therefore be explained in this work just as they occur in the exercises, pieces, etc., instead of attempting to give them all at once, which would confuse the beginner.

Explanation of Characters, Etc., Used in Lesson on "Time."

Double Bars mark the end of each strain or part of a piece. D.C., (*Da Capo*) means, from the beginning. The word *Fine* means the end (Finale or end of the piece). A short curved line ⌣ connecting two notes denotes a "snap." It is executed by picking the first note and producing the second with the left hand by "snapping" the string with the proper finger.

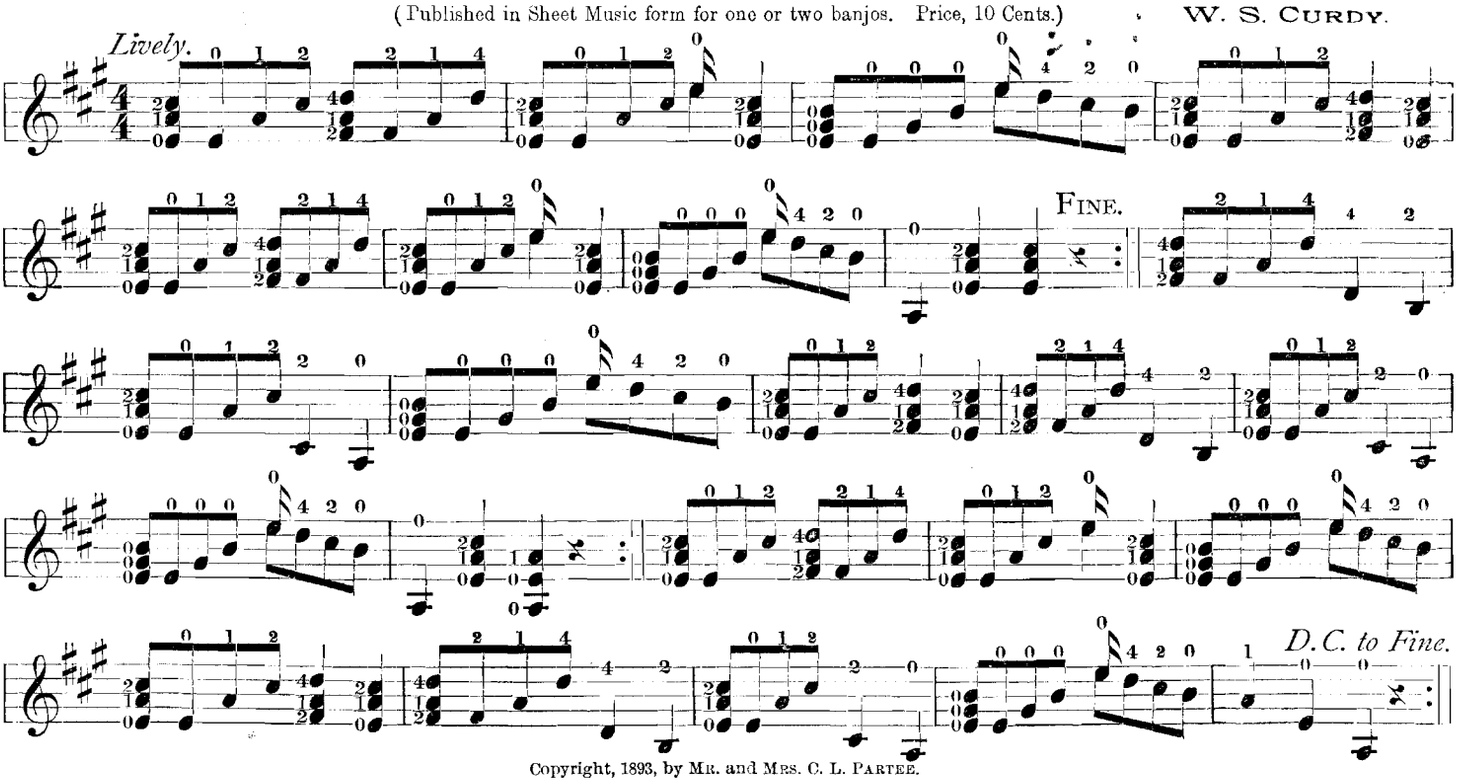
EASY WALTZ.



Dots placed before a double bar signify a repetition of the preceding part or strain.

APRIL SHOWERS SCHOTTISCHE.

(Published in Sheet Music form for one or two banjos. Price, 10 Cents.)



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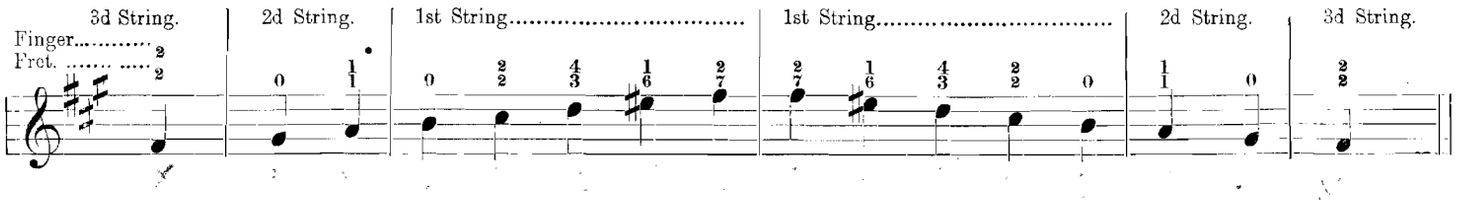
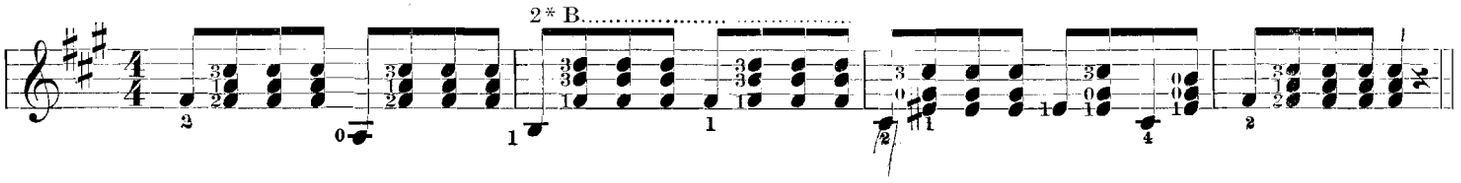
The fingering for right hand has not been marked except on the first two exercises, as there has so far been no change from the rules given on page 5. The fingering for left hand has been given on each selection thus far to familiarize the pupil with the system. From this point the fingering for either hand will not be marked except when changes occur or otherwise considered necessary. It is left to the judgment of the teacher therefore whether to teach the system of "alternate fingering" for the right hand exclusively, or have the pupil use the system only when necessary. The author considers the latter method the best.

Scale in the Key of F♯ Minor (Harmonic).

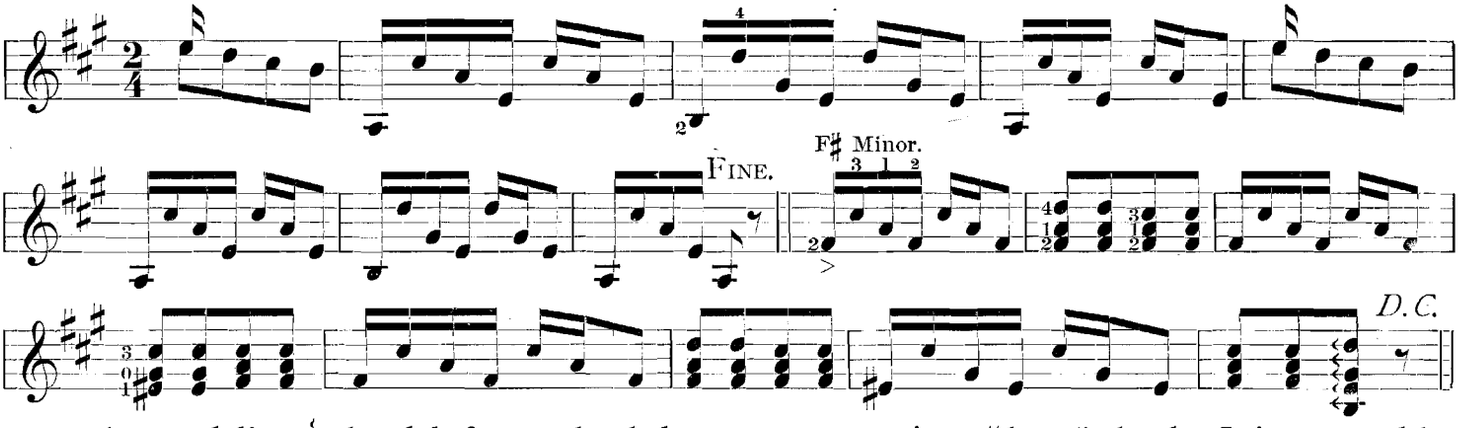
(Relative of A Major.)



Simple Chords in F♯ Minor (Used for Accompaniments, Etc.).



ROOME'S JIG.



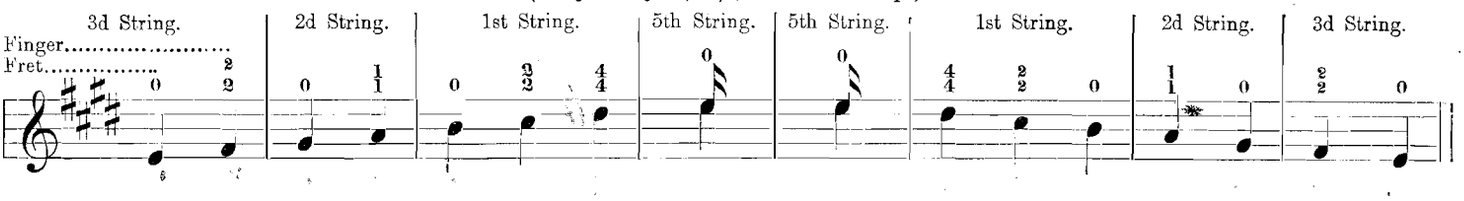
A waved line placed before a chord denotes an arpeggio or "harp" chord. It is executed by striking the notes separately, but rapidly from the lowest to the highest, as if the fingers swept across the strings.

THE BARRE, POSITIONS, ETC.

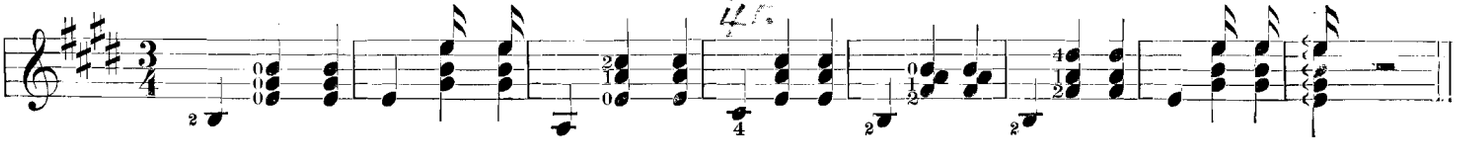
There are as many positions on the fingerboard as there are frets, the positions being numbered from one upwards, according to the fret at which the first finger is placed in beginning the chord or "run" of notes. In taking a position the first finger is placed on one string only, while a barre requires the first finger to be placed across two, three or four strings, as may be necessary. A position is indicated by a figure and an asterisk, thus: 6*. A barre is indicated by the word in full or the letter B, in addition to the other signs, thus: 6*B. A dotted line ..... following same shows how far the position or barre is to be retained.

Scale in the Key of E Major.

(Play every F, C, G and D Sharp.)



Simple Chords in E Major (For Accompaniments, Etc.).

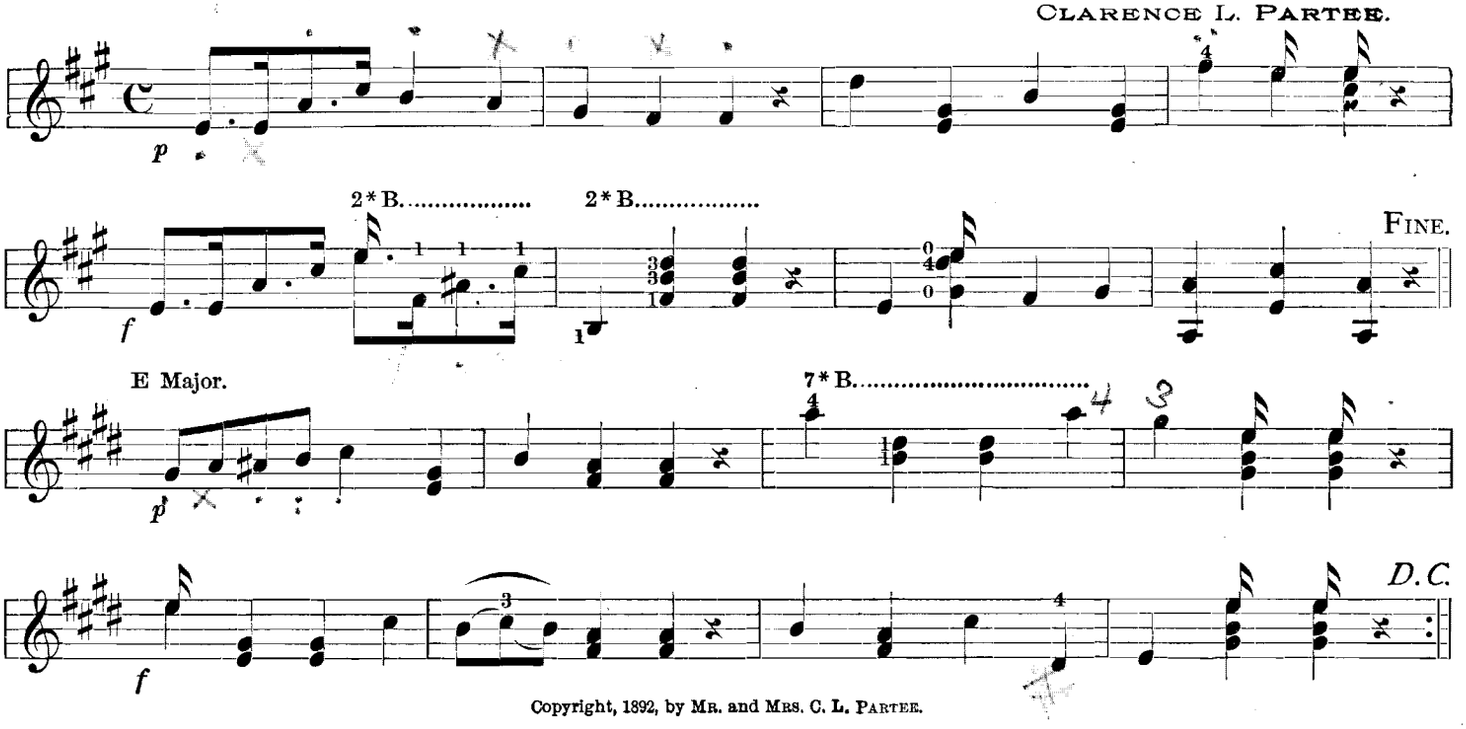


PREMIERE SCHOTTISCHE.

(Published in Sheet Music for one or two banjos. Price, 10 Cents.)

Introducing the "Barre," Triplets, "Slur," "Snap" and "dotted notes."

CLARENCE L. PARTEE.



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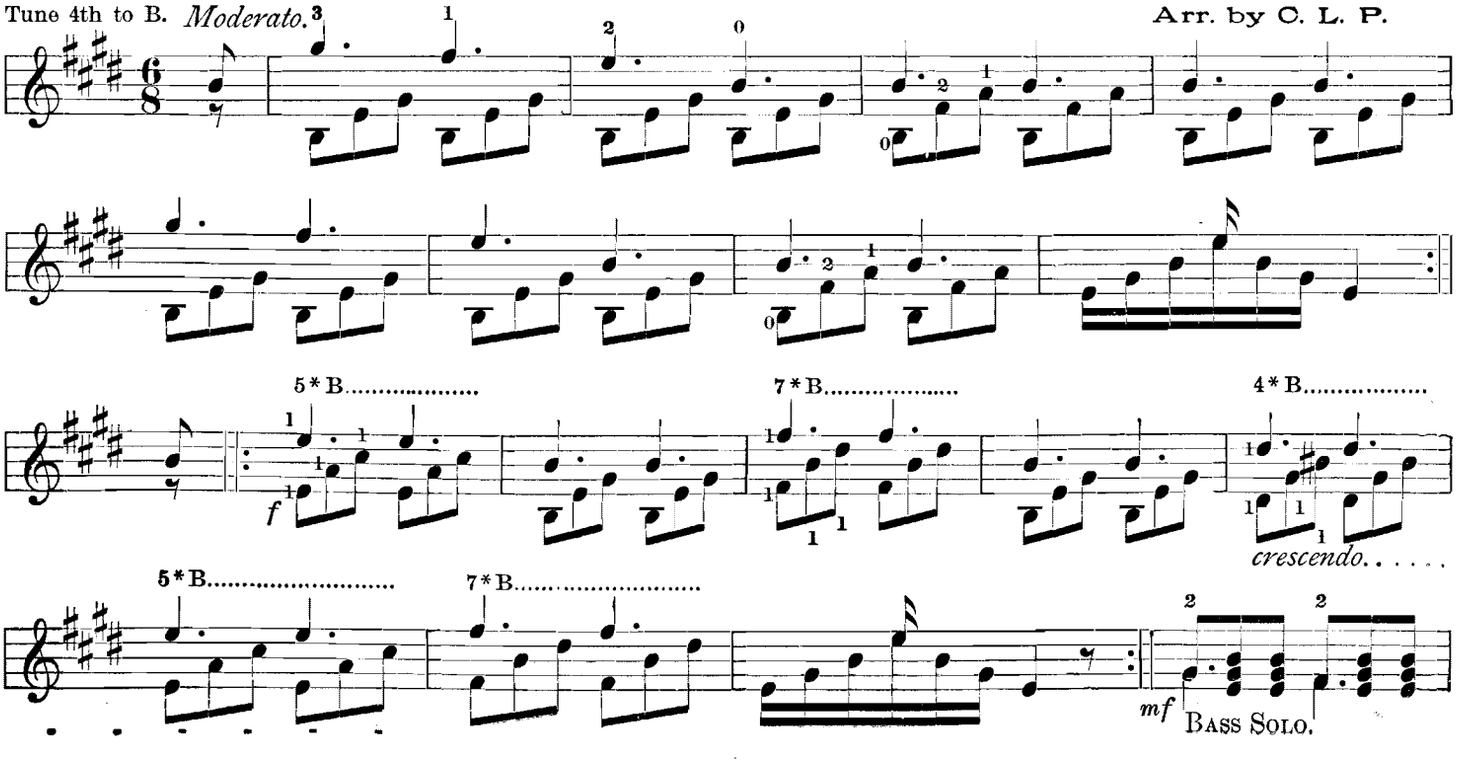
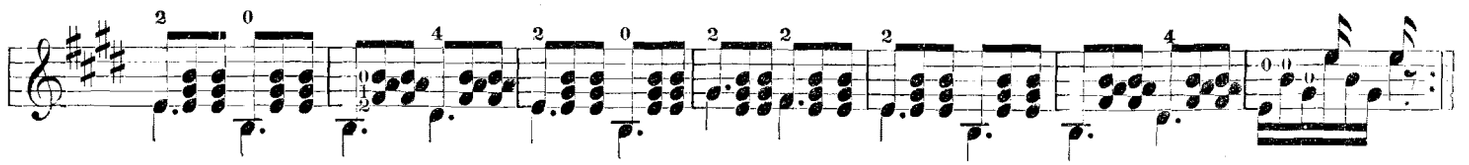
A triplet is a group of three notes played in the time of two notes of the same kind. A short curved line denotes a "slur" or "snap" when connecting two notes. A "slur" is made by picking the first note and making the next by "stopping" the string with a finger of the left hand with sufficient force to sound the note. A "snap" is made by picking the first note and sounding the next with a finger of the left hand; all "barre" chords are made with the first finger at the fret indicated, the other fingers to be used as needed. *p*, *Piano*, means soft; *f*, *Forte*, means loud.

THE SPANISH FANDANGO.

Tune 4th to B. *Moderato.* Arr. by C. L. P.



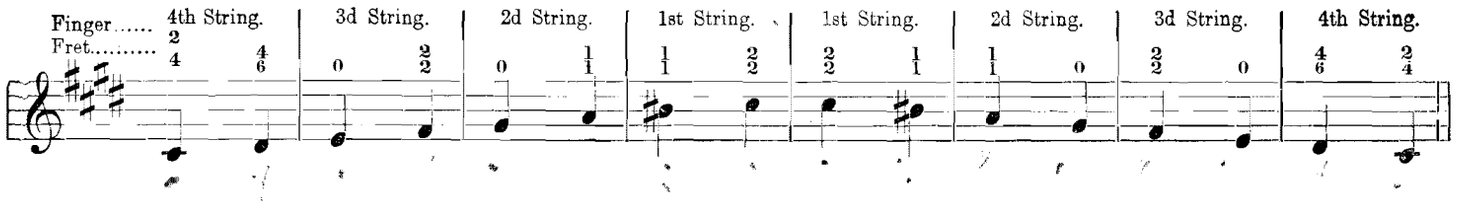


In the above selection the barre chords require the use of the first finger of the left hand only. In the part marked "Bass Solo" all notes with separate stems turned down are to be made on the bass string.

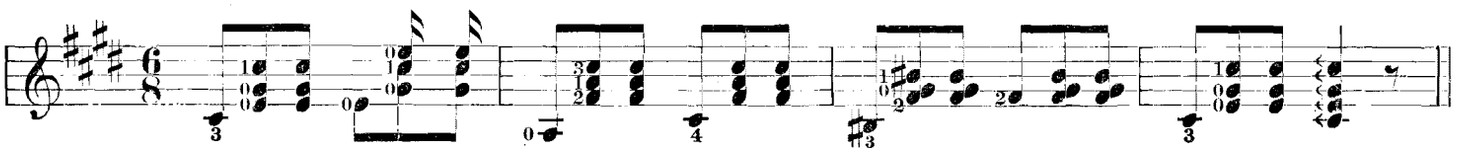
Moderato, moderately fast; *crescendo*, gradually increasing the sound; *mf*, moderately loud.

Scale in the Key of C♯ Minor (Harmonic).

(Relative of E Major.)



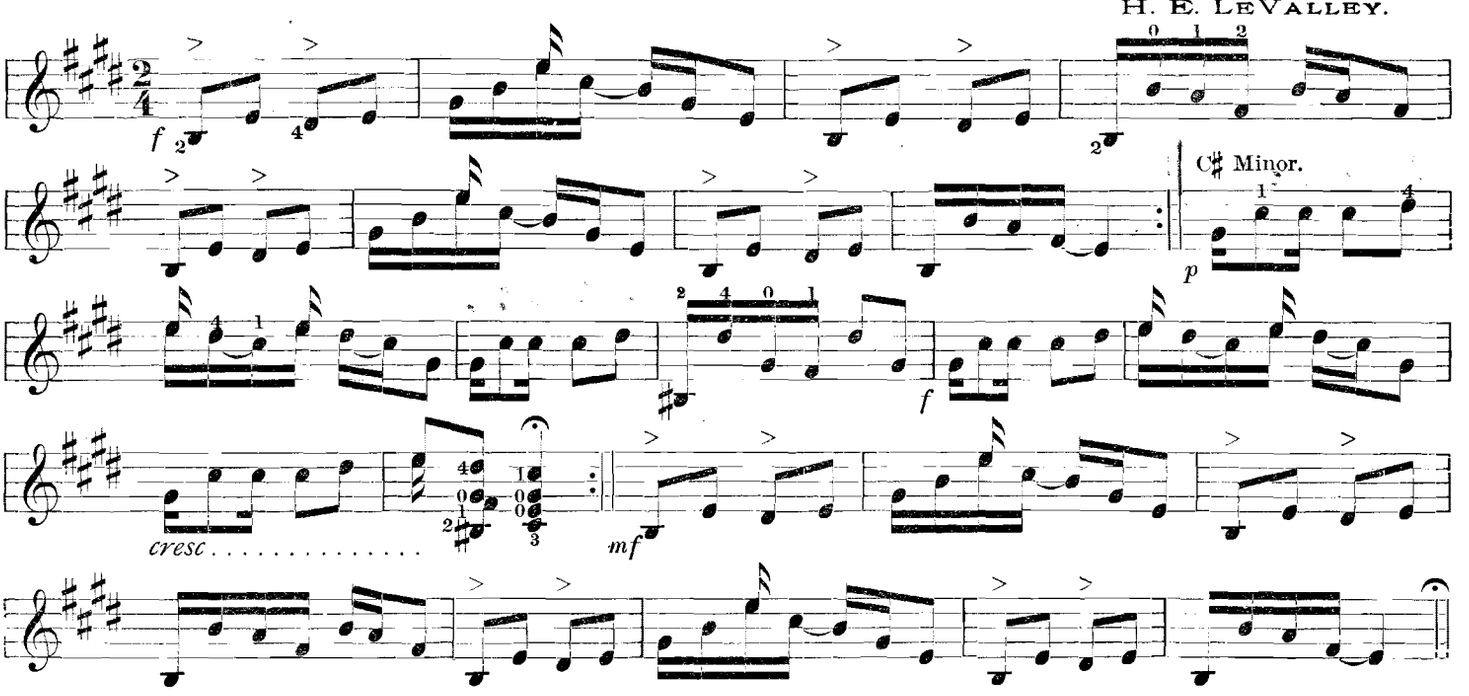
Simple Chords in C♯ Minor (For Accompaniments, Etc.).



RAISE THE DUST.* (A DANCE.)

(Published in Sheet Music for one or two banjos and guitar. Price, 30 Cents.)

H. E. LeVALLEY.



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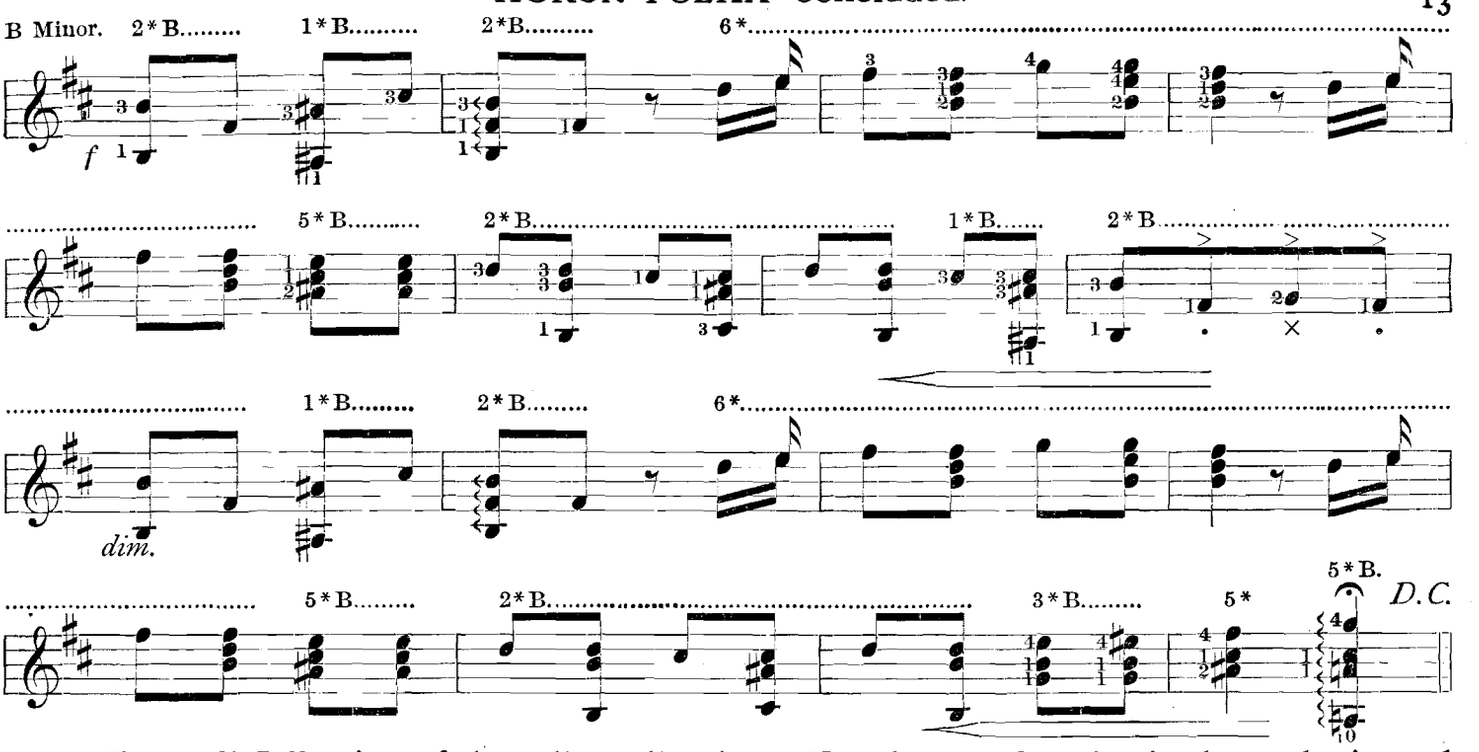
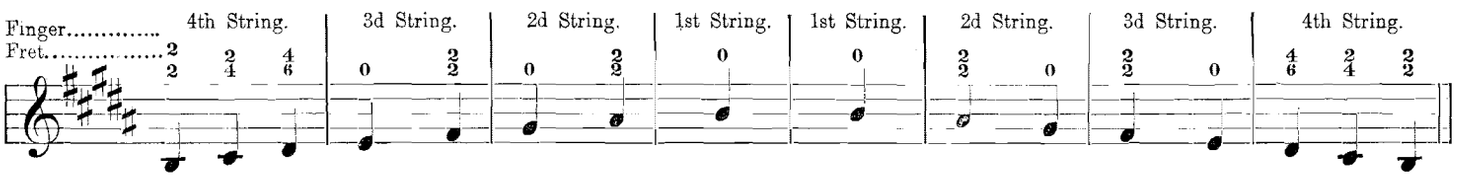
Notes marked thus > are to be accented. That is, played distinctly, made prominent. The sign 𝄐 when placed over a note or rest signifies a pause, the duration of which is left to the performer's judgment. When placed over a double bar it signifies the end of the piece.



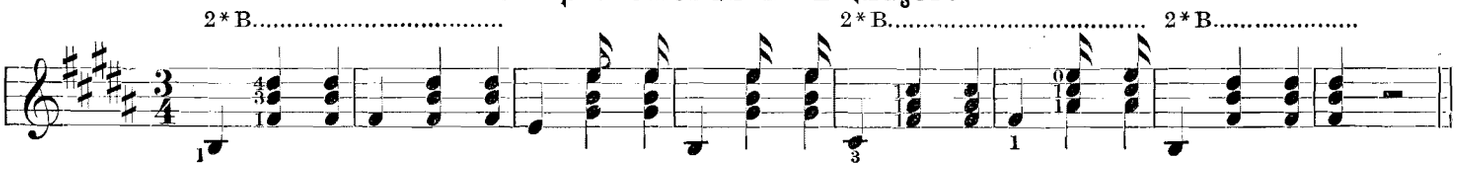
Tempo di Polka, time of the polka, polka time. Use alternate fingering in above selection and others to follow as marked for the right hand. The scales should be practiced both ways; the usual right hand fingering to be used till the pupil has learned the six scales already given, after that alternate fingering may be used. The other scales to be taught in the same manner. Small notes thus, ♫ called *grace* notes, have no value in time and are played very rapidly; what time is consumed in playing them must be taken from the note following.

Scale in the Key of B Major.

(Play every F, C, G, D and A Sharp.)

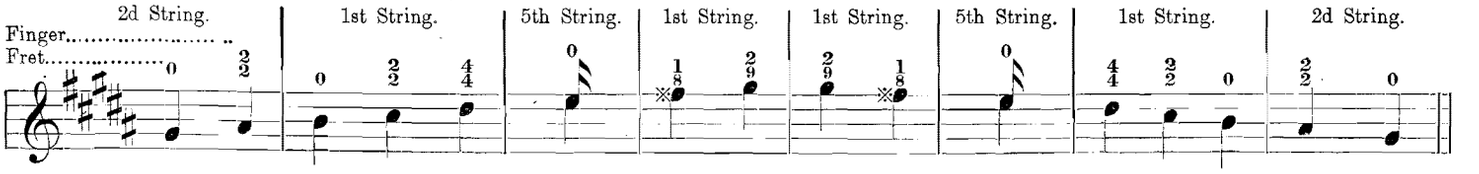


Simple Chords in B Major.

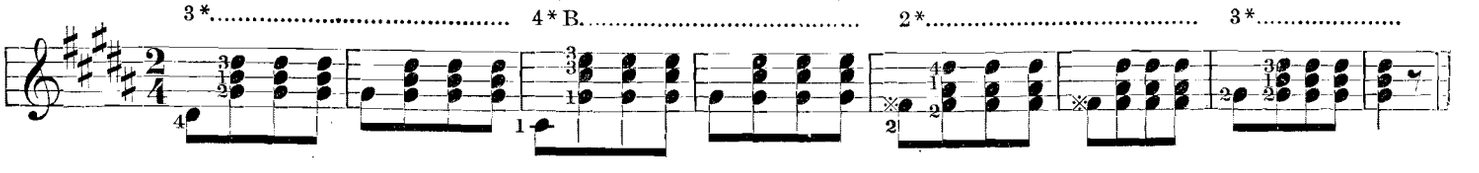


Scale in the Key of G♯ Minor (Harmonic).

(Relative of B Major.)

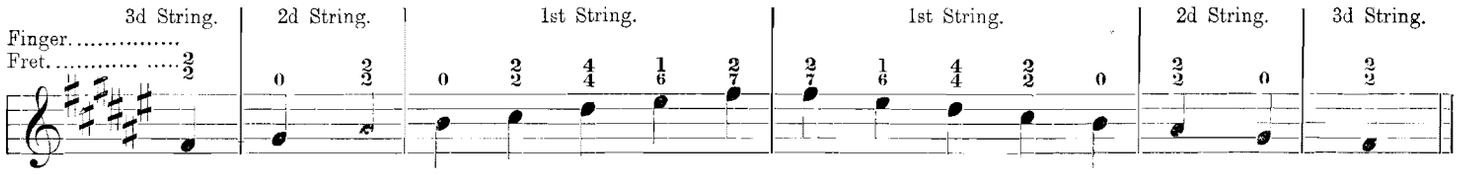


Simple Chords in G♯ Minor.

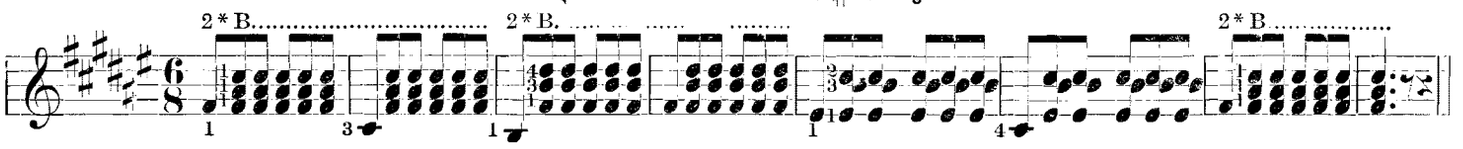


Scale in the Key of F♯ Major.

(Play every F, C, G, D, A and E Sharp.)

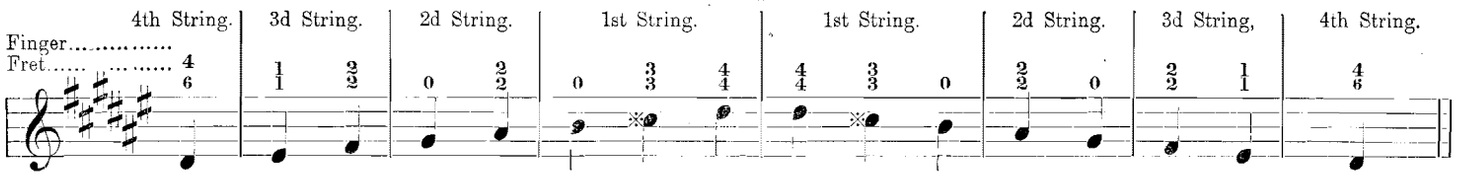


Simple Chords in F♯ Major.

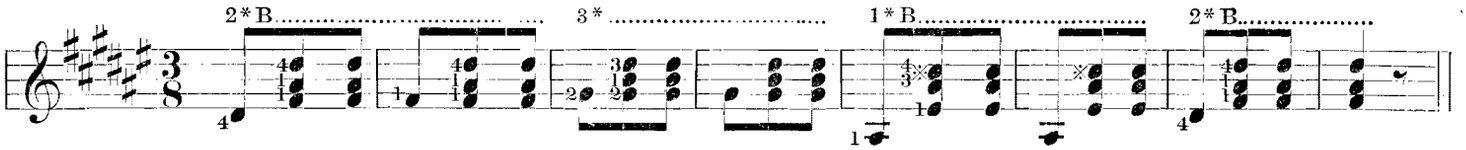


Scale in the Key of D♯ Minor.

(Relative of F♯ Major.)

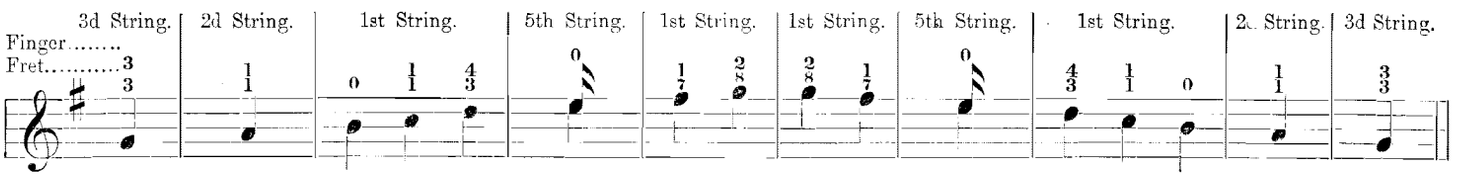


Simple Chords in D♯ Minor.

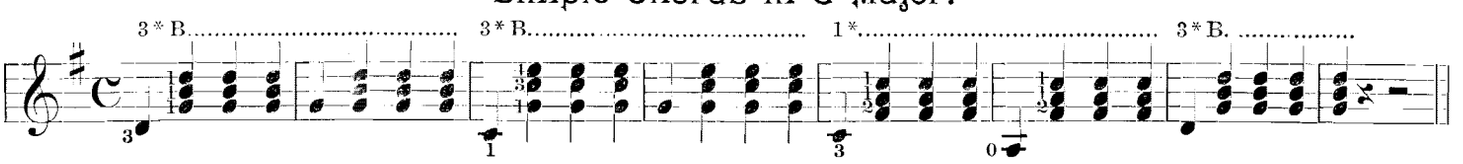


Scale in the Key of G Major.

(Play every F Sharp, other notes Natural.)

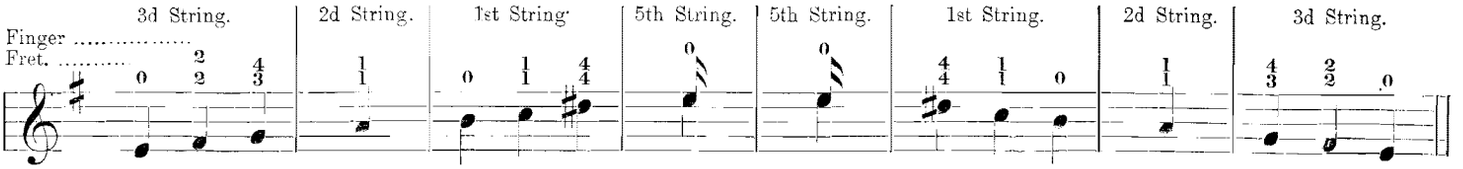


Simple Chords in G Major.

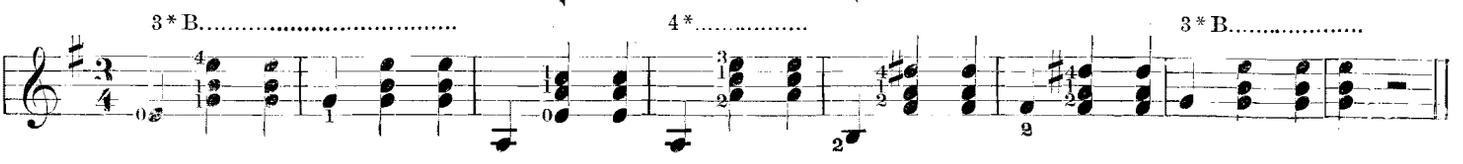


Scale in the Key of E Minor (Harmonie).

(Relative of G Major.)

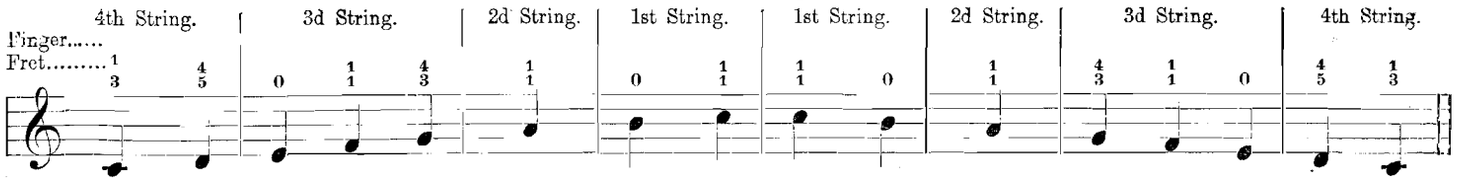


Simple Chords in E Minor.

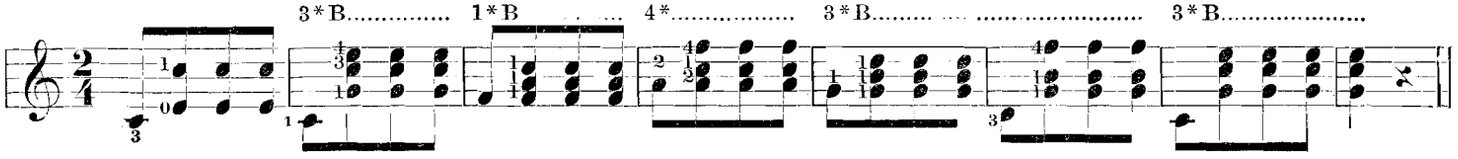


Scale in the Key of C Major.

(Natural Key—No Sharps or Flats.)

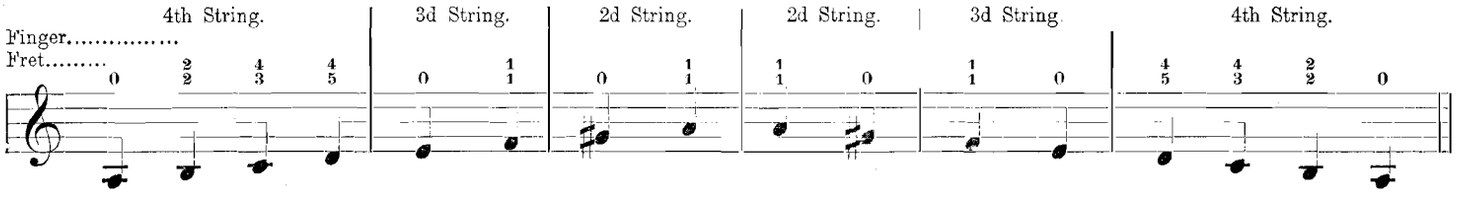


Simple Chords in C Major.

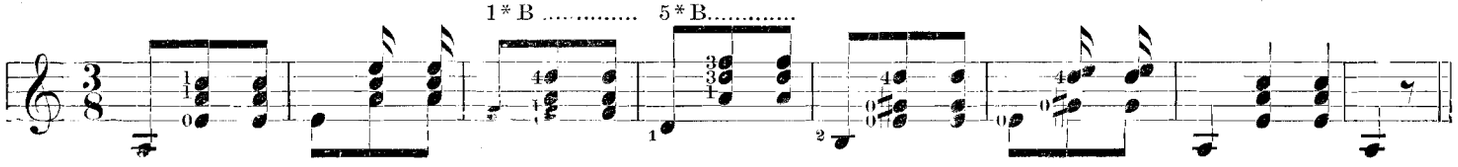


Scale in the Key of A Minor (Harmonic).

(Relative of C Major.)

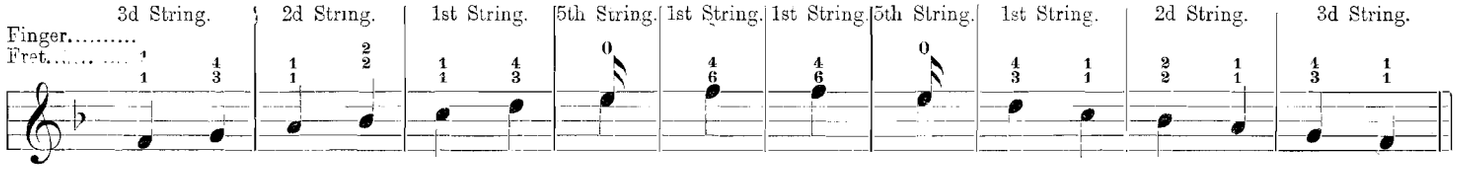


Simple Chords in A Minor.

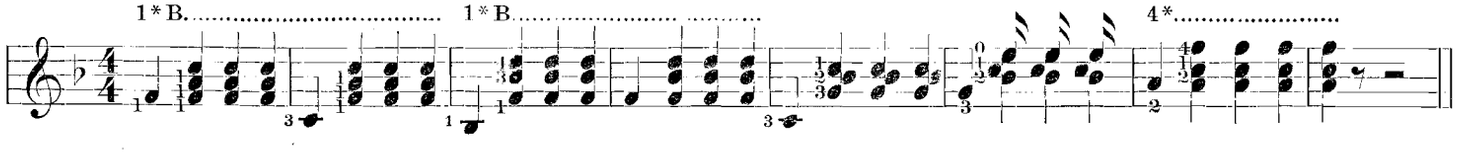


Scale in the Key of F Major.

(Play every B Flat.)

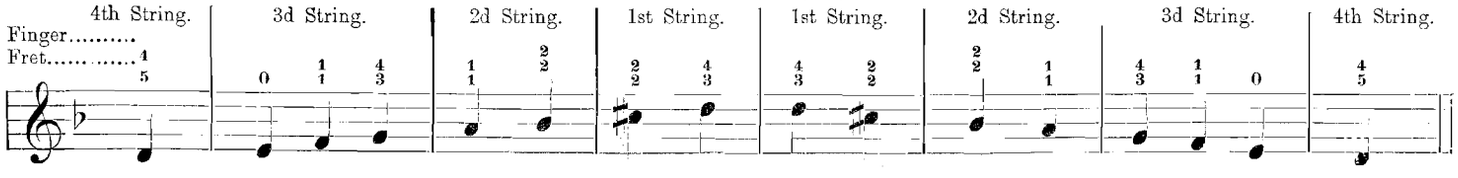


Simple Chords in F Major.

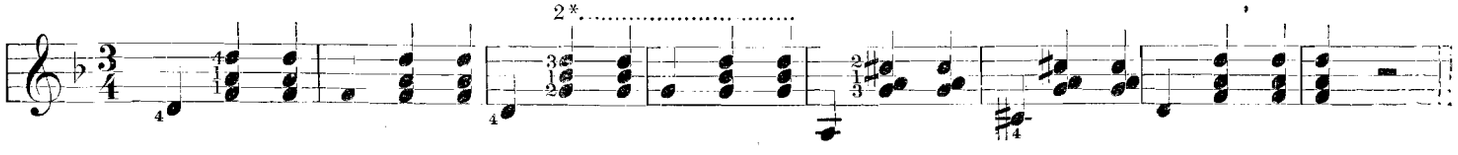


Scale in the Key of D Minor (Harmonic).

(Relative of F Major.)

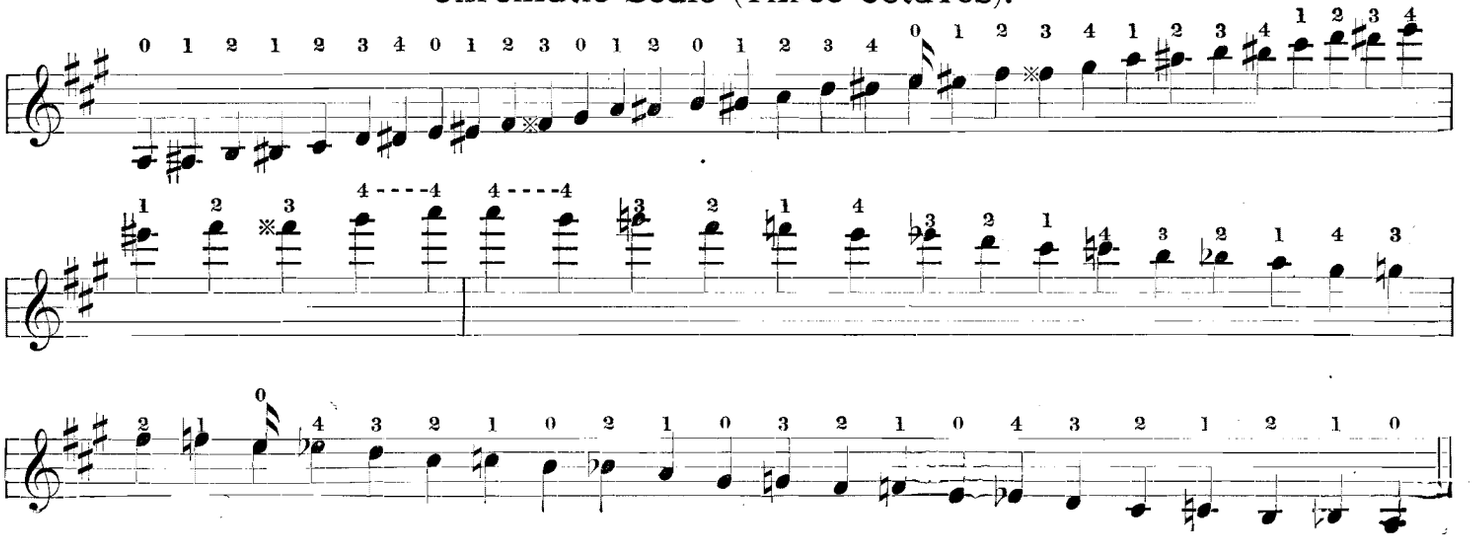


Simple Chords in D Minor.



Scales and chords have now been given in the 16 principal keys mostly used in banjo playing. The other eight keys (four major and four minor) are not given in this work because they are seldom used on the banjo, and are not very suitable for instrumental playing. It is intended to present examples, instruction and music in the 16 keys mentioned, with all necessary explanations and information essential to a thorough knowledge of same. After mastering the contents of this book and carefully reading *Practical Hints on Modern Banjo Playing*, it will be an easy matter for the student to learn (by the use of sheet music) the chords, etc., in the keys not given herein. The chords and scales have been given in the simplest form for the benefit of beginners, and the more difficult chords and positions gradually introduced in the pieces. The author's experience in teaching covering a period of many years, has proven this method to be the best.

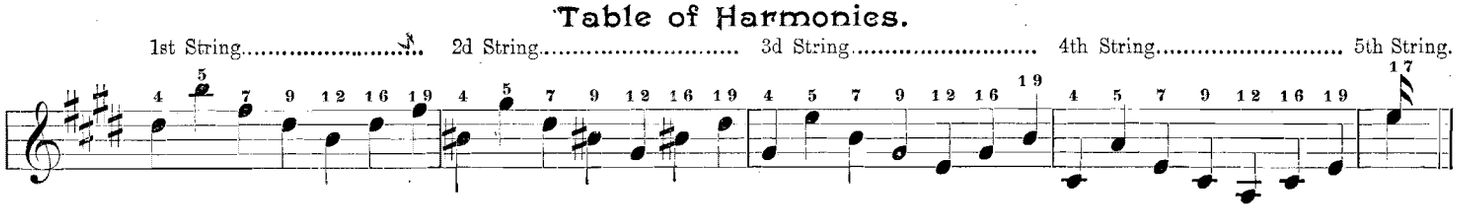
Chromatic Scale (Three Octaves).



HARMONICS.

Harmonics are flute like tones produced by placing a finger of the left hand lightly across one or more strings of the banjo, usually removing the finger as soon as the strings are struck; at the same time the strings should be struck with the fingers of the right hand near the bridge, using considerable force. Harmonics can be made at the 4th, 5th, 7th, 9th, 12th, 16th and 19th frets, and 17th fret on the 5th string. Harmonics made at the 4th, 9th and 16th frets sound two octaves higher than written. The others sound one octave higher than written. Certain harmonics can be made at different frets, as the following table will show:

Table of Harmonics.



THE TREMOLO.

The tremolo movement proper is executed with the first finger of the right hand which oscillates rapidly across the string or strings intended to be struck. It is really a continuous trill, and all sustained notes should be played tremolo; many melodies can be played in this manner while the thumb is used to play an accompaniment upon the strings not otherwise used. The tremolo with accompaniment gives one of the most beautiful effects obtainable on any instrument. Another style of tremolo is done with the second finger, generally used when the melody is written in chords. When playing the tremolo with the first finger the second and third fingers should both rest on the head of the banjo.

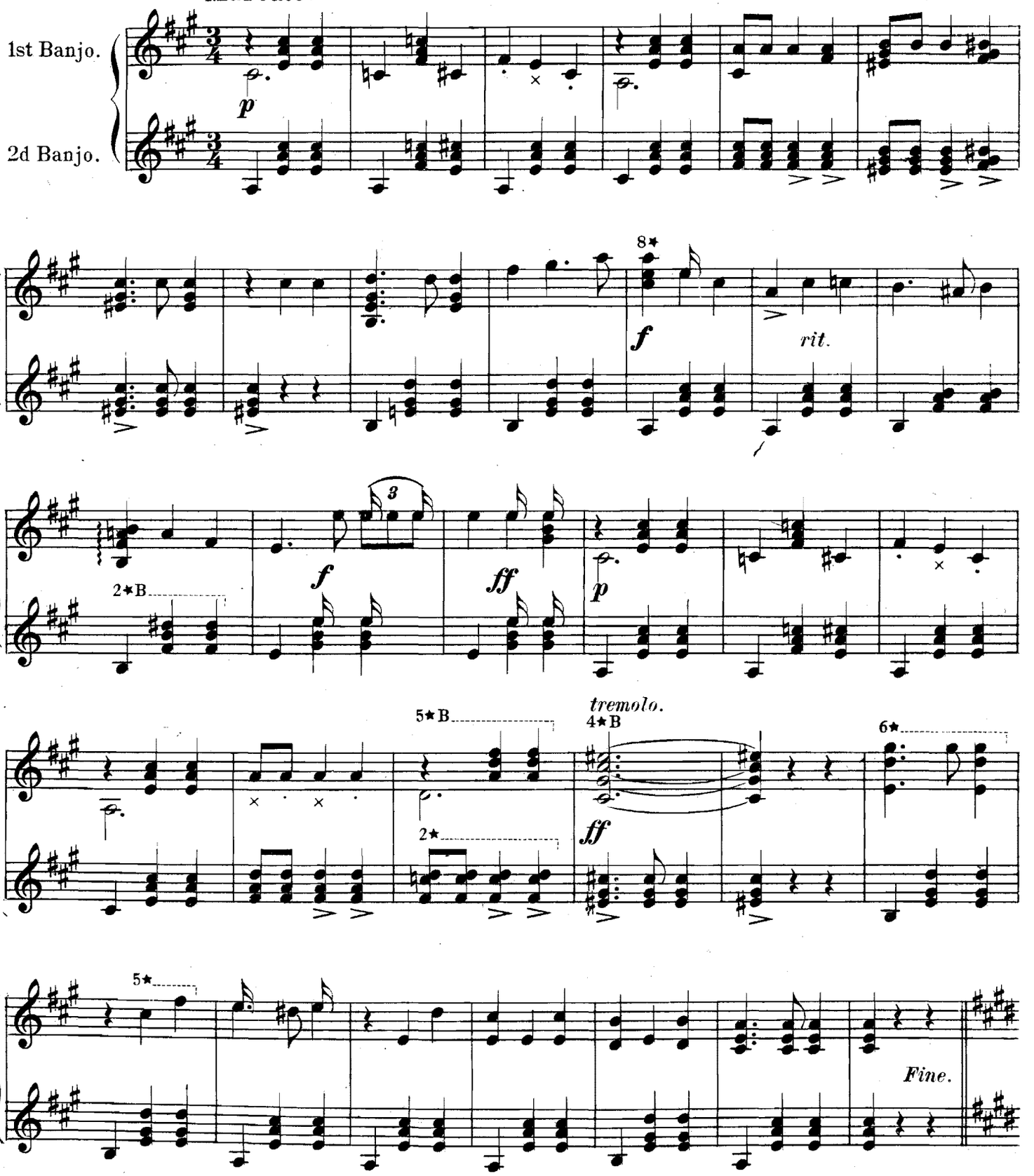
ELODIE WALTZ.

(Published in sheet form, Price 25 cts.)

Solo or Duet.

CLARENCE L. PARTEE.

Marcato.



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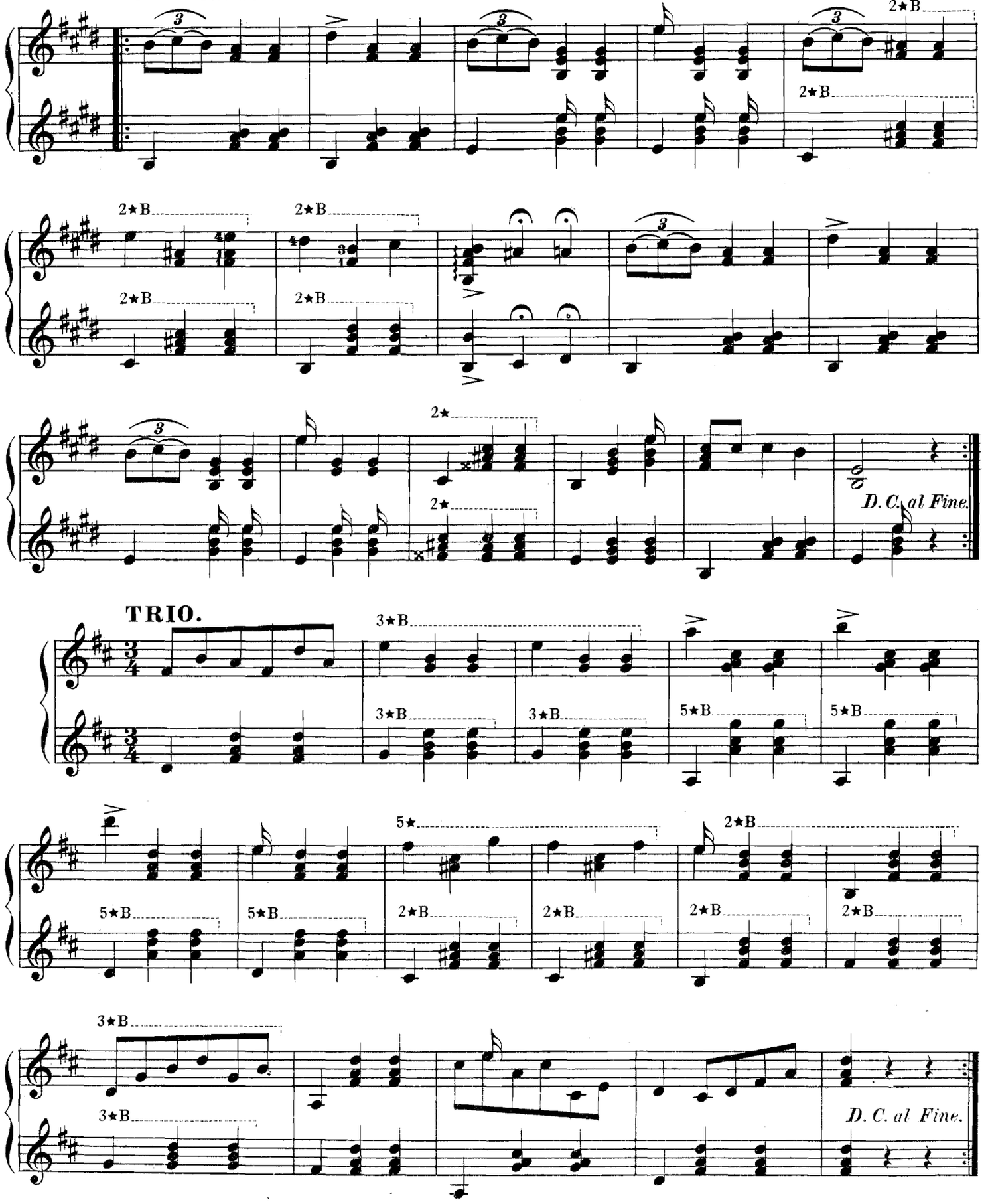
Scherzando.

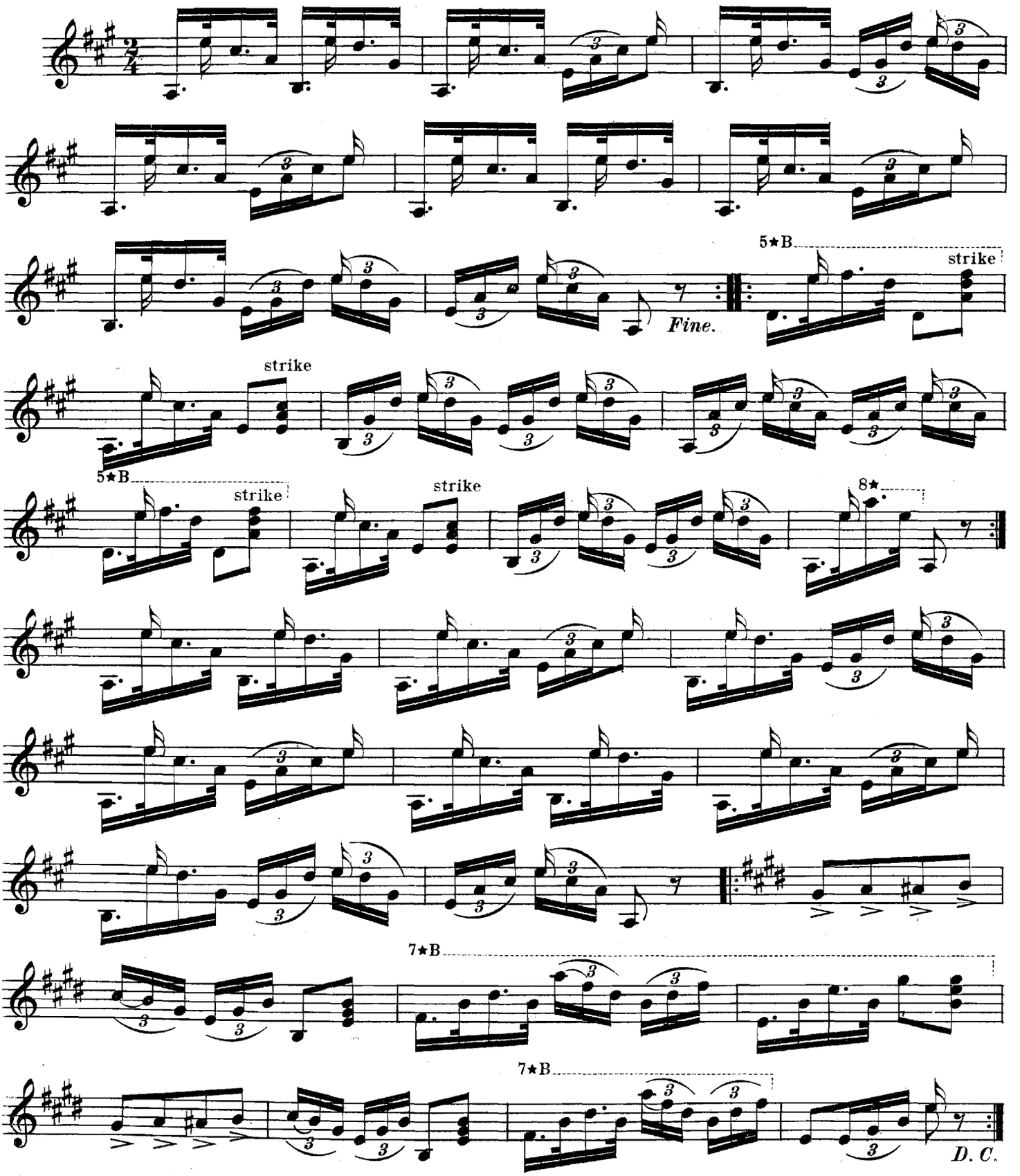


Marcato- marked, accented. *Rit.*- *ritard*- gradually getting slower, ritarding the tempo.
Scherzando- playfully, in a playful manner.

AWAY DOWN SOUTH JIG.

(Published in sheet form for one or two banjos, Price 40 cts.)

CLARENCE L. PARTEE.



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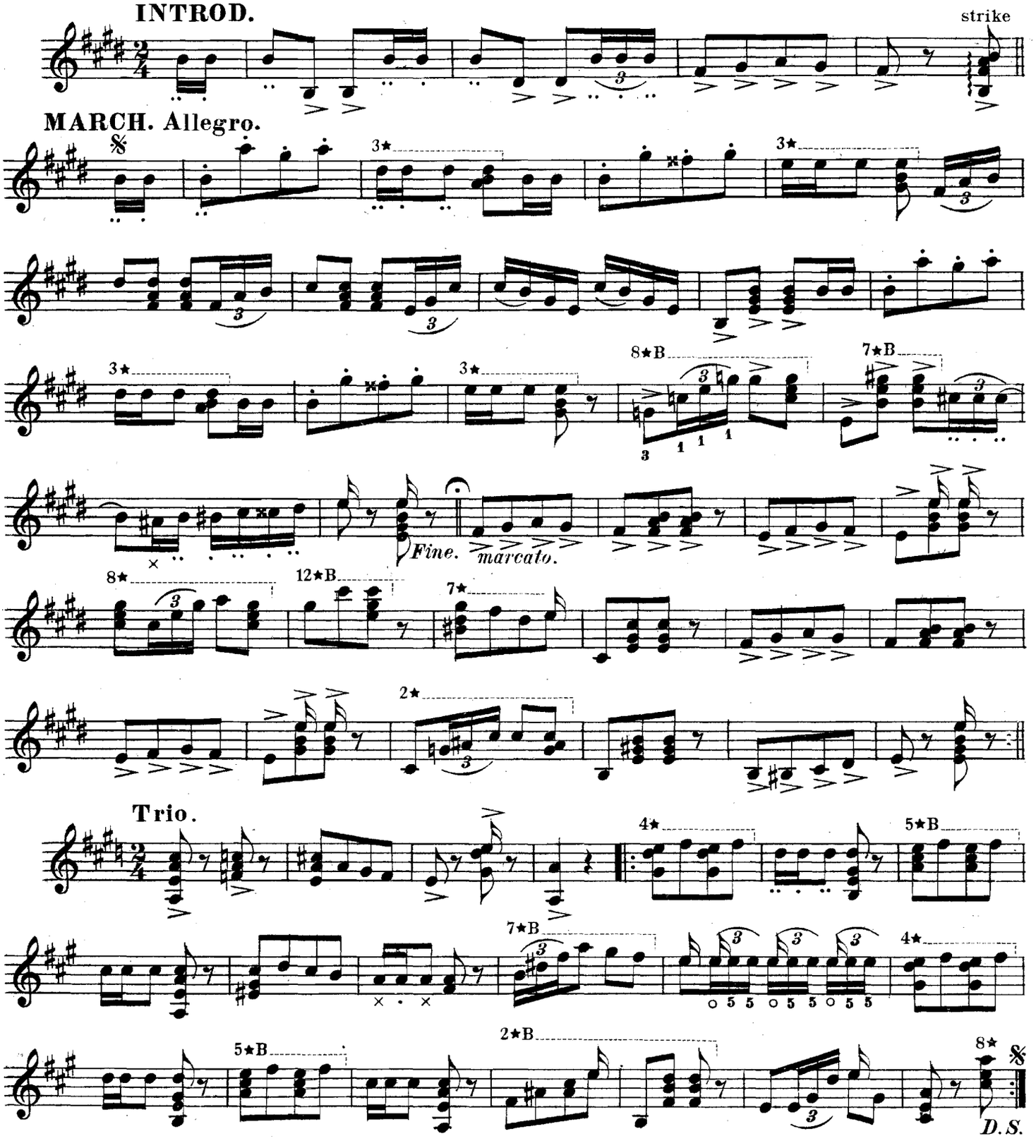
PRINCESS MARCH.

(Published in sheet form for one or two banjos, Price 40 cts.)

CLARENCE L. PARTEE.



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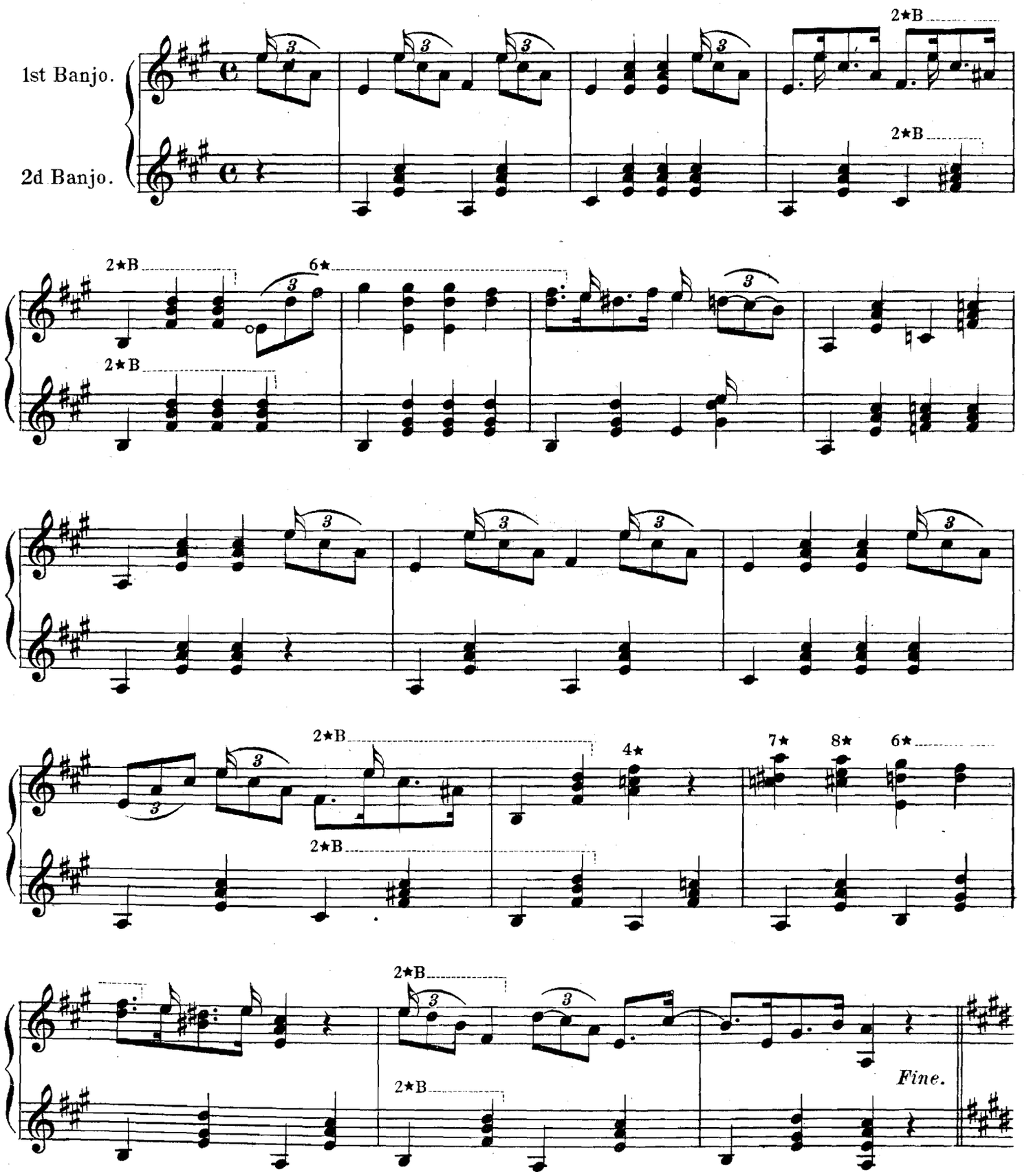
Allegro. Lively. Chords marked *strike* may be struck with the first finger of the right hand or executed as a *Drum Slide* which is executed by closing the hand and sliding all the fingers rapidly across the strings beginning with the first finger.

FEDORA SCHOTTISCHE.

(Published in sheet form, Price 35 cts.)

Solo or Duet.

CLARENCE L. PARTEE.



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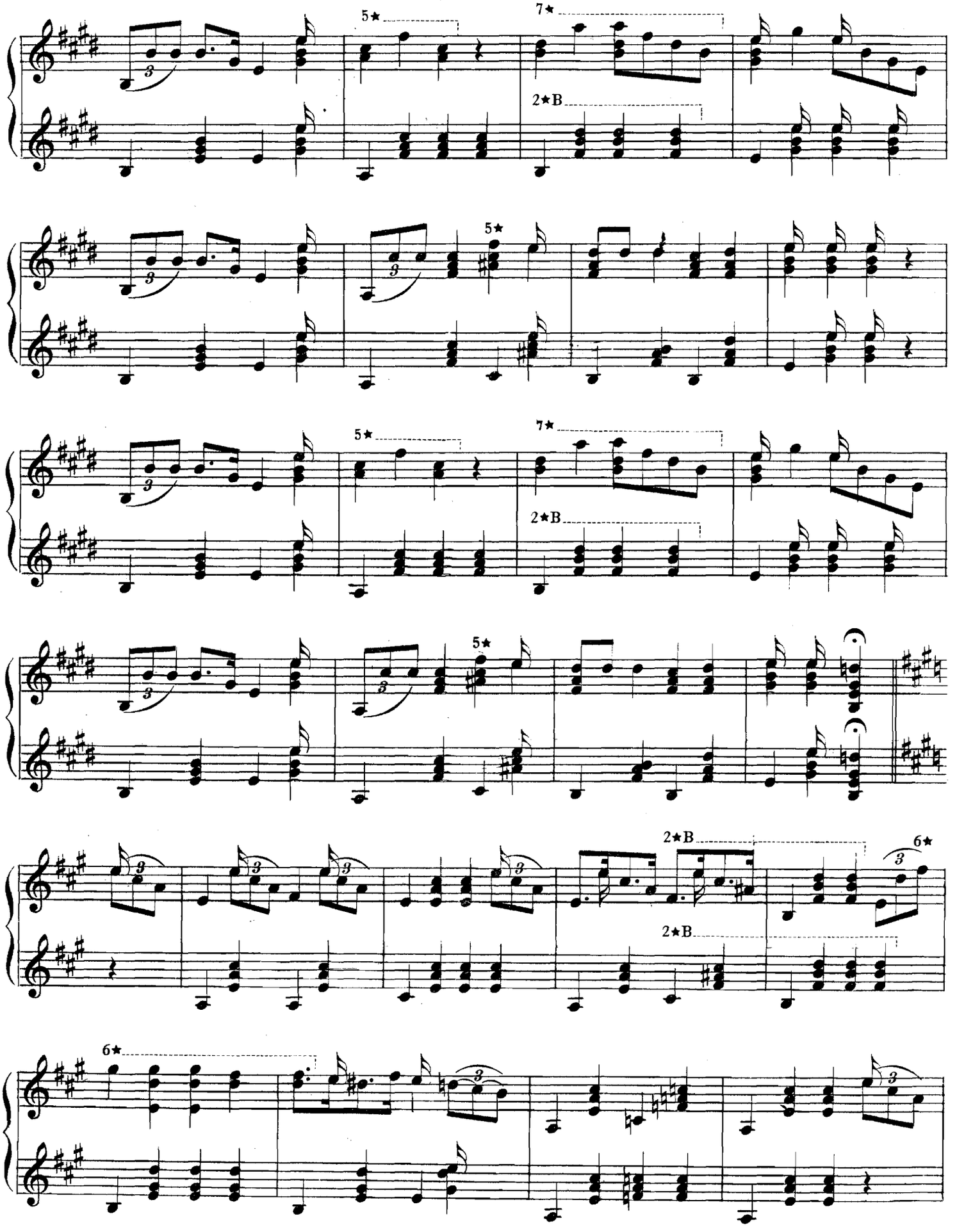
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7★
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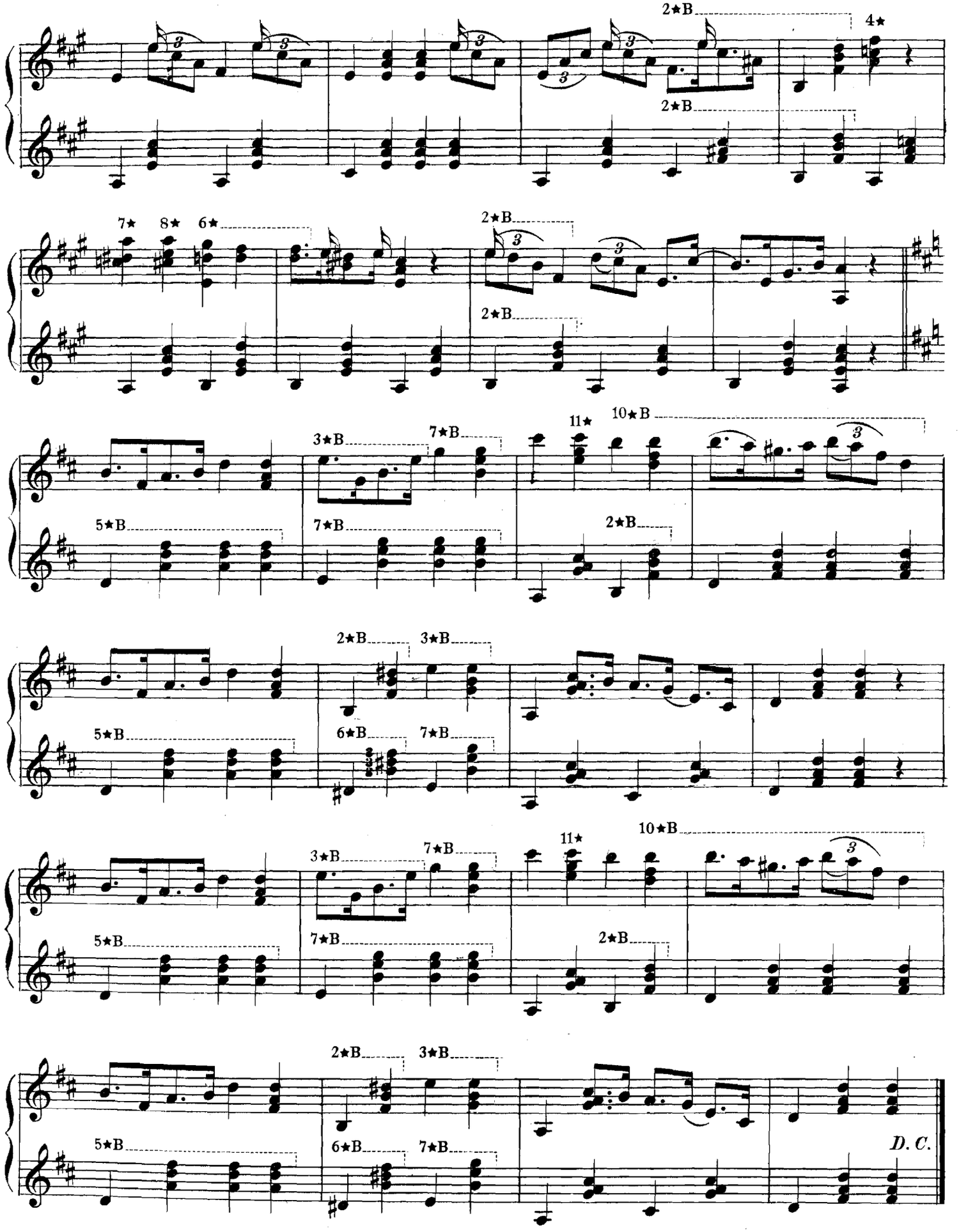
2★B
4★
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10★B
5★B
7★B
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2★B
3★B
5★B
6★B
7★B
D. C.

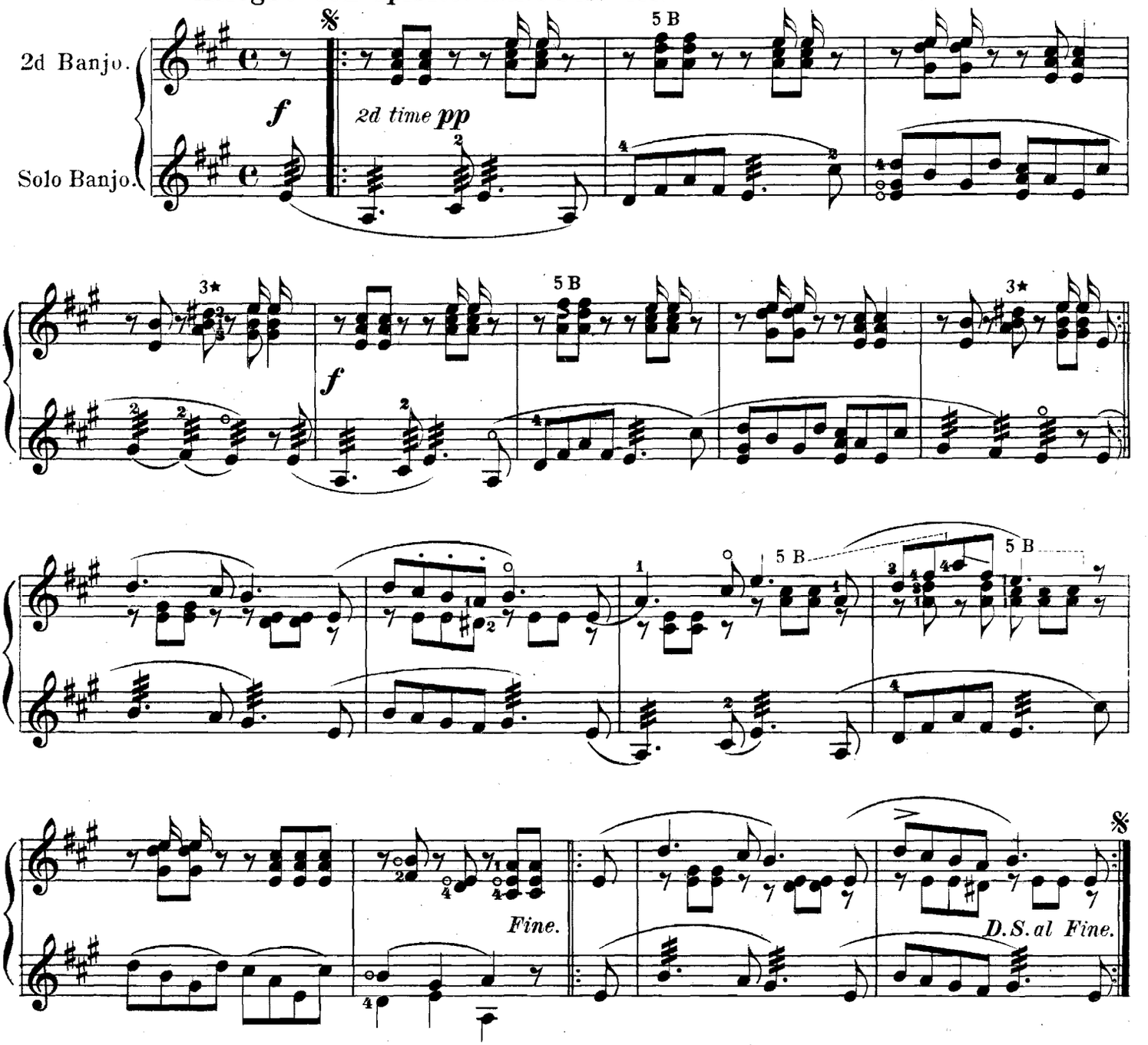
THE HAPPY PEASANT.

SCHUMANN.

Banjo Duet.

Especially arranged for this work by CHARLES H. PARTEE.

Allegro con spirito. M.M. ♩ = 120 - 144.



Note. As a study in time, Banjoists will find this selection especially interesting; may be used with good effect as a short encore piece. It is now first published for Banjo.
The tremolo on the Bass and other single strings is done with first finger of right hand.

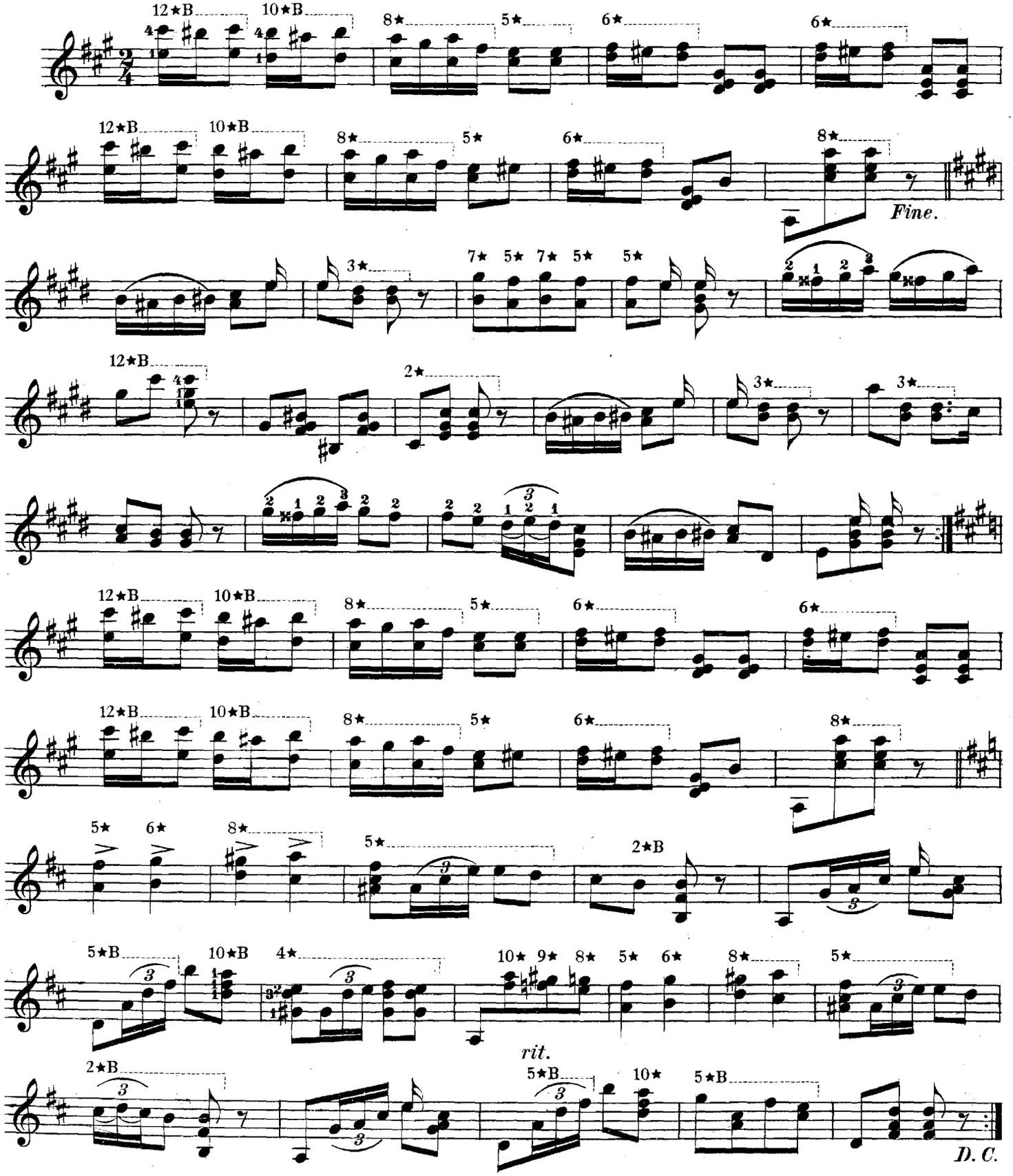
Allegro con spirito. Lively and with spirit animation. *D. S.* Dal Segno return to the sign 𝄋.
The dots ··· placed over certain notes mean they are to be played *staccato.* short, sharp, detached.
The sign ⌒ is a slur; when placed over a group of notes they are to be played *legato.* smooth, connected and flowing; the opposite of *staccato.*

Copyright 1896 by Mr. & Mrs. C. L. Partee.

PHONOGRAPH POLKA.

(Published in sheet form for one or two banjos, Price 25 cts.)

CLARENCE L. PARTEE.



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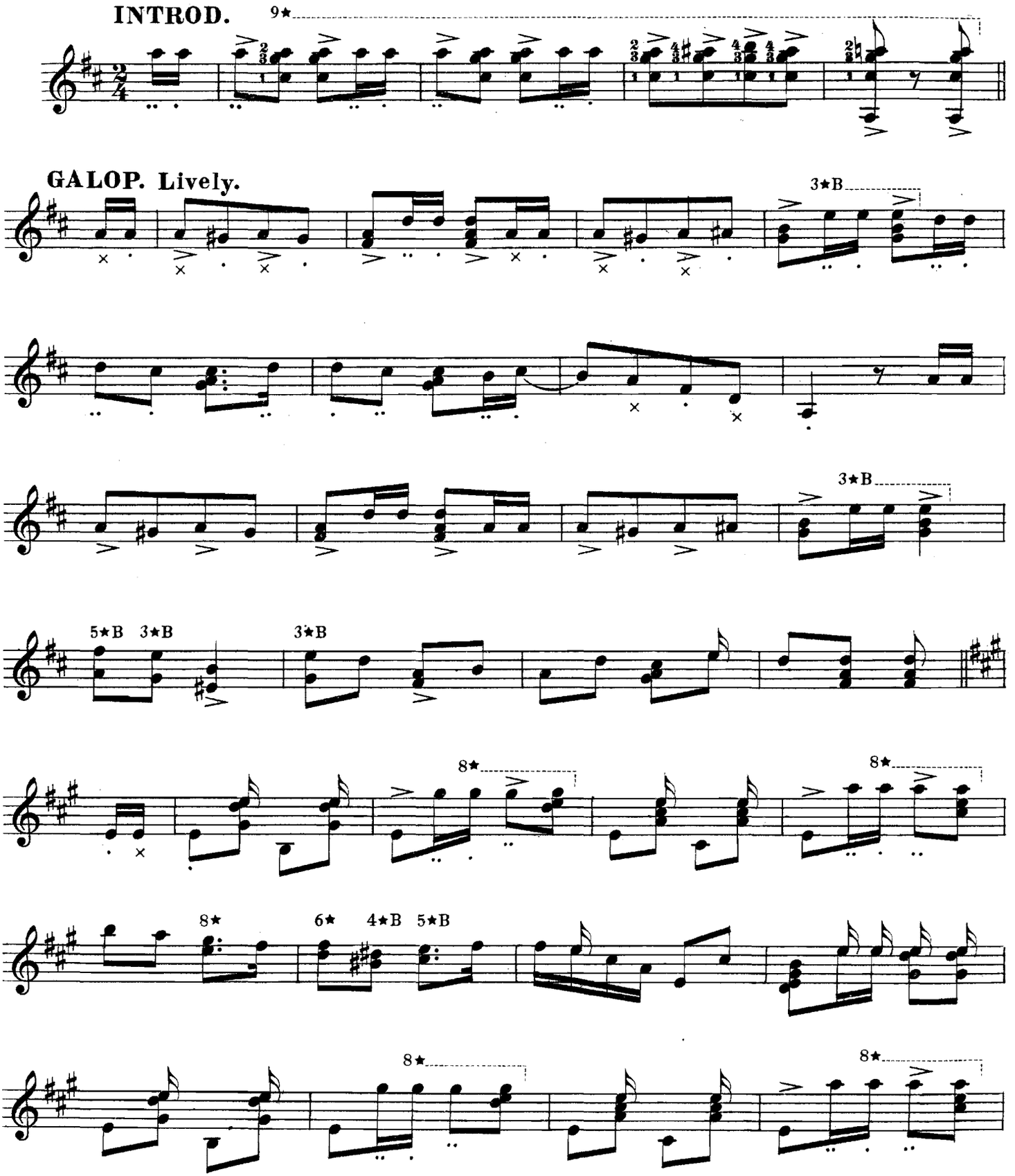
LATONIA GALOP.

(Published in sheet form for one or two Banjos. Price 35 cts.)

CLARENCE L. PARTEE.



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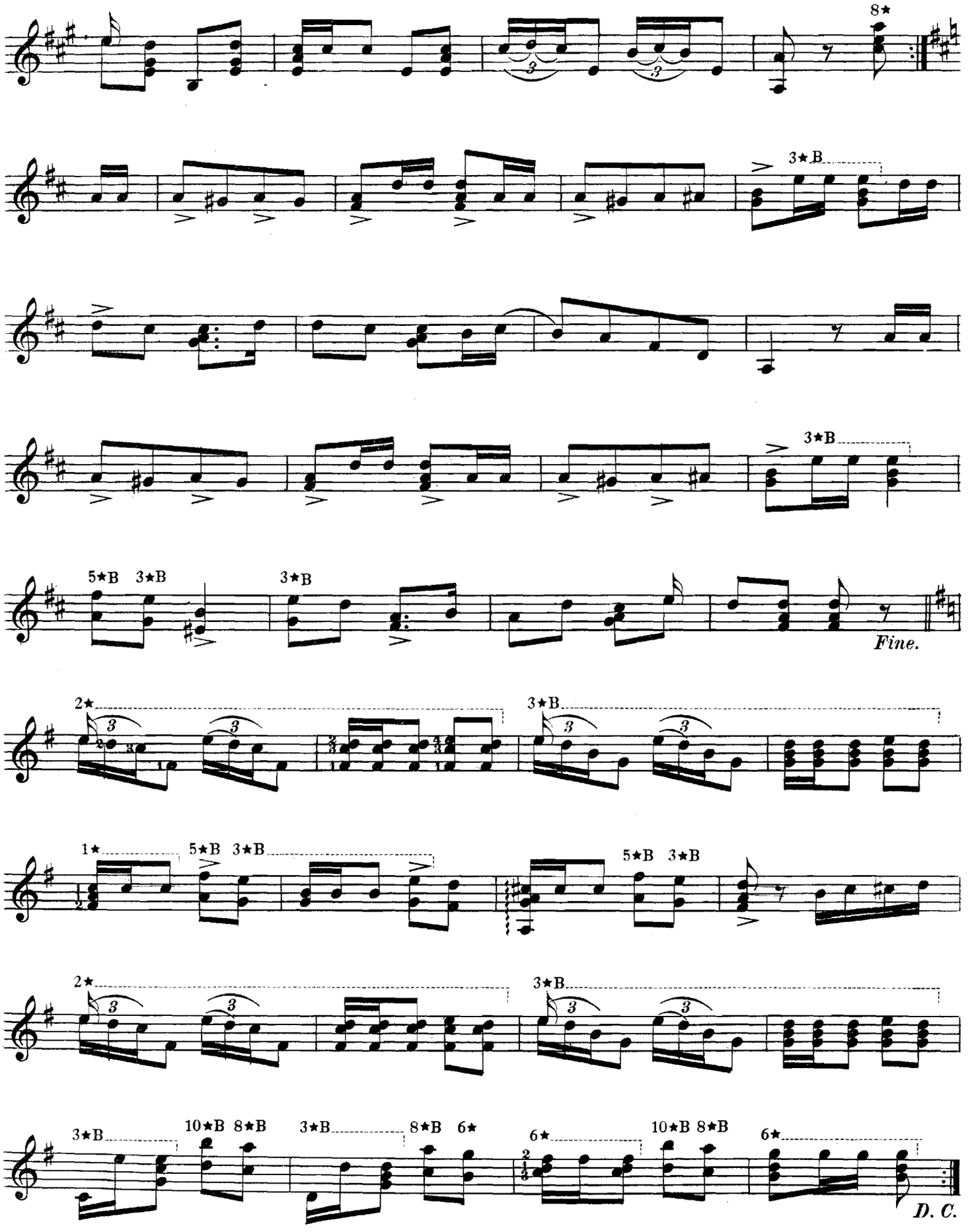

8★
3★B
5★B 3★B
3★B
Fine.
2★
3★B
1★
5★B 3★B
5★B 3★B
2★
3★B
3★B
10★B 8★B
3★B
8★B 6★
6★
10★B 8★B
6★
D. C.

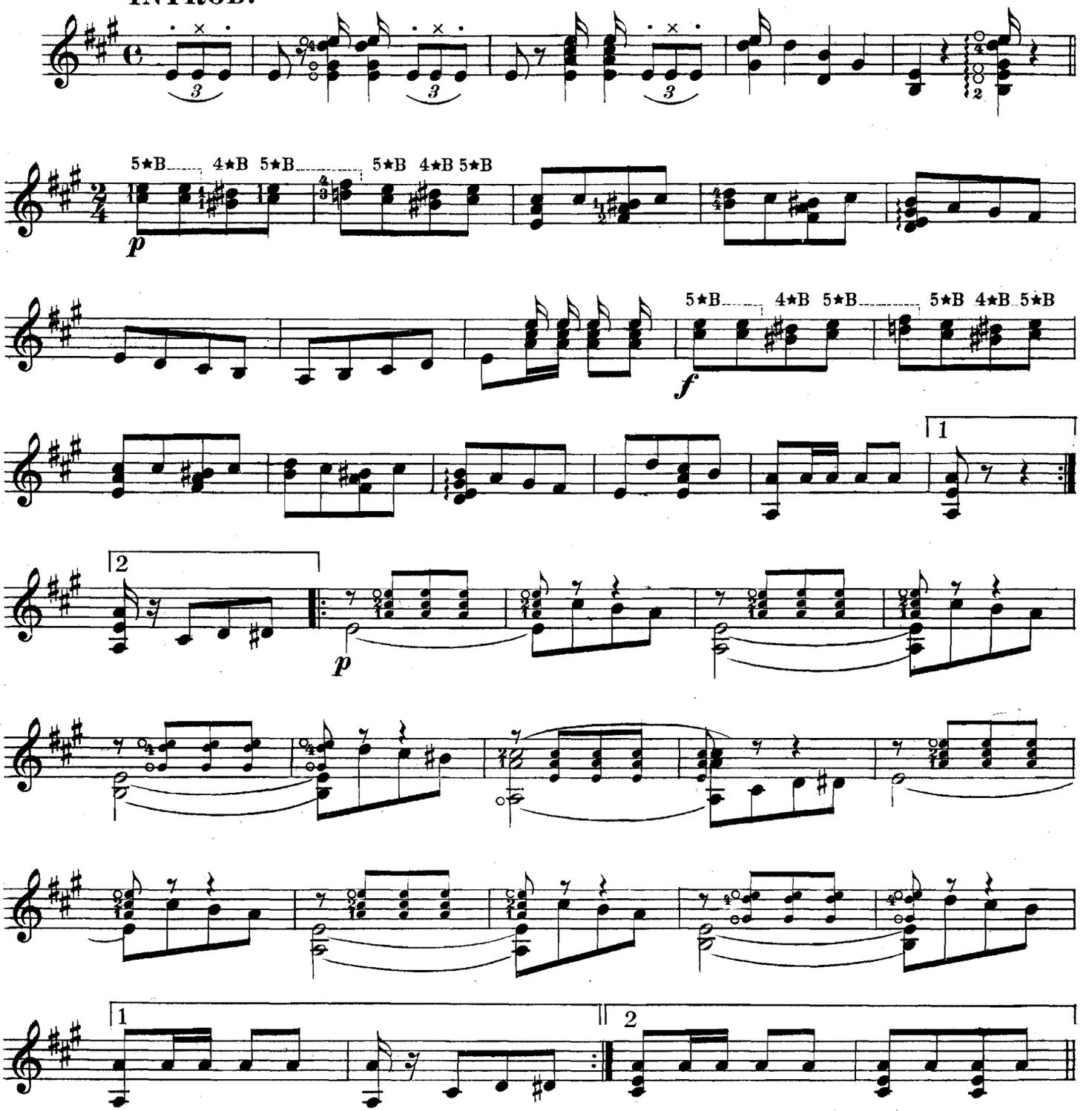
COLUMBIAN GALLOPADE.

(Published in sheet form for Mandolin & Guitar.
Price 30 cts, 2d Mandolin 10 cts.- 3d Mandolin 10 cts.)

RODIGO LAMBERTI.
Arr. especially for this work
by EULALIE FEDORA PARTEE.

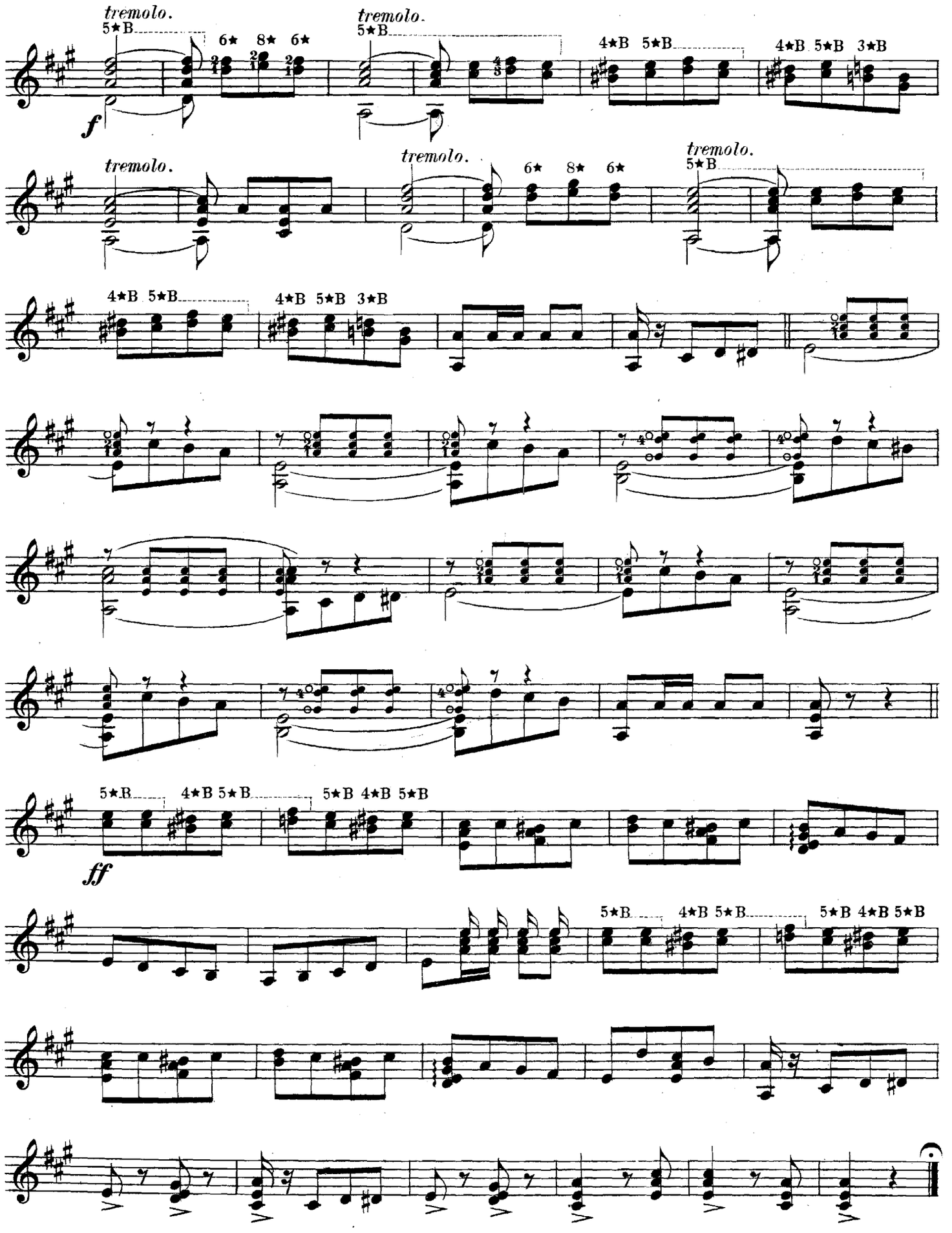
Banjo.

INTROD.



Tempo di Galop- Galop time.

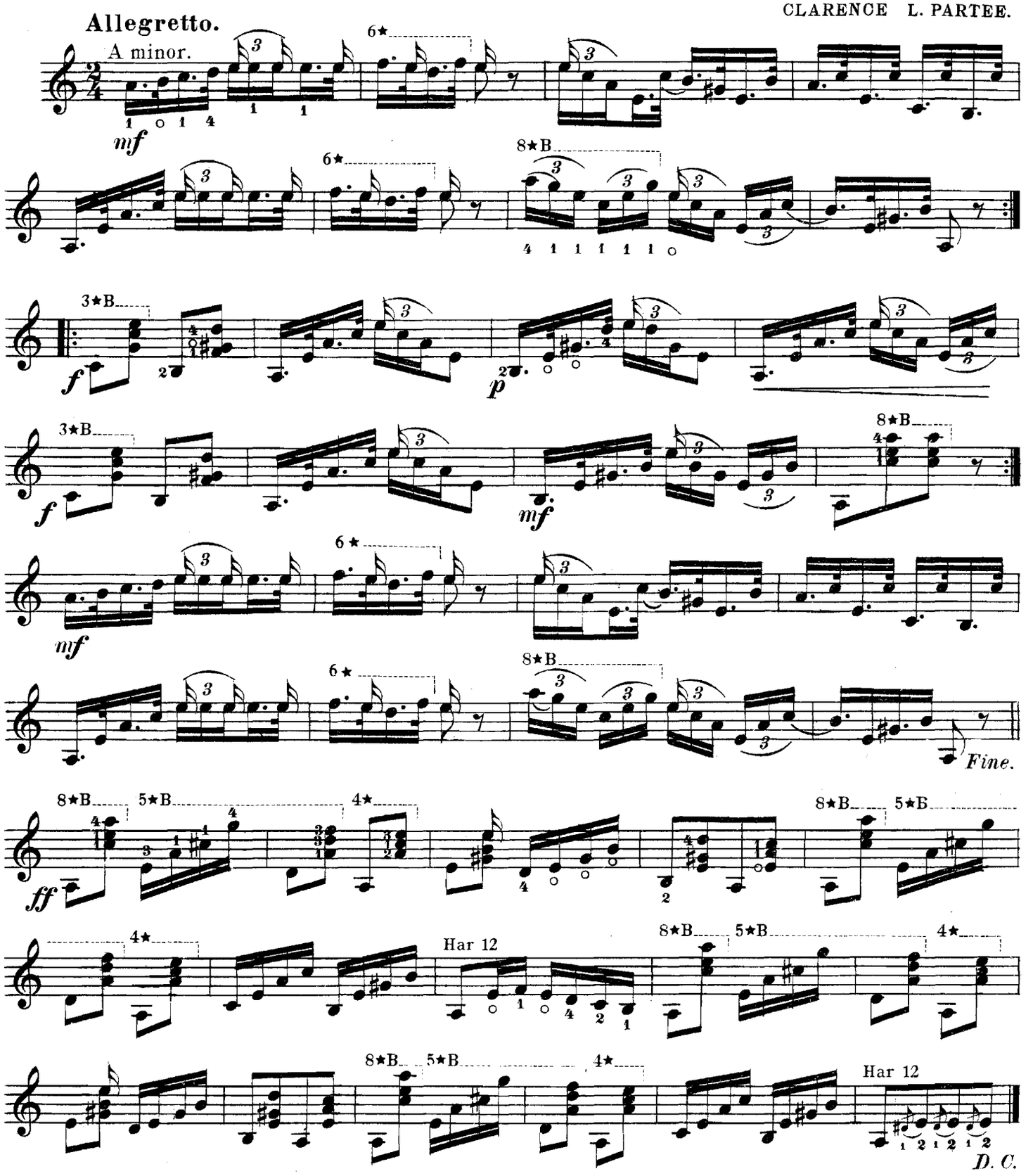
Melody of above Composition copyrighted by Mr. & Mrs. C. L. Partee.
Will also be published for Banjo in Sheet form.


tremolo.
5★B
6★ 8★ 6★
f
4★B 5★B
4★B 5★B 3★B
ff

CHAMPION JIG.

(Published in sheet form, Price 40 cts.)

CLARENCE L. PARTEE.



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Allegretto. Moderately lively, not so quick as *Allegro.*

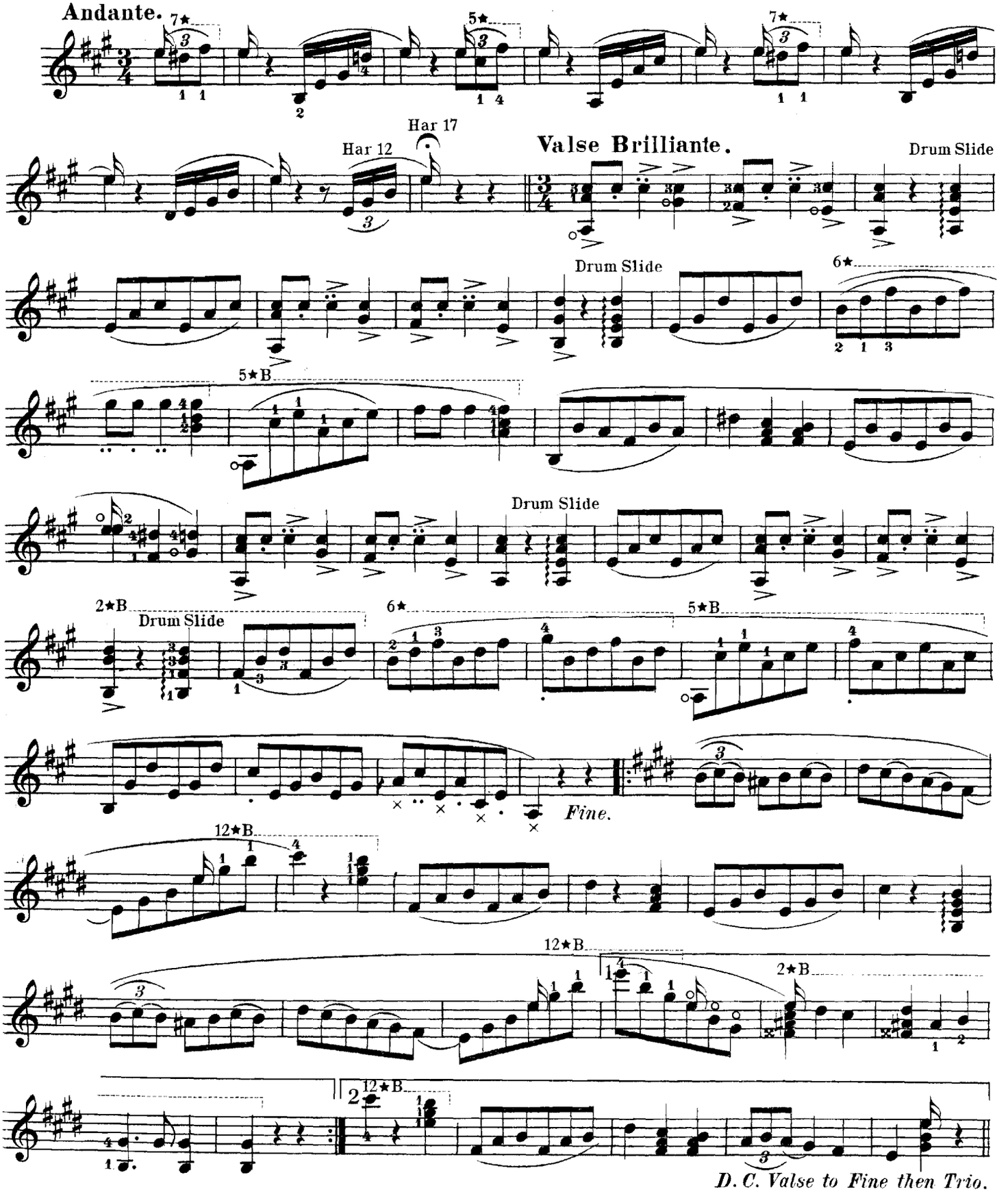
GRAND VALSE BRILLIANTE.

Banjo.

Composed especially for this work
by CLARENCE L. PARTEE, Op. 61.

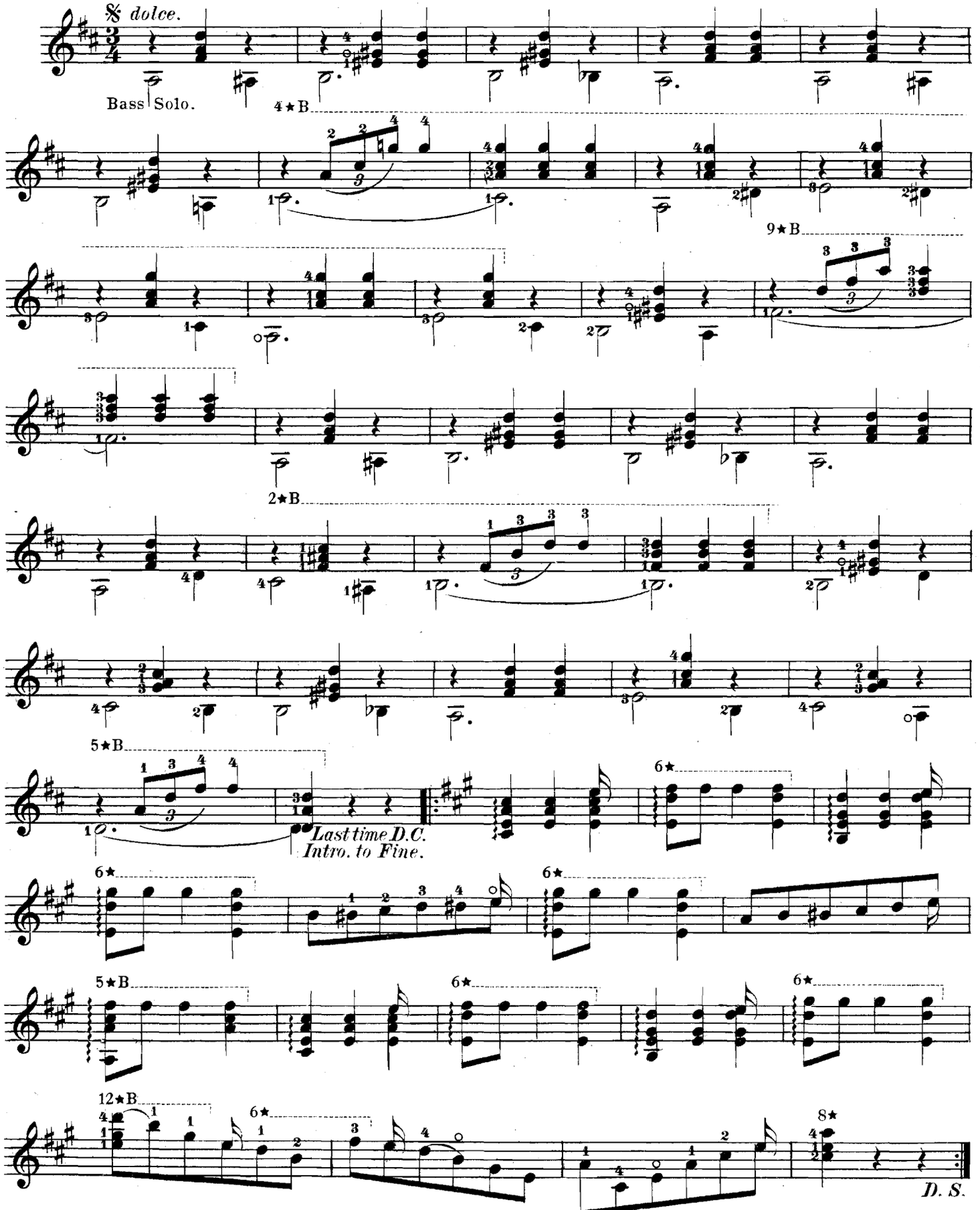
INTROD.

Andante.



D. C. Valse to Fine then Trio.

TRIO.



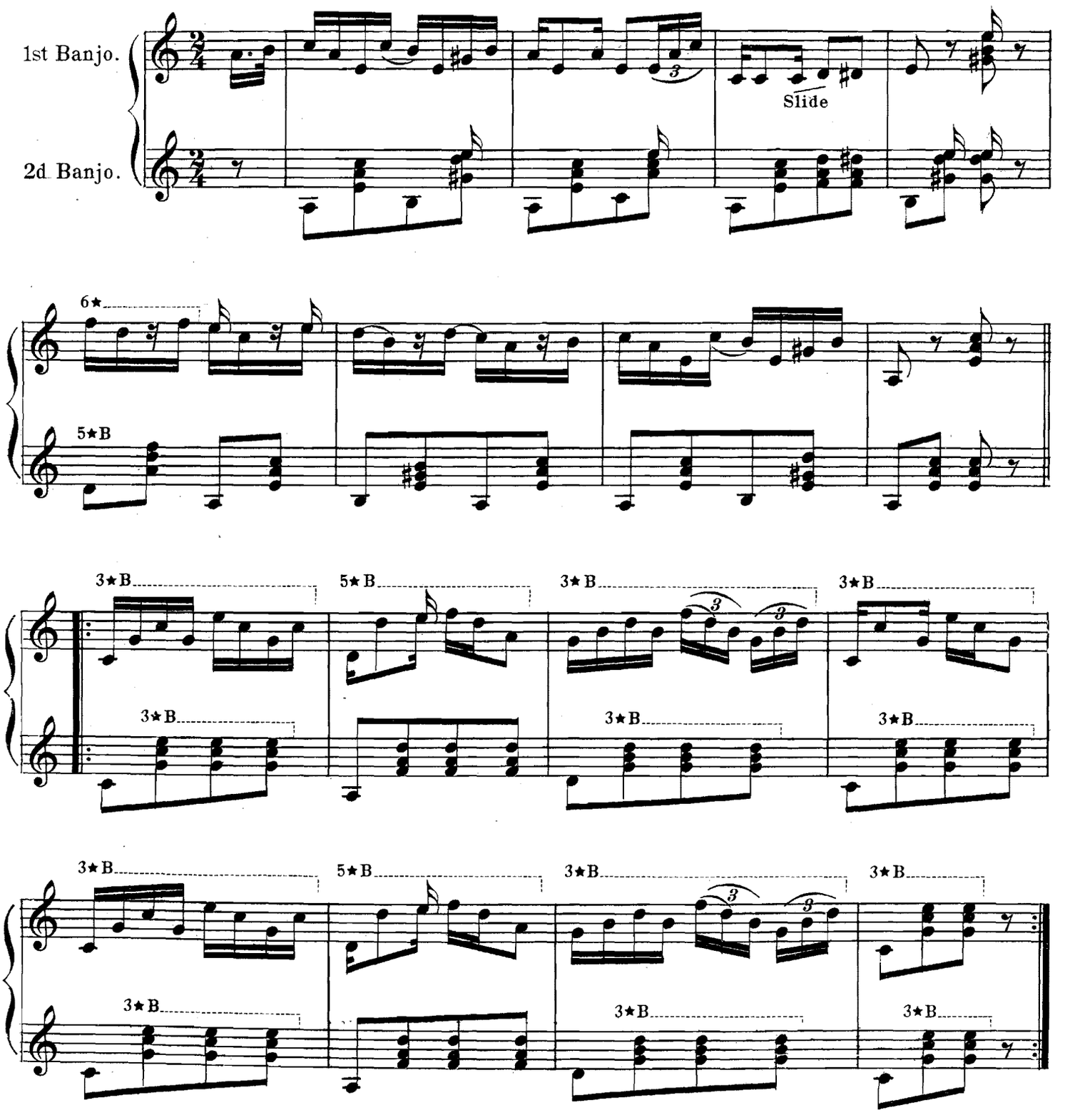
Brilliante- Brilliantly.- *Dolce*- soft and sweet.

CHICKASAW JIG.

(Published in sheet form, Price 25 cts.)

Solo or Duet.

CLARENCE L. PARTEE.



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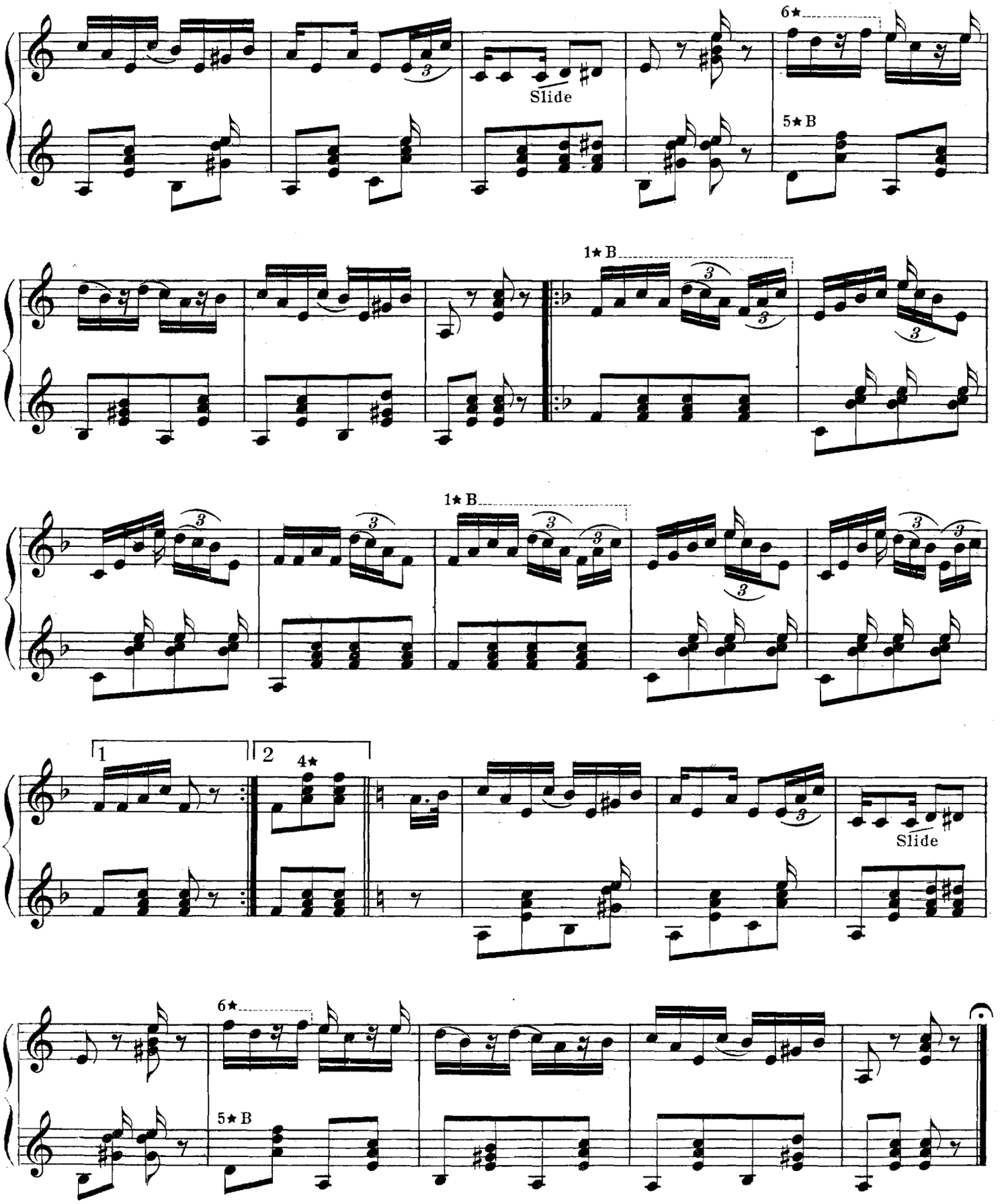


A Slide, marked thus —, is made by picking the first note and sliding a finger of the left hand to the next note with sufficient force to sound same distinctly.

ANNIE LAURIE.

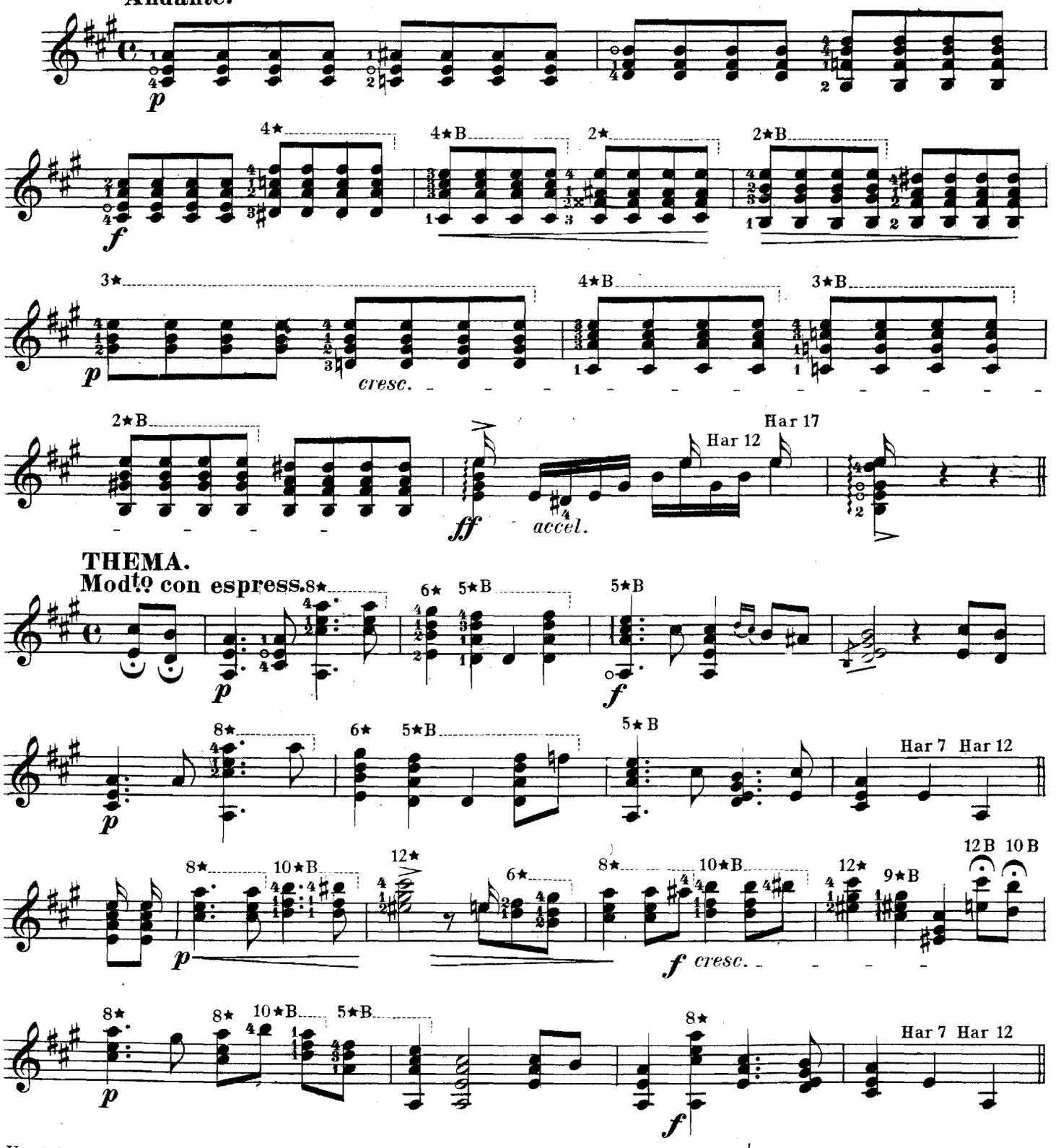
With Original Variations.

(Published in sheet form for one or two banjos, Price 50 cts.)

INTROD.

Andante.

CLARENCE L. PARTEE.



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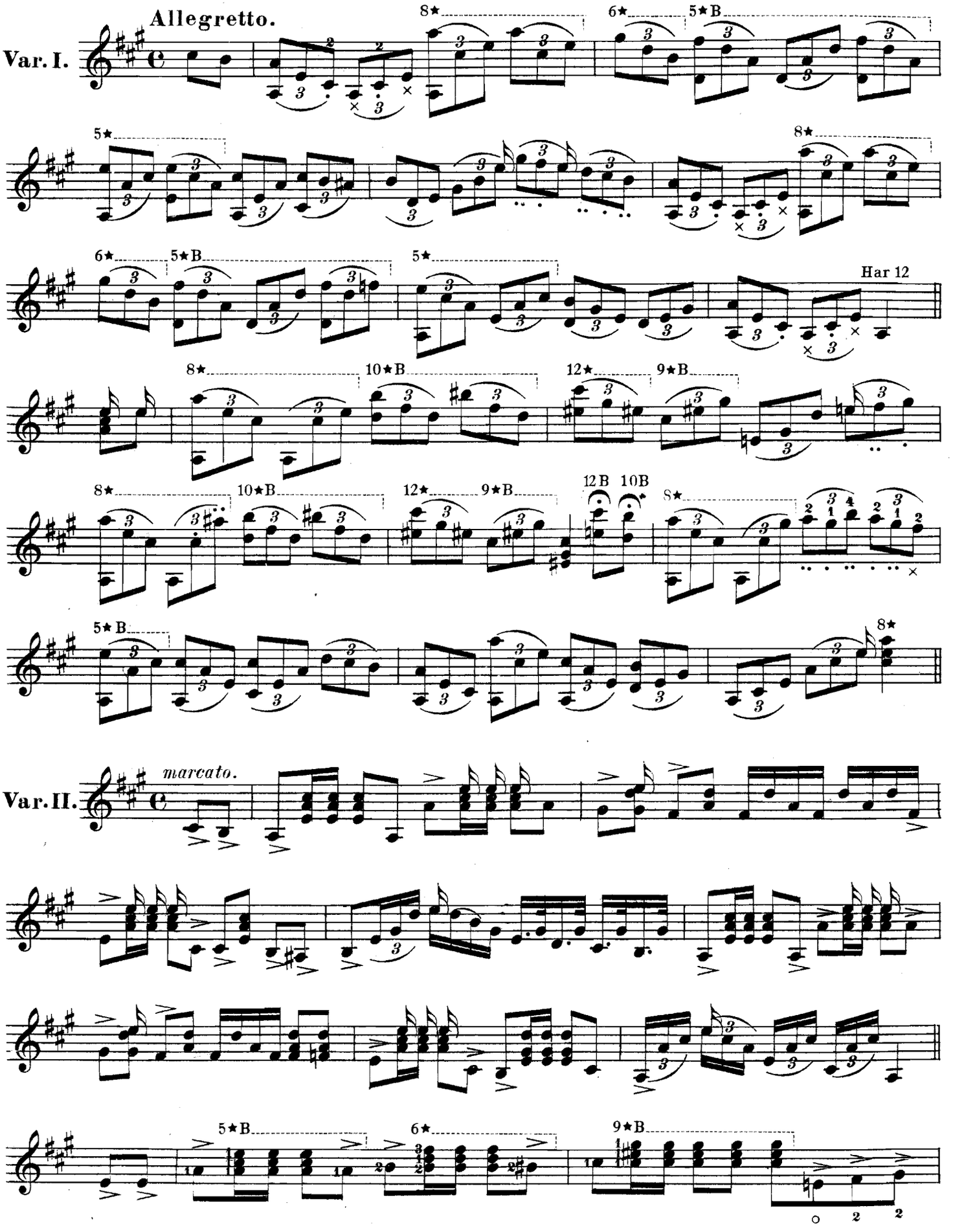
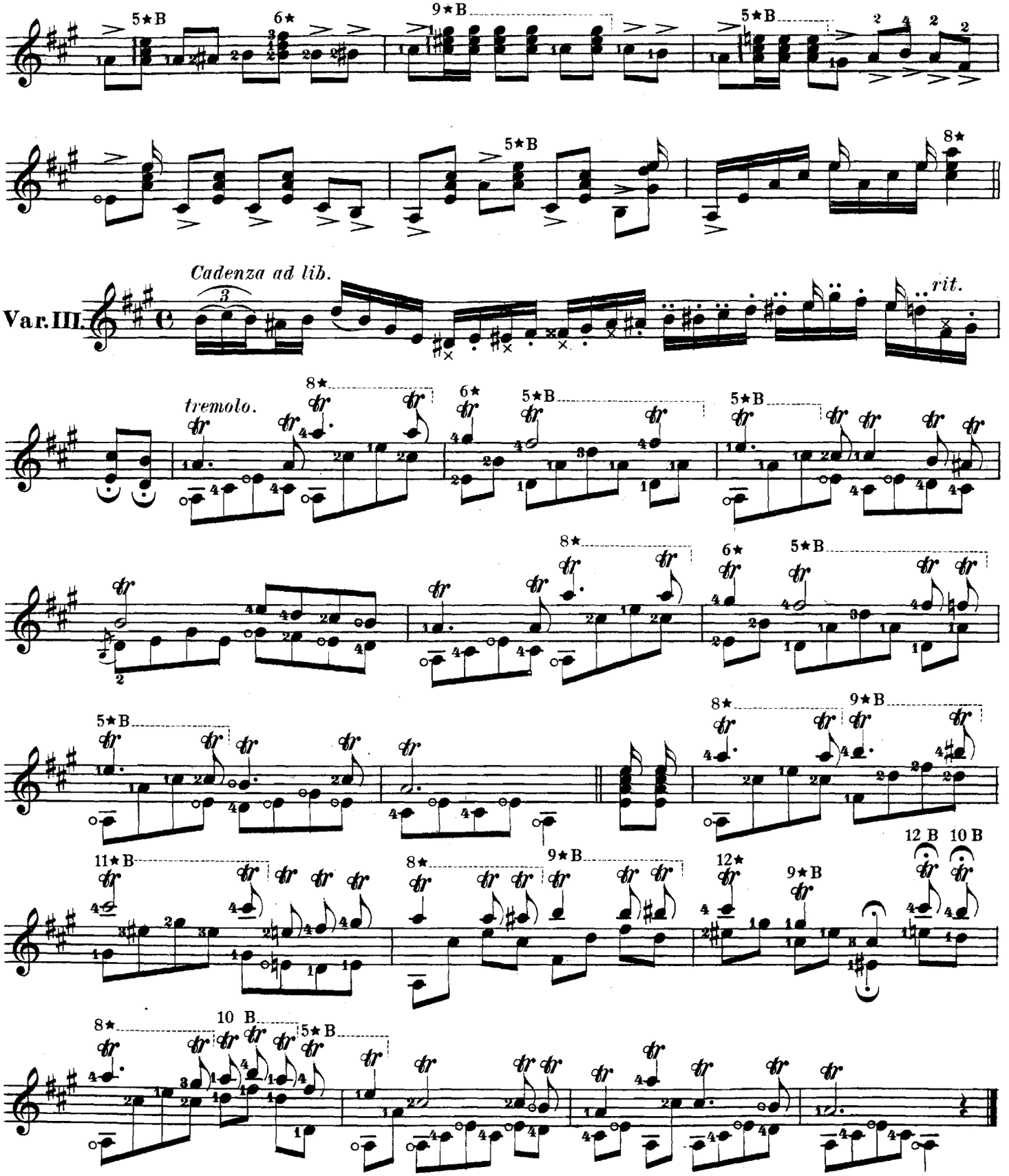

Allegretto.
Var. I.
Har 12
Var. II.
marcato.



Note.- Variation III is played in the usual tremolo style. Notes with the stems turned up are trilled with the first finger. Those with the stems turned down are picked with the thumb.

Introd.- Introduction. *Andante*- Slow. *Thema*- Theme. *Moderato con express.*- Moderately fast, with expression. *Cadenza ad lib.*- an embellishment in music rendered at the pleasure of the performer.

As played with success by Mr and Mrs C.H. Partee.

MISERERE - TROVATORE.

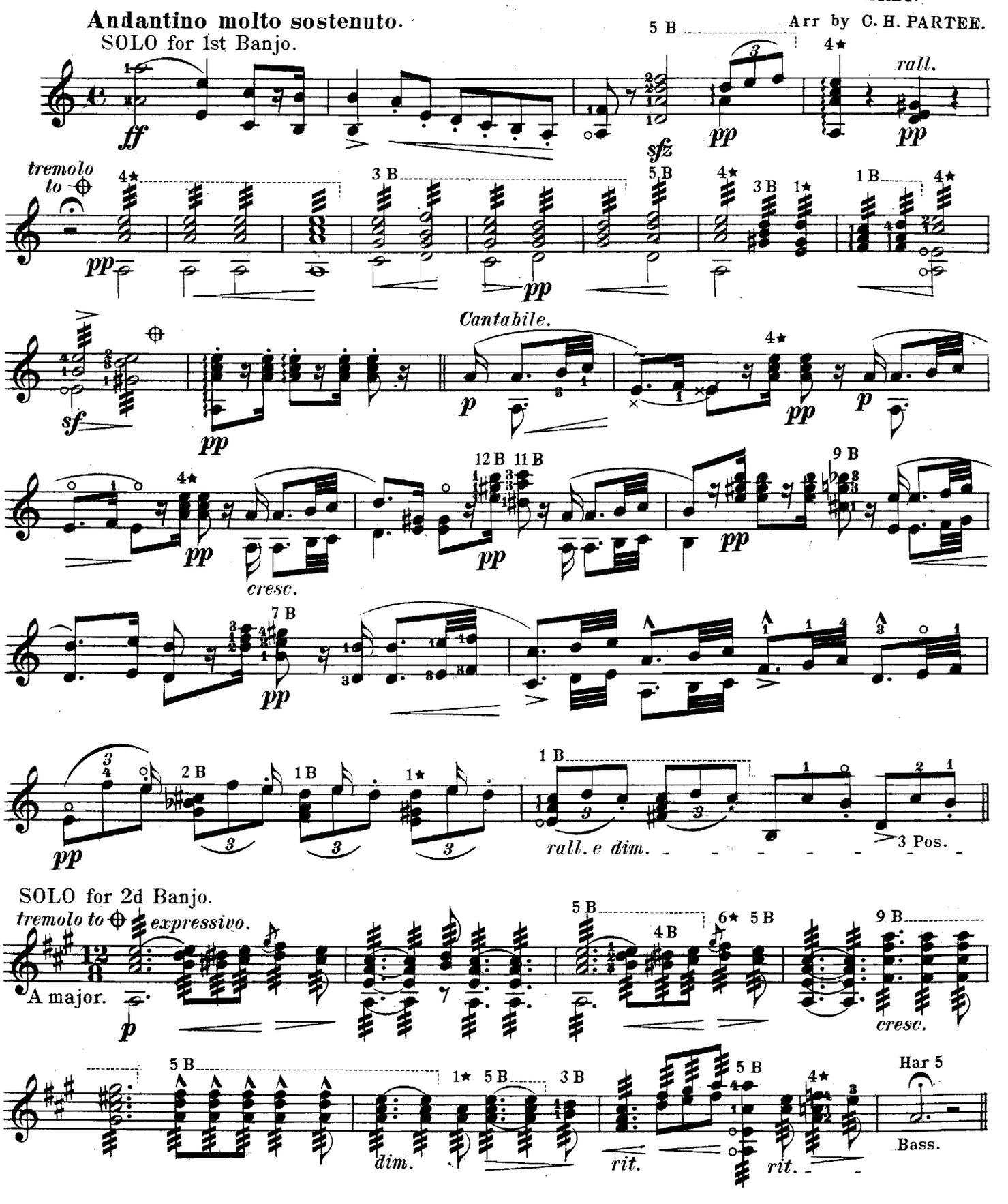
Duet for Banjos.

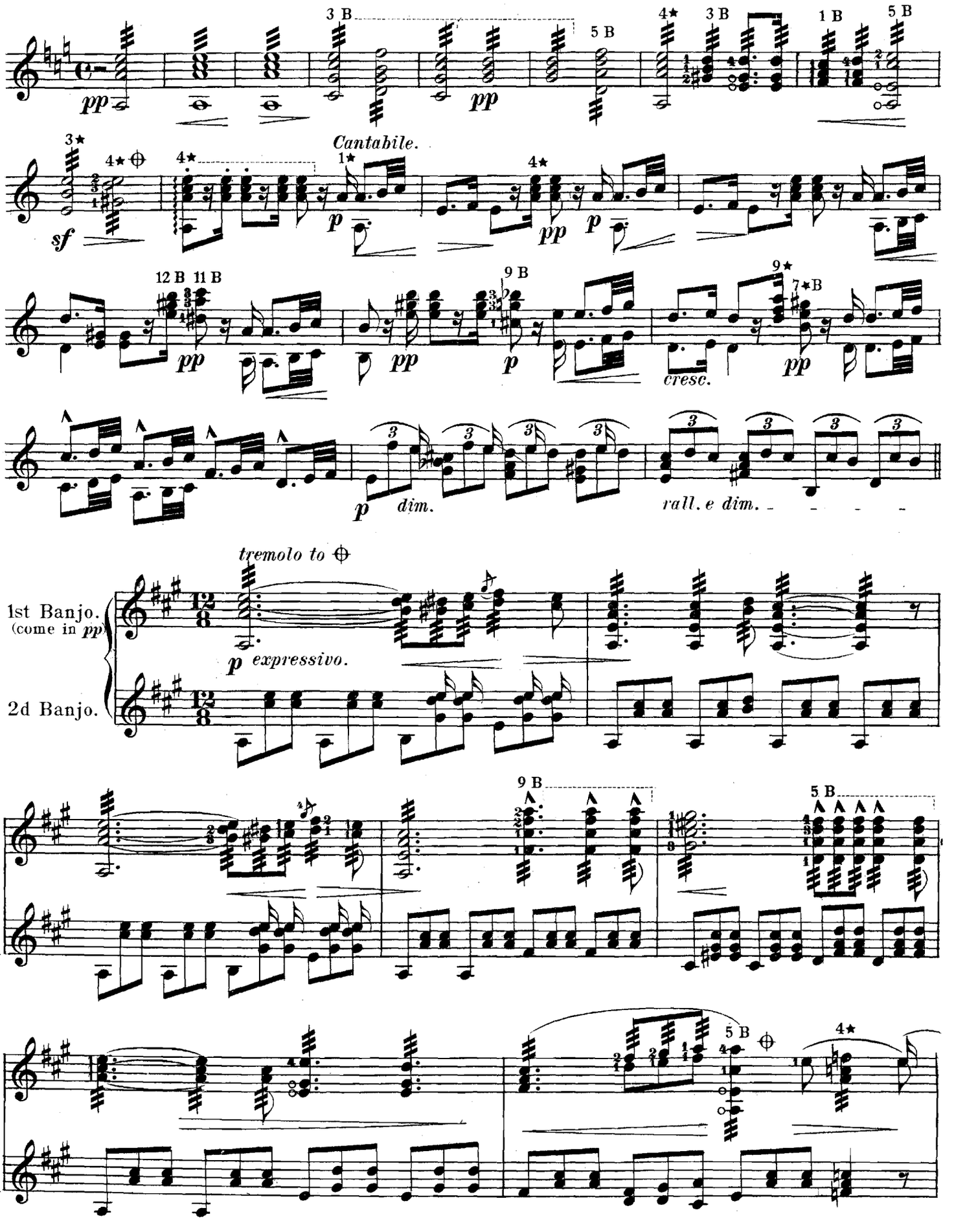
VERDI.

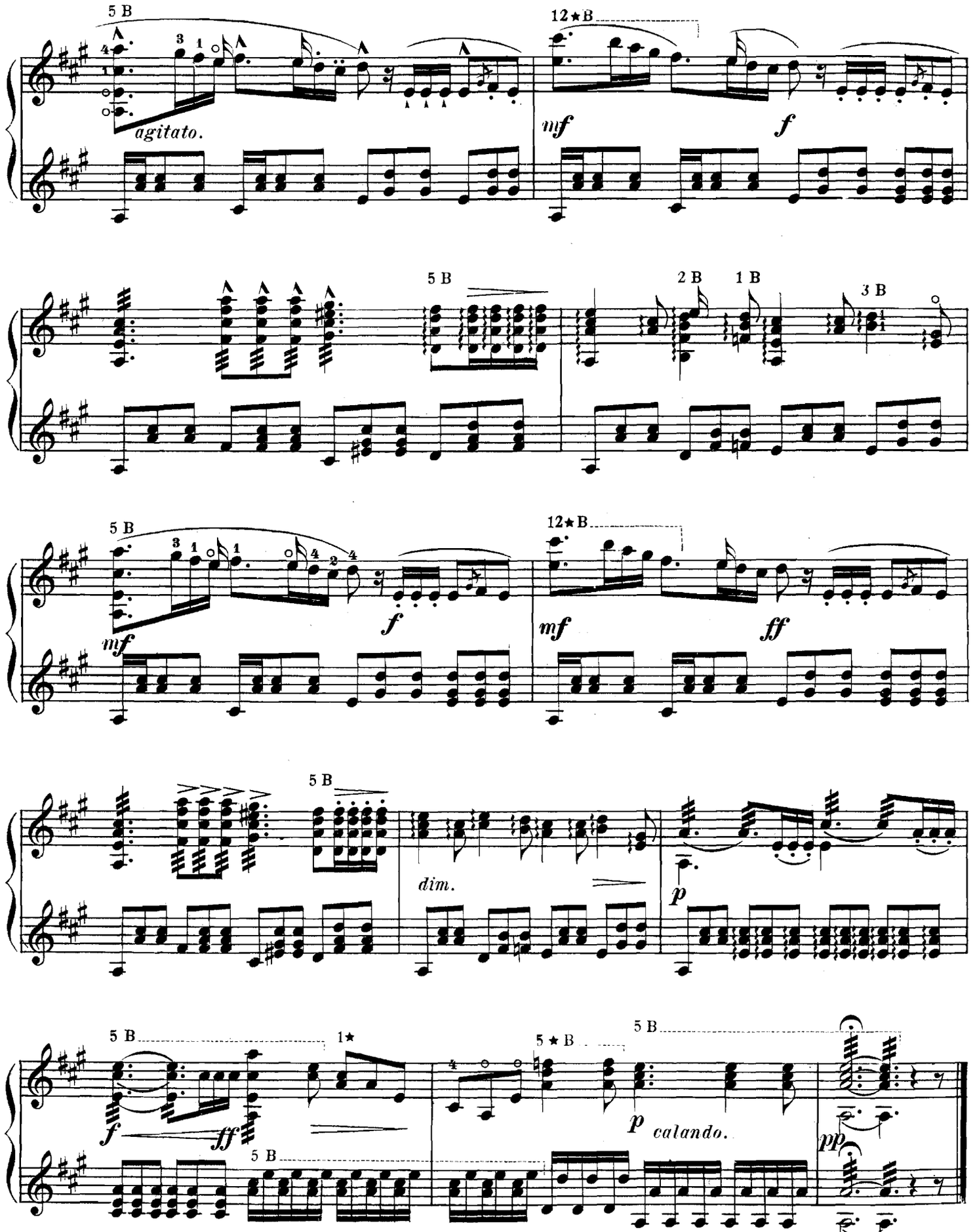
Arr by C. H. PARTEE.

Andantino molto sostenuto.

SOLO for 1st Banjo.




Cantabile.
tremolo to
1st Banjo.
(come in pp)
2d Banjo.
p expressivo.
dim.
cresc.
rall. e dim.



Andantino Molto Sostenuto—Slow and well sustained. *Cantabile*—In a singing style. *Calando*—Decreasing or diminishing the sound.

ORANGE BLOSSOMS.

SONG AND DANCE.

(Composed especially for this work.)

Words and Music
by HORACE HURON.
Arr by C. L. PARTEE.

INTROD.

Banjo.

8★ 6★ Har 7 Har 12

Moderato.

Voice.

Oh de orange trees is bloomin'— o-ver all our sun-ny land, An' de
Oh de dar-kies in dis land ob flow'rs is as happy as de day is long, Deir

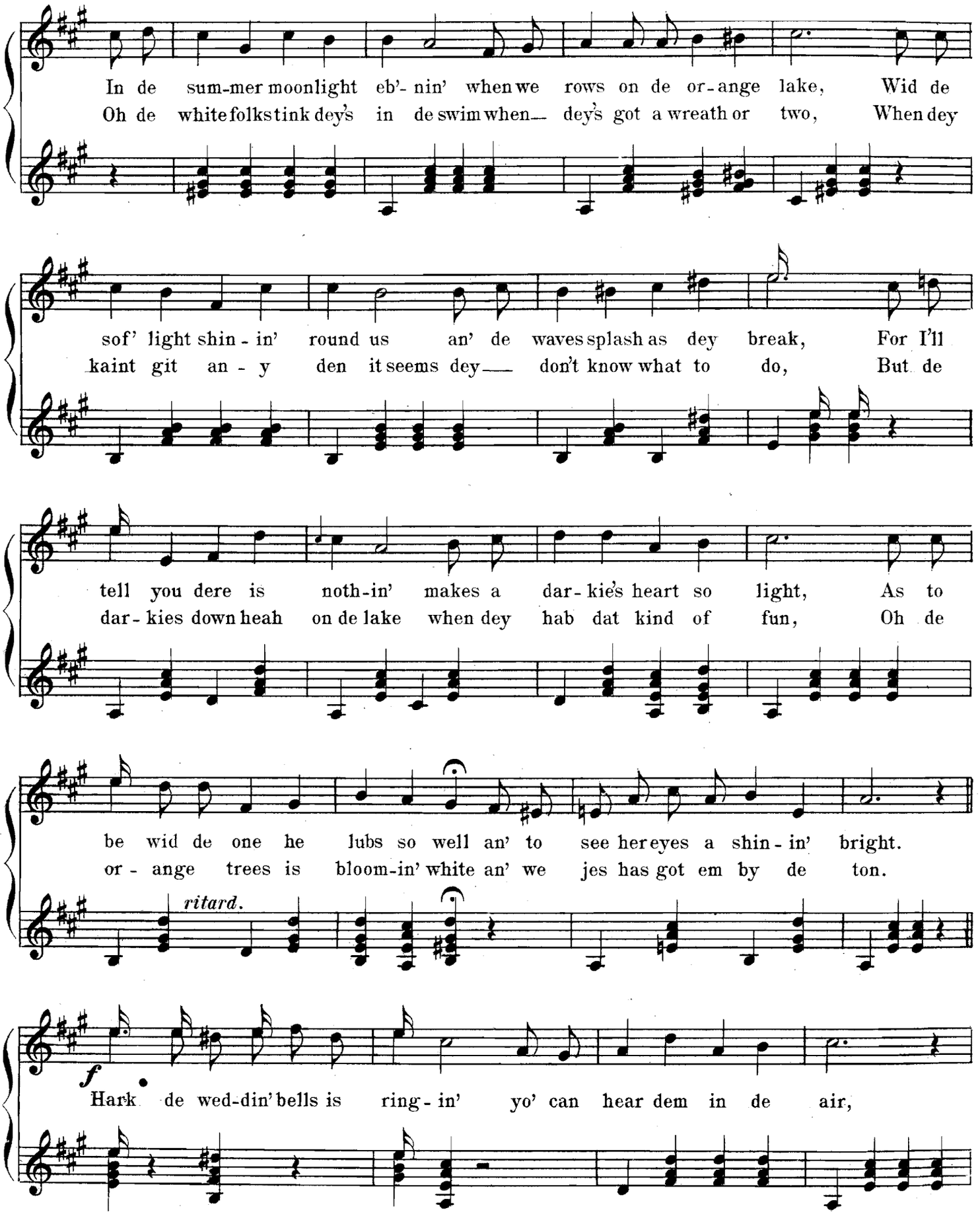
Banjo.

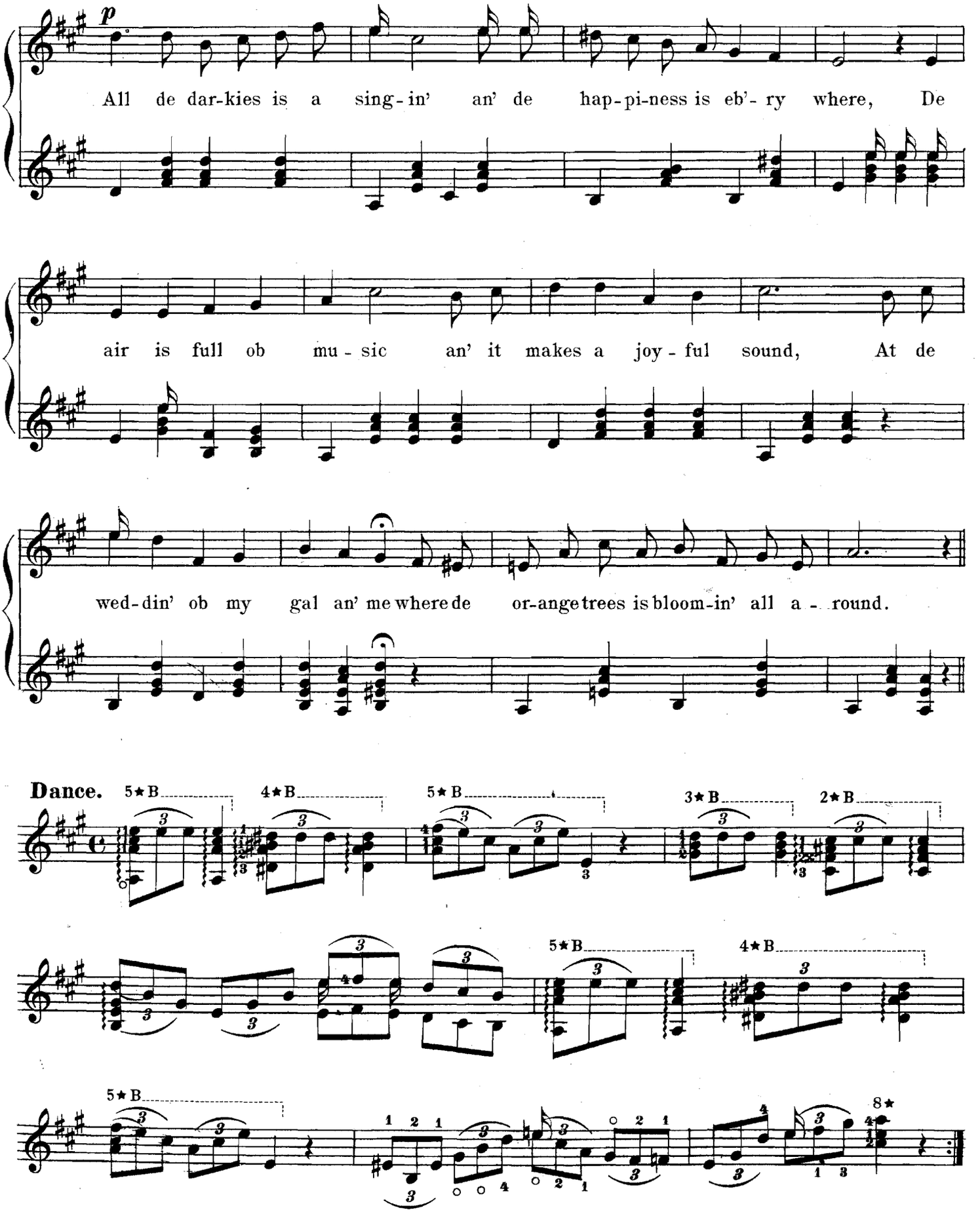
folks is get-tin' rea-dy for de wed-din' in de dar-kie's band. All de
days is full ob sun-shine an' deir hearts is— full ob song. But ob

gals wid eyes like di-monds an de fel-lahs all a feel-in' fine, For we
all de times we evah had dis will sho-ly take de cake, We'll

all will dance till morn-in' when I's mar-ried to dat gal ob mine.
hab de big-ges' Ju-bi-lee— ev-ah on de or-ange lake.

ritard.


In de sum-mer moonlight eb'-nin' when we rows on de or-ange lake, Wid de
Oh de white folks tink dey's in de swim when— dey's got a wreath or two, When dey
sof' light shin-in' round us an' de waves splash as dey break, For I'll
kaint git an-y den it seems dey— don't know what to do, But de
tell you dere is noth-in' makes a dar-kie's heart so light, As to
dar-kies down heah on de lake when dey hab dat kind of fun, Oh de
be wid de one he lubs so well an' to see her eyes a shin-in' bright.
or-ange trees is bloom-in' white an' we jes has got em by de ton.
ritard.
f
Hark de wed-din' bells is ring-in' yo' can hear dem in de air,


p
All de dar-kies is a sing-in' an' de hap-pi-ness is eb'-ry where, De
air is full ob mu-sic an' it makes a joy-ful sound, At de
wed-din' ob my gal an' me where de or-ange trees is bloom-in' all a-round.
Dance.
5★B
4★B
5★B
3★B
2★B
5★B
4★B
5★B
8★

STROKE AND THIMBLE PLAYING

usually explained as one and the same thing, are in reality two distinct styles. (See Practical Hints on modern Banjo Playing, Chapter 5). Both styles are executed with the right hand in the same position, viz. with the fingers partly closed, the first finger projecting in advance of the others so it can be used to strike the strings, the thumb always resting against and supporting the first finger except when it (the thumb) is in use to strike a string, or in preparing to strike one. Stroke playing proper (of which method Joe Sweeney's Jig is a splendid example) is executed without a thimble, the first finger and thumb being used alternately on all the strings except the fifth, which is always struck with the thumb, and the first which is nearly always struck with the first finger. The nail of the first finger and the ball of the thumb are used respectively to strike the strings.

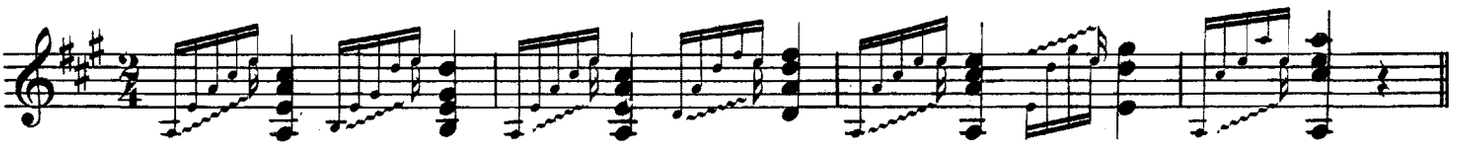
MODERN THIMBLE PLAYING

as executed by the author, and many of the best performers, differs from the original stroke style in the fact that the thumb is used to strike the fifth string only, all the other strings being struck with the thimble which is worn upon the first finger. Thimble playing is very effective in performing Marches, where in the Drum roll may be used to advantage as shown in the following example.

THE DRUM ROLL

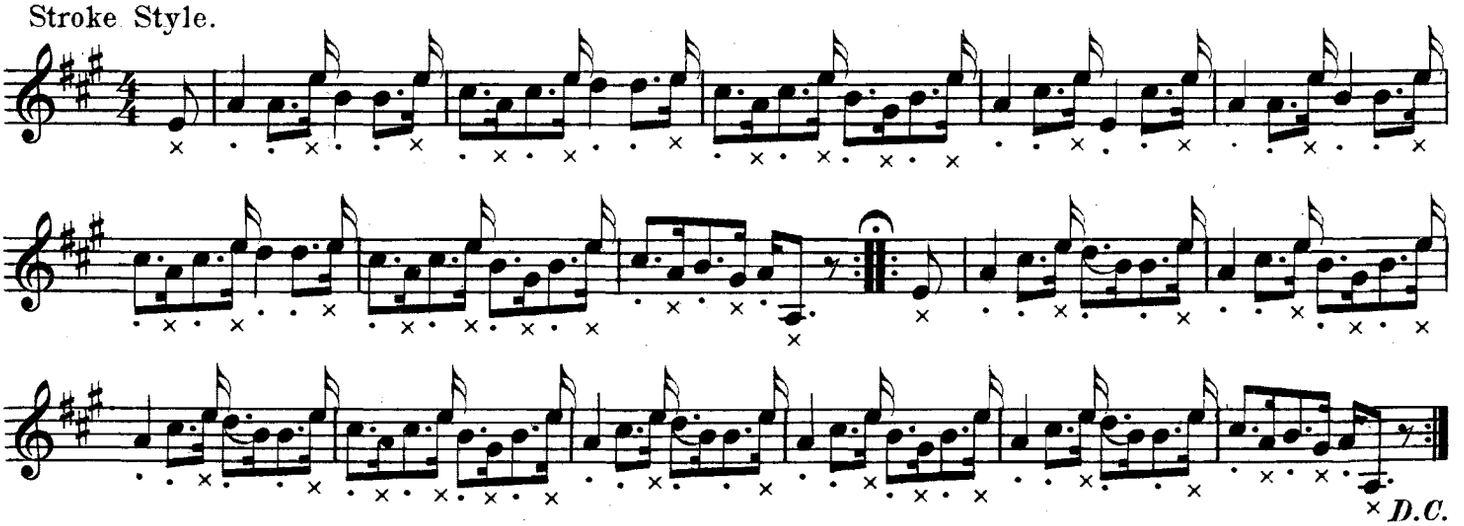
usually precedes a chord, and is written in the form of grace notes. It is executed by sliding the thimble over the strings, from the fourth or third string to the first, picking the last note, which is invariably the fifth string, with the thumb, and striking the chord immediately afterwards. The waved line under or over a group of notes indicates they are to be played by sliding the thimble over the required strings.

EXERCISE.



JOE SWEENEY'S JIG.

Stroke Style.

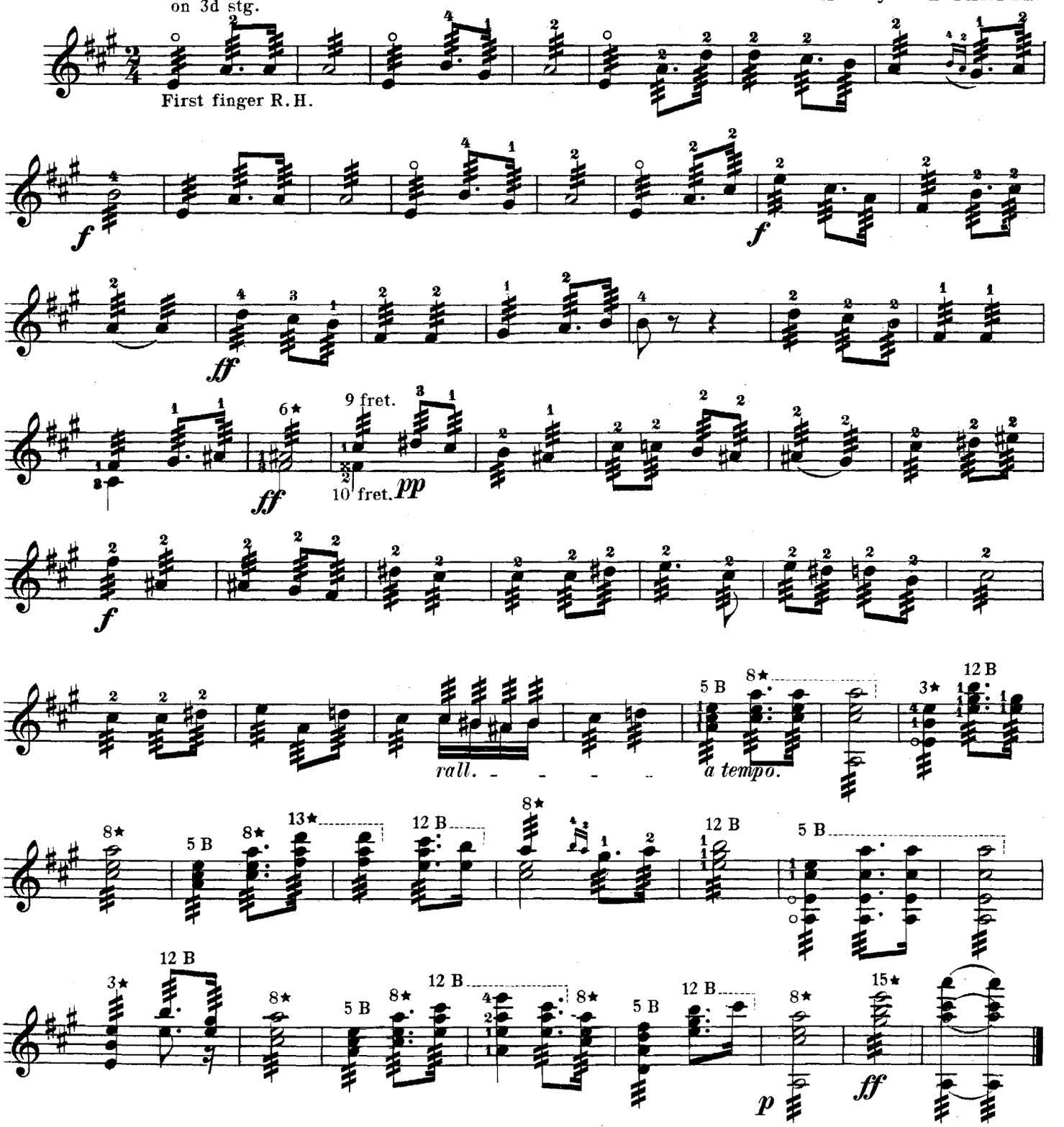


Sustained Tone, or Tremolo on Single String.

BRIDAL CHORUS FROM LOHENGRIN.

RICHARD WAGNER.

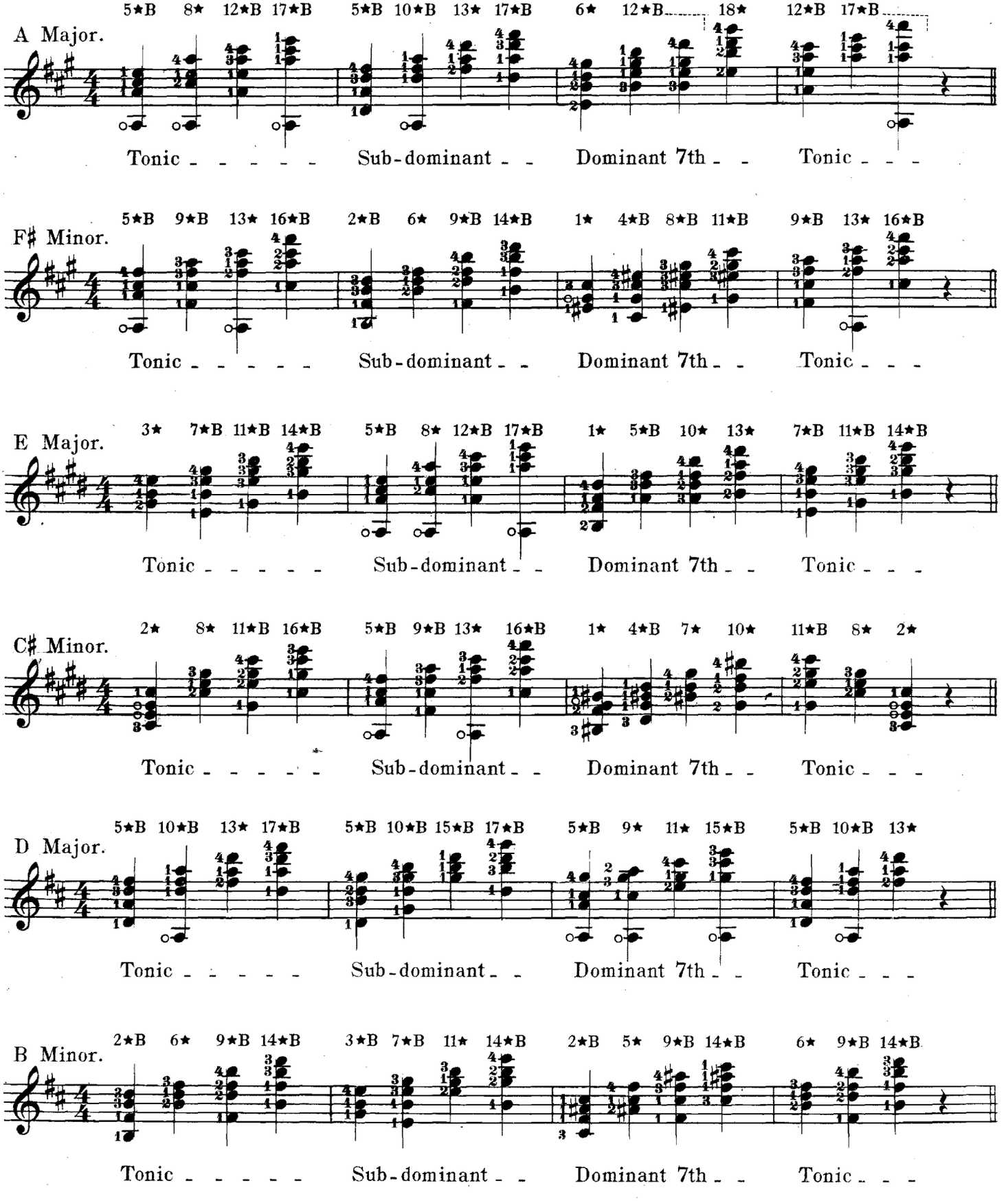
Arr. by C. H. PARTEE.

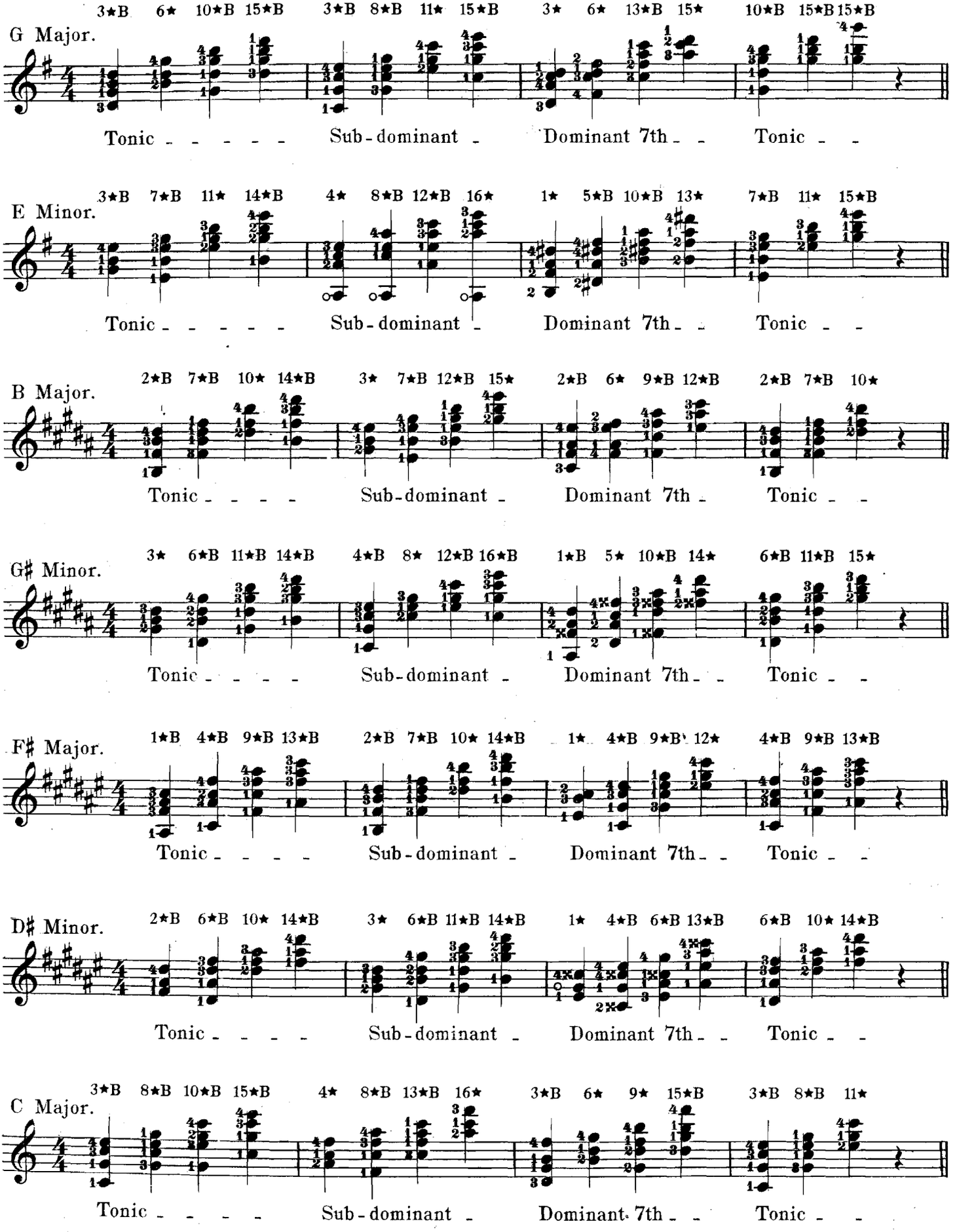


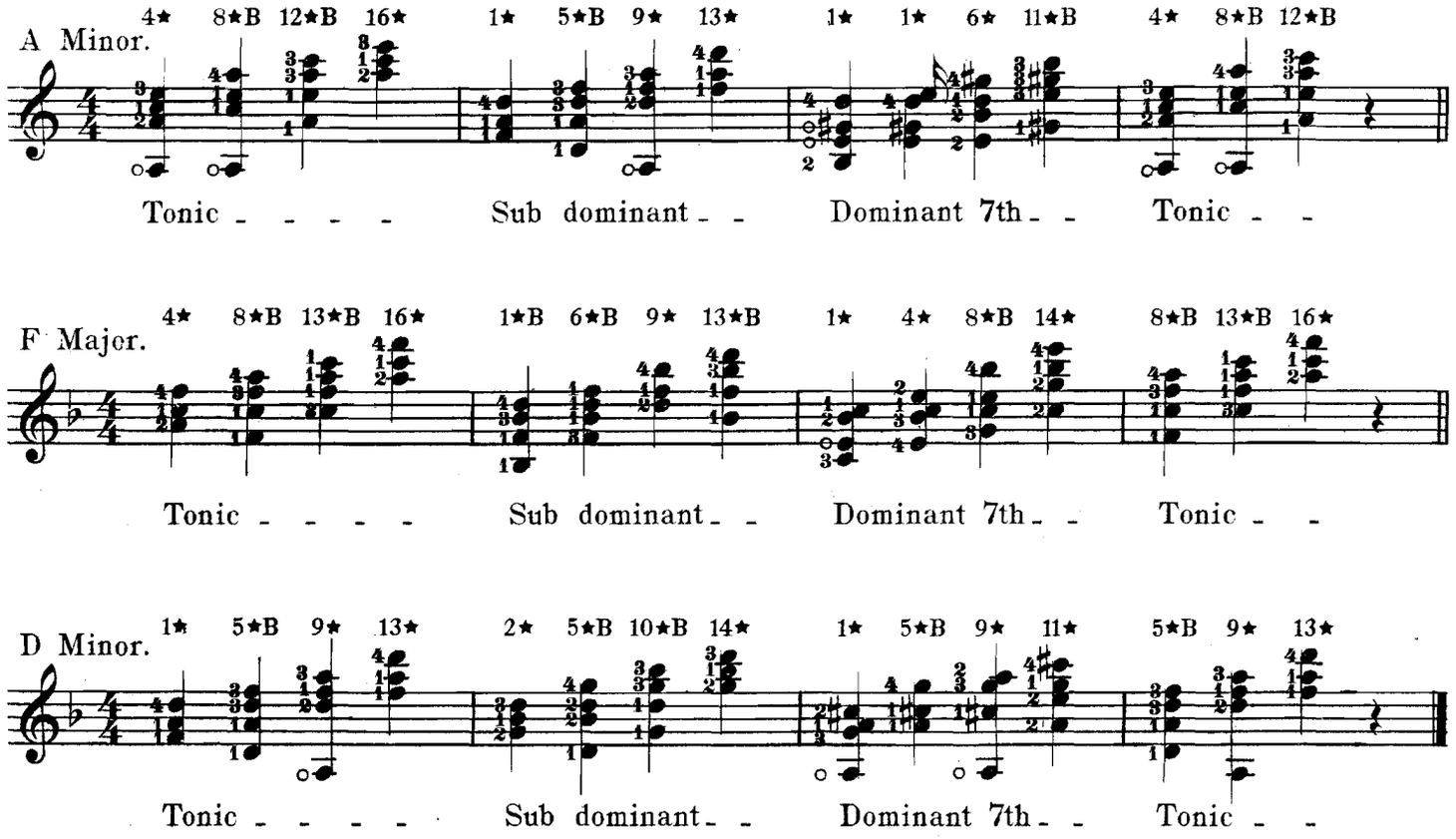
Note. This style of Tremolo, when properly mastered, is much more effective than anything which can be produced upon the Mandolin. The modern Banjo, with 22 raised frets, is the instrument for which this is written.

No of strokes. 16 for half note, 8 for quarter, 6 for dotted 8th, 2 for 16th, 9 for tied quarter.

The principal Chords in various Positions.



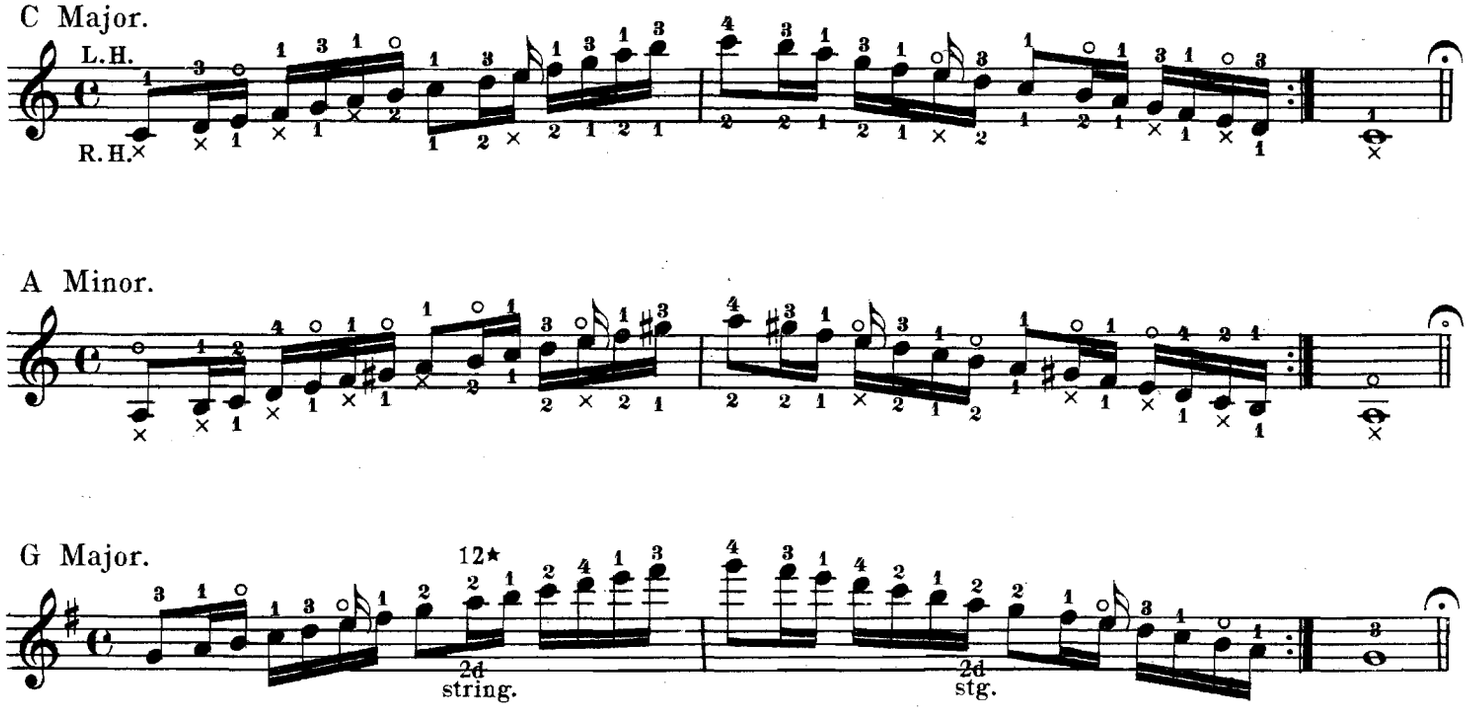

G Major.
3★B 6★ 10★B 15★B 3★B 8★B 11★ 15★B 3★ 6★ 13★B 15★ 10★B 15★B 15★B
Tonic - - - - - Sub-dominant - Dominant 7th - - Tonic - -
E Minor.
3★B 7★B 11★ 14★B 4★ 8★B 12★B 16★ 1★ 5★B 10★B 13★ 7★B 11★ 15★B
Tonic - - - - - Sub-dominant - Dominant 7th - - Tonic - -
B Major.
2★B 7★B 10★ 14★B 3★ 7★B 12★B 15★ 2★B 6★ 9★B 12★B 2★B 7★B 10★
Tonic - - - - Sub-dominant - Dominant 7th - Tonic - -
G♯ Minor.
3★ 6★B 11★B 14★B 4★B 8★ 12★B 16★B 1★B 5★ 10★B 14★ 6★B 11★B 15★
Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -
F♯ Major.
1★B 4★B 9★B 13★B 2★B 7★B 10★ 14★B 1★ 4★B 9★B 12★ 4★B 9★B 13★B
Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -
D♯ Minor.
2★B 6★B 10★ 14★B 3★ 6★B 11★B 14★B 1★ 4★B 6★B 13★B 6★B 10★ 14★B
Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -
C Major.
3★B 8★B 10★B 15★B 4★ 8★B 13★B 16★ 3★B 6★ 9★ 15★B 3★B 8★B 11★
Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -



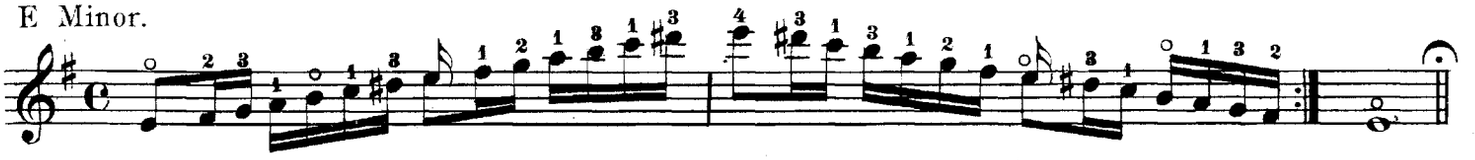
GRADUS AD PARNASSUM.

FOR ADVANCED PLAYERS.

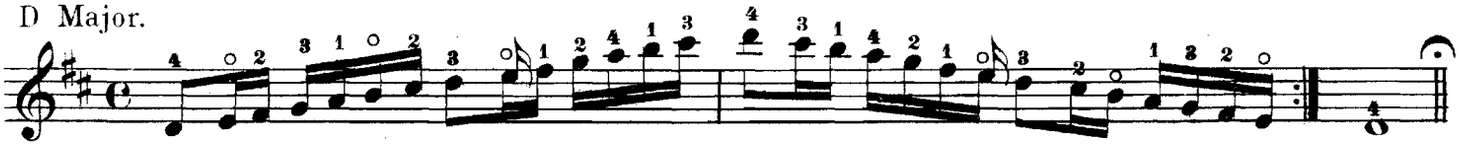
Original System of Fingering by C. H. PARTEE.



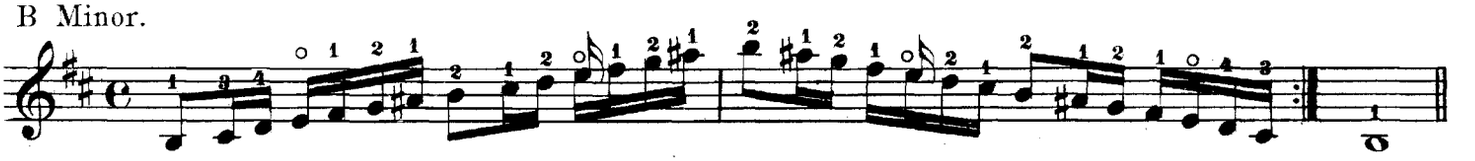
E Minor.



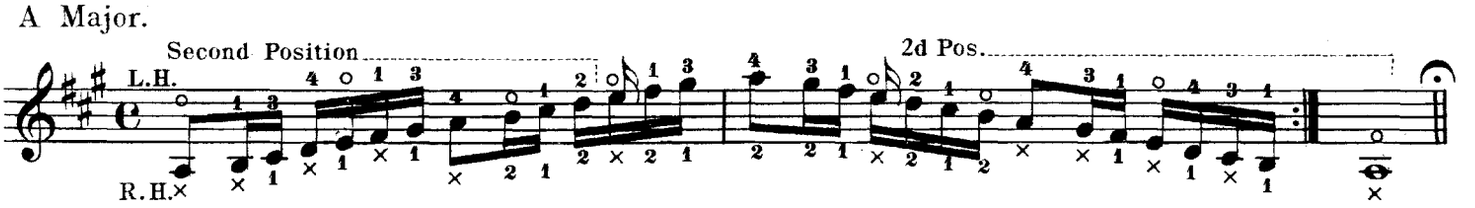
D Major.



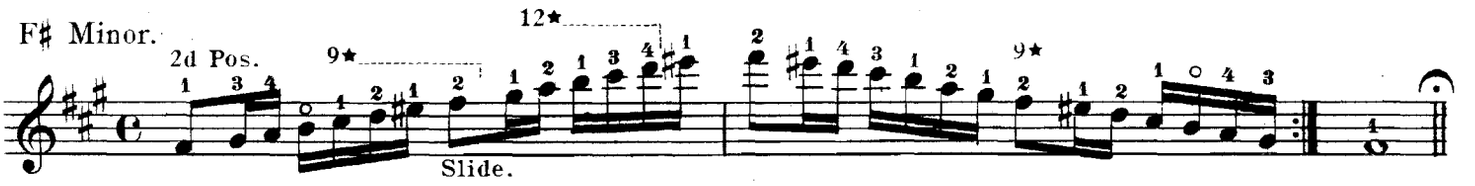
B Minor.



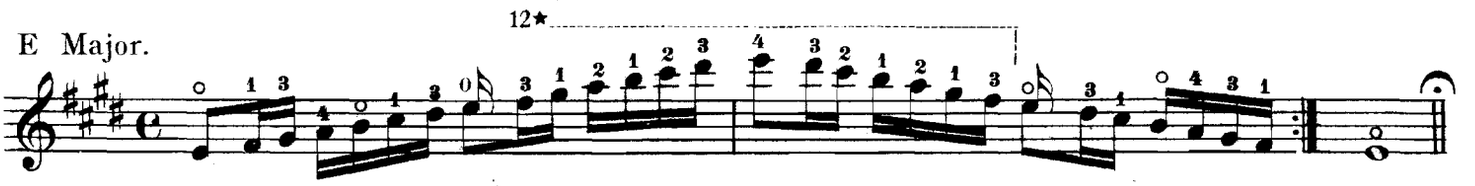
A Major.



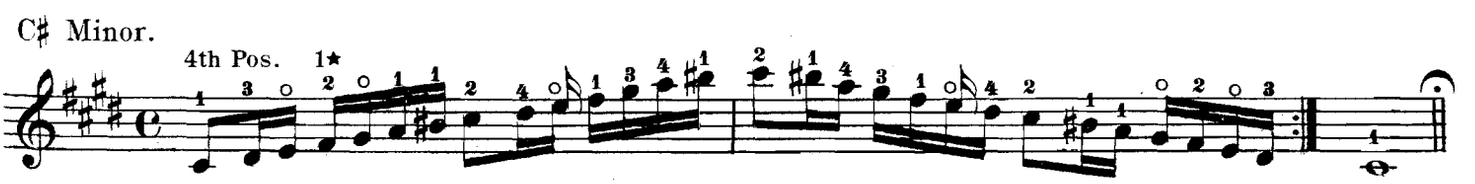
F♯ Minor.

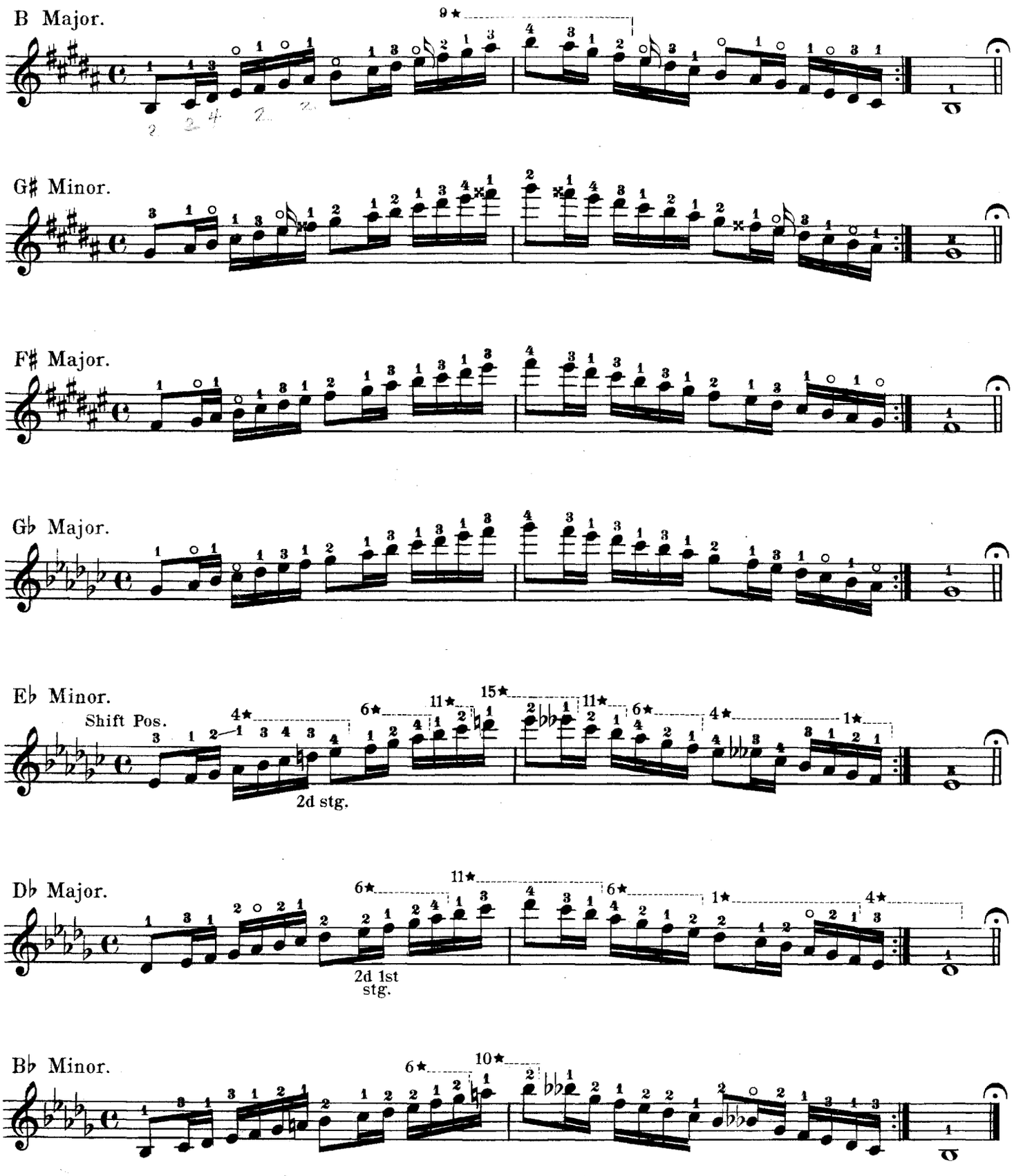


E Major.



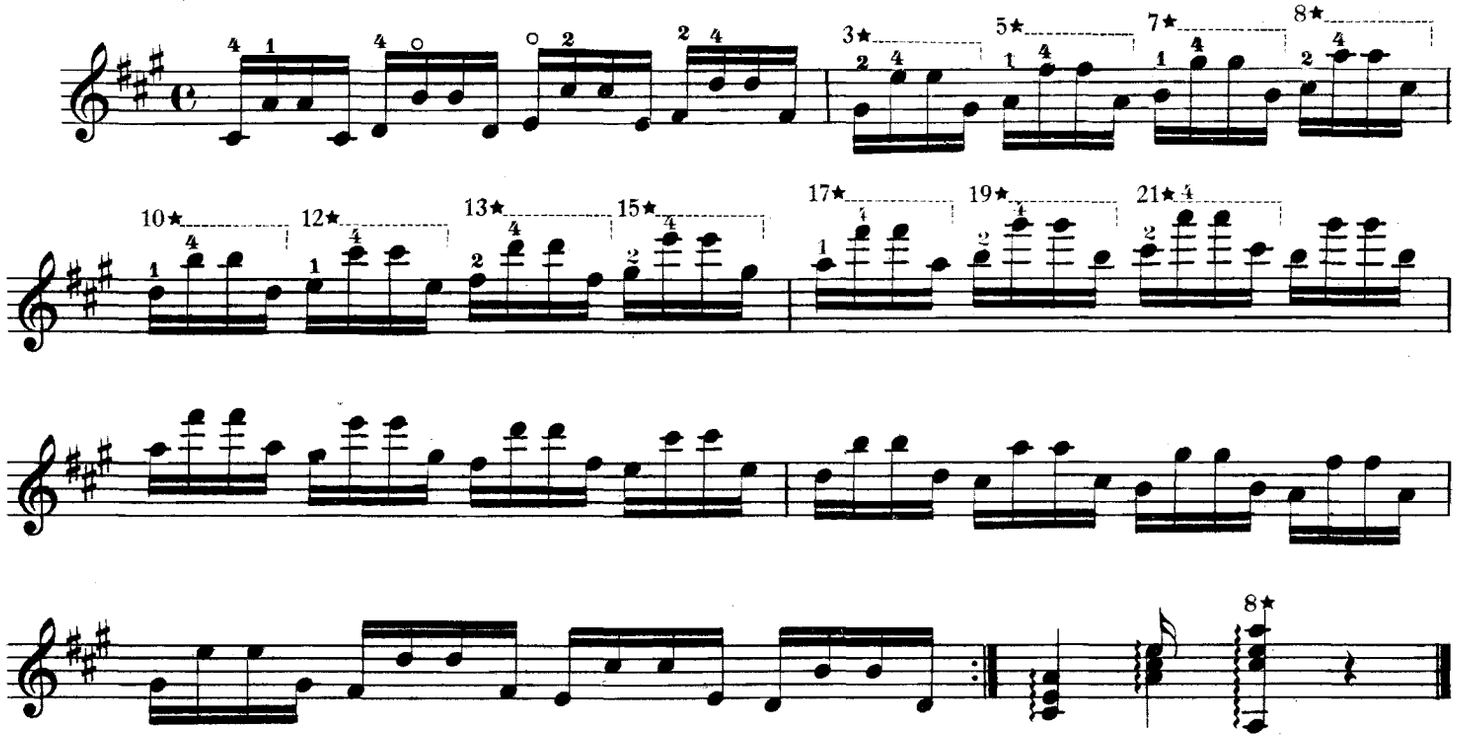
C♯ Minor.



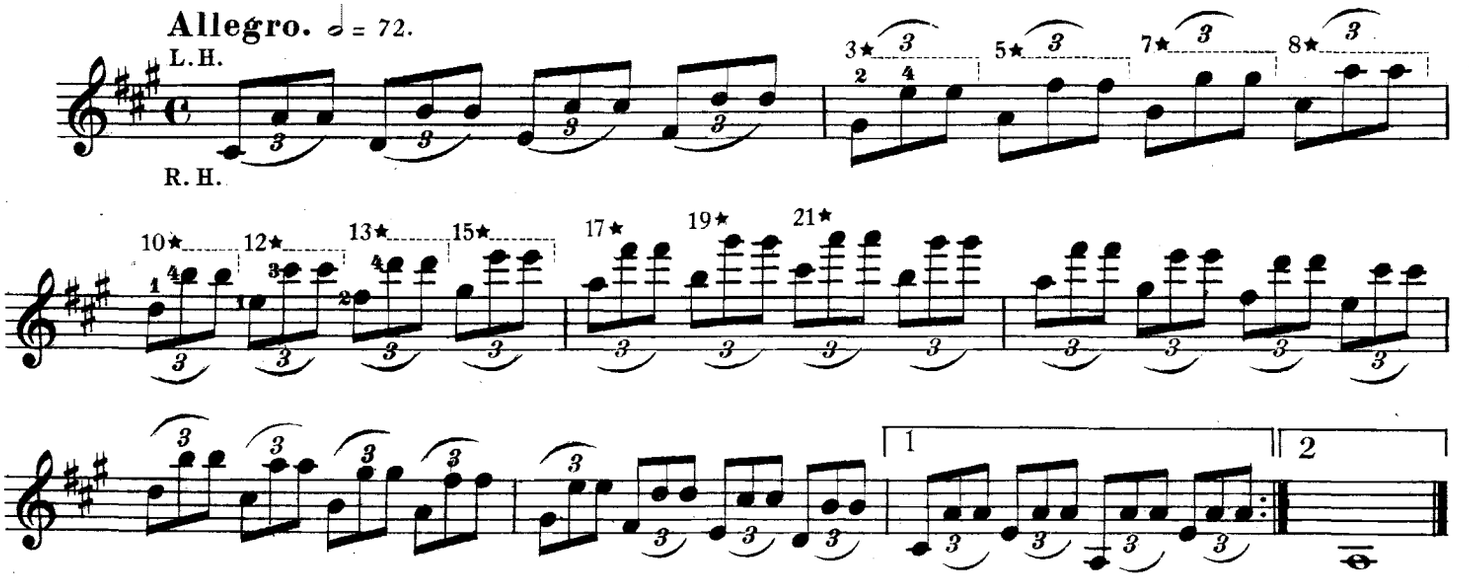


Note. By this system of fingering it is possible to produce such numbers as the Overture to Wm. Tell, Miserere (du Trovatore), Gypsy Rondo, Poet and Peasant Overture, Hungarian Dance Nº 5, (Brahms), some of which are equally as difficult as the heavier classical works.

EXERCISE IN SIXTHS.



EXERCISE IN SIXTHS. (Triplets.)



By perseverance in the practice of the foregoing exercises for a few weeks the student will have acquired a mastery of the fingerboard not possible otherwise. The right hand fingering is uniform throughout the entire scale. Also observe that the system of fingering is uniform for both hands (ascending and descending) thus giving an advantage not found in any other method.

Barres should not be used except where marked.

CONTENTS.

	PAGE
Annie Laurie (Variations),	35
April Showers Schottische,	7
Away Down South Jig,	19
Bridal Chorus from Lohengrin,	45
Champion Jig,	30
Characters, Abbreviations, Etc.,	7
Chickasaw Jig,	33
Chromatic Scale (Three Octaves),	16
Columbian Gallopade,	28
Diagram of the Banjo Fingerboard,	4
Easy Waltz,	7
Elementary,	3
Elodie Waltz,	17
Emeline Schottische,	11
Exercise for the Right Hand on the Open Strings,	5
Exercise in Reading the Notes,	3
Exercise in Sixths,	51
Fedora Schottische,	21
Finger Exercise for Both Hands,	5
Gradus Ad Parnussum (Graded Exercises),	48
Grand Valse Brilliante,	31
Happy Peasant,	24
Harmonics,	16
How to Hold the Banjo,	5
Huron Polka,	12
Joe Sweeney's Jig,	44
Latonia Galop,	26
Left Hand Fingering,	5
Lesson on "Time,"	6
Miserere—Trovatore,	38
Modern Thimble Playing,	44
Notation of the Open Strings of the Banjo,	6
Orange Blossoms (Song and Dance),	41
Phonograph Polka,	25
Premiere Schottische,	9
Princess March,	20
Principal Chords in Various Positions,	46
Raise the Dust (A Dance),	10
Right Hand Fingering,	5
Roome's Jig,	8

	PAGE
Scale in the Key of A Major,	4
Scale in the Key of A Minor,	15
Scale in the Key of B Major,	13
Scale in the Key of B Minor,	12
Scale in the Key of C Major,	15
Scale in the Key of C♯ Minor,	10
Scale in the Key of D Major,	11
Scale in the Key of D Minor,	15
Scale in the Key of D♯ Minor,	14
Scale in the Key of E Major,	8
Scale in the Key of E Minor,	14
Scale in the Key of F Major,	15
Scale in the Key of F♯ Major,	14
Scale in the Key of F♯ Minor,	8
Scale in the Key of G Major,	14
Scale in the Key of G♯ Minor,	13
Sharps and Flats,	4
Simple Chords in A Major,	6
Simple Chords in A Minor,	15
Simple Chords in B Major,	13
Simple Chords in B Minor,	12
Simple Chords in C Major,	15
Simple Chords in C♯ Minor,	10
Simple Chords in D Major,	11
Simple Chords in D Minor,	15
Simple Chords in D♯ Minor,	14
Simple Chords in E Major,	8
Simple Chords in E Minor,	14
Simple Chords in F Major,	15
Simple Chords in F♯ Major,	14
Simple Chords in F♯ Minor,	8
Simple Chords in G Major,	14
Simple Chords in G♯ Minor,	13
Spanish Fandango,	9
Stroke Playing,	44
The Barre Positions, Etc.,	8
The Notes and Their Corresponding Rests,	3
The Tremolo,	16
Time,	6
Tuning the Banjo,	5
Value of the Notes, Rests, Etc.,	6

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