JOE MORLEY'S
BANJO TUTOR

Mindel & Faraday, Oxford Street

CONTAINING GENERAL NOTES AND EXPLANATIONS;
EXERCISES [ELEMENTARY AND ADVANCED]; EXERCISES SELECTED FOR DAILY PRACTISE;
SCALES [MAJOR AND MINOR]; CHORDS IN MAJOR AND MINOR KEYS AND

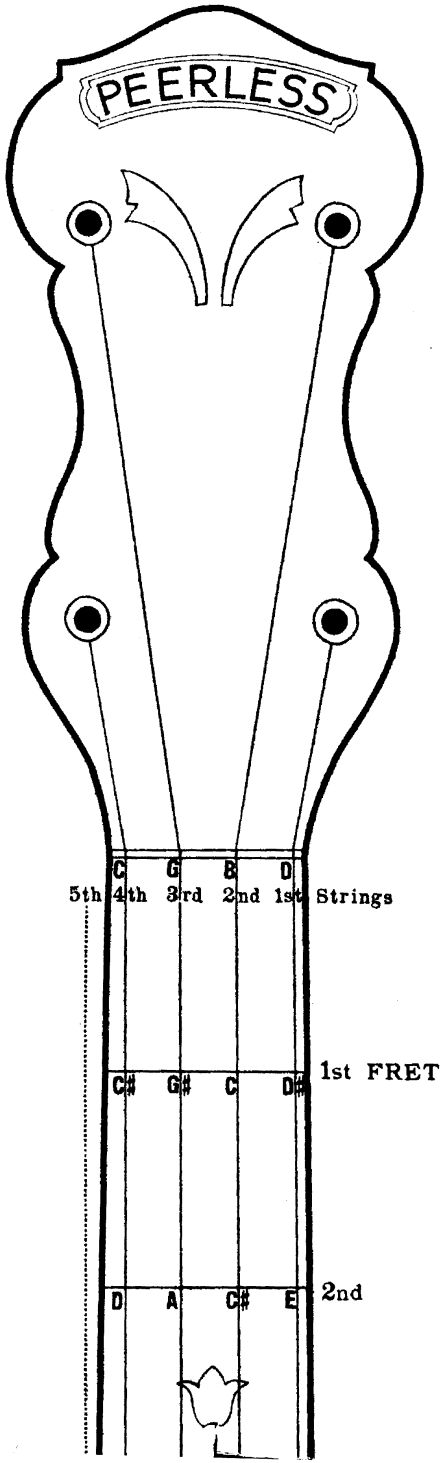
THIRTEEN NEW SOLOS

COPYRIGHT.

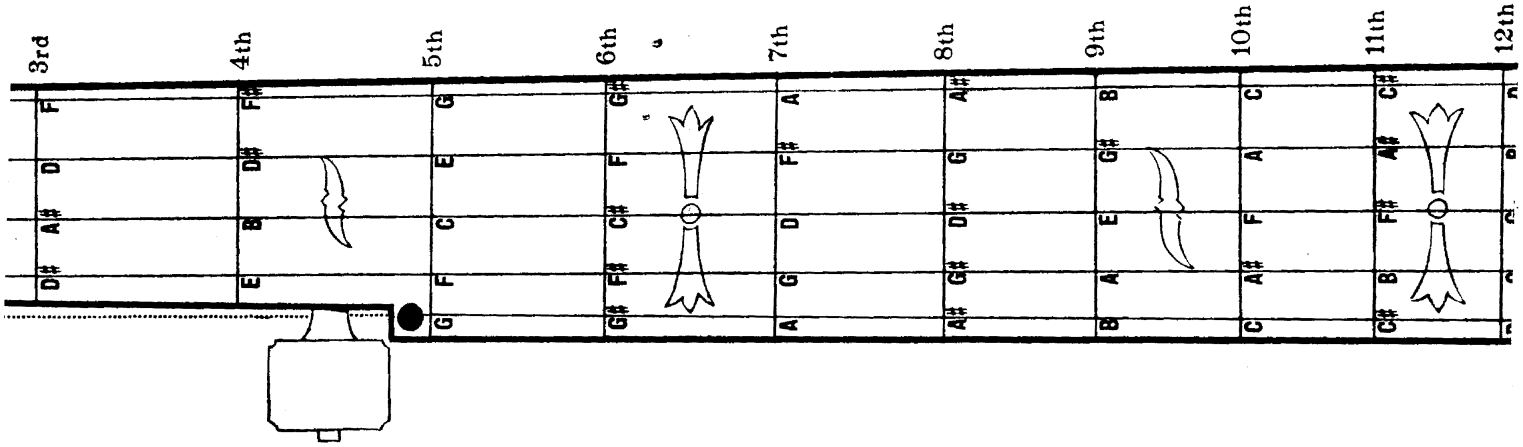
PRICE 6/- NETT

JOHN ALVEY TURNER,
KEYNOTES HOUSE, 68, NEW OXFORD STREET
LONDON, W. C. 1, ENGLAND.

TELEGRAMS: BANJO, LONDON. MADE IN ENGLAND. *TELEPHONE:* MUSEUM 4388.


PEERLESS
C G B D
5th 4th 3rd 2nd 1st Strings
1st FRET
C# G# C D#
2nd
D A C# E

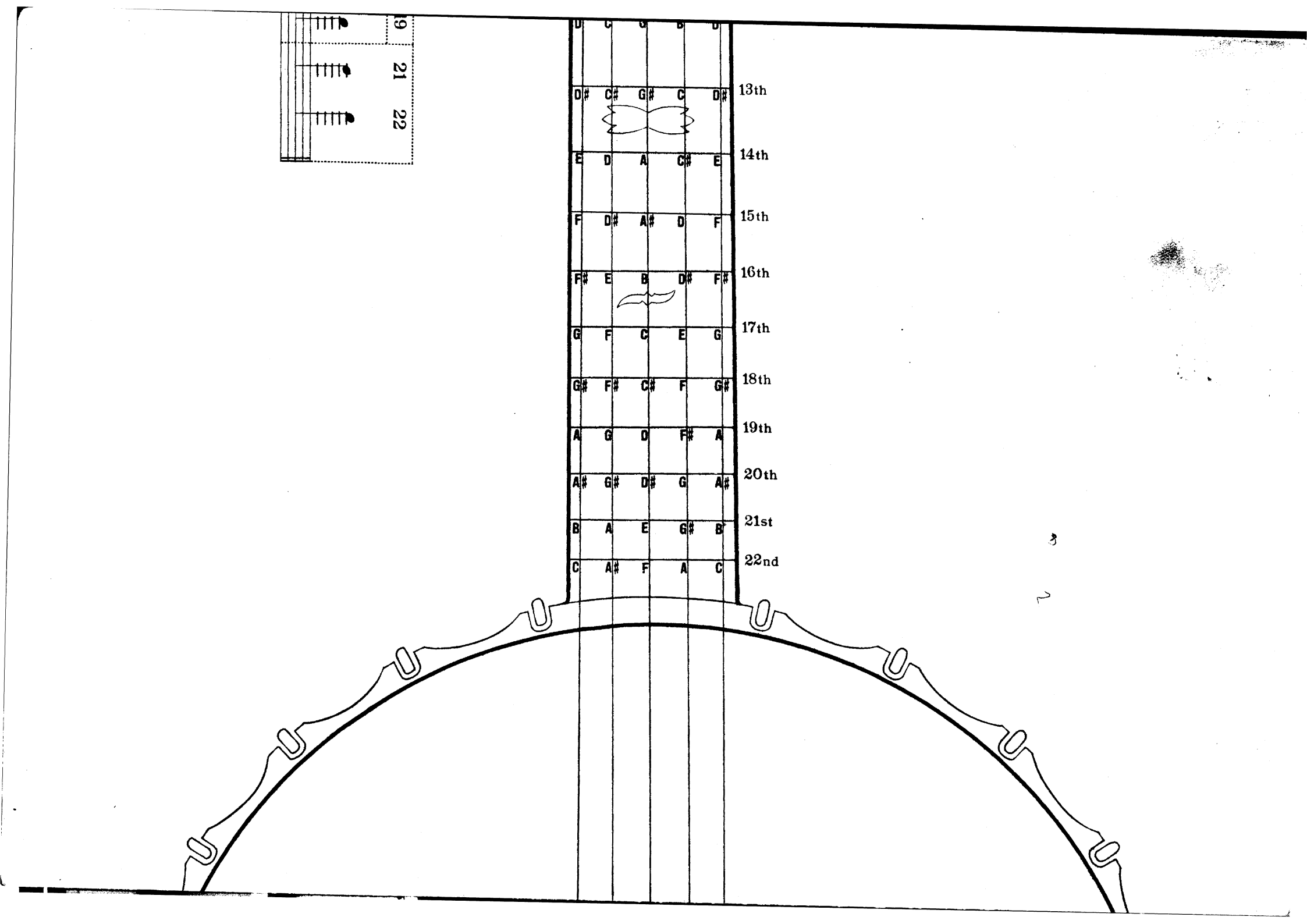
COMPLETE FINGERBOARD FOR THE BANJO

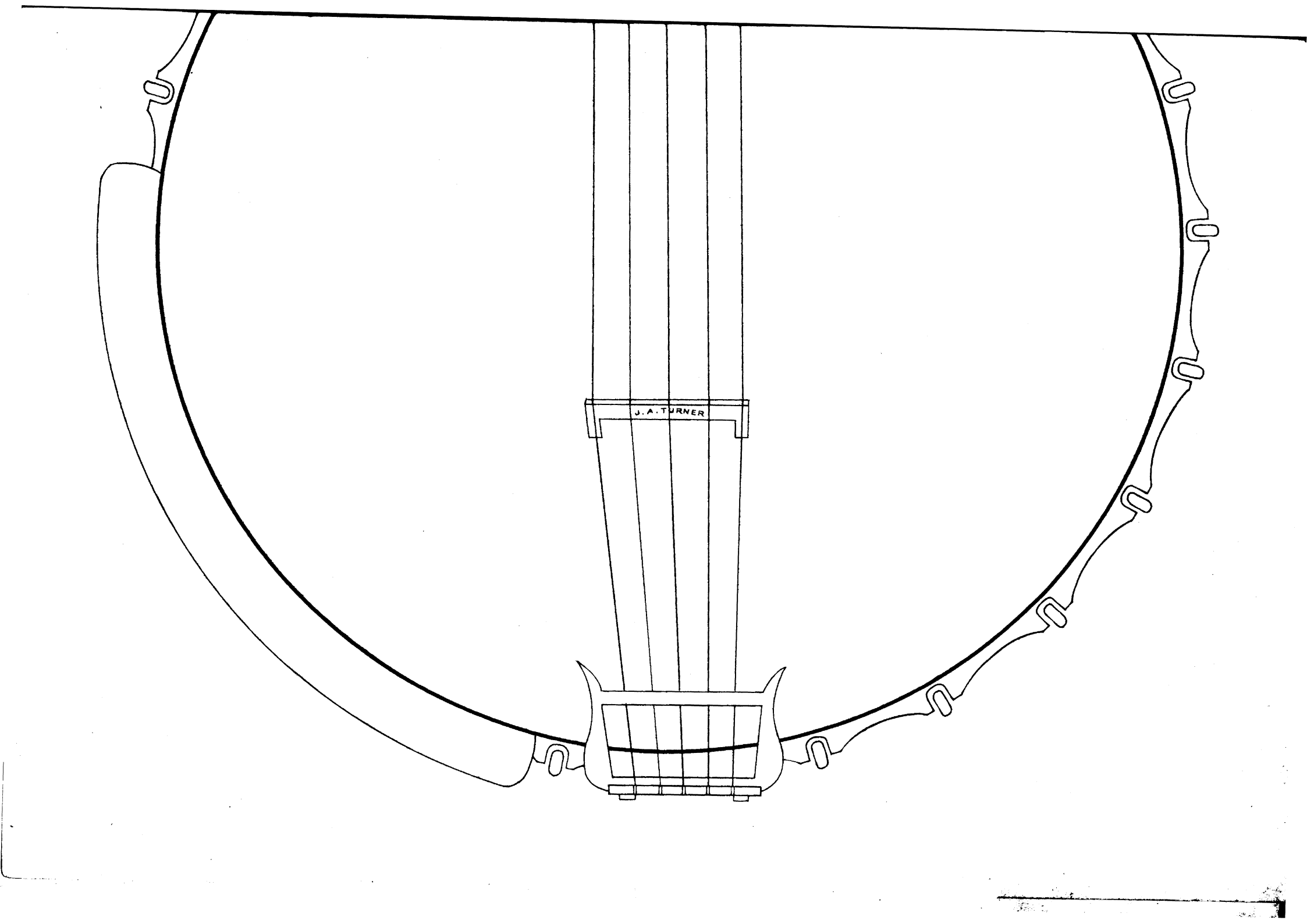


SCALE

				1st String	0	2	3	5	7	9	10	12	14	15	17		
			2nd String	0	1	3	5	6	8	10	12	13	15	17	18		
		3rd String	0	2	4	5	7	9	10	12	14	16	17	19			
2	4	5	7	9	11	12	14	16	17	19							

e figures indicate the Frets


19
21
22
D C G B D
13th
D# C# G# C D#
14th
E D A C# E
15th
F D# A# D F
16th
F# E B D# F#
17th
G F C E G
18th
G# F# C# F G#
19th
A G D F# A
20th
A# G# D# G A#
21st
B A E G# B
22nd
C A# F A C


J. A. TURNER

PREFACE

So many Tutors for Banjo already exist that a new treatise on the subject seems to call for some explanation. The present tutor is the outcome of much careful thought and is the result of many years' experience of teaching by the Author and the justification for its appearance is based on the plea that up to now no tutor has been published which is of real assistance to the advanced student who must have realized that the practice of difficult solos alone will not advance his execution in the same way as suitable exercises. It must be fully realized that execution is only a means to an end and can only justify itself when so employed; it assists us to play difficult passages with ease. The Author has therefore selected those exercises which, in the course of his experience as a teacher, have proved most beneficial.

From the foregoing it must not be thought that this tutor is for advanced students only. A glance through its pages will show that the first few exercises are of a simple character and that the tutor has been graded to lead the student gradually, to those exercises which will be found most beneficial for the playing of more difficult solos.

All extraneous matter has been excluded and the scales and exercises are written in the keys most generally used in Banjo music but some keys have been employed which are not often used on the banjo in order to interest the student who wishes to go further into the matter.

Although the Author invariably uses the thumb and first finger of the right hand on the 1st, 2nd, 3rd and 4th strings for rapid passages requiring double-fingering it will be noted that some of the exercises have been fingered so that they can be adapted for the use of the first and second fingers of the right hand on the 1st string if the student desires to employ that method of double-fingering. Both methods of double-fingering have not been completed for all exercises but the student will readily see how easily he can adapt one style of double-fingering from the other if he will study those passages and exercises which have been fingered for both styles. The Author has thought it better to give only a few illustrations which clearly show this adaptation of both styles of double-fingering and to let the student adapt the remaining exercises himself (if he desires to employ the first and second finger of the right hand for double-fingering on the 1st string) well knowing that the keen student will learn more this way than if everything was meticulously worked out for him and in addition he will then find that there are certain instances and brief passages where one *must* employ either one method *or* the other and where it is impracticable to use both methods.

Index

	PAGE
Complete fingerboard for the Banjo	-
General notes and explanations	3
Names of notes and Time values	4
Dotted notes— Rests— Dotted rests	-
Time— Time-Signatures— Key-Signature— Sharps, Flats, Naturals	6
Musical terms— Grace notes	7
Harmonics— Rasp— Fingerboard— Vellum— Bridge— Strings	8
Positions of Right and Left Hands and Harmonics, illustrated	9
How to tune the Banjo— Positions and Barré— Triplets	10
Exercises	11
Exercises built on thirds	12
Exercise in thirds	14
Exercise in sixths on 1st and 3rd strings	14
Exercise in sixths on 3rd and 4th strings	15
Rolling exercise in C major	16
Exercise on the Snap	17
The Diatonic scale— Inversions	19
Examples of Chords— Descending the scale in chords	20
Chords in Major and Minor keys	21
Ascending and descending on the 4th string	23
Examples of Chords frequently met with	24
Chord study in the key of E♭ major	27
Exercise in the keys of G major and E major (with melody on the first string)	27
Major and Minor scales	29
Chromatic scales	31
Exercises selected for daily practice	34
Example of the Slide	41
Finger Tremolo— Chord Tremolo— Melody Tremolo— Brushing the strings	42

BANJO SOLOS

AN OLD FASHIONED BREAKDOWN	43
OTTAWA MARCH (with 2nd Banjo accompaniment)	44
ALPINE WALTZ	48
HOE-DOWN	50
MAZURKA	51
BOURÉE	52
HORNPIPE	54
MORCEAU	55
MANDY'S WEDDING (with 2nd Banjo accompaniment)	56
THE DANCING BEAR	59
TARANTELLA	60
FORTISSIMO	62
A REFRAIN	64

General Notes and Explanations

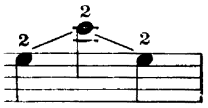
Left hand fingering is written above or immediately at the side of the notes. Right hand fingering is written underneath the notes.

In left hand fingering o denotes *open string;* 1, 2, 3 *etc.* denotes the finger to be used for stopping the note in question.

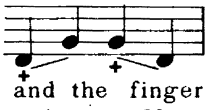
In right hand fingering + denotes *thumb;* · denotes *first finger;* ·· denotes *second finger* and ··· denotes *third finger.*

A number appearing in a circle thus ① placed underneath a note denotes the string upon which the note is to be played and is only used in exceptional cases.

A number appearing underneath a note thus 8 but not enclosed in a circle, denotes the fret to be used and is really placed here to assist the student to find the note quickly (each note under the circumstances being usually during a Position or Position Barré but which note is not actually in the Position or Position Barré indicated.) This likewise is only used in exceptional cases.

When the following sign appears between left hand fingering thus 

the same finger of the left hand must be used for all three notes by sliding up to the top note and back again without lifting the finger off the finger-board, striking all three notes with the right hand in the usual way.

When the following sign appears between the right hand fingering thus 

the note which has the right hand fingering underneath is struck as usual and the finger of the left hand must slide up to the following note which must *not* be struck. If it is intended that the note at the end of the slide should be struck it would be marked with the right hand fingering as is done with the note at the commencement of the slide. When playing a slide where the note at the end of the slide is *not* to be struck, care must be taken to finish the slide so that the second note (at the end of the slide) sounds at precisely the time the note would be struck if it were marked with the right hand fingering underneath. The slide must always be perfectly smooth.

The above sign also appears when the right hand thumb *glides* from the fourth to the third string but in this case the left hand fingering of the second note will show that this note is played on the third string as a different finger of the left hand will be used for the third string note whereas in the *slide* the same finger of the left hand will stop the note at the end of the slide.

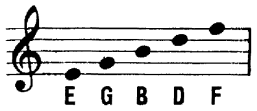
When the sign $\frac{\cdot}{+}$ appears underneath a chord the chord must be *'pinched'* that is the 1st and 2nd strings are played by gliding the first finger of the right hand from the 1st to the 2nd string to meet the thumb which has been used to play the 3rd string. This method will be found to give a very bright tone.

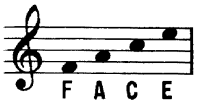
Where the fingering has not been completed the Student will understand that the same fingering is to be carried out for the remainder of the exercise.

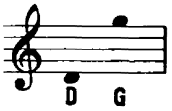
———+———

PART I

1. The Notes in music are written on and between lines called a Stave and named **after the** first seven letters of the Alphabet:— **A B C D E F G.**

Names of notes on lines of stave are 

notes in the spaces 

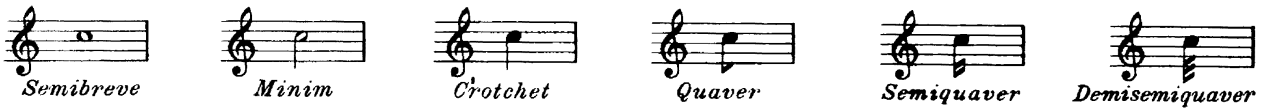
above and below the stave 

2. Other notes are written by drawing short lines above and below the stave and are termed Ledger lines.

Thus:-

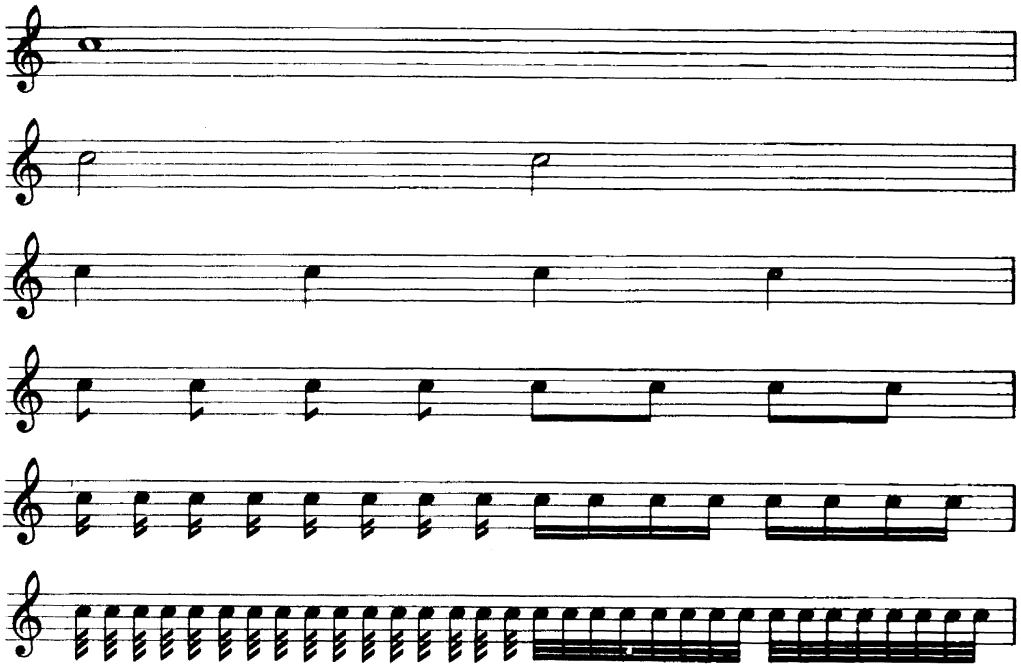
3. All music written for the banjo is in the Treble Clef which is denoted by the following sign

4. There are six kinds of notes in general use in banjo notation, each having a name and shape which indicates its value or duration of sound.



5. The following will explain their relative values

A Semibreve
is equal to
Two Minims
or
Four Crotchets
or
Eight Quavers
or
Sixteen Semiquavers
or
Thirty-two Demisemiquavers

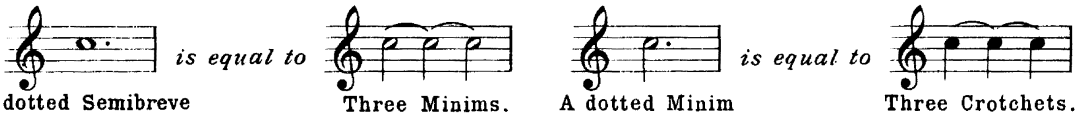


6. When two or more quavers, semiquavers or demisemiquavers are written consecutively, they are sometimes joined together

Thus:-

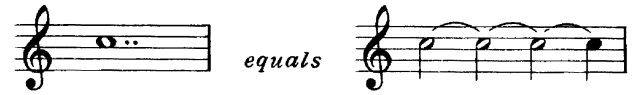
DOTTED NOTES

7. A dot placed after a note makes it *half* as long again



A dotted Semibreve — Three Minims. — A dotted Minim — Three Crotchets.

8. Two dots placed after a note increases its length by *three fourths*

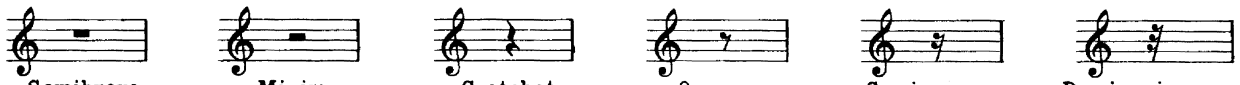
Thus:- 

A double dotted Semibreve — Three Minims and One Crotchet

This applies equally to Minims, Crotchets, *etc.*

RESTS

9. Rests are characters which indicate silence, corresponding with the notes they represent



Semibreve rest — Minim rest — Crotchet rest — Quaver rest — Semiquaver rest — Demisemiquaver rest

DOTTED RESTS

10. A dot placed after a rest makes it *half* as long again

Thus:-

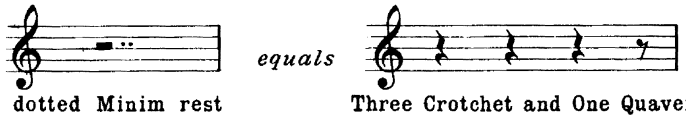
A dotted Semibreve rest — Three Minim rests.

A dotted Minim rest — Three Crotchet rests.

11. Two dots after a rest increases its length by *three fourths* as in the case of the double dotted note

Thus:-

A double dotted Semibreve rest — Three Minim and One Crotchet rests.

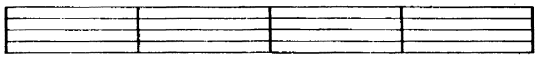


A double dotted Minim rest — Three Crotchet and One Quaver rests.

And so on:

TIME

12. Music is divided in equal measures by *Bars,* formed by lines drawn across the stave,

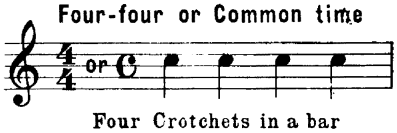
Thus:- 

Each bar is divided into fractional portions and must contain, minims, crotchets, quavers, *etc.* or rests, to the value indicated by the **Time Signature**, which is placed at the beginning of every piece of music.

TIME-SIGNATURES

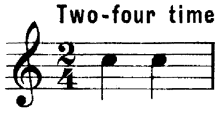
13.

Four-four or Common time



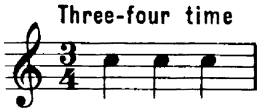
Four Crotchets in a bar
or their equivalents

Two-four time



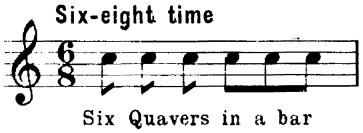
Two Crotchets in a bar
or their equivalents

Three-four time



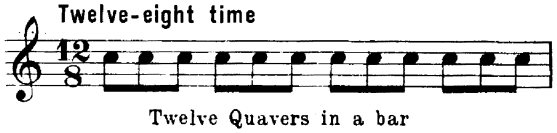
Three Crotchets in a bar
or their equivalents

Six-eight time



Six Quavers in a bar
or their equivalents

Twelve-eight time



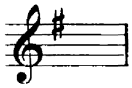
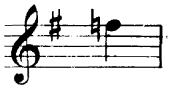
Twelve Quavers in a bar
or their equivalents

Sharps, Flats, and Naturals

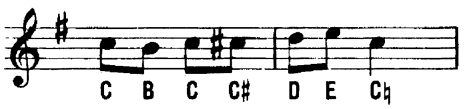
14. **A Sharp** (♯) placed before a note raises it half a tone or a semitone.
A Flat (♭) placed before a note lowers it half a tone.
A Natural (♮) restores it to its original sound.
A double Sharp (𝄪) placed before a note raises it two semitones or one whole tone.
A double Flat (𝄫) lowers a note two semitones.

KEY-SIGNATURES

15. Sharps, or Flats, placed at the beginning of a stave are to denote the key in which the music is written, and is termed, the **Key-Signature**.

Example, A sharp placed thus  indicates that all **F's** are to be played sharp unless a natural (♮) is placed before one of them thus 

Sharps or flats placed before notes, and not marked in the Key signature, are termed *Accidentals,* and take affect throughout the bar unless contradicted by a natural (♮).

Thus:- 

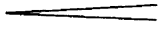
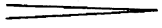
The **C** in the second bar is a natural.

MUSICAL TERMS

Signs and Expressions in general use

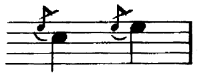
16.

ACCELLERANDO	*Gradually increase speed*
ADAGIO	*Slow. a little slower than Andante*
AD LIBITUM or AD LIB.	*At discretion*
ALLEGRO	*Quickly, lively*
ANDANTE	*Slowly*
ANIMATO	*Lively, animated*
A TEMPO	*Return to original time*
CODA	*A few bars added for an effective ending*
CRESCENDO	*Gradually increase sound*
DA CAPO or D.C.	*From the beginning*
DIMINUENDO or DIM.	*Gradually decrease sound*
DOLCE	*Softly*
ESPRESSIVO	*With expression*
FINE	*The end*
FORTE *(f)*	*Loud*
FORTISSIMO *(ff)*	*Very loud*
LENTO	*Slow*
MARCATO	*Marked, accented*
MARCIA	*A March*
MEZZO	*Half*
MEZZO FORTE *(mf)*	*Midway between Piano and Forte*
MODERATO	*Moderately*
PIANO *(p)*	*Soft*
MEZZO PIANO *(mp)*	*Moderately soft*
PIANISSIMO *(pp)*	*Very soft*
PRESTO	*Quick*
RALLENTANDO	*Gradually slower*
RITENUTO or RIT.	*Retard*
TEMPO	*Time, used to indicate rate of movement* Example. **Tempo di Marcia** *(March Time)*

 Gradually increase sound.  Gradually decrease sound. Pause

This sign > over a ncte means that the note is to be accented. An Interval is the distance between two notes, or sounds.

GRACE NOTES

A Grace-note is a small note placed before the main note, thus  and care must be taken not to give it undue prominence as it is a purely ornamental note.

HARMONICS

Harmonics are produced by placing a finger of the left hand lightly on the string and removing it immediately it has been played.

Harmonics can be obtained at the 12th, 7th, 5th and 19th frets on the first, second, third and fourth strings, and at the 17th fret of the fifth string, these are natural harmonics. Other harmonics (termed artificial) can be produced by stopping the string at any fret and placing the first finger of the right hand lightly on the string twelve frets higher and playing it with the thumb.

THE RASP

The Rasp is an effect produced by drawing the fingers smartly across the strings with a downward movement, starting with the fourth finger and following with the third, second, and first.

The Fingerboard of the Banjo

The Fingerboard of the Banjo is spaced off by frets, and notes are made by pressing the strings down on to the fingerboard between the frets with the fingers of the left hand.

THE VELLUM

The Vellum or skin of the banjo should be kept tightly stretched as it is the sounding board. Care should be taken to protect it from any moisture, and it should not be placed near a fire or it is likely to burst.

THE BRIDGE

The Bridge should not be made too thick and should have a little powdered resin on each foot to prevent it from slipping. Always keep the bridge in position if possible, but it is best to take it down when travelling.

THE STRINGS

There are five strings on the banjo. The first is tuned to **D**, the second to **B**, the third to **G**, the fourth to **C**, and the fifth or octave to **G**, an octave above the third string.

Position of the Right Hand.

The right hand should be held over the strings so that the second finger picks the first string about $2\frac{1}{2}$" from the bridge.
The thumb should be extended as shown.

Position of the Left Hand.

The wrist of the left hand should be well away from the arm of the banjo and the fingers should be placed behind the frets as shown.

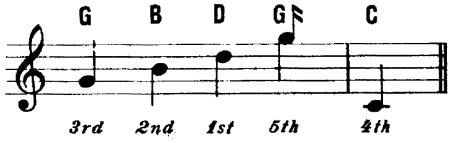
Harmonics.

The hand should be held as illustrated. Details are given on page 6.

How to Tune the Banjo

First tune the third string to **G**, then press this string down at the fourth fret, which will make the note **B**. Tune second string to this note, then press the second string down at the third fret, this note will be **D**. Tune first string to this note, then tune the fifth string an octave above the third string **G**. Now press the second down at the first fret, this note will be **C**. Tune fourth string an octave below this note. I have found this the best method, for the beginner. When the student has done this a few times he will be able to tune by ear.

Below are the notes of each string and the order of tuning.



This sign on the High **G** signifies that the note is to be played on the 5th string.

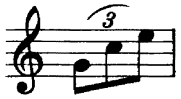
Positions and Barré

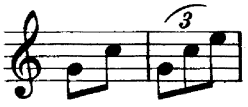
The **Position** notes or chords are made by placing the tips of one or more fingers of the left hand on the strings at the frets indicated by fingering placed above the notes or chords.

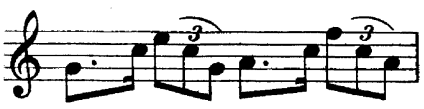
Barré means that one finger is placed across two or more strings at the same fret.

Position Barré means that two or more notes are made at one fret with one finger, while other notes are made at different frets by other fingers.

Triplets

A **Triplet** is written thus  and signifies that the three notes are to be played in the time of two.

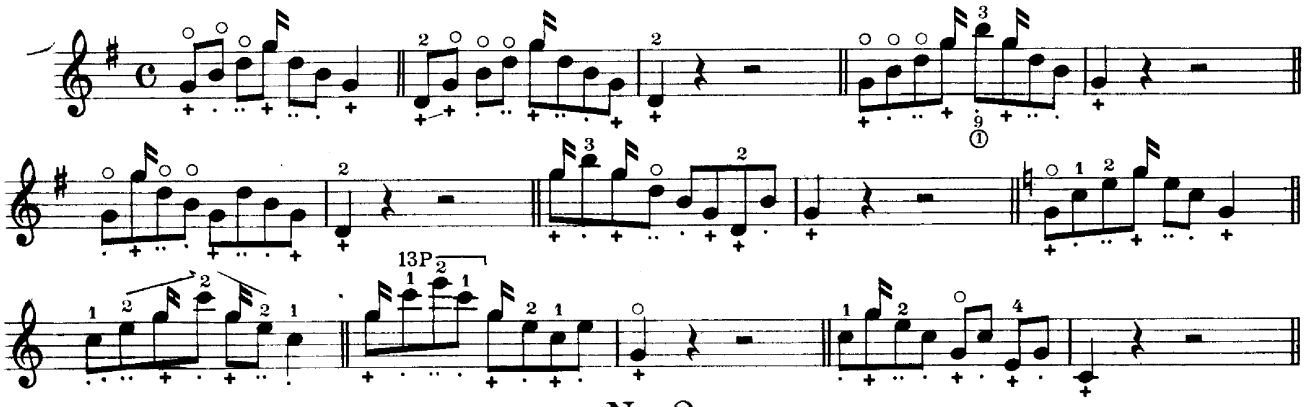
Example. 

A better example. 

The latter is better because the Triplet is mostly used in a piece which has dotted notes.

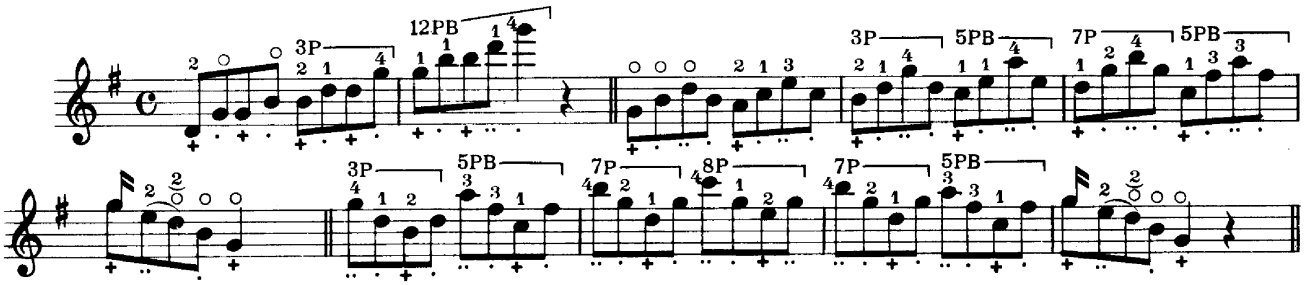
Exercises

No. 1

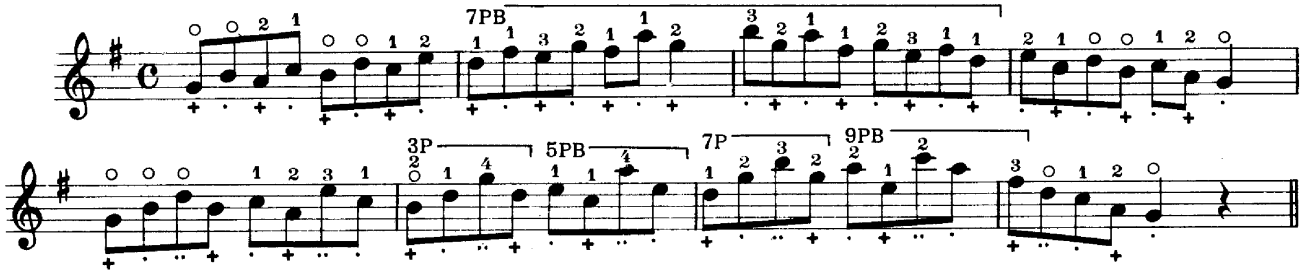


No. 2

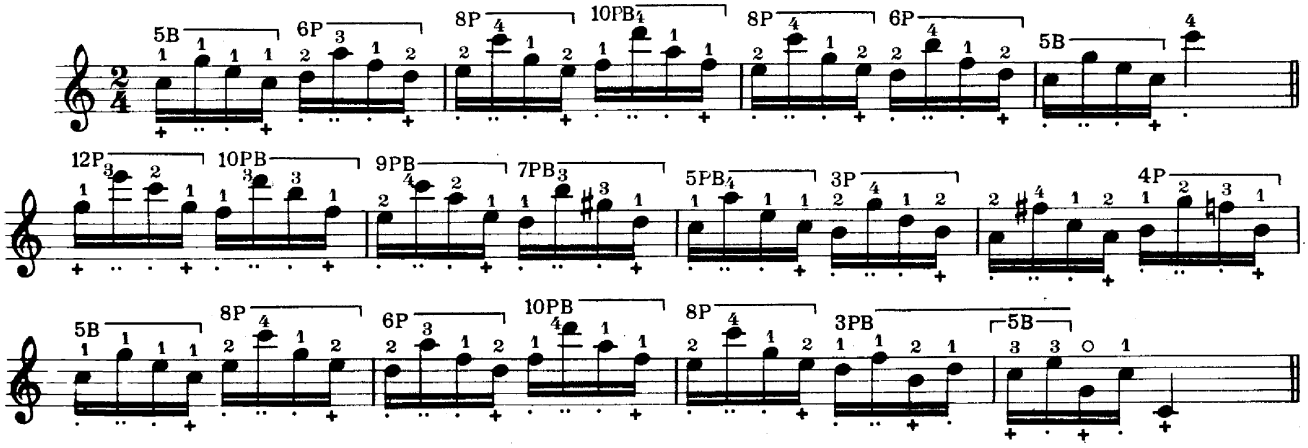
To be played slowly in order to give each note its full value and to produce a full, rich tone: the speed to be gradually increased without loss of tone.



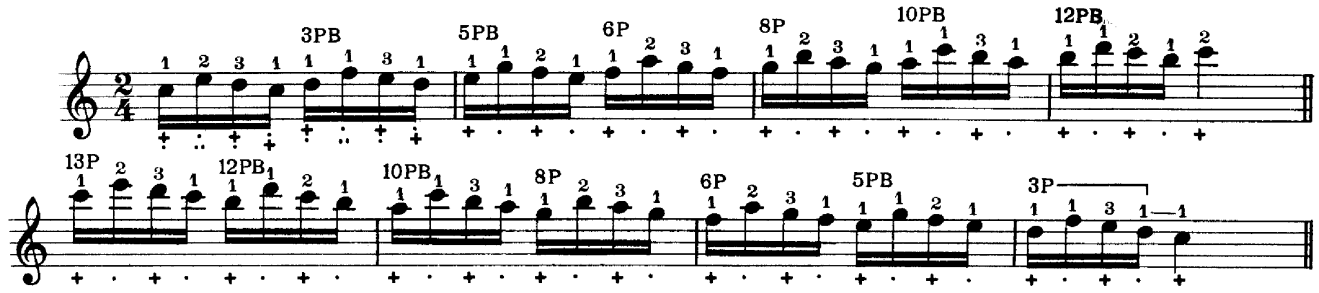
No. 3



No. 4

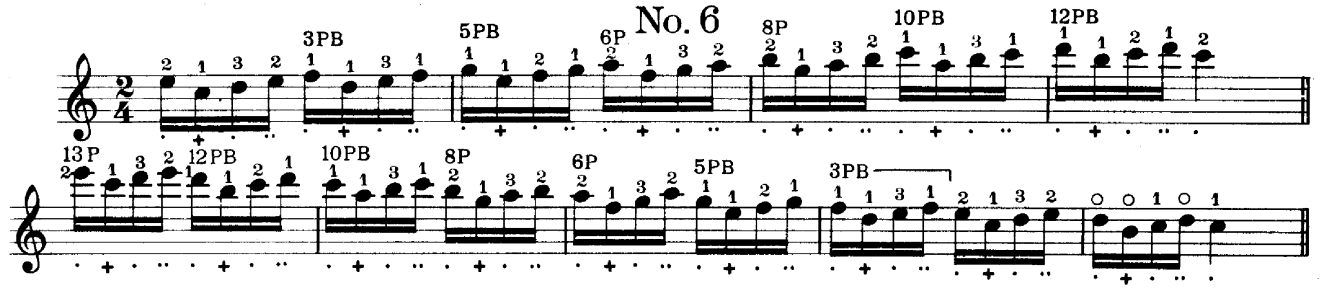


No. 5

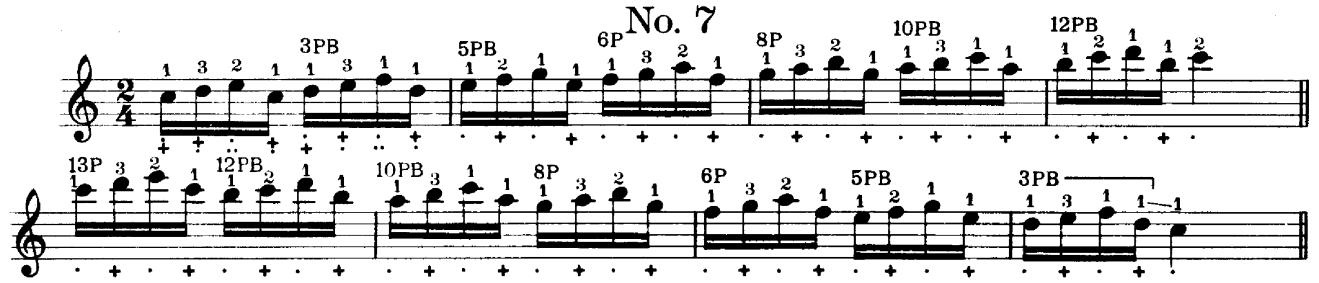


This Exercise can be played in either style of right hand fingering.

No. 6

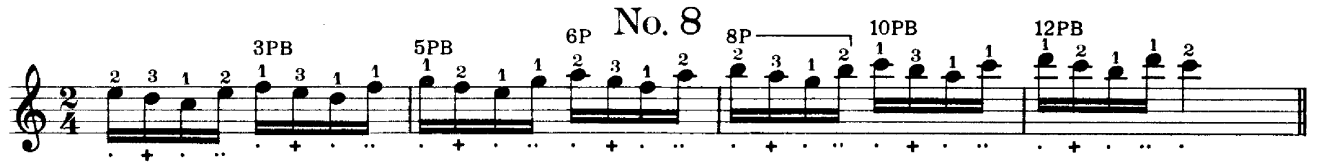


No. 7



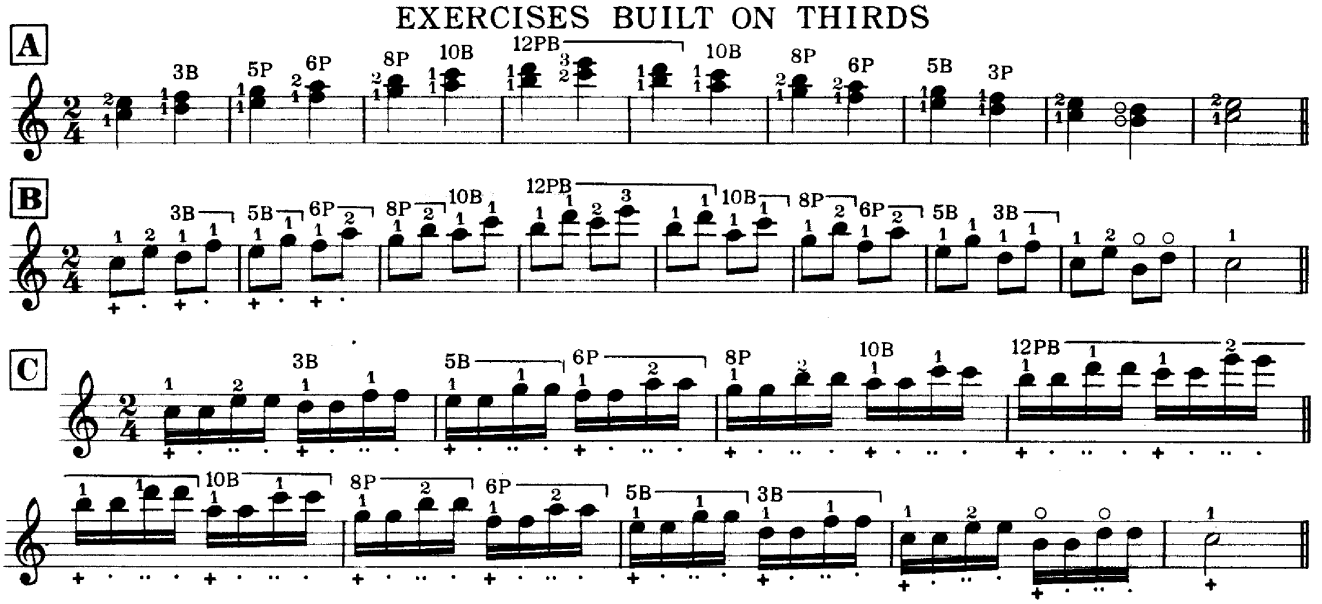
This Exercise can also be played in either style of right hand fingering.

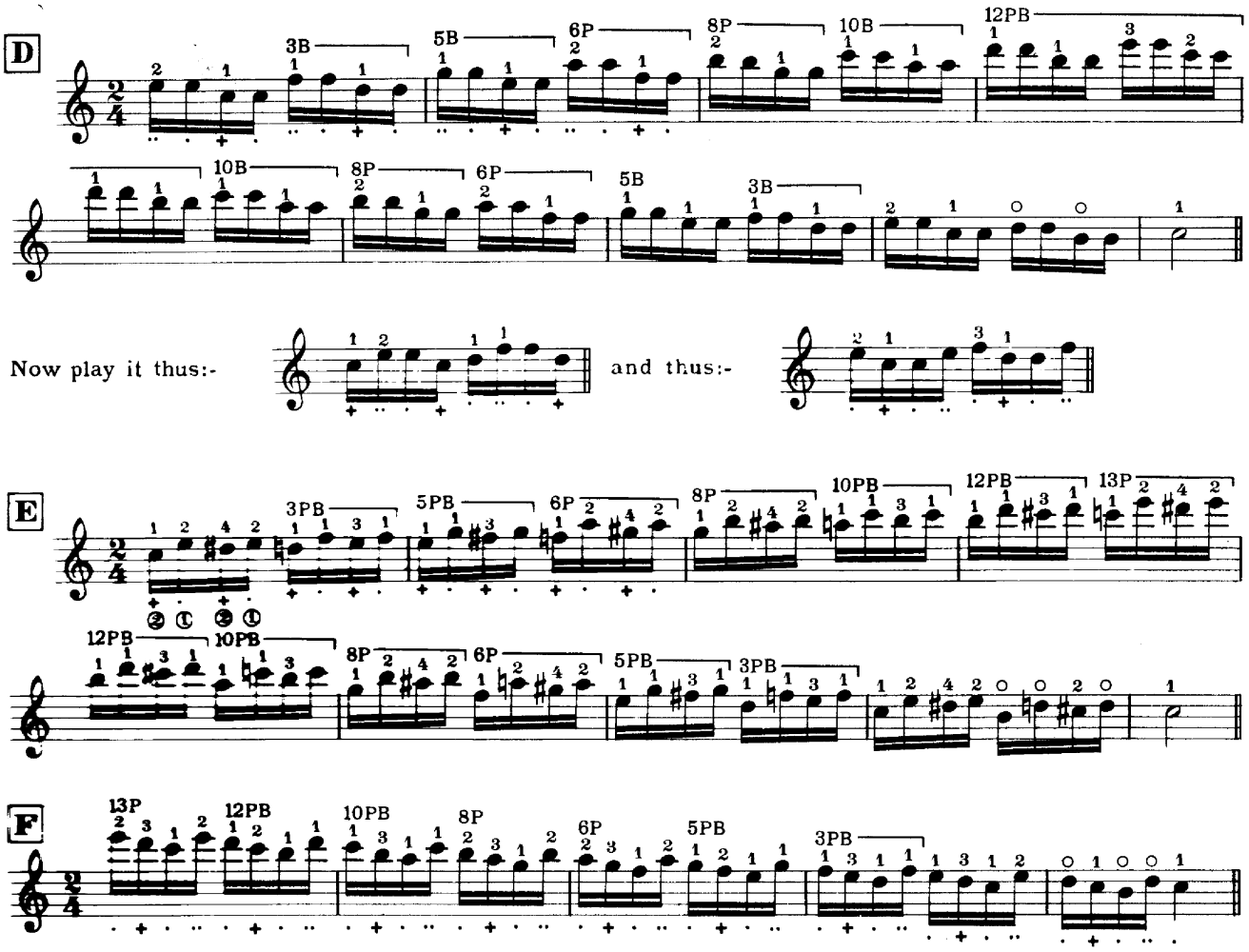
No. 8



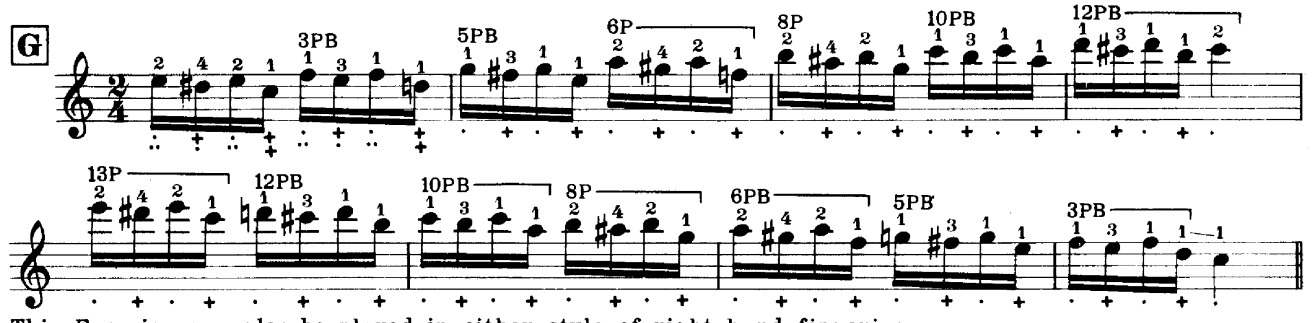
No. 9

EXERCISES BUILT ON THIRDS

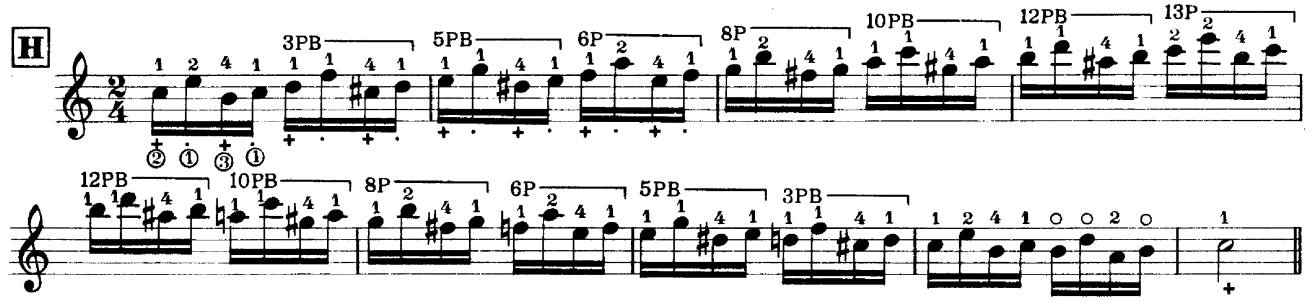


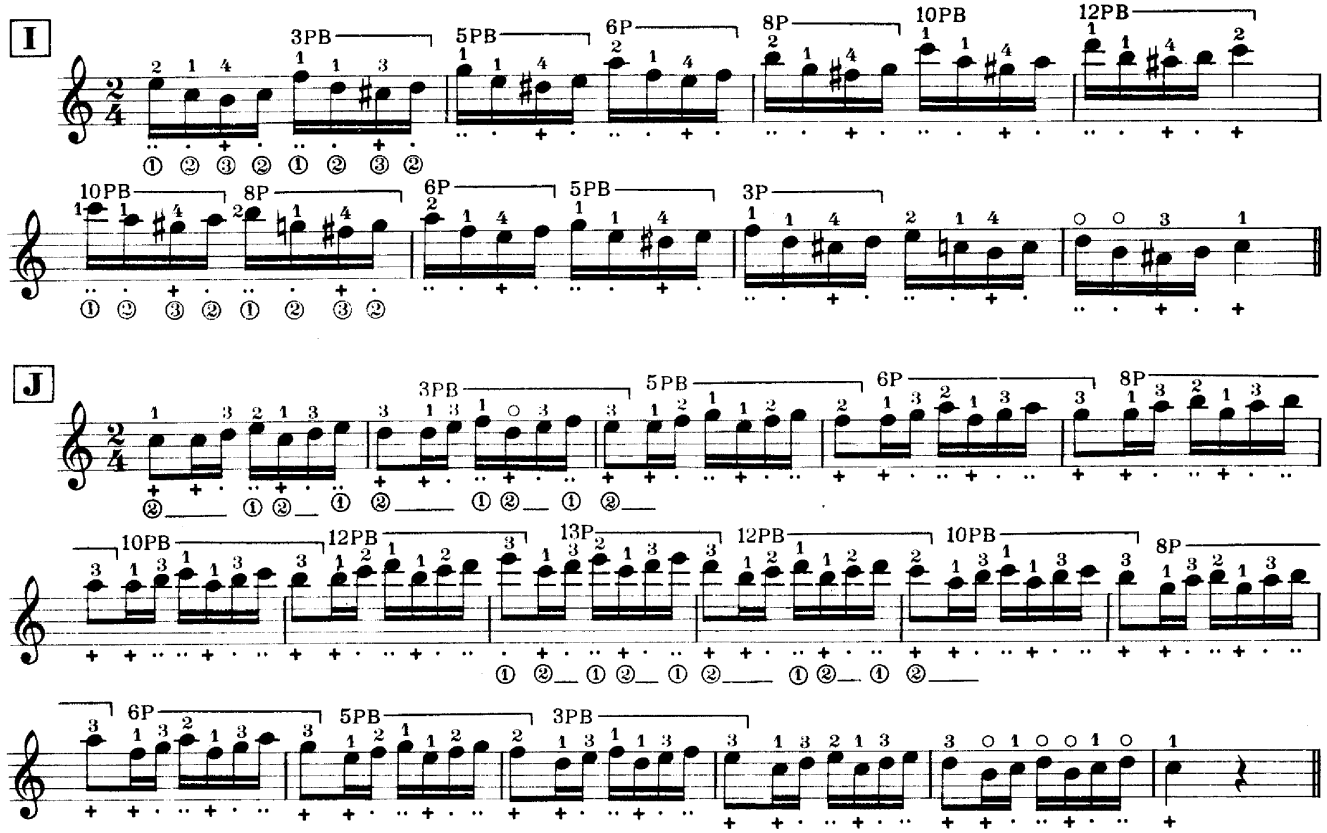


No. 9



This Exercise can also be played in either style of right hand fingering

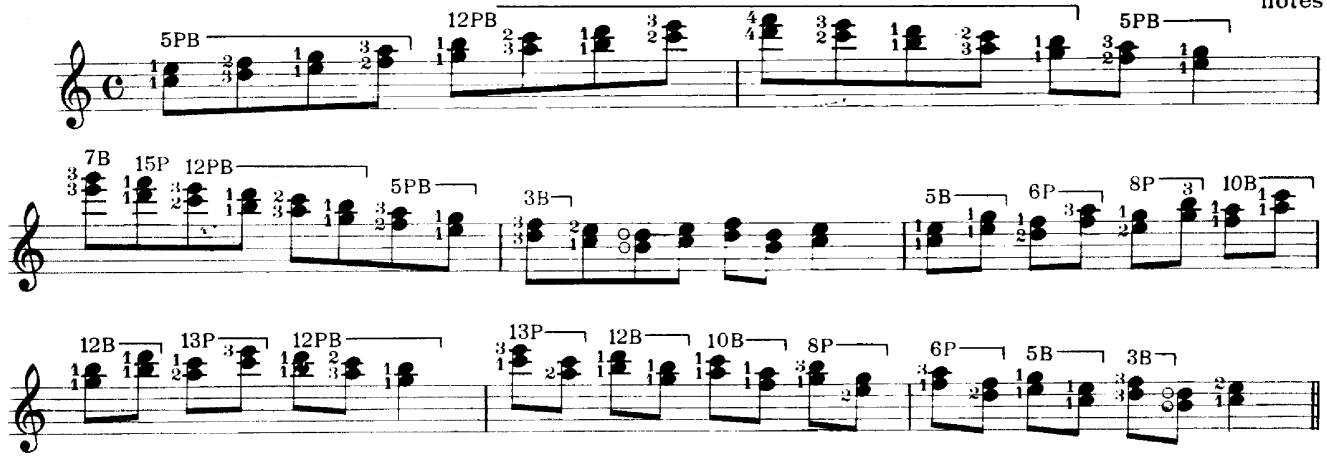




No. 10

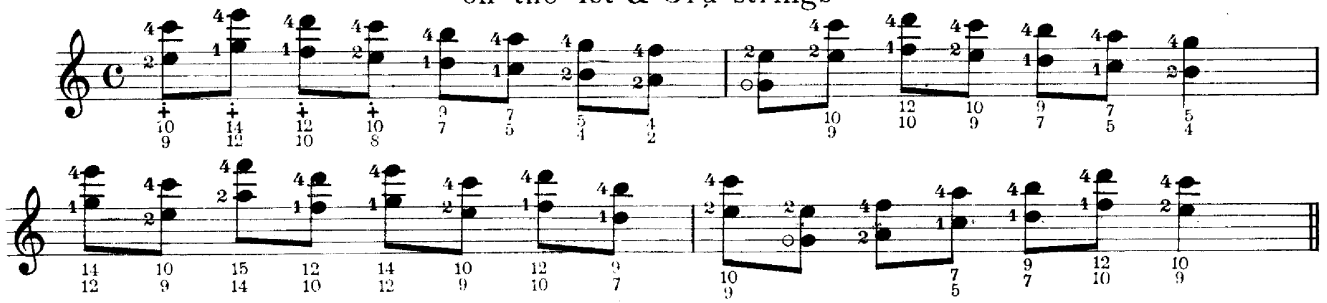
EXERCISE IN THIRDS

The 1st & 2nd fingers or thumb and first finger of the right hand may be used for playing these notes



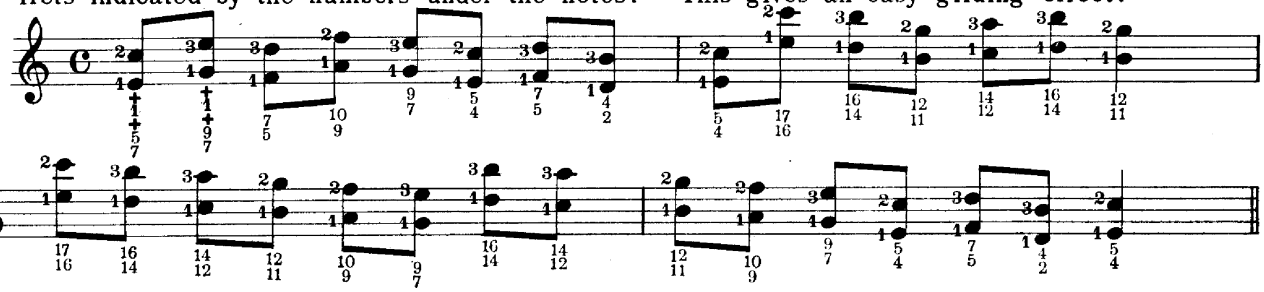
EXERCISE IN SIXTHS

on the 1st & 3rd strings

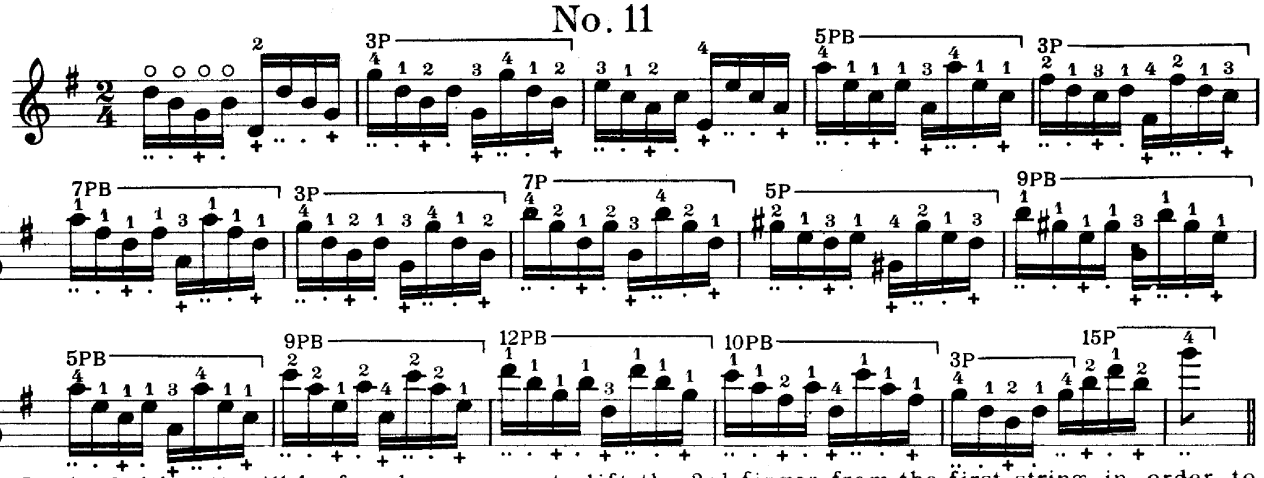


EXERCISE IN SIXTHS
on the 3rd & 4th strings

The student will see that in this exercise, the 1st finger of the left hand is used to stop all notes on the 4th string. It is best to keep this finger on the string and slide up and down to frets indicated by the numbers under the notes. This gives an easy gliding effect.

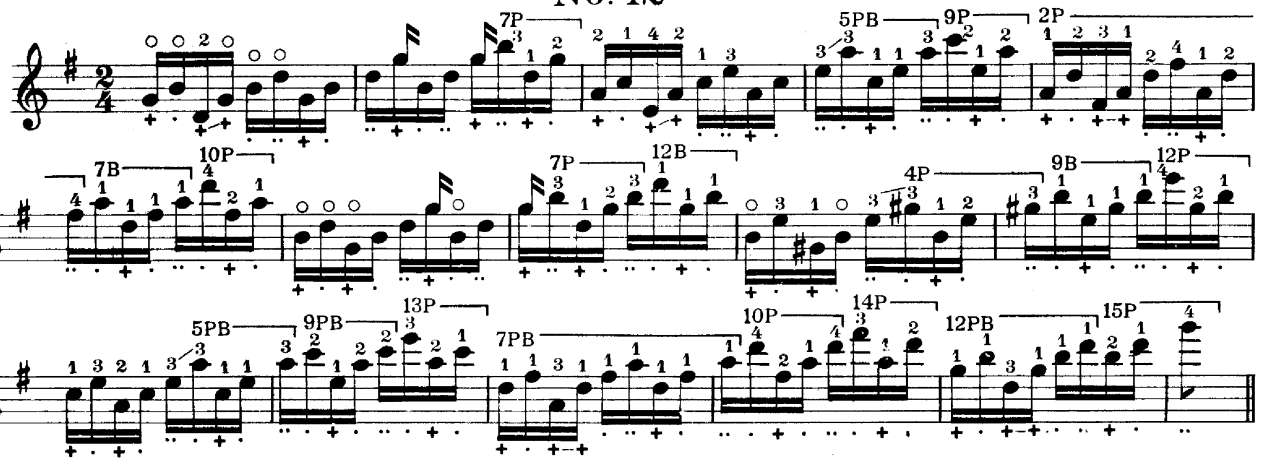


No. 11

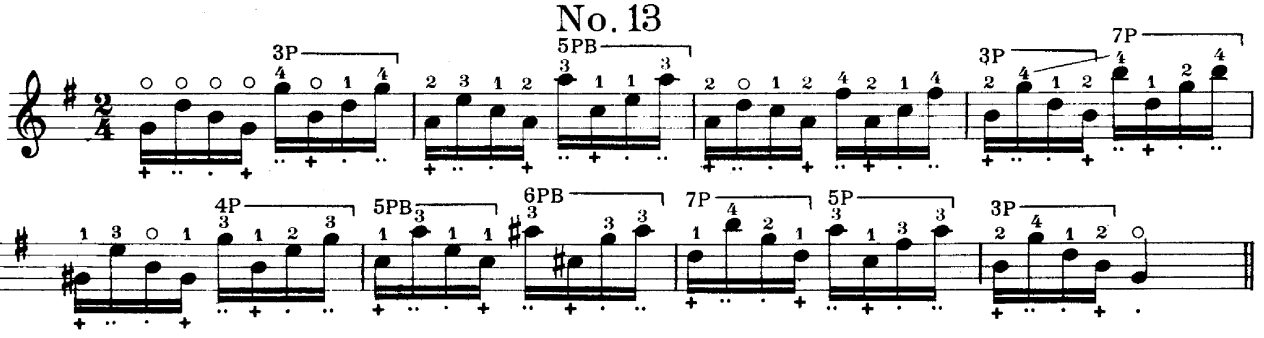


In the 3rd bar it will be found necessary to lift the 3rd finger from the first string in order to finger the 'E' on the fourth string with the 4th finger with greater ease.

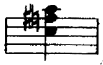
No. 12

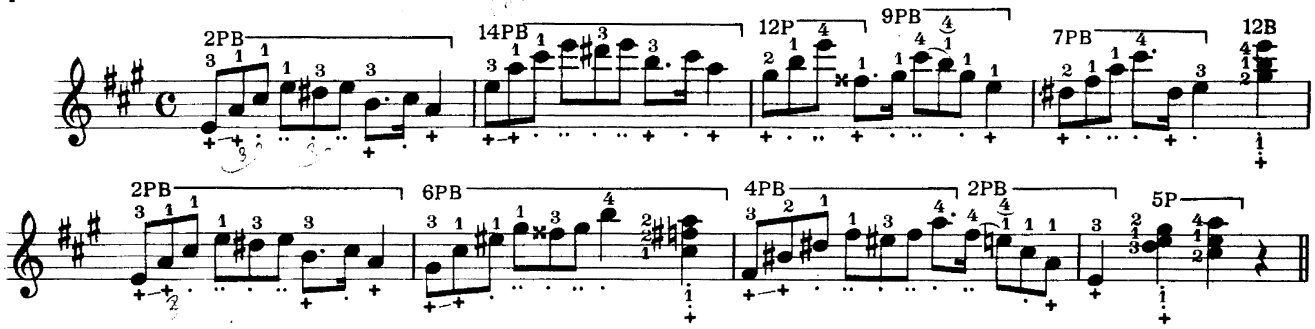


No. 13



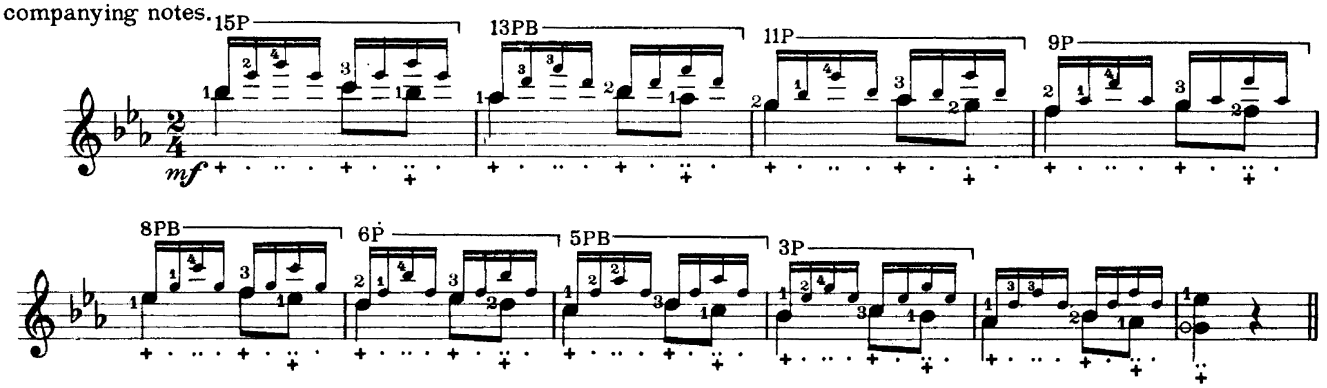
No. 14

The student will see that the 'F' of the chord at the end of the sixth bar has a natural and sharp placed before it thus:  This is to contradict the double sharp placed before the previous 'F' in the same bar.



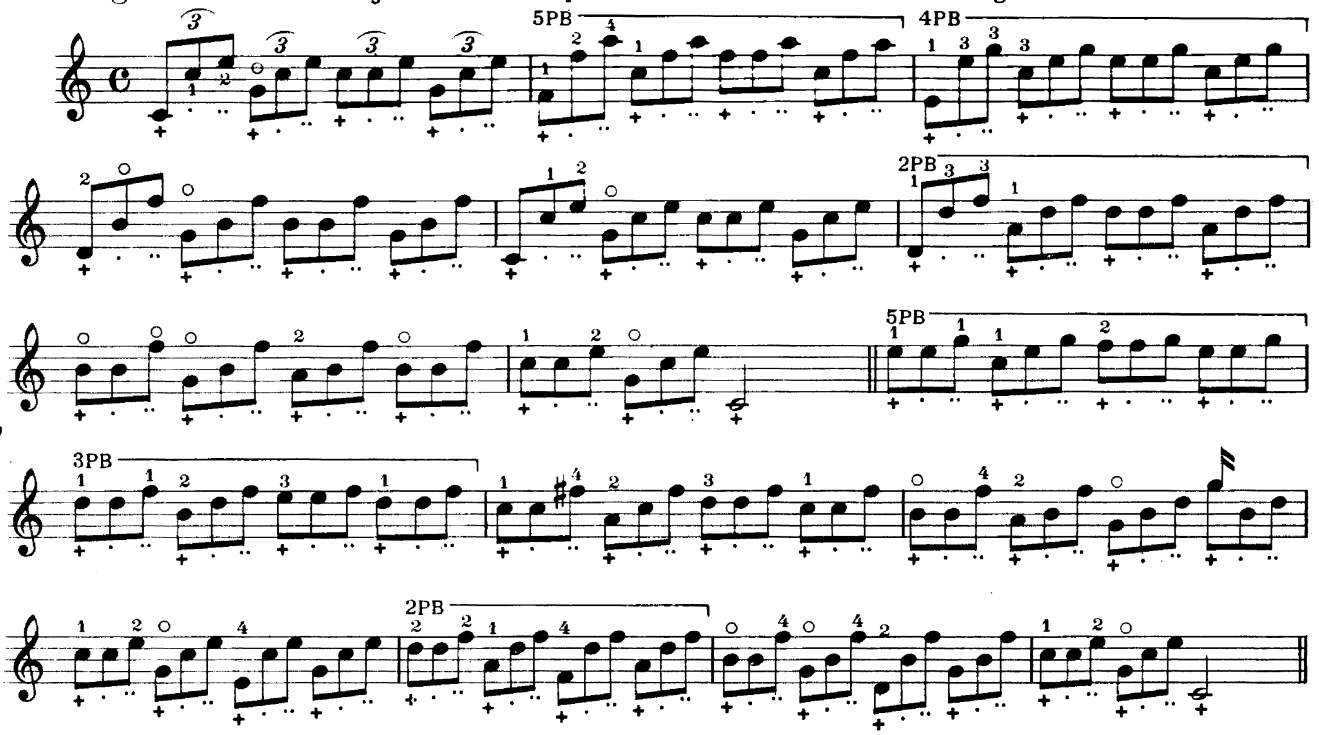
No. 15

Care must be taken to accent the melody notes which in this case are bigger than the accompanying notes.



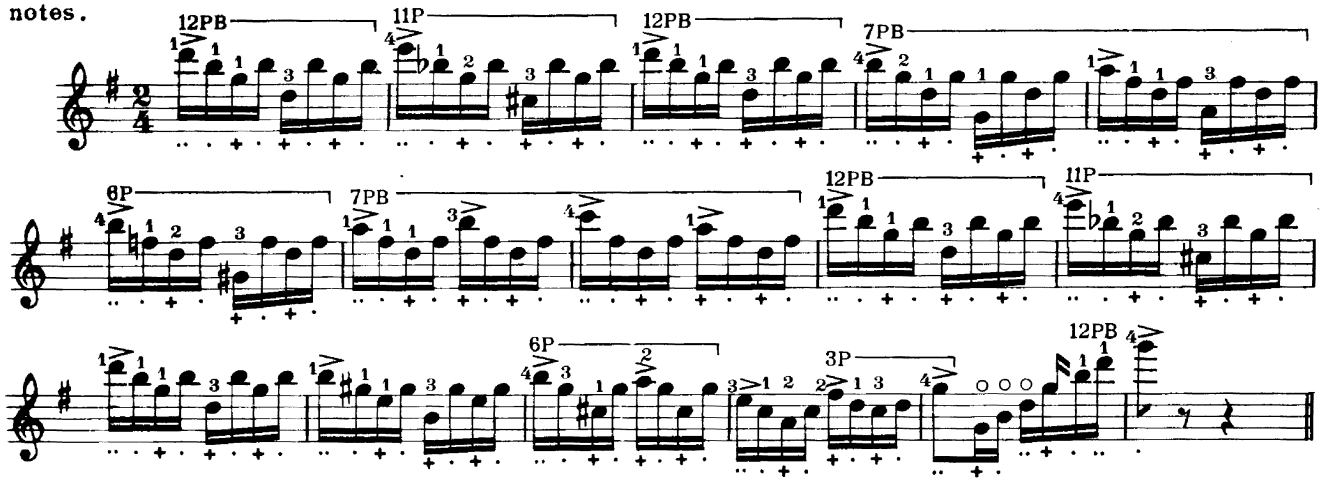
No. 16

A rolling exercise in C major. With repeated notes on the second string.

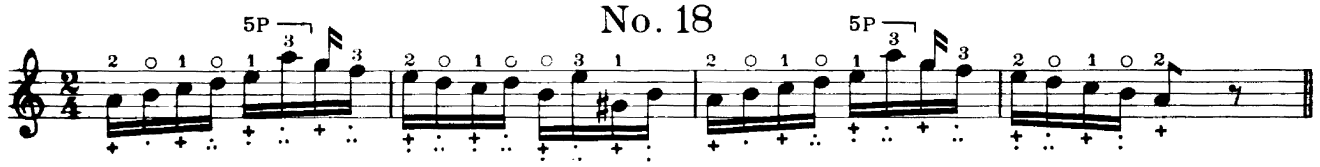


No. 17

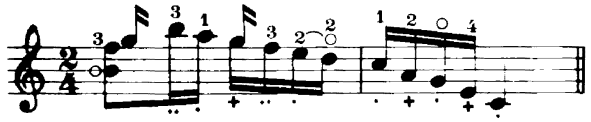
This Exercise is written for the purpose of strengthening the 2nd finger of the right hand. **Each melody note** has an accent (>) above it, and should be played a little louder than the other notes.



No. 18

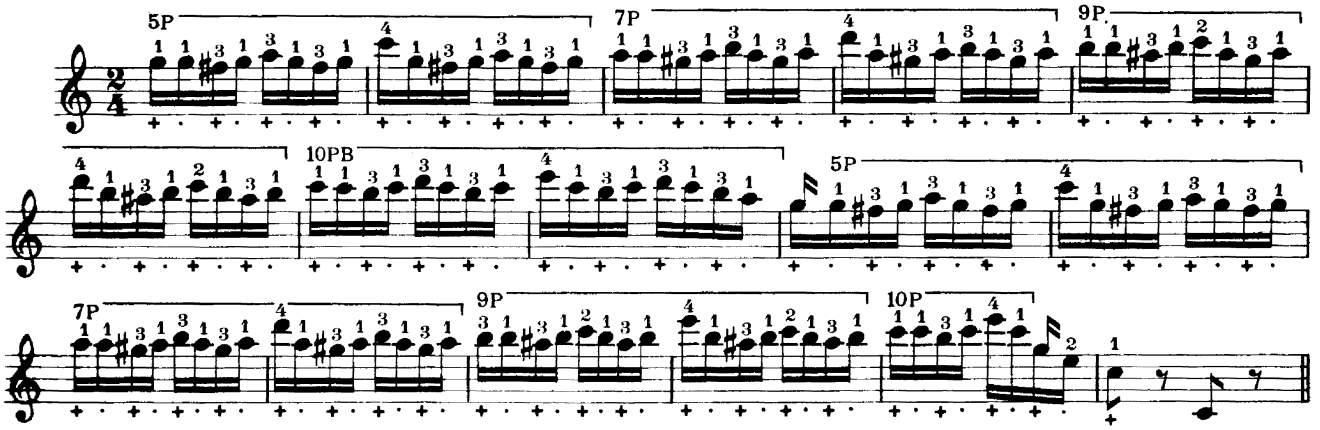


No. 19



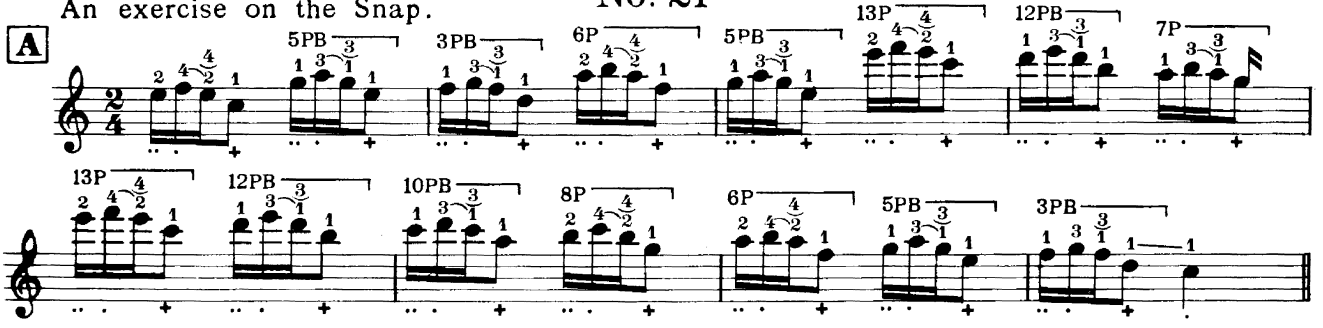
This short exercise is put in because such a phrase is often met with in solos and the above will show the best and simplest way of fingering it.

No. 20

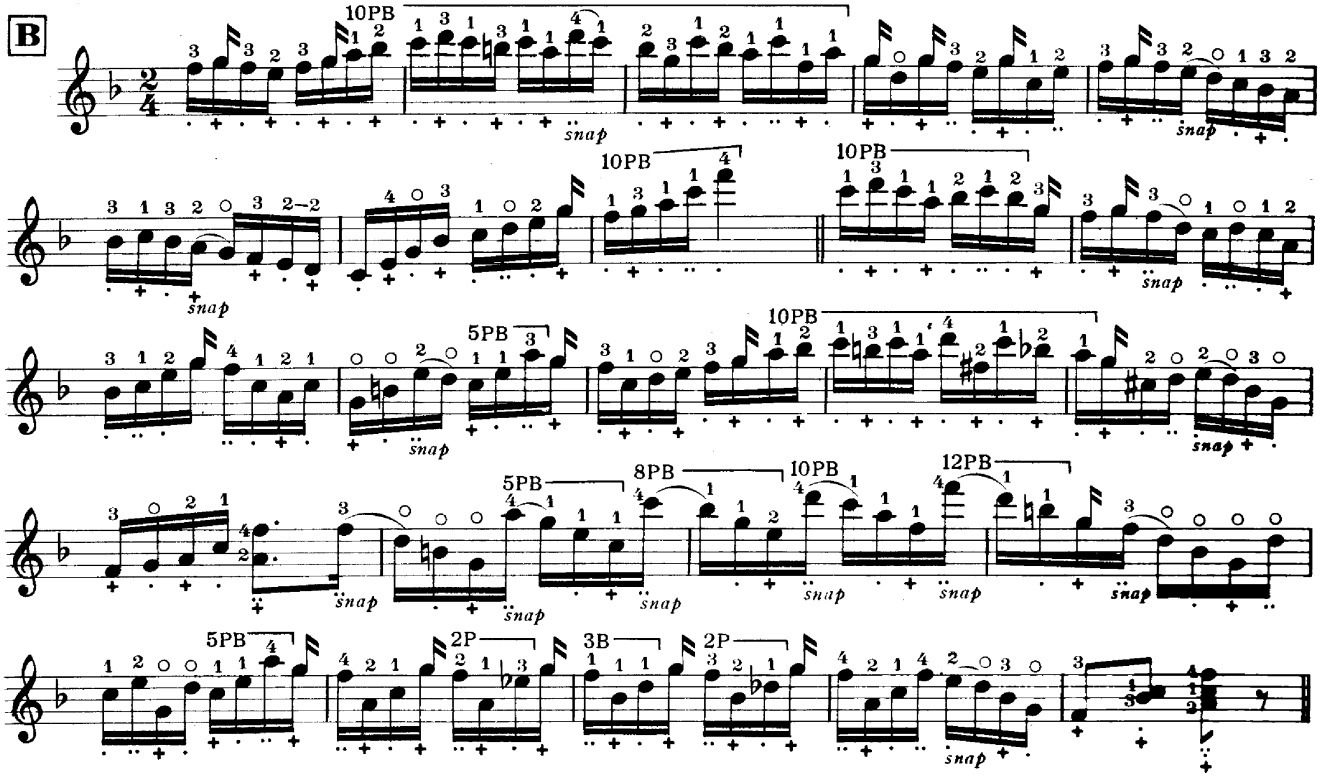


No. 21

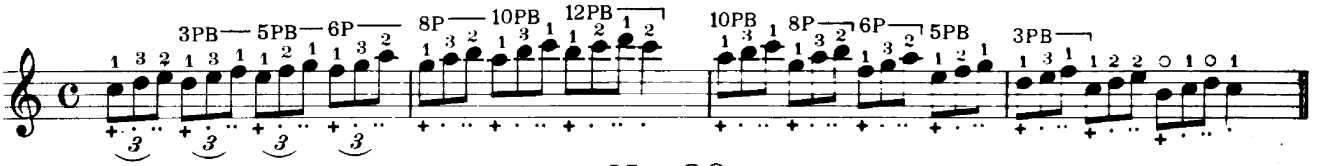
An exercise on the Snap.



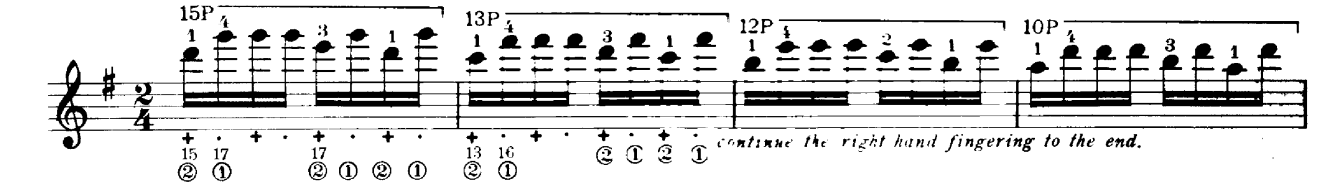
To show the student the good use that can be made of the *snap*.

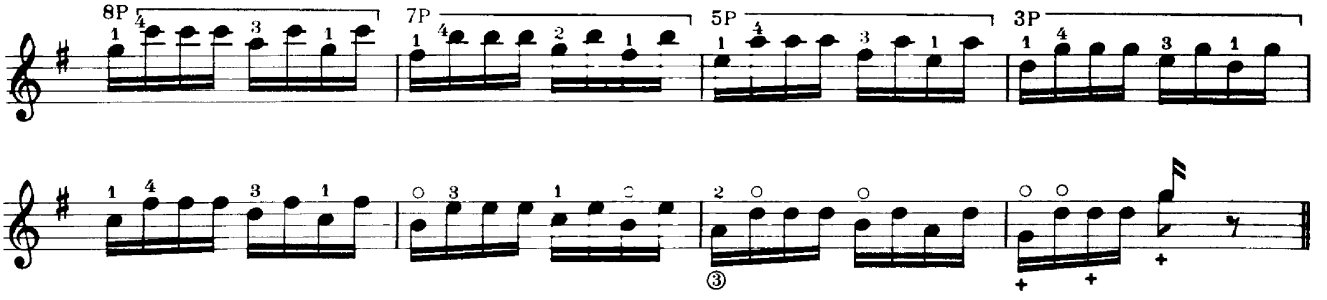


No. 22

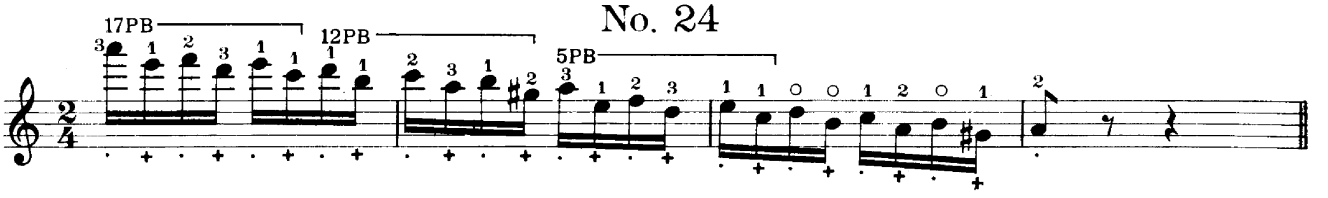


No. 23





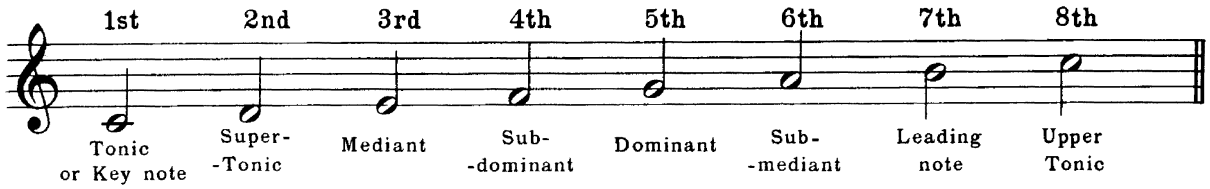
No. 24



THE DIATONIC SCALE

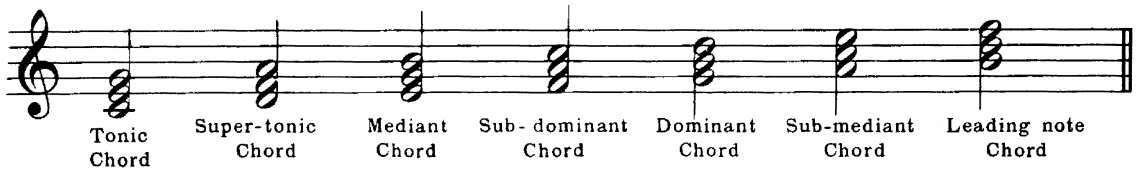
Each note of a **Diatonic Scale** has its technical name, as the following will show.

Scale of C Major



This applies to all Diatonic scales.

Chords are formed thus:

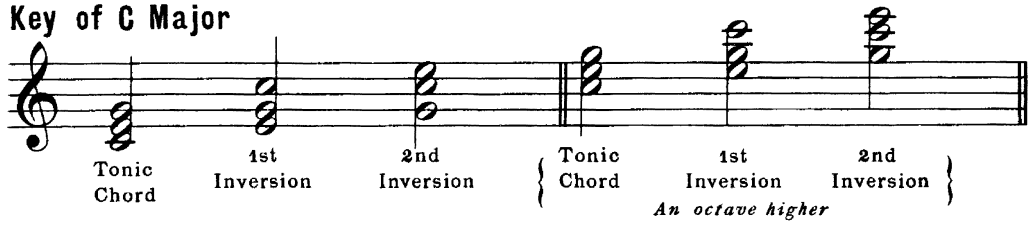


Inversions

Any of these chords can be inverted by removing the lowest note and placing it an octave higher.

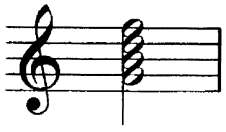
Key of C Major

Examples



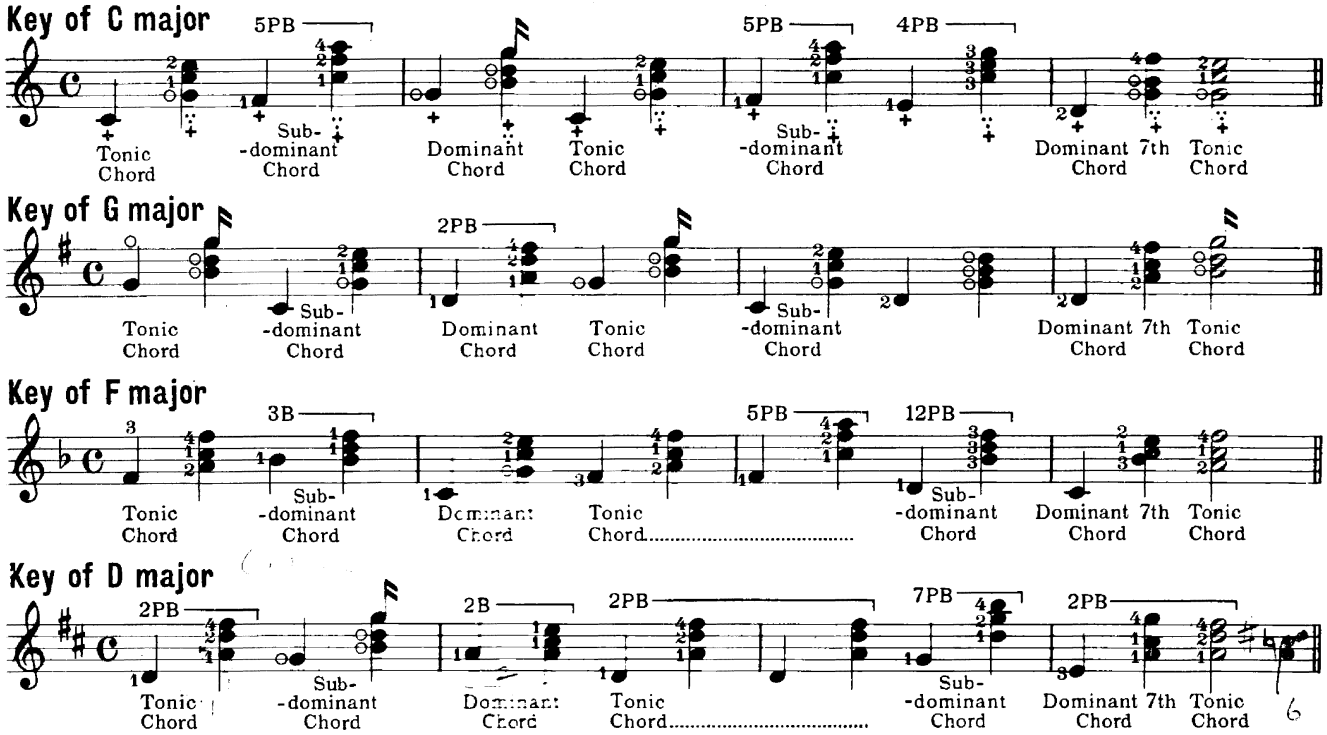
The above applies to all keys.

Another chord greatly used is the Dominant Seventh.



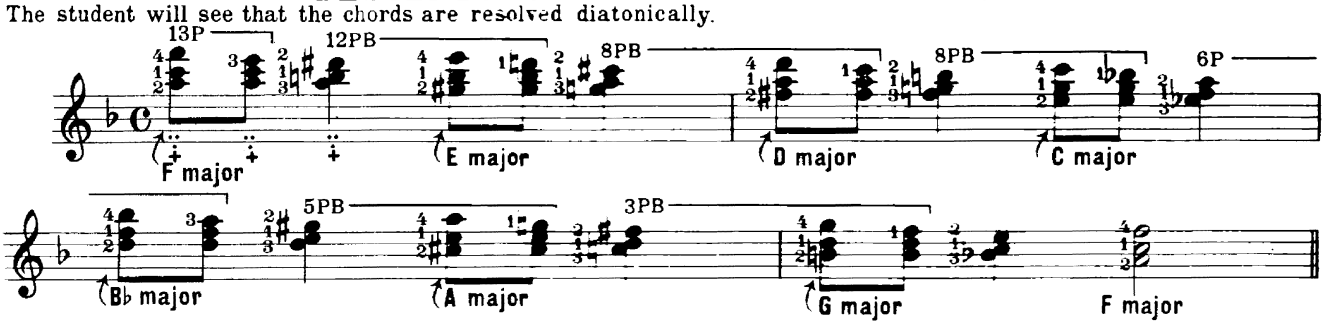
EXAMPLES OF CHORDS

as used on the banjo for accompanying

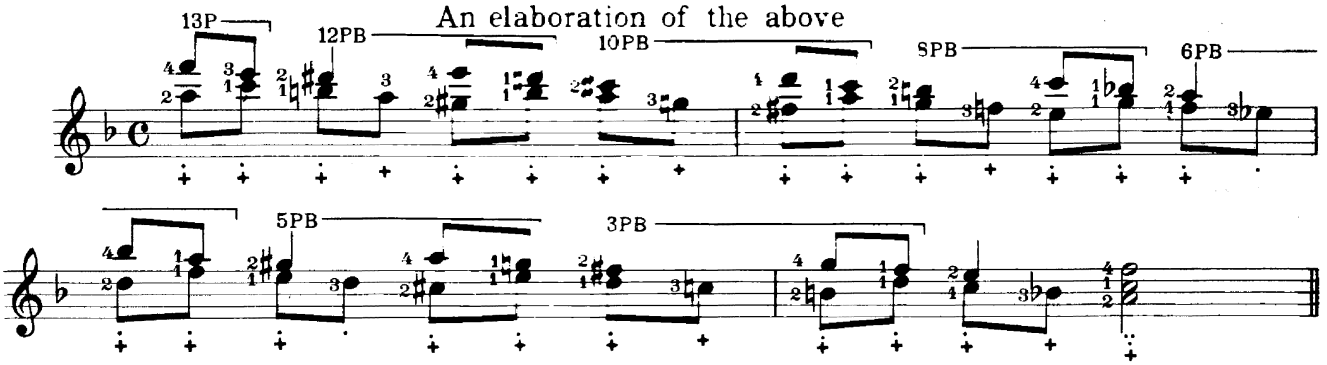


DESCENDING THE SCALE IN CHORDS

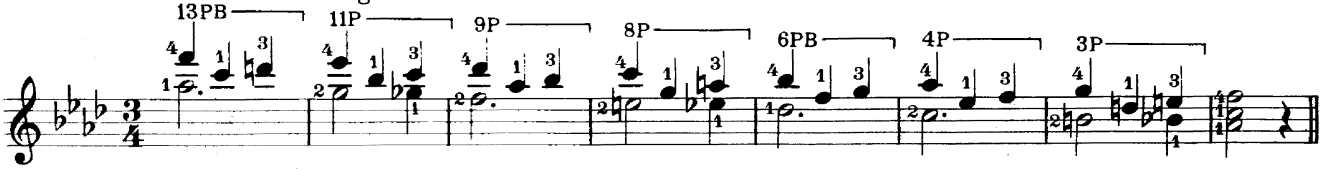
The student will see that the chords are resolved diatonically.



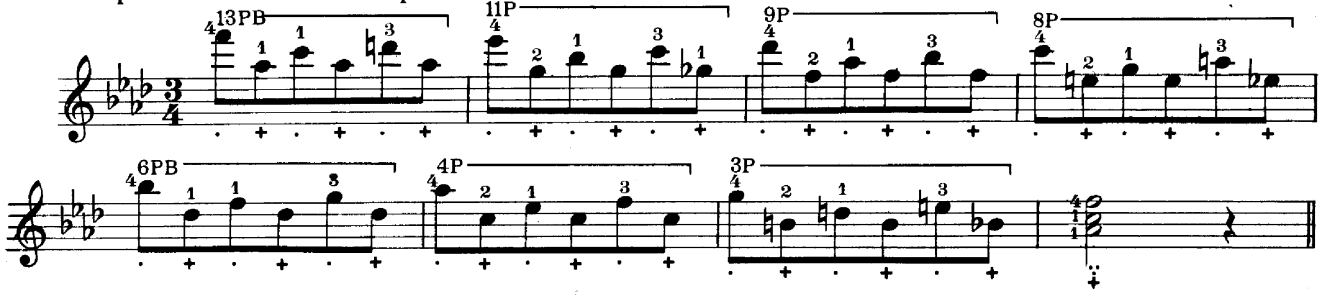
An elaboration of the above



A similar study to the above; care being taken not to remove the finger of the left hand from the lower note until the note has been given its full value



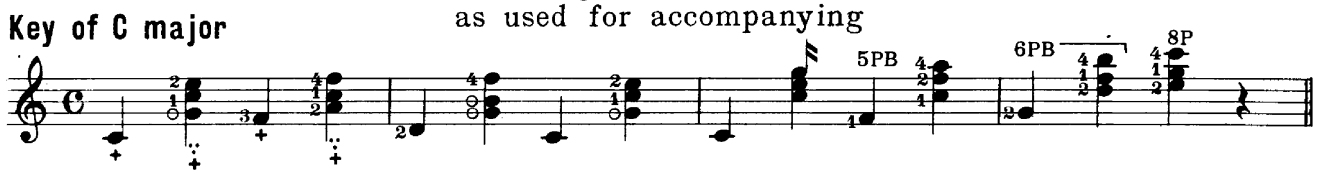
The previous exercise in spread-out form.



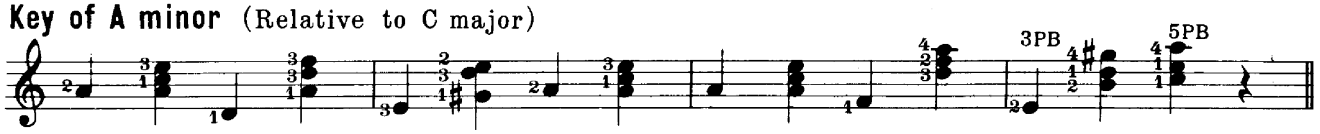
CHORDS IN MAJOR AND MINOR KEYS

as used for accompanying

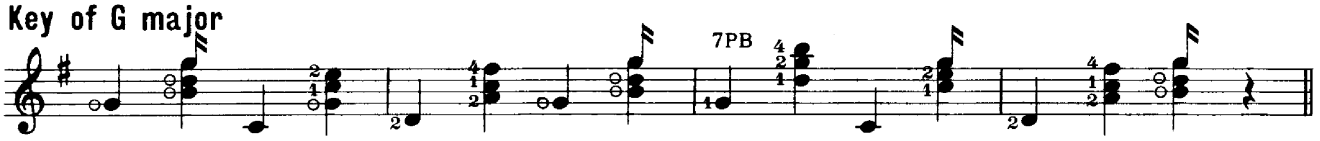
Key of C major



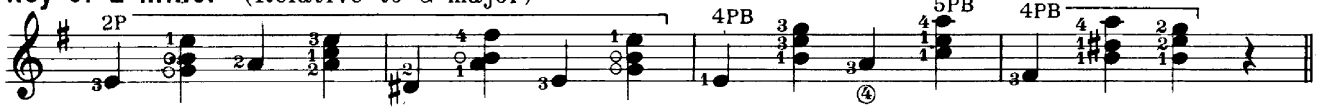
Key of A minor (Relative to C major)



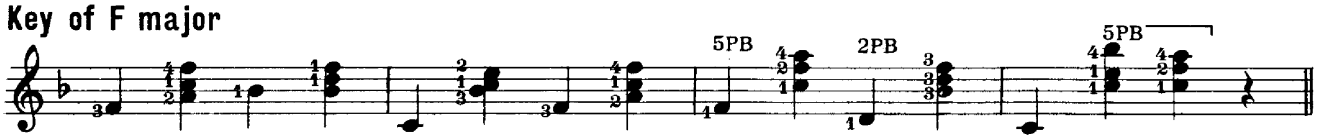
Key of G major



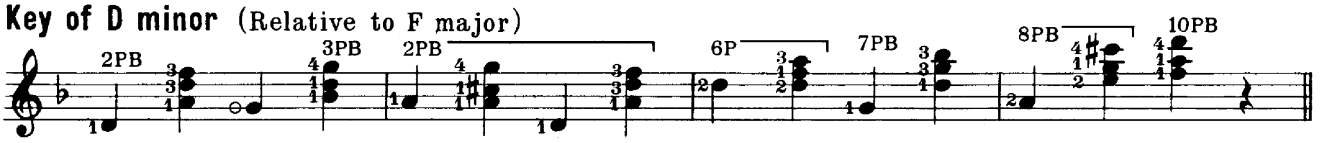
Key of E minor (Relative to G major)



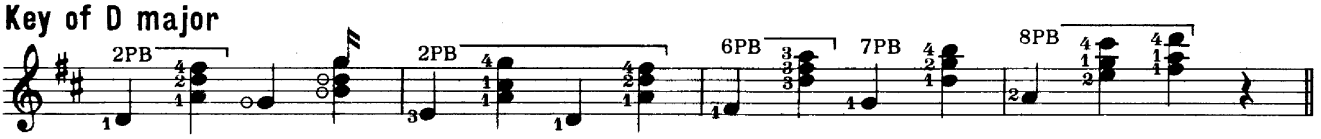
Key of F major



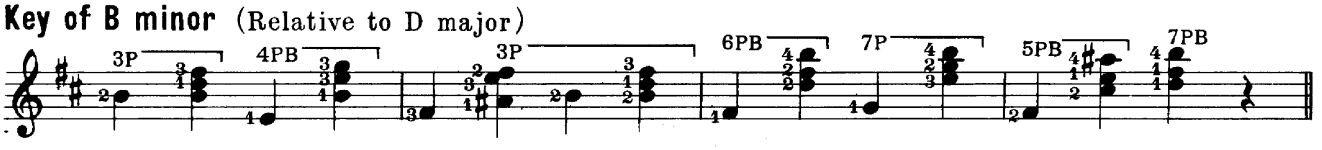
Key of D minor (Relative to F major)



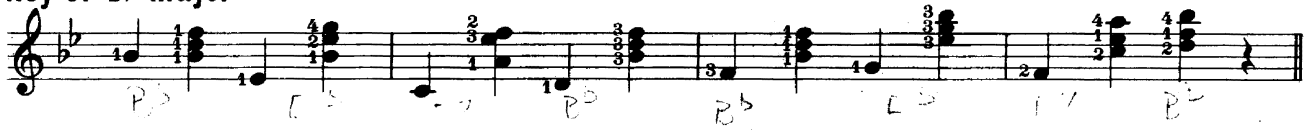
Key of D major



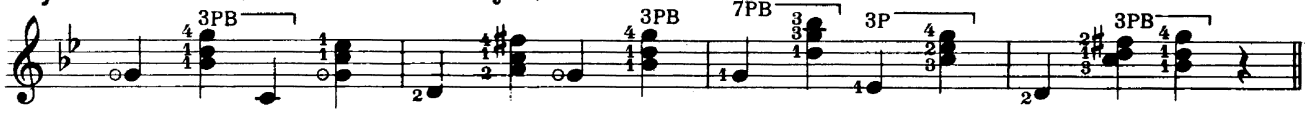
Key of B minor (Relative to D major)



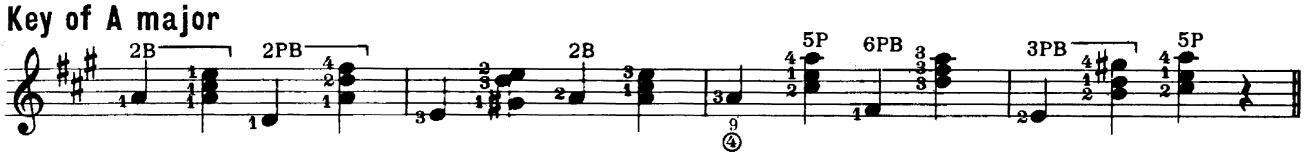
Key of B♭ major



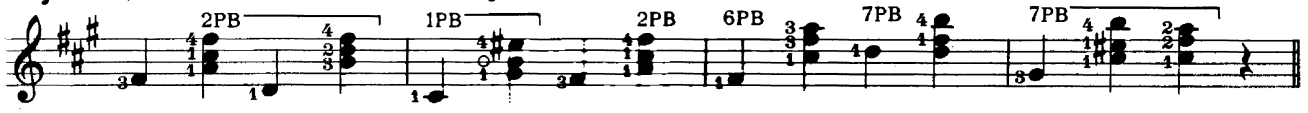
Key of G minor (Relative to B♭ major)



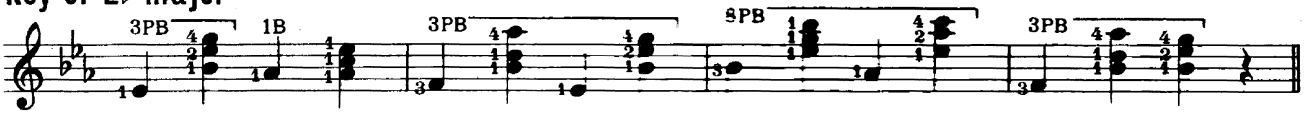
Key of A major



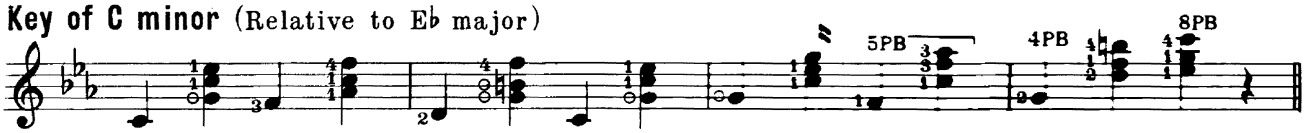
Key of F♯ minor (Relative to A major)



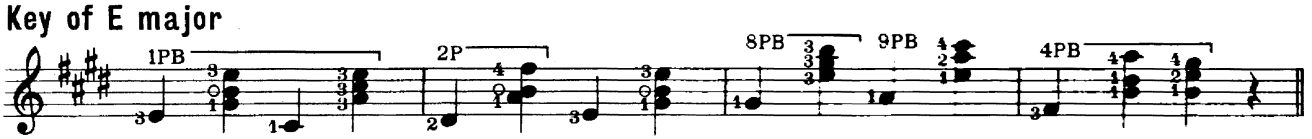
Key of E♭ major



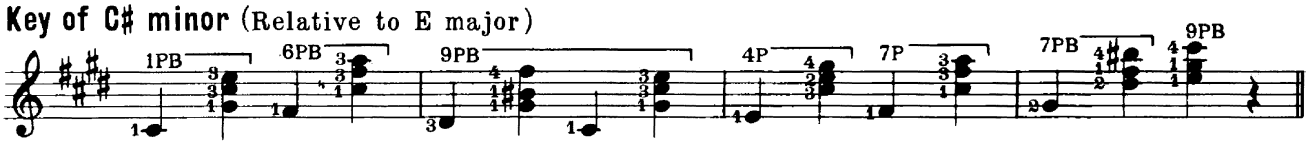
Key of C minor (Relative to E♭ major)



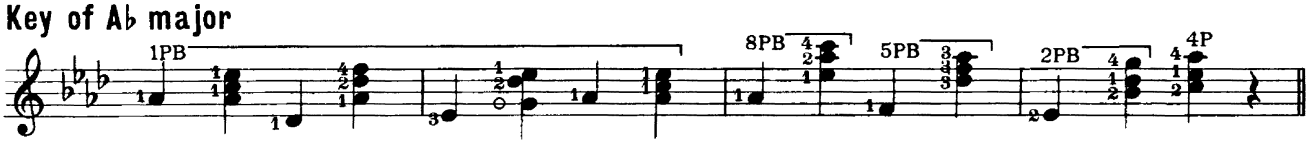
Key of E major



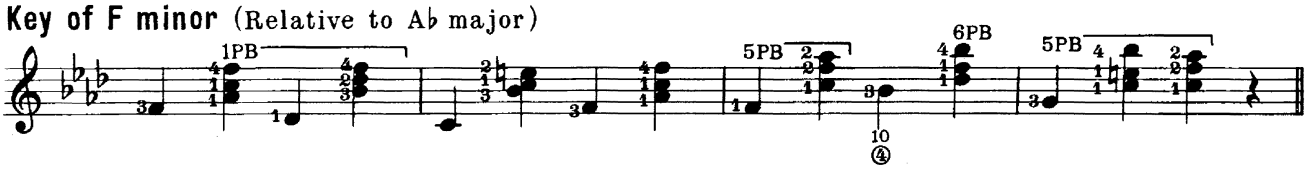
Key of C♯ minor (Relative to E major)



Key of A♭ major



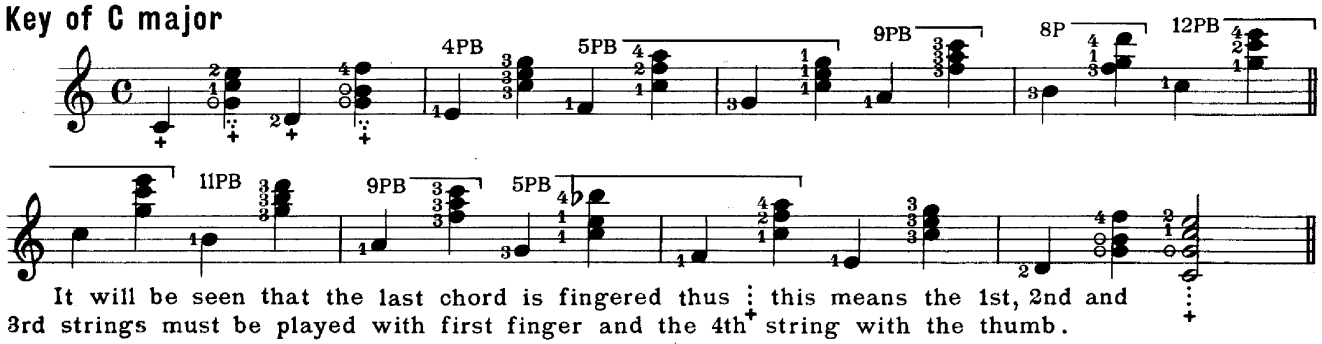
Key of F minor (Relative to A♭ major)



ASCENDING AND DESCENDING ON THE 4th STRING

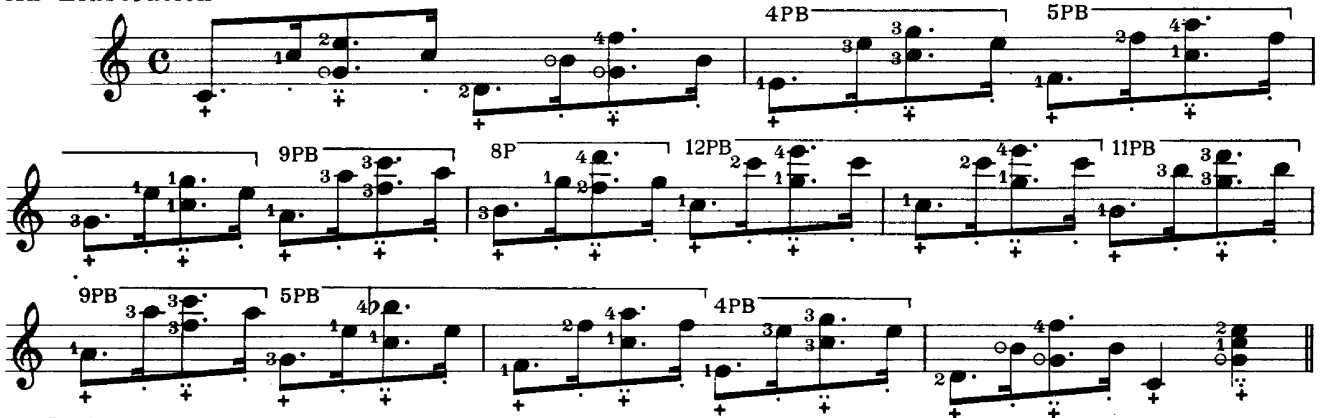
with accompanying chords on the 1st, 2nd & 3rd strings

Key of C major



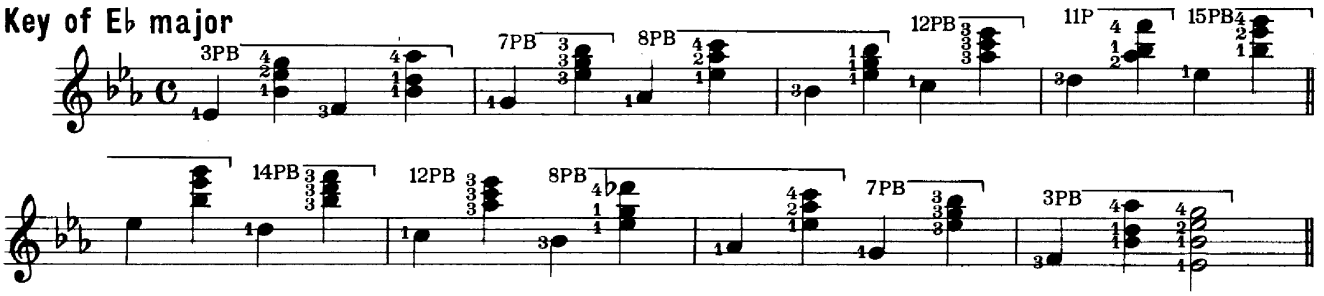
It will be seen that the last chord is fingered thus ⋮ this means the 1st, 2nd and 3rd strings must be played with first finger and the 4th string with the thumb.

An Elaboration

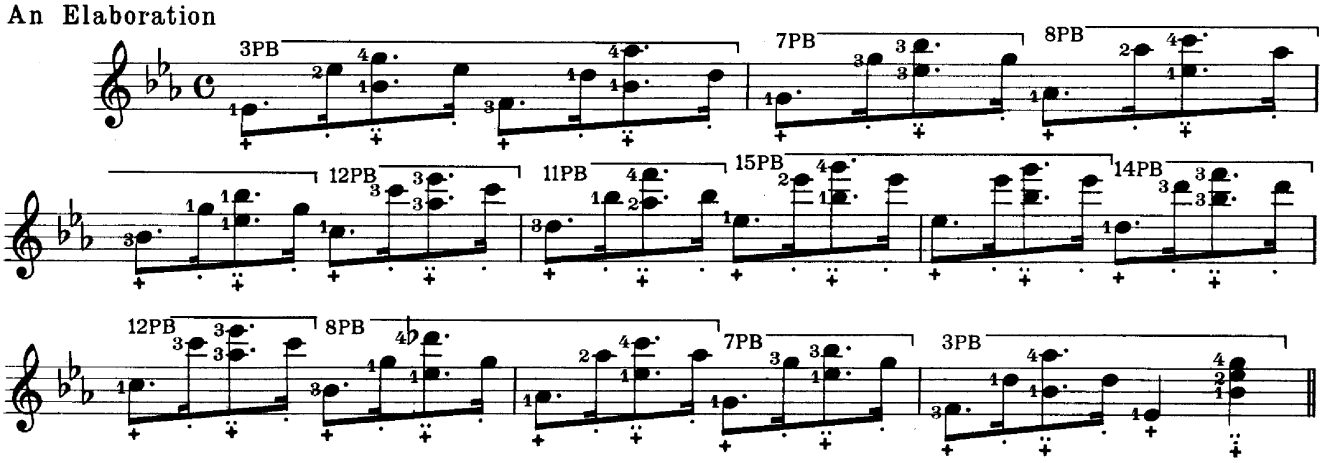


To be played so that each note is given its proper value: particular attention being paid to the dotted notes.

Key of E♭ major

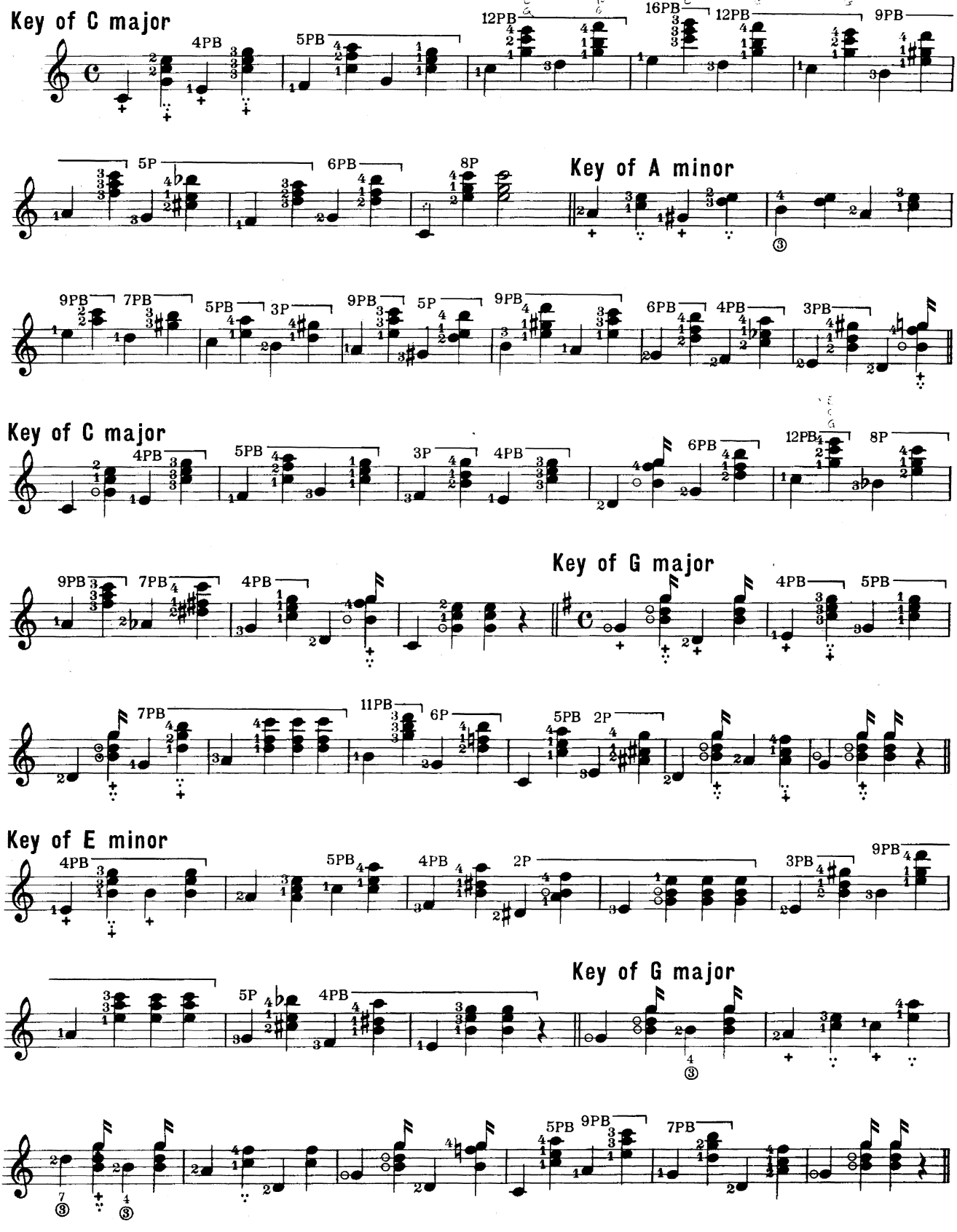


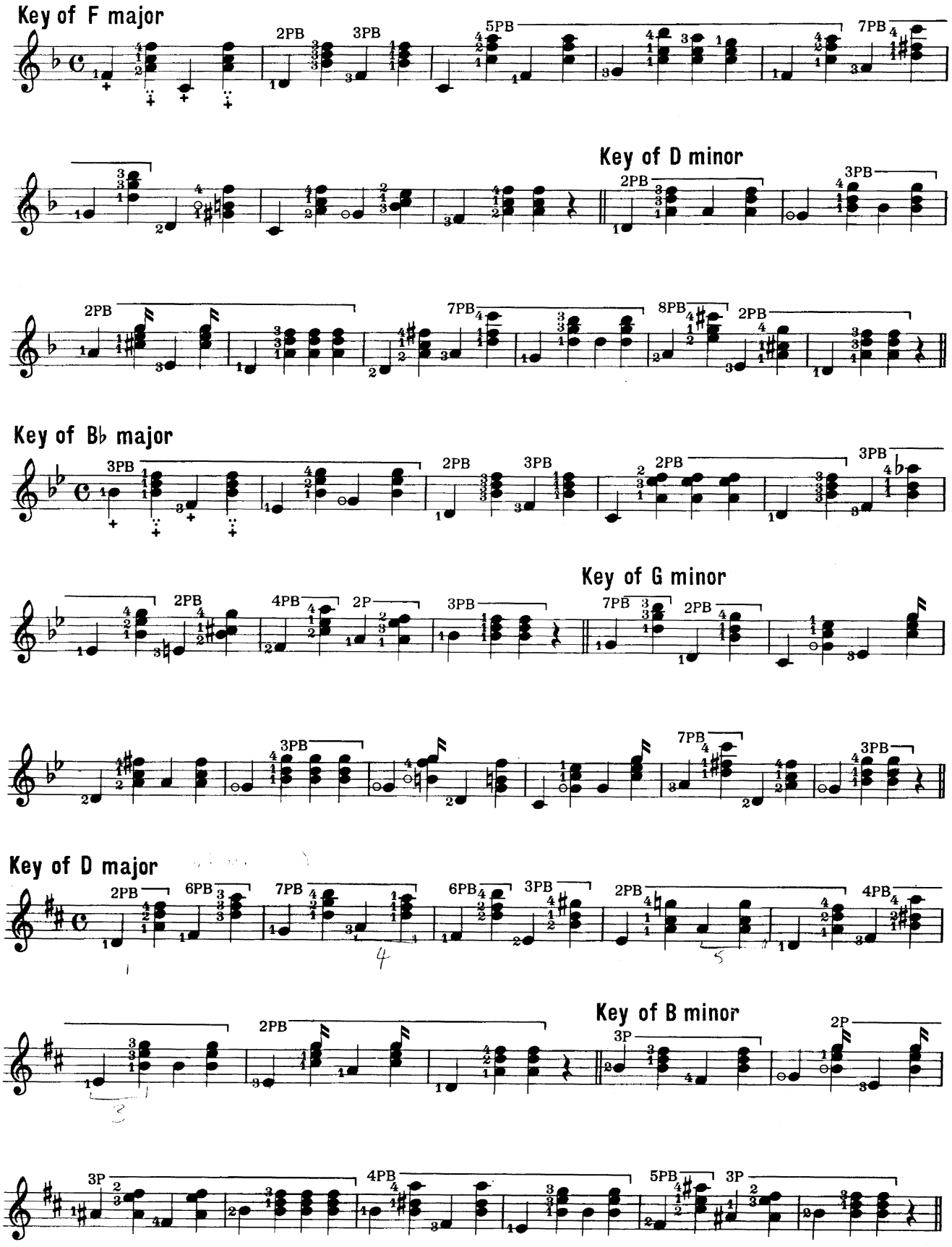
An Elaboration



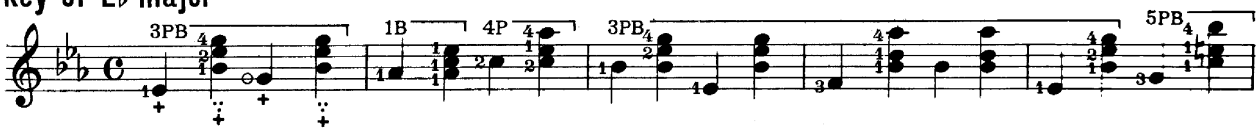
EXAMPLES OF CHORDS

with which the Student will frequently meet

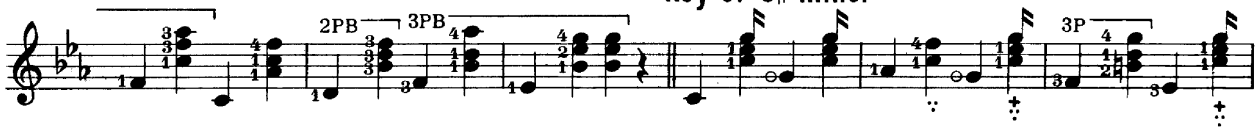


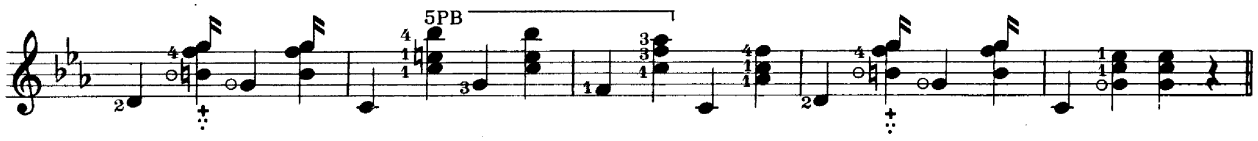

Key of F major
Key of D minor
Key of Bb major
Key of G minor
Key of D major
Key of B minor

Key of E♭ major

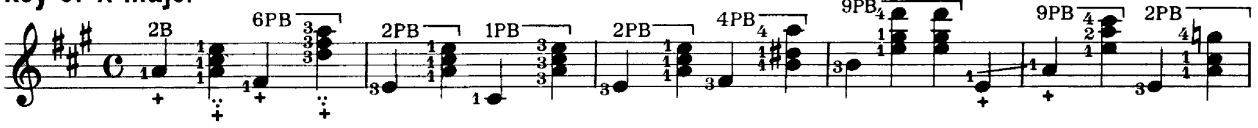


Key of C♯ minor

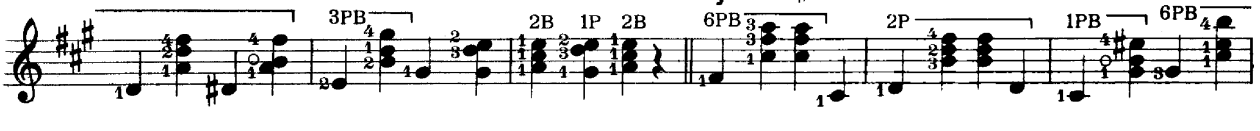


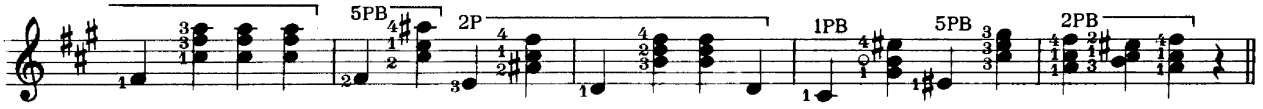


Key of A major

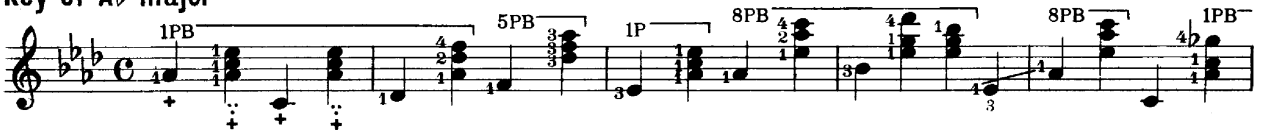


Key of F♯ minor

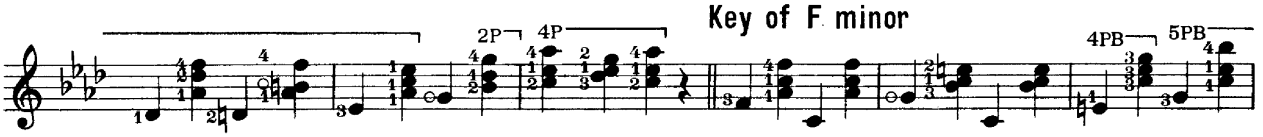


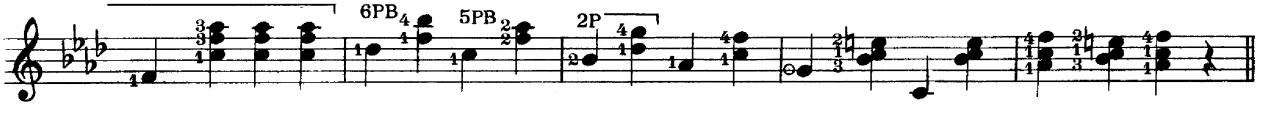


Key of A♭ major

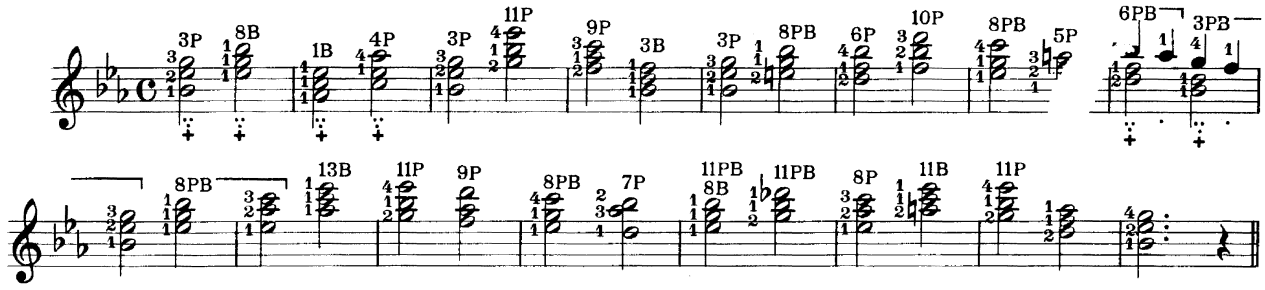


Key of F minor

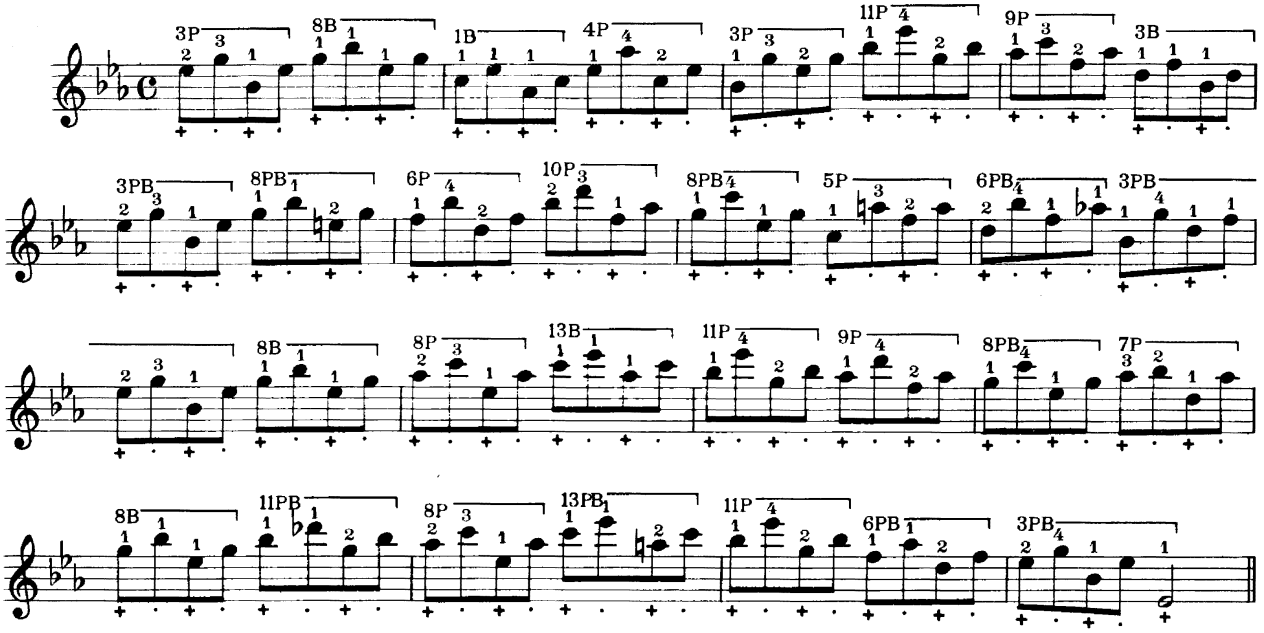




CHORD STUDY IN THE KEY OF E♭ MAJOR

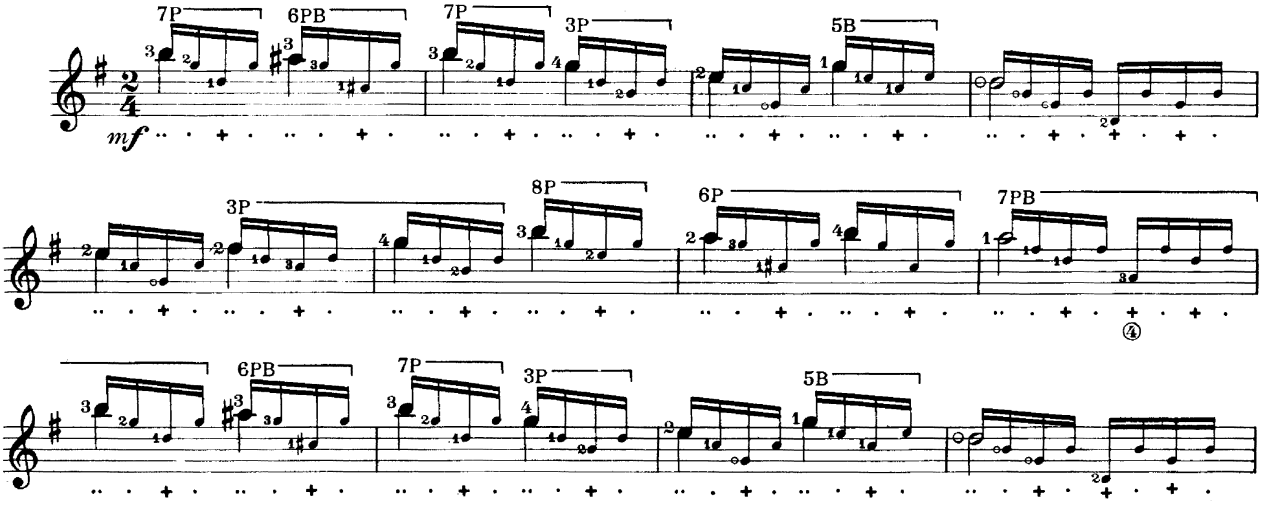


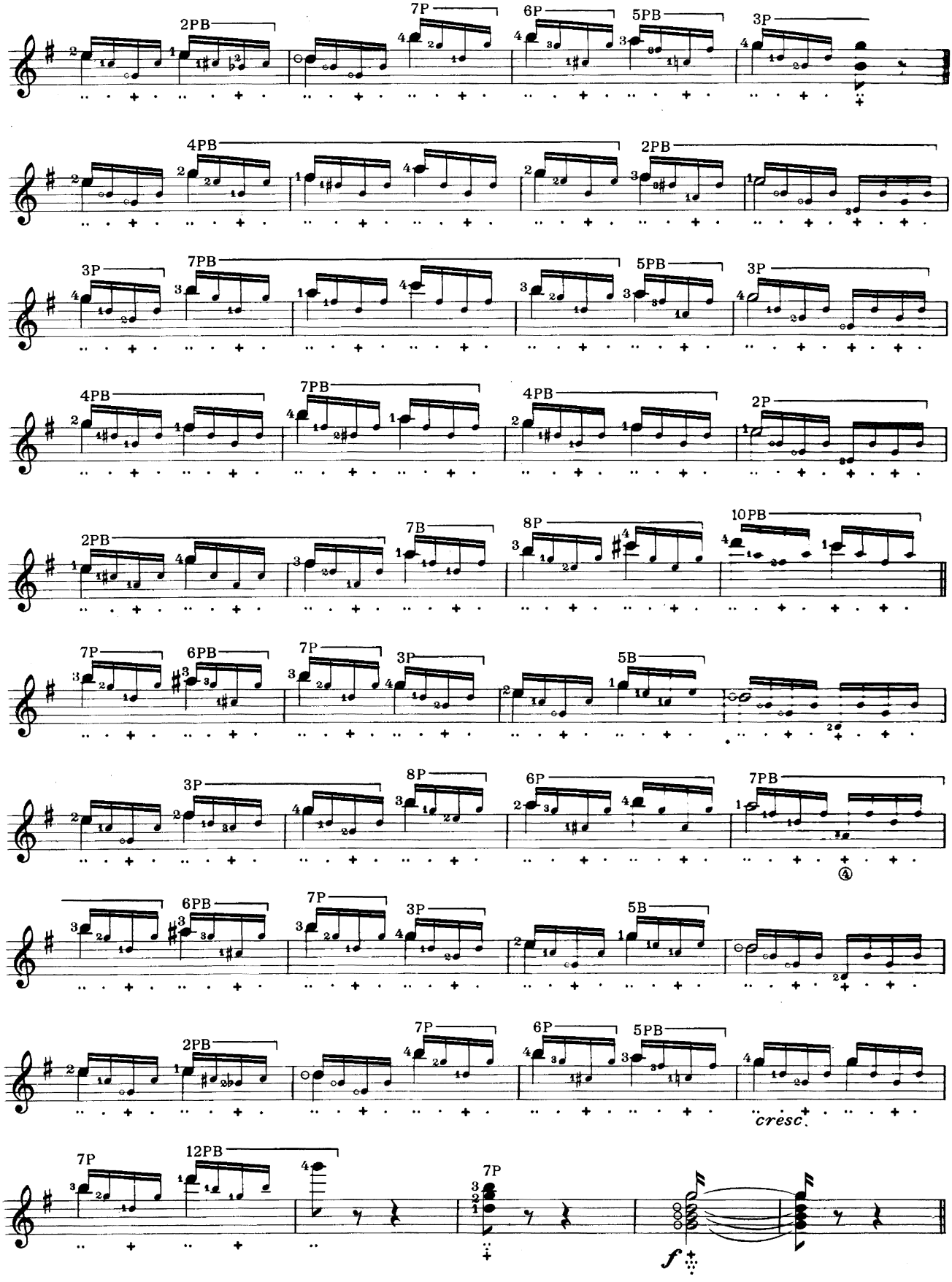
The same positions are used in the following exercise which is an elaboration of the above.



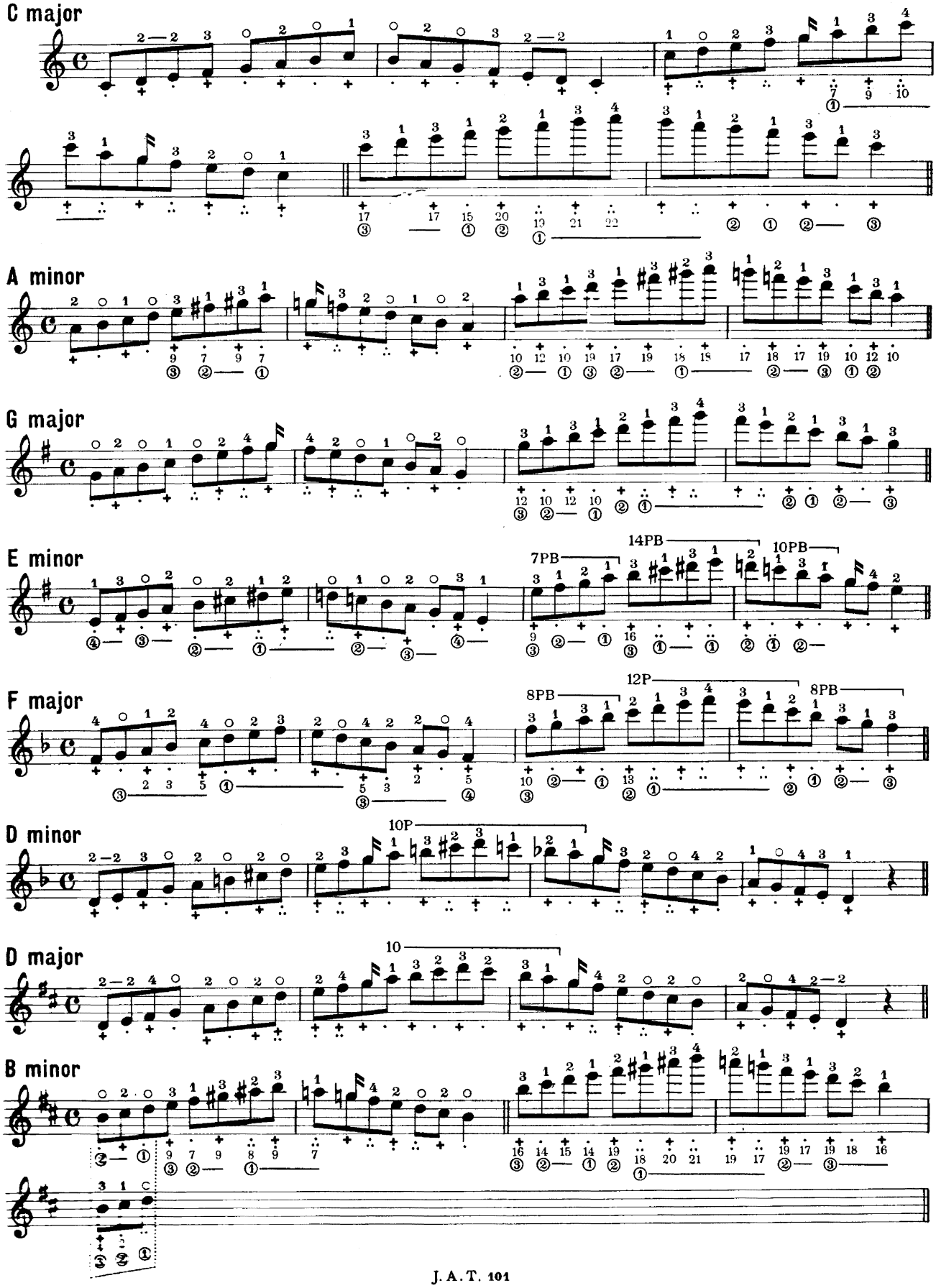
AN EXERCISE IN THE KEYS OF G MAJOR & E MINOR

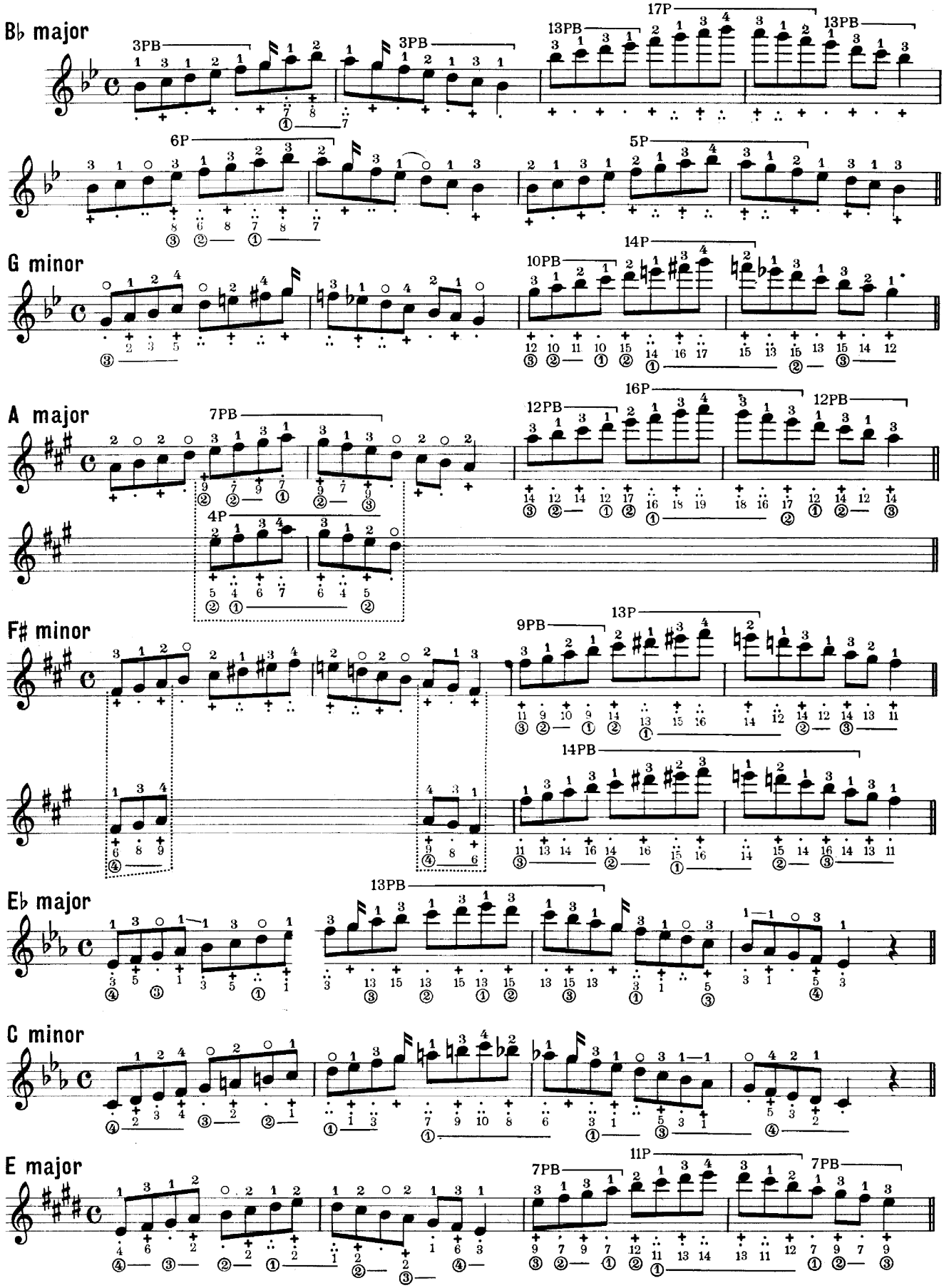
with the melody on the 1st string



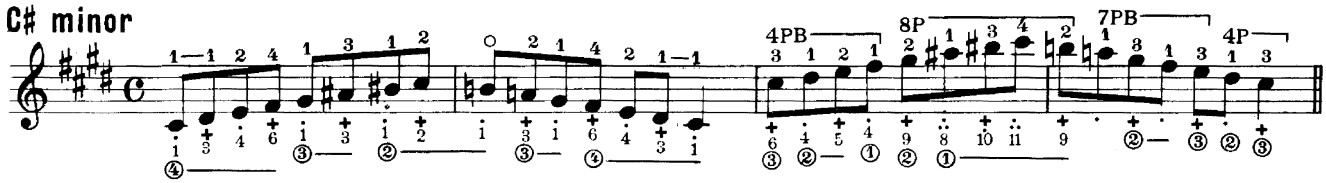

2PB
7P
6P
5PB
3P
4PB
2PB
3P
7PB
5PB
3P
4PB
7PB
4PB
2P
2PB
7B
8P
10PB
7P
6PB
7P
3P
5B
3P
8P
6P
7PB
6PB
7P
3P
5B
2PB
7P
6P
5PB
cresc.
7P
12PB
7P
f

MAJOR AND MINOR SCALES

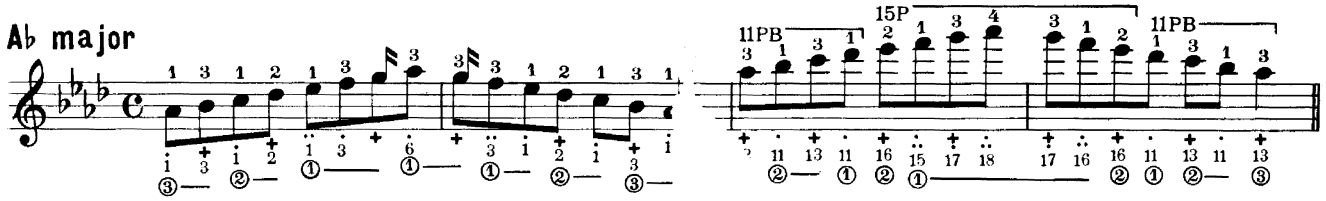



B♭ major
G minor
A major
F♯ minor
E♭ major
C minor
E major

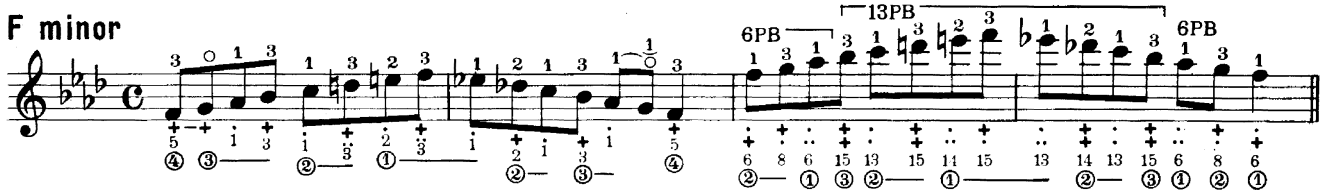
C♯ minor



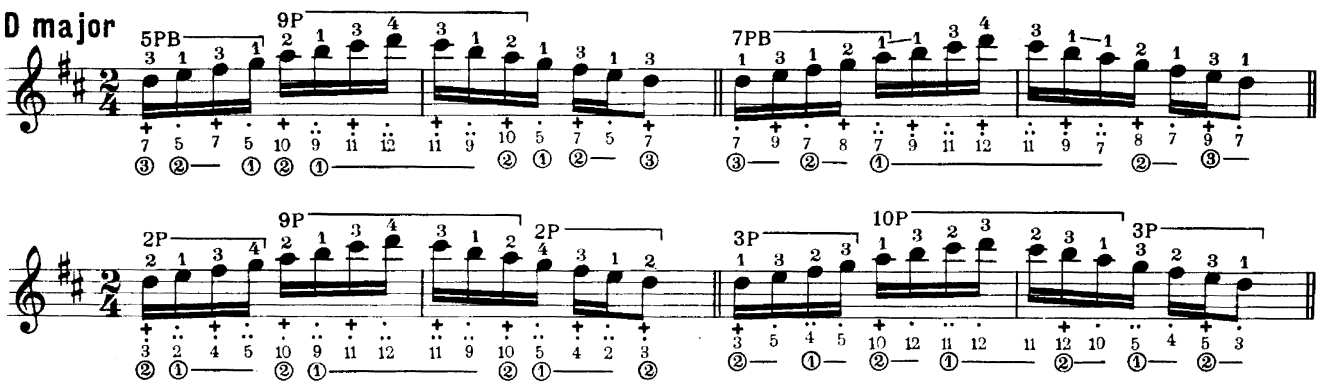
A♭ major



F minor



D major

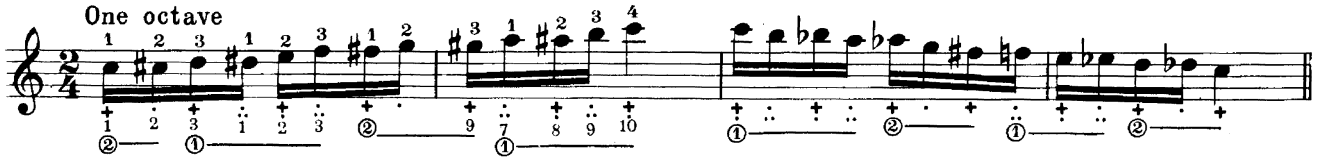


The above is four different ways of playing the same scale and the Student will find that any major scale can be played by starting on the key note and using the same fingering for both hands as above.

CHROMATIC SCALES

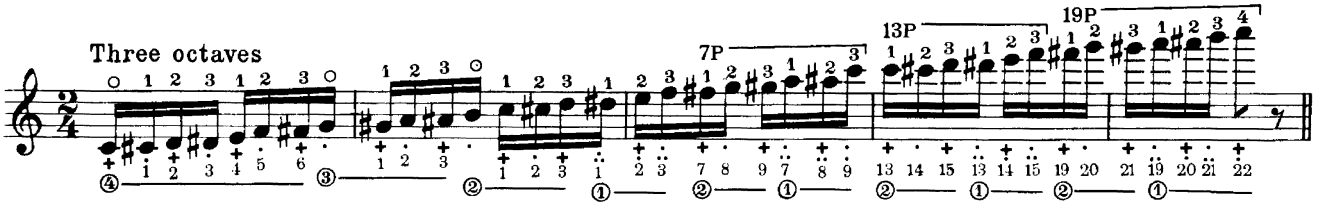
Chromatic scale of C

One octave

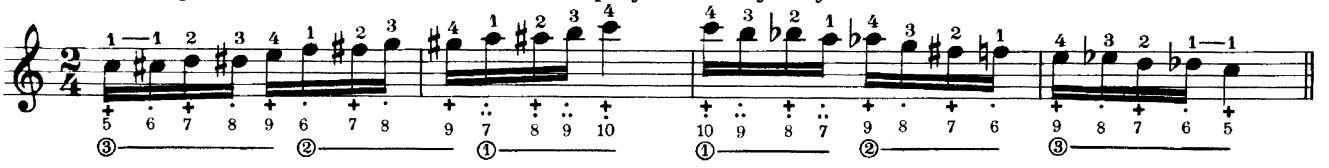


Chromatic scales in any key can be played with the same fingering as above for both right and left hand by commencing on the key note.

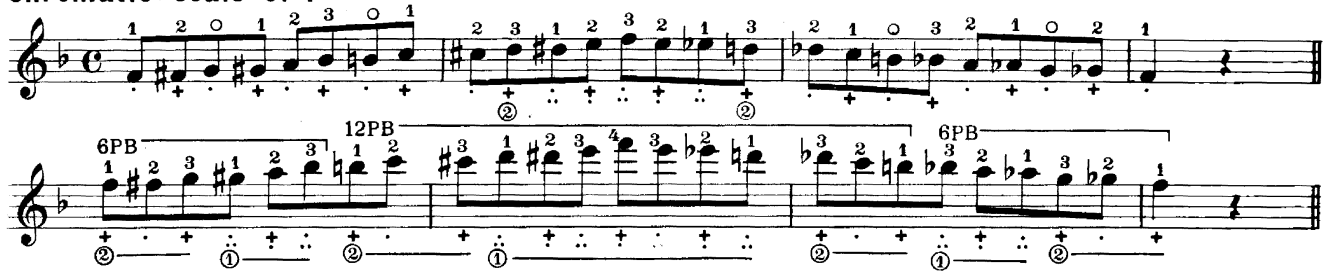
Three octaves



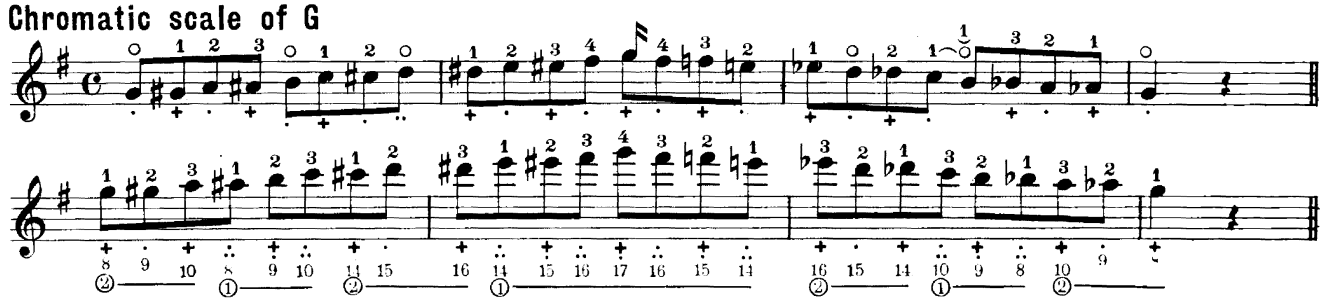
The following Chromatic scale can also be played in any key.



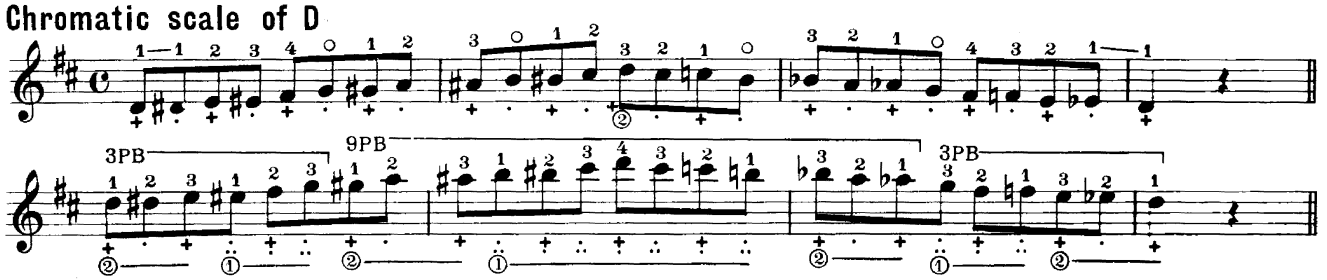
Chromatic scale of F



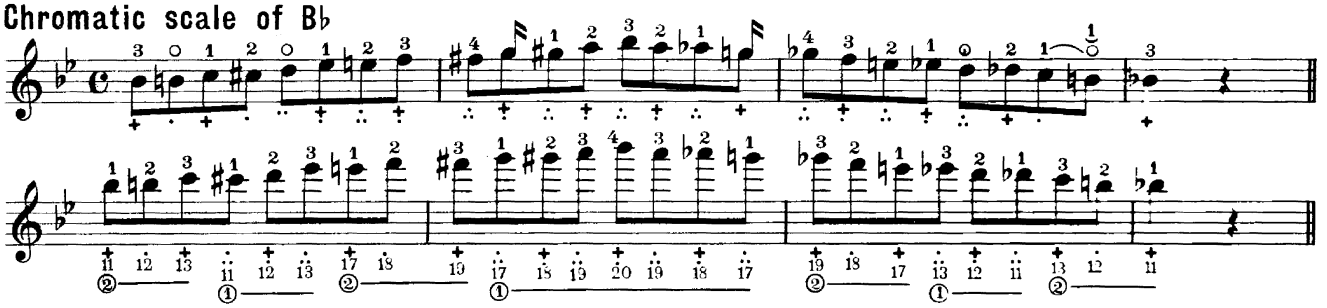
Chromatic scale of G



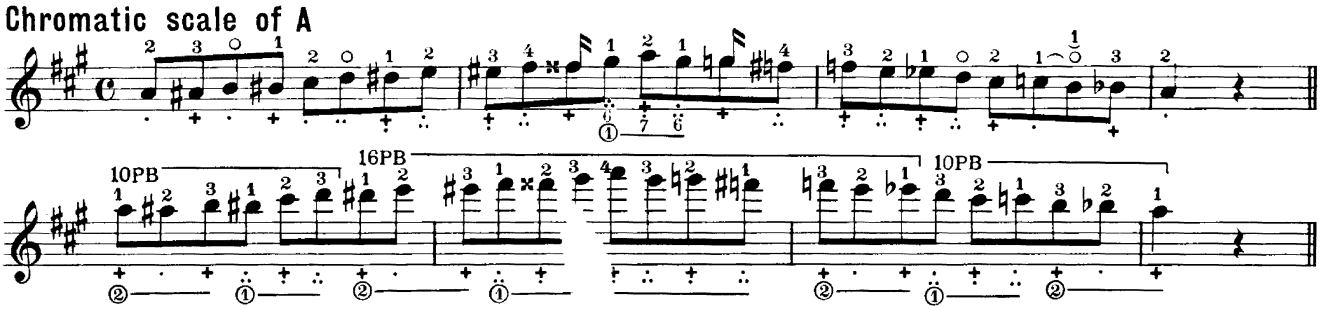
Chromatic scale of D



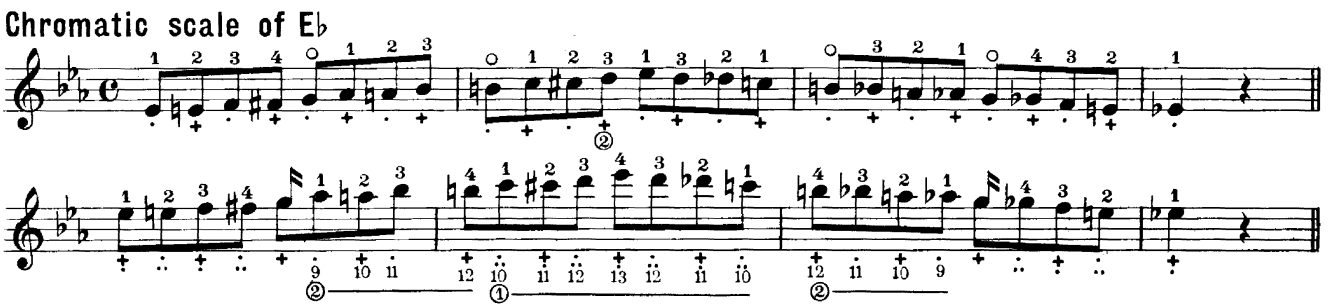
Chromatic scale of B♭



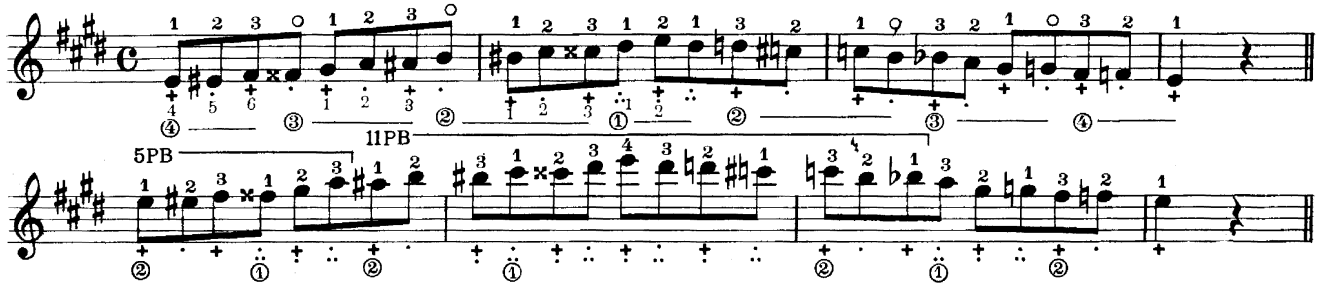
Chromatic scale of A



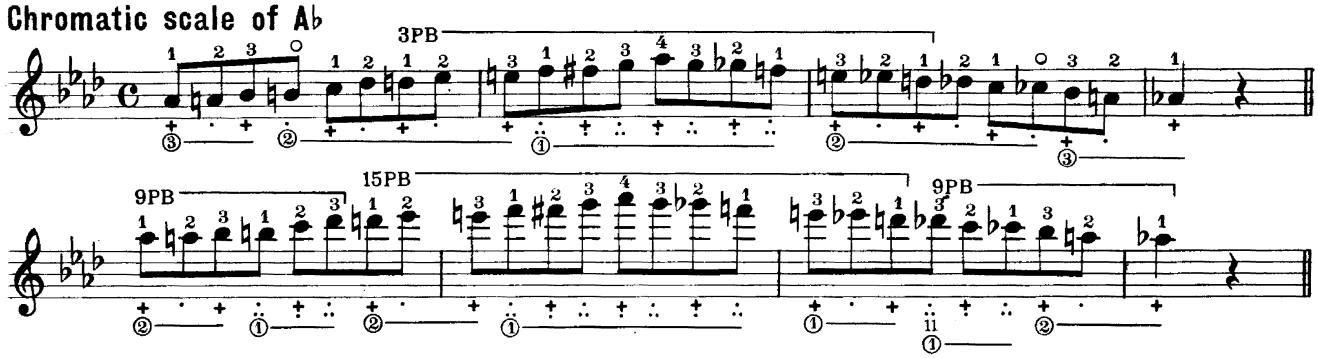
Chromatic scale of E♭



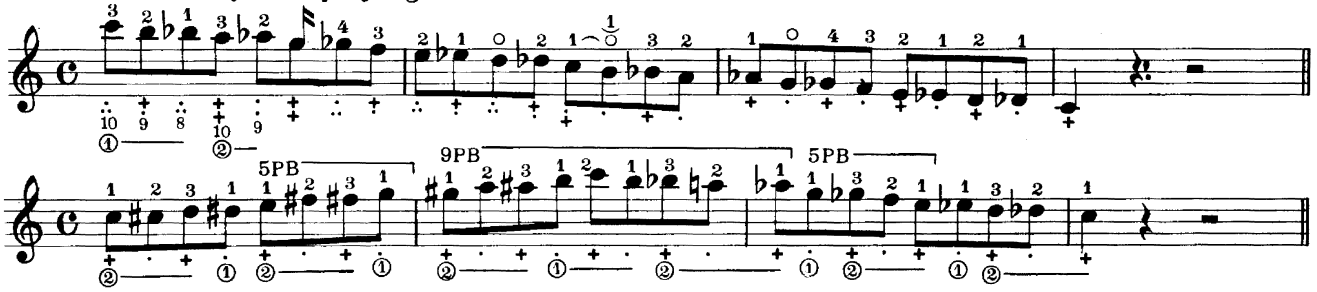
Chromatic scale of E



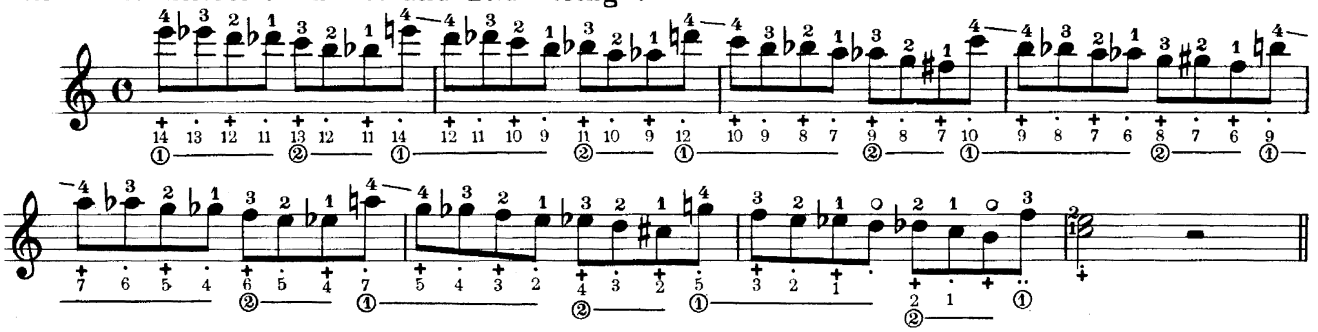
Chromatic scale of Ab



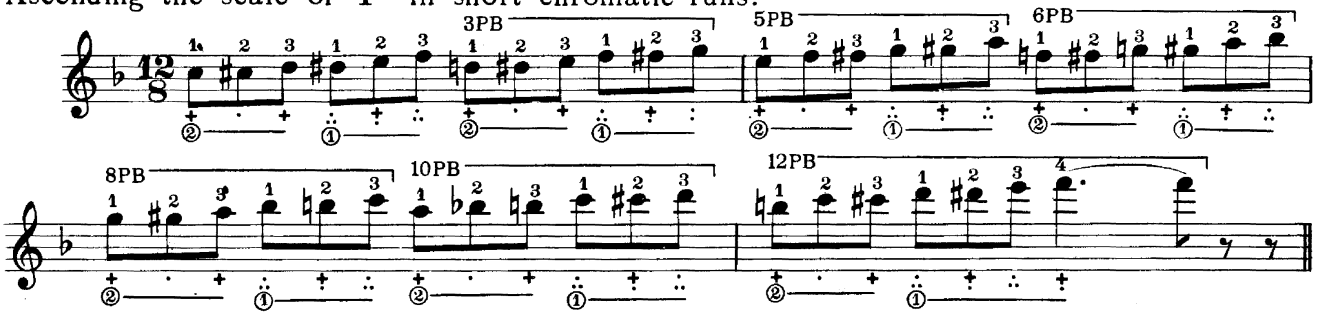
Two further ways of playing the Chromatic scale of C.



Chromatic Exercise on 1st and 2nd strings.

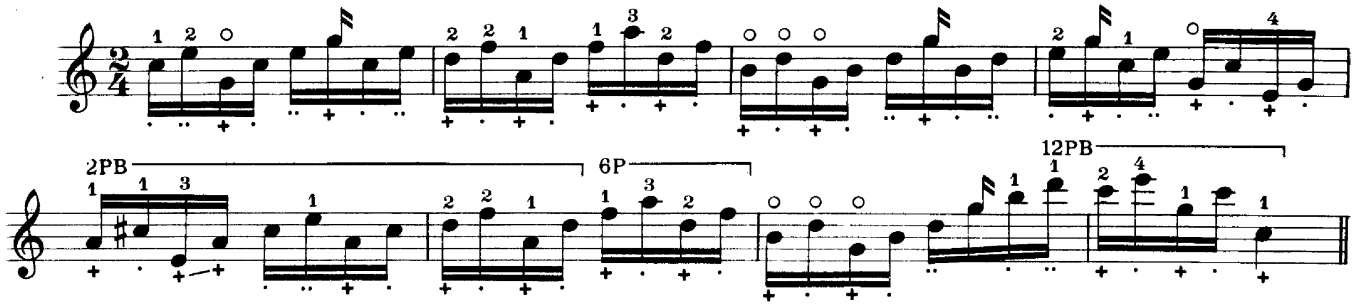


Ascending the scale of F in short chromatic runs.

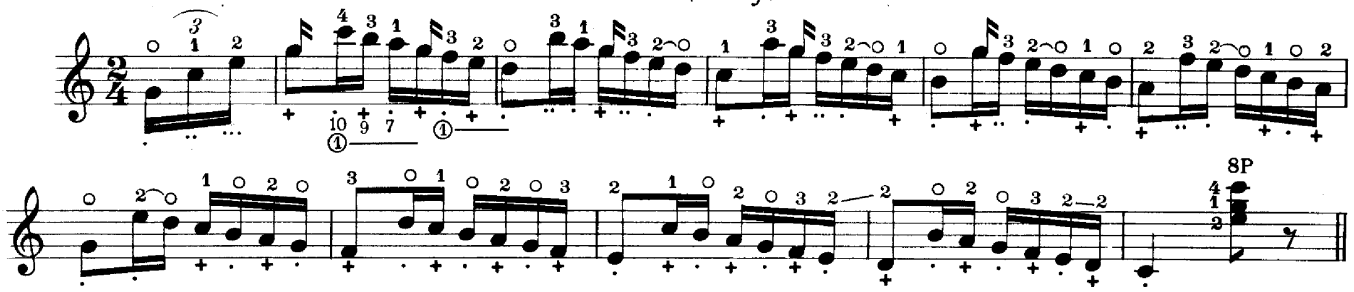


EXERCISES SELECTED FOR DAILY PRACTICE

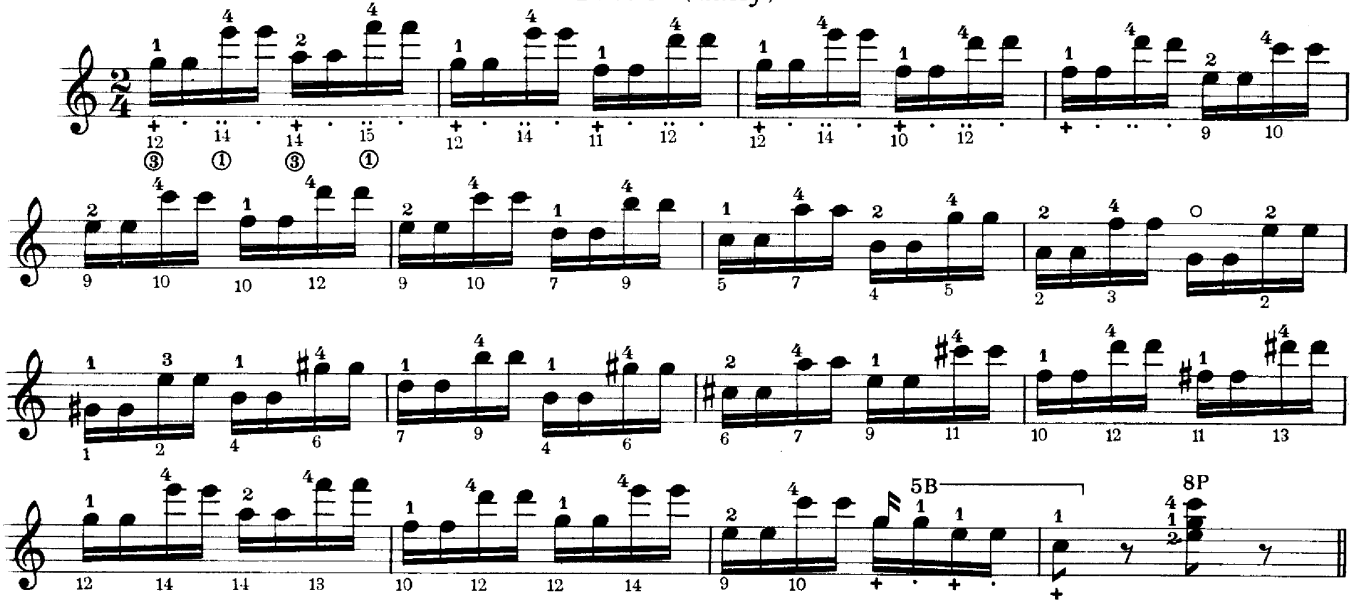
No. 1 (daily)



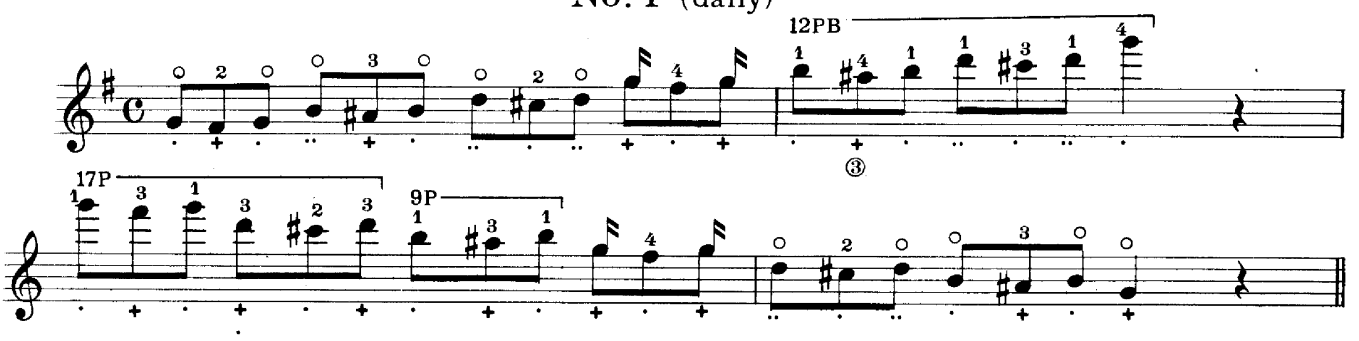
No. 2 (daily)



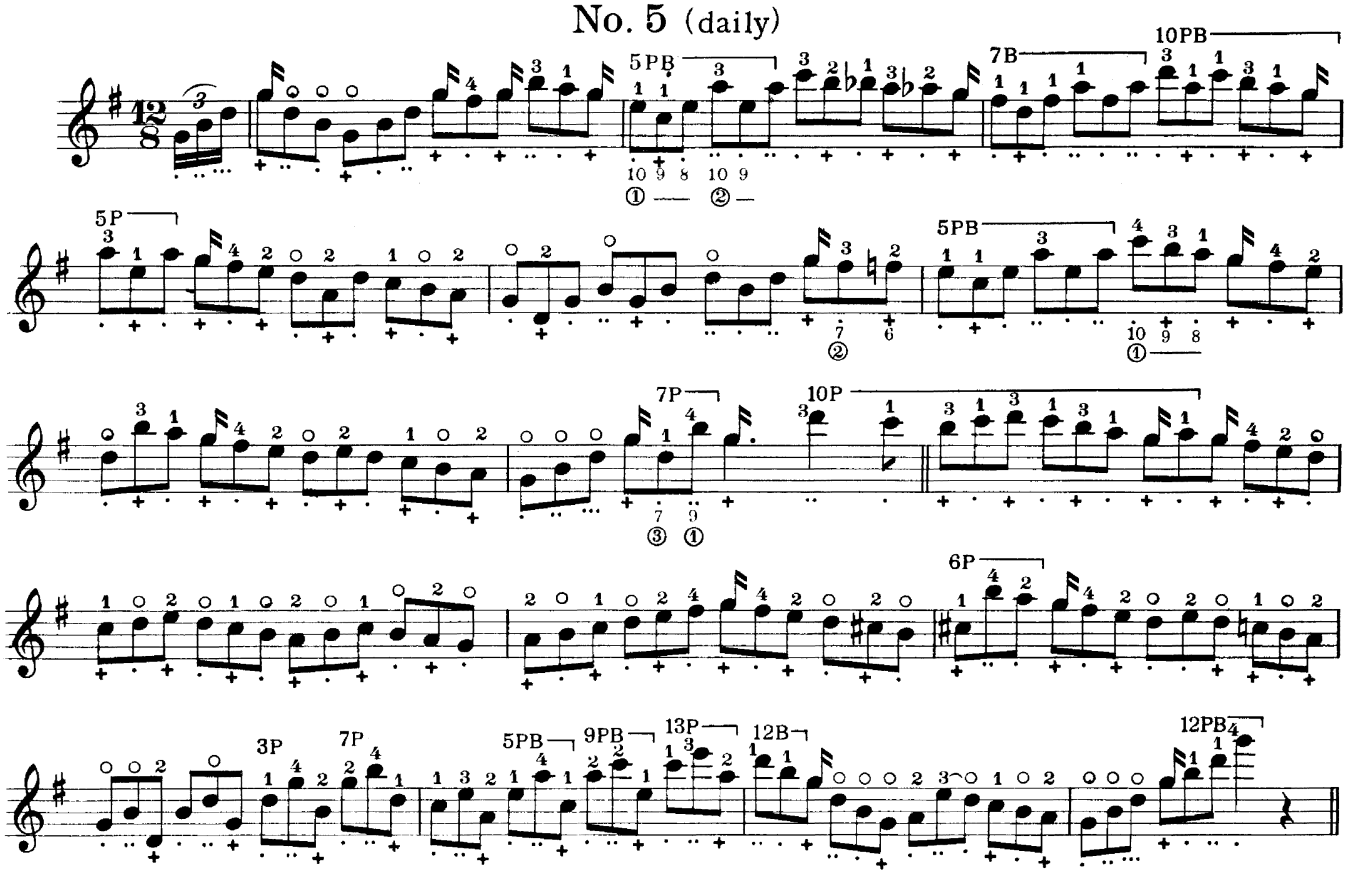
No. 3 (daily)



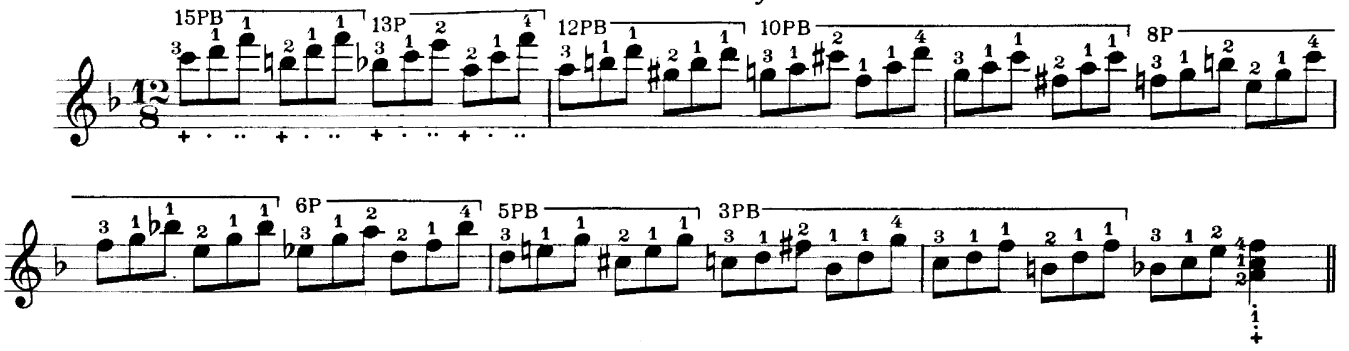
No. 4 (daily)



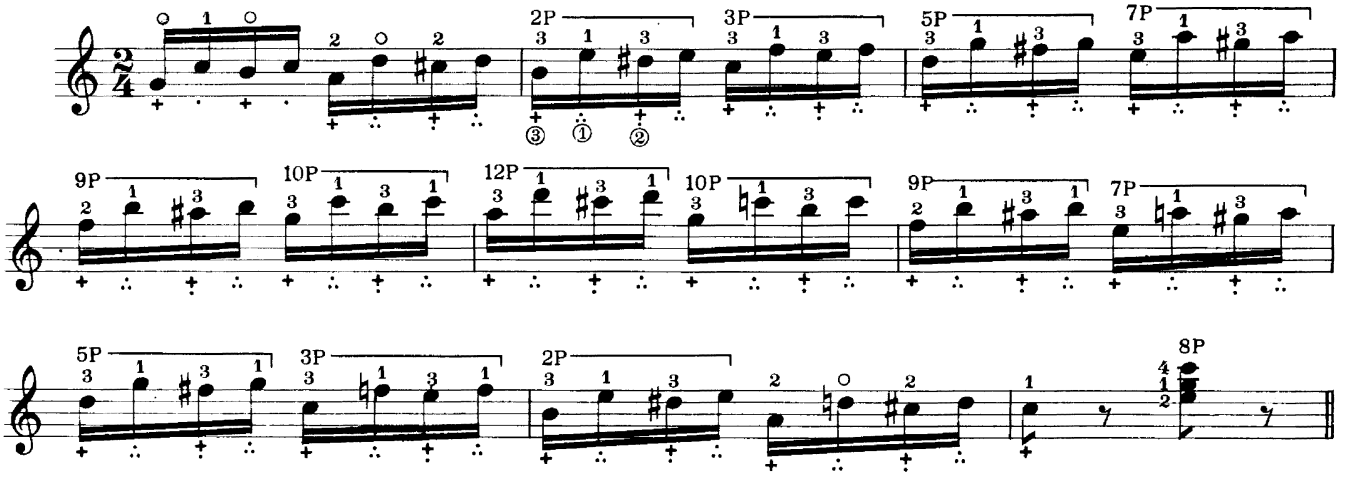
No. 5 (daily)



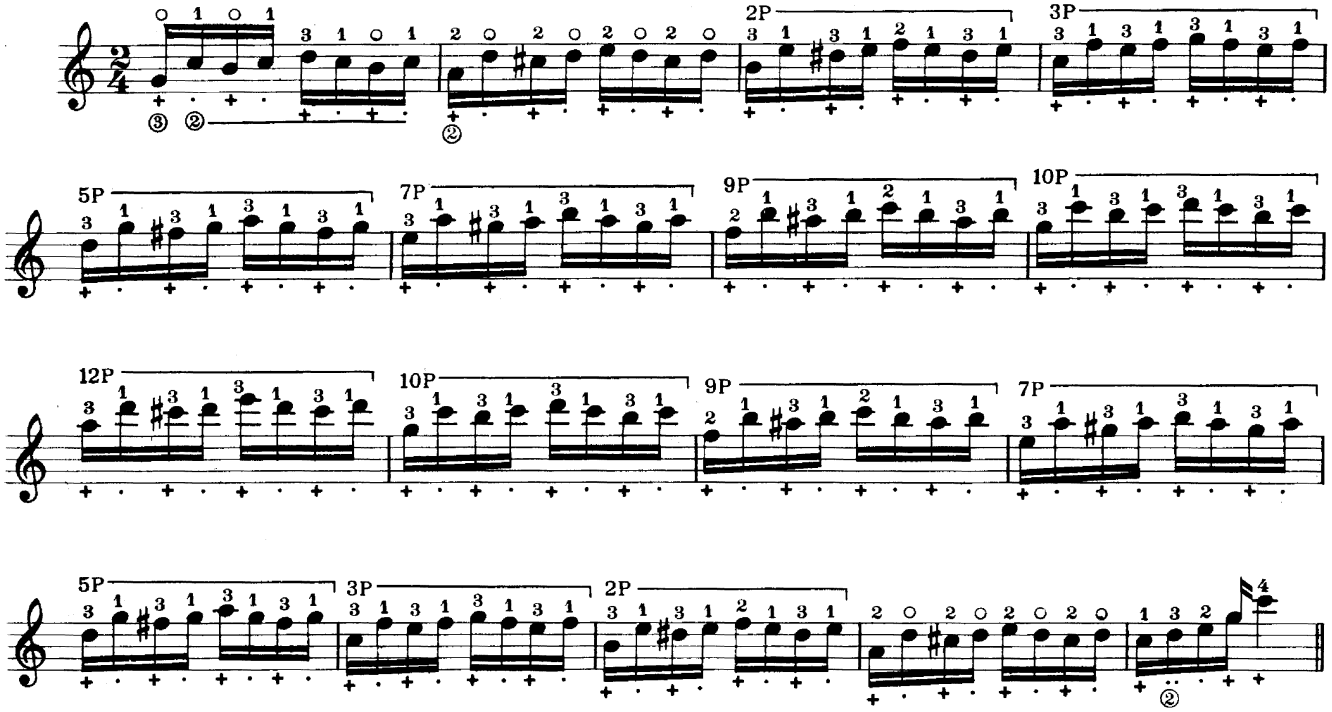
No. 6 (daily)



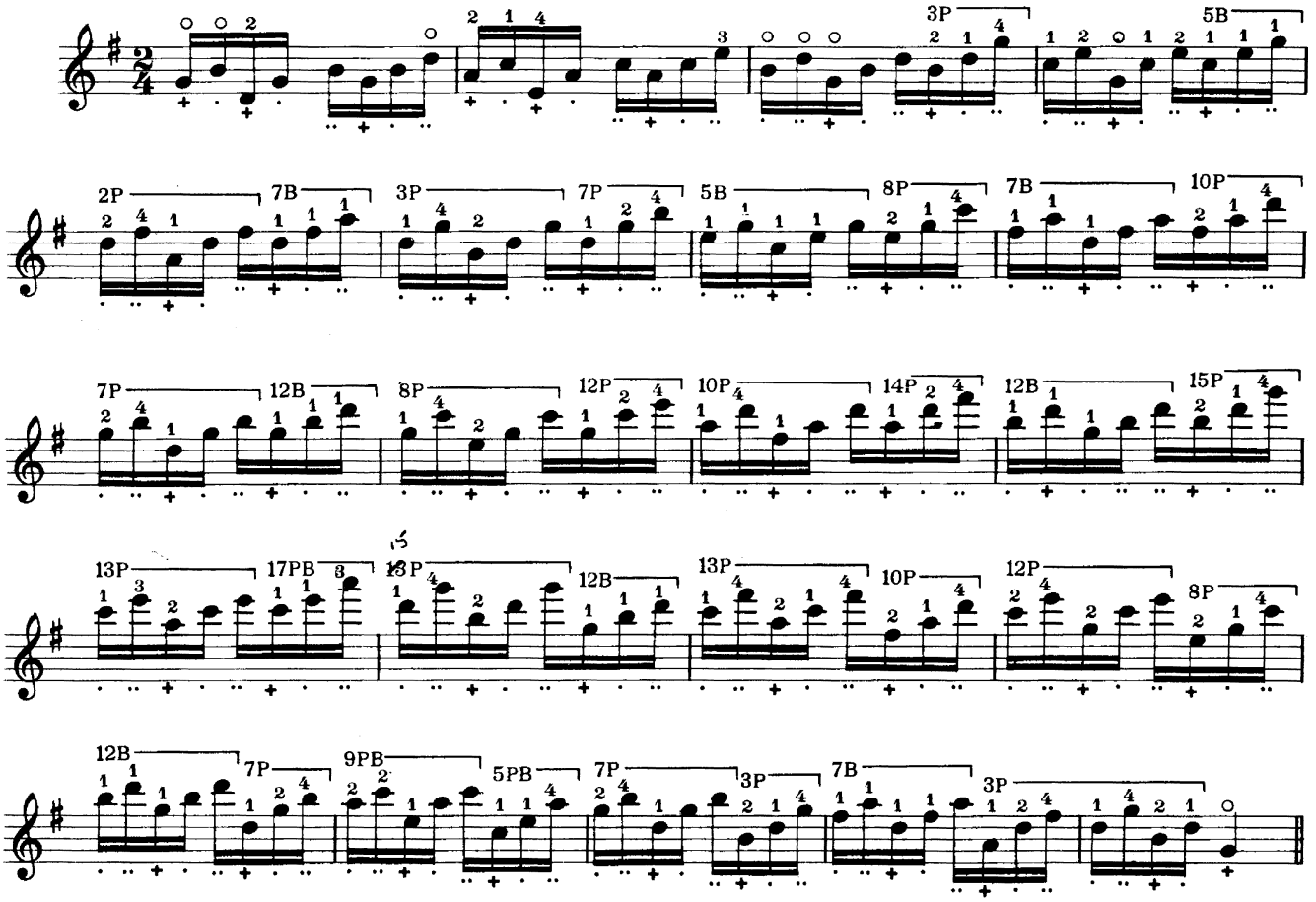
No. 7 (daily)



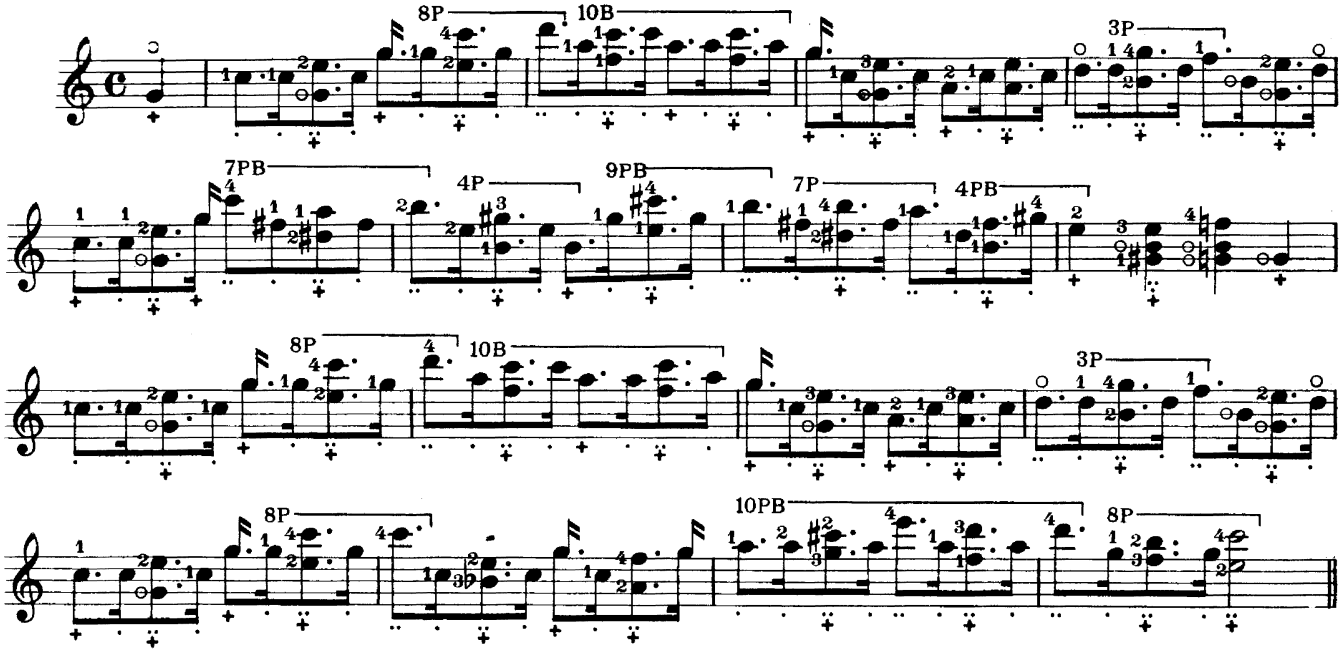
No. 8 (daily)



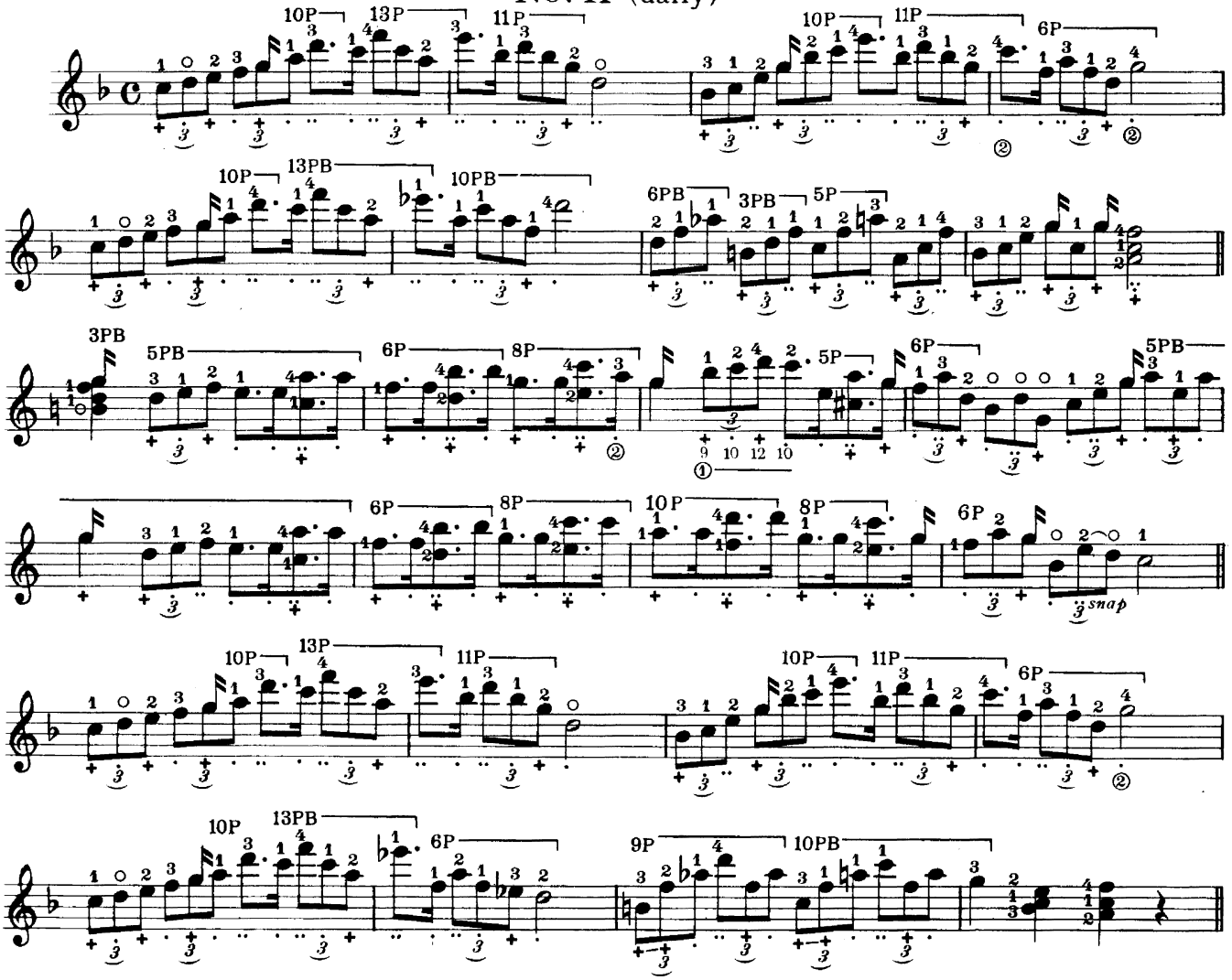
No. 9 (daily)



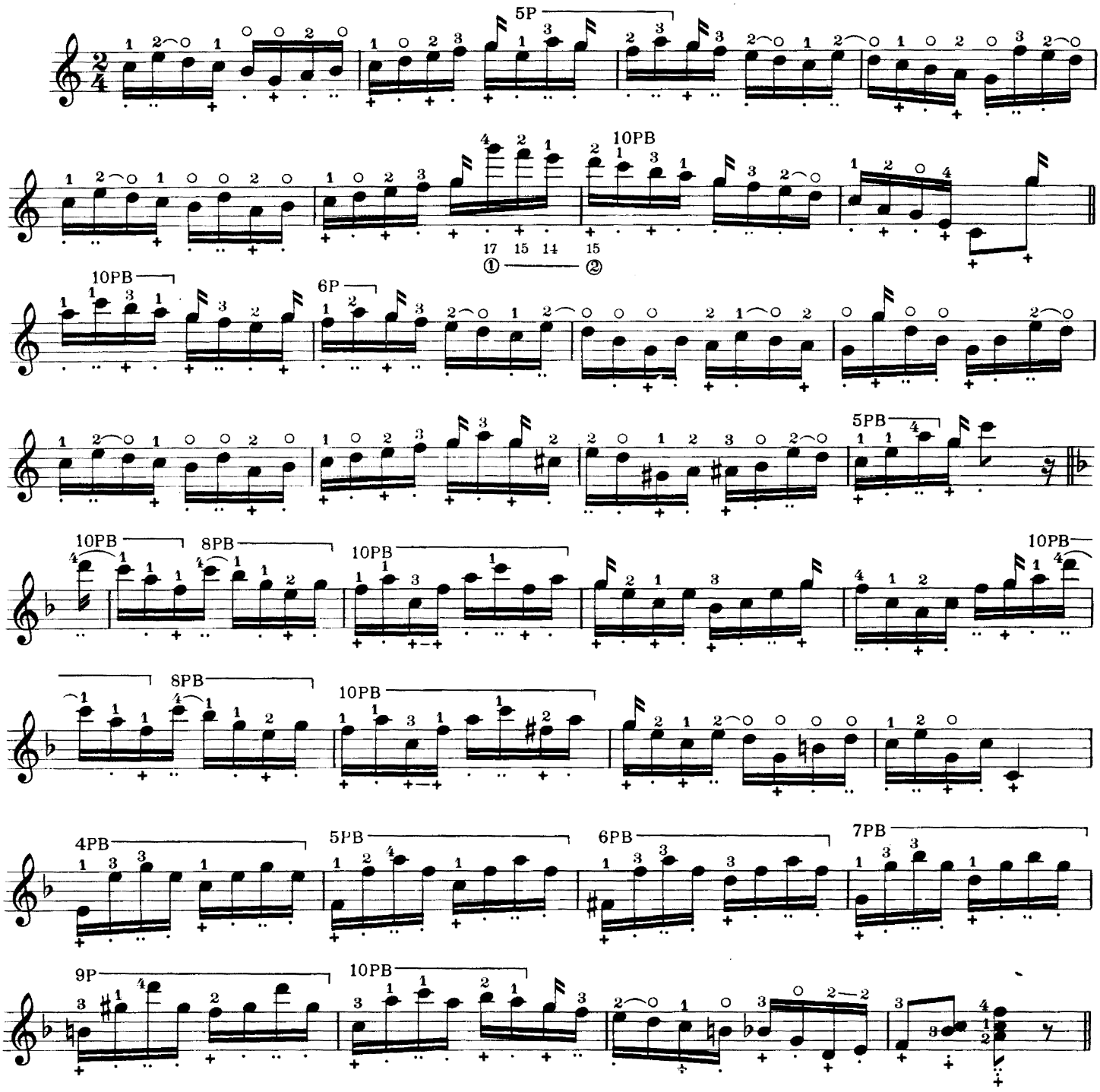
No. 10 (daily)



No. 11 (daily)

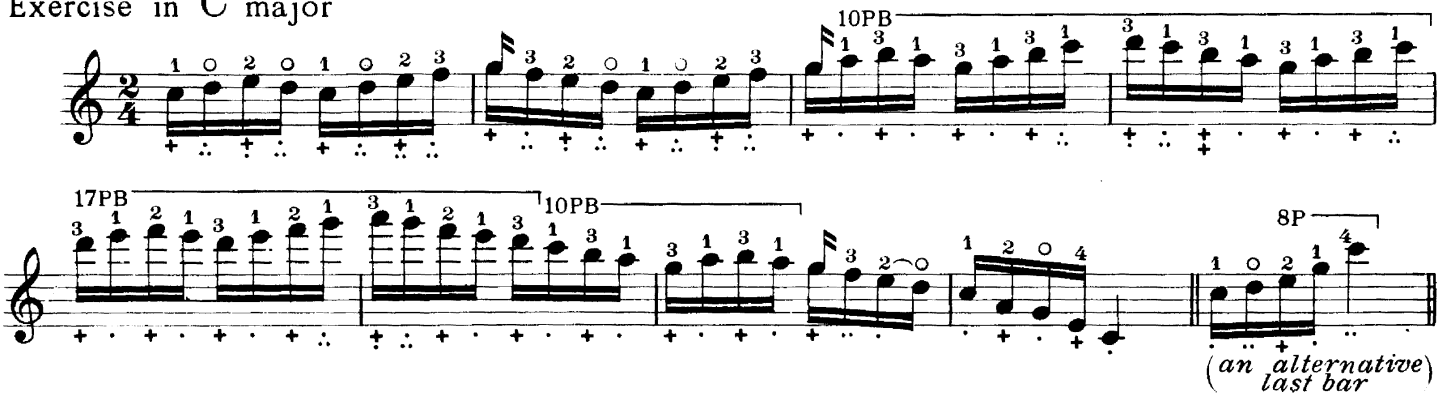


No. 12 (daily)



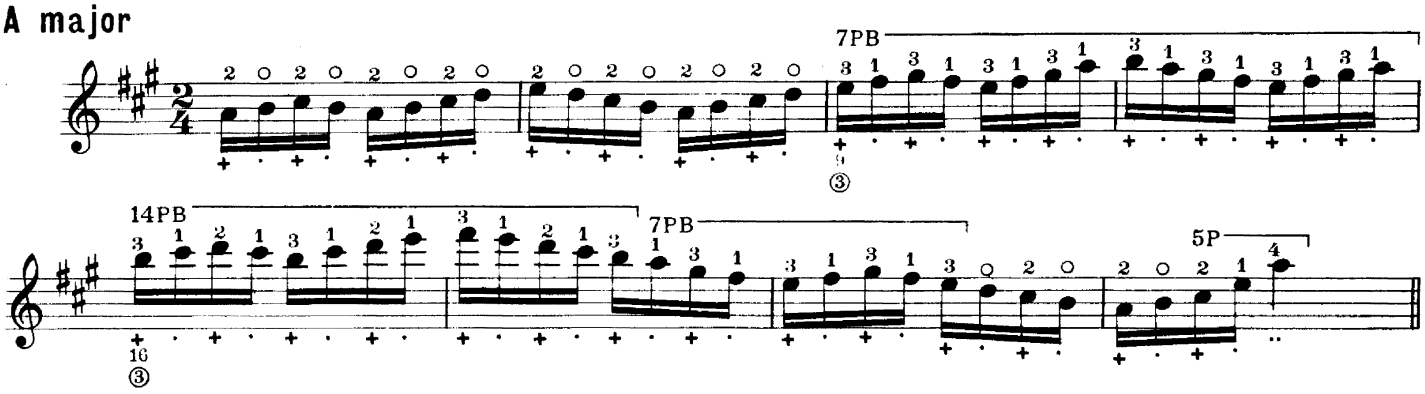
No. 13 (daily)

Exercise in C major



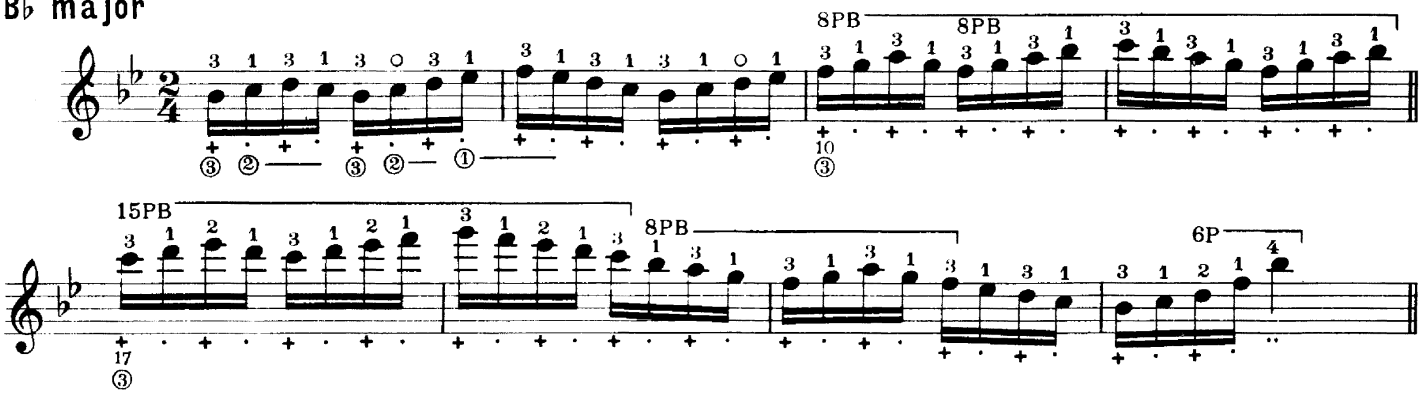
No. 14 (daily)

A major



No. 15 (daily)

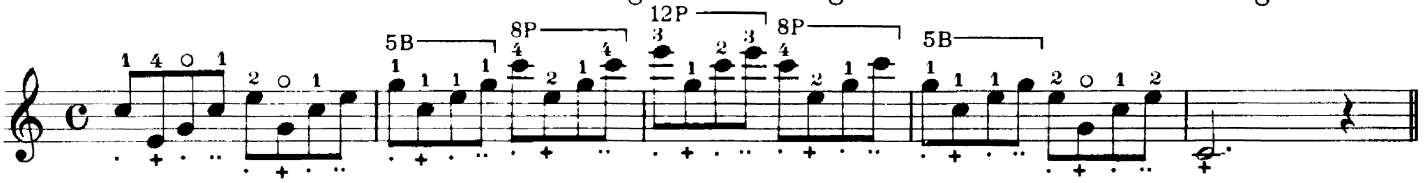
B♭ major



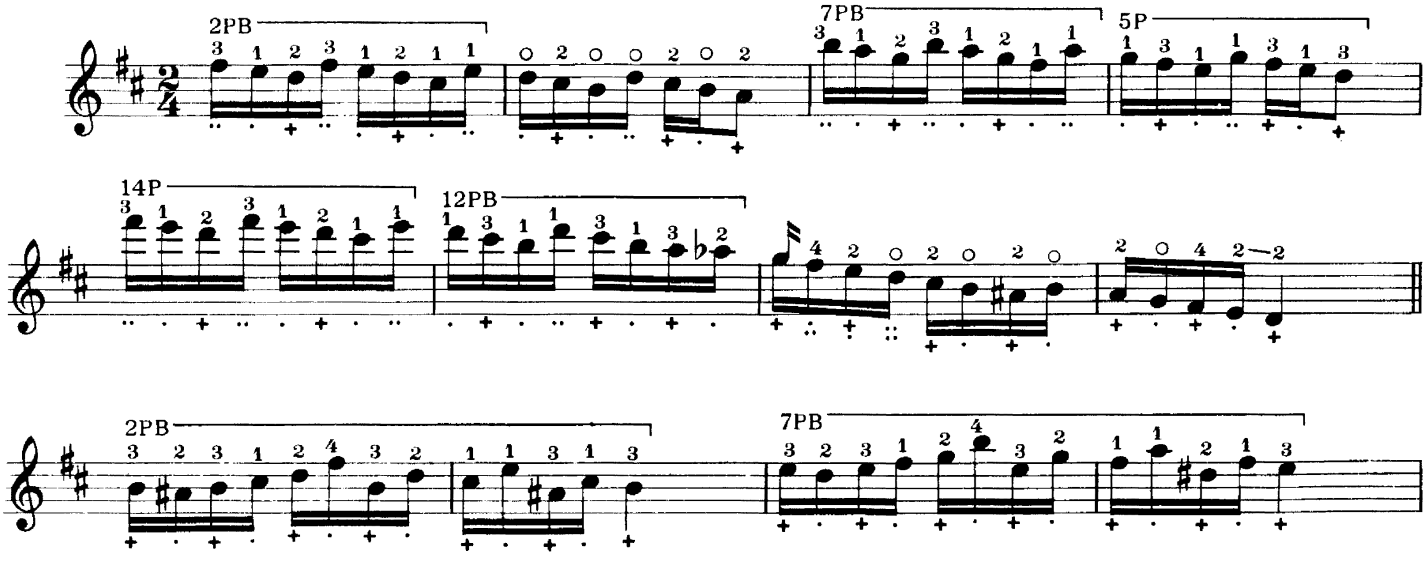
When the student has mastered the last example he will be able to play the same exercise in any key above B♭ within the range of the banjo.

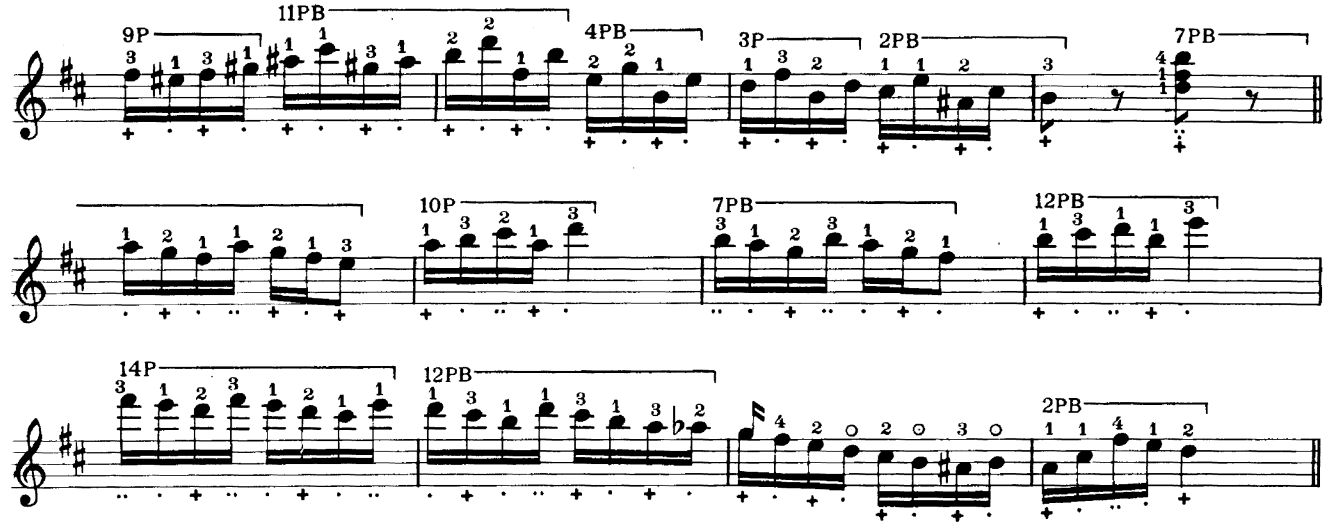
No. 16 (daily)

An Exercise for the use of the 2nd finger of the right hand on the 2nd string.

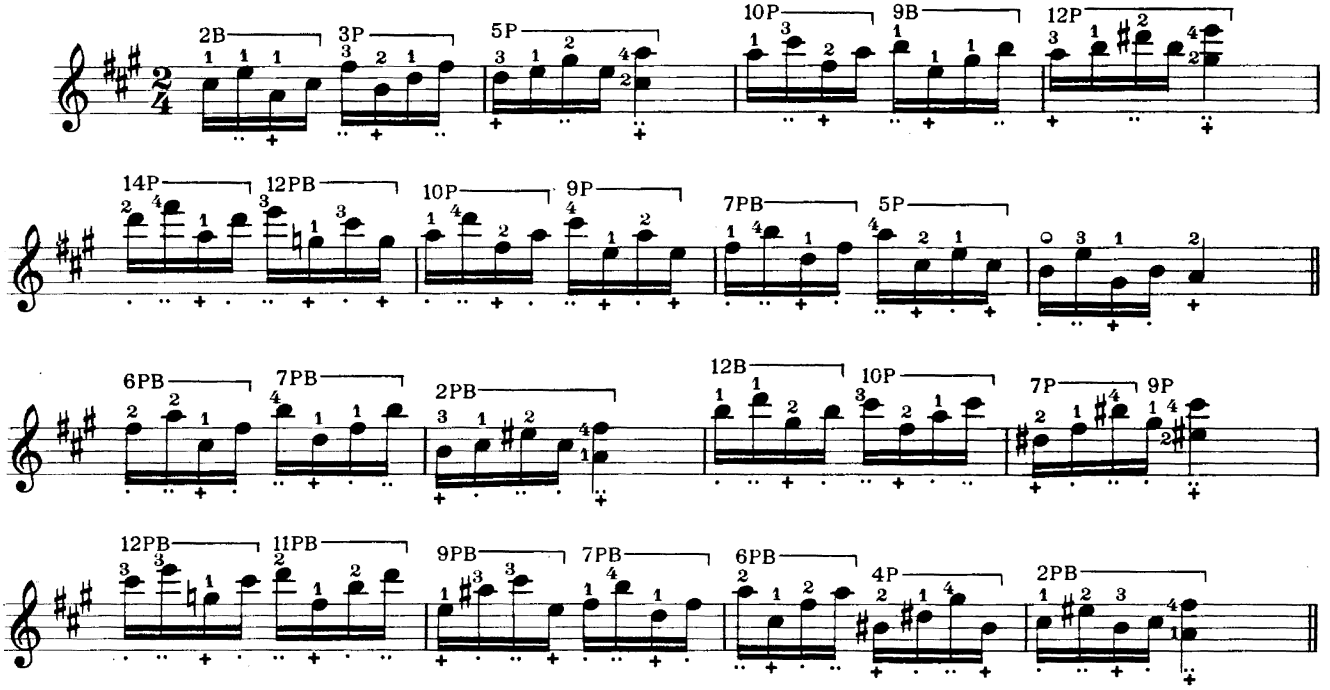


No. 17 (daily)

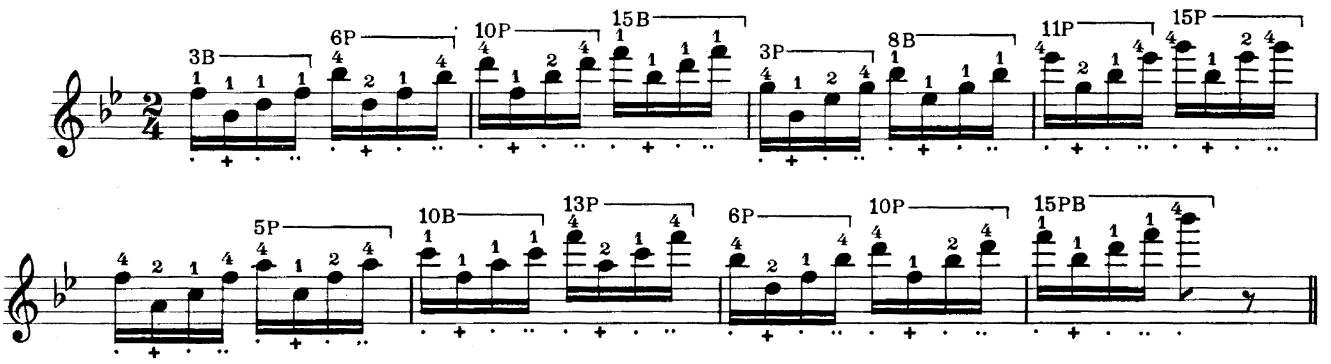




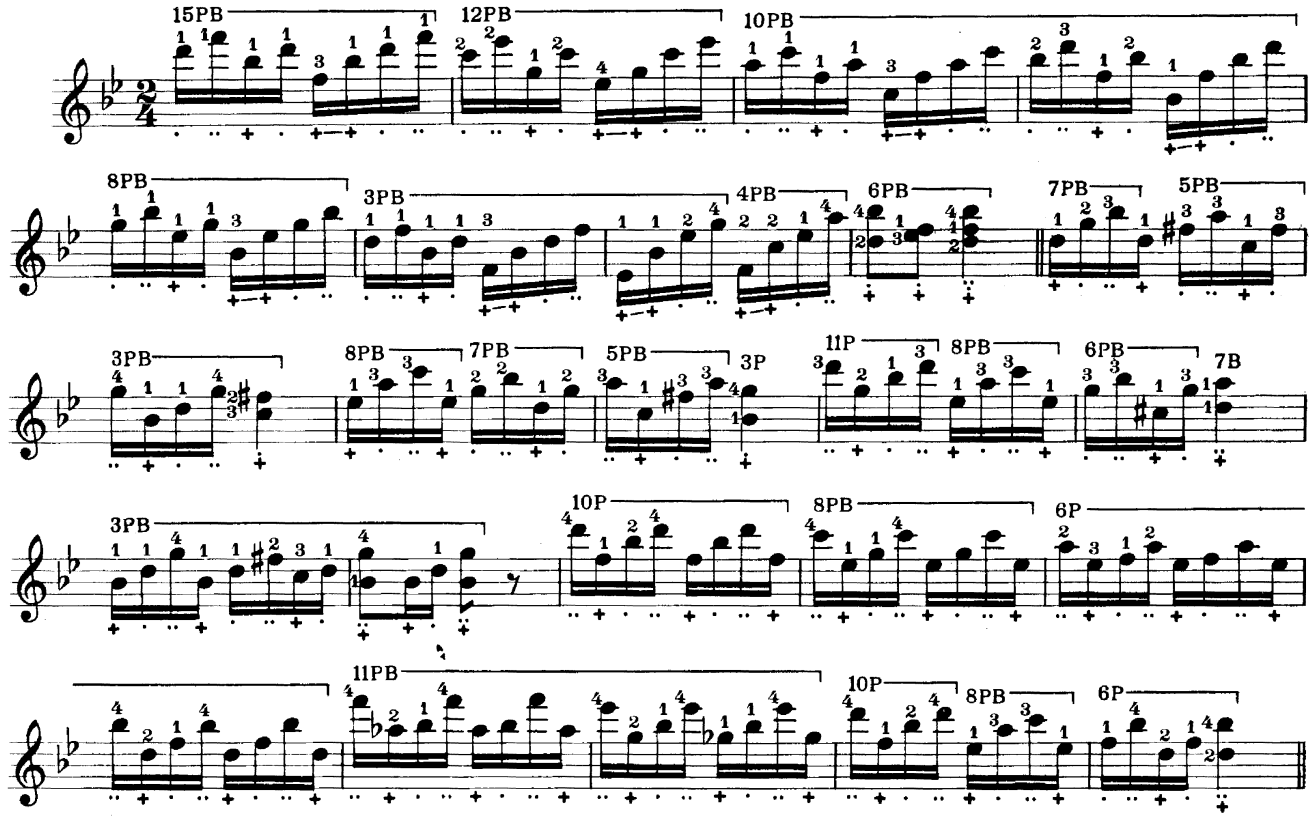
No. 18 (daily)



No. 19 (daily)



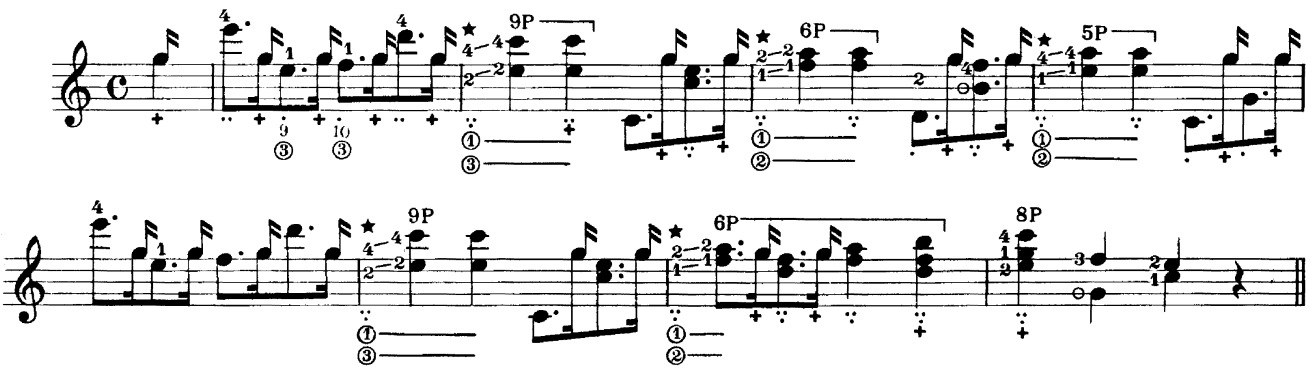
No. 20 (daily)



The following eight bars are part of a movement in *"Mauna Loa"* a banjo solo, in which there are slides that may confuse anyone who does not know how they should be played. They are in the 2nd, 3rd, 4th, 6th and 7th bars, and are marked with an asterisk (★). They should be played thus,— place fingers of the left hand on the strings as marked, 4 or 5 frets below the position and strike the strings, at the same time as you would if you were playing the actual notes, then slide slowly up in time to play the second chord.

This will give an Hawaiian Guitar effect, place a cork between the Perch and the Vellum, near the bridge, not too tightly fitted, and the resultant slides will be much better.

EXAMPLE OF THE SLIDE



Finger Tremolo

Chord Tremolo, Melody Tremolo with thumb accompaniment
and Brushing the strings

Tremolo is produced by striking one or more strings rapidly backward and forward with the first or second finger of the right hand. This obtains as near as possible the effect of sustained notes or sounds.

CHORD TREMOLO

The student should first place the thumb of his right hand on the vellum near the 5th string, arch the hand over the strings and glide the first or second finger lightly "to and fro" across the strings.

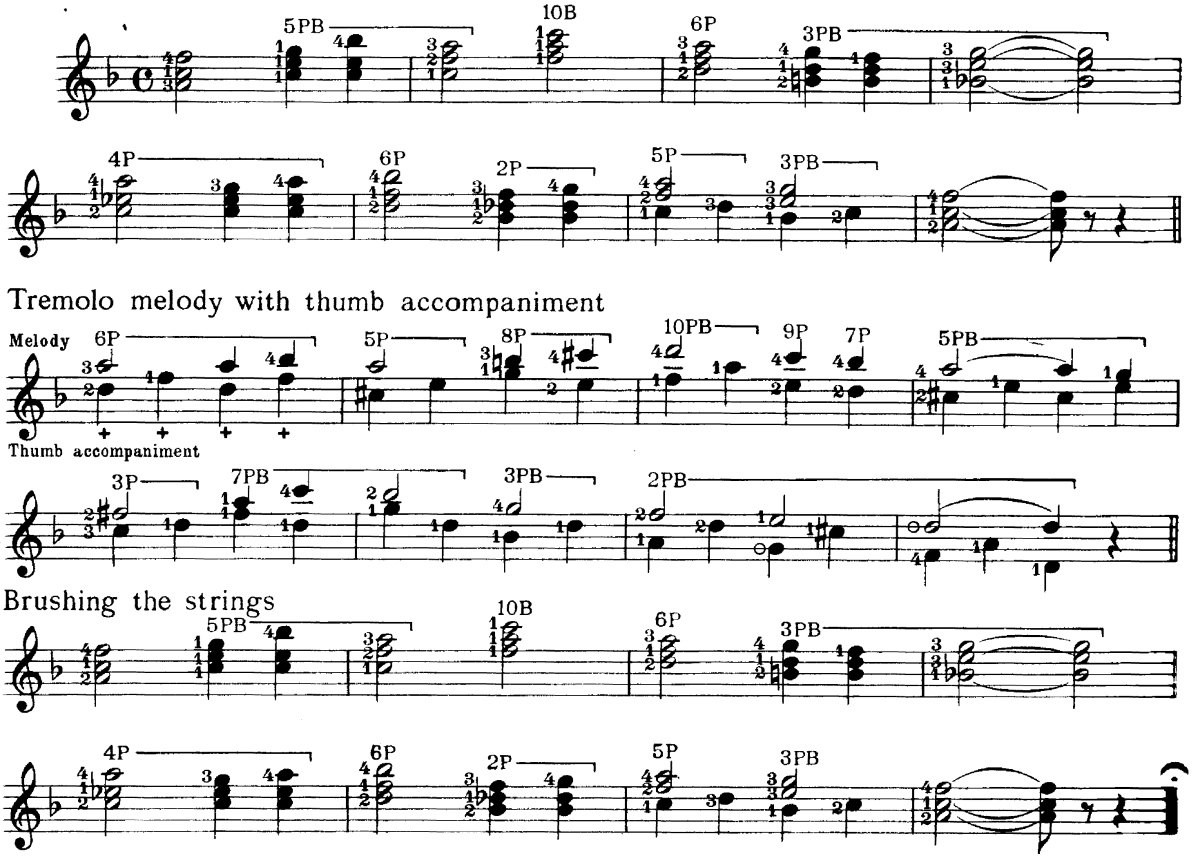
MELODY TREMOLO
with thumb accompaniment

Place the tip of the 3rd finger of the right hand on the vellum below the strings and tremolo the melody on the first string while playing the accompanying notes with the thumb.

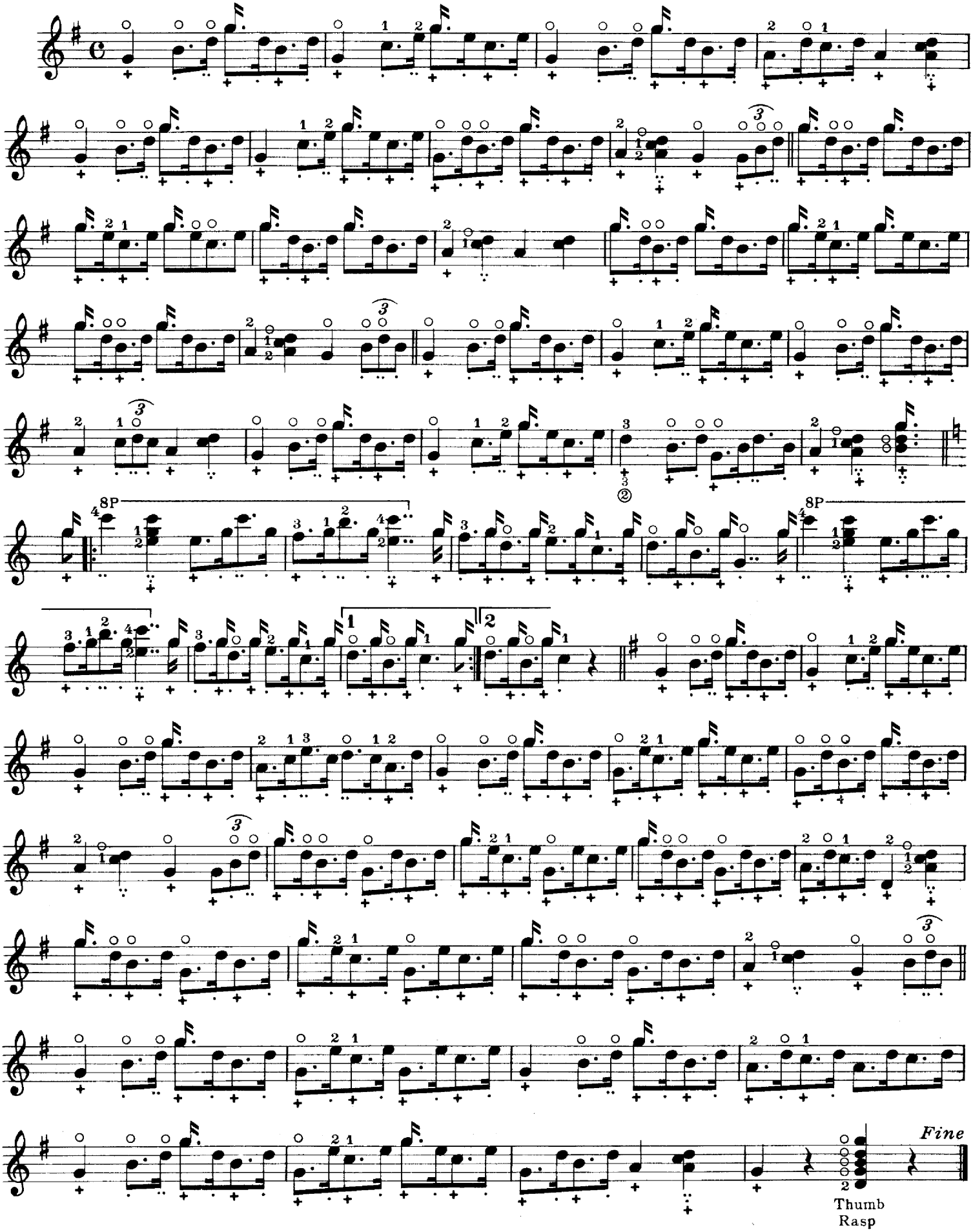
BRUSHING THE STRINGS

This effect is obtained by resting the right arm four or five inches above the wrist on the rim of the banjo about four inches from the tail-piece, and brushing the strings lightly with the first or second finger. The palm of the hand should be flat against the strings.

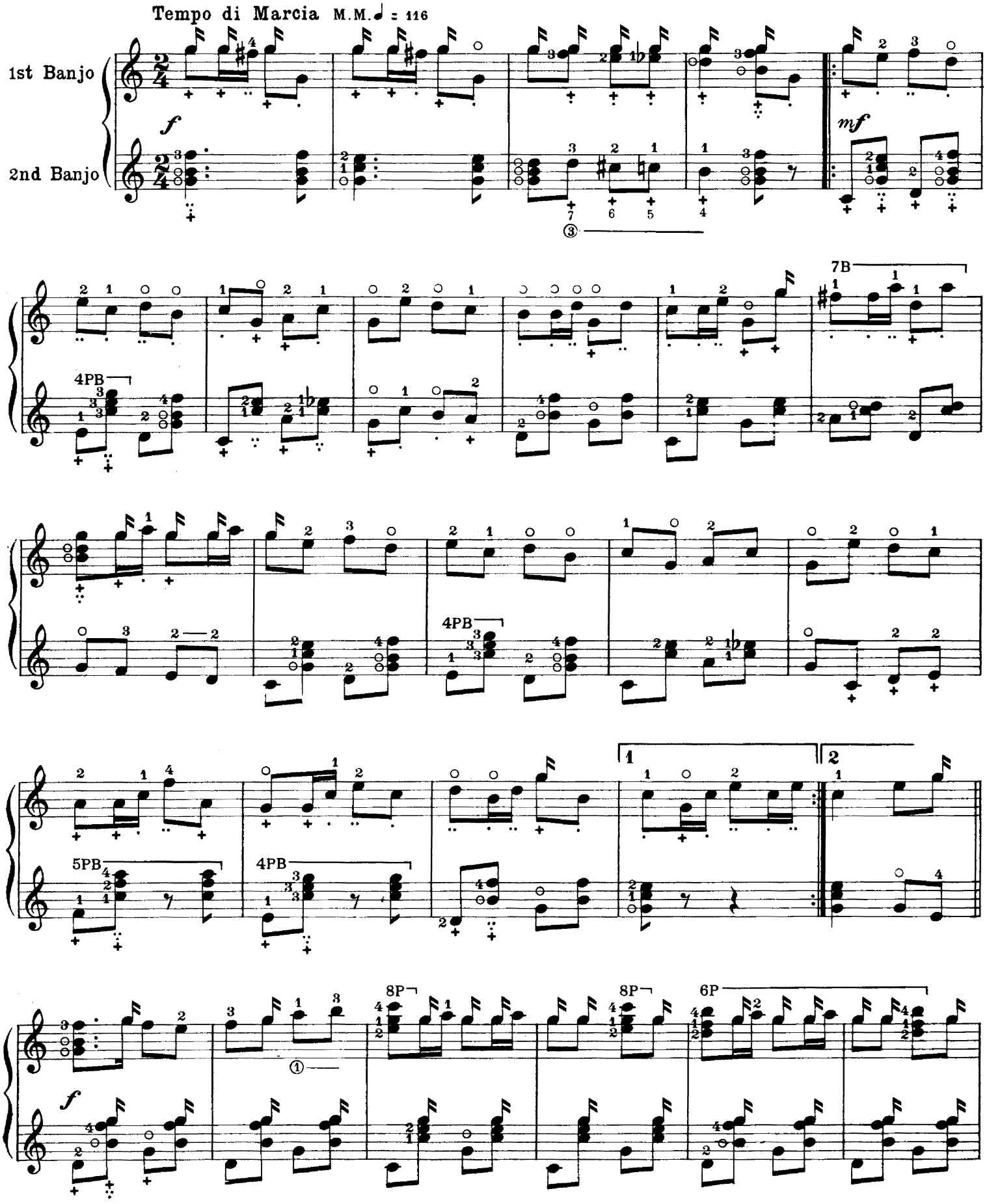
The exercise below combines the three effects.

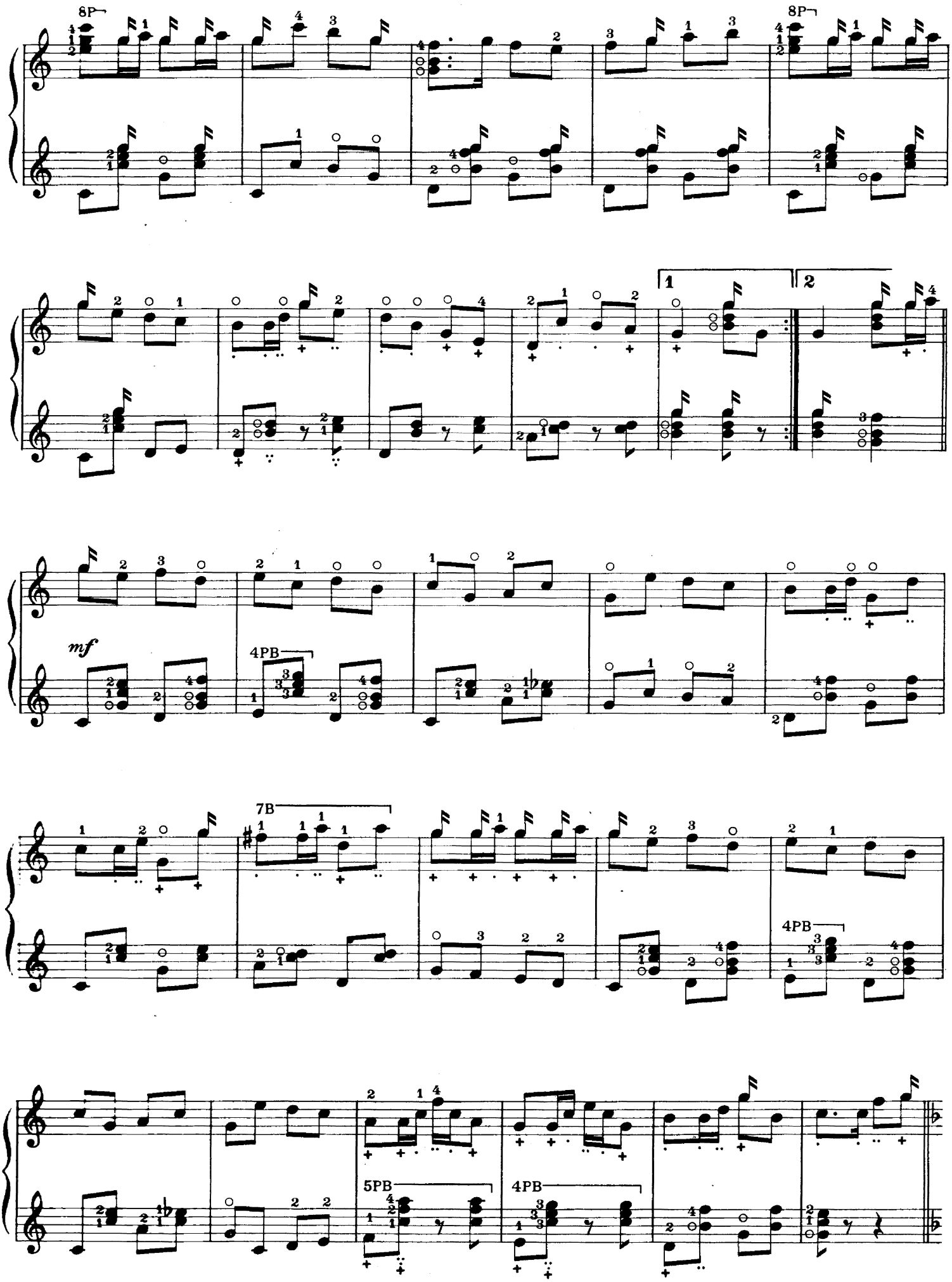


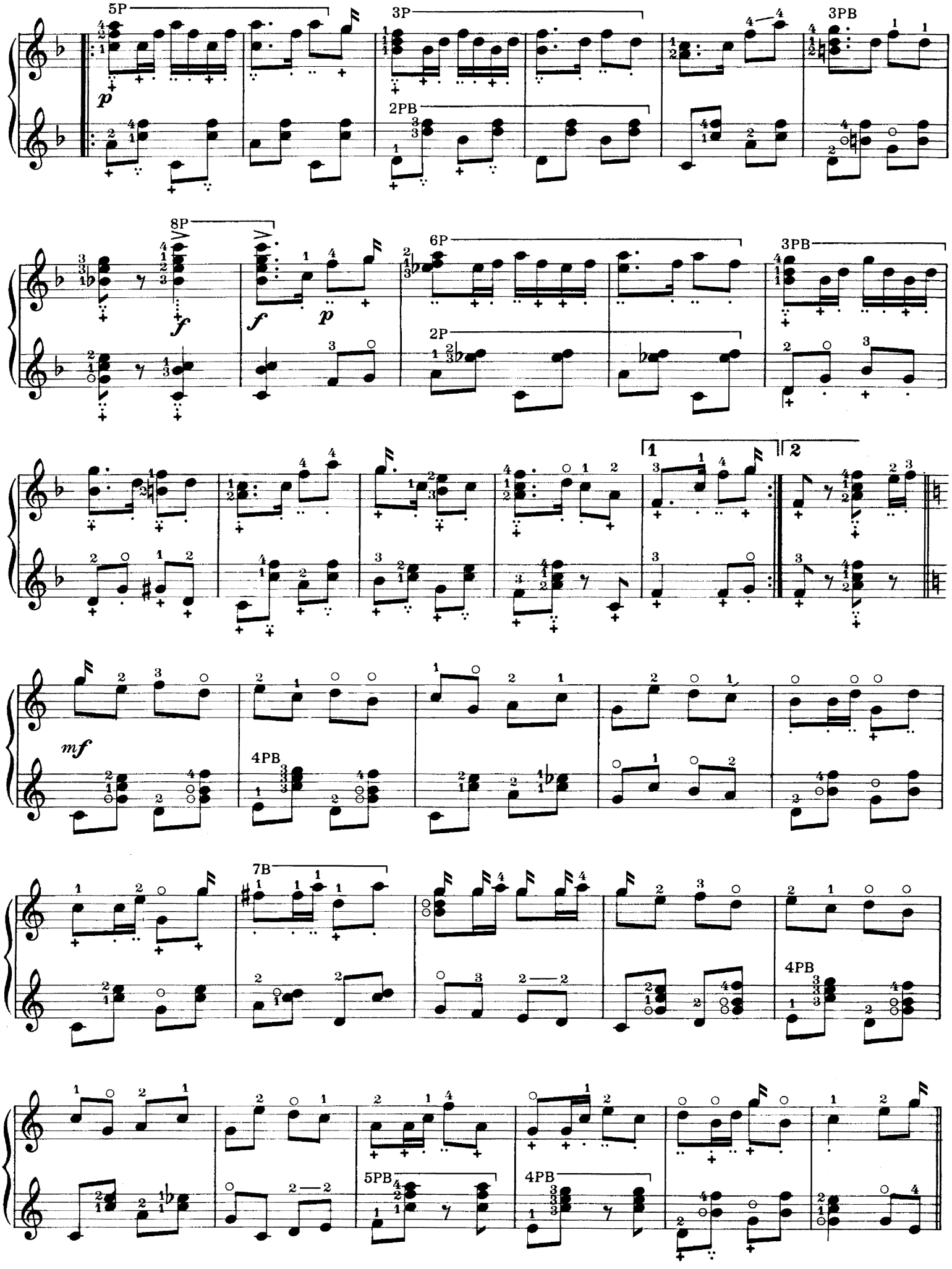
AN OLD FASHIONED BREAKDOWN

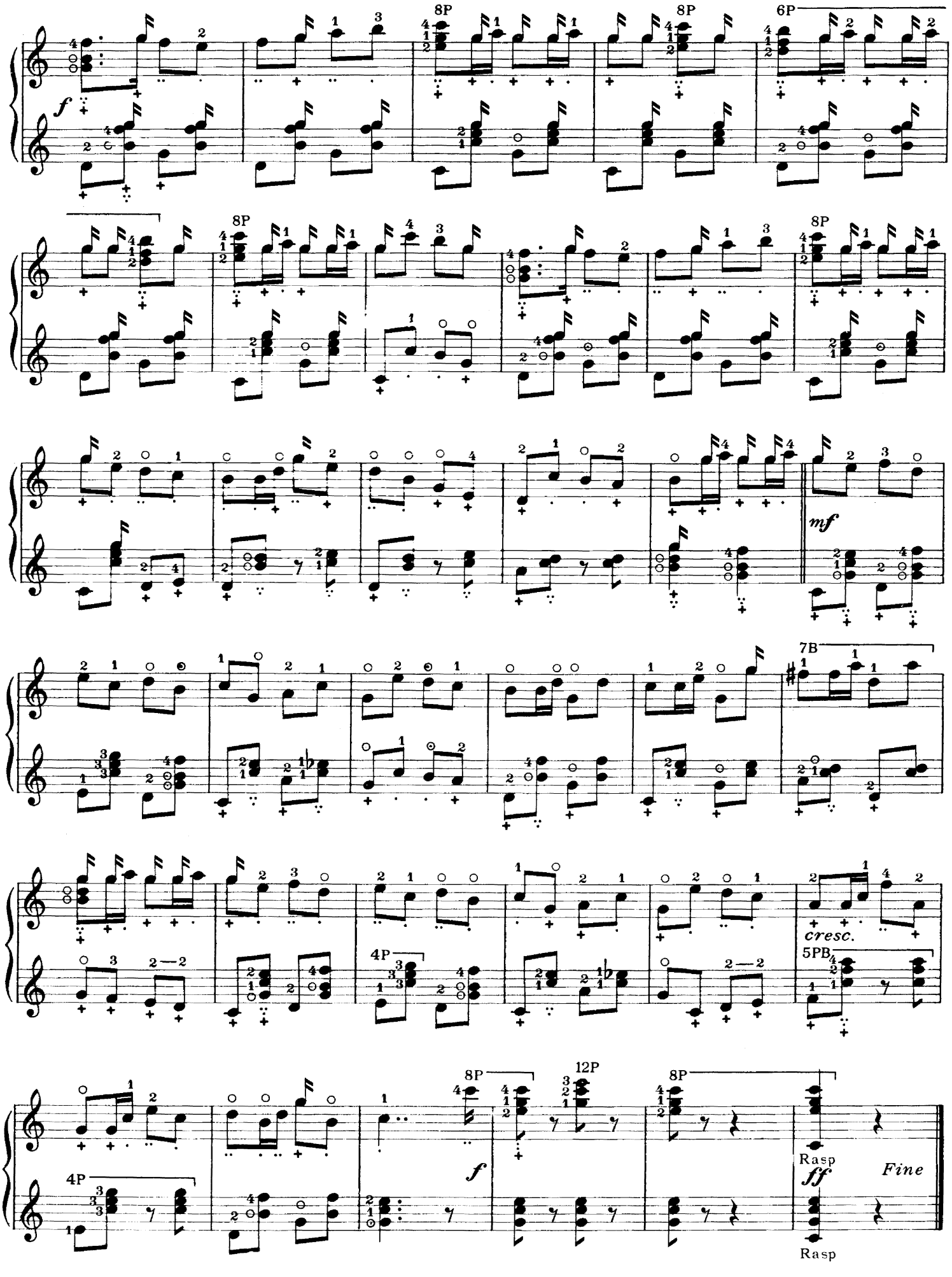


OTTAWA MARCH

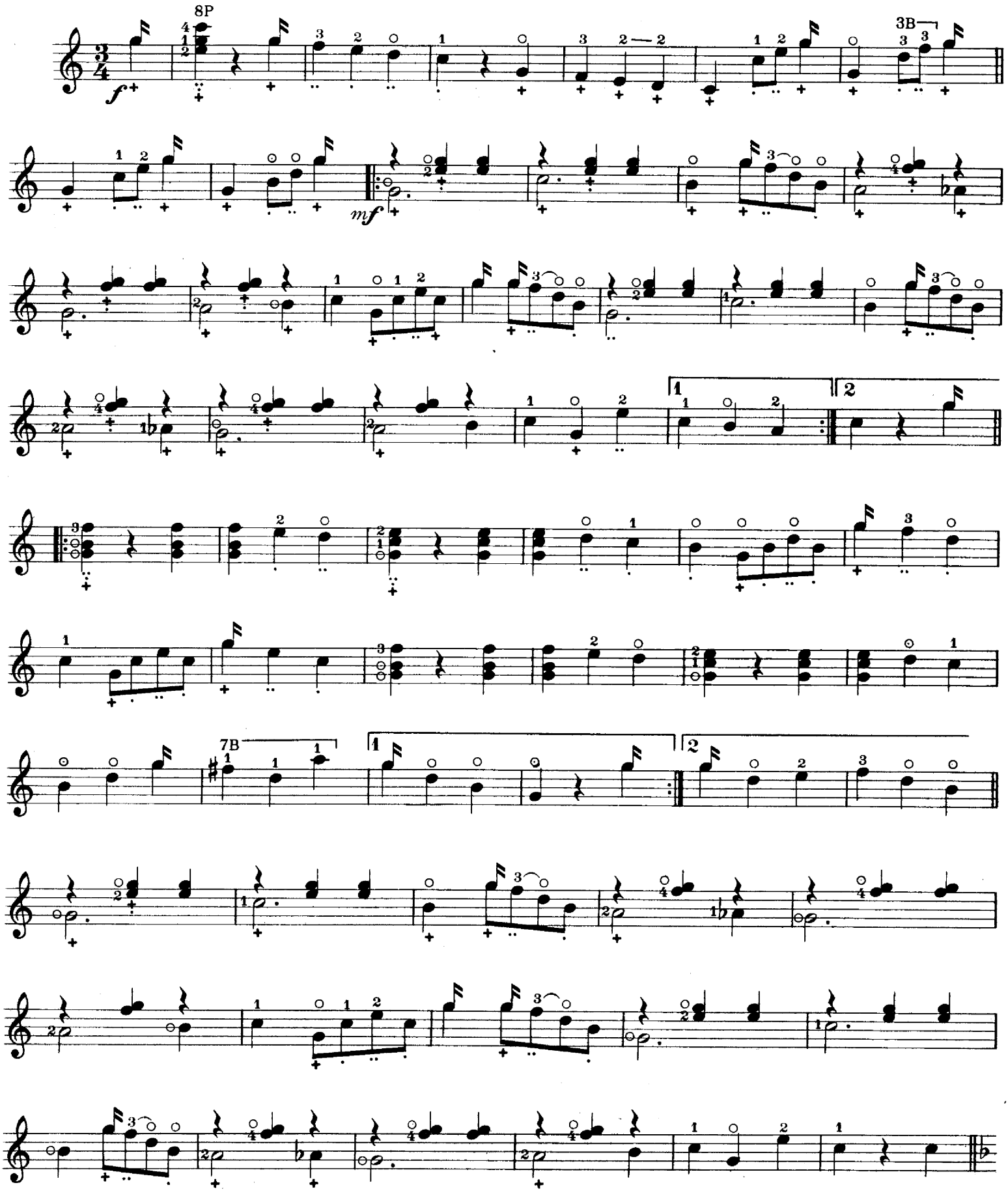


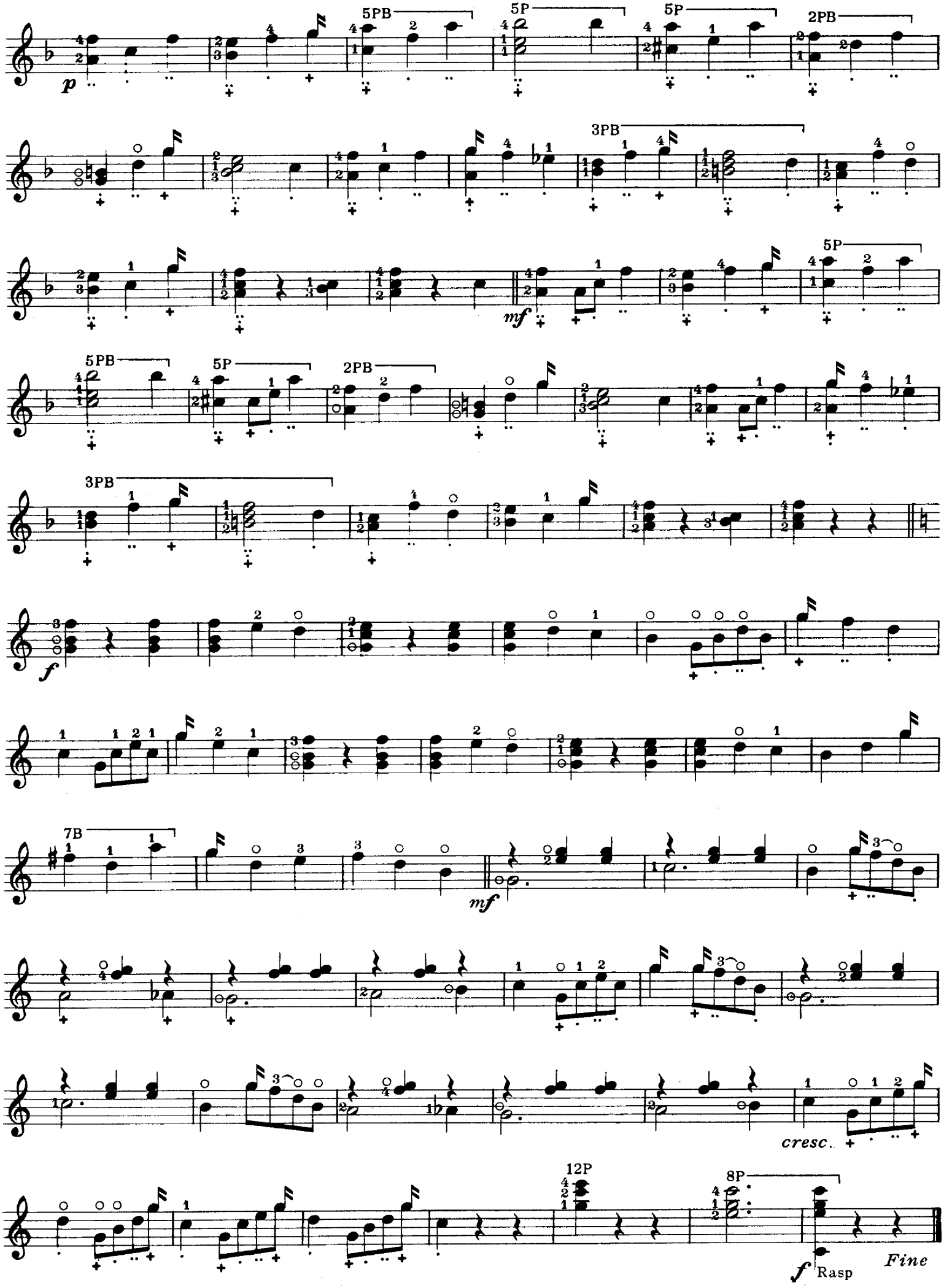

8P
8P
1
2
mf
4PB
7B
4PB
5PB
4PB


5P
3P
3PB
2PB
8P
6P
3PB
2P
1
2
mf
4PB
7B
4PB
5PB
4PB

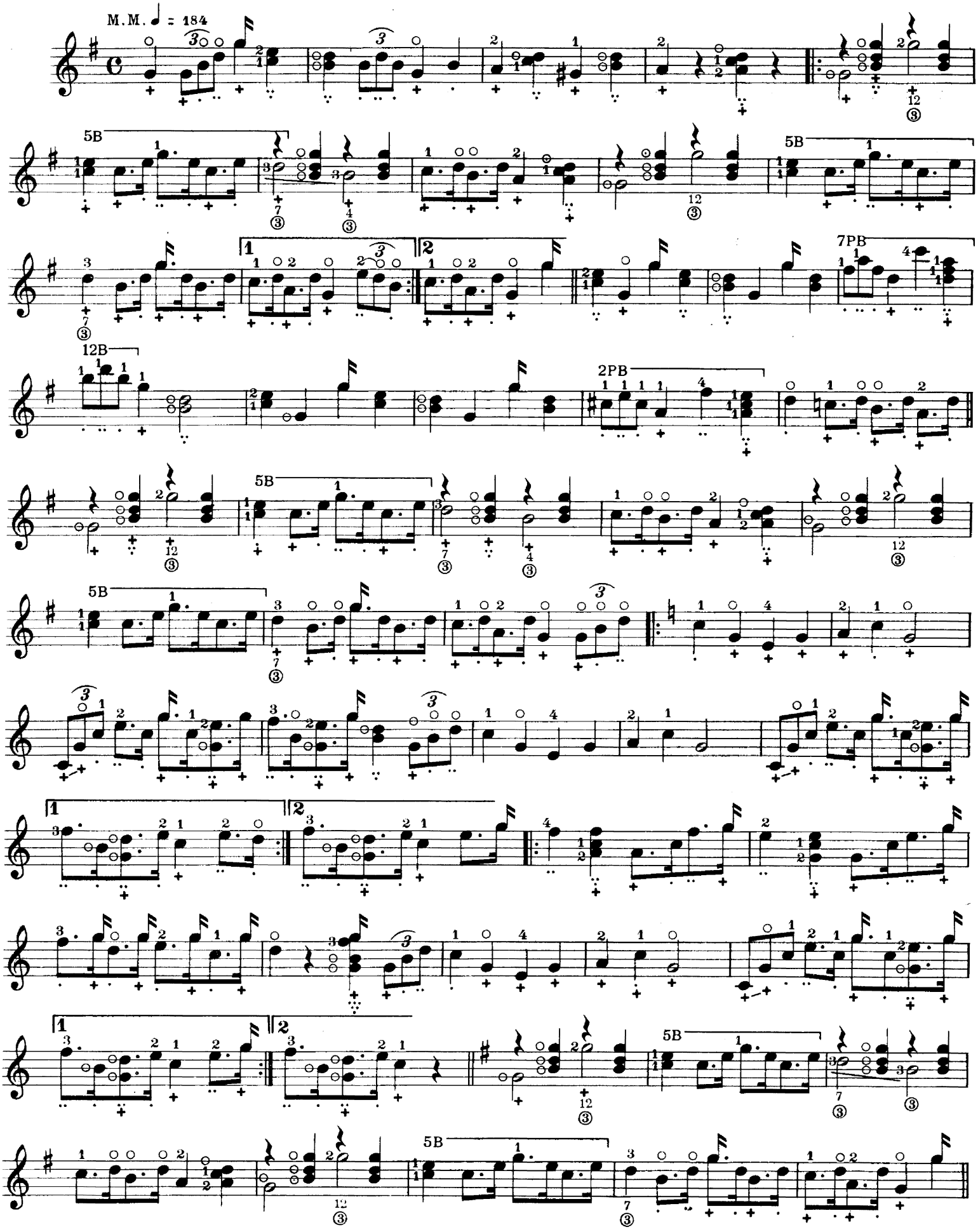

8P
8P
6P
8P
8P
mf
7B
cresc.
4P
5PB
8P
12P
8P
4P
f
Rasp
ff
Fine
Rasp

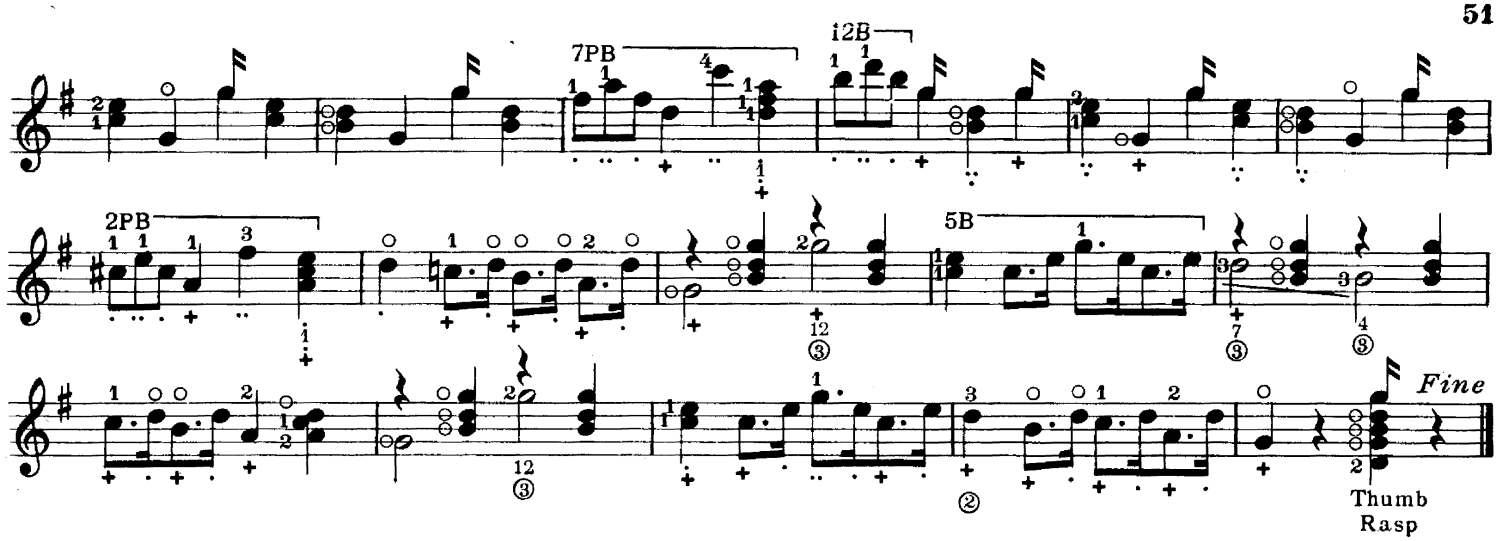
ALPINE WALTZ



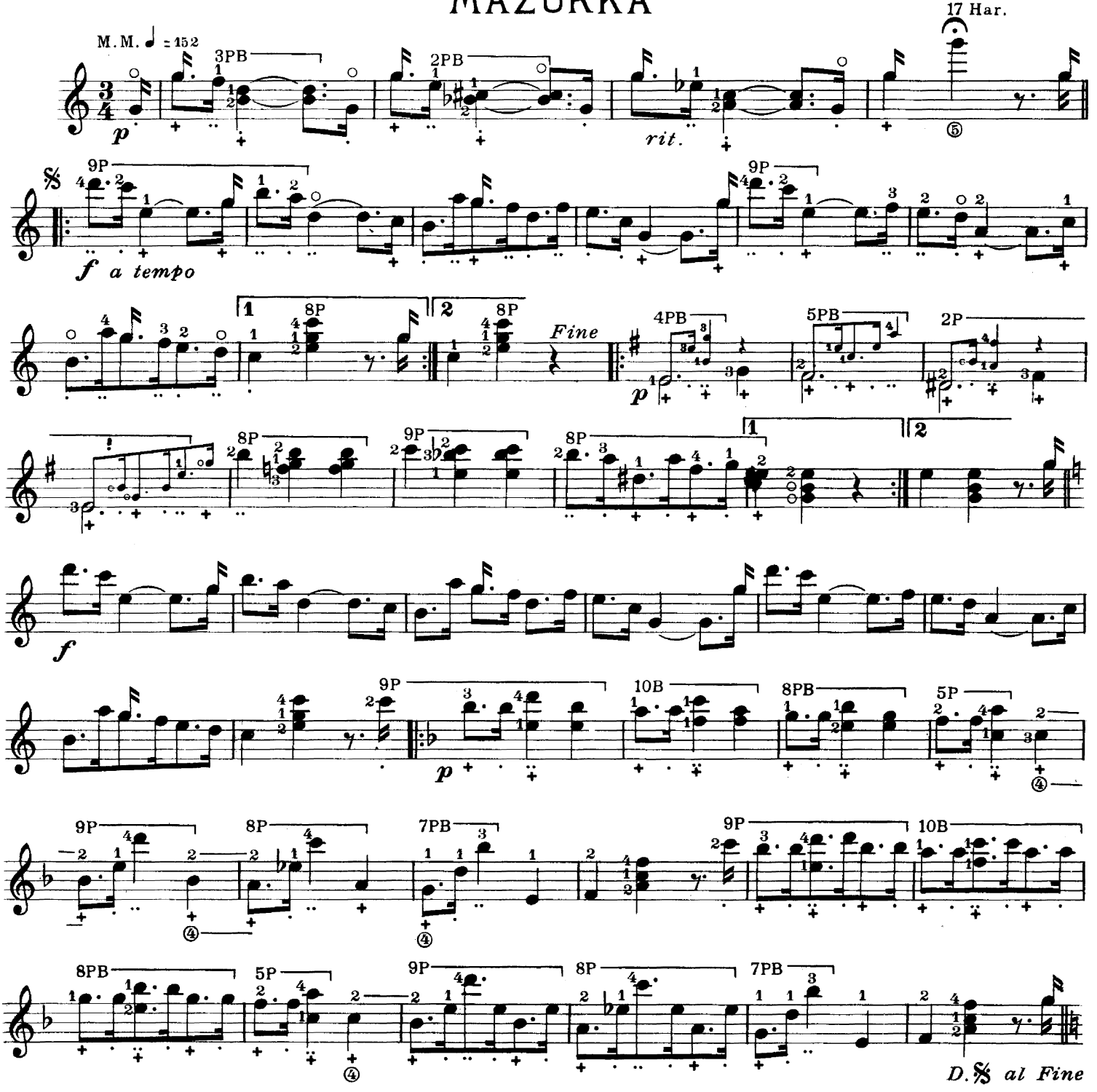

5PB
5P
5P
2PB
3PB
5P
mf
5PB
5P
2PB
3PB
f
7B
mf
cresc.
12P
8P
f
Rasp
Fine

HOE - DOWN

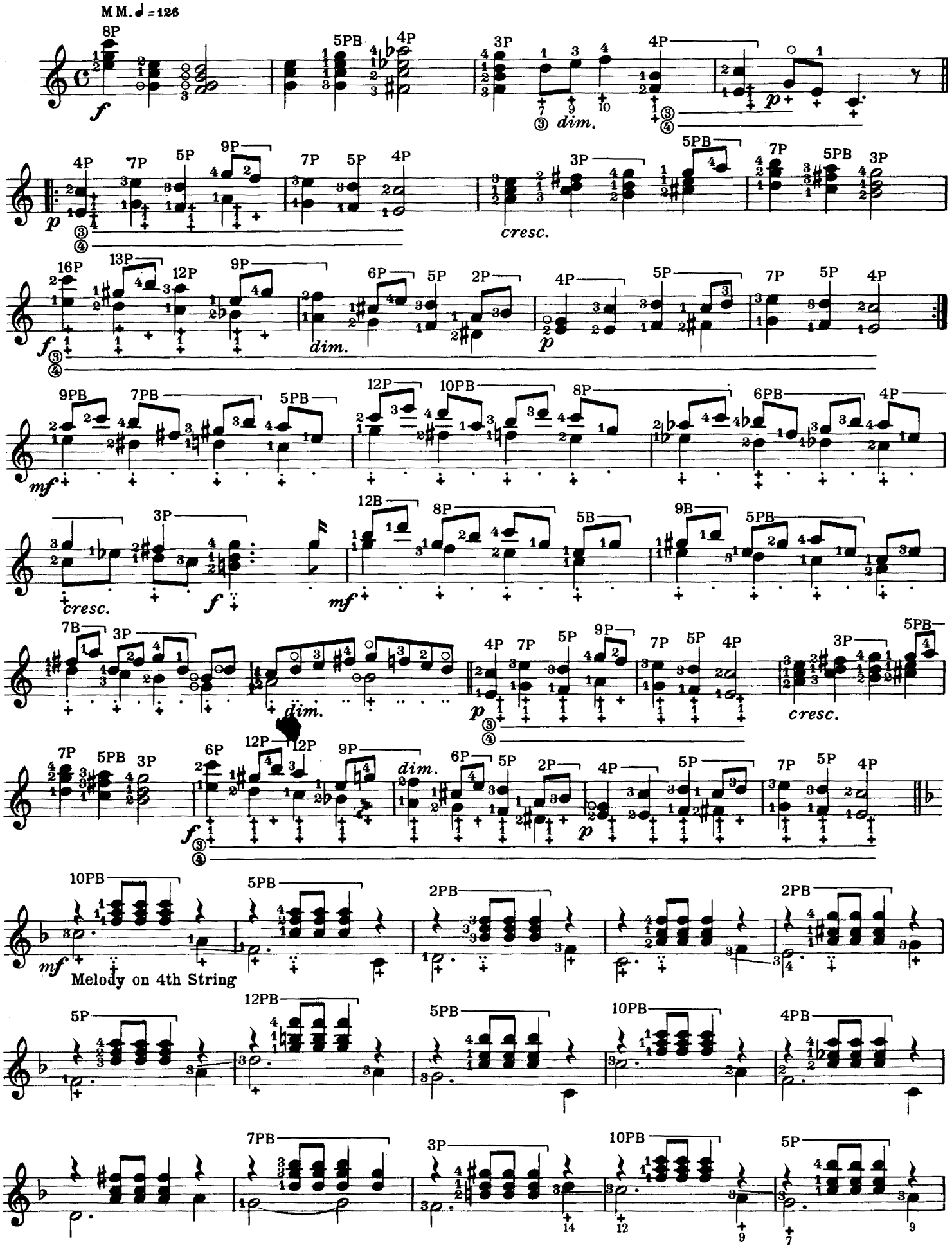


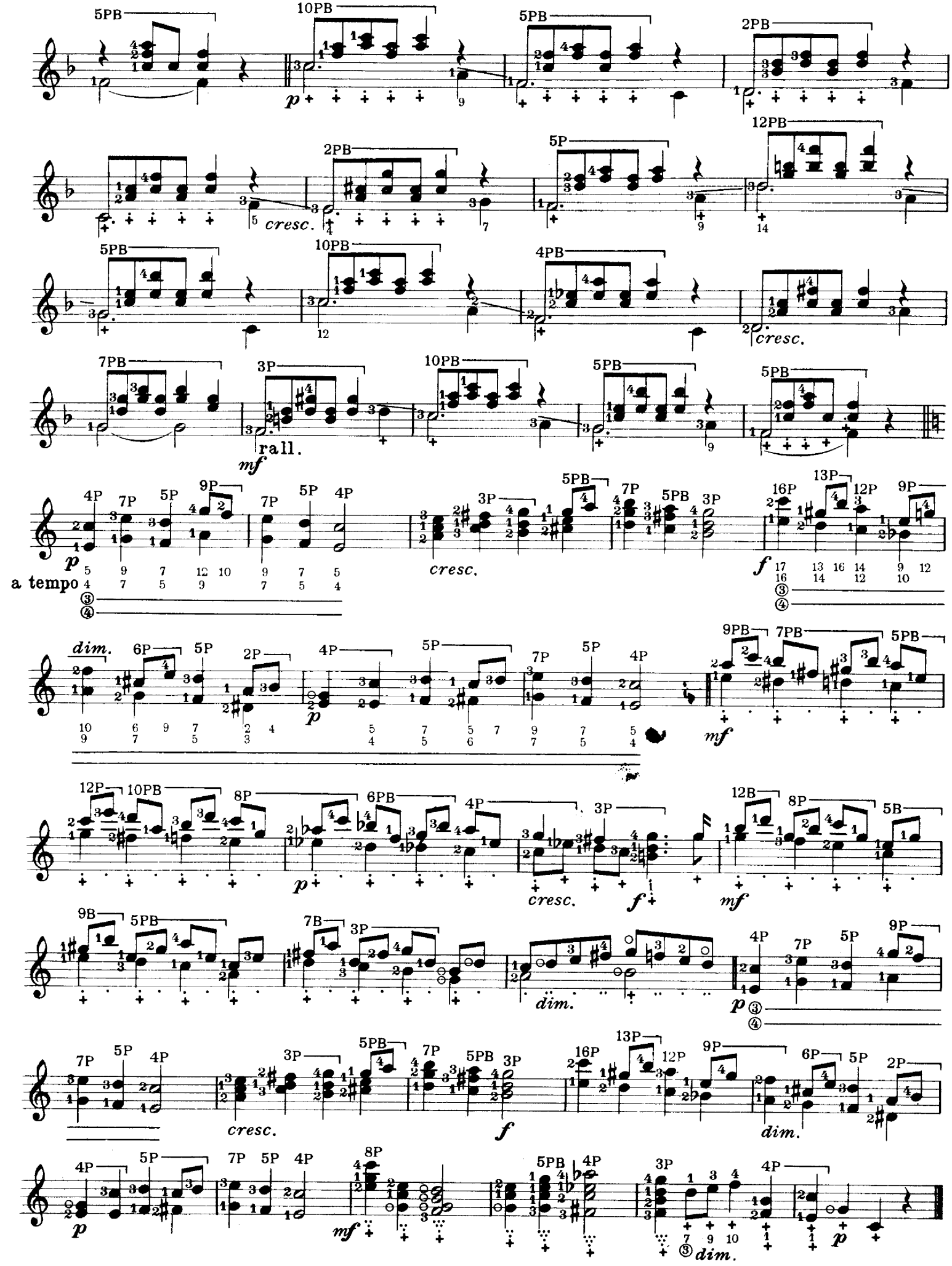

7PB
12B
2PB
5B
Fine
Thumb
Rasp

MAZURKA

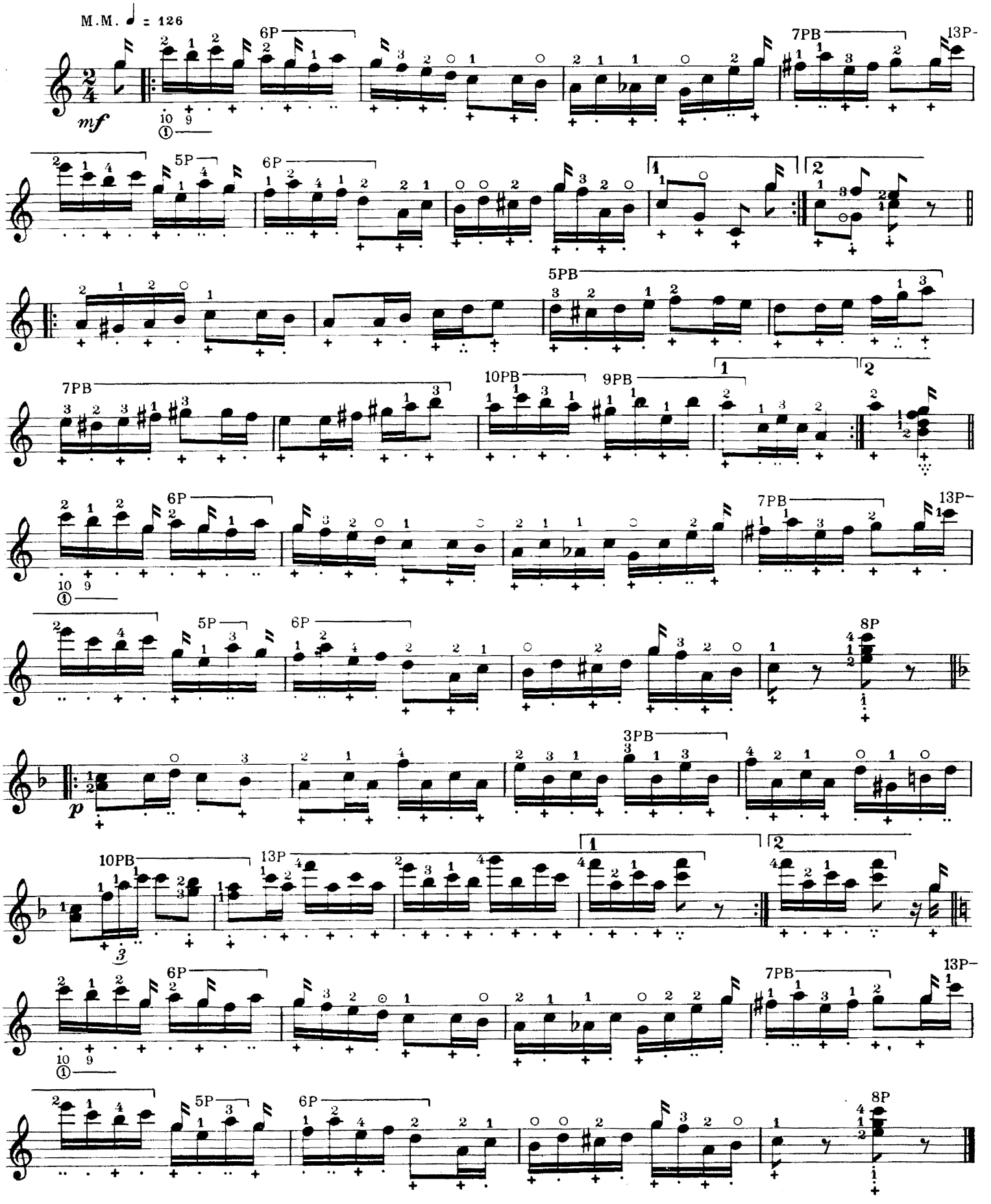

M.M. ♩ = 152
3PB
2PB
rit.
17 Har.
9P
f a tempo
8P
Fine
4PB
5PB
2P
10B
8PB
5P
7PB
D.S. al Fine

BOURÉE

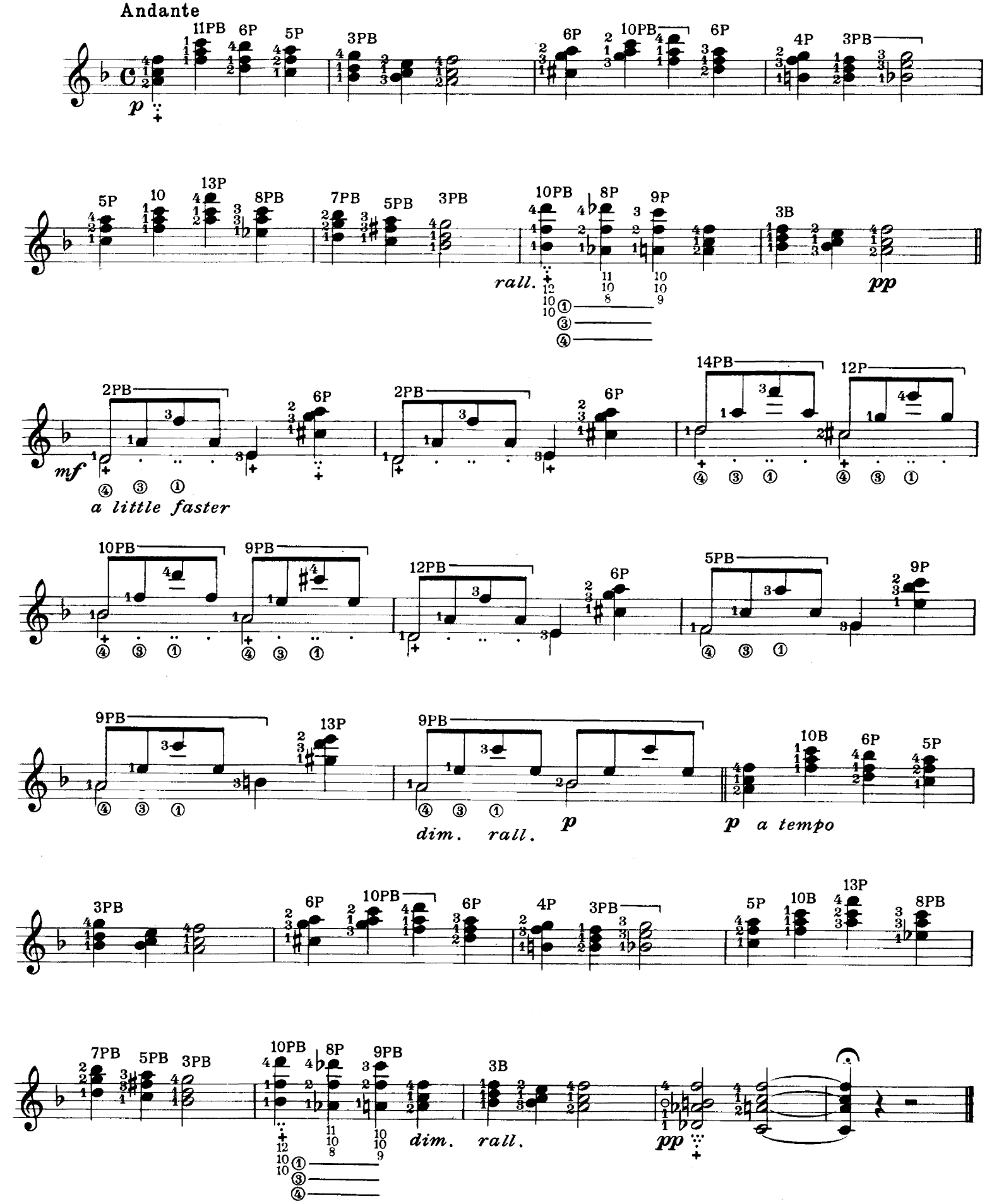



5PB
10PB
5PB
2PB
p
2PB
cresc.
5P
12PB
5PB
10PB
4PB
cresc.
7PB
3P
rall.
mf
10PB
5PB
5PB
4P 7P 5P 9P
p
7P 5P 4P
3P
cresc.
5PB 7P 5PB 3P
16P 13P 12P 9P
f
a tempo
dim.
6P 5P 2P
p
4P 5P 7P 5P 4P
9PB 7PB 5PB
mf
12P 10PB 8P
p
6PB 4P 3P
cresc.
f
12B 8P 5B
mf
9B 5PB 7B 3P
dim.
4P 7P 5P 9P
p
7P 5P 4P
3P
cresc.
5PB 7P 5PB 3P
f
16P 13P 12P 9P
dim.
6P 5P 2P
4P 5P
p
7P 5P 4P
8P
mf
5PB 4P
3P
dim.
4P
p

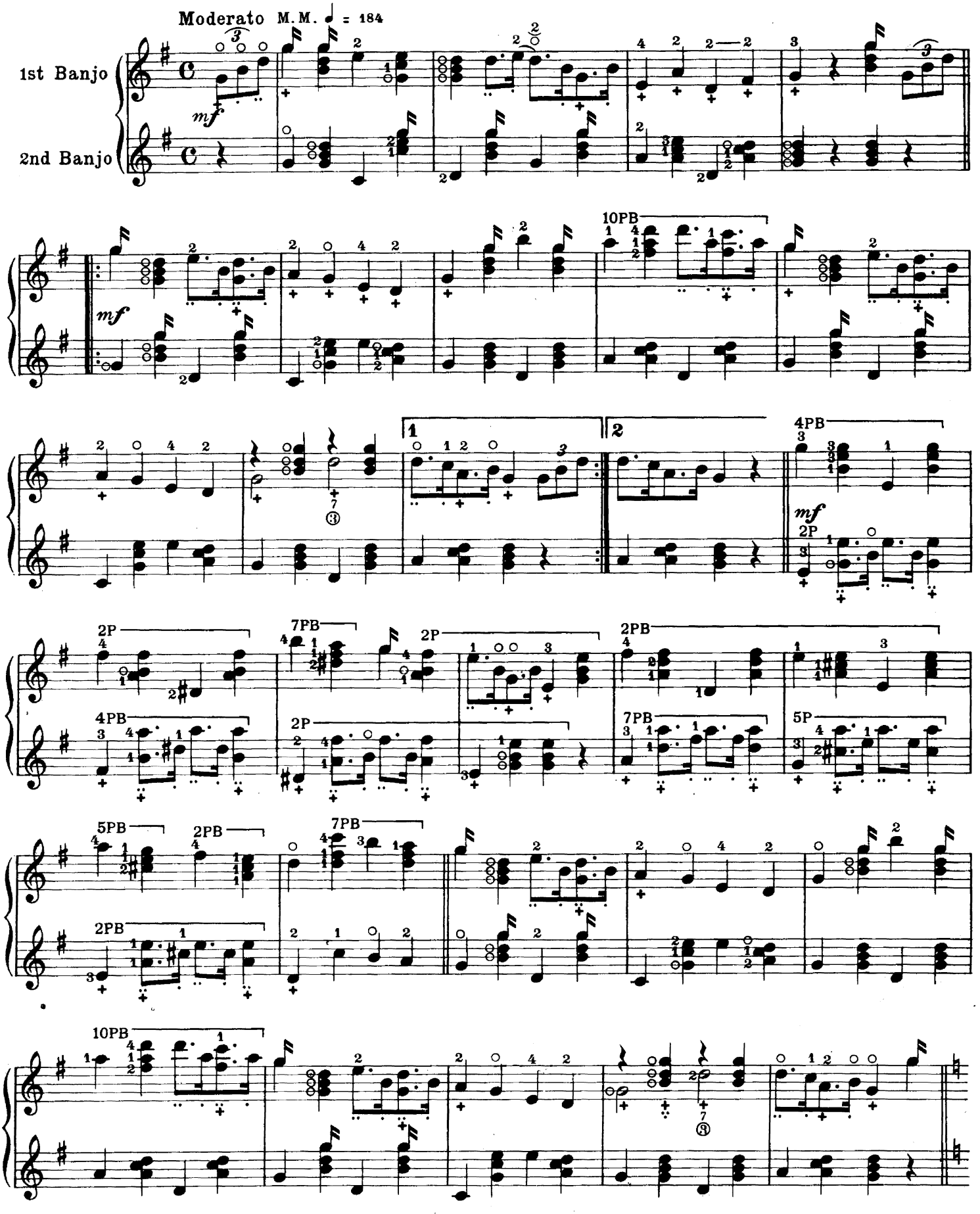
HORNPIPE

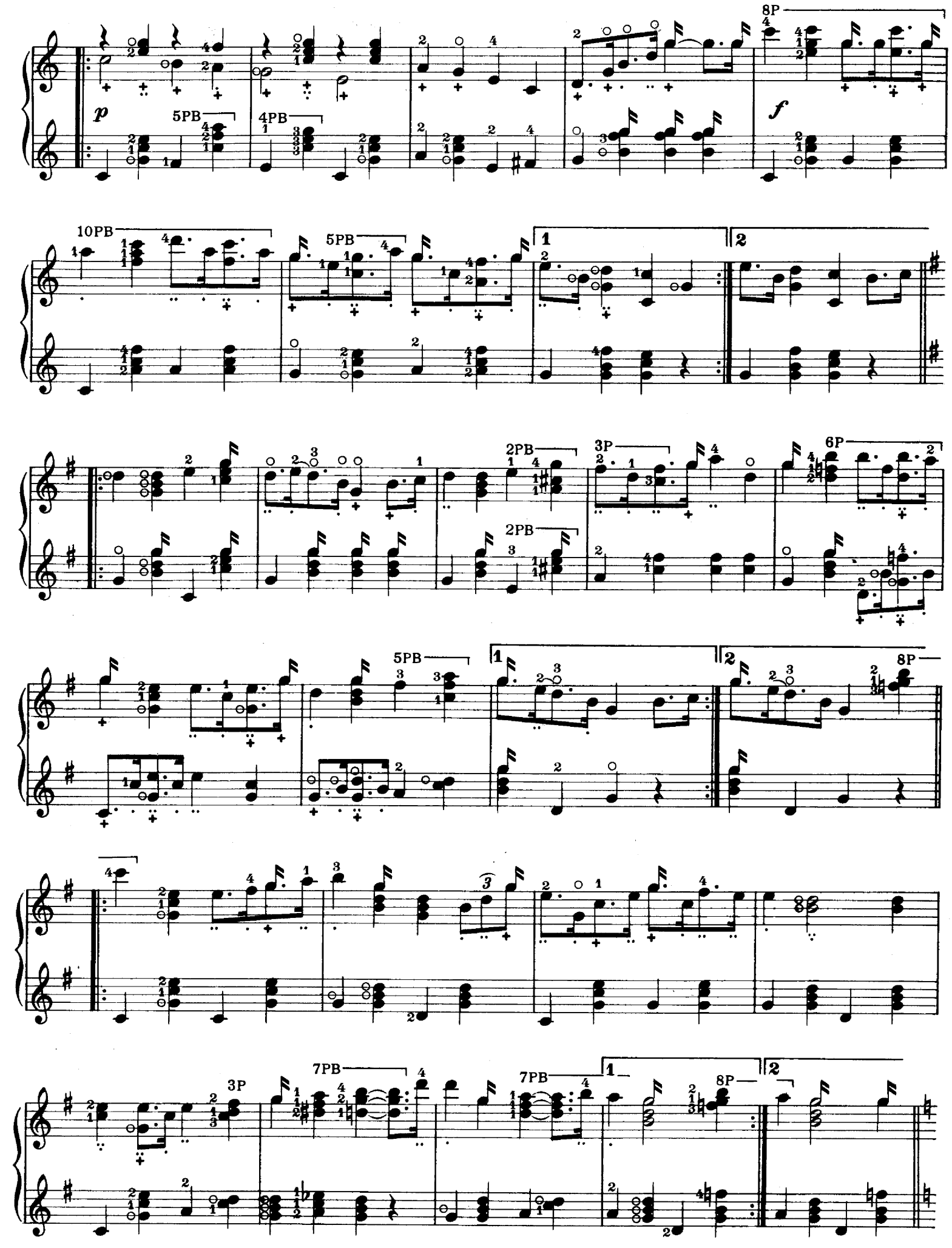


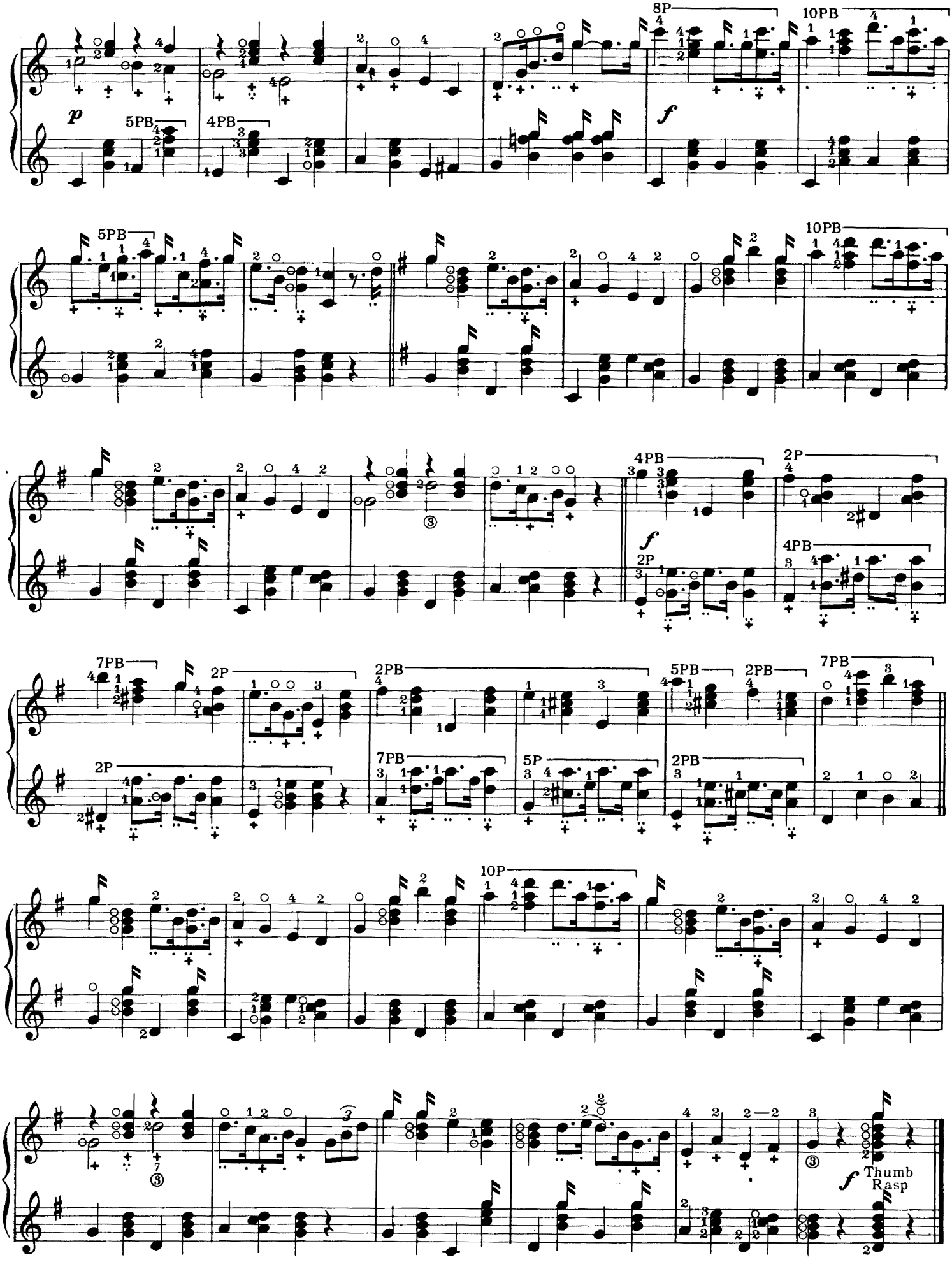
MORCEAU


Andante
p
rall.
pp
mf
a little faster
dim. rall.
p
p a tempo
dim. rall.
pp

MANDY'S WEDDING

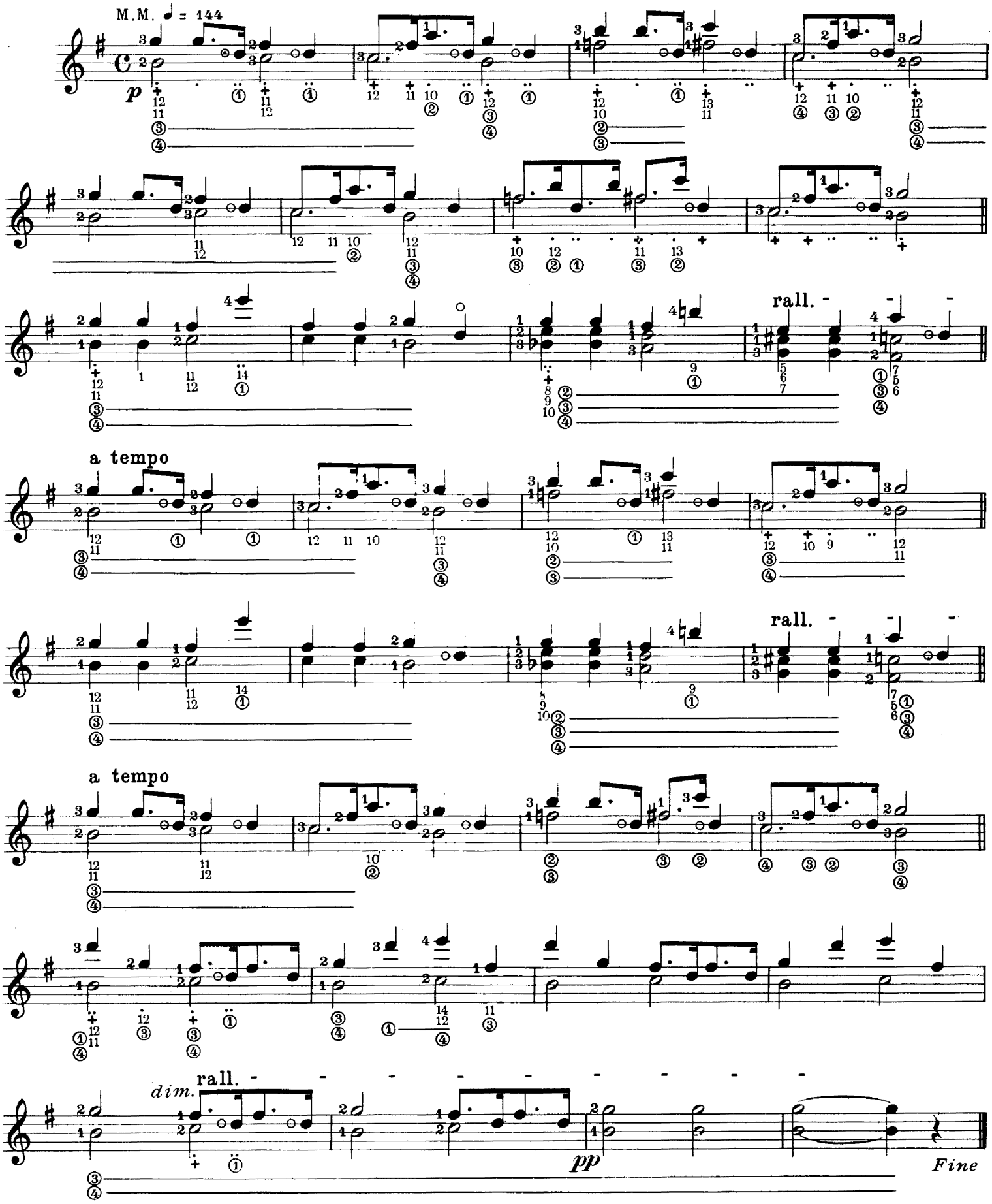



8P
p
5PB
4PB
f
10PB
5PB
1
2
2PB
3P
6P
2PB
5PB
1
2
8P
3P
7PB
7PB
1
2
8P

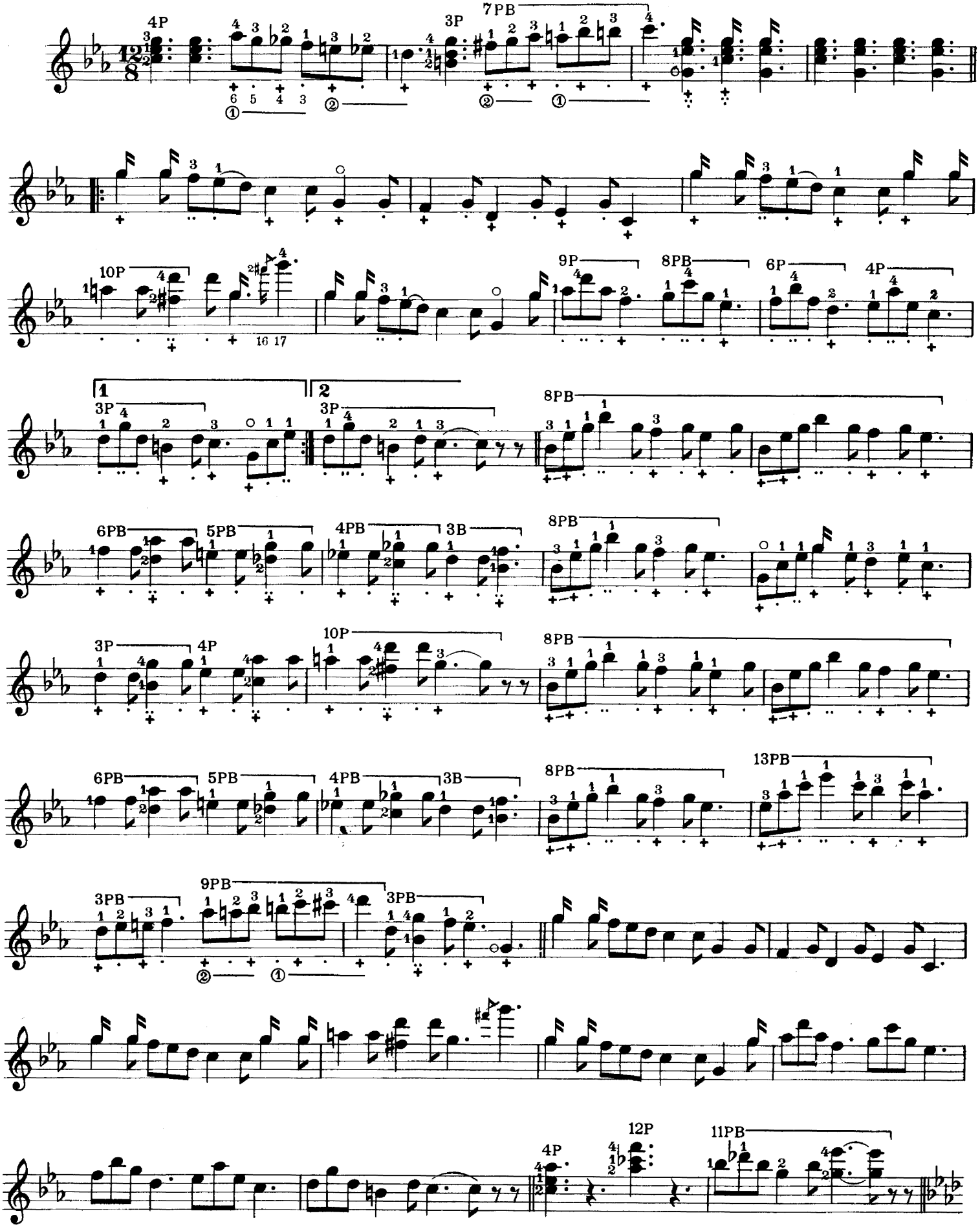

p
5PB
4PB
8P
f
10PB
5PB
10PB
4PB
2P
f
2P
4PB
7PB
2P
2P
2PB
5PB
2PB
7PB
2P
7PB
5P
2PB
10P
Thumb
Rasp

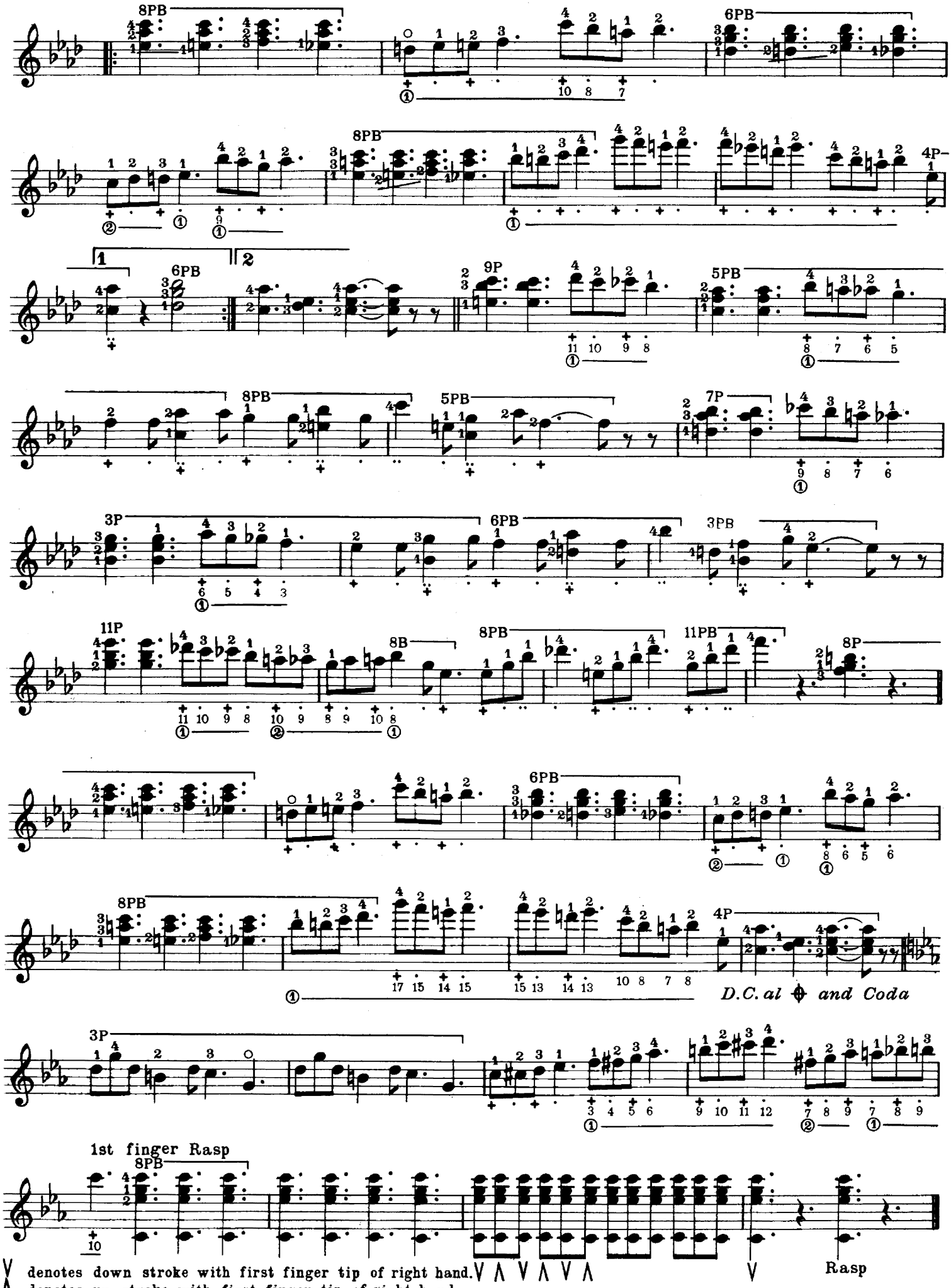
THE DANCING BEAR

This piece comes to my mind as many years ago I used to see a man with a performing bear in the streets. The man used to play a tune similar to this on a reed instrument and the bear used to dance. The bear would lie down where the *rallentandos* are marked and commence dancing again where *a tempo* is marked and then pretend to die at the end of the piece.



TARANTELLA

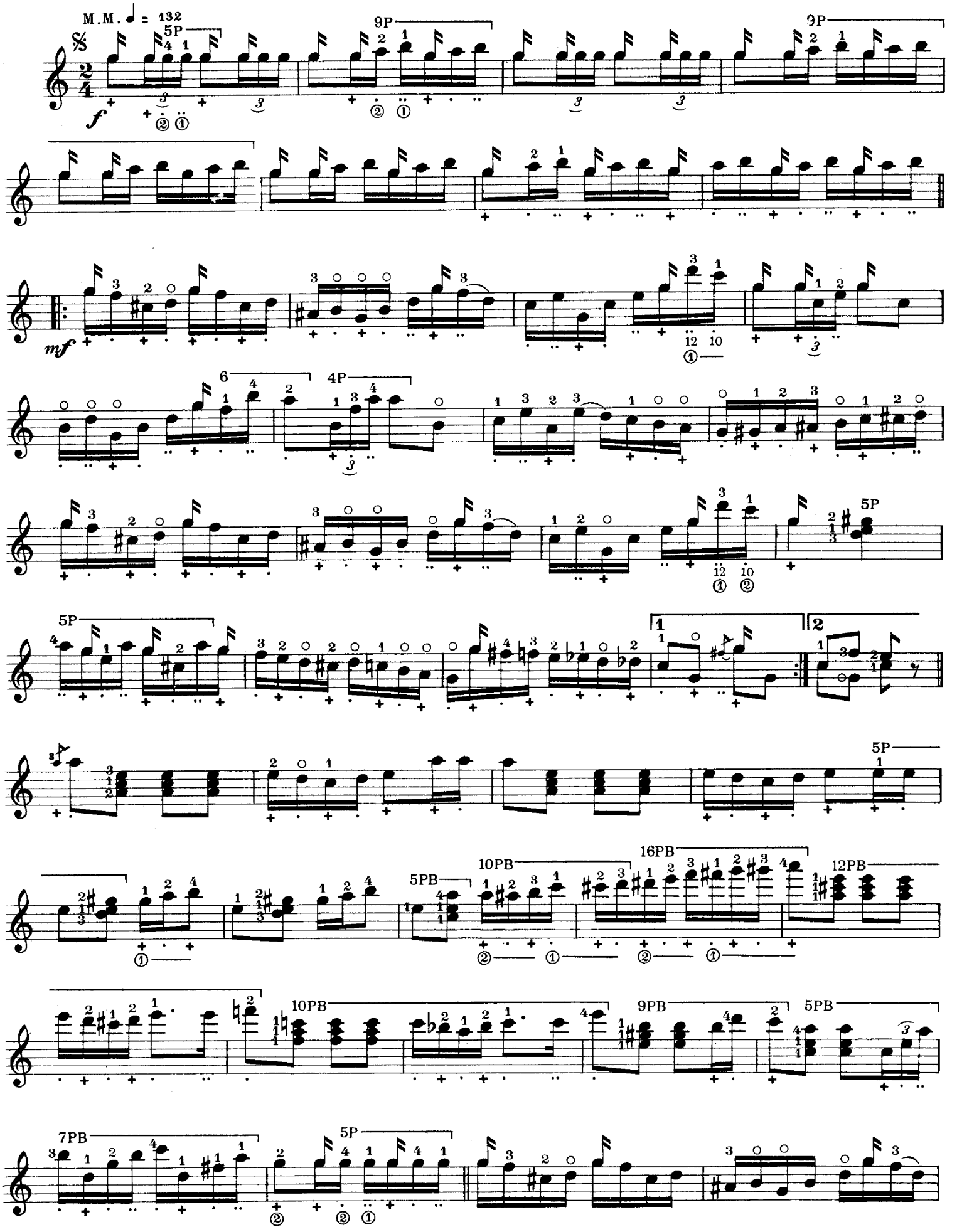


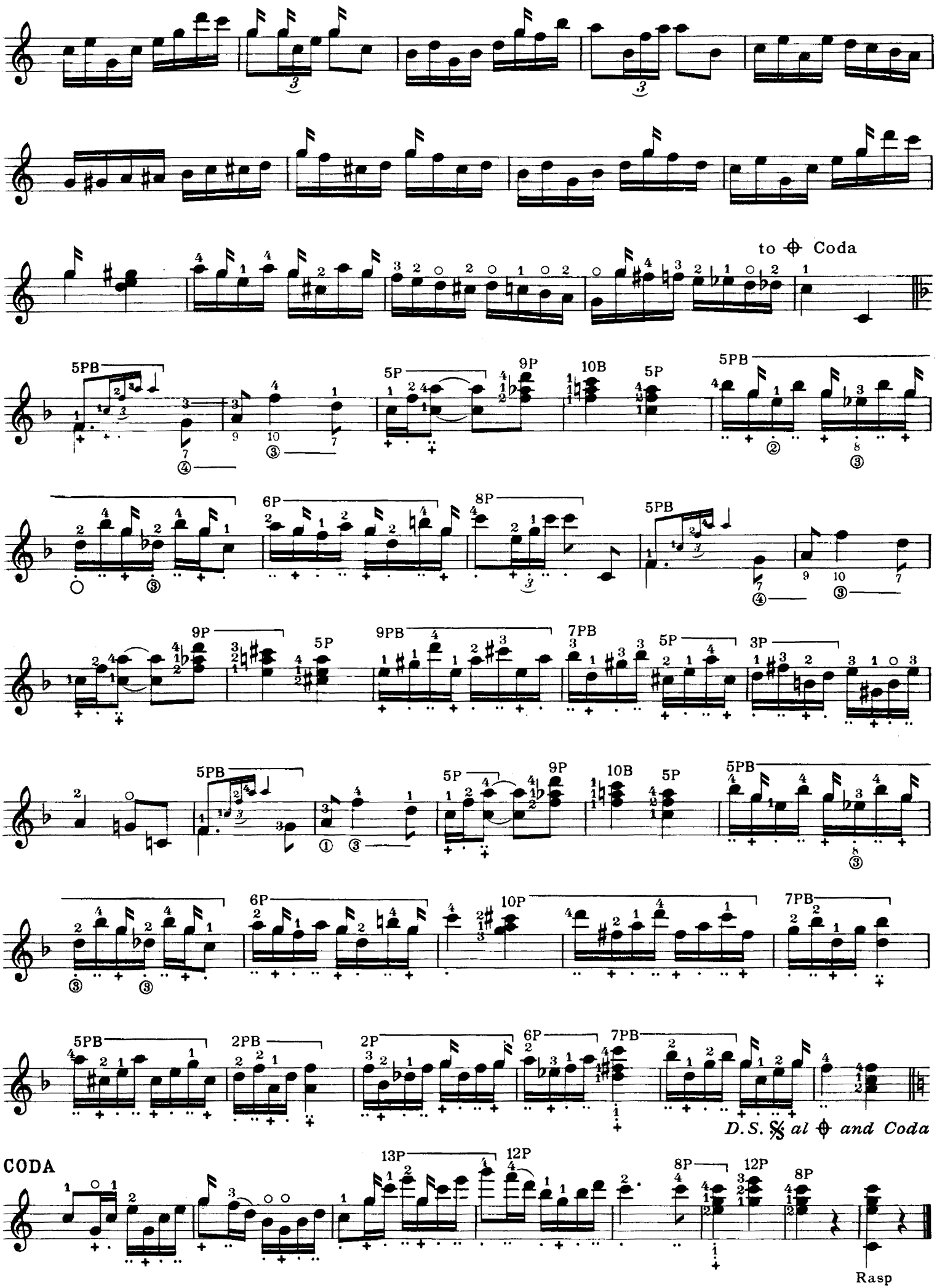


denotes down stroke with first finger tip of right hand.

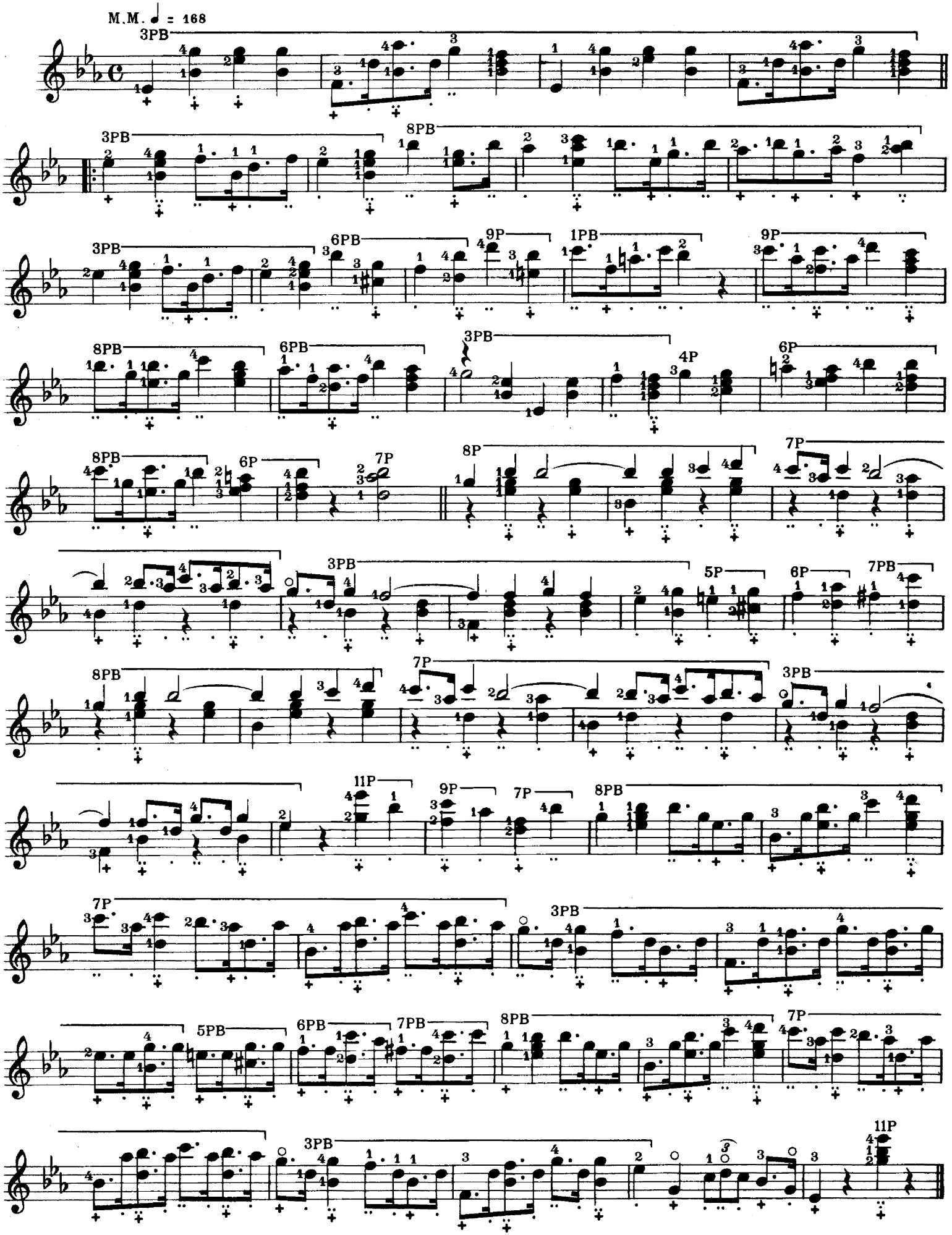
denotes up stroke with first finger tip of right hand.

FORTISSIMO




to ⊕ Coda
5PB
5P
9P
10B
5PB
6P
8P
5PB
9P
5P
9PB
7PB
5P
3P
5PB
5P
9P
10B
5P
5PB
6P
10P
7PB
5PB
2PB
2P
6P
7PB
D.S. 𝄋 al ⊕ and Coda
CODA
13P
12P
8P
12P
8P
Rasp

A REFRAIN



LOWE & BRYDONE PRINTERS LTD., LONDON, N.W.10