

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

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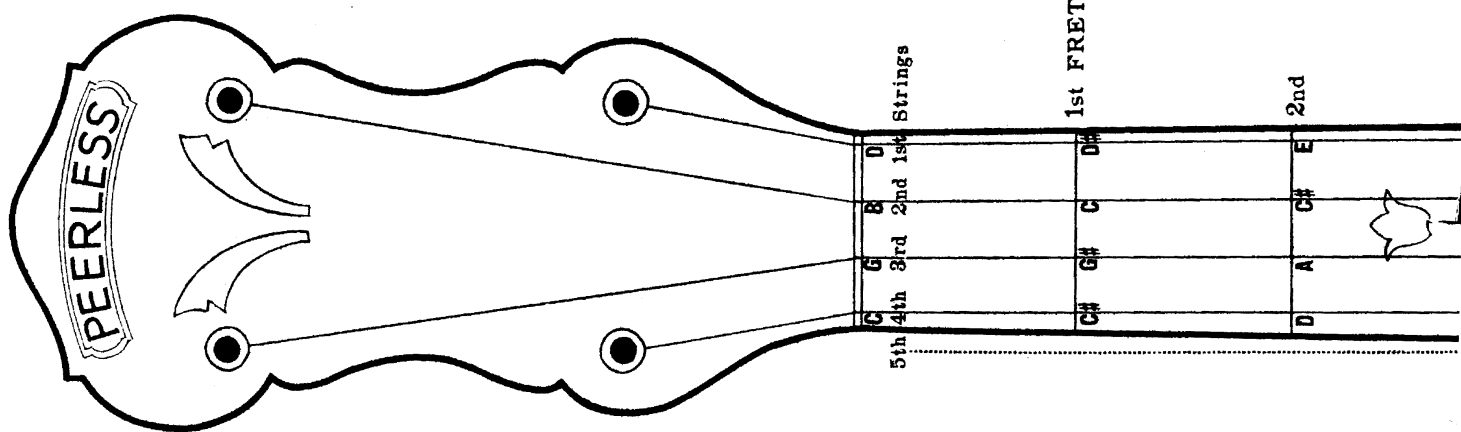
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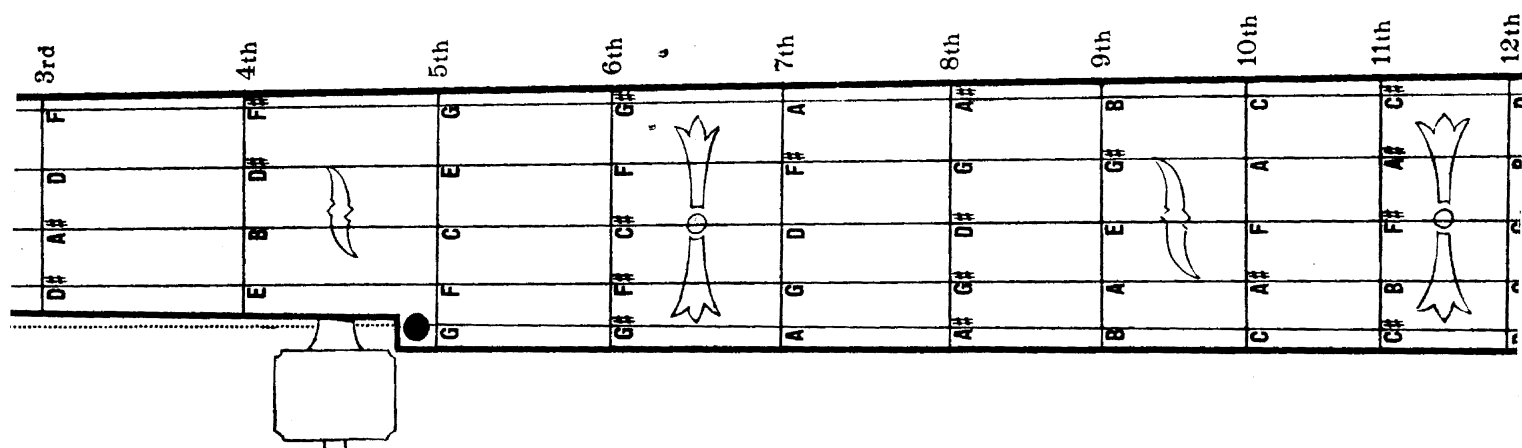
TELEGRAMS: BANJO, LONDON.

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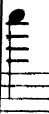
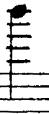
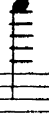
COMPLETE FINGERBOARD FOR THE BANJO



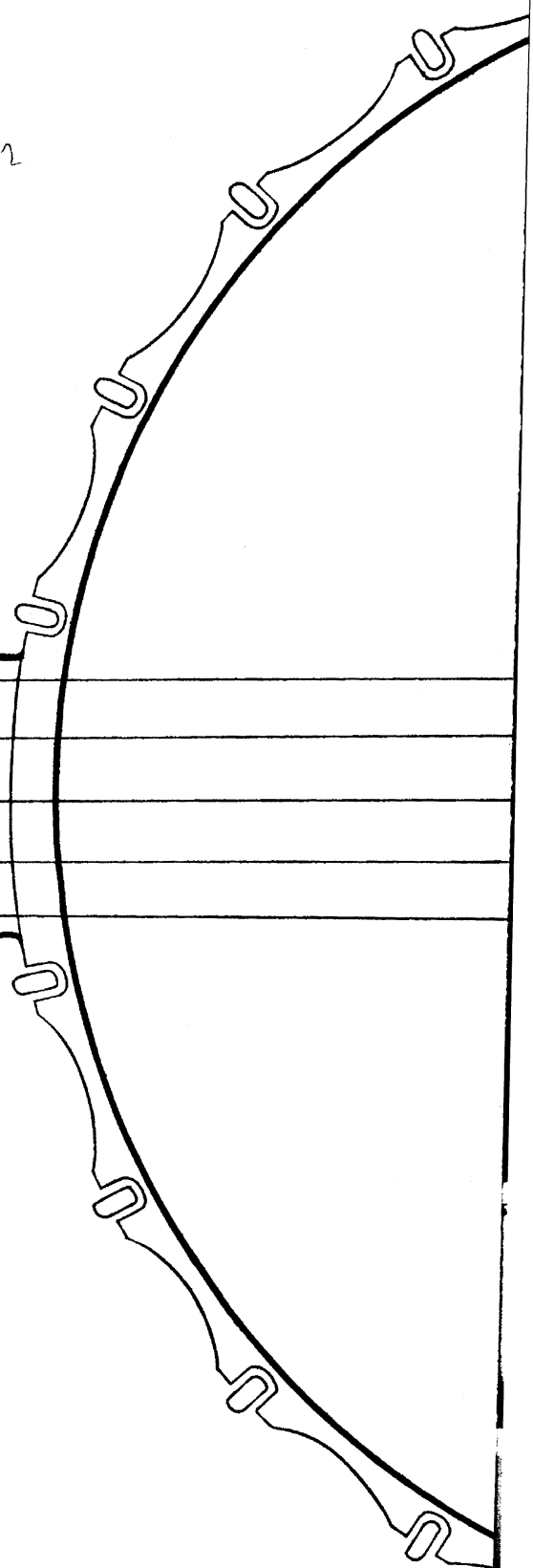
SCALE

		1st String		0	2	3	5	7	9	10	12	14	15	17	1
		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					

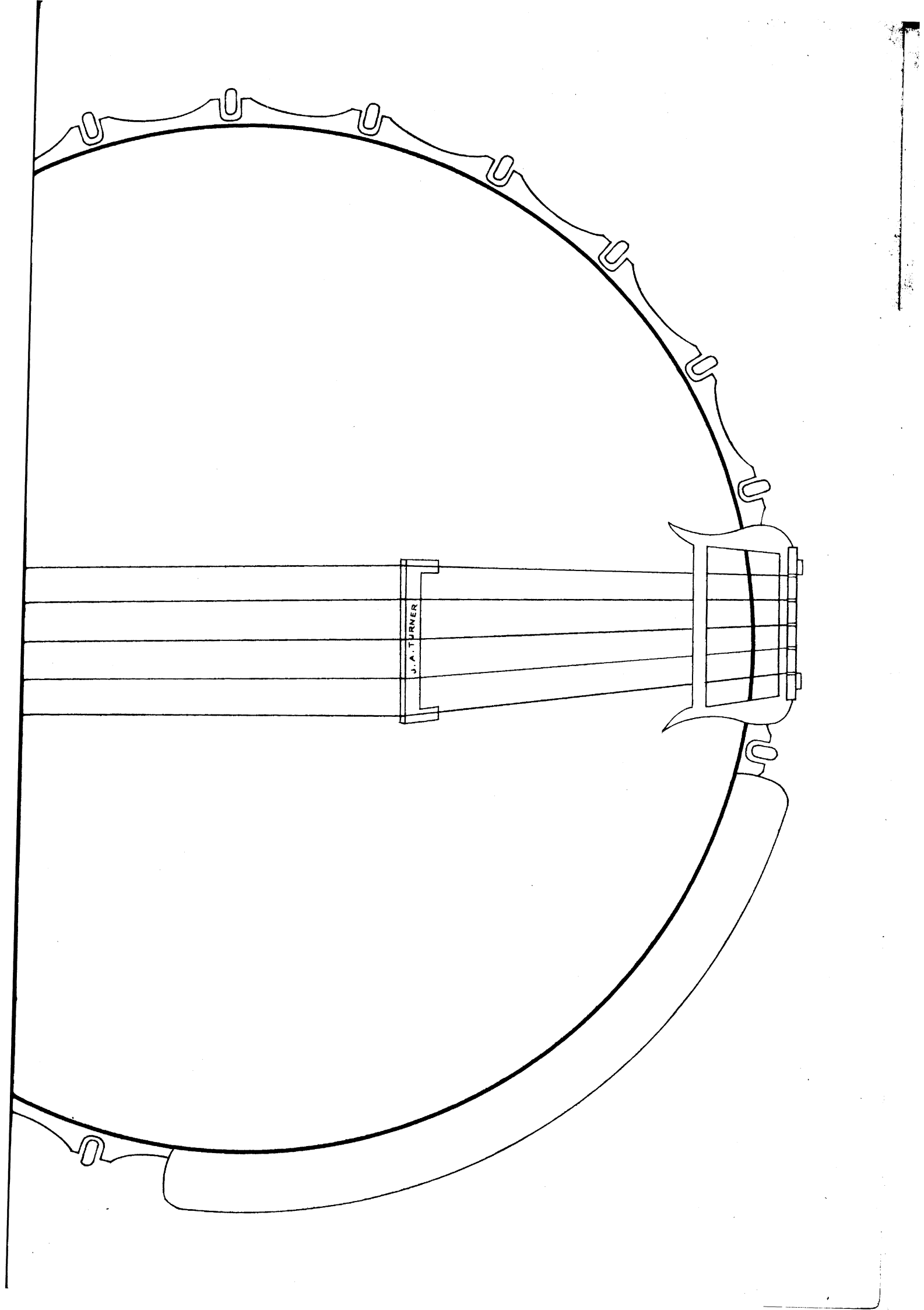
e figures indicate the Frets

19	21	22
		

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



3 2



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.

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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 \circ 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*; \cdot denotes *first finger*; $\cdot\cdot$ denotes *second finger* and $\cdot\cdot\cdot$ 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 $\frac{i}{+}$ 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.



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

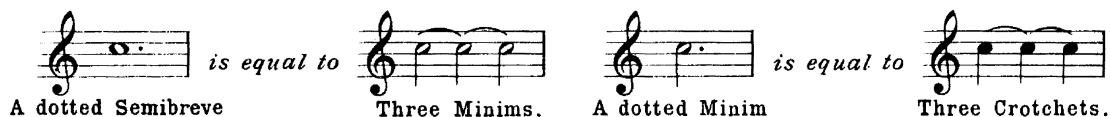


6. When two or more quavers, semiquavers or demisemiquavers are written consecutively, they are sometimes joined together



DOTTED NOTES

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



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



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

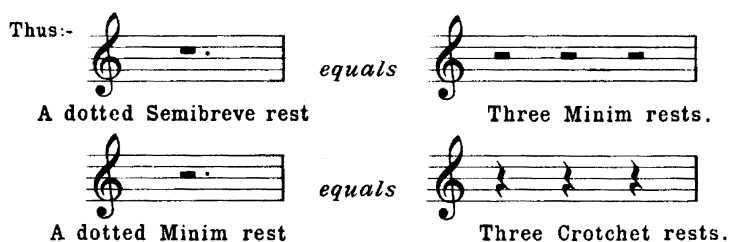
RESTS

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

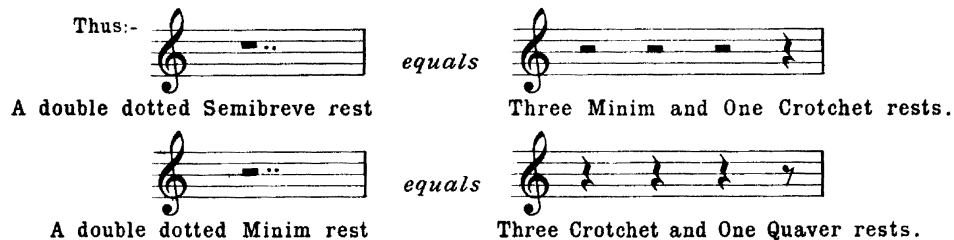


DOTTED RESTS

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



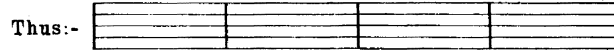
11. Two dots after a rest increases its length by *three fourths* as in the case of the double dotted note



And so on:

TIME

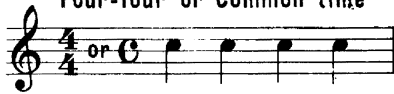
12. Music is divided in equal measures by *Bars*, formed by lines drawn across the stave,



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.

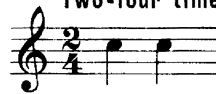
TIME-SIGNATURES

13. Four-four or Common time



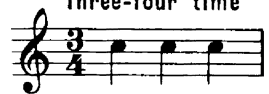
Four Crotchets in a bar
or their equivalents

- Two-four time



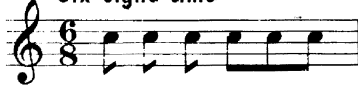
Two Crotchets in a bar
or their equivalents

- Three-four time



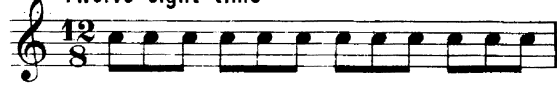
Three Crotchets in a bar
or their equivalents

- Six-eight time



Six Quavers in a bar
or their equivalents

- Twelve-eight time



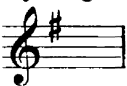
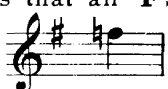
Twelve Quavers in a bar
or their equivalents

Sharps, Flats, and Naturals

14. A Sharp (#) placed before a note raises it half a tone or a semitone.
A Flat (b) placed before a note lowers it half a tone.
A Natural (♮) restores it to its original sound.
A double Sharp (x) placed before a note raises it two semitones or one whole tone.
A double Flat (bb) 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 (♮).



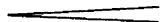
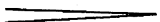

The C in the second bar is a natural.

MUSICAL TERMS

Signs and Expressions in general use

16.

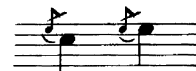
ACCELLERANDO	..	..	..	..	Gradually increase speed	..	..
ADAGIO	..	..	..	..	Slow, a little slower than Andante	..	..
AD LIBITUM or AD LIB.	..	..	..	..	At discretion	..	..
ALLEGRO	..	..	..	..	Quickly, lively	..	..
ANDANTE	..	..	..	..	Slowly	..	..
ANIMATO	..	..	..	..	Lively, animated	..	..
A TEMPO	..	..	..	..	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 (<i>f</i>)	..	..	..	..	Loud	..	..
FORTISSIMO (<i>ff</i>)	..	..	..	..	Very loud	..	..
LENTO	..	..	..	..	Slow	..	..
MARCATO	..	..	..	..	Marked, accented	..	..
MARCIA	..	..	..	..	A March	..	..
MEZZO	..	..	..	..	Half	..	..
MEZZO FORTE (<i>mf</i>)	..	..	..	..	Midway between Piano and Forte	..	..
MODERATO	..	..	..	..	Moderately	..	..
PIANO (<i>p</i>)	..	..	..	..	Soft	..	..
MEZZO PIANO (<i>mp</i>)	..	..	..	..	Moderately soft	..	..
PIANISSIMO (<i>pp</i>)	..	..	..	..	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 note 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

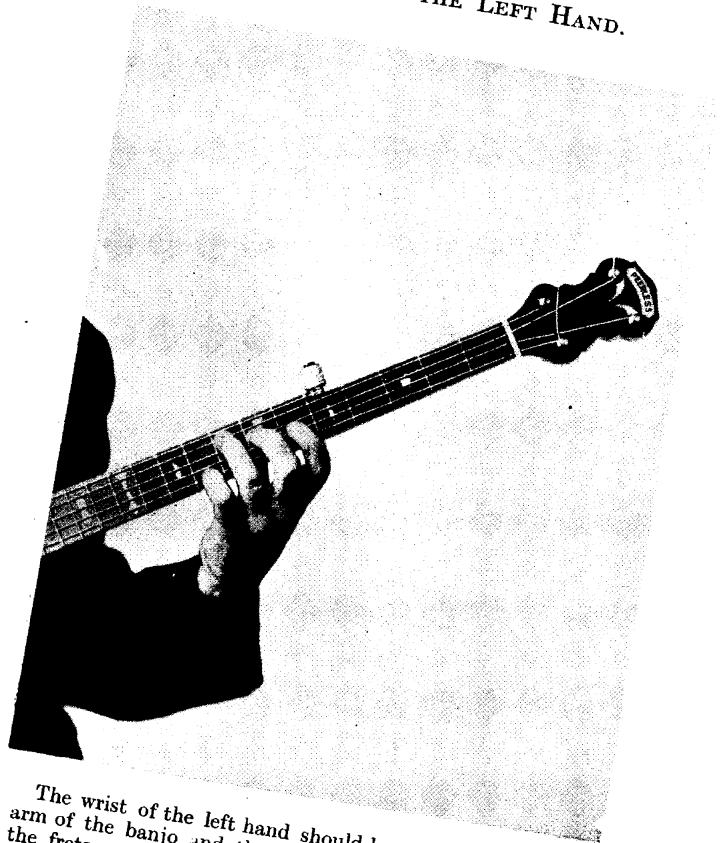
There are five strings on the banjo. The first is tuned to **D**, the second to **B**, the third to **G**, the fourth to **C**, and the fifth or octave to **G**, an octave above the third string.

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.



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

A

B

C

D

Now play it thus:-

and thus:-

E

F

No. 9

G

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

H

I

Exercise I consists of two staves of music in 2/4 time. The first staff contains six measures of eighth-note patterns with fingerings (1, 2, 3, 4) and bowings (3PB, 5PB, 6P, 8P, 10PB, 12PB). The second staff contains six measures of eighth-note patterns with fingerings and bowings (10PB, 8P, 6P, 5PB, 3P, and a final measure with a whole note).

J

Exercise J consists of three staves of music in 2/4 time. The first staff contains six measures of eighth-note patterns with fingerings and bowings (3PB, 5PB, 6P, 8P). The second staff contains six measures of eighth-note patterns with fingerings and bowings (10PB, 12PB, 13P, 12PB, 10PB, 8P). The third staff contains six measures of eighth-note patterns with fingerings and bowings (6P, 5PB, 3PB, and a final measure with a whole note).

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

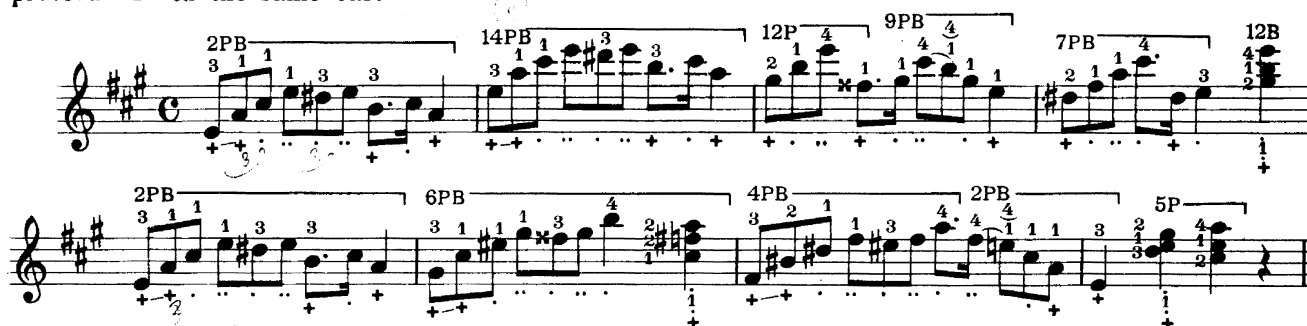
Exercise in thirds consists of six staves of music. The first staff contains two measures of eighth-note patterns with fingerings and bowings (5PB, 12PB). The second staff contains two measures of eighth-note patterns with fingerings and bowings (7B, 15P, 12PB, 5PB, 3B). The third staff contains two measures of eighth-note patterns with fingerings and bowings (12B, 13P, 12PB, 13P, 12B, 10B, 8P, 6P, 5B, 3B).

EXERCISE IN SIXTHS
on the 1st & 3rd strings

Exercise in sixths on the 1st & 3rd strings consists of two staves of music. The first staff contains two measures of eighth-note patterns with fingerings and bowings (4, 10, 14, 12, 9, 7, 5, 4, 2, 10, 12, 10, 9, 7, 5, 4). The second staff contains two measures of eighth-note patterns with fingerings and bowings (14, 10, 15, 12, 14, 10, 12, 9, 10, 9, 7, 12, 10, 9).

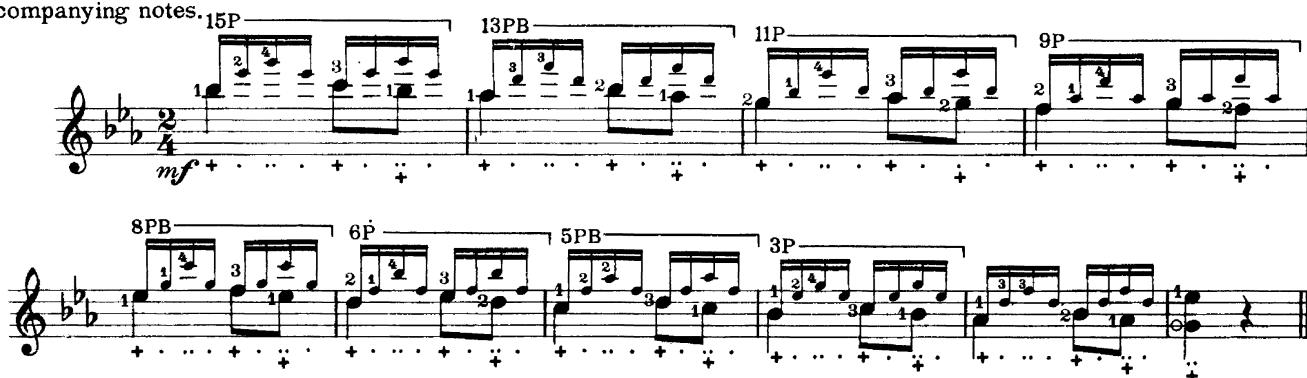
No. 14

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.

No. 22

No. 23

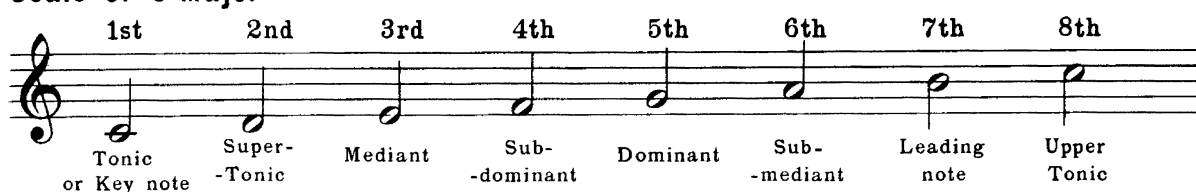
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THE DIATONIC SCALE

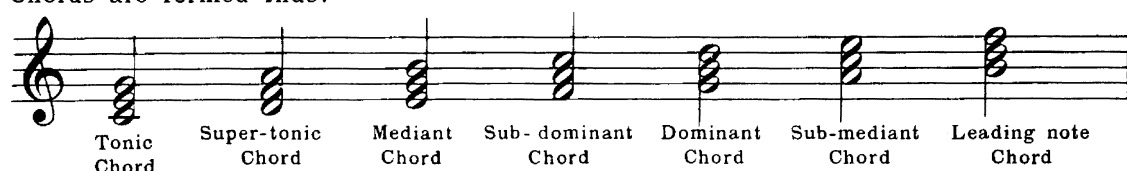
Each note of a **Diatonic Scale** has its technical name, as the following will show.

Scale of C Major



This applies to all Diatonic scales.

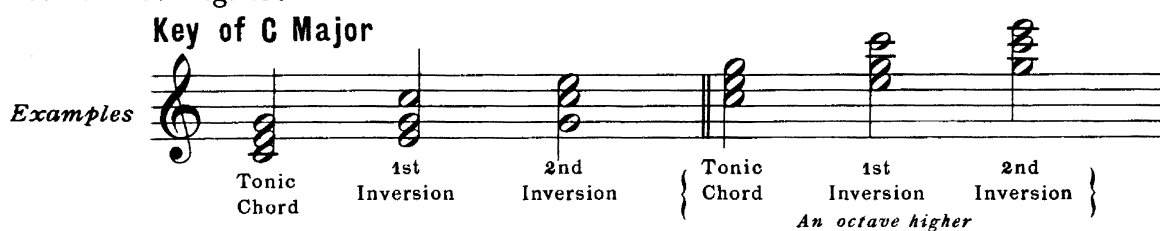
Chords are formed thus:



Inversions

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

Key of C Major



The above applies to all keys.

Another chord greatly used is the Dominant Seventh.



EXAMPLES OF CHORDS as used on the banjo for accompanying

Key of C major

5PB 4PB

Tonic Chord Sub-dominant Chord Dominant Chord Tonic Chord Sub-dominant Chord Dominant 7th Chord Tonic Chord

Key of G major

2PB

Tonic Chord Sub-dominant Chord Dominant Chord Tonic Chord Sub-dominant Chord Dominant 7th Chord Tonic Chord

Key of F major

3B 5PB 12PB

Tonic Chord Sub-dominant Chord Dominant Chord Tonic Chord Sub-dominant Chord Dominant 7th Chord Tonic Chord

Key of D major

2PB 2B 2PB 7PB 2PB

Tonic Chord Sub-dominant Chord Dominant Chord Tonic Chord Sub-dominant Chord Dominant 7th Chord Tonic Chord

DESCENDING THE SCALE IN CHORDS

The student will see that the chords are resolved diatonically.

13P 12PB 8PB 8PB 6P

F major E major D major C major Bb major A major G major F major

An elaboration of the above

13P 12PB 10PB 8PB 6PB 5PB 3PB

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

13PB 11P 9P 8P 6PB 4P 3P

The previous exercise in spread-out form.

Two staves of musical notation in 3/4 time. The first staff contains four measures with fingerings 1, 1, 3 and positions 4^{13PB}, 11P, 9P, and 8P. The second staff contains four measures with fingerings 1, 1, 3 and positions 4^{6PB}, 4P, 3P, and a final measure with a double bar line. Plus signs are placed below the notes in the first three measures of each staff.

CHORDS IN MAJOR AND MINOR KEYS

as used for accompanying

Key of C major

One staff of musical notation in C major. It shows four measures with chords and fingerings. Positions indicated are 5PB, 4PB, and 8P. Plus signs are placed below the notes in the first three measures.

Key of A minor (Relative to C major)

One staff of musical notation in A minor. It shows four measures with chords and fingerings. Positions indicated are 3PB and 5PB. Plus signs are placed below the notes in the first three measures.

Key of G major

One staff of musical notation in G major. It shows four measures with chords and fingerings. Position indicated is 7PB. Plus signs are placed below the notes in the first three measures.

Key of E minor (Relative to G major)

One staff of musical notation in E minor. It shows four measures with chords and fingerings. Positions indicated are 2P, 4PB, 5PB, and 4PB. Plus signs are placed below the notes in the first three measures.

Key of F major

One staff of musical notation in F major. It shows four measures with chords and fingerings. Positions indicated are 5PB, 2PB, and 5PB. Plus signs are placed below the notes in the first three measures.

Key of D minor (Relative to F major)

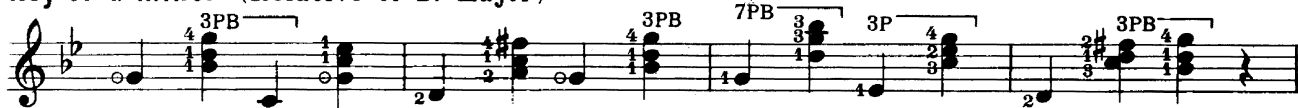
One staff of musical notation in D minor. It shows four measures with chords and fingerings. Positions indicated are 2PB, 3PB, 2PB, 6P, 7PB, 8PB, and 10PB. Plus signs are placed below the notes in the first three measures.

Key of D major

One staff of musical notation in D major. It shows four measures with chords and fingerings. Positions indicated are 2PB, 2PB, 6PB, 7PB, and 8PB. Plus signs are placed below the notes in the first three measures.

Key of B minor (Relative to D major)

One staff of musical notation in B minor. It shows four measures with chords and fingerings. Positions indicated are 3P, 4PB, 3P, 6PB, 7P, 5PB, and 7PB. Plus signs are placed below the notes in the first three measures.

Key of B \flat majorKey of G minor (Relative to B \flat major)

Key of A major

Key of F \sharp minor (Relative to A major)Key of E \flat majorKey of C minor (Relative to E \flat major)

Key of E major

Key of C \sharp minor (Relative to E major)Key of A \flat majorKey of F minor (Relative to A \flat major)

ASCENDING AND DESCENDING ON THE 4th STRING

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

Key of C major

4PB 5PB 9PB 8P 12PB 11PB 9PB 5PB

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

4PB 5PB 9PB 8P 12PB 11PB 9PB 5PB 4PB 3PB 2PB 1PB 4PB 3PB 2PB 1PB

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

Key of E \flat major

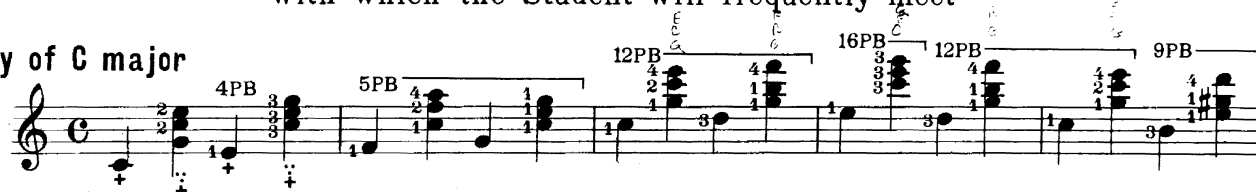
3PB 7PB 8PB 12PB 11P 15PB 14PB 12PB 8PB 7PB 3PB

An Elaboration

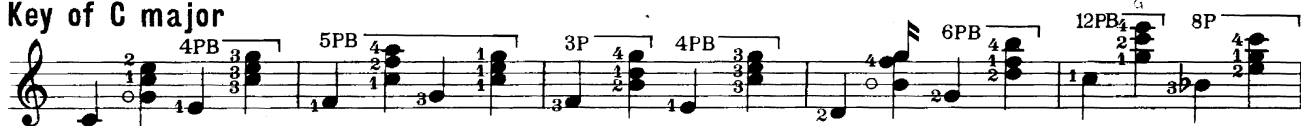
3PB 7PB 8PB 12PB 11PB 15PB 14PB 12PB 8PB 7PB 3PB

EXAMPLES OF CHORDS with which the Student will frequently meet

Key of C major



Key of C major



Key of E minor



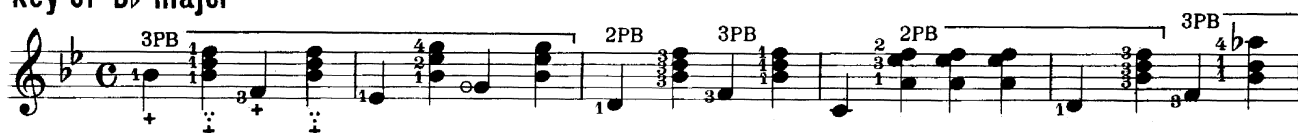
Key of F major



Key of D minor



Key of Bb major



Key of G minor

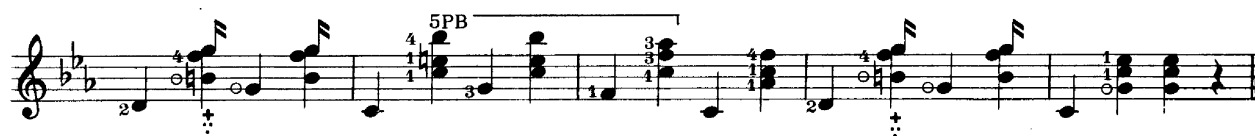


Key of D major

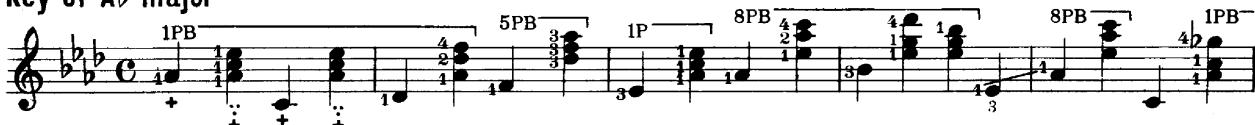


Key of B minor



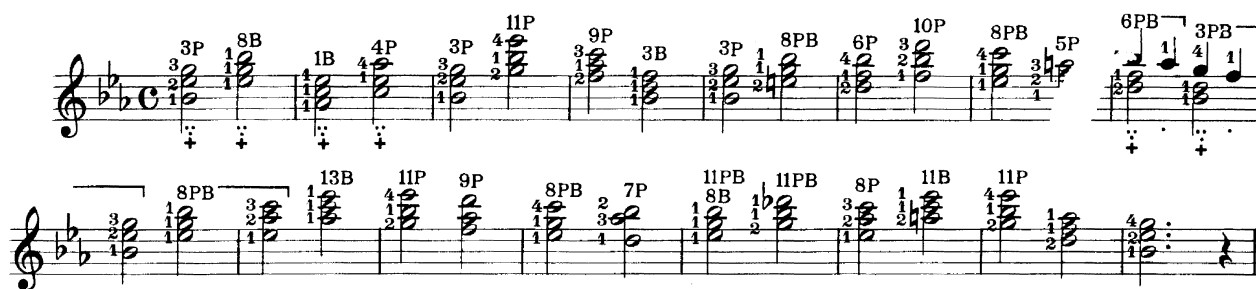
Key of E \flat majorKey of C \sharp minor

Key of A major

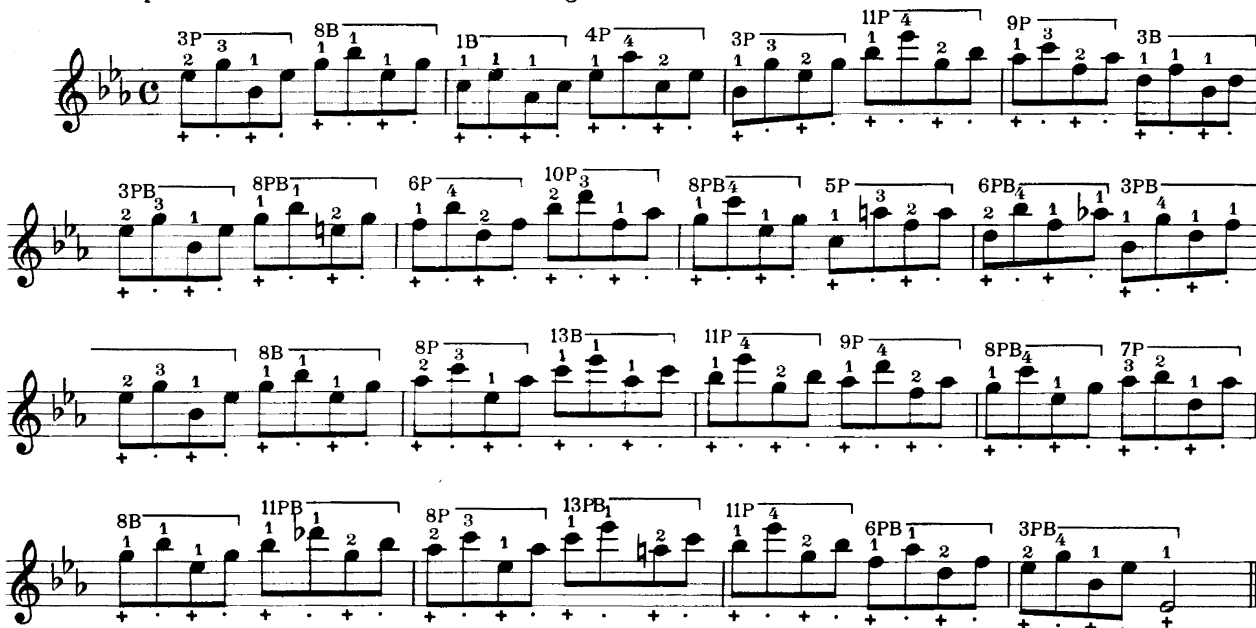
Key of F \sharp minorKey of A \flat major

Key of F minor



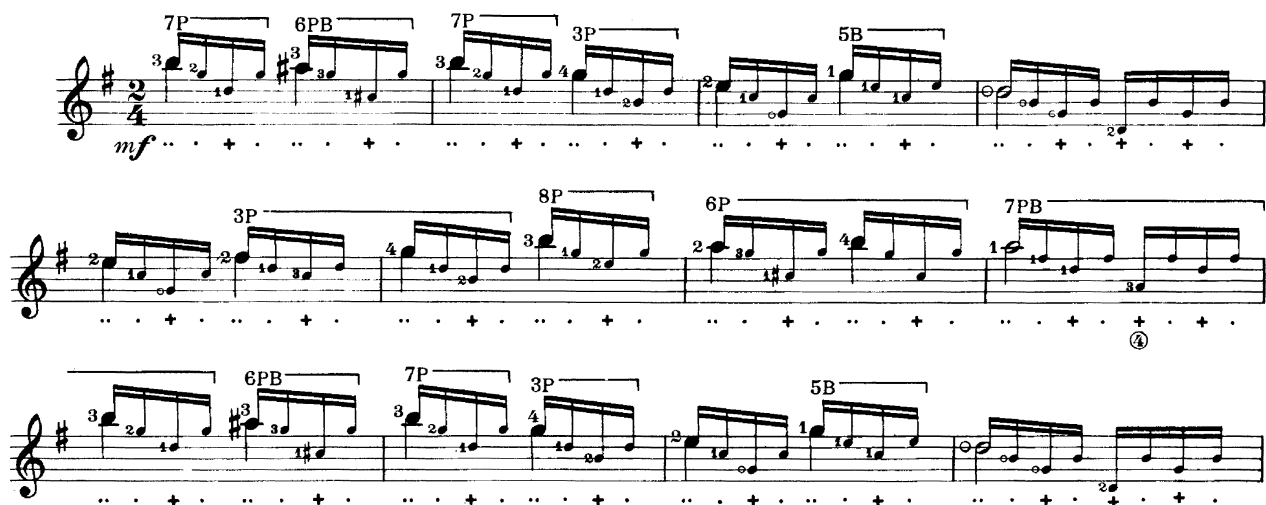
CHORD STUDY IN THE KEY OF E^b MAJOR

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

7P 12PB 7P

cresc.

J. A. T. 101

MAJOR AND MINOR SCALES

C major

C major

2-2 3 1 2 1 2 3 2-2 1 2 3 1 3 4

3 1 3 2 1 3 1 2 1 3 1 3

17 15 20 19 21 22

③ ① ② ① ② ③

A minor

[illegible]

G major

G major



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

E minor

E minor

The musical notation for the E minor scale is shown on a single staff. The key signature has one sharp (F#) and the time signature is common time (C). The ascending scale is written with notes E, F#, G, A, B, C, D, E, with fingerings 1, 3, 2, 2, 1, 2, 3, 1. The descending scale is written with notes E, D, C, B, A, G, F#, E, with fingerings 3, 2, 1, 2, 3, 2, 1, 3. There are breath marks (circles with a vertical line) above the notes G, A, B, C, D, E, F#, and E. Below the staff, there are two rows of numbers: the first row contains 4, 3, 2, 1, 2, 3, 4, and the second row contains 9, 8, 7, 6, 5, 4, 3, 2. There are also some additional numbers and symbols below the staff, including 16, 1, 1, 2, 1, 2, and some plus signs.

F major

F major

③ 2 3 5 ① ⑧ ④

8PB 12P 8PB

③ ② ① ② ① ② ① ③

D minor

D minor

2-2 3 2 2 2 3 1 3 2 1 2 3 2 4 2 1 4 3 1

10P

D major

D major

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

B minor

[illegible]

G minor

A major

F# minor

E♭ major

C minor

E major

Chromatic scale of G

Chromatic scale of D

Chromatic scale of B \flat

Chromatic scale of A

Chromatic scale of E_b

J. A. T. 404

Chromatic scale of E

Chromatic scale of A^b

[illegible]

Two further ways of playing the Chromatic scale of C.

[illegible]

Chromatic Exercise on 1st and 2nd strings.

[illegible]

Ascending the scale of F in short chromatic runs.

The 'Piano' section consists of two staves of music. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is written in 12/8 time with a key signature of one flat (B-flat). Fingerings are indicated by numbers 1, 2, and 3 above the notes. Pedal points are marked with circled numbers 1 and 2 below the staff. Breath marks are indicated by a '+' symbol below the staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The piece concludes with a final cadence in measure 12.

EXERCISES SELECTED FOR DAILY PRACTICE

No. 1 (daily)

No. 2 (daily)

No. 3 (daily)

No. 4 (daily)

No. 5 (daily)

Musical score for No. 5 (daily) in G major, 12/8 time. The score consists of five staves of music. Fingerings and articulations are indicated by numbers (1-4) and symbols (P for pulse, B for breath, PB for pulse and breath).

Staff 1: 5PB, 3, 3, 2, 1, 3, 2, 7B, 1, 1, 1, 1, 10PB, 3, 1, 3, 1.

Staff 2: 5P, 3, 1, 4, 2, 2, 1, 2, 2, 2, 5PB, 1, 1, 3, 4, 3, 1, 4, 2.

Staff 3: 3, 1, 4, 2, 2, 1, 2, 2, 7P, 1, 4, 3, 10P, 1, 3, 1, 3, 1, 3, 1, 4, 2.

Staff 4: 1, 2, 1, 2, 1, 2, 1, 2, 2, 1, 2, 4, 4, 2, 2, 1, 4, 2, 2, 1, 2.

Staff 5: 3P, 7P, 5PB, 9PB, 13P, 12B, 12PB, 8P.

No. 6 (daily)

Musical score for No. 6 (daily) in B-flat major, 12/8 time. The score consists of two staves of music. Fingerings and articulations are indicated by numbers (1-4) and symbols (P for pulse, PB for pulse and breath).

Staff 1: 15PB, 13P, 12PB, 10PB, 8P.

Staff 2: 6P, 5PB, 3PB.

No. 7 (daily)

Musical score for No. 7 (daily) in D major, 2/4 time. The score consists of three staves of music. Fingerings and articulations are indicated by numbers (1-4) and symbols (P for pulse, PB for pulse and breath).

Staff 1: 2P, 3P, 5P, 7P.

Staff 2: 9P, 10P, 12P, 10P, 9P, 7P.

Staff 3: 5P, 3P, 2P, 8P.

No. 8 (daily)

Musical score for No. 8 (daily) in 2/4 time, key of D major. The score consists of four staves of music. Fingerings are indicated by numbers 1-3 above notes. Breath marks (circles) are placed above specific notes. Pedal points (P) are marked above groups of notes. The sequence of pedaling is: 3P, 2P, 3P, 5P, 7P, 9P, 10P, 12P, 10P, 9P, 7P, 5P, 3P, 2P. The piece concludes with a final cadence marked with a double bar line and a circled 2.

No. 9 (daily)

Musical score for No. 9 (daily) in 2/4 time, key of D major. The score consists of five staves of music. Fingerings are indicated by numbers 1-4 above notes. Breath marks (circles) are placed above specific notes. Pedal points (P) and breath marks (B) are marked above groups of notes. The sequence of pedaling and breath marks is: 3P, 5B, 2P, 7B, 3P, 7P, 5B, 8P, 7B, 10P, 7P, 12B, 8P, 12P, 10P, 14P, 12B, 15P, 13P, 17PB, 13P, 12B, 13P, 10P, 12P, 8P, 12B, 7P, 9PB, 5PB, 7P, 3P, 7B, 3P. The piece concludes with a final cadence marked with a double bar line.

No. 10 (daily)

No. 11 (daily)

NO. 11 (duple)

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13), slurs, and articulations (e.g., accents, staccato, snap). The music is written in a single system, with each staff containing a different melodic line. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and articulations.

No. 12 (daily)

Musical score for No. 12 (daily), written in 2/4 time. The score consists of eight staves of music. The notation includes various fingerings (1-4) and articulations (accents, slurs). The score is divided into two main sections by a double bar line. The first section contains the first five staves, and the second section contains the last three staves. The key signature is one flat (B-flat). The score includes various technical exercises such as 5P, 10PB, 6P, 8PB, 4PB, 5PB, 6PB, 7PB, 9P, and 10PB. The final staff ends with a double bar line and a fermata.

No. 13 (daily)

Exercise in C major

Musical score for No. 13 (daily), written in 2/4 time. The score consists of two staves of music. The notation includes various fingerings (1-4) and articulations (accents, slurs). The score is divided into two main sections by a double bar line. The first section contains the first staff, and the second section contains the second staff. The key signature is C major. The score includes various technical exercises such as 10PB, 17PB, 10PB, and 8P. The final staff ends with a double bar line and a fermata.

(an alternative last bar)

No. 14 (daily)

A major

No. 15 (daily)

B \flat major

When the student has mastered the last example he will be able to play the same exercise in any key above B \flat 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. 20 (daily)

A musical score for a banjo solo, consisting of five staves of music in 2/4 time. The key signature has one flat (B-flat). The score is heavily annotated with fingerings (numbers 1-4) and specific playing techniques: 15PB, 12PB, 10PB, 8PB, 3PB, 4PB, 6PB, 7PB, 5PB, 3PB, 8PB, 7PB, 5PB, 3P, 11P, 8PB, 6PB, 7B, 3PB, 10P, 8PB, 6P, 11PB, 10P, 8PB, and 6P. The notation includes eighth and sixteenth notes, rests, and bar lines. Some notes are marked with an asterisk (*) to indicate slides.

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

A musical score illustrating the technique of slides. It consists of two staves of music in C major, 2/4 time. The notation shows eighth and sixteenth notes, rests, and bar lines. Specific playing techniques are marked: 9P, 6P, 5P, and 8P. Notes are marked with an asterisk (*) to indicate slides. Fingerings (numbers 1-4) are indicated above the notes. The score demonstrates how to execute slides between chords.

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.

The musical score is divided into three main sections, each with two staves of music. The first section, 'CHORD TREMOLO', shows a sequence of chords with fingerings like 5PB, 10B, 6P, and 3PB. The second section, 'MELODY TREMOLO with thumb accompaniment', features a melody line with notes like 6P, 5P, 8P, 10PB, 9P, 7P, and 5PB, accompanied by a thumb line with notes like 3P, 7PB, 3PB, and 2PB. The third section, 'BRUSHING THE STRINGS', repeats the chord sequence from the first section. The score includes various musical notations such as treble clefs, time signatures, and specific fingering instructions for each note or chord.

5PB 10B 6P 3PB

4P 6P 2P 5P 3PB

Tremolo melody with thumb accompaniment

Melody 6P 5P 8P 10PB 9P 7P 5PB

Thumb accompaniment 3P 7PB 3PB 2PB

Brushing the strings

5PB 10B 6P 3PB

4P 6P 2P 5P 3PB

AN OLD FASHIONED BREAKDOWN

This musical score is for a piece titled "AN OLD FASHIONED BREAKDOWN". It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The score consists of 11 staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1, 2, and 3. There are several triplets marked with a '3' and a slur. Dynamic markings include '8P' (likely '8va' or '8va p') and '2' (likely '2va' or '2va p'). The piece concludes with a 'Fine' marking and a 'Thumb Rasp' instruction. The notation is typical of early 20th-century musical publications.

OTTAWA MARCH

Tempo di Marcia M.M. ♩ = 116

1st Banjo

2nd Banjo

f *mf*

③

4PB

7B

4PB

5PB

4PB

1 2

8P

8P

6P

①

8P

mf

4PB

7B

4PB

5PB

4PB

5P

3P

3PB

2PB

8P

6P

3PB

2P

4PB

7B

5PB

4PB

p

f

mf

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in 4/4 time and features a piano (p) and a cello (cello). The piece is in G major and consists of 12 measures. The piano part is marked "p" and the cello part is marked "cello". The score includes various musical notations such as notes, rests, and dynamic markings. The piece ends with a "Fine" marking.

ALPINE WALTZ

This page contains ten staves of musical notation, likely for guitar. The notation includes various musical symbols such as notes, rests, and fingerings, along with specific guitar-related markings like '8P', '7B', and '3B'. The music is written in a single system, with each staff representing a different voice or part of the composition.

This page of musical notation is for guitar, featuring ten staves of music. The notation includes various chords, scales, and technical markings such as "5PB", "5P", "3PB", "2PB", "7B", "12P", "8P", "cresc.", "f", "Rasp", and "Fine". The music is written in treble clef with a key signature of one flat (B-flat).

The first staff begins with a *p* (piano) dynamic marking. The second staff features a "3PB" marking. The third staff includes a *mf* (mezzo-forte) marking. The fourth staff has "5PB", "5P", and "2PB" markings. The fifth staff features a "3PB" marking. The sixth staff begins with a *f* (forte) dynamic marking. The seventh staff includes a "7B" marking. The eighth staff features a *mf* marking. The ninth staff includes a "cresc." (crescendo) marking. The tenth staff features a "12P" marking, an "8P" marking, and a *f* marking. The piece concludes with a "Rasp" (rasp) marking and a "Fine" ending.

HOE - DOWN

M.M. ♩ = 184

This musical score is for a piece titled "HOE - DOWN" in G major (one sharp) and 2/4 time. The tempo is marked as M.M. ♩ = 184. The score consists of ten staves of music, each featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, often grouped with beams. Fingerings are indicated by numbers 1 through 4. Dynamic markings like "5B" and "7PB" are present. Chord symbols, including "12" and "7", are placed below the staff lines. The score includes repeat signs and first/second endings. The piece concludes with a double bar line.

7PB

i2B

2PB

5B

Fine

Thumb Rasp

MAZURKA

MAZURKA

M.M. ♩ = 152

17 Har.

p

rit.

f a tempo

Fine

p

f

p

(4)

(4)

(4)

D. al Fine

5PB 10PB 5PB 2PB

2PB 5P 12PB

5PB 10PB 4PB

7PB 3P 10PB 5PB 5PB

4P 7P 5P 9P 7P 5P 4P

6P 5P 2P 4P 5P 7P 5P 4P

12PB 10PB 8P 6PB 4P 3P

9B 5PB 7B 3P

7P 5P 4P 3P 5PB 7P 5PB 3P

4P 5P 7P 5P 4P

4P 5P 7P 5P 4P

5PB 4P 3P 4P

HORNPIPE

M.M. ♩ = 126

Musical score for Hornpipe, featuring ten staves of music. The tempo is marked M.M. ♩ = 126. The score includes various musical notations such as notes, rests, and fingerings. The first staff begins with a *mf* dynamic marking. The score is divided into two systems, each containing five staves. The key signature changes from C major to B minor (one flat) in the sixth staff. The piece concludes with a double bar line and repeat signs.

Fingerings and performance markings are indicated throughout the score, including:

- 6P, 7PB, 13P-
- 5P, 6P, 5PB, 7PB, 13P-
- 10PB, 9PB, 1, 2
- 6P, 7PB, 13P-
- 5P, 6P, 8P
- 3PB, 1, 2
- 10PB, 13P, 1, 2
- 6P, 7PB, 13P-
- 5P, 6P, 8P

The score also includes a *p* dynamic marking in the sixth staff and a *mf* marking in the first staff.

MORCEAU

Andante

p

11PB 6P 5P 3PB 6P 10PB 6P 4P 3PB

5P 10 13P 8PB 7PB 5PB 3PB 10PB 8P 9P 3B

rall. *pp*

2PB 6P 2PB 6P 14PB 12P

mf *a little faster*

10PB 9PB 12PB 6P 5PB 9P

9PB 13P 9PB 10B 6P 5P

dim. rall. p p a tempo

3PB 6P 10PB 6P 4P 3PB 5P 10B 13P 8PB

7PB 5PB 3PB 10PB 8P 9PB 3B

dim. rall. pp

MANDY'S WEDDING

Moderato M.M. ♩ = 184

1st Banjo

2nd Banjo

The musical score is written for two banjos, labeled '1st Banjo' and '2nd Banjo'. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato' with a metronome marking of 184 beats per minute. The score is divided into six systems, each containing two staves. The first system includes a 'mf' (mezzo-forte) dynamic marking. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific banjo techniques indicated by letters and numbers: '3' (triplet), '2' (double), '4' (quadruple), '10PB' (10th partial bow), '7PB' (7th partial bow), '5PB' (5th partial bow), '4PB' (4th partial bow), '2PB' (2nd partial bow), and '5P' (5th partial). The score concludes with a double bar line and repeat dots.

First system of musical notation. The right hand begins with a piano (*p*) dynamic and features a 5PB (5th Partial Bend) and a 4PB (4th Partial Bend). The left hand provides a steady accompaniment. The system concludes with a forte (*f*) dynamic marking.

Second system of musical notation. The right hand includes a 10PB (10th Partial Bend) and a 5PB. The system is divided into two measures, with the second measure marked with a '2' indicating a repeat or second ending.

Third system of musical notation. The right hand contains a 2PB (2nd Partial Bend), a 3P (3rd Partial), and a 6P (6th Partial). The left hand continues with its accompaniment.

Fourth system of musical notation. The right hand features a 5PB and an 8P (8th Partial). The system is divided into two measures, with the second measure marked with a '2'.

Fifth system of musical notation. The right hand includes a 3 (triple) and a 4 (quadruple). The left hand continues with its accompaniment.

Sixth system of musical notation. The right hand contains a 3P (3rd Partial), a 7PB (7th Partial Bend), and an 8P (8th Partial). The system is divided into two measures, with the second measure marked with a '2'.

This page of musical notation is for guitar, featuring six systems of staves. The notation includes various techniques and fingerings, with some measures marked with a circled 3 (triplets) and a circled 7 (sevenths). The first system begins with a piano (*p*) dynamic and includes techniques such as 5PB, 4PB, 8P, and 10PB. The second system continues with 5PB and 10PB. The third system includes 4PB, 2P, and 4PB. The fourth system includes 7PB, 2P, 2PB, 5PB, 2PB, and 7PB. The fifth system includes 10P. The sixth system includes a circled 7, a circled 3, and a Thumb Rasp technique. The notation is written in treble and bass clefs, with various accidentals and articulation marks.

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 *rallentando's* are marked and commence dancing again where *a tempo* is marked and then pretend to die at the end of the piece.

M.M. ♩ = 144

p

rall.

a tempo

rall.

a tempo

dim. rall.

pp

Fine

TARANTELLA

The musical score for "TARANTELLA" consists of ten staves of music, primarily in treble clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Articulations such as slurs, accents, and breath marks (indicated by a small circle) are used throughout. Specific performance instructions are labeled above the staves: 4P, 3P, 7PB, 10P, 9P, 8PB, 6P, 4P, 3P, 4, 16 17, 6PB, 5PB, 4PB, 3B, 8PB, 10P, 8PB, 6PB, 5PB, 4PB, 3B, 8PB, 13PB, 3PB, 9PB, 3PB, 12P, 4P, 4b, 11PB. The score concludes with a double bar line and a key signature change to one flat (B-flat).

8PB

6PB

8PB

6PB

9P

5PB

8PB

5PB

7P

3P

6PB

3P

11P

8B

8PB

11PB

8P

6PB

8PB

4P

3P

1st finger Rasp

8PB

\vee denotes down stroke with first finger tip of right hand. \wedge denotes up stroke with first finger tip of right hand.

Rasp

FORTISSIMO

M.M. ♩ = 132

5P 9P 9P

f ② ①

mf ④ ①

6 4 2 4P 4

5P 10PB 16PB 12PB

10PB 9PB 5PB 7PB 5P

to \oplus Coda

5PB 5P 9P 10B 5P 5PB

6P 8P 5PB

9P 9PB 7PB 5P 3P

5PB 5P 9P 10B 5P 5PB

6P 10P 7PB

5PB 2PB 2P 6P 7PB

D.S. Segno al \oplus and Coda

CODA

13P 12P 8P 12P 8P

Rasp

A REFRAIN

M.M. ♩ = 168

[illegible]