

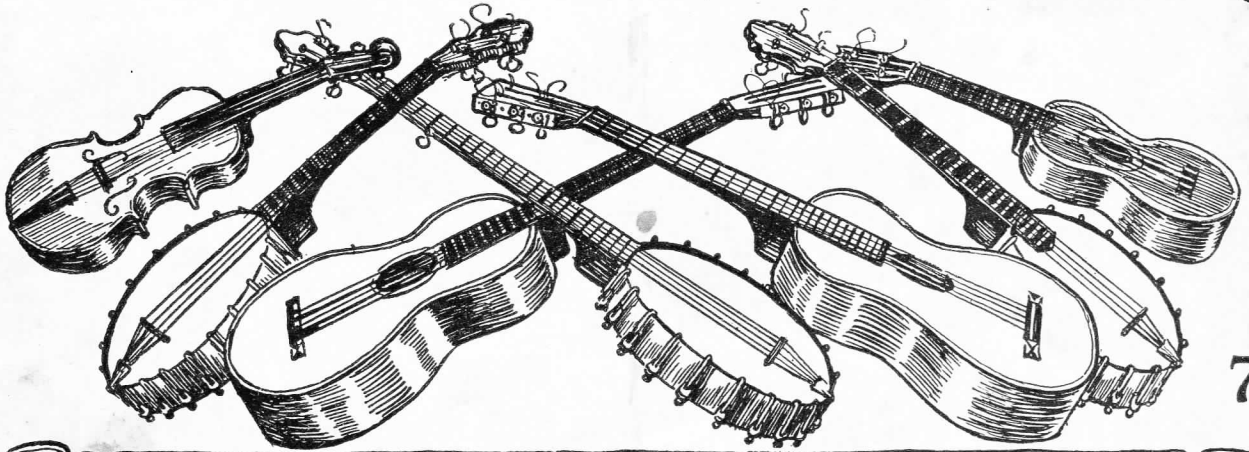


PARAMOUNT Method for

BANJO

IN C
NOTATION

BY F.J. BACON



75c

W^M J. SMITH MUSIC CO.
NEW YORK
PUBLISHERS



R. Emmett
Owen

MADE IN U. S. A.

Preface

This book is written for the express purpose of making the art of banjo playing much easier than it has been heretofore, and the author believes that careful study and persistent practice of the scales and exercises contained herein, will enable both teacher and student to perform the most difficult selections with comparative ease and smoothness.

The length of the banjo fingerboard is such, that in order to execute rapid runs etc, and perform them, as they should be performed, it is absolutely necessary to use the fingers of both hands correctly and play such passages as require rapid fingering, in positions. The student should at all times try and produce a clear musical tone.

F. J. BACON

Copyright 1921
Wm J. SMITH MUSIC CO., INC.
New York

Rudiments of Music

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

The Staff and Notes



Immediately below and above the staff are the following two notes, D and G.




Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

Treble Clef

The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters.

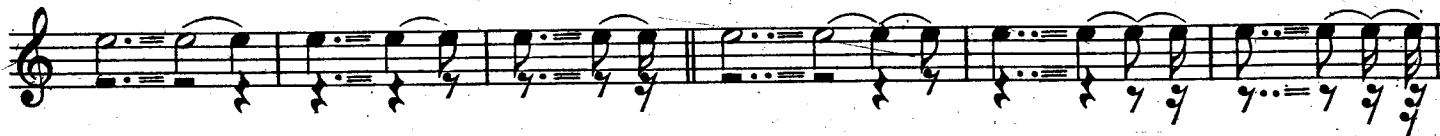
The Different Notes and Rests



Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot. A second dot adds half the value of the first dot. Rests indicate silence.

Dotted Notes and Rests and their equivalents



The Tie \frown , placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

The Pause or Hold

Made thus \odot , when placed over notes or rests, denote that they are to be held beyond their regular time.

Examples of the Pause




Bars - Measure



Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.





Example










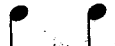



Table of the Relative Time Value of Notes








A Whole note  equals

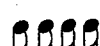





Two Half notes  or 

Four Quarters  or   

Eight Eighths  or    

16 Sixteenths      

32 Thirty-seconds       

64 Sixty-fourths      

Chromatic Signs

These are the Sharp (\sharp), Flat (b), Natural (\natural), Double Sharp (\times), and Double Flat (bb).
 A Sharp *raises* the pitch of a note a half step. A Flat *lowers* the pitch of a note a half step.
 A Natural cancels the effect of a previous sharp or flat.
 A half step is from one fret to the next.

Sharps or Flats placed at the beginning of the staff, immediately after the clef is called the signature and affects the pitch of all notes of the same name throughout a piece of music, unless temporarily changed by a different sign.

Accidentals

When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name, in the same measure, unless contradicted by a different accidental, in which case, the effect of the first accidental ceases. The effect of accidentals do not extend beyond the measure in which they occur.

Examples of Accidentals



Double sharps and flats are used as accidentals only. A double sharp (\times), raises the pitch of a note a whole step. A double flat (bb) lowers the pitch of a note a whole step. When a double sharp is placed before a note that is already sharp, it raises its pitch another half step. A double flat placed before a note that is already flat, lowers its pitch another half step.

Examples of Double Sharps and Flats

A musical staff in treble clef showing four measures of music. The first measure has a double sharp (x) on the second line, labeled "same as D". The second measure has a double flat (bb) on the second line, labeled "same as A". The third measure has a double sharp (x) on the second line, labeled "same as G \flat ". The fourth measure has a double flat (bb) on the second line, labeled "same as A".

A note that is double sharp or flat is restored to a single sharp or flat by writing a natural and a sharp, or a flat, as required, before the note. To entirely cancel a double sharp or flat, a double natural (bb) is placed before the note.

Examples

A musical staff in treble clef showing four measures of music. The first measure has a double sharp (x) on the second line, followed by a natural and a sharp (x#), labeled "restored". The second measure has a double flat (bb) on the second line, followed by a natural and a flat (bbb), labeled "restored". The third measure has a double sharp (x) on the second line, followed by a double natural (bb), labeled "canceled". The fourth measure has a double flat (bb) on the second line, followed by a double natural (bb), labeled "canceled".

Time


Time is the division of the different notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece of music, by figures or signs to indicate the quantity in each measure; as in the following examples.



Examples

Three musical staves in treble clef showing different time signatures. The first staff starts with a common time signature (C) or 4/4, followed by a 2/4 time signature. The second staff starts with a common time signature (C), followed by a 4/8 time signature. The third staff starts with a 3/4 time signature, followed by a 3/8 time signature, and then a 6/8 time signature.

Chords and How to Play Them

The Banjo is generally strung with five strings. They take their names from the notes to which they are tuned, though they also may be called by numbers, which beginning with the string farthest from you are, D or 1st, B or 2nd, G or 3rd, C or 4th, G (*Thumb*) or 5th.

All notes of the Banjo are written in the treble clef:  and sound one octave lower than written. The top stave of the following, shows the open strings, and the lower stave, their corresponding notes on the Piano (*written in Bass clef*).

	4th String	3rd String	2nd String	1st String	5th String
Banjo	 C	G	B	D	G
Piano	 C	G	B	D	G

Tuning

The ordinary method, is to tune the 4th string to C on the Piano, "the first note of the above" then tune the others as follows:-

- Press the 4th string at the 7th fret and tune the open 3rd string in unison
- Press the 3rd string at the 4th fret and tune the open 2nd string in unison
- Press the 2nd string at the 3rd fret and tune the open 1st string in unison
- Press the 1st string at the 5th fret and tune the open 5th string in unison
- Prove the tuning by striking the corresponding notes on the Piano.

Right Hand Fingering

- A cross (+) over or under the notes indicates that the thumb strikes
- One dot (•) over or under the notes indicates that the first finger strikes
- Two dots (••) over or under the notes indicates that the second finger strikes
- Three dots (•••) over or under the notes indicates that the third finger strikes

Left Hand Fingering

- The figure 1 indicates that the first finger presses the string
- The figure 2 indicates that the second finger presses the string
- The figure 3 indicates that the third finger presses the string
- The figure 4 indicates that the fourth finger presses the string
- The figure 0 indicates that the string is played open, not pressed.

Position of the Body and hands when playing the banjo.



The Body should be nearly erect, but leaning slightly forward. Rest the Rim of the banjo on the right thigh, pressing the upper part lightly to the body with the forearm. Support the neck in the hollow of the left hand, between the finger and thumb as shown in illustration No. 2. then curve the fingers so that the tips can be used in pressing the strings to the fingerboard.



Rest the little finger of the right hand about an inch and a half or two inches from the bridge and curve the other fingers so that the thumb will strike the strings about an inch farther from the bridge than the first finger. See Illustration No 3.



Never allow the thumb to pick the strings *back of the first and second fingers*. *Never* bend the thumb at first joint when striking the strings. It should be kept straight at all times.

The strings should be picked with the *tips* of the fingers, and never get under the strings far enough to lift them up, giving a disagreeable snapping tone. *Never* pick the strings with the nails.

Open Strings

4th string 3rd st'g 2nd st'g 1st st'g 5th st'g

Right Hand +

Count: 1 2 3 4

C or 4th String

L. H. Fingers 1 3 4 3 1

Frets 0 2 4 5 4 2 0

MELODY EXERCISE

Figures side of notes indicate left hand fingers 0 means an open string. Figure ③ means third string.

Count: 1 2 & 3 4

G or 3rd String

Two notes on the 3rd or G string. G, open string and A, 2nd fret.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

B or 2nd String

Two notes on the 2nd or B string. B, open string and C, 1st fret.

SCALE OF C (1st Octave)

4th string 3rd st'g 2nd st'g 3rd st'g 4th st'g

Frets 0 2 4 5 0 2 0 1

EXERCISE No. 2

Count: 1 2 3 4 5 6

SCALE OF C (2nd Octave)

2nd st'g 1st st'g 5th st'g 1st st'g 5th st'g 1st st'g 2nd st'g

Frets 1 2 3 0 7 9 10 9 7 0 3 2 0 1

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

EXERCISE No. 3

Count: 1 & 2 & 3 & 4 &

Flow Gently, Sweet Afton

Count: 3 1 2 3 & 1 2 3 1 2 3 1 2 3

Hot Corn Jig

Count: 1 2 & 3 4 & 1 2 & 3 4

SIMPLE CHORDS IN KEY OF C

Count: 1 2 & 3 & 4 & 1 2 3 4

Petite Waltz

2nd fret

Count: 1 2 3 1 2 3

4th fret

F#

SIMPLE ACCOMPANIMENT CHORDS IN KEY OF C

ALTERNATE RIGHT HAND FINGERING

R. H. . + . . +

Exercises using alternate right hand fingering

3d String 2d String

1

2

3

4

Irish Jig

Count 1 2 3 4 5 6

Golden Rod Polka

Count 1 & 2 & 3 4 1 2 3 4 1 & 2 & 3 4 1 & 2 & 3 4

1 2 & 3 & 4

Fine

D.C. al Fine

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

School Days Waltz

Count 1 2 3 1 2 3 1 & 2 & 3 &

1st fret

3d fret

3

3

In Polka time

Musical notation for 'In Polka time' in 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The first four measures are marked with fret numbers 2, 3, 4, 0, 2, 0, 4, 0 above the notes. The second staff includes a '1st fret' instruction. The third staff includes an '8th fret B flat' instruction. The fourth staff includes a 'Snap' instruction. The notation includes various rhythmic values, accidentals, and fret numbers.

Chord study in first position

Musical notation for 'Chord study in first position' in 3/4 time. The piece consists of a single staff of music. The notation shows a sequence of chords with fingerings indicated by numbers 1-4. A circled '3' and the text '3d fret' are located below the staff.

Arpeggios in first position

Musical notation for 'Arpeggios in first position' in 2/4 time. The piece consists of three staves of music. The notation shows arpeggiated chords with fingerings indicated by numbers 1-4. The first staff includes 'x' marks under the notes. The second and third staves continue the arpeggiated patterns.

March The Soldier Boy

INTRO

Count 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

6th fret

1st fret 6th fret

6th fret 1st Bar

Detailed description: The musical score consists of ten staves of music in 8/8 time. The first staff is labeled 'INTRO' and includes a 'Count 6' instruction. The notation includes various rhythmic patterns, fretting instructions (e.g., '6th fret', '1st fret'), and specific fingering or playing techniques indicated by 'x' marks and circled numbers like '(3)'. The score concludes with a double bar line and a repeat sign.

MELODY EXERCISE

3rd fret

1st fret

Jingle Bells

Paramount Banjo Method

The following illustration shows where the same note can be played on the different strings. The student will observe that notes played on the 1st string, can be found on the 2nd string three frets higher. Notes on the 2nd string can be found on the 3rd string, four frets higher.

Notes on the 3rd string can be found on the 4th string seven frets higher.

In other words it is *three* from the 1st to the 2nd string, *four* from the 2nd to 3rd string and *seven* from the 3rd to 4th string. Just remember 3, 4, and 7.

1st String

Frets

2nd String

Frets

3rd String

Frets

4th String

Frets

THIRDS

SIXTHS

OCTAVES

OCTAVES PLAYED ON THE 2nd AND 3rd STRINGS

Exercise in Thirds

Two staves of musical notation for 'Exercise in Thirds'. The first staff contains a sequence of chords: G4 (1 2), A4 (1 2), B4 (1 2), C5 (1 2), D5 (1 2), E5 (1 2), F#5 (1 2), G5 (1 2). The second staff continues with: G4 (1 2), F#4 (1 2), E4 (1 2), D4 (1 2), C4 (1 2), B3 (1 2), A3 (1 2), G3 (1 2). Fingerings are indicated by numbers 1-4 above notes.

Exercise Melody in Sixths

A single staff of musical notation for 'Exercise Melody in Sixths'. It features a melody line with eighth notes and a bass line with chords. The melody starts on G4 and moves up stepwise to D5, then down to G4. Chords in the bass line include G4 (1 2), A4 (1 2), B4 (1 2), C5 (1 2), D5 (1 2), E5 (1 2), F#5 (1 2), G5 (1 2).

Exercise in Thirds, Sixths and Octaves

Two staves of musical notation for 'Exercise in Thirds, Sixths and Octaves'. The first staff shows chords: G4 (1 2), A4 (1 2), B4 (1 2), C5 (1 2), D5 (1 2), E5 (1 2), F#5 (1 2), G5 (1 2). The second staff shows chords: G4 (1 2), F#4 (1 2), E4 (1 2), D4 (1 2), C4 (1 2), B3 (1 2), A3 (1 2), G3 (1 2). Fingerings are indicated by numbers 1-4 above notes.

Exercise Melody

Three staves of musical notation for 'Exercise Melody'. The first staff includes a count: 'Count 1 & 2 & 3 4'. The melody consists of eighth notes and chords. The second and third staves continue the melody with eighth notes and chords. Fingerings are indicated by numbers 1-4 above notes.

Lancashire Clog

A slight Pause should be made on each dotted 8th note.
 Making up this time by playing the 16th note a little faster.

Count 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 4 &

Swanee River

Schottische time

Count 1 2 3 & 4 & 1 2 3 4 1 2 3 4 1 & 2 & 3 & 4 &

We are now ready to take up the study of Positions and Barre Chords. On every fret there can be made a *position* or *bar*. A Position is when the first finger of the left hand is placed on *one string only* and the other finger or fingers, are used at the same time on the other strings.

A Position is written with a * or "Pos." or the letter "P."

A Barre Chord or Bar. More often the letter "B" is used when the first finger of the left hand is laid across two or more strings. It is named after the fret the first finger rests on.

1st P. 1st Bar 1st P. 2nd P. 3 Ba 3 Bar 3 P. 5th P. Positions Bar 4th P.

Frets

2	1	3	3	3	5	6	7	2	2	3	4	5
1	1	1	2	3	3	3	5	1	1	1	1	5
0	0	2	3	3	3	4	6	0	3	2	1	5

EXERCISE MELODY IN SIXTHS AND THIRDS

Old Black Joe

5 B. 5 Bar

Octaves

Frets

7	10	9	6	10	8	7	5	5	5
6	10	8	7	5	5	7	5	5	5

10 9 10 12 9 10 9 8 9 10 6 10

POSITIONS AND BARRE CHORDS

1st Pos. 5 Bar 7 B. 9 B. 8 Pos.

Frets

1	0	2	3	5	7	9	10	10	5	7	3	9	5	10
0	0	1	1	5	6	8	8	8	5	6	1	8	6	8
4	5	0	2	5	5	7	9	9	5	5	2	7	4	9

5 5 2 3 0 5 3 7 6 6 5 4 10 9

5 0 4 0 4 0 5 5 5 5 2 7 7 9

10 8 9 5 5 5 8 5 7 6 1 5 5 9 10

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

On The Trail March

F. J. B.

6/8 time - count 6 to each measure.
1 count to each 8th note. 2 counts to each
quarter note. 3 counts to a dotted quarter note.

Count: 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 12 3 4 5 6

Fine

1 2 3 & 4 5 6

7 5 5

9 6

D. S. al Fine

The following is excellent right and left hand finger practice, and should be played until considerable rapidity is developed.

It is absolutely necessary to use the alternate right hand fingering as marked if you wish to execute rapid passages smoothly.

EXERCISE

My Old Kentucky Home

Musical score for 'My Old Kentucky Home' in C major, 2/4 time. The score consists of four staves of music. The first two staves are the main melody. The third staff is a 5-bar bridge with circled fingerings (2, 4, 1, 2, 4). The fourth staff is the final ending. The piece concludes with a double bar line.

THE MINOR KEYS

Every Major Key has a relative Minor, which bear the same signature as the Major. When changing to a Minor Key from a Major the change is in Harmony and very pleasing to the ear. The same applies when changing from a Minor to its relative Major.

The Sixth note of a Major Scale or Key is the key note to its relative minor. The relative Major Key to any Minor Key is always a Minor third higher than the Minor Key. (A minor third is an interval composed of one and one half tones.)

Major means *more* and Minor means *less*. There are three kinds of Minor Scales. We shall study only the "Melodic" Minor Scale, as it is the one in general use and more pleasant to the ear.

The Major Scale is composed of five tones and two half tones; the half tones coming only between the third and fourth and the seventh and eighth notes.

The Minor Scale is also composed of five tones and two half tones, but the latter in the Minor Scale come between the 2nd and 3rd and the 7th 8th of the ascending scale, and between the 5th and 6th and the 2nd and 3rd of the descending scale. (See illustration.)

Two accidentals are always necessary for the ascending scale of the Melodic Minor, but they are cancelled when descending. The Major Key note is the first above the last sharp. When there are three sharps in the signature

Musical notation showing three sharps (F#, C#, G#) in a key signature on a treble clef staff.

F# would be the first, C# the second and G# the last. The name of the next note above G# would be "A" Consequently three sharps would be called the Key of "A"

The relative minor to "A" would be "F#" because it is the 6th note of "A" Major.

Musical scale of A minor relative to C major. The scale is shown on a treble clef staff. It starts with C Major (C-D-E-F-G-A) and then continues with A Minor (A-B-C-D-E-F#-G-A). Half-tone intervals (1/2 tone) are indicated between F and G, and between G and A in the minor section.

SCALE OF A MINOR (RELATIVE TO C MAJOR)

Fretboard diagram for the A minor scale. The scale is written on a treble clef staff with fret numbers (0-7) written below the notes. The notes are: A (2), B (0), C (1), D (0), E (2), F# (4), G (6), A (7), B (7), C (0), D (3), E (2), F# (0), G (1), A (0), B (2).

SIMPLE ACCOMPANIMENT CHORDS

Musical notation for simple accompaniment chords. The chords are written on a treble clef staff with fret numbers (0-4) written below the notes. The chords are: C (2), F (2), C (1), F# (3), C (2), F# (4), C (2), F# (0), C (1), F# (0), C (2).

SCALE OF G MAJOR (F Sharp)

Frets

SIMPLE CHORDS IN G MAJOR

2 Bar

In the Moonlight Waltz

6

5 Bar

2 Bar

4

7

5

SCALE OF G MAJOR (2nd Octave)

Frets

G A B C D E F# G

0 7 9 10 12 14 16 17

EXERCISE IN G MAJOR

12 Bar

13 Bar

12 12 12

13 14 13

7 Bar

12 Bar

7 7 10 7 7

12 12 17

SCALE OF E MINOR

(RELATIVE TO G MAJOR)

Frets 4 6 0 2 0 2 1 2 2 0 1 0 2 0 6 4

SIMPLE CHORDS IN E MINOR

Bar 7 Pos.

EXERCISE IN E MINOR

9 Bar 7 Bar

CHORDS IN E MINOR

Count: 1 2 3

Petite Tarantelle

7 Bar

Fine

7 Bar

7 Bar

D. C. al Fine

At the Races Galop

Count 4 to a measure 1 beat to each 8th note, 2 to each quarter note.

INTRO.

Lively

Count: 1 2 & 3 4 1 2 & 3 4 1 2 3 4 1 2 3 4

GALOP

7 Bar

10 7

12 7 9 8

14 6 6

12 12 17

12 11

7 Bar

12 Bar

D. C. al Coda

CODA

7 B. 12 B.

SCALE PRACTICE IN DIFFERENT POSITIONS

Three notes with a figure 3 written over or under them are called a *triplet*. The 3 written above indicates that the three notes are played in the time of two of the same denomination. A group of six notes with a figure 6 placed

over or under them signifies that they are to be played in the time of four notes of the same denomination. A grace note thus; ♪ is a small note and is always played very quickly. It has very little time value.

Dancing Sunbeams

Schottische

F. J. B.

SCALE OF F MAJOR (B Flat)

3rd Fret 3rd stg

8th Fret 1st stg

Frets: 6, 0, 2, 3, 1, 0, 2, 3, 0, 7, 8, 10, 12, 14, 15

SIMPLE CHORDS IN F MAJOR

2 Bar

The Quilting Party

Count: 4 & 1 2 & 3 4 1 & 2 3 4 & 1 2 & 3 4

3 B.

3 B.

3 B.

CHORDS IN F MAJOR

Frets: 3, 7, 10, 3, 8, 12, 2, 8, 10, 1, 6, 10, 3, 7, 10, 1, 6, 10

CHORDS IN D MINOR (RELATIVE TO F MAJOR)

2 Bar

3 Bar

2 Bar

D MINOR

6 Pos.

7 Bar

5 Pos.

② ④ ③

Exercise in D Minor

Musical notation for Exercise in D Minor, consisting of two staves. The first staff contains measures 1 through 11, with a '2 Bar' label above measure 1 and a 'B Bar' label above measure 11. Fingerings are indicated by numbers 1-4. A circled '4' appears below measure 4 and measure 10. The second staff continues the exercise with various fingering patterns and a circled '4' below measure 4.

Dance of the Scarecrows

F. J. B.

Andante

Musical notation for Dance of the Scarecrows, consisting of five staves. The tempo is marked 'Andante'. The notation includes various musical symbols such as slurs, triplets, and dynamic markings. Measure numbers 6, 9, 10B, and 11 are indicated. Fingerings are shown throughout the piece.

Chords in F Major

Musical notation for Chords in F Major, showing a sequence of chords on a single staff. Each chord is accompanied by its specific fingering for the left hand.

Loves Secret

Waltz Brilliant

BACON

Moderato

7 Bar

f 9 *rall.* 11 10 12

Tempo di Valse

7 Bar *mf*

3

12 Bar 9 Bar

5 Bar

7 Bar 12 B

17 *f* 9 8 9 7

10 7

9 Bar 12 12 12 10 10 9 9

12 Bar *ff* 17

12 Bar

3
6
7
14
9 fret
8
9
14
13
7
7
8
2 B
3
D. C. al \oplus to Coda

CODA \oplus *accel.*

7 B
7 Bar
12 Bar
13 12 12 14 16 17
7 B
3
4

SCALE OF B FLAT MAJOR
(B & E Flat)

Frets 3 1 0 1 3 0 7 8

B FLAT IN 3rd POSITION

Frets 3 5 3 4 3 0 7 8 3 2 0 5 3 2 0 1 3

CHORDS IN B FLAT MAJOR

3 Bar
7 Bar
10 B
7
12
11
10

Pretty Brown Eyes

Schottische

BACON

Count: 4 + & 1 & 5 2 4 & 3 4 1 2 3 & 4 &

1 + & 2 + & 3 & 4 & 1 2 + & 3 5 4 &

10 10 11 6 7

3 B

10 B

10 8 9 13 10 10

②

④

Fine

SCALE OF G MINOR (RELATIVE TO B FLAT MAJOR)

D. C. al Fine

Frets + + .. + + .. + + .. + + ..

SCALE OF G MINOR (2nd Octave)

Frets 12 + 14 15 + 13 12 14 16 17 17 15 13 12 + 13 15 + 14 12

CHORDS IN G MINOR

3 Bar

③ ④ ② ③ ④ 7 B

1 12 11 12 13 13 12 11 12 10 11

Emmetts Lullaby

The musical score for "Emmetts Lullaby" consists of four staves of guitar notation. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various fret numbers (0, 1, 2, 3, 4) and chord diagrams. The first staff begins with a 4-fret barre and includes a 3/8 time signature. The piece concludes with a final chord marked with a 'y' symbol.

Moonlight Mazurka

The musical score for "Moonlight Mazurka" consists of five staves of guitar notation. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes triplets, bar lines, and performance instructions. The first staff has a 3/8 time signature. The second staff includes a triplet. The third staff has a "3 Bar" instruction. The fourth staff includes a "Fine" instruction and a circled "4" above a "9". The fifth staff includes a circled "3" and a circled "4" above a "9". The piece concludes with a "D.S.al Fine" instruction and a circled "9".

(.—.) This sign indicates that the first finger of right hand is to slide or be drawn backwards.

"Dixie" Reel

Allegro (Fast)

12 Bar
10 Bar
12 Bar

Fingering: ③ ② 7 5, ③ ② ② 14 12 13, ③ 11, ③ ③ ③ 11 9 13 14 11

SCALE OF D MAJOR (F & C Sharp)

Frets: 2 4 6 0 2 0 2 0 2 4 0 7 9 11 12

CHORDS IN D MAJOR

2 Bar
2 Bar
Open
2 Bar
2 Bar
7 Bar
9 Bar
10 Pos.
④ 9, ④ 7, ④ 9 ③ 9 ② 10, 12 10 11

In The Gloaming

HARRISON

Andante (Slow)

7 Bar
2 B
2 B
1 Bar

Count: 1 2 & 1 2 7 6

D. S. al (means *Dal Segno* back to ♩ and end at ⦿)

SCALE OF B MINOR

(RELATIVE TO D MAJOR)

Frets 0 2 0 2 4 6 8 9 9 7 0 4 2 0 2 0 0 2 0 6 4 2 1 4/3 4

EXERCISE IN B MINOR

3 Pos. 4 Bar 2 Pos.

CHORDS IN B MINOR

EXERCISE USING GRACE NOTES, SINGLE AND DOUBLE

7 Bar 4 Bar 7 Bar

EXERCISE IN B MINOR IN POSITIONS

7 Bar 11 Bar 4 Bar 7 Bar

7 7 9 7 12 12 11 9 8 9 8 7 6 10

March Of The Marines

BACON

The musical score consists of 12 numbered bars of music, each on a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, accidentals, and performance instructions. Bar 12 is marked as a 12-bar section. The score includes several 'va ad lib' (ad libitum) markings, a '7 B' marking, and a final '12 Bar' marking. Fingerings are indicated by numbers 1-4 above notes, and bowing or breath marks are shown as 'x' above notes. Some notes have a 'y' above them, possibly indicating a grace note or a specific articulation. The score concludes with a double bar line and a fermata over the final note.

The Last Rose of Summer

2 Bar 10 2B 4 2B 4

Count 3 & 1 12 11 2 & 3 & 1 2 3 & 1 2 3 & 1 2 3 &

2ⁿ & 3rd 7B 4th Bar

7B 7 Bar

ad lib

7 9

7 9

7 B

Detailed description: This block contains the musical score for 'The Last Rose of Summer'. It consists of five staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as chords, eighth notes, and sixteenth notes. Above the first staff, there are markings '2 Bar', '10', '2B', and '4'. Below the first staff is a 'Count' sequence: 'Count 3 & 1 12 11 2 & 3 & 1 2 3 & 1 2 3 & 1 2 3 &'. Between the second and third staves, there are markings '2ⁿ & 3rd', '7B', and '4th Bar'. Between the third and fourth staves, there are markings '7B', '7 Bar', and 'ad lib'. At the end of the fourth staff, there are circled numbers '7' and '9'. At the end of the fifth staff, there is a '7 B' marking.

Waltz Impromptu

F. J. B.

3 7

7 6 5 6 7 Bar

rit a tempo

4 12 4 11 3 4

Detailed description: This block contains the musical score for 'Waltz Impromptu'. It consists of five staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as chords, eighth notes, and sixteenth notes. Above the first staff, there is a circled number '3'. Between the second and third staves, there are markings '7', '6', '5', '6', and '7 Bar'. Between the third and fourth staves, there are markings 'rit' and 'a tempo'. At the end of the fourth staff, there are circled numbers '4', '12', '4', '11', '3', and '4'. At the end of the fifth staff, there is a circled number '3' and the number '7' below it.

GOOD RIGHT AND LEFT HAND PRACTICE

The musical score consists of ten staves of music in 4/4 time, featuring a key signature of one sharp (F#). The notation includes various rhythmic patterns, primarily triplets, and includes several annotations:

- Staff 1:** Labeled "12 Bar" and "3 Pos." (3 positions). It features a sequence of triplets with fingerings 1, 1, 1 and 1, 2, 3.
- Staff 2:** Labeled "7 Bar". It continues the triplet patterns with fingerings 1, 1, 4 and 1, 1, 0.
- Staff 3:** Continues the triplet patterns.
- Staff 4:** Labeled "12 Bar". It includes a triplet with fingering 1, 1, 4.
- Staff 5:** Labeled "13 14 17". It features triplets with fingerings 1, 2, 4 and 2, 1, 0.
- Staff 6:** Labeled "12 12 15". It features triplets with fingerings 1, 1, 4 and 1, 1, 1.
- Staff 7:** Continues the triplet patterns.
- Staff 8:** Continues the triplet patterns.
- Staff 9:** Labeled "5 Bar" and "10 Bar". It features a triplet with fingering 1, 1, 1 and a final triplet with fingering 1, 1, 4.
- Staff 10:** Labeled "9 7 6 12". It features a triplet with fingering 4, 2, 1 and another with fingering 4, 1, 4.

The scales which you have thus far learned have been either *major* or *minor*, and consisted of a series of whole tones and half tones. These are called *diatonic* scales.

We will now take up the study of the *Chromatic* scale, which is a succession of *half tones only*. Sharps and double sharps are used in the *ascending* scale, and flats and naturals in the *descending* scale.

CHROMATIC SCALE OF C MAJOR

CHROMATIC SCALE OF G MAJOR

Practice the above slowly and be *sure* and use the fingering of both hands *exactly* as written. Then gradually work up speed.— There is

nothing better for right and left hand technique than chromatic scale practice.

Scale of A Major

2 Bar 3rd String 2nd String 1st String

Frets 2 4 2 3 2 4 6 7 7 6 4 2 3 2 4 2
R.H. x

Chords in A Major

Exercise in A Major

More chords in A Major

Dance of the Fairies

BACON

Yankee Doodle

Using the 5th or thumb string between each melody note

The musical notation for 'Yankee Doodle' consists of six staves of music in treble clef. The first staff is in 2/4 time and includes fret numbers (0, 1, 2) and a series of plus signs (+) below the notes, indicating where to use the 5th or thumb string. The subsequent staves continue the melody with various rhythmic patterns and accents.

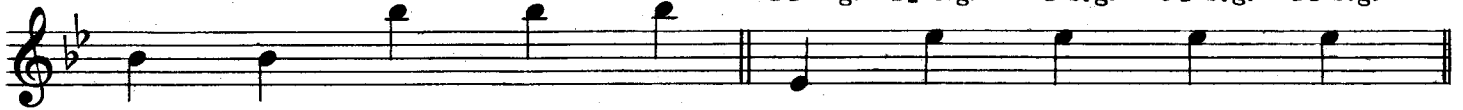
Blue Bells of Scotland

(Variation)

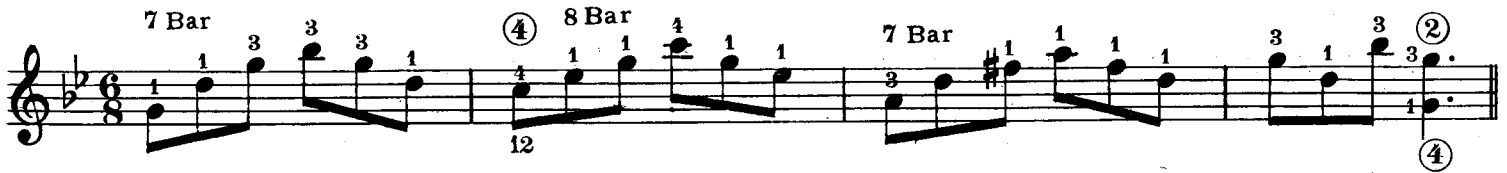
The musical notation for 'Blue Bells of Scotland' consists of four staves of music in treble clef, set in 4/4 time. The notation includes various fret numbers (1, 2, 3, 4) and accents (>) above notes. The first staff begins with a double bar line and a repeat sign. The piece concludes with the instruction 'D.S. al Fine' at the end of the fourth staff.

Memorize where all B and E flats are played on the different strings

3rd fret 10th fret 8th fret 11th fret 15th fret 3rd fret 1st fret 4th fret 8th fret 15th fret
 3rd st'g. 4th st'g. 1st st'g. 2nd st'g. 3rd st'g. 4th st'g. 1st st'g. 2nd st'g. 3rd st'g. 4th st'g.



Exercise in G Minor



Come Back To Erin

First Strain is in B flat Major and the 2nd Strain G Minor, and D Minor



D. C. al Fine

Scale of E Major F. C. G. & D. sharp

4th 3rd 2nd 1st

Frets 4 6 1 2 0 2 1 2 4 6 7 9 11 13 14

2nd 3rd 1st

Simple Chords in E Major

2 Bar 3 Bar 4 Bar 5B 4B

Exercise in E Major

Scale of C# Minor (Relative to E Major)

4th stg 3d stg 2d stg

Frets 1 3 4 6 1 3 1 2 2 0 2 1 6 4 3 1

Simple Chords in C# Minor

1 Bar 2 Bar 1 Bar

Exercise in C# Minor

We are now ready to take up the *Tremolo*, one of the most beautiful effects obtained on the Banjo. Rest the third finger of the right hand on the head of the banjo about three to three and one half inches from the bridge. The second finger can also rest on the head of the banjo, but the fourth finger must not, as this would not allow as free a swing of the first finger which is the one used in making the tremolo. The first finger swings rapidly back and forth, across the string or strings, causing a continuous trill.

Sustained notes are played this way, and a great many melodies can be played tremolo, and at the same time the thumb of the right hand can pick the accompaniment.

Swing the first finger from the second joint, as rapidly as possible, allowing only the tip of the finger to touch the string. Keep the thumb down (See Illustration.) Notes that are to be played tremolo are sometimes written ♯ or abbreviated *trem.* When the thumb is to be used along with the tremolo, the notes are written with the stems down, and the notes that are to be played tremolo are written with stems up.

1st String



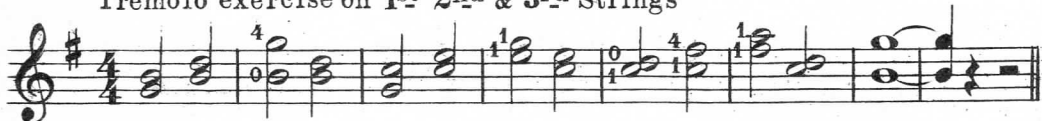
1st & 2nd Strings



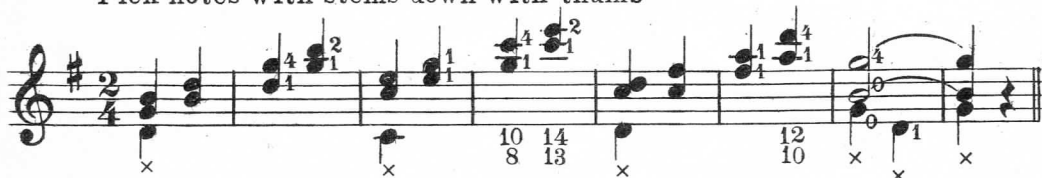
2nd & 3rd Strings



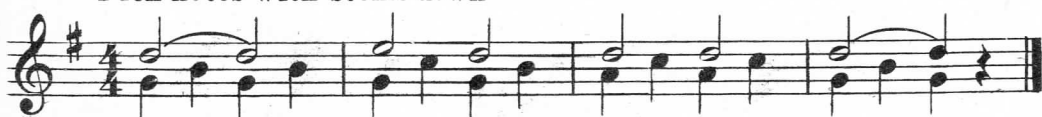
Tremolo exercise on 1st 2nd & 3rd Strings



Pick notes with stems down with thumb



Pick notes with stems down



When playing the tremolo on the third and fourth strings the right hand can be drawn over far enough so that the first finger can swing freely back and forth on the strings. The second and third fingers can even rest lightly on the first and second strings, instead of on the head of the banjo, if you find it is easier to tremolo the third and fourth strings this way. When there is one note with the stem up, and two or more notes with stems turned down in a measure, and slurred above and below, this means that both the upper and lower notes are tremoloed together, the upper note being held throughout the measure. In order to tremolo loud on the inside strings (second third and fourth) the first finger, is slightly tipped towards the bridge and a trifle lower on the string, instead of using the tip of the finger. This takes considerable force to make the finger tremolo fast which is very necessary.

Tremolo 3rd and 4th Strings

10th fret 9th fret
9th fret 7th fret

Rock of Ages
3rd and 4th Strings Tremolo

Frets 9 10 5 4 14/12 10 9 7 4 5 5 4

Keep 1st finger down on G.

Home Sweet Home

Tremolo all notes with stems up and pick those with stems down, with the thumb- unless slurred underneath.

"Sleep, Little One Sleep"

Banjo

(Slumber Song)

BACON

(Tremolo notes with stems up)

First 2 measures should be picked in the usual way

Play Sweetly

12B 5B 4Pos 17B

Legato p

trem 3rd & 4th strings

a little slower

9B 5B (Pick)

2nd & 3rd strings rit

3rd & 4th stgs

trem 3rd & 4th stgs

rall dim

Aloha Oe

(Farewell To Thee)

(Duet for 2 Banjos)

Moderato

SOLO

Musical notation for the first system. The top staff is labeled "SOLO" and contains a melodic line with various chords and a circled "2" above a note. The bottom staff is labeled "(Tremolo Obligato)" and features a tremolo accompaniment with chordal textures. Both staves are in G major and 4/4 time.

Musical notation for the second system. The top staff continues the melodic line, with a section labeled "12 Bar" above it. The bottom staff provides a harmonic accompaniment with sustained chords.

Musical notation for the third system. The top staff includes a section labeled "3B" with specific fretting instructions. The bottom staff includes a section labeled "3 & 4..." indicating a 3/4 and 4/4 time signature change.

Musical notation for the fourth system. The bottom staff includes a section labeled "3 & 4..." indicating a 3/4 and 4/4 time signature change.

Tremolo notes with stems up and pick notes with stems down with the thumb

Musical notation for the fifth system, illustrating the technique described in the text above. The top staff shows a tremolo line with stems up, and the bottom staff shows a pick line with stems down.

Scale of E flat Major (B. E & A Flat)

Frets 3 5 0 1 3 1 0 1 3 0 6 8 10 12 13

Chords in E flat Major

3 Bar 3 Bar

Scale of C Minor relative to E flat Major

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

Chords in C Minor

5th Bar

Exercise in E flat Major and C Minor

3 Bar 8 Bar

Memorize where A flat is made on the different strings

- 1st fret
3rd string
- 8th fret
4th st'g.
- 6th fret
1st st'g.
- 9th fret
2nd st'g.
- 13th fret
3rd st'g.
- 20th fret
4th st'g.

Tarantella

BACON

The musical score consists of ten staves of music in 6/8 time, written in a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, accidentals, and fingerings (1-4) for the left hand. Specific markings include "8 Bar" and "13 Bar" above certain staves, and circled numbers (3) and (4) indicating specific measures or techniques. The score concludes with a double bar line and a fermata.

The Debutante

(Schottische Caprice)

BACON

12B.....

The musical score consists of ten staves of music in 4/4 time. The key signature has one sharp (F#). The score includes various musical notations such as triplets (marked with '3'), sixteenth notes, and tremolos (marked 'trem'). Fingerings are indicated by numbers 1-4. Bar numbers are placed below the staves: 16, 7B, 17 Bar, 17, 19, 17, 10 Bar, 17B, 8, 9, 8. A circled '3' appears in several places, possibly indicating a section or measure. The piece concludes with a final chord and a circled '3'.

22
17
17

Traumerei

SCHUMANN

Lento (Slow)

15B

p

8B

p

19 18 16

12 12

13 13

rit.

11 11

a tempo

13 13

8 12 5 7

8 11 3 7

2 & 3

12 15 20 20 19 17

11 10

17 18

a tempo

3rd & 4th Strings.....

15 14

10 10

rit.

7 7

8 6 7

10 10

5 10

9 9

7 7

19 19

15 16

p

pp

The Canadian Mounted

(March)

Banjo Solo

BACON

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It includes various musical notations such as dynamics (*ff*, *mf*, *mp*), articulation (*trem*, slurs), and fingerings (1-4, 0). The score is divided into a Banjo Solo section and a Trio section. The Banjo Solo section consists of 12 staves, and the Trio section consists of 5 staves. The score ends with a circled number 4 and a small '9' below it.

NOTE: Tremolo all slurred and half notes

Paramount Banjo Method

Syncopation

Syncopation is the characteristic rhythm of what is popularly called "Rag-time." It is the alteration of the natural rhythm, in which the accented notes come on the unaccented part of the measure. Thus, in a measure of $\frac{2}{4}$ time the four eighth notes of which it is composed, which in their natural rhythm would be $\frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4}$ are written in this way: $\frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4}$ so that the accent is displaced and falls on the last half of one beat and the first half of the next, united in one note. In this way also the eight sixteenth notes in $\frac{2}{4}$ time can be arranged to show syncopation. Thus, the $\frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16}$ becomes $\frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16}$ and the accent falls on what would naturally be an unaccented note.

Exercises in Syncopated time

1st Bar

Count 1 & 2 & 1 2 1 & 2 & 1 2 1 & 2 & 1 2 12 12

Count 1 & 2 & 3 & 4 1 & 2 & 3 & 4 1 & 2 & 3 & 4 1 2 3 4

Count & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 4

5 Bar

Count 1 & 2 & 3 & 4

Count 1 2 3 4 1 & 2 & 3 & 4

5 Bar

Count 1 2 3 4 1 & 2 & 3 & 4

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 2 3 & 4 12 3 4

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

CHORUS FROM "You Are The Dandy Flag"

Original Key

Song by Wm H. PERRY Jr.
By permission of the Composer

VOICE

You are the dan - dy flag ————— You nev-er droop or

BANJO

drag ————— We all re - spect you and we pro-ect you

You've won the right to brag ————— You made the whole world

free. Safe for de - moc - ra - cy —————

Where're you go the peo-ple all know that you are the dan - dy

flag Yes you are the dan - dy flag. —————

The Winnipeg Rag

BACON

The main musical score consists of ten staves of music in 2/4 time. It features various musical notations including triplets, slurs, and dynamic markings such as 'trem' (trill) and '5B'. Bar lines are labeled '11 Bar' and '10 Bar'. The score includes numerous fingering numbers (1-4) and articulation marks like accents and slurs.

TRIO

The Trio section begins on the seventh staff and continues through the tenth staff. It is written in 2/4 time and includes specific performance instructions such as 'Slide' (1-1) and 'trem'. The notation includes complex rhythmic patterns and fingering instructions.

The Winnipeg Rag

2nd Banjo

BACON

The musical score for the 2nd Banjo part of 'The Winnipeg Rag' is written in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. The melody starts with a triplet of eighth notes. The second staff contains a repeat sign and a double bar line. The third and fourth staves continue the melodic line with various chordal accompaniments. The fifth staff features a key signature change to one sharp (F#). The sixth and seventh staves show further melodic development with some grace notes. The eighth staff includes first and second endings, marked with '1' and '2'. The ninth staff is labeled 'TRIO' and features a key signature change to one flat (Bb). The tenth and final staff continues the piece with a 3/8 time signature change.

Dance Oriental

BACON

Musical notation for the first section of the piece. It consists of five staves of music in G major (one sharp) and 4/4 time. The notation includes various chords, triplets, and melodic lines. Bar counts are indicated: 17, 15, 16, 12 Bar, 7 Bar, 9 Bar, 12 Bar, 14 Bar, 9 Bar, 7 Bar, 12 B, 14, 15, 9, 7B. A *rit* (ritardando) marking is present above the 12-bar section. Fingerings are indicated by numbers 1-4 above notes.

Play 1st strain then Trio

Musical notation for the Trio section of the piece. It consists of four staves of music in G major and 4/4 time. The notation features many triplets and melodic patterns. Bar counts are indicated: 13, 11, 15, 16, 16. The word "TRIO" is written at the beginning of the first staff. Fingerings are indicated by numbers 1-4 above notes.

The Coquette

(Schottische)

BACON

Not too fast

The musical score consists of ten staves of music. The first staff begins with the tempo instruction 'Not too fast' and a 4/4 time signature. The music is written in treble clef and features a variety of rhythmic patterns, including triplets and slurs. Fingerings are indicated by numbers 1-4. The score includes several key signatures changes, with a key signature change to one flat (B-flat) occurring in the eighth staff. Annotations throughout the score include '15 B', '6 Pos', '10 B', '14 B', and '10 Bar', which likely refer to specific techniques or positions on the banjo. The piece concludes with a final chord in the tenth staff.

On The Range

(Galop)

Tune 4th String to D

(One Octave lower than 1st String Open)

BACON

Lively

The musical score is written on a single treble clef staff in G major (one sharp) and 2/4 time. It begins with a forte (*ff*) dynamic and a 'Lively' tempo. The piece consists of 16 measures. Fingerings are indicated by numbers 1-4 above or below notes. Accents (>) are placed over several notes. A circled '3' appears in measure 3, and a circled '4' appears in measure 10. A '4 Bar' section is marked above measures 10-13. A '2B' marking is present above measure 11. The score concludes with a double bar line. Below the final measure, the numbers 16, 12, and 12 are written vertically, and further down, the numbers 9, 8, and 6 are written vertically.

Push down with thumb, to get a good loud round tone on 4th string

Bass Solo

10

10 10 10

Fine

ff

② ③

Accent on large note and play small notes softly

D.S.al Fine

Old Black Joe

Tremolo notes with stems up in the introduction

INTRO.

Varied by F. J. BACON

mf

Theme

Har 12th

Var. I

NOTE: The above arrangement is exactly as played by Mr. Bacon for the Edison Talking Machine Co.

Var. II
Trem.

1st & 2nd

Trem. 3rd String

trem.

3rd & 4th String

trem. 2nd & 3rd.....

3rd & 4th

Softly

pp

ppp

The Princess

(Polka di Concert)

BACON

The musical score consists of ten staves of music in 2/4 time, featuring a variety of chords and melodic lines. The notation includes numerous fingerings (e.g., 1, 2, 3, 4) and articulation marks. Key annotations include:

- Staff 3: "10 Bar" with a repeat sign and a circled 3.
- Staff 4: "5 B" and a circled 2.
- Staff 6: "10 Bar" and a circled 3.
- Staff 7: "rit." and "10 Bar" with a circled 3.
- Staff 8: "7 Bar" and "10 B" with circled 3, 4, and 4.
- Staff 9: "3 Bar" and "10 B" with a circled 4.

10 Bar

3 Bar

3 Bar

3 Bar

12 Bar

6 Pos

D.S. al Coda

♠ CODA

10 9 11

accel

The main musical score consists of six staves of music in a single system. The first staff begins with a treble clef and a key signature of one flat. It contains several measures with fingerings (1, 2, 3) and a circled '3'. The second staff continues with similar notation. The third staff includes a measure with a circled '4'. The fourth staff is marked '12 Bar' and contains a measure with a circled '4'. The fifth staff is marked '6 Pos' and includes the instruction 'D.S. al Coda'. The sixth staff is marked 'CODA' and includes the numbers '10 9 11' and the instruction 'accel'.

My Colleen

(Three String Tremolo Waltz)

Melody on the 3rd string

This section contains four staves of music, each with a treble clef and a 3/4 time signature. The first staff starts with a circled '4' and contains several measures with fingerings (1, 2, 3, 4) and accents. The second staff continues with similar notation. The third staff includes a measure with a circled '2'. The fourth staff includes a measure with a circled '4'.

Sextet from "Lucia"

arr. BACON

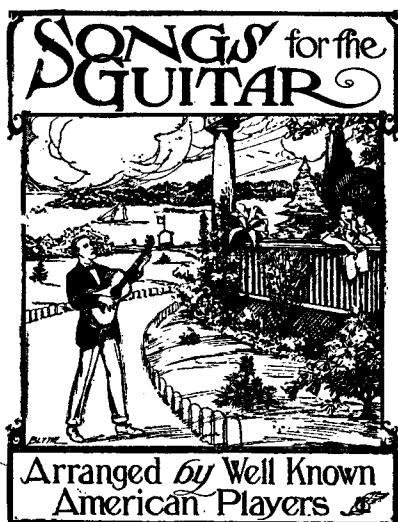
Larghetto

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Larghetto'. The score contains several measures with slurs and accents, indicating phrasing and emphasis. Fingerings are indicated by numbers 1-4. A section of seven bars is marked with a dotted line and the text '7 Bar...'. The piece ends with a 'rall.' (rallentando) marking. The final measure shows a double bar line and a '1' below the staff, likely indicating the end of the first system or a specific fingering.

Tremolo notes that are slurred. The dot (·) means to pick the string or strings with fingers. Notes with stems turned down in measures where upper notes are slurred should be picked with the thumb

Ask your Dealer
for these

WM. J. SMITH & CO., PUBLICATIONS



Songs for the Guitar

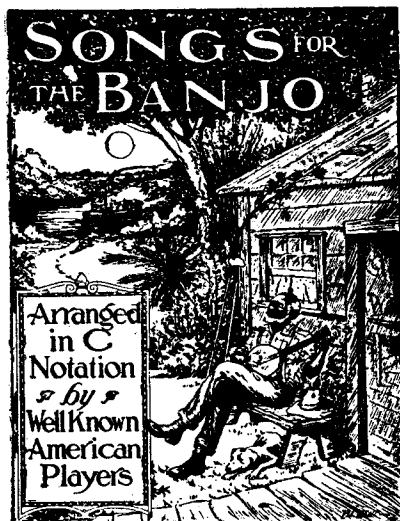
This collection of Fifty-eight songs includes many old favorites, and a number of songs both new and old, which have never before been published with Guitar accompaniment. Several Spanish, French and Italian songs in original text, splendidly arranged by Fred. J. Bacon, Mr. and Mrs. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter, Wm. J. Smith and Walter F. Vreeland.

The accompaniments range in difficulty from the very simplest, suitable for first-grade pupils, to those requiring considerable skill.

Most of these songs are especially adapted for concert use and are very effective as duets for Violin, Cello, Mandolin or Mando-Cello and Guitar.

Order one to-day

PRICE ONE DOLLAR



Songs for the Banjo

IN C NOTATION

This collection of Fifty-six songs includes many old favorites and a number never before published with Banjo accompaniment, arranged by the following celebrated arrangers and players, Thos. J. Armstrong, Fred. J. Bacon, Zarh M. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter and Walter F. Vreeland.

This is the only song collection for Banjo published in this country in C notation. The accompaniments are effective and banjoistic, and none of them too difficult for the average performer.

Needless to say, the tune or air in these pieces, though written for voice, may be carried by Violin, Mandolin, on any leading instrument.

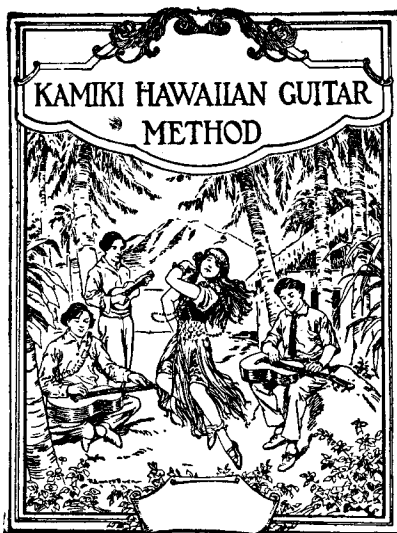
Order one Today

You are bound to be pleased

PRICE ONE DOLLAR

Ask your Dealer
for these

WM. J. SMITH & CO., PUBLICATIONS



Kamiki Hawaiian Guitar Method

THIS new work is absolutely the most practical and easily understood book of its kind on the market. It is highly recommended by all of the well-known Hawaiian players in the country, most of whom are at present touring in vaudeville.

All superfluous explanations have been eliminated, and while everything of importance is just where it is most needed, there is no long, bewildering directions to confuse the student. Furthermore, there is a repertoire of well-known solos with Ukulele accompaniments, all of which have been carefully arranged by the author, **Mr. William J. Smith.**

GET ONE TO-DAY! It is worth twice the price asked, and you are bound to be pleased.
PRICE, 75 CENTS

Kamiki Ukulele Method

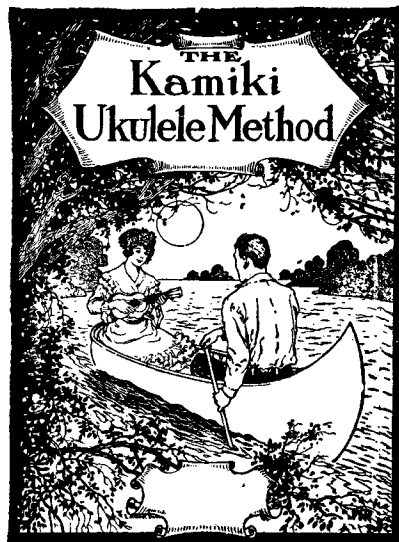
YOU can't do without this excellent book of instruction if you are at all interested in that charming little instrument—the **Hawaiian Ukulele.**

The mere fact that a sixth enlarged and revised edition has become necessary is **proof** of excellence and superiority.

It is highly recommended by all the Hawaiian players. Its explanations are meaty—no superfluous words or confusing diagrams to hinder rather than help the student. You **CANNOT** go wrong. You will learn easily and right.

Chords and cadences in a number of keys are given—both by note and by diagram—while a number of accompaniments to well-known songs and several corking solos complete this standard method.

PRICE, 50 CENTS



Kamiki Guitar Readjustor



Patented by **WILLIAM J. SMITH & CO.**

THIS simple and inexpensive device instantly makes any Spanish Guitar suitable for the Hawaiian or Steel Method of performance.

It raises the strings to just the proper height to permit the steel to pass readily over them without touching the frets, and its hardened metal construction imparts a ringing resonance to the strings which the usual ivory nut cannot give.

Thousands of these Readjustors have been already sold to guitar enthusiasts who are anxious to meet the demand for Hawaiian music with their own instruments.

This device may be applied or removed in a minute's time. In no way does it injure the instrument.

PRICE, 35 CENTS