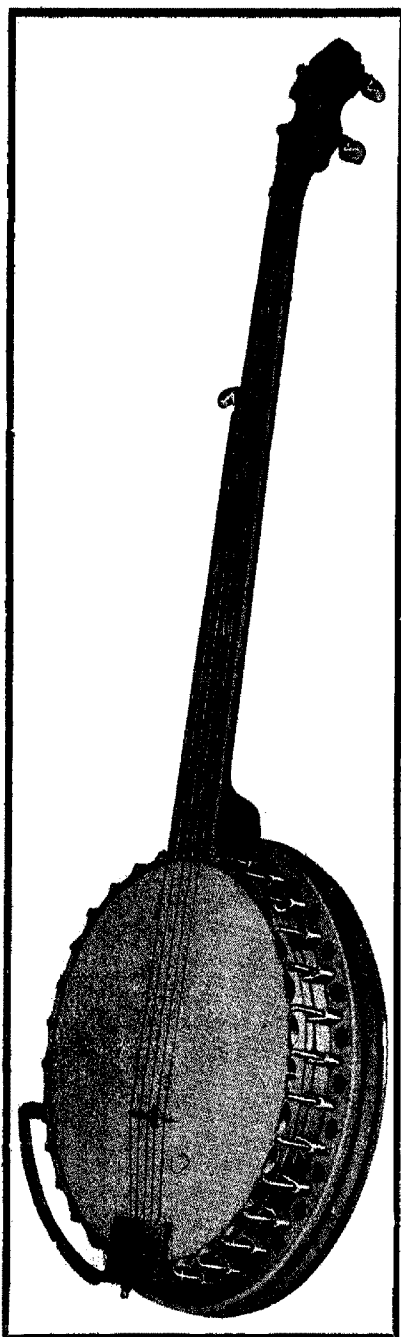


# HOW TO EXCEL ON THE BANJO.



114

## MELODIOUS EXERCISES

BY

**EMILE GRIMSHAW**

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PART 1.  
Exercises for Beginners.

PART 2.  
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Hand.

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PART 4.  
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PART 7.  
Banjo Effects.

PART 8.  
Exercises in all styles of  
Plectrum Playing.

PART 9.  
Exercises Arranged for  
Two Banjos.

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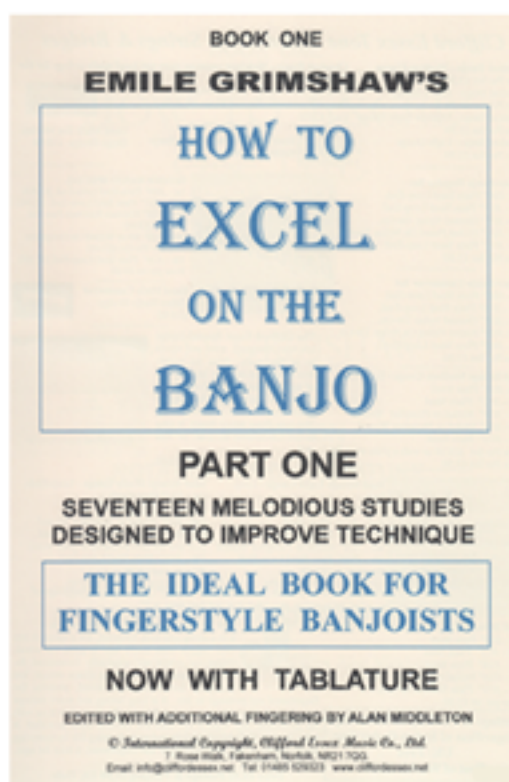
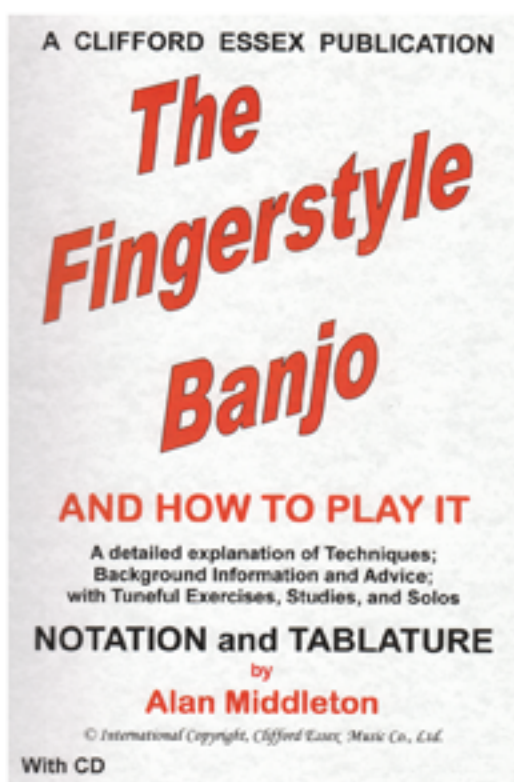
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**These old tutor books were written at a time when there were Banjo Teachers in most towns, and written with the teacher in mind.**

**The student would be expected to work through lessons as directed by their teacher and ask questions along the way. Nowadays we don't have the luxury of having a teacher locally so there are often gaps missing in the instruction found in these tutors.**

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# HOW TO EXCEL ON THE BANJO.

114

MELODIOUS  
EXERCISES

BY

EMILE GRIMSHAW



3<sup>RD</sup> EDITION

PRICE 6/- NETT.

## INTRODUCTION

Although the banjo has largely increased in popularity since it was first introduced to this country, enthusiastic players must often have felt the need for a work that would help them to continue their studies after having mastered the contents of their first instruction book.

Players often imagine that because a musical composition is called an exercise it must necessarily be monotonous. It is true that many untuneful exercises have been written, but I cannot see why anything useful or instructive need be dull.

In order to obtain the full benefit from an exercise, a player must understand its purpose; this is given in the explanatory notes that precede each exercise.

Believing that students must be interested in order to excel, I have spared no effort to make every exercise in this book tuneful, as well as instructive.

*Emilo Grimskaas*

# PART 1.

## SIMPLE EXERCISES FOR BEGINNERS.

The way to learn is to think—to understand. One student may practise for hours every day and night for months, trying to learn, and be beaten by another who has not practised a tenth part as much, but who has concentrated his attention upon the subject in hand, and made sure that he has fully understood. Every exercise in this book is accompanied by explanatory letterpress which the player is invited to read very carefully, so that he will know for what purpose the exercise was written.

### NO 1.

Spread-out chords (arpeggios) are frequently used with excellent effect in banjo music. This exercise is given as an example.

M.M. ♩ = 88.

*Fine.*

*mp*

*D.C. at Fine.*

### NO 2.

Illustrating the effective use of a bass melody with simple accompaniment.

M.M. ♩ = 88.

## NO 3.

Showing the advantages of the Octave string for rapid shifting.

M. M. ♩ = 69.

Musical score for No. 3, showing four staves of music in 2/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The music consists of a series of chords and eighth notes, demonstrating rapid shifting techniques.

## NO 4.

The left-hand fingers should hold down the melody notes where possible, in order to give them their proper sounding length.

Tempo di Valse. M. M. ♩ = 160.

Musical score for No. 4, showing four staves of music in 3/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The music features a melody line with slurs and a bass line with chords. A circled "2" indicates a second ending. The piece concludes with a *rit.* (ritardando) marking and a final flourish.

## NO 5.

In this exercise, whenever the second finger of the left hand passes from "D" to "F", the finger should retain its pressure against the fingerboard so as to produce a singing effect.

M. M. ♩ = 100.

Musical score for No. 5, showing two staves of music in 2/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The music consists of a series of chords and eighth notes, focusing on the second finger of the left hand.

## NO 6.

Illustrating the use of alternate right-hand fingering for the easier playing of rapidly repeated notes.

M.M. ♩ = 88.

## NO 7.

It should be noted in this, and similar exercises, that wherever bars contain both melody and accompaniment, melody notes are written with their stems in one direction and accompanying notes with stems in the opposite direction.

M.M. ♩ = 88.

## NO 8.

When playing the following exercise, it should be remembered that the dotted quavers are three times the length of the semiquavers.

M.M. ♩ = 126.

## NO 9.

This exercise should be played brightly with a strong accent on the first note in each bar.

Tempo di Marcia. M.M. ♩ = 120.

mf

f

cresc. ff mf

f

ff

Ex.

1. 2.

## NO 10.

A simple exercise in the key of C minor - the most popular of all minor keys for the banjo.

Adagio. M.M. ♩ = 96.

mf

1. 2.

## NO 11.

C minor exercise with the melody in the bass.

M.M. ♩ = 96.

mp

mf mp

1. 2.



## NO 12.

An exercise in Thirds.

All single notes on the third and fourth strings must be played with the thumb of the right hand.

Allegretto. M.M. ♩ = 116.

## NO 13.

An exercise in accidentals.

M.M. ♩ = 96.

## NO 14.

Exercise in the key of Ab major.

Lento. M.M. ♩ = 76.

## N<sup>o</sup> 15.

Exercise in the key of B $\flat$  major.

**Allegro.** M.M. ♩ = 152.

## N<sup>o</sup> 16.

Exercise in the key of D major.

**Largo.** M.M. ♩ = 60.

## N<sup>o</sup> 17.

Exercise introducing triplets.

M.M. ♩ = 188.

"Ex." placed above a chord indicates an extension of the fourth finger beyond the usual *close* position of the left hand.

# PART 2.

## EXERCISES FOR THE RIGHT HAND.

The thumb of the right hand must be extended in order to avoid contact with the first and second fingers, which, when picking the strings should move toward the palm of the hand. The right hand should be held over the strings so that the second finger will vibrate the first string at a distance rather more than two inches from the bridge. The little finger should rest very lightly on the veillum. The strings must be vibrated with the very tips of the fingers, and the player should listen very carefully to the tone he produces and strive always to improve it in quality while increasing it in quantity.

### NO 18.

Rapid alternate fingering for scale passages.

M.M. ♩ = 176.

Musical score for Exercise No. 18, featuring rapid alternate fingering for scale passages. The score is written in treble clef, 2/4 time, and marked *ff*. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign. The music is characterized by fast, alternating eighth notes with various fingering patterns indicated by numbers 1-4. The second and third staves continue the scale passages with similar fingering and include some chordal textures.

### NO 19.

This exercise should be practised until great rapidity is acquired.

M.M. ♩ = 100.

Musical score for Exercise No. 19, featuring rapid alternate fingering for scale passages. The score is written in treble clef, 2/4 time, and marked *f*. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign. The music is characterized by fast, alternating eighth notes with various fingering patterns indicated by numbers 1-4. The second and third staves continue the scale passages with similar fingering and include some chordal textures. The word "Ex" is written above the first staff.

### NO 20.

When chords of four or five notes are played, it is often necessary to vibrate two or three of the lower strings with the thumb of the right hand. This exercise is intended to develop the use of the right hand thumb.

M.M. ♩ = 108.

Musical score for Exercise No. 20, featuring chords of four or five notes. The score is written in treble clef, 2/4 time, and marked *f*. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign. The music is characterized by chords of four or five notes, often with a thumb vibrato indicated by a curved line and the letter "v". The second and third staves continue the exercise with similar chordal textures. The word "Ex" is written above the first staff, and "a tempo" is written below the second staff.

## N<sup>o</sup> 21.

In this exercise, all four-note chords are played on the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 5<sup>th</sup> strings. Owing to the 4<sup>th</sup> string being omitted, these chords require the use of the third finger of the right hand, as is indicated below the first chord.

M.M. ♩ = 116.

## N<sup>o</sup> 22.

Grace notes in the form of arpeggio chords are often written before strongly accented notes. Only the first large note following the grace notes is to be accented. Note the right hand fingering.

Tempo di marcia. M.M. ♩ = 112.

## N<sup>o</sup> 23.

Arpeggio chords with the melody in the bass. The grace notes must not be accented.

Larghetto. M.M. ♩ = 84.

## NO 24.

The melody of the preceding exercise with a different form of arpeggio accompaniment. Accent the first note in each group of four notes.

M. M. ♩ = 84.

Musical score for Exercise No. 24, featuring six staves of arpeggiated accompaniment. The score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'M. M.' (Moderato) with a quarter note equal to 84 beats per minute. The music consists of six staves of arpeggiated accompaniment. Each staff contains groups of four notes, with the first note of each group accented. Fingerings (1-4) are indicated above the notes. The first staff includes a '4' above the first note of each group. The second staff includes a sharp sign (#) above the first note of each group. The third staff includes a '4' above the first note of each group. The fourth staff includes a '4' above the first note of each group. The fifth and sixth staves include 'Ex' (Example) markings above the first note of each group.

## NO 25.

Rapidly repeated chords should be played from the wrist, and without any separate action of the fingers.

M. M. ♩ = 104.

Musical score for Exercise No. 25, featuring four staves of rapidly repeated chords. The score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'M. M.' (Moderato) with a quarter note equal to 104 beats per minute. The music consists of four staves of rapidly repeated chords. Each staff contains groups of three chords, with the first chord of each group accented. Fingerings (1-4) are indicated above the chords. The first staff includes a '3' above the first chord of each group. The second staff includes a '3' above the first chord of each group. The third staff includes 'Ex' (Example) markings above the first chord of each group. The fourth staff includes a '3' above the first chord of each group.

## N<sup>o</sup> 26.

Showing the advantage of a regular system of right-hand fingering.

M.M. ♩ = 120.

Musical score for No. 26, showing three staves of music. The first staff is in treble clef and contains the main melody with annotations '5B' and '5PB'. The second staff is in bass clef and contains the accompaniment with an 'Ex' annotation. The third staff is in treble clef and contains a second part of the melody with a '5P' annotation. Fingerings are indicated by numbers 1-4 above notes, and accents are shown with '+' signs.

## N<sup>o</sup> 27.

Melody with thumb accompaniment. The rapidly repeated notes on the first string are a good imitation of the tremolo which is explained in the section devoted to Banjo Effects.

M.M. ♩ = 120.

Musical score for No. 27, showing three staves of music. The first staff is in treble clef and contains the melody with annotations '3P' and '3B'. The second and third staves are in bass clef and contain the accompaniment, featuring rapidly repeated notes on the first string. Fingerings are indicated by numbers 1-4 above notes, and accents are shown with '+' signs.

## N<sup>o</sup> 28.

The melody notes (indicated by accent signs) should be emphasized with incisive strokes by the thumb of the right-hand.

M.M. ♩ = 84.

Musical score for No. 28, showing four staves of music. The first staff is in treble clef and contains the melody with annotations 'M.M. ♩ = 84.' and accent signs (>) above notes. The second, third, and fourth staves are in bass clef and contain the accompaniment. Fingerings are indicated by numbers 1-4 above notes, and accents are shown with '+' signs.

# PART 3.

## EXERCISES FOR THE LEFT HAND.

The wrist of the left hand should be held well away from the back of the banjo handle, and may vary its position according to the nature of the chord that is being played. The thumb assists the fingers in pressing the strings by being held firmly against the side or back of the handle, so that when a chord is fingered with the left hand, the handle of the banjo is held as in a vice between the thumb and the fingers employed to make the notes.

### NO 29.

Chords with chromatic progressions on the second and third strings.

M.M. ♩ = 72.

Musical notation for Exercise No. 29, featuring chromatic progressions on the second and third strings. The exercise is written in treble clef with a 4/4 time signature. It consists of two staves of music. The first staff begins with a forte (f) dynamic and ends with a mezzo-forte (mp) dynamic. The second staff includes first and second endings, marked with '1.' and '2.' above the notes. Fingerings are indicated by numbers 1-4 above the notes.

### NO 30.

Introducing chords with the second string of the banjo omitted.

M.M. ♩ = 120.

Musical notation for Exercise No. 30, introducing chords with the second string of the banjo omitted. The exercise is written in treble clef with a 4/4 time signature. It consists of a single staff of music starting with a forte (f) dynamic. The notation shows various chord voicings with fingerings indicated by numbers 1-4.

### NO 31.

For stretching the fingers of the left hand.

Every chord in this exercise is a four-one-two.

M.M. ♩ = 120.

Musical notation for Exercise No. 31, for stretching the fingers of the left hand. The exercise is written in treble clef with a 4/4 time signature. It consists of a single staff of music starting with a forte (f) dynamic. The notation shows a sequence of chords, each marked with 'Ex.' above it. Fingerings are indicated by numbers 1-4.

### NO 32.

For stretching the fourth finger of the left hand.

M.M. ♩ = 48.

Musical notation for Exercise No. 32, for stretching the fourth finger of the left hand. The exercise is written in treble clef with a 4/4 time signature. It consists of four staves of music starting with a mezzo-forte (mf) dynamic. Each chord is marked with 'Ex.' above it. Fingerings are indicated by numbers 1-4. The notation includes various chord voicings and fingerings, with some chords circled in the original image.

## № 33.

Alternate four-three-one and two-three-one chords.

The fingers of the left hand should remain pressed against the fingerboard as long as possible. For example, having fingered the second chord in the first bar, the third, fourth, fifth and sixth chords can be obtained by merely lowering and raising the fourth finger.

M.M. ♩ = 84.

## № 34.

Rapid alternate fingering on the third and fourth strings.

M.M. ♩ = 84.

## № 35.

Introducing the four-one-three chord.

M.M. ♩ = 126.

## № 36.

Exercise in chords.

M.M. ♩ = 69.



## No 37.

Exercise in sixths and tenths.

When playing these two-note chords, note that the fourth and second fingers of the left hand are used at adjacent frets, and the fourth and first fingers at alternate frets.

*Dolce.* M.M. ♩=96.

*p*

*Fine mf*

*D.C. al Fine.*

## No 38.

Whenever possible, notes should be held down for their full value. Every minim and dotted minim in this exercise should be given its full sounding length, stopped notes being retained against the fingerboard so that the strings may continue to vibrate.

Waltz. M.M. ♩=146.

## No 39.

Position Playing.

It is sometimes advantageous to play a musical passage at one of the higher frets as is explained by the first three bars in this exercise.

M.M. ♩=120.

8 PB

## No 40.

In this exercise the left-hand fingering has intentionally been omitted.

M.M. ♩=112.

*mf*

# PART 4.

## EXERCISES IN TIME.

It is just as important to give notes their proper value as it is to play them at the right frets. The exercises in this section are progressive, and range from the simplest tunes in easily-understood time to the most intricate examples of syncopation.

### N<sup>o</sup> 41.

Count the time when playing the following exercises, and note carefully the relative value of the different notes and dotted notes.

M.M. ♩ = 182.

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

### N<sup>o</sup> 42.

Showing how a simple two-octave scale can be made melodious when played in notes of varying length and in correct time.

M.M. ♩ = 182.

### N<sup>o</sup> 43.

Two or three bars of this exercise contain notes with unexpected time values.

M.M. ♩ = 182

### N<sup>o</sup> 44.

Exercise introducing the simplest form of syncopation.

M.M. ♩ = 182.

Count 1 2 3 4

## No 45.

Each bar of this exercise contains two beats. The player however is advised to count four in each bar.

M.M. ♩ = 112.  
Count 1 & 2 & 3 4

## No 46.

Syncopation produced by tied notes. The second of two tied notes is not picked with a finger of the right hand; its time value is added to the previous note by retaining the left-hand finger at the required fret.

M.M. ♩ = 132.  
Count 1 2 & 3 & 4

## No 47.

When a bar begins with a rest, the time should be counted very carefully. In the first bar of this exercise, and similar bars, the first note, being off the beat, must not be accented.

M.M. ♩ = 132.  
Count 1 & 2 & 3 & 4 &

## No 48.

Additional syncopation is produced in this exercise by the introduction of the accent sign.

M.M. ♩ = 132.

## No 49.

Syncopation produced by slurs.

The first note of each of the following slurred passages must be accented.

M.M. ♩=176.

*mf*

## No 50.

Another form of syncopation that requires very careful counting.

M.M. ♩=144.

Count 1 & 2 & 3 & 4    1 & 2 & 3 4

*mf*

## No 51.

A form of syncopation that is often played wrongly. In the first six bars, and similar bars, the second note must be played exactly on the second beat.

M.M. ♩=144.

Count 1 2 & 3 & 4 &

*mf*

## No 52.

In this exercise, study the time carefully whenever triplets occur.

M.M. ♩=112.

*mf*

# No 53.

The student should compare the first four bars of this exercise with the first four bars of exercise 51.

M.M. ♩=188.  
Count 1 2 & 3 & 4 &

# No 54.

The abrupt changes of position which occur in this exercise must not be allowed to interfere with the keeping of strict time.

M.M. ♩=152.

# No 55.

The student must pay particular attention to the rests, dotted notes and tied notes in this exercise.

M.M. ♩=96.

## PART 5.

## EXERCISES FOR IMPROVING THE TONE.

The importance of good tone is not sufficiently realized by the majority of musicians. A banjoist can improve the *quality* of tone, and increase the *quantity* by paying careful attention to the manner in which he presses the strings with the fingers of his left hand, and vibrates the strings with the fingers of his right hand.

## NO 56.

All single bass notes on the third and fourth strings should be played with a *downward* movement of the thumb towards the fingerboard. The accompanying chords must be played lightly.

M. M. ♩ = 112.

*mf*

*rallentando - - a tempo*

## NO 57.

It is impossible to produce good tone unless the strings are pressed and held firmly with the fingers of the left hand. The following barré chords must be held firmly just behind the frets.

M. M. ♩ = 104.

*f*

Ex.

Ex.

Ex.

## No 58.

The majority of banjo chords should be played staccato— not arpeggio as on guitar and harp. All chords in this exercise must be played very staccato.

M. M. ♩ = 104.

The score for Exercise No. 58 consists of three staves of music. The first staff begins with a dynamic marking of *f* and contains several triplet chords. The second staff continues with similar triplet patterns. The third staff includes a section labeled "Ex." and concludes with a final triplet chord. The tempo is marked as M. M. ♩ = 104.

## No 59.

The player should listen very closely to the quality of tone he produces; he must avoid fumbling with the fingers of the left hand, and keep all notes held as long as possible.

M. M. ♩ = 132.

The score for Exercise No. 59 consists of three staves of music. The first staff starts with a dynamic marking of *mp*. The second staff includes markings for *mf* and *cresc.*. The third staff features a *ff* marking and a *p rit.* marking. The tempo is marked as M. M. ♩ = 132.

## No 60.

Banjo tone can be made more lasting and more expressive by the discriminate use of the vibrato, particularly when single notes are played on the third or fourth string. The Vibrato is fully explained in the section of this book devoted to Banjo effects.

M. M. ♩ = 112.

10PB.

The score for Exercise No. 60 consists of three staves of music. The first staff includes a dynamic marking of *mf* and the instruction "Vibrato throughout". The tempo is marked as M. M. ♩ = 112. The score includes a section labeled "10PB." and concludes with two first endings.

## Nº 61.

A different quality of tone that is soft and mellow is to be obtained by picking the strings away from the bridge. Bars marked *dolce* must be played in this way, other bars marked *ff* being played near the bridge.

M. M. ♩ = 120.

*ff*

*dolce* *rit.* *a tempo*

*ff*

Ex. *dolce*

## Nº 62.

In the following melody, the effect is enhanced by rapid arpeggio chords written in the form of grace notes, and by occasional slides.

Vibrato must be used (with discrimination) in all slow numbers.

M. M. ♩ = 80.

*mf*

Ex. 6P

5P *rit.* *a tempo*

7PB

9P

1. 2.



## PART 6.

## EXERCISES FOR IMPROVING TECHNIQUE.

Technique is that easy dexterity of the fingers which a player acquires after long and intelligent practice. The test of technical ability is in the economy of attention that a banjoist gives to the actual stopping of the notes with the left hand and the vibration of the strings with the right hand. The fingers must be trained to respond unhesitatingly to the will of the player so that he can devote the whole of his attention to the correct interpretation of any solo he may play.

## No 63.

Rapid arpeggios in melodic form.

M. M. ♩ = 176.

mf

Ex.....;

Ex.....;

5 P.....;

## No 64.

First practise slowly, make certain that the fingering is correct, then play as rapidly as possible.

M. M. ♩ = 168.

mf

# № 65.

Exercise in position playing, to facilitate rapid execution.

M.M. ♩ = 160.

2PB.....  
7PB.....  
9PB.....  
2PB.....  
7PB.....  
9PB.....  
Ex. 9PB.....

# № 66.

Introducing rapid chromatic passages.

M.M. ♩ = 144.

mf

1. 2.

# № 67.

Exercise in thirds and sixths.

The thumb and first finger of the right hand to be used alternately throughout.

M.M. ♩ = 184.

mp  
mf

# No 68.

When playing this exercise, some skill will be required in passing rapidly from the melody notes to the accompanying spread-out chords.

M.M. ♩ = 84.

# No 69.

Melody notes must be emphasized. This exercise should be practised until the flowing accompaniment can be played without apparent effort.

M.M. ♩ = 144.

## NO 70.

Exercise in inverted chords.

Banjo music is not always easy to read at sight, as any player will realize who tries to play this exercise without observing the fingering. The correct way here is to play the notes as spread out chords shown by the curved lines.

M.M. ♩ = 144.

## NO 71.

This exercise should be practised until every note is made to sound clearly. Notice the special fingering under the notes in those bars containing eight quavers.

M.M. ♩ = 100.

## NO 72.

The melody is on the 3rd string and must be emphasized, The melody will be easily recognised because it is formed almost entirely from the first notes of the groups.

M.M. ♩ = 116.

6P..... 6P..... 5P.....

6P..... 7P..... 6P.....

6P..... 5P..... 6P.....

6P.....

6P.....

*Fine.*

*D.C. al Fine.*

## NO 73.

In this exercise the melody occurs on the 4th string.

M.M. ♩ = 92.

*mf*

1. 2. 3. 4. 5. 6. 7. 8.

1. 2. 3. 4. 5. 6. 7. 8.

1. 2. 3. 4. 5. 6. 7. 8. Ex.

## No 74.

This exercise must be played very quickly. The purpose of the two introductory slow bars is to emphasize the brightness of what follows.

Andante. Vivace. M.M. ♩=138.

*a tempo*

5P.....10P.....

5P.....11P.....

6P.....8P.....10B.....

Ex.

## No 75.

Every note in the following scale passages must be made to sound clearly. Special attention should be given to the part in the 9th position.

M.M. ♩=160.

Ex.

9PB.....

1. 2.

# PART 7.

## BANJO EFFECTS.

In this section will be found the principal effects that are used by skilled banjoists. The discriminate use of these effects considerably enhances the charm of the banjo: some add variety to the tone, some are descriptive, and others facilitate execution by simplifying the playing.

### Nº 76.

#### THE SNAP.

The real use of the snap is to facilitate speed of execution. Its actual performance is quite simple, the left-hand finger that is to execute the snap being slipped off the string instead of being lifted as in ordinary playing.

When first attempted, the snapped note usually sounds louder than the rest, and it is often accompanied by a jarring effect. As tricks of execution should be neither seen, heard, nor felt by one's audience they should be practised until they can be played in a natural manner—confidently and without evident effort. When performing the snap, two points to be noted are, first, to give the snapped note its exact time value, and secondly, to give it no more than its proper amount of tone. The snap is indicated in the following exercise by a short curved line above the notes.

M. M. ♩ = 96.

### Nº 77.

#### THE RASP.

When practising the rasp, sometimes called the Nails, or Drum Slide, the player must try always to produce a musical quality of tone by controlling his right-hand fingers. The most commonly used method of producing this effect is as follows:—close the right-hand fingers into the palm, then open the hand suddenly, and with the back of the nails strike the strings from the lowest note of the chord to the highest, producing an arpeggio effect by using each finger-nail successively in this order: 4.3.2.1.

M. M. ♩ = 138

## NO 78.

## THE SLUR.

The slur in banjo music is produced by the action of a finger of the left hand which descends like a hammer on the string and causes it to vibrate through sudden percussion. First attempts to make an effective slur are usually feeble, and much practice is required before an effective sound can be produced. The student should be careful when practising the slur to keep the finger on the lower note and retain the full pressure until the higher note has been struck by another finger—unless of course the slur be commenced from an open string. The fact that the slur is much less powerful than the snap makes the former more uncommon. A hammered note that seems quite effective to a player when practising in a small room may be unheard by an audience in a concert hall, such weak-toned effects must therefore be used with considerable discretion.

M.M. ♩ = 96.

## NO 79.

## THE SLIDE (Rapid).

This beautiful singing effect is produced by gliding a finger of the left hand along a pressed string. There are two ways of doing this: one in which the second note (the one that the finger ultimately rests on) is picked with a finger of the right hand, and another way in which the sudden termination of the slide is in itself sufficient to keep the second note vibrating. Great care must be taken to maintain a sufficient pressure on the string until the finger reaches the desired note. It will be found somewhat difficult at first to keep the tone sufficiently loud for practical purposes; the player must remember that a really good slide is acquired slowly, and the second note must be reached at the precise moment it would be struck were the slide not employed. In the following exercise the second note of each slide must not be picked with a finger of the right hand, the slide in itself will be sufficient. The singing effect can be intensified by muting the banjo.

M.M. ♩ = 126.

## NO 80.

## THE SLIDE (Slow).

In this exercise the finger of the left hand glides along the fingerboard at a much slower speed. Immediately the second note is reached, it should be picked with a finger of the right hand. This effect is extremely important for the proper rendition of slow expressive passages.

M.M. ♩ = 138.



# NO 81.

## THE VIBRATO.

This effect is produced by a moderately quick oscillation of the left hand, in order to make the tip of a finger tighten and slacken the vibrating length of a string. No part of the left hand must touch the instrument excepting of course the tip of the finger that is pressing the string against the fingerboard, and the direction of oscillation should be in a direct line with the string—not crosswise. The purpose of the vibrato is not only to produce an expressive and singing effect, but also to prolong the tone, an advantage that the banjo can very well do with in Andante movements.

The faults to be avoided are excessive use and excessive vibration of the left arm.

Another method of producing the vibrato is as follows: Instead of resting the right hand fourth finger on the vellum, bend it at the first joint, and rest that portion of the finger from the tip to the first joint on the strings, immediately behind, and touching the bridge. The moment the strings are sounded they must be pressed with a continuous vibratory movement by this bent little finger at the bridge. This method cannot be mastered without careful practice; the student may also find it somewhat painful until he has become accustomed to it.

M. M. ♩ = 116.

Vibrato.....

# NO 82.

## NATURAL HARMONICS.

Natural banjo harmonics are usually produced at the fifth, seventh, and twelfth frets on the first, second, third and fourth strings, and at the seventeenth fret on the fifth string. This pleasing effect is obtained by lightly touching the strings at, and immediately over, the required frets with the fourth finger of the left hand, and removing the finger immediately the strings have been vibrated by the fingers of the right hand. The left hand finger must not press the string against the fret, but must instead, touch the string as lightly as possible. Practice is also required in order to accustom oneself to removing the left hand finger at exactly the right moment, for if the left hand finger is removed too soon, the open string will be sounded, while if it remains on the string an instant too long, the vibration will be stopped.

### WESTMINSTER CHIMES.

Tune 4th String to D.

12 Har. 7 Har. 12 Har. 7 Har. 12 Har. 7 Har. 12 Har. 7 Har. 12 Har.

# NO 83.

## BRUSHING THE STRINGS.

This is a pianissimo tremolo effect obtained by resting the wrist of the right hand lightly on the rim of the banjo near the tail-piece, extending the hand over the bridge, and gently rubbing, or brushing the strings with the first finger alone, or the first and second fingers in conjunction.

Important points to notice are that the hand must move freely from the wrist, the tremolo must be regular, and sufficiently quick to give an effect of a continuous long sound—not a series of rapid staccato sounds.

M. M. ♩ = 112.

as loud as possible

a tempo

## NO 84.

### THE DRUM TAP.

This is an imitation of the effect that is obtained from a small side drum and is produced by tapping the vellum smartly with the tips of the first and second fingers of the right hand.

The Drum Tap is indicated in notation by stems alone. Some banjo solos that include this effect are "A Darkey's Romance", "Jack's Return"; and "Beat o' the Drum"

M.M. ♩ = 126.

Musical score for "THE DRUM TAP" in G major, 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of stems with dots underneath, representing drum taps, interspersed with chords. A dynamic marking of *f* (forte) is present. The second and third staves continue the piece with various chords and melodic lines, including an example labeled "Ex." with fingerings (4, 1) and (4, 1). The fourth staff concludes the piece with a final chord and a fermata.

## NO 85.

### FINGER TREMOLO.

Tremolo is the rapid reiteration of a note or chord in order to obtain as nearly as possible, the effect of prolonged sustained sounds. When chords are played with the finger tremolo, the right hand should first be arched over the strings and supported by the thumb which rests on the vellum, the first finger should then be lowered until it just skims the string with a rapid 'to and fro' movement. Exercises 31, 83 and 99 should be practised in this style of playing.

A much more effective method of using the finger-tremolo is to sustain a melody on the first string and play a pizzicato thumb accompaniment simultaneously on the lower strings. This effect is difficult to acquire, and can only be mastered by long practice. The student is advised to practise first the tremolo part alone, then the thumb accompaniment alone. When the two parts are first combined, the finger and thumb will be found to move easier if the tremolo is regulated so that with each downward stroke of the thumb, the first finger is made to strike the string simultaneously in the same direction. Later on, the fingers will move quite independently of each other. When tremoloing with thumb accompaniment, the little finger must rest on the vellum.

M.M. ♩ = 160.

Musical score for "FINGER TREMOLO" in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody with a tremolo effect, indicated by a wavy line above the notes, and a thumb accompaniment. A dynamic marking of *mf* (mezzo-forte) is present. The second staff continues the piece with similar tremolo and thumb accompaniment, including fingerings (3P, 4P, 5P) and a *rit.* (ritardando) marking at the end.

# NO 86.

## THE CADENZA.

The cadenza is an ornamental and brilliant passage introduced in a musical composition. There is no set rule regarding its construction, or its duration, for each composer is a law unto himself in this respect. It may occur at the beginning or the end of a movement, or be interposed anywhere in the piece to suit the purpose of the composer. The cadenza often serves as a vehicle to display the executive ability of the soloist in the most brilliant manner. Professional banjoists often use this effect in order to make sure that the instrument is in perfect tune before commencing to play a solo, or as a modulation when changing keys, or in the connexion of two separate movements. The cadenza is usually written in small notes, and as there is no definite rhythm, bar lines are omitted.

1

2 Ex. Ex.

3P 7P 6P

# NO 87.

## THE FRET GLIDE.

The triplet notes, and the note immediately after must be played with the same finger of the left hand. The finger must press the string and glide at the proper speed. The first note of each triplet must be picked with the first finger of the right hand.

M.M. ♩ = 126.

mf

Ex.

## PART 8.

## EXERCISES IN PLECTRUM PLAYING.

The plectrum method of playing not only increases the volume of tone, it greatly extends the possibilities of the banjo in other ways, all of which are fully explained in this section. The plectrum should be of tortoise-shell, about an inch, or an inch and a quarter in length, stout but slightly flexible, with the playing edge nicely rounded and well polished. The plectrum is held between the thumb and curved first finger of the right hand. An important point to note is that the movement of the right hand must be from the wrist, not from the elbow joint.

### NO 88.

(PLECTRUM STYLE)

To be played with alternate down (▣) and up (∇) strokes. This is the usual method of playing rapid notes that are of equal length.

M. M. ♩ = 100.

### NO 89.

(PLECTRUM STYLE)

Here, consecutive quavers must be played with down strokes, and semiquavers with alternate down and up strokes.

M. M. ♩ = 126.

# No 90. (PLECTRUM STYLE)

The signs  $\frown$  mean that the plectrum must glide smoothly across two or more strings. This is a useful exercise for learning how to control the plectrum.

M.M. ♩ = 126.

# No 91. (PLECTRUM STYLE)

The glide stroke on three-note arpeggio chords.

M.M. ♩ = 136.

## No 92.

(PLECTRUM STYLE)

The glide stroke on four-note arpeggio chords.

M.M. ♩ = 126.

## No 93.

(PLECTRUM STYLE)

The staccato form of chord playing as used in solo work.

M.M. ♩ = 144.

## No 94.

(PLECTRUM STYLE)

Illustrating the effective use of the glide stroke for solo playing.

M.M. ♩ = 144.

## No 95.

(PLECTRUM STYLE)

Staccato bars melody and accompaniment. All crotchets and quavers to be played with single down strokes.

M.M. ♩ = 144.

Exercises 93, 94 and 95 make an effective plectrum solo if combined and played in the following way: play number 93, then number 94, return to number 93 and play without repeat, then to number 95 and finally back again to number 93 without repeat.

## No 96.

(PLECTRUM STYLE)

Single note tremolo. The tip of the plectrum must just skim the surface of the strings, and the strokes should be rapid and as smooth as possible.

M.M. ♩ = 126.

## No 97.

(PLECTRUM STYLE)

Single note tremolo and staccato. Tremolo is indicated by double lines through the stem of a note. Raise the plectrum after each note and finish the tremolo with an up stroke.

M.M. ♩ = 192.

## No 98.

(PLECTRUM STYLE)

Sustained melody with staccato chord accompaniment. Melody notes to be played with a smooth unbroken tremolo.

M.M. ♩ = 112.

## No. 99.

### PLECTRUM STYLE.

Chord Tremolo.

Three strings neither more nor less—to be played throughout with a smooth and rapid tremolo.

M. M. ♩ = 168.

## No. 100.

### PLECTRUM STYLE.

The fox-trot style of playing.

This exercise introduces various double quaver strokes.

M. M. ♩ = 188.

## No. 101.

### PLECTRUM STYLE.

Showing how a different effect can be obtained from the same tune by playing emphasized chords on the second and fourth beats.

M. M. ♩ = 188.



# No 102. PLECTRUM STYLE.

Showing how a syncopated effect can be obtained by playing the same melody with different right hand strokes.

M. M. ♩ = 138.

# No 103. PLECTRUM STYLE.

This exercise contains no melody. It shows the simple rhythmic strokes that are used by banjoists in dance orchestras. This exercise may be played as an accompaniment to any one of the previous three exercises.

M. M. ♩ = 138.

# No 104. PLECTRUM STYLE.

While a smooth, unbroken tremolo is being played on the first string, the accompanying chords are to be played on the second and third strings by extending the *up* stroke of the tremolo on the second and third beats.

M. M. ♩ = 126.

## No 105.

### PLECTRUM STYLE.

The one-step style of playing, showing rhythmic right-hand strokes. Almost all one-step music is written in two-four time.

M. M. ♩ = 144.

## No 106.

### PLECTRUM STYLE.

Occasionally, one-step music is to be found in six-eight time. This exercise shows how a different effect can be obtained by playing the preceding melody in six-eight time.

The student should note very carefully the plectrum strokes as shown above the notes in the first few bars.

M. M. ♩ = 144.

# No 107. PLECTRUM STYLE.

## Banjo Breaks.

In modern dance music, a novel effect is sometimes obtained in the middle of a movement by leaving a couple of bars to one instrumentalist, who often provides some peculiar rhythm of his own. After this exercise has been thoroughly mastered, the banjoist should practise filling in the empty bars with any one of the ten examples given below the exercise.

M.M. ♩ = 200.

# No 108. PLECTRUM STYLE.

Each of these Banjo Breaks should be practised separately, and, when thoroughly understood, be fitted into the empty bars that occur in the middle of the preceding exercise.

# PART 9.

## EXERCISES ARRANGED FOR TWO BANJOS.

Banjo students are advised to practise as much as possible with another player who will provide either a pianoforte or banjo accompaniment to the melody part. In addition to improving the musical effect, the playing of duets is an excellent method of correcting errors in time, technique and interpretation. A varied selection of pieces should be chosen from the many excellent published compositions that are available for the Banjo with pianoforte and second banjo accompaniments.

### No 109.

M. M. ♩ = 120.

1st Banjo. *mf*

2nd Banjo.

Ex.....

*ff* *mf*

Ex.....

Ex.....

*a tempo*

## No. 110.

M. M.  $\text{♩} = 126.$ 

1st Banjo.

2nd Banjo.

*mf*

Ex

Slur

1.

2.

*mf*

Ex

Ex

Fine.

*p*

Ex

*p*

14.

24.

*D. S. al Fine.*

# NO 111.

M. M. ♩ = 108.

1st Banjo.

2nd Banjo.

The musical score is written for two banjos. It consists of five systems, each with two staves. The first system is marked 'mp'. The second system is marked 'Ex.'. The notation includes various musical symbols such as triplets, slurs, and fingering numbers. The key signature has two flats, and the time signature is 3/4. The tempo is marked as M. M. ♩ = 108.

First system of musical notation, featuring two staves with complex rhythmic patterns and triplets. The music is in a key with two flats and a 3/4 time signature. The first staff contains a melodic line with eighth-note triplets and sixteenth-note patterns. The second staff provides a harmonic accompaniment with chords and eighth-note patterns.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and triplet patterns. The word "Fine" is written at the end of the system on the right side.

Third system of musical notation, showing a change in texture with more frequent rests and a focus on eighth-note patterns in both staves.

Fourth system of musical notation, featuring a more active melodic line in the upper staff and a steady accompaniment in the lower staff.

Fifth system of musical notation, including a section labeled "Ex." (Exercise). This system contains many fingering numbers (1-4) and rests, indicating a technical exercise for the performer.

Sixth system of musical notation, concluding the piece. It includes a first ending bracket and the instruction "D.C. al Fine" (Da Capo al Fine) at the bottom right.

# No. 112.

(PLECTRUM STYLE.)

M. M. ♩ = 144.

1st Banjo.  
(Plectrum.)2nd Banjo.  
(Plectrum.)



mp-f

Ex.

Ex.

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The first measure is marked with a dynamic of *mp-f*. The second measure is marked with an *Ex.* (Example) label.

Ex.

Ex.

This system contains measures 3 and 4. Measure 3 includes an *Ex.* label and a slur over the right-hand notes. Measure 4 also includes an *Ex.* label and a slur over the right-hand notes. The left hand continues with a steady accompaniment.

This system contains measures 5 and 6. The right hand continues with its melodic line, and the left hand provides accompaniment. There are no specific labels in this system.

Ex.

Ex.

This system contains measures 7 and 8. Measure 7 includes an *Ex.* label and a slur over the right-hand notes. Measure 8 also includes an *Ex.* label and a slur over the right-hand notes. The left hand continues with accompaniment.

Fine.

This system contains the final two measures of the piece. The right hand concludes with a final note and a fermata. The left hand provides a final accompaniment. The word *Fine.* is written at the end of the system.

D.S. omitting repeat.

# No. 113.

(PLECTRUM STYLE)

1st Banjo. (Plectrum)

2nd Banjo. (Plectrum)

Ex

Ex

Ex

Ex.....

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a series of chords with accents (>) above them. The lower staff is in bass clef and contains a series of chords. The dynamic marking *ff* is placed in the first measure of the upper staff.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and contains chords with accents (>) above them. The lower staff is in bass clef and contains chords with fingerings (1, 2, 3, 4) indicated below. The dynamic marking *mp* is placed in the first measure of the lower staff. The word "Ex" appears above the upper staff in the second and fourth measures.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and contains chords with accents (>) above them. The lower staff is in bass clef and contains chords with fingerings (1, 2, 3, 4) indicated below.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and contains chords with accents (>) above them. The lower staff is in bass clef and contains chords with fingerings (1, 2, 3, 4) indicated below. The dynamic marking *mf* is placed in the first measure of the lower staff. The word "Ex" appears above the upper staff in the first measure.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with fingerings (1, 2, 3, 4) indicated below. The lower staff is in bass clef and contains chords with fingerings (1, 2, 3, 4) indicated below. The dynamic marking *mf* is placed in the first measure of the lower staff. The word "Ex" appears above the lower staff in the second measure. The text "D.C. (Intro.)" is written in the lower right corner of the system.

# No 114.

(PLECTRUM STYLE.)

1st Banjo.  
(Plectrum.)

2nd Banjo.  
(Plectrum.)

*mf*

Ex

REFRAIN.

*p-f*

This system contains the first two measures of the Refrain. The right hand features a melodic line with various fingerings (1, 2, 3, 4) and some grace notes. The left hand provides a steady accompaniment with chords and single notes.

This system contains the next two measures of the Refrain. The melodic line continues with similar rhythmic patterns and fingerings. The accompaniment remains consistent with the previous system.

*Ex*

This system contains the next two measures of the Refrain. The 'Ex' marking is placed above the first measure. The musical notation continues with the same melodic and harmonic structure.

*Ex*

*rit*

This system contains the next two measures of the Refrain. The 'Ex' marking is placed above the first measure of the second measure. The instruction 'rit' (ritardando) is placed below the second measure, indicating a gradual deceleration.

*Ex*

*1* *2* *gva*

This system contains the final two measures of the Refrain. It includes a first ending (marked '1') and a second ending (marked '2'). The instruction 'gva' (glissando) is placed above the second ending. The 'Ex' marking is placed above the first measure of the first ending.